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## U.S., EU Try To Widen Chinese Market Access

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

LONDON—The United States and the European Union are hoping to use the leverage of China's bid to enter the World Trade Organization to gain greater market access to that nation.

The Western nations are looking to broaden the market access achieved in the historic trade agreement signed by the U.S. and China Feb. 26.

Nic Garnett, director general of in-

(Continued on page 97)

## Labels Rethink Club Participation

BY ED CHRISTMAN

NEW YORK—Record clubs, a perennial source of irritation for music merchants, are once again losing luster for some of their participating labels.

Virgin Records has dropped out of Columbia House and will not renew its contract with the BMG Music Club when it expires at the end of May. Also, PolyGram and MCA Music Entertainment say they are scrutinizing their participation in record clubs.

Record clubs generated an estimated \$1.5 billion in sales last year, according to the Recording Industry Assn. of America. Three of the six majors, Warner Music Group, Sony Music Entertainment, and BMG, own equity in record clubs, while the other three, PolyGram,

(Continued on page 97)

## Seagram Deal: Trade Weighs Impact On MCA Music, Video

This story was prepared by Craig Rosen and Eileen Fitzpatrick in Los Angeles and Don Jeffrey in New York.

LOS ANGELES—In the days following Seagram Co.'s \$5.7 billion purchase of 80% of MCA, insiders affiliated with MCA Music Entertainment Group, MCA/Universal Home Video, and Universal Interactive describe the situation as "business as usual."

Other industry observers are guardedly optimistic about the deal and its impact. However, analysts say the highly profitable music unit is the least likely of any of MCA's holdings to be dramatically changed in the wake of the sale.

Says MCA Music Entertainment Group chairman/CEO Al Teller, "The music group is in great shape. We've

had record revenues and profits. We are very confident about our future and very aggressive about our growth plans. As far as I am concerned, it is business as usual."



BRONFMAN

However, if the MCA management team of chairman Lew Wasserman and president Sidney Sheinberg departs, as has been widely speculated, it could affect MCA's ability to lure DreamWorks SKG, the new multimedia company launched by director Steven Spielberg, former Disney executive Jeffrey Katzenberg, and David Geffen, to the MCA fold.

Says Geffen, "If Sid is there, we will sit down with Sid and likely conclude a deal with him, and if he is not there, we

(Continued on page 104)

## 10,000 Maniacs Add Two Faces, Plan New Set

BY MELINDA NEWMAN

NEW YORK—When the 10,000 Maniacs go into the recording stu-



10,000 MANIACS

dio next month, it will be their first effort with new lead singer/violinist Mary Ramsey. She replaces

(Continued on page 15)

## VH1 Spots Aim To Lure Viewers To Its New Image

BY DEBORAH RUSSELL

LOS ANGELES—VH1 assaults the broadcast and cable TV airwaves Thursday (20) when it unleashes its most aggressive consumer advertising campaign since the network's launch in January 1985.

Madonna, Sting, and Sheryl Crow star in a trio of edgy, 30-second commercials that reposition the 10-year-old network as a hip, vital outlet with the claim "The new VH1: It'll

suck you in." Veteran rocker Robbie Robertson provides the commercials' voice-overs.

The ads, which debut during NBC's prime-time lineup Thursday and run through May 29, are the centerpiece of a \$4 million consumer-awareness campaign targeting 17 key markets.

The initiative marks the final tier in the adult-oriented music video network's eight-month quest to redefine itself as a credible,

(Continued on page 103)



SHERYL CROW FRAME FROM VH1 AD CAMPAIGN

## Unusual Hip-Hop Compilation Unites D&D Studios, Arista

BY HAVELOCK NELSON

NEW YORK—In a unique collaborative effort, top-ranking Manhattan-based D&D Studios has joined forces with Arista Records to make "The D&D Project."

Tentatively due May 23, the album is a distinctly East Coast rap compilation spotlighting fledgling rhyme stylists working with established hip-hop producers. The set also features the all-star chorus-line track "One-Two Pass," which Gang Starr's DJ Premier supervised.

The groovy, slow-rolling song taps

(Continued on page 37)



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THE BILLBOARD SPOTLIGHT

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# Wanderlust: Eyes On The 'Prize'

The impetus for every human journey is an irrefutable unease. The pilgrim decides to roam not to discover the source of his or her longing, but rather to confirm the depth of its uncertain power.

"As a kid, my older brother once told me that when he was growing up and things felt too intense, he used to go out and walk all night," says songwriter Scot Sax, lead singer/rhythm guitarist for the wonderfully edgy new band Wanderlust, as he describes the restless backdrop to "I Walked," the rousing first single from "Prize" (RCA, due April 25), one of the most transporting debut albums of the year.

"My brother said he felt an overnight walk was one of the most therapeutic things you could do," Sax continues, "because you feel yourself pass through all these emotions as yesterday physically fades away, strolling beyond the grayness into a new sun. You evolve and start over just as the day does. I've since had my own times like that, and the song describes how to let go, with the lyrics 'I walked until the night was far behind/I walked until the sun opened my eyes/I walked until I forgot what was mine/Then I made up my mind.'"

The sensation of freedom brought on by the act of deciding—in this case to leave a lover—pushes the song's character toward a still-widening search for other options. It's seldom that the personal hungers of a talented act are so tangibly captured in its music, but the mutual appetite for change is a big part of what makes Wanderlust's flustered rock melliflence so infectious. Everything about the group has occurred with a uniquely hasty self-assurance. The creative alliance of the Philadelphia-based foursome (Sax, lead guitarist/harmonies vocalist Rob Bonfiglio, bassist Mark Levin, and drummer Jim Cavanaugh) is hardly 2 years old, and its swiftly recorded album will be issued less than five months since the band's Dec. 8, 1994, signing by BMG senior VP of A&R Dave Novik.

"We heard from Dave within two days of sending him Wanderlust's demo by Federal Express," says Debbie Schwartz of DSM Management, who represents the band with partner Dennis Colligan.

"We had done our own four-song EP in October of 1994 with [Philly producer] Michael Musmanno, and we didn't even have time to get the 500 CDs we pressed up into many local shops by the time we signed a deal!" says Sax, laughing. "It's crazy, because this all occurred at a point when I had finally decided to form a true band and not just assemble some hotshots who'd be held together by promises while we hustled a contract."

The strong groundswell of regional radio interest in Wanderlust (stoked at first by supporters Erin Riley of WXPN, WMMR "Street Beat" host Cynly Drue, and Marilyn Russel's "The Local Underground" on WDRE) has risen to such a fevered pitch that RCA is rushing the snarlingly seductive "I Walked" to radio nationally on April 17 to keep pace with demand for the track, originally discovered on the half-released EP.

"The new album consists of material written and recorded immediately after we signed, plus the four tunes on the demo EP," says the affable Sax, talking in the Christian Street apartment he shares with Levin, situated in the Vietnamese/Italian Bella Vista neighborhood, just four blocks from the famed South Street club

strip. "RCA or no RCA, I'd rather take a geometry test than recut a song," Sax quips, "and another tune from the demo called 'Sundial' cuts off abruptly at the last chord. It sounds cool, but actually the tape reel ran out, the time ran out, and the money ran out."

But not the handy authority of all the "Prize" performances, which hinge on the prickly spontaneity of players who can explore the rawest sensibilities with pop precision. Shifting with ease between folk-punk petulance and the azure jangle of synchronized Rickenbackers, Wanderlust is equally facile in its singing, the vocal sorties segueing from squalling cannonades into serene congruence. Unfailingly contagious material like "Wanna Feel New," "Troubled Man," "Coffee In The Kitchen," "Deepest Blue," and "Brand New Plan" compounds so many categories of ragged impulse and gracile charm that its sheer persuasiveness may be its finest (and most consistent) achievement.

"Dennis calls the band's music 'dirty pop,'" says Schwartz, referring to her cohort's effort to categorize Wanderlust. "What's important is how potent and exciting they are live," adds Schwartz, who took the band on following a gig at New York's Downtime. "Scot's a great front man, and people who hear them in clubs still can't believe how they've managed to combine the pop side with the hard, moody edge—it's a style you just don't hear today."

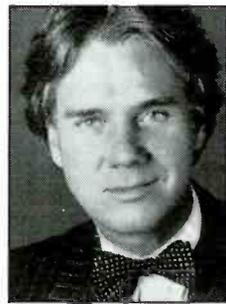
Perhaps because Wanderlust leader Sax has emulated acknowledged influences like Bob Dylan, Paul McCartney, and Prince by borrowing from the past to expand the palette of the present. Born in Philadelphia on March 3, 1966, the second son of hair salon owner Edward Sax and the former Honey Chagan, Scot Steven Sax grew up in the suburban hamlet of Plymouth Meeting, Pa., listening to his brother's David Bowie, Queen, and Roxy Music albums and accompanying his parents on weekend Greenwich Village jaunts that exposed him to landmarks like Gerde's Folk City.

A budding drummer who preferred singing to percussion, he traded his Ludwig kit at age 13 for an Ovation acoustic guitar and wrote an initial Beatlesque ballad, "You Know The Way." Graduating as an art major from Plymouth-Whitemarsh High, Sax survived by mixing telemarketing day jobs with bouts in funky bar bands on the South Street circuit. He decided to start over following too many dead-end combos and failed solo passes, reuniting with old drummer Cavanaugh and finding Levin and Bonfiglio via classified ads. After weighing "sarcastic or meaningless" names like the Sellout & the Speddles, they lifted Wanderlust from the track listing on McCartney's 1982 "Tug Of War" album.

Rehearsing in a former North Philly icehouse between hometown dates at the North Star, the Trocadero, and J.C. Dobbs as well as New York shows at CBGB, Downtime, and Kenny's Castaways, the band developed the uncanny rapport that allowed them to complete the blue-ribbon "Prize" record for less than \$50,000.

"I think that music is an ideal reflection of experience," says Sax. "Everything I ever tried as a musician seemed like a long process—until the moment Wanderlust first played as a unit. From that instant, all four of us knew we were finally home from our separate travels. And now every time we perform, we feel like we're standing in direct sunlight."

## MUSIC TO MY EARS



by Timothy White

## THIS WEEK IN BILLBOARD

### SHE WRITES THE SONGS

Diane Warren says she can be cynical, but when it comes to her songwriting, her sentimental side creates numerous hits for artists ranging from Ace Of Base to Elton John. Carrie Borzillo talks to Warren about how she does it. **Page 58**

### WEA IS TOPS AGAIN

Music distribution figures for this year's first quarter show WEA is still No. 1 in the U.S., despite a strong surge by independent companies. PGD, meanwhile, leads all R&B album distributors. Retail senior editor Ed Christman reports. **Page 68**

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# Commentary

## Our Industry Should Unite For Gun Control

BY AL KOOPER  
and MICHAEL BEARD

In the past few weeks, we have lost some close friends to gun violence. These talented individuals changed our lives and made our business a better one to be in. While the losses of Charlie Minor and Selena Quintanilla Perez seem unrelated, they are linked by gun violence.

Americans own about 200 million firearms, 70 million of which are handguns, and we are not afraid to use them. Last year, nearly as many Americans were shot to death as died in traffic fatalities. Of the more than 100 people shot to death each day, about 15 are under the age of 19. And more and more seem to be from within our own industry.

"For The Love Of Harry: Everybody Sings Nilsson," a CD that will be released May 9, falls into the dreaded "tribute album" category, but all similarities end there. It began in the cusp of Nilsson's lifetime, with his blessing, and proceeds will benefit the National Coalition To Stop Gun Violence. Nilsson became an active member of the group after his close friend, John Lennon, was murdered with a handgun in 1980.

Three months after that tragedy, President Ronald Reagan was shot in a similar attack. At the time, those of us who were trying to enact effective gun control laws felt some good might come from those devastating events. Reagan soon dashed these hopes, emerging from the hospital condemning gun control.

Lennon did not live to have his say, but friends like Nilsson spoke out in his name. As gun violence continued to escalate, Nilsson spent countless days working with the Coalition To Stop Gun Violence in a desperate attempt to convince Congress and local officials to change America's gun laws.

For years, their efforts were thwarted by the powerful gun lobby, which showered campaign contributions on congressional



### 'We need to move forward in restricting handguns.'

Al Kooper produced "For The Love Of Harry"; Michael Beard heads the Washington, D.C.-based National Coalition To Stop Gun Violence.

hopefuls. Finally, in 1993, Congress was able to pass both the Brady Bill and the assault weapons ban with the blessing of former President Reagan, who, upon leaving office, has begun to champion the cause.

But the gun lobby wasn't done. In the 1994 elections, the National Rifle Assn. helped sweep into power members of Congress who think like they do; the NRA

wants to legalize assault weapons, including AK-47s, Uzis, and TEC-9s. House speaker Newt Gingrich has made a deal with the NRA to repeal the assault weapons ban after he has finished with the Contract With America. Congress is likely to approve this measure despite the fact that four out of five Americans do not want legal assault weapons on the streets. (You can imagine that the one in five who do represents precisely the people we don't want having access to AK-47s.)

These developments come at a time when, more than ever, we need to move forward in restricting handguns. We as an industry should unite to support this cause the way we have efforts against crippling diseases.

Let the Nilsson CD be the genesis of a new awareness generated within the industry to support the Coalition To Stop Gun Violence. The music business can lead the way in this area the way it has for AIDS, homelessness, famine, and rain forest preservation. Let us organize a yearly concert in Lennon and Nilsson's names to raise funds and consciousness to end this scourge that attacks the very environments in which we reside and work.

How many more do we have to lose to shock our collective systems into action? Think how wonderful the planet would still be had we not lost, at the height of their powers, Lennon, Selena, Minor, Kurt Cobain, Marvin Gaye, Terry Kath, Felix Pappalardi, Johnny Ace, Peter Tosh, Robert Johnson, and others too numerous and sad to recall.

## LETTERS

### KUDOS ON NEW FEATURE

Congratulations and thanks for your new Songwriters & Publishers page. Understanding the diverse and critical issues facing songwriters in the U.S. and around the globe, from proper compensation and credits to intellectual property protection, has never been more vital. As an educational organization, we welcome and support your ongoing efforts to inform your readers of the role of one of America's most valued and endangered resources—the songwriter.

Brett W. Perkins  
Executive Director  
National Academy of Songwriters  
Los Angeles

### LISTENERS DO NOT WANT LIMITS

I have mixed feelings regarding the "Wayward Album Rock Turns To Modern Rock" story (Billboard, April 8). Times change, tastes alter, styles go in and out of vogue, music evolves; that has always been the way of the world (and this industry). However, despite today's universe of overly niched radio and the rampant desire for industry categorization, listeners still do not want to be put into boxes.

The massive success and sales of Hootie & the Blowfish, Collective Soul, and "Encomium: A Tribute To Led Zepelin" all attest to the rock audience demanding music it wants to hear. All these

records happened across all formats: rock, alternative, album alternative, and pop. One might therefore conclude that rock listeners have broader tastes than niche formats are currently crediting those listeners with. Yet music critics, radio programming gatekeepers, and record promotion departments continue to pigeonhole music into nice, neat, and non-reality-based compartments. Could it actually be that rock listeners/consumers continue to seek out a broad array of rock music for the simple reason that they like the song, that it's a hit?

Danny Buch  
VP Promotion  
Atlantic Records  
New York

### FUTURE STAPLES OF ROCK MUSIC

I thought that in my discussion with Eric Boehlert I was quite optimistic about the health of rock radio (Billboard, April 8). However, it seems my comments didn't support a piece designed to bash the format. Even though the quotes attributed to me were extremely brief, I got the impression from the article that I was jumping on the anti-rock bandwagon, which is most assuredly not the case. At Warner Bros., we're embracing the changes in the format, and in my position I use the format to aid artist development. On virtually all "new rock" releases we service the rock and modern rock for-

mats simultaneously, because if the music's good, there's a strong likelihood both formats will embrace it, and ultimately that's best for the bands.

Let's face it: Alternative radio got healthy playing rock music. Call them modern rock, alternative, grunge, punk—anything but album rock—but Pearl Jam, Bush, Nirvana, Candlebox, Green Day, the Offspring, Better Than Ezra, Live, Oasis, Sponge, R.E.M., et al., are rock bands, no matter how you try to image or label them.

For years, rock radio has been ridiculed for failing to respond to new music, and now that the format is responding, the same critics are going to find fault with that. I strongly believe that among these bands you will find some of the future staples of the rock format, and maybe some for modern rock as well. While it's good for record companies that there are two strong groups of stations getting fat on new rock bands, it's best for the bands. It seems hypocritical to disparage efforts by radio to bring this music to different mainstream audiences. We'll break our bands where we can get initial acceptance, and if rock and new rock end up sharing them, we'll count our blessings.

Dave Lombardi  
National Promotion Director  
Warner Bros. Records  
Los Angeles

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# CD-R Guidelines To Fight Piracy Threat

■ BY JEFF CLARK-MEADS

LONDON—Music hardware manufacturers have agreed to adopt the first stage of measures aimed at reducing the piracy threat of CD-Recordable.

Manufacturers' representatives met with a delegation from the Recording Industry Assn. of America, international labels' body IFPI, and the Recording Industry Assn. of Japan to analyze ways of counteracting potential misuse of the format.

IFPI director general Nic Garnett says the record industry is eager to address the issue to prevent "banks of CD-R machines being hooked up to produce hundreds of perfect copies of original CDs."

CD-R machines have been advertised in trade magazines in the U.S. and Germany with retail prices in

the region of \$4,000. Garnett says, "The second generation of machines could, though, have a significant reduction in price structures. Our colleagues in Japan fear it could come down below \$1,000." This would then move the format from a professional piece of equipment into the realm of top-of-the-line hi-fi.

One of the main anti-piracy measures the manufacturers will adopt is to install technology that will make each CD-R machine encrypt its own serial number into the digital information of the discs it produces.

Garnett says, "While we will still have to search for the machine that has produced counterfeit product, it will mean that we can go to court and say, 'There's the person, there's the machine, and there's the disc.' It's a major

(Continued on page 29)

# Revenue Sharing's Impact Studied Report Examines Effect On Vid Rentals

■ BY SETH GOLDSTEIN

INDIAN WELLS, Calif.—The impact of revenue sharing on the rental marketplace took top billing in a study conducted by Performance Diagnostics for the National Assn. of Video Distributors.

NAVD released the findings in meetings with the Hollywood studios and various independents attending the association's annual conference held April 8-12. The Performance Diagnostics effort, begun last October, resulted in a report card drawn from interviews with nine suppliers and 19 key retailers who graded distributors on their ability to deliver product, service their accounts, and prepare for change.

Distributors received good grades overall but flunked when it came to helping stores advertise and merchandise their goods. Those able to offer value-added services

will have a better chance of surviving the continuing shakeout.

Performance Diagnostics quotes respondents who predict another four to five distributors will vanish in the next several years. Independent retailers also are having problems. Performance Diagnostics president Clifford Simms foresees a "stagnating" market for rental in which "the gaps between the winners and losers become wider."

It's the smaller stores losing sales that seek to remain competitive through revenue sharing, according to the NAVD report, which devotes about one-half its length to the subject. Simms considers revenue sharing to be an agent of change, although Rentrak's pay-per-transaction system has been in use for a decade.

During that time, distributors have grown to hate PPT as a means of siphoning off as much as 10% of their sales. They've long argued

that PPT flattens revenues of participating retailers that lease rental cassettes for about \$8 a copy and ship back 50% of each rental fee to Rentrak and program suppliers.

Simms, however, wasn't quite so partisan. Revenue sharing can help retailers stocking "B" titles and isn't that far behind traditional distribution of "A" features, he said in an NAVD press briefing. The report describes studio and retail opinions as "mixed" about "a niche service" that at its peak won't collect fees from more than 33% of video stores.

NAVD attendees who heard the presentation from Simms and NAVD executive director Steven Young judged Simms ambivalent about revenue sharing. One studio executive told Billboard he was disappointed because the report did not propose a course of action.

"It was certainly appropriate for them to look for action," Simms responded. "But the intention of the NAVD board was to place information in front of its business partners." For many suppliers, long familiar with the intricacies of distribution, "the things we shared were the things they knew," he acknowledged. For others, however, "this was new information and valuable."

The study was the first Performance Diagnostics has done for NAVD, but not the first it has performed in home video. Simms recalled a client who needed information as part of a research project about eight years ago. "Given the pace of the industry since then," he said, "that's ancient history."

## McKenna Named Hot 100 Singles Chart Manager

NEW YORK—Industry veteran Jerry McKenna has been named chart manager for Billboard's Hot 100 Singles chart and director of charts for Billboard's sister publication, Top 40 Airplay Monitor.

McKenna arrives at Billboard from Columbia Records, where he was associate director of crossover promotion/marketing. Prior to joining Columbia, McKenna was assistant program director at top 40 WZOU (now WJMN) Boston and previously spent five years as music director at crosstown rival station WKXS-FM (Kiss 108).

"We are pleased to have someone with such a fine reputation assume responsibility for one of our most important charts, the Hot 100 Singles," says Michael Ellis, publisher of Airplay Monitor and associate publisher of Billboard. "Jerry's extensive experience in both record promotion and radio programming makes him the ideal candidate to carry on the tradition of accuracy and integrity for which Billboard's Hot 100 Singles chart is known around the world."

"It is the opportunity of a lifetime to play an integral part in compiling the most respected charts in the industry," says McKenna. "Ironically, while growing up, it was following the Billboard charts that first piqued my interest in the music industry. Now, having experienced both the record and radio sides of the business, I am excited that my career path has come full circle back to Billboard and Monitor."

In his new position, McKenna will report to Airplay Monitor editor Sean Ross and Billboard director of charts Geoff Mayfield. McKenna, who will be based in the New York office, begins his new duties April 24. He succeeds Dave Elliott, who exited last month.

## FoxVideo Aims Titles At Toddlers

■ BY SETH GOLDSTEIN and EILEEN FITZPATRICK

LOS ANGELES—Two-year-olds and their preschool pals have become home video's hottest demographic, and FoxVideo has become the newest player in the sandbox with a slew of low-priced product to tempt tots, older siblings, and their parents.

This month FoxVideo will launch a line called Fox Kids Video, scheduled

for a mid-July retail delivery. It opens with seven selections from Fox's roster of TV shows, which are at or near the top in the ratings of their weekly or Saturday morning time slots, such as "Where In The World Is Carmen Sandiego?"

Meanwhile, Buena Vista Home Video is intent on tightening its hold on the market with a new preschool line called Bright Beginnings, featuring 14 titles, each priced at \$12.99.

The first of Fox's entries are hour-long titles priced under \$10, one more indication of the seemingly insatiable appetite for kid vid.

FoxVideo is actually making its second kid-vid foray. Several years ago the studio released segments of animated Fox TV shows "Peter Pan & The Pirates" and "Bobby's World." The latter starred comedian Howie Mandel.

While the titles sold well at Target (Continued on page 14)



McKENNA



**Diane's Duet.** GRP recording artist Diane Schuur joins Rep. Martin Hoke, R-Ohio, at the piano for an impromptu performance at a VIP reception in Hoke's office on Capitol Hill. Earlier that day, Schuur met with representatives to urge their support of the digital performance right in the Sound Recordings Act of 1995.

## Time Warner Interactive Shuffles Multimedia Units

Time Warner Interactive's CEO and COO have resigned amid a re-vamping of the Burbank, Calif.-based multimedia division, which will see oversight shifted to a five-member corporate board managed by Home Box Office and composed of representatives from various Time Warner divisions.

Time Warner Interactive president Terry Hershey continues in her role, reporting to HBO executive VP John Billoch, according to a Time Warner Interactive spokeswoman.

Hershey had previously reported to CEO Geoffrey Holmes, who has re-

signed along with COO Craig Moody.

A new CEO is expected to be named, according to the spokeswoman. Time Warner Interactive executives declined any further comment on the changes.

Time Warner Interactive develops CD-ROMs as well as cartridge-based video games. CD-ROMs released last year include "Woodstock Interactive" and "Chuck Jones' Peter & The Wolf." As reported elsewhere, the division is expected to step up CD-ROM releases to 10-12 per year, which would be well above its past output.

Time Warner Interactive currently has several new CD-ROM titles "in the pipeline," according to the company spokeswoman, some of which are expected to be unveiled at next month's Electronic Entertainment Expo.

The makeup of the new corporate oversight board, whose members were yet to be named by press time, will reflect the diversity of Time Warner interests. The board is to be composed of members from the parent company's film and TV, music, publishing, and cable divisions.

That diversity is reflected in Time Warner's wide-ranging multimedia activities, which have been divvied up into various areas keyed to specific mandates and content sources. For Time Warner Interactive, that mandate has been and continues to be to develop original creative program-

(Continued on page 92)

## Porter To Key Billboard Latin Meet

MIAMI—K.C. Porter, a prominent songwriter/producer in the Latino market who has helmed Spanish-language recording sessions with Boyz II Men, Sting, Jon Bon Jovi, and Bryan Adams, will keynote Billboard's sixth annual International Latin Music Conference, to be held June 5-7 at the Hotel Inter-continental here.

The three-day conference, the longest-running gathering of its kind, will include two evenings of artist showcases, a slate of industry panels, and the inaugural Latin Music Expo (June 6-7).

Capping the conclave on June 7 will be Billboard's second annual Latin Music Awards. The competition is

based exclusively on Billboard's Hot Latin Tracks airplay chart and The Billboard Latin 50 sales chart. The eligibility period for this year's awards is March 5, 1994-April 1, 1995.

During the awards ceremony, Billboard also will confer two special awards. El Premio Billboard—an annual honor for contributions to the Latino market—will be presented to timbales virtuoso Tito Puente. Additionally, Tejano star Selena, who died tragically March 31, will be inducted into the Billboard Latin Music Hall of Fame. Acts previously inducted are Celia Cruz and 1994 Grammy-winner Cachao.

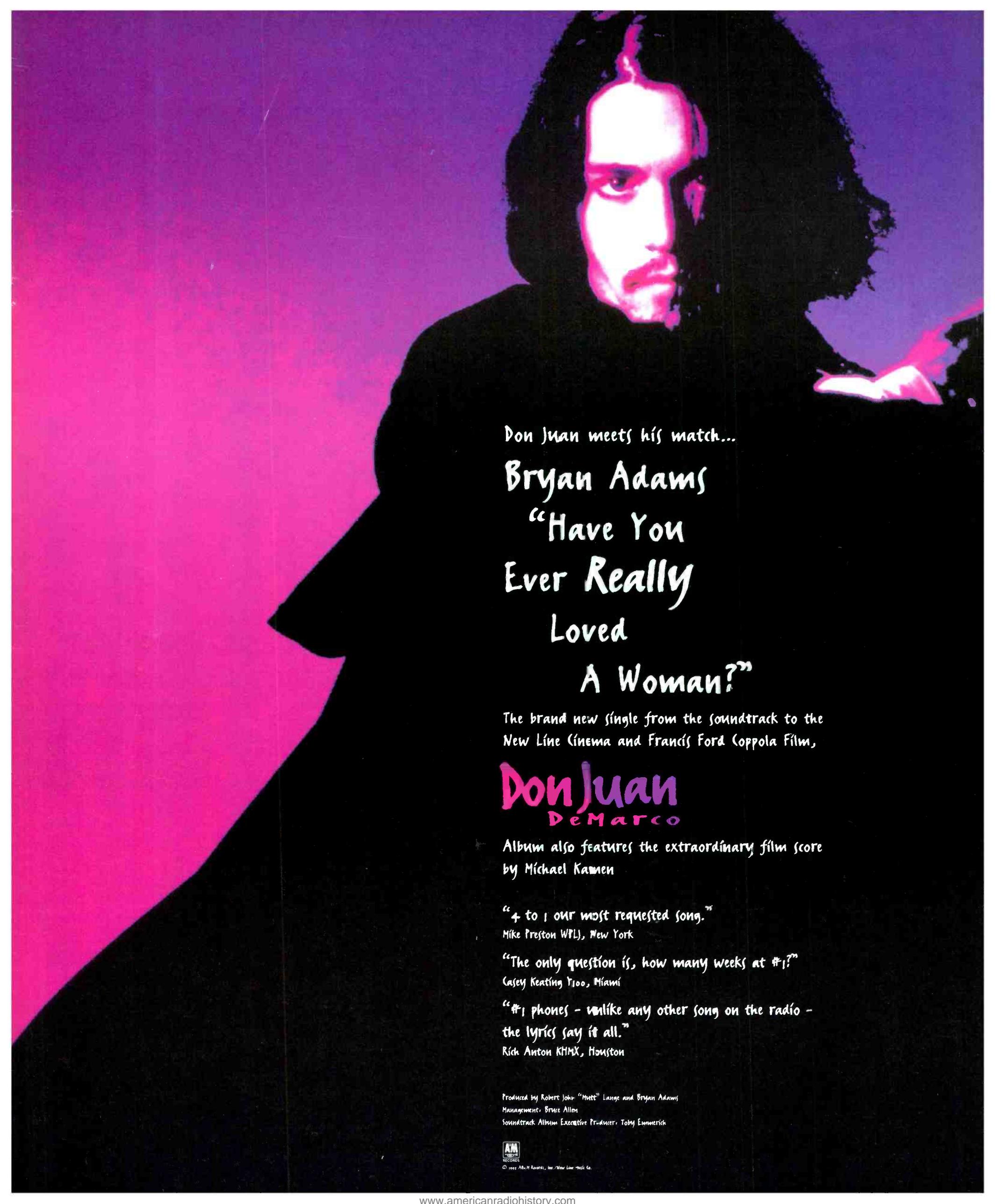
The keynote address by Porter will be given at a June 6 luncheon and is

expected to focus on the crossover market. In addition to his notable production achievements, Porter is CEO of Insignia Music Publishing Cos., a joint venture he formed last year with Famous Music (see story, page 34).

Porter currently is finishing a Spanish-language album by Boyz II Men, which is expected to be released this summer on PolyGram Latino. In early April, he completed a Spanish-language production for an album by Sony Discos' singer/actor Ricky Martin of the television soap opera "General Hospital."

In addition, Porter produced the Barrio Boyzz's current EMI Latin al-

(Continued on page 37)



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# Artists & Music

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## Flipside Aims To Find More Modern Gems

BY CRAIG ROSEN

LOS ANGELES—In 1991, Flipside Records, the independent label spawned by the influential fanzine of the same name, released "The Big One," featuring 24 underground bands from Los Angeles and San Francisco. The set included tracks by then up-and-coming acts Green Day, Offspring, and Bad Religion.

With the release of the follow-up compilation, "RAFR," March 21, Flipside is primed to score another coup.



Wax and D-Generation, two of the acts featured on the album, have secured major-label deals since laying down their tracks for "RAFR."

Wax signed to Interscope. The band's track "California," from its Interscope album, "13 Unlucky Numbers," is climbing the Modern Rock Tracks chart.

D-Generation, which parted company with EMI after releasing one album last year, was signed recently by Co-



D-GENERATION

lumbia.

A third band, New York Loose, already signed to a publishing deal with Fiction Songs Ltd., has generated label interest in the U.S. and the U.K., where the band is working on a one-off EP for Fiction Records. Flipside will also release another New York Loose EP, "Loosen Up," April 24.

Another act, the Humpers, are in negotiations with Epitaph Records, the home of Offspring and Rancid.

Like the previous compilation, "RAFR"—an abbreviation for "Rock And Fucking Roll"—has a healthy dose of talent from Los Angeles, including Wax, the Humpers, Ultraviolet Eye, and Permanent Green Light. But the new set also spotlights such New York up-and-comers as Fur, Clowns For Progress, and New York Loose. Also featured are Japan's Teengenerate and Vancouver's the Smugglers.

Atlantic Records A&R representative Mike Gitter, who once wrote for Flipside and was instrumental in inking Bad Religion to Atlantic, says "RAFR" offers a "good focus on the New York scene, which may or may not explode into something bigger."

But for the bands involved in the project, album compiler/Flipside writer Martin McMartin and Flipside owner Al Kowalewski, "RAFR" isn't necessarily about finding or becoming

(Continued on page 29)



BRIJITTE WEST OF NEW YORK LOOSE

## Selena's Albums Soar; EMI Rushes Shipments

The untimely shooting death of Selena March 31 is expanding the Tejano superstar's presence on The Billboard 200.

This week, four EMI Latin albums by the late singer enter The Billboard 200, joining "Amor Prohibido," which soars 92-36. Selena's four chart debuts are "Live!" (at No. 146), "12 Super Exitos" (167), "Entre A Mi Mundo" (179), and "Las Reinas Del Pueblo" (192), a double-artist package with Graciela Beltrán.

According to SoundScan, "Amor Prohibido" sold 28,238 units last week, a 135% increase in sales over the previous week. The average weekly sales of "Amor Prohibido" in the four weeks prior to Selena's death were barely above 2,000 units. The aggregate sales of all five titles this week were 54,876 units.

EMI Latin president Jose Behar

says the label began shipping 500,000 units of Selena albums April 10 to meet the overwhelming demand from retailers, many of whose stores have remained empty since the day Selena was fatally shot by a disgruntled former employee.

"We're hoping to have all of the product by Friday [April 14] to the retailers," says Behar, who adds that 80% of the retailers did not have Selena's product before the shipment.

Selena's five titles represent the most Spanish-language albums simultaneously on The Billboard 200 by a Latino artist. For the second week, "Amor Prohibido" remains atop The Billboard Latin 50, which is not published this week. Likewise, that album's latest single, "Fotos Y Recuerdos," stays at No. 1 on Hot Latin Tracks for the second straight week.

JOHN LANNERT

## After A&R War, Trynin Eyes Road Warner To Reissue Boston Artist's Debut

BY CHRIS MORRIS

LOS ANGELES—When Jennifer Trynin began releasing her music on her own label, all she wanted to do was pick up a few live gigs.

The Boston-based rocker got more than she bargained for. Trynin's debut album, "Cockamamie," released in October on her Squint Records imprint, touched off one of the most frenzied major-label bidding wars in recent memory. She ultimately was awarded a contract from Warner Bros., which will rerelease the album June 13 under the Squint/Warner rubric.

Warner serviced the track "Happier" to commercial alternative radio April 11, but the label, in keeping with Trynin's wishes, is plotting a low-key campaign for its much-talked-about new artist.

Says Peter Rauh, Trynin's product manager at the label, "I think the worst thing I can possibly do is put a billboard—no pun intended—on Sunset Boulevard saying, 'Look at it.' This is really not about that at all."

In typically self-deprecating fashion, Trynin says of her recent fortunes, "I could make myself look a lot smarter and forward-thinking than I am and I could tell you a big story and lie, but the way it really happened was I just made that record."

Trynin is not an unknown quantity in Boston: The New Jersey émigré released a five-song EP on the now-defunct Pathfinder Records in 1988 and performed acoustically in the city's clubs before forming her band. She has evolved over the years from a jazz-oriented performer to the leather-tough pop stylist she is today.



**Jill By Night.** Jason Flom, senior VP of Atlantic and president of the newly launched Lava Records, congratulates Jill Sobule after a recent performance at New York's Bottom Line. Sobule did four shows over two nights, performing songs from her self-titled Lava/Atlantic debut album—the first release from the new label. The shows were part of Sobule's monthlong U.S. tour with headliner Robyn Hitchcock.



JENNIFER TRYNIN  
COCKAMAMIE

"The music I was writing during a certain period of time was much more down," she says. "The music that came out was much more spooky and slower and more dissonant... For the past few years, I've been much more into trying to write really good, simple songs that a lot of people can relate to."

"Cockamamie" is a hard-edged, guitar-dominated pop-rock excursion in which Trynin delivers poised, highly melodic original songs that display stylistic elements ranging from the tart assurance of Chrissie Hynde to the affecting vulnerability of the "Court And Spark"-era Joni Mitchell.

## Zazou Casts Global Stars In Columbia's 'Cold Seas'

BY JIM BESSMAN

NEW YORK—French composer/producer Hector Zazou has assembled a well-known cast for his latest album project, "Songs From The Cold Seas," due from Columbia April 25.

The album of traditional music from frigid Northern lands has a greater chance for widespread exposure than Zazou's preceding concept albums due to greater label support and the various artists participating, including Bjork, Suzanne Vega, John Cale, and Jane Siberry.

On April 25 the label also will service the first emphasis track, "The Long Voyage," to alternative, adult alternative, and college radio. The track features vocals by Vega and Cale and uses lyrics based on the Oscar Wilde poem "Silhouettes."

The reputations of Zazou's collaborators—which also include Marc Ribot, Mark Isham, Siouxsie Sioux, and Värtina—provide Columbia with promotional avenues not exploited for Zazou's preceding albums.

His 1992 Sony Music title, "Sahara Blue," focused on the poetry of Arthur Rimbaud, and his 1991 Phonogram recording, "Les Nouvelles Polyphonies Corses," stemmed from a cappella singing traditions. Both utilized an international cast.

"This project starts with a history," says Jay Krugman, Columbia's VP of marketing, East Coast, noting Zazou's

In 1993 and 1994, Trynin released three of the tracks that would wind up on the album as singles on Squint (named for the eyestrain engendered by her freelance desktop publishing business).

She recalls, "I sent out the singles to a bunch of radio stations with a little thing saying, 'Hi, how you doin'?' and a little note, and put in a card saying, 'If you like this record, will you send me back this card and check off that you liked it and if you want the CD, and if there's a place to play in town we can play.' Because all I wanted to do was figure out how to schedule a tour."

Trynin set about recording "Cockamamie" last year on spec time at Q Division, the Boston studio owned by her producer Mike Denneen, noted for his work with Letters To Cleo, the Gigolo Aunts, and Aimee Mann, among others. Like many other indie releases, the album was cut on a shoestring.

"I borrowed a few thousand dollars from my brother," Trynin says. "Everybody worked for either nothing or cheap, and I had people write down on a piece of paper how much they'd want if I ever got a record deal. I [thought], 'Three thousand bucks, yeah fine.' 'cause I'm thinking. 'This'll never

(Continued on page 35)



SIBERRY



VEGA

previous genre-spanning undertakings and prior relationships with artists like Cale, who appeared on "Sahara Blue." "Obviously, the names associated with this release—Suzanne, John, Bjork, Siouxsie, Jane—offer the opportunity to market to their core audiences."

Adds associate director of product marketing Jed Corenthal, "[What] separates this album from the others he's done [is the others] never had the number or level of artists this has... All these names and associated fan bases offer us a very large audience to create awareness for."

### WORLD CAST

"Songs From The Cold Seas" also showcases a number of vocalists from around the world, including Sweden's Lena Willemark, Japan's Tokiko Kato, Greenland's Marina Schmidt, Northeast Siberia's Lioudmila Khandi, Canada's Elisha Kilabuk and Koomook Nooveya, and Iceland's Vimme Saari.

(Continued on page 60)

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## RCA Senses Taste For Brit R&B Omar's U.S. Debut Strictly 'For Pleasure'

■ BY PAUL SEXTON

LONDON—A jazz-tinged soul man, for whom Stevie Wonder has said he will write a song, is starting to spread his multi-ethnic grooves to the U.S.

"For Pleasure," the first U.S. album release by Omar, comes May 23 on RCA after having sold 150,000 copies worldwide, according to the label's London office.

Omar is known to British audiences for his slow, summery 1991 top 20 U.K. singles chart entry, "There's Nothing Like This," the most successful product of his former association with Talkin' Loud, the PolyGram-owned label run by Gilles Peterson. Omar previously had made inroads with the original version of the song in 1990 on the independent Kongo Dance label.

The U.S. release of "For Pleasure" comes almost a year after RCA released it in Britain last June. The album performed well below expectations on the U.K. chart and produced no top 40 singles, although it did sell some 25,000 copies domestically, says A&R director Mike McCormack. "It definitely did better than the impression you'd get from the chart position, and the majority were sold in the first three weeks."

McCormack says that the album was less visible because many copies were sold in specialist shops that, at the time, were not on the Millward Brown/CIN chart-return panel. Now that many of them are, he adds, "we've already seen more R&B crossing over," citing the U.K. pop top 20 success of MJJ act Brownstone.

McCormack also feels that the U.S. success of Des'ree has opened doors for British R&B artists, both in the U.S. and at home.

"For Pleasure" features an impressive list of assists, from such names as Ray Parker Jr., Derek Bramble,

David Frank, Leon Ware, and Mica Paris. The first U.K. single, "Outside," was based on a "lost" multi-track recording made 20 years ago by Lamont Dozier, and Omar's fan club also includes Wonder, who was sufficiently taken with "Music," the Englishman's 1992 sophomore album, to commit to writing with him in Los Angeles the following year.

McCormack says Wonder appeared on French TV saying he would like to write Omar's first No. 1 song. Omar is hoping that the song will be ready in time for his next album, but Milton Hardaway, operations manager with Wonder's Steveland Morris Music, could not provide further details.

Instrumental in bringing Omar's jazz-inflected soul to the U.S. have been Paul Ramey, national director of jazz, and Brian Bachus, director of A&R/jazz and progressive, at RCA's New York offices. "I came [to RCA] in July," says Bachus. "I was also a DJ, so I knew Omar was coming up. I was thinking he was still on Talkin' Loud, but when I saw we had him, I went running up to Skip Miller, who was then the director of black music, and said, 'We've got to release this guy.'"

Mindful of the need to develop a U.S. game plan for the classically trained singer, born Omar Lye Cook to a Chinese/Jamaican father and an Indian/Jamaican mother, Bachus says, "We brought Omar and his group over to perform at the Gavin [Seminar] in New Orleans in February in a combined show with the Brooklyn Funk Essentials [signees to Ramey and Bachus' new Groovetown label]. It was a chance for local press and consumers to see him in a great space."

Bachus, who says Omar's music is already known to an "acid jazz underground" across the U.S., describes the singer's music as "like a Domino [referring to the Getto Jam group] with a soul singer on top. The beats are always funky."

RCA will take the single "Satur-

day," with a new mix by Pos from De La Soul, to radio this month, first to college and alternative outlets, then album alternative and urban, with particular attention to the rhythm-crossover format.

A March 29 Omar showcase at New York's Giant Step club, again with Brooklyn Funk Essentials, drew a reported crowd of 1,200. Omar will return to the U.S. for a West Coast tour in June.

McCormack says that Omar has had notable success in Japan, where he has toured twice, and, unexpectedly, in Korea, where the album has sold about 70,000 copies. He speaks approvingly of the enthusiasm with which Ramey and Bachus are approaching the artist's belated American launch.

"They've really taken a flier on it. They've got a great video, and I've been very impressed," he says. "And they haven't tried to turn him into a new jack swing artist either."

Assistance in preparing this story was provided by Trudi Miller Rosenblum in New York.



OMAR

## Priority Files Suit Against 'Street Fighter' Producer

■ BY CHRIS MORRIS

LOS ANGELES—A second legal scrap has broken out over the soundtrack album to "Street Fighter."

Priority Records has filed suit against the film's Japanese producer, claiming that the producer misrepresented its rights regarding the film's soundtrack and failed to honor an agreement to indemnify Priority against losses in an earlier suit.

In December, Def Jam Records filed suit against Priority in U.S. District Court in New York, claiming that tracks by its artists L.L. Cool J and Public Enemy on the Priority soundtrack were of poor quality and could damage the acts' reputations. On Dec. 7, Def Jam and Priority issued a joint press release announcing a confidential settlement to the suit that permitted continued distribution of the album (Billboard, Dec. 17, 1994).

The new chapter in the saga opened April 7, when Priority lodged an action in L.A. Superior Court against CapCom, the Osaka, Japan-based producer of "Street Fighter," and its California-based American subsidiary,

CapCom USA. The suit alleges that CapCom is guilty of breach of contract and intentional and negligent misrepresentation, among other charges.

Priority claims that under the terms of its soundtrack agreement, CapCom represented itself to the label as the holder of all worldwide rights "necessary to manufacture, advertise, and sell [the soundtrack album]." Priority says it received deal memos and masters from the various artists on the soundtrack, including L.L. Cool J and Public Enemy.

Priority says that, following a "massive" domestic and foreign marketing and advertising campaign, it shipped over 500,000 CDs and cassettes to retailers in anticipation of a Dec. 6, 1994, release.

But, according to the suit, Def Jam president Lyor Cohen phoned Priority president Bryan Turner on Dec. 1, saying his label would seek an injunction to prevent release of the "Street Fighter" album. Turner, who was out of the country at the time, did not receive the message.

On Dec. 3, Def Jam filed its suit in New York. Summarizing the action, Priority says that Def Jam claimed exclusive rights to L.L. Cool J and Public Enemy's services and that it had not authorized the release of the "Street Fighter" soundtrack. A temporary restraining order preventing Priority from releasing the album was issued on Dec. 6.

Priority's suit says, "Priority was faced with a court order which rendered useless its purported rights... Even worse, all of the money expended by Priority in the promotion, marketing, and advertising of the soundtrack was lost and Priority's credibility with its foreign licensees and retailers suffered irreparable damage."

According to the suit, Priority sought to mitigate further damages and entered its settlement with Def Jam.

Without disclosing the terms of the settlement, Priority says it was "forced to suffer liability, loss, damage, cost,"

(Continued on page 29)



Chilling Out At Virgin. Blues guitarist John Lee Hooker celebrates his recent Pointblank release, "Chill Out," with Virgin and Pointblank executives. Shown, from left, are John Wooler, VP of A&R, Pointblank Records; Joyce Castagnola, senior VP of sales, Virgin Records; Hooker; Michael Plen, senior VP of promotion, Virgin Records; Kaz Utsunomiya, executive VP of A&R, Virgin Records; and Phil Fox, director of product management, Virgin Records.

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Robert Jamieson is named president of the RCA Records Label in New York. He was president/GM of BMG Canada.

Atlantic Records in New York names Vicky Germaise senior VP and Jeffrey Levy VP of business and legal affairs. They were, respectively, VP of product development for Atlantic and VP of business and legal affairs for Mercury.

Ron Geslin is appointed VP of promotion for Big Beat Records and TAG Recordings in New York. He was VP of promotion for Chaos Records.

Keith Sachs is appointed VP/controller, staff services, for Sony Music Entertainment in New York. He was staff controller.

Martin Ingstrom is promoted to managing director of MCA Music Scandinavia AB in Stockholm. He was GM.

Lee Tsun Frankie is appointed managing director of Warner Music



GERMAISE



LEVY



GESLIN



SACHS



INGSTROM



BOWENS



FEENY



SHERWOOD

Hong Kong. He was an artist manager.

Jeffrey Bowens is named A&R executive at Giant Records in Los Angeles. He was president/CEO of 1615 Loomis St. Music Projects.

Jef Burroughs is appointed director of artist development for Arista Records in New York. He was product manager for Columbia.

Jean-Claude "Poke" Olivier is named director of A&R for Uptown Entertainment in New York. He was a producer.

The RCA Records Label promotes

Franz Fleischli to manager of A&R in New York and Jon Brody to manager of A&R in Los Angeles. They were both RCA talent scouts.

The Welk Music Group in Los Angeles promotes Bernie Grossman to VP/director of sales and marketing, Kevin Welk to national sales and marketing manager, Georgette Cartwright to director of creative services, and Michelle Krupkin to promotion manager. They were, respectively, director of sales/marketing manager, sales and marketing coordinator, creative services manager, and promo-

tion coordinator.

Ann Pryor is promoted to manager of publicity for Virgin Records in New York. She was East Coast publicity coordinator.

**PUBLISHING.** John Redmond is promoted to VP/GM of PolyGram Music Publishing Canada in Toronto. He was GM.

**RELATED FIELDS.** William Feeny is named senior VP/chief financial officer of PolyGram Holding Inc. in New York. He was corporate controller of

PolyGram NV in the Netherlands.

Bob Sherwood is promoted to senior VP of Sony New Technologies Inc. in New York. He was VP of sound technology for Sony Software.

Michael Swinney is promoted to president of Sony Development in Los Angeles. He was senior VP of Sony Development and president of Sony Plaza Inc.

Kendall Lockhart is named VP of creative development for the Disney Interactive Entertainment Group in Los Angeles. He was a creative consultant with Disney.

# Zevon Revels In His Own Studio

## Giant Set Result Of Digital Immediacy

BY MELINDA NEWMAN

NEW YORK—"When you look up the word 'autonomy' in the dictionary, there's a picture of me with a fishing cap on," says Warren Zevon, who certainly has done things his way in the 25 years he's been making records.

And Zevon only delves further into the realm of the iconoclast with "Mutineer," his new album, due from Giant Records on May 23.

Zevon primarily recorded "Mutineer" at his home digital studio, giving him an independence he had never enjoyed before. And the droll Zevon, who has never been known to use hyperbole, says that freedom has allowed him to make the record "I've always wanted to make."

"If I had [tried] to make this album seven or eight years ago, it would have cost a couple million dollars. All the digital stuff eliminated something I've always abhorred—making demos. This way, when you have an idea, you can just roll tape."

With the fervor of a new convert, Zevon says the technology has "changed my life. I think it's probably my principal dream to make a recording where I lived, and the only way to do that before was to be Prince, I mean the artist formerly known as Prince."

Although he has been a fixture on the music scene for more than two decades, outside of the left-field success of 1978's "Werewolves Of London," Zevon has seldom had the commercial success to match his critical appeal. Or as Giant product manager Connie Young puts it, "He's an Utne Reader kind of artist." This fact has led more than one music writer to suggest that perhaps he's simply too good for the masses. It's a theory Zevon isn't buying. "If there's going to be an assessment of why I don't sell more records, I'd be stupid to disagree with that one, but you know I've always thought it had as much to do with my singing abilities as my overwrought intellect. I think I'm singing this record a little better. I was able to preserve whatever personality I had without sacrificing it to sing in tune."

In addition to recording at home, Zevon also produced the spare album himself, a task he says proved to be enjoyable, if not somewhat daunting. "Lest I make it sound that making this record was too easy, I want you to know that being responsible for my own budget

was harrowing. I allowed myself a 5% breakage fee for my furniture. Maybe throwing a fax machine across the room is a little less controlled than I should be, but I said, 'It's in the budget.'"

The biggest problem with producing himself, Zevon says, was adhering to any kind of self-imposed deadline. "A friend of mine used to say when you hate everything you've done, you know your record's finished, and I used to feel that way. I thought being miserable was part of honoring the work ethic."

This time, Zevon had to resort to outside indicators. "I told [journalist/songwriter] Carl Hiaasen I was having trou-

(Continued on page 31)



ZEVON



Free And Everclear. Art Alexakis of Capitol recording group Everclear puts the finishing touches on the band's new album, "Sparkle And Fade," which will be released May 23. Pictured, from left, are Perry Watts-Russell, Capitol Records VP of A&R; Everclear's manager Darren Lewis; Alexakis; and mixer Brian Malouf.

# Sledge Looks For Comeback

## With Virgin's 'Blue Night'

BY CHRIS MORRIS

LOS ANGELES—If there was ever a soul music evergreen, it is Percy Sledge's 1966 hit "When A Man Loves A Woman."

The song, a No. 1 pop and R&B hit upon its release, has seldom been out of the public ear. The tune was featured in Oliver Stone's 1987 Oscar winner "Platoon" and last year served as the title song for the Andy Garcia-Meg Ryan film of the same name. Michael Bolton hit No. 1 on Billboard's Hot 100 Singles chart with his 1991 remake.

But vocalist Sledge—who went on to score several chart records, including four top 20 R&B entries on Atlantic and Capicorn—has been elusive since the mid-'70s.

However, Sledge will make his return to a major American label on May 23, when Virgin's Pointblank imprint issues "Blue Night," a new album which shows off the mighty Sledge voice in classic Southern soul style.

Sledge says his long absence from recording stemmed from the near-simultaneous retirement of producers Quin Ivy and Marlin Greene, who were integral to the recording of "When A Man Loves A Woman" and such subsequent Sledge hits as "It Tears Me Up," "Warm And Tender Love," and "Take Time To Know Her."

"When they retired, I didn't want to do anything," Sledge says. "I didn't even want to go in the studio."

He adds, "A lot of producers had been wantin' to produce me, but they didn't know enough about me, I didn't feel like they did. I just wasn't comfortable with some of the things they wanted to do . . . It was just so hard to find somebody."

Sledge says his slow return to the public eye began in 1987, when producer/keyboardist/songwriter Barry Goldberg approached him to record a number for the soundtrack of the comedy "Adventures In Babysitting."

"I think [Goldberg] wanted to hear my voice, and how strong my voice was, but he never told me he wanted to do a session until about a year and a half later," Sledge recalls. "He sent me a package with all these songs in it, and asked me if I would be interested."

As Jerry Wexler, who brought Sledge to Atlantic in the '60s, recounts in his affectionate liner notes to the album, Goldberg and co-producer Saul Davis ultimately wound up making "Blue Night," after a long hunt for financing, with the backing of Philippe Le Bras' Paris-based Sky Ranch Records.

"I don't think no label would take me," Sledge says of his domestic stalemate. "Music has changed so, rap stuff was comin' on so powerful . . . It was a miracle. It was unbelievable the way [the new album] came about."

"Blue Night," which came to Virgin via its foreign distribution association

(Continued on page 21)

# 25th Earth Day Celebrated In Concert; Indigo Girls Plan Green Benefit Month

GREEN DAY: Earth Day seems to have lost a little bit of its high-profile cachet over the last few years, but Mother Earth is fighting back in 1995 with the 25th anniversary of the event's inception on Saturday (22). Earth Day will be celebrated in myriad ways across the country, all with the prodding reminder that we only inhabit the planet, we don't own it, and it's our responsibility to do as little damage during our time here as possible. Among the various and sundry festivities is the National Earth Day Rally, which happens Saturday (22) on the Mall in Washington, D.C. Performing will be Boyz II Men, Mary Chapin Carpenter, Sawyer Brown, Toad The Wet Sprocket, Kenny Loggins, the Mavericks, Bruce Hornsby, Shawn Colvin, and Kathy Mattea. The event, produced by Campaigns for the Environment, will include a speech by Gaylord Nelson, the former Wisconsin senator and governor who conceived of the first Earth Day, which was held April 22, 1970.

Concurrent with the concert will be a demonstration involving a number of environmental groups including the Sierra Club, the National Audubon Society, the American Oceans Campaign, and Campaigns for the Environment.

The D.C. event kicks off the evening before (21), when WHFS and Concerts for the Environment sponsor a modern rock benefit featuring Toad The Wet Sprocket, Hootie & the Blowfish's Darius Rucker; Natalie Merchant, Collective Soul, and They Might Be Giants.

Further south, Earth Jam '95 will take place Saturday (22) at Stone Mountain Park in Atlanta. On the bill are Indigo Girls, G. Love & Special Sauce, Luscious Jackson, Jeff Buckley, Mike Watt, and Band de Soleil. All net proceeds from the event will be donated to the Environmental Fund for Georgia, the Upper Chattahoochee RiverKeeper Project, and Plan It Green's educational program.

In addition to music, the day will feature stands from 30 green businesses and organizations that offer environmentally safe products and educational materials. There also will be an Eco-Exploration Center that will highlight hi-tech environmental education through computers and other hands-on activities.

In Boston, Mike & the Mechanics will headline album alternative station WBOS' Earth Day Concert and Festival at the MDC Hatch Shell. Also on the bill are Eddie Money, Arlo Guthrie, Shaw-Blades, Al

Kooper, Susan Werner, Jesse Colin Young, Ellis Paul, Paula Cole, Entrain, and From Good Homes. The day will also include several speakers, among them Sen. John Kerry, D-Mass., Rep. Ed Markey, D-Mass., and more than 100 environmental exhibitors and displays.

EARTH GIRLS: Every day is Earth Day for Indigo Girls, and to prove it, the Epic Records' duo is playing a month of benefit shows, starting May 8. Proceeds from each performance will go to American Indian environmental groups. The Honor The Earth tour is co-sponsored by Indigenous Women's Network, a coalition of female American Indian activists, and the Seventh Generation Fund, a foundation that funnels money to American Indian environmental, socially conscious, and cultural organiza-

tions. The Seventh Generation will disperse the tour money to individual American Indian environmental groups. In addition to playing the dates, Amy Ray and Emily Saliers of Indigo Girls will visit local reservations.

The tour begins in Madison, Wis., and will trek to many states, including Minnesota, South Dakota, Montana, Wyoming, Utah, Colorado, New Mexico, Arizona, California, Alaska, and Washington.

THIS AND THAT: Michael Bolton has signed with ICM; Madonna is now with William Morris Agency . . . Chart Beat author Fred Bronson has just completed an updated version of "Billboard's Hottest Hot 100 Hits," which ranks the top 5,000 singles based on their chart performance in the top 30 of Billboard's Hot 100. Published by Billboard Books, the book features a new No. 1 (but we're not telling what it is). Chubby Checker's "The Twist" topped the first edition, published in 1990.

Bon Jovi drummer Tico Torres is the latest musician to show his artistic side via an exhibition of his paintings at New York's Ambassador Galleries. In the turn-about-is-fair-play department, modern artist Julian Schnabel makes his Island Records debut with "Every Silver Lining Has A Cloud," coming out later this spring.

L.A.'s House of Blues will play host to an Excello Records tribute night May 28. Among the acts appearing will be swamp blues king and former Excello artist Lazy Lester, as well as acts, such as Phil Alvin, who were influenced by the Excello sound.



by Melinda Newman



SLEDGE

## DGC Goes Free Jazz With Boston's Jasper & Prodigal Suns

BY GIL GRIFFIN

How does a rapping Rastaman from Augusta, Ga., fronting an avant-garde, free-jazz band, get signed to a record label known primarily for its hard rock roster?

"God only knows," chuckles Jasper, a dreadlocked, rhyming songwriter who leads the group Jasper & the Prodigal Suns.

He's kidding, of course, but it is with some irony that DGC/Geffen Records—the label whose image is synonymous with acts like Nirvana and Guns N' Roses—is promoting Jasper's debut album, "Everything Is Everything."

"We were known as a hard rock, long-hair label," says Wendy Goldstein, the DGC East Coast A&R representative responsible for signing Jasper. "But a label has to constantly reinvent

its roster, and having Jasper broadens it. Jasper has a lot of things to say, and the band plays at a higher level."

Goldstein learned about the group from field reps in Boston, who heard about Jasper & the Prodigal Suns from the multitudes of college students who crammed into small clubs and coffeehouses to see the band play a deadly mixture of consciousness rap, jazz improvisation, and a cool splash of reggae—nothing sampled, just pure and natural sounds.

"They are amazing musicians," Goldstein says. "Their level of arranging is on a higher level. When they cut the album, they played everything live and we took the best takes. They never play a song the same way twice."

Because the group has cultivated a following among college students, Goldstein says DGC will strongly push Jasper & the Prodigal Suns to college radio stations and will try to book gigs on college campuses. "It's a groovy record I can just see college kids sitting around and listening to," Goldstein says.

"This music has something for everybody," Jasper says. "It's for people who love hip-hop or who love jazz. We

wanted to do something different."

Jasper, 26, left Georgia for Boston a few years ago to attend Massachusetts College of Arts to concentrate on his oil painting. But after meeting rhyming guitarist G. Love at a Boston club, the Night Stage, Jasper dropped the paintbrushes, picked up a guitar, and started jamming with G. Love and hiring him-

self out to play at clubs and parties.

Local drummer Django Carranza and saxophonist Jim Hobbes heard Jasper rhyme freestyle and play guitar at a "rent party" in an apartment in Boston's Chinatown and asked him to play some gigs with them. Bassist Timo Shanko and percussionist Mackie Bur-

(Continued on page 21)

## NOTICE

### TO PERFORMERS, MANAGERS AND AGENTS

IATSE Local 58, the Toronto stagehands union, has an ongoing dispute with Paramount Canada's Wonderland, just outside of this city. Management refuses to sign an agreement with our union and instead, uses less-experienced, low-paid staff to stage shows at its Kingswood Music Theatre. We would appreciate your help in our fight for fairness.

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## TAG's Dead Hot Workshop Offers Eclectic '1001'

BY DAVID SPRAGUE

NEW YORK—Dead Hot Workshop front man Brent Babb has heard his band likened to R.E.M. and fellow Tempe, Ariz., products the Gin Blossoms. But the singer/guitarist says he considers such comparisons to be "lazy and uninformed," before going on to insist the quartet is more aptly described as "Sabbath and Garfunkel."

"It's a little bit schizophrenic in a way," Babb says. "We're really into heavy rock, like Kiss and Black Sabbath, but not to the exclusion of things like Marshall Crenshaw. Why limit it—after all, there's only 12 notes and they only sound good in [a] certain order."

On "1001," slated for a June 6 release on Atlantic's new TAG imprint, Dead Hot Workshop rearranges those notes into some compelling, twisted shapes, from the jangle-pop of "A," to the austere balladry of "Jesus Revisited," to the post-ZZ Top boogie strains of "Choad."

"The thing we're really pleased with is that the album has an incredible amount of depth," says TAG president Craig Kallman. "Once people get to hear a considerable chunk of it, rather than just a single, they'll be sold on the band."

That scenario has already played out

(Continued on page 31)



DEAD HOT WORKSHOP. Brian Scott, Steven Larson, Brent Babb, and Curtis Grippe.



JASPER & THE PRODIGAL SUNS

## amusement business

BOXSCORE  
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROLLING STONES	Perry Lakes Stadium Perth, Australia	April 8	\$2,335,502 (\$3,150,592 Australian) \$69.28/\$43.21	35,144 sellout	BCL Group Paul Dainty Corp.
EAGLES	Blockbuster Pavilion Charlotte, N.C.	April 7-8	\$2,319,929 Gross Record \$97/\$69.50/ \$39.50	36,432 two sellouts	Cellar Door
ELTON JOHN/BILLY JOEL	Texas Stadium Irving, Texas	April 2	\$1,941,575 \$50/\$25	43,541 sellout	PACE Concerts
ROLLING STONES	Football Park Adelaide, Australia	April 5	\$1,888,537 (\$2,552,169 Australian) \$69.65/\$43.58	29,148 sellout	BCL Group Paul Dainty Corp.
JIMMY PAGE & ROBERT PLANT RUSTED ROOT	Palace of Auburn Hills Auburn Hills, Mich.	March 31- April 1	\$1,244,710 \$45/\$27	40,289 two sell- outs	Belkin Prods Cellar Door
EAGLES	Kiel Center St. Louis	April 5	\$1,130,795 Gross Record \$76/\$66/ \$46	16,475 sellout	Contemporary Prods
EAGLES	Bradley Center Milwaukee	April 10	\$1,039,483 Gross Record \$86/\$50	14,358 sellout	Cellar Door Terry Bassett Presents
JIMMY PAGE & ROBERT PLANT	CoreStates Spectrum Philadelphia	April 3-4	\$992,290 \$40/\$25	36,931 two sellouts	Electric Factory Concerts
TOM PETTY HAWKS	CoreStates Spectrum Philadelphia	April 7	\$500,603 \$35/\$28.50/ \$20	18,423 sellout	Electric Factory Concerts
VAN HALEN COLLECTIVE SOUL	Reunion Arena Dallas	March 24	\$414,160 \$35/\$25	15,367 sellout	PACE Concerts

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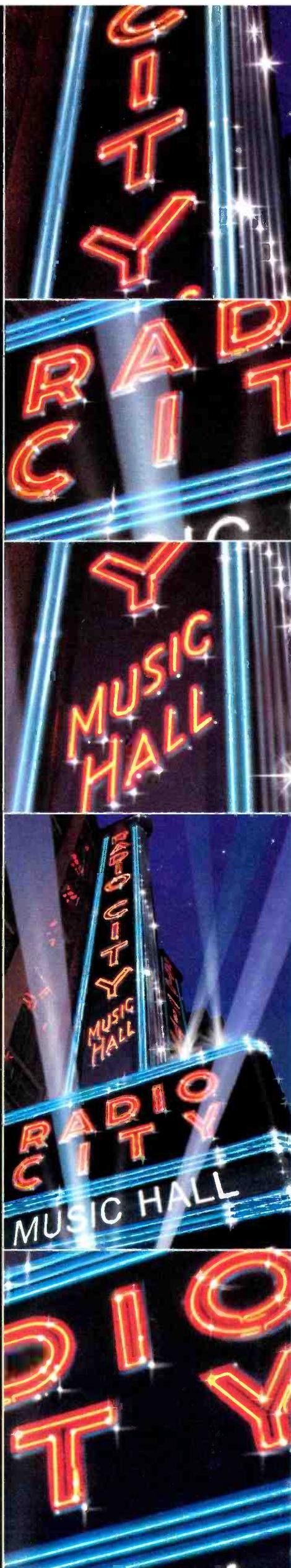
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**RADIO CITY**  
PRODUCTIONS

## Marvin Davis Eyes Music Opportunities

BY DON JEFFREY  
and ED CHRISTMAN

NEW YORK—In another indication of the growing attractiveness of the music business, sources say financier and former movie mogul Marvin Davis is exploring ways to enter it.

Davis (not to be confused with Martin Davis, the former chief executive of Paramount) once owned the 20th Century Fox film studio. Before that, he made his fortune in the oil business. He is said to be looking into music opportunities with his son John, who operates a film and television production company.

Among those believed to have talked with the Davises is Tommy Boy Records founder Tom Silverman. Silverman,

whose contract with Tommy Boy's owner Warner Music Group ran out March 31, has spent the last few months looking for an alternative deal in case his negotiations with Warner prove unsuccessful. Although the contract has expired, talks between Warner and Silverman continue, according to sources. In addition to Davis, Silverman is also said to have had conversations with Viacom, which has publicly stated that it may start a record label.

Marvin Davis operates his various business interests through Beverly Hills-based Davis Cos. Spokesman Lee Solters said at press time that Davis was unavailable for an interview and that he would not comment on speculation. Silverman was also not available for com-

ment.

John Davis runs a Los Angeles-based independent film and TV company, Davis Entertainment, which produced "The Firm" and "Grumpy Old Men," among other films. His spokesman Paul Bloch says he is unaware of any attempts by John Davis to enter the music business.

One Wall Street source says, "Marvin Davis is a very smart fellow, and he's got a lot of money. He's been interested in a lot of things in the past four or five years, but he hasn't done much."

In the past year, Davis has been granted a license to enter the gaming business in Atlantic City, N.J., but he has made no attempt yet to buy or build a casino.

## FOXVIDEO AIMS TITLES AT TODDLERS

(Continued from page 6)

Stores and a few other chains, they failed to make a significant impact. "We dipped our toe in the water," says Fox marketing director Deborah Mitchell. "We learned from the mistakes we made and regrouped."

Part of the solution, Mitchell says, was to place two episodes on a cassette with a \$9.98 suggested list. She expects the titles to retail for as low as \$7.50-\$8, attracting impulse buyers with spare cash. "It's more 'toons for the dollar,'" Mitchell adds. Fox Kids includes four tapes of "Carmen Sandiego" and one each of "Bobby's World," "The Tick," and "Eekstravaganza," all shows ranking high on the network schedule. For some titles the target age group goes as high as 11-year-olds.

They're especially popular among mothers, "who are making the purchases," Mitchell says. "Mothers consider their quality entertainment."

FoxVideo will package Fox Kids in cardboard sleeves, not the more expensive vinyl clamshells that can bump suggested list over \$10. The studio also doesn't want the line confused with its clamshelled \$19.98 Family Entertainment movies.

Recently, nearly every supplier has put the preschool market at the top of the priority list. The category has become strong, say some suppliers, because it is one of the few remaining purchase areas still controlled by parents.

"It's a boom market because once the

kids get older they have more choices like video games and more influence over their parents," says MCA Home Entertainment VP of creative affairs Suzi Peterson. "When they're young, parents make the choice."

MCA made its entry into the preschool market earlier this year with three "The Adventures Of Timmy The Tooth" titles, which to date have cumulative sales of nearly 500,000 units.

As Fox Kids expands, it likely will include direct-to-video episodes, bypassing broadcast. "That's been identified as a priority," says Mitchell, although content "is still to be determined."

While some of the properties in Buena Vista's "Bright Beginnings" are lesser-known titles, such as the children's book adaptations of "Spot" and "The Hungry Caterpillar" and DIC Toon-Time's "Rimba's Island," the lead titles are from parent-friendly Jim Henson.

The Jim Henson Preschool Collection includes "Mother Goose Stories: Mary Had A Little Lamb," "Humpty Dumpty," and "Yes, I Can Be A Friend."

"It's a better way for moms to recognize the best videos available," says Buena Vista senior VP of marketing Dennis Rice.

In typical Buena Vista fashion, the preschool line will have an extensive marketing launch, with consumer mail-in offers and on-pack giveaways.

Consumers who purchase any two titles in the "Bright Beginnings" collection can receive five placements for \$6. The placements feature Mickey and Minnie Mouse, the Muppets, Spot, and the Hungry Caterpillar and are designed as a learning tool. The offer is good Aug. 8-Dec. 31.

Each Henson title will include a free set of Colorforms Stick-Ons. The video-cassette front cover will flip out to serve as the Colorforms play surface.

An additional set is available for \$1 by mail.

In addition, each "Bright Beginnings" video will include a 12-15 page activity book themed for each title. The book includes learning games for the tots as well as a parenting section called the "Experts Corner."

All titles in Buena Vista's preschool collection hit stores on Aug. 11.

In a separate preschool promotion, Buena Vista will release "Winnie The Pooh: Growing Up," the latest title in the Pooh Learning Series, introduced last year.

The new Pooh title is priced at \$12.99 and offers a \$2 instant rebate when consumers purchase any other Pooh title. An additional purchase of Winnie the Pooh-themed Fruit of the Loom children's clothing is also required.

A free pack of six flashcards is included with each cassette. Street date is July 21.

## Continental Drift

UNSIGNING ARTISTS AND REGIONAL NEWS  
EDITED BY MELINDA NEWMAN

ST. PETERSBURG, FLA.: "It has all the rock'n'roll ingredients—guitars and cars, songs about drag queens and beauty queens, the blues, God and the devil." **Men From Earth** singer/guitarist **Robert Vessenmeyer** says of the band's "Real Fine Drag" CD, released on the group's own Rip-Off Records. The disc is the first release from the outfit, which also includes guitarist/vocalist **Stephen Vessenmeyer**, guitarist **Jeremy Thomas**, bassist **Billy Wells**, and drummer **Shane Wanek**. Since forming in 1990, the Earthlings have landed gigs at several regional showcases, opened for **Hootie & the Blowfish**, **NRBQ**, and **Flat Duo Jets**, gotten their song "Sexual" on Musician magazine's "Best Of The BUBS, Vol. 4" CD, and in February nabbed a JAMMY (Florida music award) for best rock band. Over the years, the quintet's approach has metamorphosed from a jangly alternative sound to one marked by heavier guitars balanced with three-part vocal



MEN FROM EARTH

harmonies. This sonic blend of the **Beatles**, **Neil Young**, and **Paul Westerberg** has proven attractive enough to move about 800 copies of "Real Fine Drag," which has gained airplay for the track "Mary Jane" on commercial and noncommercial stations around Florida. The group's rootsier, acoustic side—heard recently on Tampa Bay-area airwaves via unplugged performances on soft rock outlet WHPT and community radio station WMNF—will be displayed on "The Highland Sessions," 13 tunes recorded lo-fi on a four-track with area musicians, including the **Hayseeds**, **Will Quinlan**, and **Genitorturers** guitarist **Jerry Outlaw**. The cassette is due for a May release on Rip-Off, with Men From Earth blasting off for an Eastern U.S. tour this summer. Contact Robert Vessenmeyer at 813-577-1968.

PHILIP BOOTH

BOONE, N.C.: With a goofy sense of humor and rollicking live shows, **Sticky** is good for a laugh—in the best sense of the word. "I think that the whole idea of getting in front of people and making noise is kind of a silly notion," says guitarist/vocalist **Chip Taylor**. "There's a time and place to really take yourself seriously, and I also think there would be a time to throw in a joke. I hate the bands that are worried about impressing all the guitarists in the audience. I'd rather be entertaining." Luckily, **Sticky** packs an impressive punk-pop punch along with the punch lines, as exhibited on its new CD, "Gagwagon," on Salt Lake City's Flatline label.

The band comes off like a cross between a Southern-fried **Weezer** and the **Archers Of Loaf** with such terminally catchy songs as "Binocular," "Vertigo," and "Maxwell's Silver Honda." **Sticky** has spearheaded a revitalization of the Boone music scene, even helping form a label (Wee-Knee Records) to release singles and tapes by local acts. **Sticky's** own seven-inch debut—"Sycophant/Francisco Cabrera"—sold out its initial pressing of 500



STICKY

and was added at numerous regional college radio stations, including WASU Appalachian State University, Boone; WXYC University of North Carolina, Chapel Hill, N.C.; WQFS Guilford (N.C.) College; and WXJM James Madison University, Harrisonburg, Va. Hometown shows regularly draw hundreds of sweaty undergrads, and "Gagwagon" has been selling briskly at local record stores in its first few weeks of release. The quartet—which also includes guitarist/vocalist **John Hawkins**, bassist **Dave Alston**, and drummer **Jon Leeds**—has already recorded new demos at **Cracker** front man **David Lowery's** Sound Of Music studios in Richmond, Va. Contact **Billy Maupin** at 919-967-8628. **KEN JOHNSON**

CLEVELAND: The seventh annual Undercurrents music conference will take place May 18-20 here, when some 125 bands showcase at clubs in the Flats entertainment district and the Near West Side. Among the scheduled performers are Columbus' **Watershed**, signed to Epic Records (Continental Drift, Aug. 23, 1993), Cleveland stalwarts **the Adults** and **Greenhouse 27**, and such up-and-coming bands as **Paranoid Lovesick**, **Deaf Children At Play**, and **World In A Room**. A trade show and panel discussions on such topics as marketing, technology, and career planning will take place at the Agora entertainment complex in midtown. Members of showcasing bands can get into shows for free, but industry personnel will be charged, says Undercurrents director **John Latimer Jr.** Bands that have won major-label deals following Undercurrents dates include **Dink**, a Kent, Ohio, group signed to Capitol; **Catch 22**, a Cleveland rap group inked with Profile; and **Rusted Root**, a Pittsburgh band on Mercury (Continental Drift, Nov. 11, 1992). For more information, phone or fax 216-463-3595.

CARLO WOLFF

ROCK CLIMBING: **Shiner**, who appeared in Continental Drift in the June 18, 1994, issue, has signed with A&M. The band has changed its name to **Lustre**.

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## 10,000 MANIACS ADD TWO FACES, PLAN TO RECORD NEW ALBUM

(Continued from page 1)

Natalie Merchant, who left to pursue a solo career in 1993.

The band is unsigned after parting with Elektra Records two years ago. "We are going to make the record we want to make, and then we'll leave the shopping to [manager] Peter Leak. We don't want someone [from a label] to get involved yet. We just want someone to write a big check at the end," says keyboardist Dennis Drew with a laugh.

"After Natalie left in the fall of 1993, we toyed with the idea of putting out a really underground record with no singing on it," Drew continues. "But that was just a goofy idea."

Instead, the band recruited guitarist John Lombardo and Ramsey, who, as acoustic duo John & Mary, had opened for 10,000 Maniacs on tour. Lombardo was a founding member of the Maniacs, but had left the band by 1986.

John & Mary recorded two graceful, stirring albums for Rykodisc before they joined the Maniacs' fold. For now, the duo is on hold. "Months or years later, when we dust John & Mary off, maybe there will be more response," Lombardo says. "We got good critical response, but our sales were negligible. I'm continually shocked when I see how little we actually sold."

"It was very natural to go with



John & Mary," says Drew. "It was unspoken, really. It was one of those ideas that looked good on paper; we just needed to see if it would really work."

A few months after Merchant's September 1993 departure, Lombardo and Ramsey began writing with the remaining members of the band—Drew, guitarist Rob Buck, bassist Steve Gustafson, and drummer Jerome Augustyniak.

"We put together 13 or 14 songs," says Drew. "And we thought, let's find out if this really does work." So during the spring of 1994, the reformed band did a few gigs to see how the new setup felt live.

"The first gig we did that spring, there was a big banner hanging from the balcony saying, 'Welcome Mary "Sammy Hagar" Ramsey,'" says Drew of the obvious reference

to the singer who replaced David Lee Roth in Van Halen.

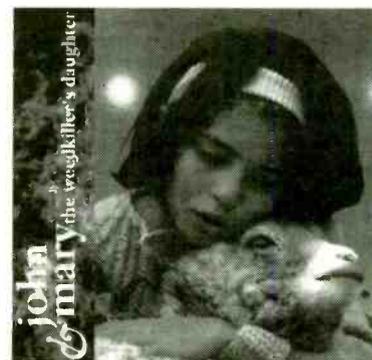
After those initial outings, "we said, 'This is for real. Now, let's set about writing 13 or 14 good songs,'" Drew says.

Last month, the band road-tested the new material by playing sold-out club gigs in the Northeast, including stops in Boston; Philadelphia; Washington, D.C.; Pittsburgh; Buffalo, N.Y.; and New Haven, Conn.

"The band just wanted to go out and play and see how the fans reacted," says Leak. "We went to great pains to make sure that people knew that Natalie wasn't in the band. All the advertising spots listed band members, and we told the clubs that if people called and asked, to make sure and tell them. We wanted people to know that Natalie wasn't in the band and have people come along with an open mind. I think there were a lot of people who came out of curiosity."

In between performing new numbers like "Smallest Step," "Once A City," and "Girl On A Train," the band sprinkled in such hits as "What's The Matter Here" and "Trouble Me."

"We don't have a problem doing that," says Drew, adding that while Merchant wrote most of the lyrics, the other band members usually wrote the music. "We'll always play



a little of our back catalog, but we're not a tribute band."

Obviously not, but 10,000 Maniacs have a rich heritage. The band, which formed in the early '80s in Jamestown, N.Y., blended alternative rock with a folkie sound.

After releasing an EP ("Human Conflict Number Five") and an album ("Secrets Of I Ching") on Christian Burial Records, the band signed with Elektra, which released the Maniacs' major label debut, "The Wishing Chair," in 1985. Five albums followed, including three that went platinum: "In My Tribe," "Our Time In Eden," and "MTV Unplugged"—which arrived just after Merchant announced she was leaving the band.

Lombardo, who left after the release of "The Wishing Chair," likens the club gigs and the feeling of ex-

citement among the band members to the beginning days of the Maniacs.

"It feels very similar to the early days," he says. "There's a sense of anticipation. Despite all the success the group has had, there's really a feeling of a unified challenge. We know there's not going to be any automatic acceptance. For that reason, it really parallels the kind of high hopes we all had at the very beginning."

What has changed since the beginning is that the band members have all grown up, making it possible for Lombardo to come back and not worry about the claustrophobic feelings that had led to his departure.

"I just needed a little independence at that point; I'd been in the band for five or six years straight," Lombardo says. "I was having trouble in my own mind giving up everything for the cause of the group. Now the band's grown, we can all lead separate lives."

The band members are aware that Merchant's first solo album will come out on Elektra in June and that they won't have a record out before late 1995 or early 1996. "But you can't get into a game about putting out our record before hers or whatever," says Drew. "We just have to do whatever's necessary to make a good record."

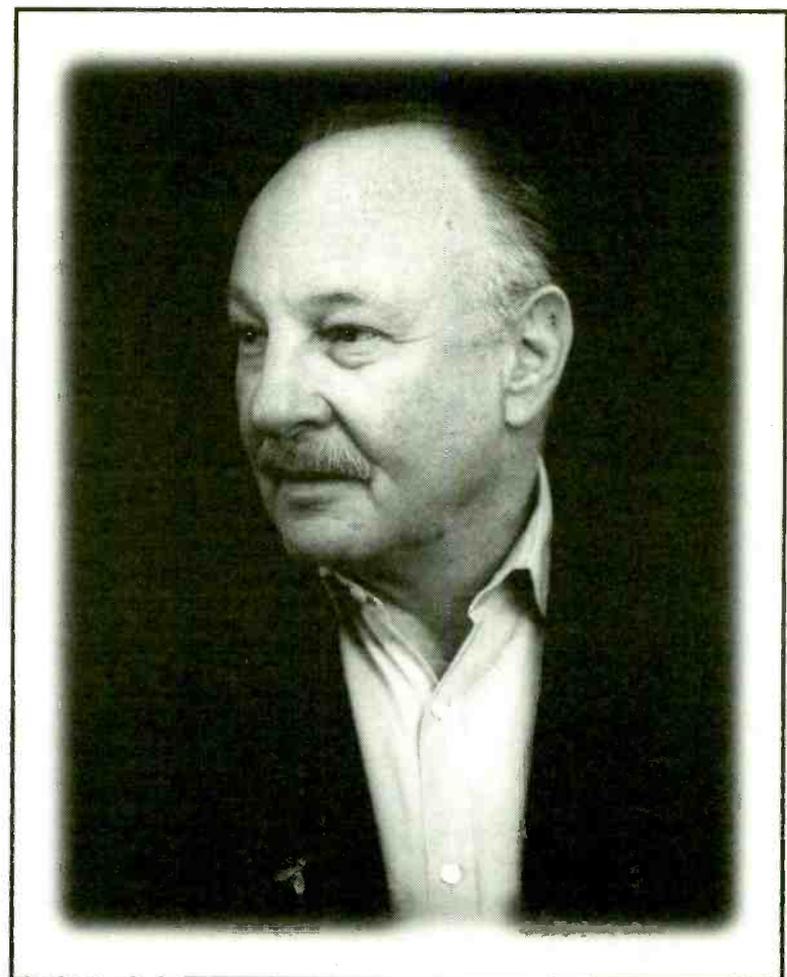
*This is the end, beautiful friend, the end  
Of our elaborate plans, the end  
Of everything that stands, the end  
No safety or surprise, the end  
I'll never look into your eyes,  
Again  
This is the end "*

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*Paul Rothchild*  
1935 \* 1995



*Joe Holman Keith Holman Syd Biren*



# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			*** No. 1 ***	
1	1	11	<b>SUBWAY</b> BIV 10 530354/MOTOWN (9.98/13.98)	GOOD TIMES
2	2	9	<b>SHANIA TWAIN</b> MERCURY 522886 (10.98 EQ/15.98)	THE WOMAN IN ME
3	11	4	<b>ELASTICA</b> DGC 24728*/Geffen (10.98/16.98)	ELASTICA
4	5	4	<b>KUT KLOSE</b> KEIA/ELEKTRA 61668/EEG (10.98/15.98)	SURRENDER
5	3	3	<b>MORPHINE</b> RYKODISC 10320* (11.98/17.98)	YES
6	—	1	<b>RACHELLE FERRELL</b> BLUE NOTE 27820/CAPITOL (9.98/15.98)	FIRST INSTRUMENT
7	8	8	<b>LETTERS TO CLEO</b> CHERRY DISC/GIANT 24598 (9.98/15.98)	AURORA GORY ALICE
8	9	38	<b>LARI WHITE</b> RCA 66395 (9.98/15.98)	WISHES
9	6	7	<b>CRIME BOSS</b> SUAVE 3* (9.98/15.98)	ALL IN THE GAME
10	7	28	<b>CORROSION OF CONFORMITY</b> COLUMBIA 66208 (10.98 EQ/15.98)	DELIVERANCE
11	14	5	<b>BETTER THAN EZRA</b> ELEKTRA 61784/EEG (10.98/15.98)	DELUXE
12	4	2	<b>BIG L</b> COLUMBIA 53795* (10.98 EQ/15.98)	LIFESTYLEZ OV DA POOR & DANGEROUS
13	17	3	<b>BLESSID UNION OF SOULS</b> EMI 31836 (10.98/15.98)	HOME
14	12	13	<b>GILLETTE</b> S.O.S. 11102/200 (11.98/15.98)	ON THE ATTACK
15	13	10	<b>MARTIN PAGE</b> MERCURY 522104 (10.98 EQ/15.98)	IN THE HOUSE OF STONE AND LIGHT
16	15	12	<b>THE ROOTS</b> DGC 24708*/Geffen (10.98/15.98)	DO YOU WANT MORE?!?!?!?
17	16	39	<b>TYPE O NEGATIVE</b> ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
18	29	29	<b>RAPPIN' 4-TAY</b> CHRYSALIS 30889*/EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'
19	10	2	<b>KING TEE</b> MCA 11146* (9.98/15.98)	IV LIFE
20	22	19	<b>RUSTED ROOT</b> MERCURY 522713 (9.98 EQ/15.98)	WHEN I WOKE

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

21	20	3	<b>JOHNNY CLEGG &amp; SAVUKA</b> RHYTHM SAFARI 53912/PRIORITY (10.98/17.98)	IN MY AFRICAN DREAM
22	—	1	<b>KMFDM</b> WAX TRAX 7199*/TVT (10.98/16.98)	NIHIL
23	18	77	<b>ADAM SANDLER</b> WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
24	25	26	<b>USHER</b> LAFACE 26008/ARISTA (9.98/15.98)	USHER
25	—	1	<b>THE ORB</b> ISLAND 524099 (10.98/15.98)	ORBUS TERRARUM
26	28	8	<b>MURDER SQUAD</b> G.W.K./DJ WEST 124040*/RAL (9.98/16.98)	MURDER SQUAD NATIONWIDE
27	19	17	<b>THE FLAMING LIPS</b> WARNER BROS. 45334* (7.98/11.98)	TRANSMISSIONS FROM THE...
28	39	18	<b>4 P.M.</b> NEXT PLATEAU/LONDON 828579/ISLAND (10.98/15.98)	NOW'S THE TIME
29	26	6	<b>MIKE WATT</b> COLUMBIA 67086* (10.98 EQ/15.98)	BALL-HOG OR TUGBOAT?
30	32	6	<b>BROTHA LYNCH HUNG</b> BLACK MARKET 53967*/PRIORITY (10.98/17.98)	SEASON OF DA SICNESS
31	31	4	<b>BROTHER PHELPS</b> ASYLUM 61724/EEG (10.98/15.98)	ANY WAY THE WIND BLOWS
32	33	23	<b>R.B.L. POSSE</b> IN-A-MINUTE 8700 (9.98/15.98)	RUTHLESS BY LAW
33	24	17	<b>SHENANDOAH</b> LIBERTY 31109 (10.98/15.98)	IN THE VICINITY OF THE HEART
34	34	11	<b>THE NEW LIFE COMMUNITY CHOIR/JOHN P. KEE</b> VERITY 43010/JIVE (10.98/15.98)	SHOW UP!
35	40	31	<b>KEN MELLONS</b> EPIC 53746 (9.98 EQ/15.98)	KEN MELLONS
36	35	82	<b>MARTINA MCBRIDE</b> RCA 66288 (9.98/15.98)	THE WAY THAT I AM
37	23	2	<b>SONS OF ELVIS</b> PRIORITY 53896 (9.98/13.98)	GLODEAN
38	30	3	<b>ROTTIN RAZKALS</b> ILLTOWN/MAD SOUNDS 530461*/MOTOWN (9.98/15.98)	ROTTIN TA DA CORE
39	—	5	<b>RICHARD CLAYDERMAN</b> RODVEN 3139 (10.98/16.98)	ONE MUSICAL WORLD
40	37	5	<b>GEORGE DUCAS</b> LIBERTY 28329 (9.98/13.98)	GEORGE DUCAS

## POPULAR UPRIISINGS

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

**BLONDE AMBITION:** Many in the industry are saying that 1995 may be the Muffs' year, and judging from their second Reprise release, "Blonder And Blonder," that certainly could hold true. The aggressive punk-pop trio led by the poignant vocals of Kim Shattuck saw minimal commercial success, yet garnered critical acclaim, for its self-titled 1993 debut for the

label. This time around, with a set of 14 songs (in 35 minutes) full of crunchy guitars and melodic hooks, the label is optimistic about the commercial viability of the Muffs. Geoffrey Weiss, product manager at Warner Bros. and Reprise, says "The Muffs" didn't take off for a variety of reasons.

"We were starting from a place where first we had to establish their identity," he says. "And there wasn't a track that we could slam home at radio. This time, we have established their identity, and we have [the first single] 'Sad Tomorrow,' and commercial alternative radio is much more guitar-driven now." Airplay for "Sad Tomorrow" is building slowly. WREV/KREV (Rev 105) Minneapolis and XTRAFM (91X) San Diego are among the early believers.

At MTV, the Los Angeles-based band was greeted with a warmer reception this time around. "120 Minutes" has been airing the clip, which was directed by Mark Kohr of Green Day and Primus fame. The clip has also been accepted for the network's "Alternative Nation" show, according to Weiss.

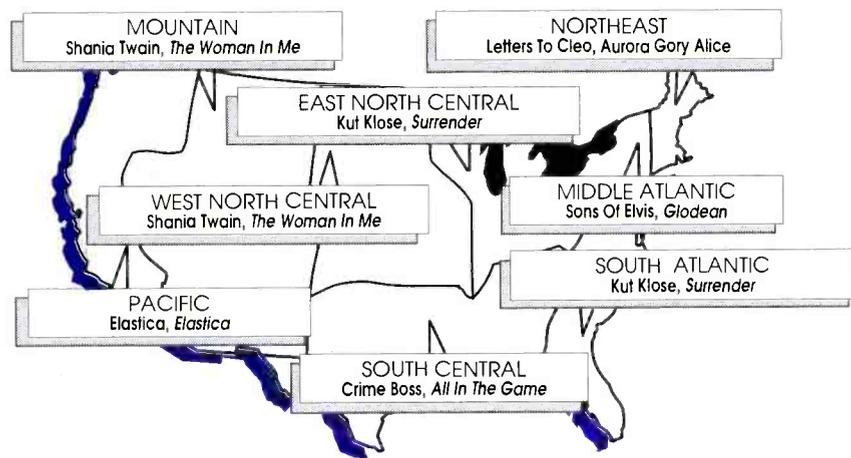
The trio's tour with Veruca Salt of 1,000- and 1,200-seat venues also should add fuel to the Muffs' fire. The trek begins April 20 in St. Louis and goes through at least May 13 in New Orleans.

Adds Weiss, "The Muffs are fun, but still tough and loud—



**Majestic Debut.** "Mary," the full-length debut from San Francisco's hidden treasure Her Majesty The Baby on Homeless Records, is one indie release album alternative radio shouldn't overlook. The band's lush vocals and fiery lyrics are garnering top phones at college KUSF in town.

### REGIONAL HEATSEEKERS #1'S



### THE REGIONAL ROUNDUP

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

WEST NORTH CENTRAL	SOUTH ATLANTIC
1. Shania Twain, <i>The Woman In Me</i>	1. Kut Klose, <i>Surrender</i>
2. Johnny Clegg/Savuka, <i>In My African Dream</i>	2. Rachelle Ferrell, <i>First Instrument</i>
3. Morphine, <i>Yes</i>	3. Subway, <i>Good Times</i>
4. Lari White, <i>Wishes</i>	4. The Roots, <i>Do You Want More?!?!?!?</i>
5. Gillette, <i>On The Attack</i>	5. Big L, <i>Lifestylez Ov Da Poor &amp; Dangerous</i>
6. Subway, <i>Good Times</i>	6. Shania Twain, <i>The Woman In Me</i>
7. Wilco, <i>A.M.</i>	7. New Life Community Choir, <i>Show Up!</i>
8. Letters To Cleo, <i>Aurora Gory Alice</i>	8. Letters To Cleo, <i>Aurora Gory Alice</i>
9. Elastica, <i>Elastica</i>	9. Usher, <i>Usher</i>
10. Blessid Union Of Souls, <i>Home</i>	10. Crime Boss, <i>All In The Game</i>

the antidote of the depressing and dark stuff out there."

**SHINING EXAMPLES:** The guys in Los Angeles-

put the group on a formal promotional tour.

Back in 1993, when the label signed the group, B.C. (a.k.a. *Athemus Chevis*) of the quartet landed its song "The Swang" on R&B powerhouse KKBT (the Beat) Los Angeles. B.C. scored again this February by landing the group's first single, "I'd Rather Be Alone," on the Beat again, which has been airing the single ever since.

B.C. even took it upon himself to personally call reporters to spread the word about IV Xample.

This week, "I'd Rather Be Alone," is No. 45 on Hot 100 Singles and No. 50 on Hot R&B Singles.

"We didn't want it out that early, because we were afraid it would burn out," says Marilyn Batchelor, national director of marketing for black music at MCA. "We tried to get it off, but listeners began calling us at the office."

MCA nixed its original plans to release the single in March and moved it up to February. The song quickly grew at top 40 and R&B radio simultaneously, according to Batchelor.

The label then sent the group to several radio conventions and landed it on such syndicated radio programs as "Countdown With

Walt Love," which at the time was syndicated by Westwood One. The group also performed at two Miss Hawaiian Tropic pageants in Orlando and Daytona Beach, Fla., in March.

After its appearance at the Impact Super Summit Conference IX on Saturday (22), IV Xample embarked on an East Coast radio and retail promotional tour.



**Bar Music.** Three years after his critically acclaimed debut, singer/songwriter/pianist A.J. Croce is back with "That's Me In The Bar," released April 11 on Private Music. The impressive set features a slew of guest musicians, including Ry Cooder on mandolin and guitar. The album is being serviced to album alternative radio this week. Croce hits the road May 5 with stops in New York and Los Angeles along the way.

IV Xample will perform on BET's "Video Soul" May 1.

**ROAD WORK:** Mute's Simon Bonney is on the road through May 11 playing songs from his new album, "Everyman."

# Hot R&B Airplay

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

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

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

## HOT R&B RECURRENT AIRPLAY

1	1	4	BE HAPPY	MARY J. BLIGE (UPTOWN/MCA)	14	19	4	WITH OPEN ARMS	RACHELLE FERRELL (MANHATTAN/CAPITOL)
2	—	1	PRACTICE WHAT YOU PREACH	BARRY WHITE (A&M/PERSPECTIVE)	15	21	15	I OON'T WANT TO KNOW	GLADYS KNIGHT (MCA)
3	—	1	CONSTANTLY	IMMATURE (MCA)	16	10	24	THE RIGHT KINDA LOVER	PATTI LABELLE (MCA)
4	2	4	U WILL KNOW	B.M.U. (BLACK MEN UNITED) (MERCURY)	17	13	2	EVERY DAY OF THE WEEK	JADE (GIANT)
5	—	1	I BELONG TO YOU	TONI BRAXTON (LAFACE/ARISTA)	18	25	15	STROKE YOU UP	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
6	3	8	HERE COMES THE HOTSTEPPER	INI KAMOZE (COLUMBIA)	19	—	41	NEVER KEEPING SECRETS	BABYFACE (EPIC)
7	8	10	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN)	20	—	63	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
8	5	25	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)	21	11	10	FLAVA IN YA EAR	CRAIG MACK (BAD BOY/ARISTA)
9	7	4	FOOLIN' AROUND	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)	22	17	26	I'M NOT OVER YOU	CE CE PENISTON (A&M/PERSPECTIVE)
10	6	9	BODY & SOUL	ANITA BAKER (ELEKTRA/EEG)	23	15	31	ANYTHING	SWV (RCA)
11	9	19	WHEN CAN I SEE YOU	BABYFACE (EPIC)	24	22	14	AT YOUR BEST (YOU ARE LOVE)	AALIYAH (BLACKGROUND/JIVE)
12	—	1	WHERE I WANNA BE BOY	MISSJONES (STEP SUN)	25	18	25	YOUR BODY'S CALLIN'	R. KELLY (JIVE)
13	4	3	I MISS YOU	N I U (ARISTA)					

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

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

54	1-LUV	(Zomba, BMI/E-40, BMI/Tone Only, BMI/Full Keel, ASCAP/Royaland Cash, ASCAP) WBM
19	ANSWERING SERVICE	(Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
88	ANY EMCEE	(Protoons, ASCAP/Lickshot Lyrics, ASCAP/Pretty Helen, ASCAP/Warner-Tamerlane, BMI)
3	ASK OF YOU (FROM HIGHER LEARNING)	(Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Beechwood, BMI/Toshiba-EMI, BMI) HL
6	BABY	(Human Rhythm, BMI/Young Legend, ASCAP/Ecstasy, ASCAP/Chrysalis, ASCAP/Pecot, ASCAP) WBM
34	BEFORE I LET YOU GO	(Donni, ASCAP/Zomba, ASCAP/MCA, ASCAP/Tade, ASCAP/Davey Pooh, ASCAP/Chauncey Black, ASCAP/WB, ASCAP/Playhard, ASCAP) WBM
8	BIG POPPA/WARNING	(Tee Tee, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP/Bovins, ASCAP) HL
59	BROOKLYN ZOO	(Wu-Tang, BMI)
7	CANDY RAIN	(EMI April, ASCAP/E-Z-Duz-It, ASCAP/WB, ASCAP/Evelle, BMI/Twelve And Under, ASCAP/Slim U Well, BMI) WBM/HL
50	CAN I STAY WITH YOU	(Ecaf, BMI/Sony, BMI) HL
17	CAN'T YOU SEE (FROM NEW JERSEY DRIVE)	(Evelle, BMI/WB, ASCAP/South Of Soul, ASCAP/12 AM, ASCAP/Late Hours, ASCAP/Big Herb's, BMI/EMI Blackwood, BMI/Janice Combs, BMI) WBM/HL
12	COME ON	(Flyte Tyme, ASCAP/New Perspective, ASCAP/Seven Songs, BMI/Super, BMI/EMI April, ASCAP) WBM
27	CRAZIEST	(Naughty, ASCAP/WB, ASCAP) WBM
23	CRAZY LOVE (FROM JASON'S LYRIC)	(Warner Bros., ASCAP/Caledonian, ASCAP) WBM
4	CREEP	(D.A.R.P., ASCAP) HL
80	DANCE 4 ME	(Sony, ASCAP/Babydon, ASCAP/Mad MacKlin, ASCAP/Polygram Int'l, ASCAP/Back 2 Da Getto, ASCAP/Big Herb's, BMI/Warner-Tamerlane, BMI) WBM
5	DEAR MAMA	(Joshua's Dream, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/The Underground Connection, ASCAP) WBM
89	DEVOTE ALL MY TIME	(Yelrah, BMI/Rondor, BMI) WBM
98	DIAL 7 (AXIOMS OF CREAMY SPIES)	(Wide Grooves, BMI/Girol, BMI/EMI Blackwood, BMI/That's Amazin', ASCAP/Macalloy, BMI/Ripparthur, ASCAP/OPC, BMI/Polygram, ASCAP)
81	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)	(D.A.R.P., ASCAP/Afro Dredite, BMI/Nu Rhythm And Life, BMI)
78	DO WHAT U WANT (FROM NEW JERSEY DRIVE)	(Brandon B, BMI/Kenix, BMI/Longitude, BMI/Songs Of All Nations, BMI/Sugar Biscuit, ASCAP/P.L.C., ASCAP) WBM
26	EMOTIONS	(Bishstick, BMI/Pac Jam, BMI)
83	FIRE	(Dinky B, ASCAP/BMD, ASCAP)
66	FOE THA LOVE OF \$	(Dollarz-N-Sense, BMI/D.J.Yella, BMI/Ruthless Attack, ASCAP)
11	FOR YOUR LOVE	(Stevoland, ASCAP) WBM
2	FREAK LIKE ME	(Hanes, Hill And Valentine, ASCAP/Rubber Band, BMI/Polygram Int'l, BMI)
76	FREAK ME BABY	(Pottsburg, BMI/Ujima, BMI/Hey Skimo, BMI)
35	FREEDOM (FROM PANTHER)	(EMI April, ASCAP/D.A.R.P., ASCAP/Patrick Moxey, ASCAP/Diggin In The Crates, ASCAP/Enjoi, BMI/Butter Jinx, BMI)
46	GET DOWN	(For Ya Ear, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP) HL
44	GET LIFTED	(Zomba, ASCAP/Illiotic, ASCAP/Erick Sermon, ASCAP/Windswept Pacific, ASCAP/Longitude, BMI) WBM
21	GIVE IT 2 YOU	(So So Def, ASCAP/EMI April, ASCAP/My World, ASCAP) HL
28	GOING IN CIRCLES/LOVE THE ONE YOU'RE WITH	(Porpete, BMI/Goldhill, ASCAP/Almo, ASCAP)
67	GOOD OLE FASHION LOVE	(Flyte Tyme, ASCAP/New Perspective, ASCAP/EMI April, ASCAP) WBM
18	GRAPEVYNE	(Brown Girl, ASCAP/Night Rainbow, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP)
87	HEART OF A MAN	(Lynne Peterson, ASCAP/Ken Cummings, ASCAP/Sun Face, ASCAP/EMI April, ASCAP)
69	HOLIDAY	(Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
75	HOOK ME UP	(Booty Ooty, BMI)
31	I APOLOGIZE	(All Baker's, BMI/Heritage Hill, ASCAP/WB, ASCAP/Orisha, ASCAP/Paisley Park, ASCAP) WBM
33	I CAN CALL YOU	(Hee Bee Dooinit, ASCAP/Unit 4, ASCAP/WB, ASCAP) WBM
93	I'D RATHER BE ALONE	(Warner-Tamerlane, BMI/Kings Kid, BMI/Flyte Tyme, ASCAP/New Perspective, ASCAP)
52	I'D RATHER BE ALONE	(MCA, ASCAP/Family Tree, ASCAP/Moorer, BMI) HL
73	IF IT'S ALRIGHT WITH YOU	(Keith Sweat, ASCAP/E/A, ASCAP/Deep Sound, ASCAP/Zomba, ASCAP)
62	IF ONLY YOU KNEW	(Warner-Tamerlane, BMI) WBM
15	IF YOU LOVE ME	(Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/Orisha, ASCAP/WB, ASCAP/Brown Girl, ASCAP/Night Rainbow, ASCAP/EMI April, ASCAP/Slow Flow, ASCAP) WBM
53	IF YOU THINK YOU'RE LONELY NOW	(Abkco, BMI/Morell, BMI)
64	I LIKE WHAT YOU'RE DOING TO ME	(Globe Art, BMI/That's Right, BMI)
22	I LIKE	(Nu Soul, ASCAP/Almo Irving, BMI/Short Dolls, BMI/Inving, ASCAP) WBM
37	I'LL BE AROUND	(Rag Top, BMI/Bellboy, BMI/Assorted, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM
13	I'M GOIN' DOWN	(Duchess, BMI) HL
82	I'M GOING ALL THE WAY	(New Perspective, ASCAP/EMI April, ASCAP)
86	THE I.N.C. RIDE	(DAMASTA, ASCAP/Varry White, ASCAP)
100	I NEVER STOPPED LOVING YOU	(Whole Nine Yards, ASCAP/Avid One, ASCAP/Fingertips, BMI/Il Marna, BMI/MCA, BMI)
36	IS IT ME?	(Zomba, ASCAP/Hookman, ASCAP/Halle Berry, BMI) WBM
38	IT'S BEEN YOU	(Whole Nine Yards, ASCAP/Avid One, ASCAP/Undsky, BMI/Music Corp. Of America, BMI/O'Hara, BMI)
40	I WANNA BE DOWN	(Human Rhythm, BMI/Young Legend, ASCAP/Chrysalis, ASCAP/Pecot, ASCAP) WBM
92	I WANNA KNOW YOU	(Dacara, ASCAP)
16	JOY	(Donni, ASCAP/Zomba, ASCAP/T.Lucas, ASCAP/Mr.Peanut Butter, ASCAP/Mijac, BMI/Warner-Tamerlane, BMI) WBM
20	JUST ROLL	(Little Los, BMI)
55	KEEP IT RIGHT THERE	(DeSwing, ASCAP/EMI April, ASCAP)
10	KEEP THEIR HEADS RINGIN' (FROM FRIDAY)	(Ain't Nuthin' Goin' On But Fu-kin', ASCAP)
45	LET'S OO IT AGAIN	(Warner Chappell, BMI)
58	LET'S GET IT ON	(Second Generation Rooney Tunes, BMI/Sony Tunes, ASCAP) WBM/HL
90	LOVE CAN BE SO COLD	(Mycenae, ASCAP)
74	LOVE OF MY LIFE	(EMI Blackwood, BMI/Benny's Music, BMI/Sony Tunes, ASCAP/Yellow Elephant, ASCAP)
60	MAD IZM	(Channel Live, ASCAP/American, ASCAP/Zomba, ASCAP)
47	MAKE SWEET LOVE TO ME	(Bachfeed, BMI/Magic Eye, BMI/Ray-Jay, ASCAP/Whisperdex, BMI/Yours, Mine & Ours, ASCAP)

# Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>						
1	1	10	THIS IS HOW WE DO IT	MONTELL JORDAN (PMP/RAL) 4 wks at No. 1	38	40	8	SITTIN' IN MY CAR	SLICK RICK (DEF JAM/RAL/ISLAND)
2	2	11	FREAK LIKE ME	ADINA HOWARD (MECCA DON/EASTWEST/EEG)	39	28	10	IF YOU THINK YOU'RE LONELY NOW	K-CI HAILEY OF JODECI (MERCURY)
3	5	6	KEEP THEIR HEADS RINGIN'	DR. DRE (PRIORITY)	40	34	14	RODEO	95 SOUTH (RIP-IT)
4	3	7	DEAR MAMA	DR. DRE (PRIORITY)	41	35	9	LET'S GET IT ON	SHABBA RANKS (EPIC STREET/EPIC)
5	4	14	BIG POPPA	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	42	44	8	THANK YOU	BOYZ II MEN (MOTOWN)
6	6	7	RED LIGHT SPECIAL	TLC (LAFACE/ARISTA)	43	31	18	CAN I STAY WITH YOU	KARYN WHITE (WARNER BROS.)
7	8	4	ASK OF YOU	RAPHAEL SAADIQ (EPIC SOUNDTRAX/550 MUSIC)	44	43	7	IS IT ME?	MONTECO (FEATURING IMMATURE) (MCA)
8	7	18	CANDY RAIN	SOUL FOR REAL (UPTOWN/MCA)	45	38	9	SHOOK ONES PART II	MOBB DEEP (LOUD/RCA)
9	11	3	CAN'T YOU SEE	TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)	46	41	12	OH YEAH!	ROTTIN RAZKALS (IL/TOWN/MAD SOUNDS)
10	13	2	I'M GOIN' DOWN	MARY J. BLIGE (UPTOWN/MCA)	47	49	5	NEVER FIND SOMEONE LIKE YOU	KEITH MARTIN (RUFFHOUSE/COLUMBIA)
11	9	12	BABY	BRANDY (ATLANTIC)	48	51	3	FREAK ME BABY	DIS-N-DAT (EPIC STREET/EPIC)
12	20	3	GIVE IT 2 YOU	DA BRAT (SO SO DEF/WORK/COLUMBIA)	49	42	29	BEFORE I LET YOU GO	BLACKSTREET (INTERSCOPE)
13	10	18	THIS LIL' GAME WE PLAY	SUBWAY (FEATURING 702) (BIV 10)	50	50	4	I'D RATHER BE ALONE	IV XAMPLE (MCA)
14	70	2	CRAZIEST	NAUGHTY BY NATURE (TOMMY BOY)	51	54	7	RUB UP AGAINST YOU	FREDDIE JACKSON (STREET LIFE/SCOTTI BROS.)
15	12	12	THINK OF YOU	USHER (LAFACE/ARISTA)	52	45	22	CONSTANTLY	IMMATURE (MCA)
16	17	9	I LIKE	KUT KLOSE (KEI/AELEKTRA/EEG)	53	53	9	OOH LAWD (PARTY PEOPLE)	O.J. SMURF AND P.M.H.I. (WRAP/CHIBAN)
17	14	22	IF YOU LOVE ME	BROWNSTONE (MJJ/EPIC)	54	59	6	SAFE + SOUND	DJ QUIK (PROFILE)
18	25	5	I'LL BE AROUND	RAPPIN' 4-TAY (CHRYSALIS/EMI)	55	47	47	TOOTSEE ROLL	69 BOYZ (RIP-IT)
19	16	7	JUST ROLL	FABU (BIG BEAT/ATLANTIC)	56	48	23	I MISS YOU	N I U (ARISTA)

# Billboard TOP R&B ALBUMS

FOR WEEK ENDING APR. 22, 1995

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>★ ★ ★ No. 1 ★ ★ ★</b>						
1	1	1	4	<b>2PAC</b> INTERSCOPE 92399*/AG (10.98/16.98) 4 weeks at No. 1	ME AGAINST THE WORLD	1
2	2	—	2	<b>OL' DIRTY BASTARD</b> ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	2
3	3	—	2	<b>SOUNDTRACK</b> TOMMY BOY 1114* (11.98/16.98)	NEW JERSEY DRIVE VOL. 1	3
<b>★ ★ ★ Hot Shot Debut ★ ★ ★</b>						
4	<b>NEW</b>	—	1	<b>MONTELL JORDAN</b> PMP/RAL 527179*/ISLAND (10.98/15.98)	THIS IS HOW WE DO IT	4
5	4	4	19	<b>MARY J. BLIGE</b> ▲ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
6	5	—	2	<b>SOUL FOR REAL</b> UPTOWN 11125*/MCA (9.98/15.98)	CANDY RAIN	5
7	7	3	4	<b>E-40</b> SICK WID' IT 41558*/JIVE (10.98/15.98)	IN A MAJOR WAY	2
8	8	6	21	<b>TLC</b> ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
9	10	10	6	<b>ADINA HOWARD</b> MECCA DON/EASTWEST 61757*/EEG (10.98/15.98)	DO YOU WANNA RIDE?	7
10	6	2	3	<b>STEVIE WONDER</b> MOTOWN 530238 (10.98/16.98)	CONVERSATION PEACE	2
11	11	7	30	<b>THE NOTORIOUS B.I.G.</b> ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
12	9	5	7	<b>DJ QUIK</b> PROFILE 1462* (10.98/16.98)	SAFE + SOUND	1
13	13	13	18	<b>KIRK FRANKLIN AND THE FAMILY</b> ● GOSPO-CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
14	12	11	13	<b>BROWNSTONE</b> ● MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	4
15	14	12	28	<b>BRANDY</b> ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
<b>★ ★ ★ Greatest Gainer ★ ★ ★</b>						
16	21	33	3	<b>SOUNDTRACK</b> WORK 67009/COLUMBIA (10.98 EQ/16.98)	BAD BOYS	16
17	16	14	32	<b>BOYZ II MEN</b> ▲ MOTOWN 0323 (10.98/16.98)	II	1
18	15	8	3	<b>THE WHISPERS</b> CAPITOL 30270 (10.98/15.98)	TOAST TO THE LADIES	8
19	17	16	21	<b>METHOD MAN</b> ● DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
20	18	15	27	<b>BARRY WHITE</b> ▲ A&M 540115/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	1
21	20	19	31	<b>GERALD LEVERT</b> ▲ EASTWEST 92416/EEG (10.98/15.98)	GROOVE ON	2
22	19	9	3	<b>CHANNEL LIVE</b> CAPITOL 28968* (9.98/13.98)	STATION IDENTIFICATION	9
23	24	17	11	<b>TOO SHORT</b> ● DANGEROUS 41553*/JIVE (10.98/15.98)	COCKTAILS	1
24	27	31	22	<b>H-TOWN</b> LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK	21
25	25	23	4	<b>KUT KLOSE</b> KEI/AELEKTRA 61668*/EEG (10.98/15.98) HS	SURRENDER	23
26	26	20	7	<b>CRIME BOSS</b> SUAVE 0003* (9.98/15.98) HS	ALL IN THE GAME	11
27	30	27	42	<b>BLACKSTREET</b> ● INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	7
28	33	21	25	<b>SCARFACE</b> ▲ RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
29	23	—	2	<b>KING TEE</b> MCA 11146* (9.98/15.98) HS	IV LIFE	23
30	29	22	5	<b>NINE</b> PROFILE 1460* (10.98/15.98)	NINE LIVEZ	16
31	34	32	25	<b>SOUNDTRACK</b> ▲ DEATH ROW/INTERSCOPE 92484*/AG (10.98/16.98)	MURDER WAS THE CASE	1
32	31	24	30	<b>ANITA BAKER</b> ▲ ELEKTRA 61555*/EEG (10.98/16.98)	RHYTHM OF LOVE	1
33	28	18	42	<b>BONE THUGS N HARMONY</b> ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
34	35	29	26	<b>THUG LIFE</b> INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1	6
35	22	—	2	<b>BIG L</b> COLUMBIA 53795* (10.98 EQ/15.98) HS	LIFESTYLEZ OV DA POOR & DANGEROUS	22
36	37	30	5	<b>PORTRAIT</b> CAPITOL 28709 (10.98/15.98)	ALL THAT MATTERS	26
37	32	34	11	<b>SUBWAY</b> BIV 10 530354/MOTOWN (9.98/13.98) HS	GOOD TIMES	23
38	45	48	30	<b>GLADYS KNIGHT</b> MCA 10946 (10.98/15.98)	JUST FOR YOU	6
39	36	26	20	<b>ICE CUBE</b> ● PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES	3
40	38	25	6	<b>CHRISTOPHER WILLIAMS</b> GIANT 24564/WARNER BROS. (10.98/15.98)	NOT A PERFECT MAN	13
41	40	35	13	<b>SOUNDTRACK</b> EPIC SOUNDTRAX/550 MUSIC 66944/EPIC (10.98 EQ/16.98)	HIGHER LEARNING	9
42	49	36	6	<b>FREDDIE JACKSON</b> STREET LIFE 75457/SCOTTI BROS. (9.98/15.98)	PRIVATE PARTY	28
43	41	—	2	<b>VARIOUS ARTISTS</b> AVATAR 124 048/ATLAS (9.98/15.98)	PUMP YA FIST HIP HOP INSPIRED BY THE BLACK PANTHERS	41
44	39	39	45	<b>69 BOYZ</b> ● RIP-IT 6901 (8.98/15.98) HS	NINETEEN NINETY QUAD	13
45	43	38	22	<b>SADE</b> EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
46	46	43	28	<b>SOUNDTRACK</b> ▲ MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	1
47	48	49	6	<b>BROTHA LYNCH HUNG</b> BLACK MARKET 53967*/PRIORITY (10.98/17.98) HS	SEASON OF DA SICNESS	26

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

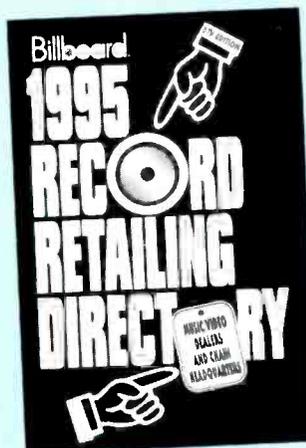
48	44	40	22	<b>KEITH MURRAY</b> JIVE 41555* (10.98/15.98)	THE MOST BEAUTIFULLEST THING IN THIS WORLD	5
49	50	41	11	<b>GEORGE DUKE</b> WARNER BROS. 45755 (10.98/15.98)	ILLUSIONS	33
50	54	60	31	<b>USHER</b> LAFACE 26008/ARISTA (9.98/15.98) HS	USHER	25
51	59	45	21	<b>SPICE 1</b> ● JIVE 41547 (10.98/15.98)	AMERIKKA'S NIGHTMARE	2
52	60	54	21	<b>HOWARD HEWETT</b> CALIBER 1008 (9.98/14.98)	IT'S TIME	29
53	53	46	8	<b>VARIOUS ARTISTS</b> RHINO 71859/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1	33
54	52	42	12	<b>THE ROOTS</b> DGC 24708*/Geffen (10.98/15.98) HS	DO YOU WANT MORE?!?!?!?	22
55	57	51	8	<b>MURDER SQUAD</b> G.W.K./DJ WEST 124040*/RAL (9.98/16.98) HS	S.C.C. PRESENTS MURDER SQUAD NATIONWIDE	12
56	63	77	41	<b>DA BRAT</b> ▲ SO SO DEF/WORK 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	1
57	51	37	4	<b>KAM</b> EASTWEST 61754/EEG (10.98/15.98) HS	MADE IN AMERICA	20
58	58	52	8	<b>VARIOUS ARTISTS</b> RHINO 71860/AG (7.98/11.98)	SMOOTH GROOVE: A SENSUAL COLLECTION, VOL. 2	34
59	42	—	2	<b>DANA DANE</b> LIFESTYLES/MAVERICK 45770/WARNER BROS. (9.98/15.98)	ROLLIN' WIT DANA DANE	42
60	72	55	13	<b>SMIF-N-WESSUN</b> WRECK 2005*/NERVOUS (9.98/15.98)	DAH SHININ'	5
61	61	63	28	<b>KARYN WHITE</b> WARNER BROS. 45400 (10.98/15.98)	MAKE HIM DO RIGHT	22
62	64	62	23	<b>R.B.L. POSSE</b> IN-A-MINUTE 8700 (9.98/15.98) HS	RUTHLESS BY LAW	23
63	55	47	20	<b>REDMAN</b> ● RAL 523846*/ISLAND (10.98/16.98)	DARE IZ A DARKSIDE	1
64	69	73	18	<b>PHIL PERRY</b> GRP 4026/MCA (9.98/15.98)	PURE PLEASURE	64
65	62	44	6	<b>THA ALKAHOLIKS</b> LOUD 66466*/RCA (9.98/15.98)	COAST II COAST	12
66	47	28	3	<b>ROTTIN RAZKALS</b> ILLTOWN/MAD SOUNDS 530461*/MOTOWN (9.98/15.98) HS	ROTTIN TA DA CORE	28
67	56	50	29	<b>LUTHER VANDROSS</b> ▲ LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	2
68	75	66	21	<b>CHANTE MOORE</b> SILAS 11157/MCA (10.98/15.98)	A LOVE SUPREME	11
69	70	56	18	<b>VANESSA WILLIAMS</b> ● WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	25
70	65	59	8	<b>VARIOUS ARTISTS</b> RHINO 71862/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 4	39
71	71	58	36	<b>IMMATURE</b> ● MCA 11068 (9.98/15.98) HS	PLAYTYME IS OVER	26
72	67	61	8	<b>VARIOUS ARTISTS</b> RHINO 71861/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 3	38
73	<b>NEW</b>	—	1	<b>JESSE</b> UNDERWORLD 29476/CAPITOL (9.98/13.98)	NEVER LET YOU GO	73
74	66	53	29	<b>CRAIG MACK</b> ● BAD BOY 73001*/ARISTA (9.98/15.98)	PROJECT: FUNK DA WORLD	6
75	74	71	8	<b>MYSTIKAL</b> BIG BOY 12 (9.98/14.98)	MYSTIKAL	56
76	78	65	20	<b>SLICK RICK</b> DEF JAM/RAL 523847*/ISLAND (10.98/16.98)	BEHIND BARS	11
77	84	67	91	<b>TONI BRAXTON</b> ▲ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
78	68	64	13	<b>95 SOUTH</b> RIP-IT 9501* (10.98/16.98)	ONE MO' GEN	29
<b>★ ★ ★ Pacesetter ★ ★ ★</b>						
79	91	76	41	<b>BIG MIKE</b> ● RAP-A-LOT 53907/PRIORITY (9.98/15.98)	SOMETHIN' SERIOUS	4
80	83	82	33	<b>CHANGING FACES</b> ● SPOILED ROTTEN/BIG BEAT 92369*/AG (9.98/15.98)	CHANGING FACES	1
81	80	68	72	<b>SNOOP DOGGY DOGG</b> ▲ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
82	81	79	125	<b>KENNY G</b> ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
83	77	72	115	<b>RACHELLE FERRELL</b> ● MANHATTAN 93769/CAPITOL (9.98/13.98) HS	RACHELLE FERRELL	25
84	79	78	74	<b>R. KELLY</b> ▲ JIVE 41527 (10.98/15.98)	12 PLAY	1
85	93	—	67	<b>ZAPP &amp; ROGER</b> ● REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
86	90	90	40	<b>INCOGNITO</b> TALKIN LOUD 522036/VERVE (9.98/13.98) HS	POSITIVITY	54
87	73	57	5	<b>MASTER P</b> NO LIMIT 9901 (8.98/11.98) HS	99 WAYS TO DIE	41
88	86	84	10	<b>VARIOUS ARTISTS</b> THUMP 4710 (10.98/15.98)	OLD SCHOOL LOVE SONGS	52
89	96	—	26	<b>RAPPIN' 4-TAY</b> CHRYSALIS 30889*/EMI (10.98/15.98) HS	DON'T FIGHT THE FEELIN'	52
90	82	69	28	<b>JOHNNY "GUITAR" WATSON</b> WILMA 71007*/BELLMARK (9.98/15.98)	BOW WOW	48
91	94	92	50	<b>OUTKAST</b> ▲ LAFACE 26010*/ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILLACMUZIK	3
92	87	81	51	<b>SOUNDS OF BLACKNESS</b> PERSPECTIVE 9006 (9.98/15.98) HS	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15
93	<b>RE-ENTRY</b>	—	5	<b>RARE ESSENCE</b> SOUNDS OF THE CAPITOL 315* (9.98/14.98)	GET YOUR FREAK ON	53
94	85	74	19	<b>THE DAYTON FAMILY</b> PO BROKE 5433 (9.98/15.98)	WHAT'S ON MY MIND?	42
95	99	87	64	<b>WU-TANG CLAN</b> ● LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
96	76	—	39	<b>EAZY-E</b> ▲ RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA (EP)	1
97	<b>RE-ENTRY</b>	—	104	<b>DR. DRE</b> ▲ DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/16.98)	THE CHRONIC	1
98	<b>RE-ENTRY</b>	—	97	<b>JANET JACKSON</b> ▲ VIRGIN 87825 (10.98/16.98)	JANET.	1
99	<b>RE-ENTRY</b>	—	39	<b>NORMAN BROWN</b> MOJAZZ 0301/MOTOWN (9.98/13.98)	AFTER THE STORM	21
100	88	85	28	<b>JADE</b> ● GIANT 24558/WARNER BROS. (10.98/15.98)	MIND, BODY & SONG	16

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**AT THE TOP:** "This Is How We Do It" by Montell Jordan (PMP/RAL/Island) holds back the competition for yet another week. Jordan's album, also called "This Is How We Do It," is the Hot Shot Debut on the Top R&B Albums chart, entering at No. 4. Surprisingly, the release of the album only slightly affected sales of the single. In fact, even though there was a small decrease in sales, sales points for the single are nearly double that of the No. 2 record, "Freak Like Me" by Adina Howard (Mecca Don/Elektra). Meanwhile, "Ask Of You" by Raphael Saadiq (Epic Soundtrax/550 Music) shapes up as a serious contender for the No. 1 slot, possibly within the next couple of weeks. It goes to No. 1 on the Hot R&B Airplay chart this week.

**AFFIRMATIVE ACTION:** The following records that look like they have enough steam to rise to the top are all by female artists. "Can't You See" by Total Featuring The Notorious B.I.G. (Tommy Boy) keeps growing by leaps and bounds, this week moving 22-17. This single may come from the "New Jersey Drive" soundtrack (Tommy Boy), but it is actually the latest discovery by Bad Boy Entertainment. If this preview is any indication, it looks like it has found another winner. This week "Can't You See" is top 10 at seven stations, including WUSL Philadelphia; KIPR Little Rock, Ark.; WDKX Rochester, N.Y.; and WWDW Columbus, S.C.

"Grapevine" by Brownstone (MJJ/Epic) is this week's Hot Shot Debut on the Hot R&B Singles chart. At first glance this single could potentially be bigger than the group's previous hit, "If You Love Me," which is still in the top 20. In its first week "Grapevine" is already No. 1 at WQMG Greensboro, N.C.; KJMS Memphis; and WHUR Washington, D.C. It also ranks top five at 12 other stations, including WKKV Milwaukee, WJLB Detroit, and KJLH Los Angeles.

"Give It 2 You" by DaBrat (So So Def/Columbia) has the largest increase in total points on the entire chart, moving 41-21. This single and video (which features just about everybody who's anybody in hip-hop) has brought life back to DaBrat's album, "Funkdafied," which is now 41 weeks old. "Give It 2 You" is top 10 at WCDX Richmond, Va.; KKBK Los Angeles; and KVSP Oklahoma City.

"Freedom," a various artists single from the "Panther" soundtrack (Mercury), is the female equivalent of B.M.U. (Black Men United) and also has an all-star video cast, which is like a who's who of R&B/rap female artists. This week it wins the Greatest Gainer/Airplay honors on the R&B singles chart and has the second-largest increase in total points. This track features Mary J. Blige, Queen Latifah, Karyn White, TLC, Salt-N-Pepa, Yo-Yo, Jade, En Vogue, Brownstone, Blackgirl, Vybe, M.C. Lyte, and For Real, just to name a few. "Freedom" ranks No. 7 at WUSL Philadelphia and is top 15 at WEJM Chicago; WPEG Charlotte, N.C.; WQOK Raleigh, N.C.; and KSJL San Antonio, Texas. On the Hot R&B Singles sales chart "Freedom" debuts at No. 27.

**CRAZED:** "Crazy Love" by Brian McKnight (Mercury) continues to grow steadily, but doesn't move very far because it's in a very crowded part of the chart. "Crazy Love" is No. 1 at WBLX Mobile, Ala.; KJMZ Dallas; WROU Dayton, Ohio; and WKYS Washington, D.C. "Craziest" by Naughty By Nature (Tommy Boy) wins the Greatest Gainer/Sales honors on the R&B singles chart this week. It is top 10 at WIZF Cincinnati and KTOW Tulsa, Okla.

## BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	14	4	ELEVATION (FREE MY MIND)	THE B.U.M.S. (PRIORITY)	14	—	1	LIFESTYLES OF THE RICH AND . . .	LOST BOYZ (UPTOWN/MCA)
2	—	1	RESURRECTION	COMMON SENSE (RELATIVITY)	15	4	7	WHAT I'M AFTER	LORDS OF THE UNDERGROUND (PENDULUM)
3	15	3	SHACKLES '95	R.J.'S LATEST ARRIVAL (GOLDEN BOY/FIRST QUAKE)	16	—	1	LOVE TODAY	VERTICAL HOLD (A&M/PERSPECTIVE)
4	2	4	BOO-TEE BOUNCE	H.M.H. (PHAT HOUSE)	17	—	1	FUNK SOUL SENSATION	JEMINI-THE GIFTED ONE (MERCURY)
5	12	2	FOR THE LOVE OF YOU	DOCTOR DRE & ED LOVER (RELATIVITY)	18	—	1	MY OL' LADY	BLU (MOTOWN)
6	8	4	ONE MORE DAY	NATE DOGG FEAT. DR. DRE (DEATH ROW)	19	22	4	ALL MEN ARE DOGS?	BANDIT (CREATIVE CONTROL/LONDON/ISLAND)
7	11	3	BABY IT'S ON	KANSAS CITY ORIGINAL SOUND (RCA)	20	24	2	LAY DOWN YOUR LOVE	4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
8	—	1	HUSH	S.O.L. (COPIA)	21	20	10	SEX WIT YOU	HEAVY D & THE BOYZ (UPTOWN/MCA)
9	16	2	SILENT TREATMENT	THE ROOTS (DGC/GEFFEN)	22	—	1	RAINY DAY	SONS OF SOUL (RAGING BULL)
10	—	1	I DON'T MIND	IMMATURE (MCA)	23	21	9	REMEMBER WE	DA BUSH BABEES (REPRISE)
11	6	6	CAN U SHOW ME	2ND NATURE (INTER-MIX)	24	—	1	QUO FUNK	QUO (MJJ/EPIC STREET/EPIC)
12	7	5	TRIP AROUND YOUR BODY	EBONY VIBE EVERLASTING (E.V.E.) (MCA)	25	17	6	BORIQUAS ON DA SET	FRANKIE CUTLASS (VIOLATOR/RELATIVITY)
13	13	3	NEXT LEVEL	SHOW AND A.G. (PAYDAY/FRRR)					

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

## BEETHOVEN'S A 'GOOD THANG' TO HAMI

(Continued from page 17)

plex array of background instrumentation; a sexy female chorus refrain is added, complete with sensual sighs—all arranged under Hami's slightly accelerated, scat-styled vocals.

Says Capitol creative marketing VP Ruth Carson, "The linchpin of the campaign is introducing Hami as a viable creative artist. We want to establish an adult audience and mass appeal, so we chose 'Good Thangz' to solidify an [R&B] base. If we had come with a hip-hop track first, it might have sent an incorrect message about who Hami is."

Prior to release of the single, the label mailed out a Capitol artist sampler, which included Hami, to tastemakers, press, radio, retail, and select old school and contemporary artists.

The sampler was also distributed during radio's Gavin Seminar last February.

A 12-inch single was shipped to clubs and record pools prior to the radio release date and is being worked by street teams.

A videoclip was issued March 23 to local and regional video shows and the Box to prepare consumers for the radio release.

"We serviced BET April 10 and will go after MTV as the single builds," says Carson.

Retail marketing and promotion plans have yet to be announced.

Hami's January performance at the Apollo Theater will be aired on "Showtime At The Apollo" in May.

The artist recently performed and conducted interviews during the Na-

tional Journalism Spring High School Conference held in San Diego.

Says Carson, "Four-thousand students saw him; our objective is to create a sort of 'classical [music] is cool' campaign that will position Hami to be enlisted by schools as a multi-instrumental role model."

The label's multitiered press campaign targets mainstream R&B and underground hip-hop publications for regular music consumers, as well as magazines such as Guitar Player, Jazziz, and Musician to establish Hami as a legitimate instrumentalist.

Capitol will also send the artist on a showcase promotion tour.



**Jammin' Triad.** CTI jazz guitarist Larry Coryell, far right, jams it up with sax man Grover Washington Jr. and vocalist Peabo Bryson, center. Coryell's current album, "I'll Be Over You," his third for CTI, features Bryson on the title track.

## ROSIE GAINES IN HER OWN SETTING

(Continued from page 17)

The first single, "I Want You," is being offered with several remixes, including a version produced by the artist formerly known as Prince. Ruth Burghardt, Motown's associate director of product development, says the Prince-produced version will be serviced to top 40 mainstream radio following the R&B and dance mixes, which will be issued to appropriate stations and clubs April 25. The videoclip uses the R&B-flavored track.

Burghardt says, "The [R&B] version is a bit slower, with more of an edge, while the dance version has 125 beats per minute. The original track only has 113."

Motown sent Gaines on a national promotion tour aimed at retailers and

radio programmers beginning March 20 that features the artist accompanying herself on piano. Gaines will also perform at PGD's managing directors' conference in Seville, Spain, in late April.

The label is also employing a multi-format approach with press, pitching to publications including Vogue, Essence, Vanity Fair, Ebony, Jet, Interview, Spin, and Rolling Stone.

The label plans Canadian and European tours prior to the album's foreign release, which is simultaneous with the domestic street date. A U.S. tour is in the works, although no dates have been set.

J.R. REYNOLDS

## PERCY SLEDGE LOOKS FOR A COMEBACK

(Continued from page 11)

with Sky Ranch, features a notable slate of backup talent. Players include Steve Cropper of Booker T & the MGs, ex-Rolling Stones guitarist Mick Taylor, drummer Ed Greene, guitarist Greg Leisz, and soul star Bobby Womack.

Beyond a compelling batch of fresh neo-soul originals, the album gives a nod to Sledge's '60s roots with covers of songs originated by such R&B contemporaries as Otis Redding, James Carr, and the Temptations.

"We had the same ideas about the flavor of the session," Sledge says. "We wanted to use the old feeling, the old style, with the big [Hammond] B-3 [organ] and all that. All of us were thinking that at the same time."

While the music on the album is glorious, it is evident—even to Sledge—that getting it played may be an uphill battle. "Only thing we've really got to worry about is the radio," the singer admits. "The business now is nothin' like it was back in the old days . . . We're really sittin' on pins because of those type of situations."

Virgin product manager Brenda Walker says the label plans to lead the project at radio with the cover of the Temptations' "I Wish It Would Rain."

"Our plan is to go to Triple A and to work the R&B classics format," Walker says.

The latter format, which Walker says is currently developing in some 20 markets, may provide for particularly advantageous exposure for

Sledge.

"We want to visit those stations with Percy and see if we can do something," Walker says. "I don't think record companies typically work records at that format."

After his long absence, Virgin plans to put Sledge back on the stage as well. "We know we're going to do some spot dates," Walker says. "We'll hit

the major markets."

Sledge, who says he is plotting a tour of Europe and Africa, hopes that "Blue Night" will duplicate its success on the continent. "I'm hoping it'll do what it's doing in Europe," he says. "People are going wild for it. A lot of young people are buyin' it now. My older fans, they'll buy my voice anyway."

## DGC PICKS UP JASPER & PRODIGAL SUNS

(Continued from page 12)

nett came on board as well, and Jasper & the Prodigal Suns were formed.

Through their new friendship, Jasper and the group opened several club dates for G. Love. G. Love and his group, Special Sauce, were signed to Epic Records before Jasper signed with DGC, and now both groups have the same manager, Jonathan Block.

Goldstein says she hopes G. Love will be around again when Jasper & the Prodigal Suns start touring nationally this summer. "We hope they'll play together at some point," Goldstein says, "but we also want to get Jasper solo club dates and maybe get them on this year's H.O.R.D.E. tour."

Besides touring and airplay on college radio, Goldstein says, DGC hopes that word-of-mouth, in-store appearances at retail outlets, and airplay on album alternative radio will drive record sales.

Goldstein says some cuts will be cus-

tomized to fit with certain radio formats. "Only In The South," for example, will be remixed by hip-hop producer Buck Wild, then serviced to radio stations that have hip-hop mix shows.

But the heart-rending song "Sincerely Jasper," about Jasper's longing to communicate with his seldom-seen father, will likely be the first single, Goldstein says.

"I guess that song is autobiographical," Jasper says. "It's about my relationship with my father, and I hope he hears it."

Jasper says "Without You," the likely second single, is also personal. "It's about my getting married and having a son," he says. "All our music is life experience, and we as a band live the music. We hope the music gives life to the people who listen to it, so they'll have something positive to get them through difficult times."

# Howard Offers Inspiration For Confab

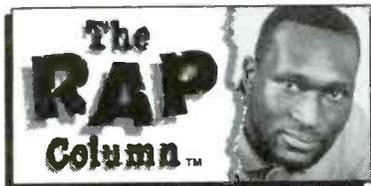
CONVENING APRIL 6-8 at Howard University in Washington, D.C., the fifth annual Cultural Initiative hip-hop conference featured five panels that addressed basic business issues, including contracts, multimedia, producing, publishing, and marketing.

Small discussions emphasized entrepreneurship and enfranchisement. At the producer's panel, for example, Violator CEO Chris Lighty said, "You have to go for the marketplace, but don't forget where you came from—just like Harriet Tubman."

Howard University was the perfect place to be reminded about the obligation to black pride and achievement. Walking around the campus and surrounding area, one saw black youth displaying promise and hope in the future and African-American affluence in full bloom.

There was determination and commitment in everyone's eyes—from the four brothers who drove past us on Georgia Avenue, chanting, "D.C. nig-gaz are the craziest," to members of the university's soul-stirring gospel choir, who rehearsed with pep on the first floor of Blackburn Hall. The reality of racism has not left these people numb to the point of indifference.

It was groovy to see a community of blacks not shamed into positions of powerlessness and victimization. Being around those people, I felt reconnected



by Havelock Nelson

to something that was lost. Every African-American should experience this.

**ON STAGE:** P-Street's Outsiderz Crew Featuring Young Z performed during the conference at Roxy's. The group was a bright highlight. Instead of coming on stage and asking the audience to "make some noise," they proceeded to give everyone something to really get excited about.

The members of this black fraternal organization clearly love getting in front of a crowd and rhyming, and their poetry floated like beautiful, black butterflies, displaying a relaxed virility and lots of vivid, memorable metaphors.

One song, "Nerve Plucker," dismissed studio gangsters and wanna-be trendoids as if they were pesky flies. Another cut, "Don't Fuck With New Jersey," drifted hometown pride without flaunting evil hard-rockisms. This despite Young Z's previous stint as an L.A. gang member.

He says, "I don't talk about guns n' killin' on my records because I don't do that shit no more. Now I just want to show something else. It's all about displaying my skills."

Young Z's debut album was produced by KRS-ONE, Reggie Noble, Easy Mo Bee, and Prestige. It's due this summer.

**STUFF:** French rapper Soon E MC was in New York recently scouting musicians for his next EMI France album, while "vibing on Brooklyn's roots flavor." He plans to record in the Big Apple in September... Dante Ross has left his A&R VP position at Elektra. The executive, who has worked on projects by such artists as Pete Rock & C.L. Smooth, Brand Nubian, and Ol' Dirty Bastard, says he'll soon make an announcement concerning the formation of a new label... Walter Dawkins, formerly of EMI in New York, has joined Priority's publicity staff on the West Coast... The Notorious B.I.G.'s current project, "Ready To Die," is still being worked by Bad Boy. The label is looking to build a greater presence for the artist on the West Coast. At the Cultural Initiative conference, the label distributed a West Coast snippet tape, featuring booming tracks from the platinum-certified album and B.I.G. rhyming over some used Dr. Dre beats.

# Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	3	3	6	KEEP THEIR HEADS RINGIN' (FROM "FRIDAY") (C) (D) (T) PRIORITY 53188	DR. DRE 1 week at No. 1
2	1	2	8	DEAR MAMA (C) (M) (T) (X) INTERSCOPE 98273/AG	2PAC
3	2	1	14	BIG POPPA/WARNING (C) (D) (M) (T) (V) (X) BAD BOY 7-9015/ARISTA	THE NOTORIOUS B.I.G.
4	6	11	3	GIVE IT 2 YOU (C) (M) (T) SO SO DEF/WORK 77836/COLUMBIA	DA BRAT
*** GREATEST GAINER ***					
5	28	—	2	CRAZIEST (C) (M) (T) (X) TOMMY BOY 7670	NAUGHTY BY NATURE
6	9	10	5	I'LL BE AROUND (C) (T) (X) CHRYSALIS 58331/EMI	RAPPIN' 4-TAY FEAT. THE SPINNERS
7	4	4	17	GET DOWN (C) (D) (M) (T) (V) (X) BAD BOY 7-9012/ARISTA	CRAIG MACK
8	5	5	11	BROOKLYN ZOO (C) (T) (X) ELEKTRA 64477/EEG	OL' DIRTY BASTARD
9	7	7	10	GET LIFTED (C) (T) (X) JIVE 42282	KEITH MURRAY
10	8	6	9	FOE THE LOVE OF \$ (C) (T) (X) RUTHLESS 5540/RELATIVITY	BONE THUGS N HARMONY
11	10	8	18	MAD IZM (C) (T) CAPITOL 58313	CHANNEL LIVE
12	14	16	9	1-LUV (C) (T) SICK WID' IT 42289/JIVE	E-40 (FEATURING LEVITI)
13	12	13	7	PEOPLE DON'T BELIEVE (C) (T) (X) RAP-A-LOT 38469/NOO TRYBE	SCARFACE FEAT. ICE CUBE
14	11	12	13	TOUR (C) (T) SIGNED 162/RAL	CAPLETON
15	16	15	8	SITTIN' IN MY CAR (C) (M) (T) DEF JAM/RAL 853 992/ISLAND	SLICK RICK FEAT. DOUG E. FRESH
16	13	18	14	RODEO (C) (M) (T) (X) RIP-IT 9511	95 SOUTH
17	15	9	9	SHOOK ONES PART II (C) (T) (X) LOUD 64294/RCA	MOBB DEEP
18	17	14	12	OH YEAH! (C) (D) (T) ILLTOWN/MAD SOUNDS 860 260/MOTOWN	ROTTIN RAZKALS
19	19	23	3	FREAK ME BABY (C) (T) EPIC STREET 77845/EPIC	DIS-N-DAT
20	21	20	10	OOH LAWD (PARTY PEOPLE) (C) (M) (T) (X) WRAP 291/CHIBAN	D.J. SMURF AND P.M.H.I.
21	24	22	6	SAFE + SOUND (C) (T) PROFILE 5432	DJ QUIK
22	18	17	47	TOOTSEE ROLL (C) (M) (T) (X) RIP-IT 6911	69 BOYZ
23	20	21	23	KITTY KITTY (C) (M) (T) (X) RIP-IT 6921	69 BOYZ
24	NEW ▶	1	1	THE I.N.C. RIDE (C) (M) (T) DELICIOUS VINYL 58376/CAPITOL	MASTA ACE INCORPORATED
25	25	40	3	ROLLIN' WIT DANE (C) (D) (T) LIFESTYLES/MAVERICK 17907/WARNER BROS.	DANA DANE
26	27	—	2	ANY EMCEE (C) (T) PROFILE 5435	NINE
27	22	—	4	BOO-TEE BOUNCE (C) (M) (T) (X) PHAT HOUSE 7701	H.M.H.
28	45	39	20	RIDE OUT (C) (M) ATTITUDE 17021	D.J. TRANS
29	NEW ▶	1	1	RESURRECTION (C) (T) (X) RELATIVITY 0349	COMMON SENSE
30	23	19	20	WHUTCHA WANT? (C) (T) (X) PROFILE 5426	NINE
31	29	25	22	NIKA (C) (M) (T) EPIC STREET 77804/EPIC	VICIOUS
32	26	24	9	CAN'T WAIT (C) (T) RAL 851 466/ISLAND	REDMAN
33	38	35	19	THA BUTTERFLY (C) (M) (T) (X) SO-LO JAM 8107/INTERSOUND	WAY 2 REAL
34	33	26	5	MOVE IT LIKE THIS (C) (M) (T) (X) TOMMY BOY 7633	K7
35	41	—	2	SILENT TREATMENT (C) (T) DGC 19382/GEFFEN	THE ROOTS
36	35	31	17	SUPA STAR (C) (T) (X) PAYDAY 127 019/FFRR	GROUP HOME
37	47	—	3	GUCCI DANCE (M) (T) (X) RELATIVITY 1241*	SAM "THE BEAST"
38	40	33	10	CRADLE TO THE GRAVE (C) (M) (T) INTERSCOPE 98174/AG	THUG LIFE
39	34	27	15	COCKTALES (C) (T) DANGEROUS 42255/JIVE	TOO SHORT
40	37	28	3	NEXT LEVEL (C) (T) PAYDAY 127 034/FFRR	SHOW AND A.G.
41	31	30	24	BRING THE PAIN (C) (M) (T) DEF JAM/RAL 853 964/ISLAND	METHOD MAN
42	39	41	8	PUT IT ON (M) (T) COLUMBIA 77728*	BIG L
43	36	32	10	NO HOOK (C) (T) (X) JIVE 42284	SHAQUILLE O'NEAL/RZA/METHOD MAN
44	RE-ENTRY	2	2	ALL MEN ARE DOGGZ? (C) (T) FFRR/LONDON 857 850/ISLAND	BANDIT
45	46	46	4	ELEVATION (C) (D) (T) PRIORITY 53176	THE B.U.M.S
46	43	34	36	THUGGISH RUGGISH BONE (C) (T) RUTHLESS 5527/RELATIVITY	BONE THUGS N HARMONY
47	48	36	5	DIAL 7 (AXIOM OF CREAMY SPIES) (C) (T) PENDULUM 58289/EMI	DIGABLE PLANETS
48	44	38	24	PIMP OF THE YEAR (C) (T) RELATIVITY 1223	DRU DOWN
49	RE-ENTRY	3	3	MASTA I.C. (C) (T) (X) BLUNT 4914/TVT	MIC GERONIMO
50	30	29	6	BORIQUEAS ON DA SET (C) (T) VIOLATOR 1247/RELATIVITY	FRANKIE CUTLASS

Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. \*Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1995, Billboard/BPI Communications, and SoundScan, Inc.

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## Surveying Chicago's Boisterous, Exciting Scene

**V**ISITING Chicago's dance music scene is closely akin to being a fly on the wall of a typical, dysfunctional family household.

Trekking through the unique clubs and independent labels that keep the birthplace of house music vital, the inextricable and largely unspoken solidarity of its members is warmly evident—*after* you puncture the community's thick surface of aged politics, sibling-like rivalry, and ego-slicing banter, that is. During a recent pilgrimage to the city, we encountered way more than the expected divas, veterans, and wanna-bes. We found a sharply focused, richly diverse musical town that holds the realistic promise of eventually becoming the rightful capital of clubland. To our thinking, all of its citizens should completely trust and believe in what they clearly hold in their hands.

**FILLIN' DA FLOORS:** In a ringing display of the old "grass is always greener . . ." cliché, it is rare to find a Chicago club fixture who touts any one of the city's venues—especially to a visiting New Yorker. A "second-city" inferiority complex quickly overtakes the demeanor of even the most confident DJ, producer, or club manager once the discussion shifts toward the differences between the New York and Chicago circuits. As twisted as it may seem, this attitude is perhaps the most solid of all bonds unifying local industry figures. Utilizing our dime-store psychological training, it's as if they believe they deserve respect from the world, but defensively flinch at the prospect of disagreement from outsiders.

And yet, to our somewhat jaded New York eyes and ears, there is a wealth of groovy rooms in which to twitch the night away. At the top of our hit list is Cairo, a three-floor building where you can chill to a live jazz band and slam to deep-house turntable energy within the length of time it takes to climb a short flight of stairs. Moving through the decor of bare-brick walls, dramatic arched doorways, and lush candlelight, we were most struck by the casual warmth exchanged between punters of different races and sexualities. The crowd's overall harmony was initially jolting, ultimately embracing, and unlike anything we have seen in New York (or anywhere else, for that matter) in eons. Factor in the imaginative programming of up-and-coming DJ **Hector Lopez** in the downstairs room, and we felt as if we had stumbled into nirvana.

Elsewhere around town, the options are, for the most part, equally enticing. CroBar caters to more subterranean, left-of-center tastes, with its dark, gothic atmosphere and alternative-leaning house/trance musical direction. Once again, typically divided dancers more than happily grind and shimmy together—further affirming our belief that clubs can and should be a social melting pot. Pro-



by Larry Flick

duction team/DJs **Teri Bristol** and **Mark Picchiotti** take turns behind the turntable on different nights of the week, and neither ever fails to unearth an obscure (or unreleased) version of a familiar hit or preview some of their own unusual studio concoctions.

Speaking of the duo's production work, they are about to connect with mainstream minds via meaty house mixes of **Madonna's** "Bedtime Story" and **Jaki Graham's** "Absolute E-Sensual." And while Bristol begins to rack up high-profile spinning assignments abroad, Picchiotti is dabbling in several solo production projects, most notably the gospel-spiked "There Will Come A Day" by the **Absolute Featuring Palmer**—due in June on Tribal America. Despite their separate ventures, the Bristol/Picchiotti team is solid.

"We're just going with the flow of what interests us individually," Picchiotti says. "Ultimately, pursuing outside projects keeps things fresh between the two of us when we come together in the studio. Despite the speculation, I cannot imagine anything breaking us up."

Over the past two years, Shelter has shifted from its initial audience of streetwise gays to a more collegiate/suburban crowd. It remains among the most popular and visually stimulating venues in town, with its spacious floor, sprawling lounges, and "Mad Max"-inspired setting—but it has a decidedly safer overall vibe. During our visit,

we saw congenial DJ **John Curly** work a rapid blend of dubs and recurrent hits that pleased the crowd, but not nearly as much as living legend **Maurice Joshua**, who commandeered the turntables for an impromptu two-hour journey. Watching the crowd literally squeal and shriek with delight over the magic that seemed to shoot from his fingers onto the spinning vinyl, we were puzzled by the fact that Joshua does not currently hold a steady DJ gig. Then again, we are unsure that he could have comfortably hung with the venue's earlier featured event, an unwittingly comical swimsuit fashion show, which was awash in anemic, rhythmless dancing models and adolescent cat-calls from the crowd.

Upon survival of Shelter's spree of bikinis and trunks, we continued to delight in the varied selection of yet more noteworthy Chicago twirl palaces: **Vortex**, with its two dance-floors, elaborate video-bar, and the ferocious DJ **Psycho-Bitch** behind the decks; **Ka-Boom**, which is currently among the most popular pop/house joints open on Saturday night; and **Generator**, which deftly plays to primal house music fiends.

**CAJUALLY SPEAKING:** As Vibe Music continues to reign supreme as the top indie in Chicago (*Dance Trax*, March 25), the town's vast and fertile field of plush grooves is also actively filled by the folks at **Cajual Records**.

Tucked away in a desolate, industrial corner of Chicago (where not even cash-starved cabbies willingly cruise, as we learned firsthand one rainy afternoon), **Cajual** has spent the better part of the last two years assembling a small, but active posse of young producers with a knack for crafting the kind of dubs that local spinners rarely tire of. Aside from founder/producer **Cajmere**, the quirky, soft-spoken **Gemini Spencer** has been kicking it lovely for the label since its inception and is currently gathering props for a sweet pair of EPs, "If U Got To Believe In Something" and "Welcome To The Future," the latter of which is on the new **Cajual** subsidiary, **Relief Records**. Both records exemplify his taste for simplistic melodies and muscular basslines, but leave us hankering for him to further test his songwriting skills.

Also vigorously working the floors is local underground veteran **GU**, who conjures up pleasant memories of **David Shire's** "Manhattan Skyline" from "Saturday Night Fever" with "Beyond," and **Young Turk Markey**, whose eponymous four-cut EP is a diverse whirl through tribal, house, and quasi-rave sectors.

**Cajual's** best bet for prominence in song-oriented circles is still in the hands of robust belter **Dajae**, whose sterling full-length debut, "Higher Power," will be goosed back into national consciousness later this season with the double-single release of the funky "Fakes



**Inner Circle.** Some of the Chicago club community's key figures recently gathered for a bash at the Marriott on Michigan Avenue. Pictured, from left, are Erik Bradley, music director, WBBM-FM; Connie Varvitsiotis, Vibe Music; George Andros, Vibe Music; DJ/producer Ralphie Rosario; and Cesar Rolon, Rama Records.

& Phonies" and the gospel-laced "Day By Day." Mixed by **Ron Trent**, **Chez Damier**, and **Cajmere**, both jams will be combined on one record for a promo-only release before shipping to retail on separate pressings. Until then, **Dajae** can be heard on "Off Me," a dark mutation of "Fakes & Phonies" that she recorded with **Cajmere**. "That track began as a remix for 'Fakes,' and it took on its own life," says **Cajual** promoter **Ivan Pavlovich**. "It's turned into a solid way for us to get the underground vocal part of the label started."

**GROOVE EXPRESS:** Perhaps the most gratifying nugget o' news we gathered in Chicago is how busy house music forefather **Marshall Jefferson** has become in recent days—we were worrying that his influence on others would forever overshadow his own brilliant output. We are perplexed that the bulk of his work has been in coordination not with local labels, but rather with U.K. indies. Sorely underappreciated in his own back yard, his collaboration with singer **Mark Bell**, "Sweet Sensation," for **Deconstructed Records** is an international dancefloor staple, while the forthcoming "Step By Step" sees him reconnected with **Ron Trent** and singer **Curtis MacLain** for a slice of vintage R&B/house on the London-based **Freetown Records**.

**Roy Davis Jr.** sure is feeling prolific these days. In the space of several weeks, **Power Music Records** has issued the nifty "Secret Mission," a 10-cut, two-record set, and "People From Mars," a four-track EP. Most of the material on both sets is dubby and deep, though "Secret Mission" is more experimental and conducive to either body movement or stationary head trips. We hope that **Davis** is ready to challenge himself and write more properly structured songs—and judging

from his vamps on several cuts, he does not need to search for a vocalist.

Although house is the sound of choice for many in Chicago, there is a flourishing alternative underground scene that should not be missed. Fostered by the enduring **Wax Trax Records** and young renegade **Organico Records**, acts like **KMFDM** and **Dubtribe** are developing and daring to add a few new sharp edges to the town's image. One of the acts making pleasant noise right now is **Die Warzau**, whose single "Liberated" is positively revelatory.

**ON THE AIR:** Taking stock of the Chicago dance music scene, we find it ironic that its strongest element cannot be heard within the confines of a nightclub. Rather, it is **WBBM-FM (B-96)**.

Under the music direction of sharp industry wunderkind **Erik Bradley**, the station has evolved into an essential benchmark in the commercial lifespan of a dance single. In fact, the station is credited with breaking a number of national crossover hits, most notably "Another Night" by **Real McCoy**.

**Bradley** wisely explores the full spectrum of the genre, balancing the occasional R&B slow jam with house, hip-hop, and freestyle anthems that add up to an energetic station which is hard to tune away from. After hearing hard-hitters like "The Bomb!" by the **Bucketheadz**, "Witch Doktor" by **Armand Van Helden**, and "Your Loving Arms" by **Billie Ray Martin** during daylight hours on a station that is ranked No. 3 in the most recent **Arbitron** ratings, returning to New York and endless hot-aired industry arguments of how dance music does not attract listeners left us icc-cold. To us, B-96 should be the final nail in the coffin forever burying Chicago's "second-city" complex.

**Billboard. Dance Breakouts**  
FOR WEEK ENDING APRIL 22, 1995  
**CLUB PLAY**

1. MESSAGE OF LOVE LOVE HAPPY MCA
2. NEXT TIME GLADYS KNIGHT MCA
3. WAKE IT UP LOVEWATCH G-PHONE
4. TECHNOVA TOWA TEI ELEKTRA
5. BABY BABY CORONA EASTWEST

**MAXI-SINGLES SALES**

1. WONTIME SMIF-N-WESSUN NERVOUS
2. MONEY TALKS DOUBLE XX BIG BEAT
3. SYMPHONY PT. I MARLEY MARL COLD CHILLIN'
4. BEDTIME STORY MADONNA MAVERICK/SIRE
5. THINK ABOUT THE WAY ICE MC ZYX

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

CLUB PLAY				ARTIST	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
<b>★★★ No. 1 ★★★</b>					
1	2	5	8	THESE SOUNDS FALL INTO MY MIND	HENRY STREET 166 1 week at No. 1 THE BUCKETHEADS
2	1	2	8	HEARTBEAT	LONDON 850 051 ◆ JIMMY SOMERVILLE
3	7	10	7	BEDTIME STORY	MAVERICK/SIRE 41895/WARNER BROS. ◆ MADONNA
4	10	13	6	RUN AWAY	ARISTA 1-2809 REAL MCCOY
5	13	23	5	RESPECT	BRILLIANT <sup>®</sup> 58341/EMI JUDY CHEEKS
6	5	8	8	COTTON EYE JOE	BATTERY 46500/JIVE ◆ REDNEX
7	11	11	7	MY LOVE IS DEEP	VESTRY 004/STRICTLY RHYTHM SARA PARKER
8	14	18	20	BODY TO BODY (KEEP IN TOUCH)	VICIOUS MUZIK 1276 SHADES OF LOVE
9	12	12	9	WHEN DO I GET TO SING "MY WAY"	LOGIC 59007 ◆ SPARKS
10	17	24	6	I GOT LOVE	DYNASTY 1210/RAGING BULL KLEO
11	8	4	10	NEVER GET ENOUGH	KINETIC/REPRISE 41879/WARNER BROS. WATERLILLIES
12	3	3	10	JUMP FOR JOI	EIGHT BALL 051 JOI CARDWELL
13	4	1	9	ATOMIC	BRILLIANT/CHRYSALIS 58340/EMI ◆ BLONDIE
14	6	6	10	PAUL'S PAIN	STRICTLY RHYTHM 12315 T. BRISTOL & M. PICCHIOTTI PRESENT NIGHTMAN
15	20	27	5	HIGHER STATE OF CONSCIOUSNESS	STRICTLY RHYTHM 12321 WINK
16	16	19	8	KEY OF LIFE	WAAKO 1232 MICHELLE WILSON
17	21	25	6	EVERYTIME YOU TOUCH ME	ELEKTRA 66154/EEG ◆ MOBY
18	9	7	10	YOUR LOVING ARMS	SIRE 66150/EEG ◆ BILLIE RAY MARTIN
19	19	21	7	SATURDAY NIGHT	CURB 77080 ◆ WHIGFIELD
20	29	42	3	WHAT HOPE HAVE I	CHAMPION U.S. 318 SPHINX
21	18	9	11	WHITE LINES	CAPITOL PROMO ◆ DURAN DURAN
22	26	31	5	TEMPLEHEAD	EPIC 77682 TRANSGLOBAL UNDERGROUND
23	27	32	5	HIGHER (FEEL IT)	STRICTLY RHYTHM 12310 R.A.W.
24	15	15	9	HOW I LOVE HIM	TIMBER! 656/TOMMY BOY CYNTHIA
25	33	44	3	MOVE IT TO THE RHYTHM	SBK 58359/EMI ◆ TECHNOTRONIC FEATURING YA KID K
26	30	34	4	TELL ME WHEN	EASTWEST 66147/EEG ◆ THE HUMAN LEAGUE
27	31	33	5	DROP A HOUSE	OIG IT 012 URBAN DISCHARGE FEATURING SHE
<b>★★★ Power Pick ★★★</b>					
28	43	—	2	OPEN YOUR HEART	EPIC PROMO M PEOPLE
29	24	20	8	ANOTHER WORRY	FREEZE 50071 HOUSE OF GYPSIES FEATURING AL WISE
30	23	16	11	I MUST BE FREE	PULSE-8 802/RADIKAL KYM SIMS
31	39	—	2	MY LOVE	MOONSHINE MUSIC 88414 KELLEE
32	22	17	13	HANDS UP	LOGIC 59006 ◆ CLUBZONE
33	35	40	4	LET'S START OVER	CUTTING 334 PAMELA FERNANDEZ
34	44	—	2	I FOUND LOVE	COLUMBIA LP CUT C+C MUSIC FACTORY
35	38	45	4	GOTTA NEW LOVE	UNDERGROUND CONSTRUCTION 128 R. ROSARIO & M. GRANT/DONNA BLAKELY
36	40	—	2	LET THE BEAT GO ON	LOGIC 59010 ◆ DR. ALBAN
37	34	38	5	HAPPY MAN	EASTWEST 66151/EEG MICHAEL WATFORD
38	37	35	6	I SHOW YOU SECRETS	COLUMBIA 77774 ◆ PHARAO
39	46	—	2	NADIE ENTIENDE (NOBODY UNDERSTANDS)	ATLANTIC 85592 B-TRIBE
40	32	28	9	DON'T LAUGH	SORTED 20130/NERVOUS WINX
41	25	22	11	PROMISE ME NOTHING	WARNER BROS. 41974 REPERCUSSIONS
42	45	—	2	IF GUT 1071	THE HUNGER
<b>★★★ Hot Shot Debut ★★★</b>					
43	NEW ▶	1	1	THAT AIN'T RIGHT	MAXI 2023 JUDY ALBANESE
44	NEW ▶	1	1	WHERE DID LOVE GO	AVENUE FOCH 15537/CRITIQUE FEM 2 FEM
45	NEW ▶	1	1	THIS TIME	SILAS PROMO/MCA CHANTE MOORE
46	47	49	3	I CAN DO IT BETTER MYSELF	WT 002 PORNO
47	NEW ▶	1	1	LET US PRAY	BOLD <sup>®</sup> SOUL 2007 EDDIE "FLASHIN'" FOWLKES FEAT. MAURISSA ROSE
48	48	46	5	SKY HIGH	CRITIQUE 15536 ◆ NEWTON
49	36	26	12	KEEP GIVIN' ME YOUR LOVE	COLUMBIA 77794 CE CE PENISTON
50	28	14	13	COME BACK	RADIOACTIVE 54957/MCA ◆ LONDONBEAT

MAXI-SINGLES SALES				ARTIST	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
<b>★★★ No. 1/GREATEST GAINER ★★★</b>					
1	35	—	2	CRAZIEST	(M) (T) (X) TOMMY BOY 670 1 week at No. 1 ◆ NAUGHTY BY NATURE
2	3	3	14	BIG POPPA/WARNING	(M) (T) (X) BAD BOY 7-9016/ARISTA ◆ THE NOTORIOUS B.I.G.
3	1	1	5	RUN AWAY	(M) (T) ARISTA 1-2809 REAL MCCOY
4	2	2	10	THIS IS HOW WE DO IT	(M) (T) PMP/RAL 851 469/ISLAND ◆ MONTELL JORDAN
5	4	10	3	GIVE IT 2 YOU	(M) (T) SO SO DEF/WORK 77835/COLUMBIA ◆ DA BRAT
6	6	4	6	KEEP THEIR HEADS RINGIN'	(T) PRIORITY 53188 ◆ DR. DRE
7	5	5	7	YOUR LOVING ARMS	(T) (X) SIRE 66150/EEG ◆ BILLIE RAY MARTIN
8	8	—	2	CAN'T YOU SEE	(T) TOMMY BOY 676 ◆ TOTAL FEAT. THE NOTORIOUS B.I.G.
9	7	7	11	FREAK LIKE ME	(T) (X) MECCA DON/EASTWEST 66175/EEG ◆ ADINA HOWARD
10	9	6	7	DEAR MAMA	(M) (T) (X) INTERSCOPE 95774/AG ◆ 2PAC
11	11	—	2	ANY EMCEE	(T) PROFILE 7435 ◆ NINE
12	12	11	12	BABY	(T) (X) ATLANTIC 85593/AG ◆ BRANDY
<b>★★★ Hot Shot Debut ★★★</b>					
13	NEW ▶	1	1	RESURRECTION	(T) (X) RELATIVITY 0349 ◆ COMMON SENSE
14	13	16	3	JOY	(M) (T) (X) INTERSCOPE 95769/AG ◆ BLACKSTREET
15	20	—	2	HEARTBEAT	(T) (X) LONDON 850 051 ◆ JIMMY SOMERVILLE
16	14	12	17	GET DOWN	(M) (T) BAD BOY 7-9013/ARISTA ◆ CRAIG MACK
17	10	9	4	NEXT LEVEL	(T) PAYDAY 120 038/FFRR ◆ SHOW AND A.G.
18	22	22	8	COTTON EYE JOE	(T) (X) BATTERY 46500/JIVE ◆ REDNEX
19	21	14	11	BROOKLYN ZOO	(T) (X) ELEKTRA 66166/EEG ◆ OL' DIRTY BASTARD
20	16	8	18	CANDY RAIN	(T) (X) UPTOWN 54905/MCA ◆ SOUL FOR REAL
21	23	17	6	RED LIGHT SPECIAL	(M) (T) (X) LAFACE 2-4099/ARISTA ◆ TLC
22	NEW ▶	1	1	LET THE BEAT GO ON	(T) (X) LOGIC 59010/ARISTA ◆ DR. ALBAN
23	18	23	8	PUT IT ON	(M) (T) (X) COLUMBIA 77728 ◆ BIG L
24	15	18	6	SHOOK ONES PART II	(T) (X) LOUD 64315/RCA ◆ MOBB DEEP
25	29	21	19	MAD IZM	(T) CAPITOL 58313 ◆ CHANNEL LIVE
26	17	13	9	IF YOU LOVE ME	(M) (T) (X) MJJ 77733/EPIC ◆ BROWNSTONE
27	25	26	7	TOTAL ECLIPSE OF THE HEART	(T) (X) CRITIQUE 15539 ◆ NICKI FRENCH
28	19	19	10	GET LIFTED	(T) (X) JIVE 42281 ◆ KEITH MURRAY
29	37	35	10	RELEASE YO' DELF	(T) DEF JAM/RAL 854 185/ISLAND ◆ METHOD MAN
30	44	25	23	THE RHYTHM OF THE NIGHT	(T) (X) EASTWEST 95808/EEG CORONA
31	NEW ▶	1	1	BABY IT'S YOU	(X) CAPITOL 58349 ◆ THE BEATLES
32	27	32	18	WHAT I NEED	(M) (T) MERCURY 856 617 ◆ CRYSTAL WATERS
33	45	—	2	TELL ME WHEN	(T) (X) EASTWEST 66147/EEG ◆ THE HUMAN LEAGUE
34	26	28	5	SITTIN' IN MY CAR	(M) (T) DEF JAM/RAL 853 993/ISLAND ◆ SLICK RICK FEATURING DOUG E. FRESH
35	42	37	13	LICK IT	(M) (T) (X) S O S 1008/ZOO ◆ ROULA
36	33	15	4	PURPLE MEDLEY	(T) (X) WARNER BROS. 43503 PRINCE
37	NEW ▶	1	1	HEY LOOKAWAY	(T) RCA 98376 ◆ QUESTIONMARK ASYLUM
38	31	34	7	CLOSE TO YOU	(T) (X) CURB-EDEL 77077 FUN FACTORY
39	24	33	9	SKY HIGH	(T) (X) CRITIQUE 15536 ◆ NEWTON
40	RE-ENTRY	2	2	BODY TO BODY (KEEP IN TOUCH)	(T) VICIOUS MUZIK 1276 SHADES OF LOVE
41	NEW ▶	1	1	THE I.N.C. RIDE	(M) (T) DELICIOUS VINYL 98376/CAPITOL ◆ MASTA ACE INCORPORATED
42	32	30	39	ANOTHER NIGHT	(M) (T) ARISTA 1-2725 ◆ REAL MCCOY
43	47	44	4	I'LL BE AROUND	(T) (X) CHRYSALIS 58331/EMI ◆ RAPPIN' 4-TAY FEAT. THE SPINNERS
44	39	29	5	RESPECT	(T) (X) BRILLIANT <sup>®</sup> 58341/EMI JUDY CHEEKS
45	28	31	13	TOUR	(T) SIGNED 162/RAL CAPLETON
46	30	46	4	MOVE IT TO THE RHYTHM	(M) (T) (X) SBK 58359/EMI ◆ TECHNOTRONIC FEATURING YA KID K
47	41	41	11	OH YEAH!	(T) ILLTOWN/MAD SOUNDS 0261/MO'TOWN ◆ ROTTIN RAZKALS
48	RE-ENTRY	2	2	MISSING	(T) (X) ATLANTIC 85620/AG EVERYTHING BUT THE GIRL
49	34	48	8	LET'S GET IT ON	(T) (X) EPIC STREET 77819/EPIC ◆ SHABBA RANKS
50	40	20	3	NORTH SOUTH EAST WEST	(T) MERCURY 856 631 BLACK SHEEP

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



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**Master Mix.** Frances Preston, BMI's president/CEO, fourth from left, accepts plaudits from her friends and supporters following her receipt of the Nashville Entertainment Assn.'s Master Award. The honor recognized Preston's contributions to the health of the Nashville music industry. With her, from left, are singer/songwriter Mac Davis; Tennessee's First Lady Martha Sundquist; Tennessee Gov. Don Sundquist; Randy Owen, songwriter and lead singer of Alabama; and singer/songwriter Gary Morris. Davis, Owen, and Morris performed during the ceremonies.

## Chesney Readies 1st BNA Set Hops Labels As Capricorn Division Folds

BY PETER CRONIN

NASHVILLE—With the ups and downs of one major-label deal recently behind him, Kenny Chesney is in the process of getting something today's country artists rarely receive: a second chance.

On June 13, Chesney will issue "All I Need To Know," his first album for the BNA label and his first release since his 1994 debut, "In My Wildest Dreams." That album was released by Capricorn Records' ill-fated, now folded country division. According to SoundScan, Chesney's debut sold 31,000 copies, and its

three singles made it only to the lower reaches of Billboard's Hot Country Singles & Tracks chart.

"The people at Capricorn were wonderful, and they worked very hard for me," says Chesney. "The problem was that they weren't as well networked or tuned into the country side of things as a major country label."

Although the company is based in Nashville, Capricorn, revived in 1992 by original label founder Phil Walden, has focused its attention on the growing alternative market with a roster that includes Widespread Panic, Freddy Jones Band, 311, and guitarist Ian Moore. Turning to country, the label brought veteran promotion man Rick Rockhill into the fold to focus solely on that format.

"It was me and Tammi Brumfield, just the two of us and a host of Nashville-based independents," says Rockhill, who left Capricorn in December 1993 to join Tari Laes as a partner in Tandem Promotions, an independent firm. "What I saw was that radio perceived Capricorn to be not real serious about being in the country music business because they didn't go ahead and staff up initially. We had a lot of people at radio who loved Kenny, but they were afraid we weren't going to be able to deliver. They didn't want to add a record that they knew was going to mid-chart."

Moving to Nashville from his native east Tennessee in 1990, Chesney signed a long-dreamed-of songwriting deal with Acuff-Rose in May 1992. When he finally got an opportunity to sign a record deal with Capricorn in June 1993, the singer/songwriter jumped at the chance.

"Capricorn was a great experience for me, but I didn't know that they didn't have a regional staff to promote country records," says Chesney. "I really didn't know what that was about. I was 23 years old, and they were offering me a record deal."

After his first three singles failed to break through at radio, Chesney had just made the painful decision to move on when Walden announced the dissolution of Capricorn's country division. Chesney hit the streets, negotiating with several Nashville majors and signing with BNA within three weeks.

With their desks piled high with a glut of new Nashville product, and a finite number of playlist slots available, country radio PDs are being forced to look for reasons not to program all the product they receive. But through a combination of his own energy and winning personality and old-fashioned promotional persistence, Chesney and company are working to turn his not-so-successful initial attempt at country stardom to his advantage.

"We're turning every potential negative into a positive for Kenny," says BNA VP/GM Dale Turner, who, as a seasoned promotion man, knows better than most the obstacles Ches-

ney would have to overcome at radio even under ideal circumstances. "Even though Capricorn didn't have the degree of success they were hoping



CHESNEY

for with Kenny, they did build a little bit of a base and quite a bit of equity at country radio."

Chesney is currently in the fifth week of a seven-week promotional tour intended to shore up the radio credibility he accrued while on Capricorn and to drive home his updated image as a priority BNA artist.

"I've made a lot of friends, and it's evident that there's a lot of enthusiasm out there," says Chesney. "People at radio seem to understand why it didn't happen at Capricorn."

Far from viewing it as a handicap, Les Acree, PD at WIVK-FM in Chesney's home territory of Knoxville, Tenn., feels BNA can turn Chesney's past into a solid advantage.

"I think it's going to be a positive, because it wasn't his fault," Acree says. "Everybody knows Capricorn didn't have a regional staff in the field, and it's so competitive that sometimes we tend to leave off stuff that we're getting the least pressure on."

In addition to its more effective promotional penetration, BNA has also demonstrated its seriousness about Chesney by hosting showcases for radio executives in Myrtle Beach, N.C., Salt Lake City, San Francisco, and at this year's Country Radio Seminar in Nashville. All the groundwork appears to be paying off. "Fall In Love," the new album's leadoff single, was shipped to radio March 20 and has already climbed to No. 43, far higher than any of Chesney's Capricorn releases. The accompanying video is currently in "Hotshot" rotation on CMT.

For Chesney, however, the benefits of being on a label like BNA go deeper than promotion, and he feels the label's resources and level of commitment combine to make the end product artistically stronger and more commercially viable.

"The song selection process at Capricorn was not near the test that we put songs through for this BNA record," he says. "We really buckled down and tried to find the right songs."

As a seasoned songwriter, part of the buckling-down process for Chesney was learning to listen more objectively to the material.

"I wrote a lot of songs for my first album, and I think I put a couple of my own songs on there that I shouldn't have," he says. "This time I didn't cut the 10 best songs that I wrote, I cut the 10 best I could find. Also, the budget was better, and we had a lot more time to do everything, so it's a more professional sounding record."

## Angst Doesn't Die, It Just Changes Shape Stanley, Isaacs Collaborate For 'Gospel Gathering'

IT'S STILL HARD TRAVELIN': As any student of the subject will tell you, country music earned its place in popular culture by its sensitive treatment of adult themes affecting the rural poor. And for most of the music's history, that was easy enough to do. Singers and songwriters simply reached into their everyday lives and ripped out the lyrics. But things have changed lately. Your average country singer today grew up comfortably in the city or suburbs, attended college, worked a few boring—but not brutalizing—jobs, and finally decided to "get into the music business." Nothing wrong with that. It's just the way life arranges itself.

Still, some people worry that the new generation of country singers is so young and insulated that it has nothing adult nor dramatic to sing about. No crops withering in the sun. No heart-wrenching dislocations from the old homeplace. No fathers dying in childbirth. Such worries are needless, however. The truth is that becoming a country star these days is a far more harrowing experience than losing the farm or being stuck in Detroit... Well, at least more harrowing than losing the farm.

Just consider what you have to go through when you're a new artist. It can begin with that initial letter of congratulations from your new label, Focus Group Records, and you're noticing for the first time that the company motto is "We Turn Music Into Product." It can be the horror of discovering that your S.A.T. scores are too low to get you into media training school. It can be the messiness of having to fire your first manager—not just because he "knew you when," but because he has the effrontery to try to share in your new wealth. It can be completing a six-week tour of radio stations and finding that your grin has to be surgically removed. Worst of all, it can be returning in triumph to your hometown and learning that the street named in your honor is a dead end.

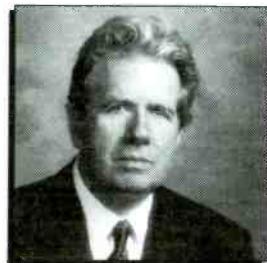
**MAKING THE ROUNDS:** Bluegrass great **Ralph Stanley** has joined forces with **Joe Isaacs** for a new album called "A Gospel Gathering." It's on the Freeland Recording Co. label of Asbury, W.Va., the same folks who brought you the magnificent, Grammy-nominated Stanley double album, "Saturday Night & Sunday Morning." Both projects were produced by **Charles R. "Dick" Freeland**... Rhino Records will bow its five-volume "Hillbilly Fever!" collection April 25. It covers—in separate albums—"legends" of western swing, honky-tonk, Nashville, West Coast, and country rock... **Sylvia Waters Stewart** is the

new marketing director for the Country Music Hall of Fame. She was assistant commissioner of marketing and advertising for the Tennessee department of tourist development.

**Reba McEntire** has announced that she will pay for the construction of a second "A Woman's House" project. Built entirely by women, these homes are a part of the Habitat For Humanity program. McEntire paid for the first such house last year... **Asylum Records** is conducting a contest to select the club that has the best dance interpretation of **Brother Phelps'** current single, "Anyway The Wind Blows." Entries are to be made on VHS video and submitted to the label by May 31. Brother Phelps will pick the winning entry and appear at the winning club this summer.

**BOOK BIN:** For those not already Elviscerated by the torrent of Presleyana, we recommend **Mick Farren's** "The Hitchhiker's Guide To Elvis" (Collector's Guide Publishing). The paperback has a wealth of arcane details, including "nearly every theory regarding Elvis' death."

**DON'T FORGET:** Alabama's June Jam XIV will be held June 10 in Fort Payne, Ala. Performers include **Neal McCoy, Vince Gill, Ty England, Toby**



by Edward Morris

**Keith, Vestal Goodman, Dallas County Line, Sawyer Brown, Shelby Lynne, Confederate Railroad, Doug Supernaw, Chely Wright, George Lindsey, the Moffatts, and Alabama**... **Jamboree In The Hills** is set for July 13-16 in St. Clairsville, Ohio. Featured artists are **Mary Chapin Carpenter, Tracy Lawrence, Ken Mellons, and the Tractors** on July 13; **Lorrie Morgan, Collin Raye, Doug Stone, and BlackHawk** on July 14; **John Michael Montgomery, Loretta Lynn, Tim McGraw, Tom T. Hall, the Charlie Daniels Band, and Diamond Rio** on July 15; and **Clint Black, Confederate Railroad, Marty Stuart, Joe Diffie, and Lari White** on the final day. Other acts will be added to the lineup... Performing at the We Fest, Aug. 4-6, at the Soo Pass Ranch, Detroit Lakes, Minn., will be **Brother Phelps, Shelby Lynne, Sammy Kershaw, Tim McGraw, and Clint Black** on Aug. 4; **Terry McBride & the Ride, Little Texas, Willie Nelson, Lorrie Morgan, and Vince Gill** on Aug. 5; and **John Berry, John Anderson, John Denver, and John Michael Montgomery** on Aug. 6.

**SIGNINGS:** The Country Music Foundation to a marketing deal with Century Marketing Systems and Buckeye Communications... **EMI Christian Music Group** to the Press Office for publicity.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>*** No. 1/GAINER ***</b>						
1	1	—	2	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC 82728/AG (10.98/15.98) 2 weeks at No. 1	JOHN MICHAEL MONTGOMERY	1
2	2	1	17	<b>GARTH BROOKS</b> ▲ LIBERTY 29689 (10.98/15.98)	THE HITS	1
3	4	3	44	<b>TRACY BYRD</b> ● MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
4	3	2	55	<b>TIM MCGRAW</b> ▲ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
5	5	6	9	<b>ALISON KRAUSS</b> ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	5
6	7	5	65	<b>JEFF FOXWORTHY</b> ▲ WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
7	6	4	28	<b>CLAY WALKER</b> ● GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	4
8	8	8	11	<b>SAWYER BROWN</b> ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	5
9	11	12	37	<b>JOE DIFFIE</b> ▲ EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
10	9	7	8	<b>TRISHA YEARWOOD</b> MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3
11	14	17	22	<b>GEORGE STRAIT</b> ▲ MCA 11092 (10.98/15.98)	LEAD ON	1
12	12	9	34	<b>THE TRACTORS</b> ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	2
<b>*** Hot Shot Debut ***</b>						
13	<b>NEW</b>	—	1	<b>VARIOUS ARTISTS</b> LIBERTY 31712* (10.98/16.98)	COME TOGETHER: AMERICA SALUTES THE BEATLES	13
14	10	10	62	<b>THE MAVERICKS</b> ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
15	13	11	44	<b>VINCE GILL</b> ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
16	15	16	28	<b>ALABAMA</b> ● RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	12
17	20	19	43	<b>DAVID BALL</b> ▲ WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
18	21	18	50	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10994 (10.98/15.98)	READ MY MIND	2
19	16	15	11	<b>NEAL MCCOY</b> ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10
20	18	14	41	<b>ALAN JACKSON</b> ▲ <sup>2</sup> ARISTA 18759 (10.98/15.98)	WHO I AM	1
21	23	24	9	<b>SHANIA TWAIN</b> MERCURY 522886 (10.98 EQ/15.98) HS	THE WOMAN IN ME	21
22	19	21	14	<b>WADE HAYES</b> COLUMBIA 66412/SONY (7.98 EQ/11.98) HS	OLD ENOUGH TO KNOW BETTER	19
23	17	13	27	<b>MARY CHAPIN CARPENTER</b> ▲ COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1
24	22	20	28	<b>BROOKS &amp; DUNN</b> ▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
25	24	22	63	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>2</sup> ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
26	26	25	38	<b>DIAMOND RIO</b> ● ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
27	25	23	5	<b>JOHN BERRY</b> PATRIOT 28495/LIBERTY (10.98/15.98)	STANDING ON THE EDGE	22
28	27	26	42	<b>LARI WHITE</b> RCA 66395 (9.98/15.98) HS	WISHES	24
29	30	31	33	<b>PATTY LOVELESS</b> ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
30	29	27	11	<b>HANK WILLIAMS, JR.</b> MCG CURB 77690/CURB (9.98/15.98)	HOG WILD	14
31	28	29	3	<b>TANYA TUCKER</b> LIBERTY 28943 (10.98/15.98)	FIRE TO FIRE	28
32	31	30	29	<b>TRACY LAWRENCE</b> ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
33	33	33	80	<b>REBA MCENTIRE</b> ▲ <sup>3</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
34	35	39	28	<b>TOBY KEITH</b> ● POLYDOR 523407 (10.98/15.98)	BOOMTOWN	8
35	34	34	50	<b>PAM TILLIS</b> ● ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
36	32	28	5	<b>RICK TREVINO</b> COLUMBIA 66771/SONY (9.98 EQ/15.98)	LOOKING FOR THE LIGHT	24

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	36	32	62	<b>BLACKHAWK</b> ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
38	38	37	134	<b>GEORGE STRAIT</b> ▲ <sup>3</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
39	42	45	25	<b>VARIOUS ARTISTS</b> BNA 66416 (10.98/15.98)	KEITH WHITLEY/A TRIBUTE ALBUM	39
40	40	36	145	<b>MARY CHAPIN CARPENTER</b> ▲ <sup>3</sup> COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
41	37	38	4	<b>MARTY STUART</b> MCA 11204 (10.98/15.98)	THE MARTY PARTY HIT PACK	37
42	<b>NEW</b>	—	1	<b>HIGHWAYMEN</b> LIBERTY 28091 (10.98/15.98)	THE ROAD GOES ON FOREVER	42
43	49	47	191	<b>BROOKS &amp; DUNN</b> ▲ <sup>3</sup> ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
44	41	42	131	<b>ALAN JACKSON</b> ▲ <sup>2</sup> ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
<b>*** Pacesetter ***</b>						
45	69	72	48	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
46	47	48	111	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
47	44	43	4	<b>BROTHER PHELPS</b> ASYLUM 61724/EEG (10.98/15.98) HS	ANY WAY THE WIND BLOWS	43
48	43	40	57	<b>JOHN BERRY</b> ● LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	13
49	58	—	2	<b>DOUG STONE</b> COLUMBIA 64330/SONY (9.98 EQ/15.98)	FAITH IN ME FAITH IN YOU	49
50	50	50	30	<b>MARK CHESNUTT</b> ● DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	15
51	46	44	27	<b>CLINT BLACK</b> ● RCA 66419 (10.98/16.98)	ONE EMOTION	8
52	39	35	14	<b>SHENANDOAH</b> LIBERTY 31109 (10.98/15.98) HS	IN THE VICINITY OF THE HEART	31
53	45	41	74	<b>FAITH HILL</b> ▲ WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
54	56	59	63	<b>COLLIN RAYE</b> ● EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
55	61	61	33	<b>KEN MELLONS</b> EPIC 53746/SONY (9.98 EQ/15.98) HS	KEN MELLONS	42
56	51	56	20	<b>HAL KETCHUM</b> CURB 77660 (10.98/15.98)	EVERY LITTLE WORD	31
57	48	46	28	<b>LITTLE TEXAS</b> ● WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	10
58	53	52	12	<b>JEFF FOXWORTHY</b> LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	45
59	52	54	82	<b>MARTINA MCBRIDE</b> ● RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	14
60	59	53	22	<b>BILLY RAY CYRUS</b> ● MERCURY 526081 (10.98 EQ/16.98)	STORM IN THE HEARTLAND	11
61	71	67	30	<b>CHARLIE DANIELS</b> EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	53
62	54	58	126	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>2</sup> ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
63	63	62	50	<b>RANDY TRAVIS</b> ● WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	10
64	55	51	22	<b>DOUG STONE</b> EPIC 66803/SONY (10.98 EQ/15.98)	GREATEST HITS VOLUME 1	29
65	57	60	7	<b>GEORGE DUCAS</b> LIBERTY 28329 (9.98/13.98) HS	GEORGE DUCAS	57
66	62	57	84	<b>GARTH BROOKS</b> ▲ <sup>3</sup> LIBERTY 80857 (10.98/16.98)	IN PIECES	1
67	60	55	136	<b>VINCE GILL</b> ▲ <sup>3</sup> MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
68	73	64	38	<b>WILLIE NELSON</b> COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	40
69	68	73	4	<b>JEFF FOXWORTHY</b> LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL	67
70	66	65	107	<b>DWIGHT YOAKAM</b> ▲ <sup>2</sup> REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
71	64	70	100	<b>LITTLE TEXAS</b> ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
72	75	68	61	<b>NEAL MCCOY</b> ● ATLANTIC 82568/AG (10.98/15.98) HS	NO DOUBT ABOUT IT	13
73	72	—	3	<b>JEFF FOXWORTHY</b> LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT	72
74	70	71	22	<b>AARON TIPPIN</b> RCA 66420 (10.98/15.98)	LOOKIN' BACK AT MYSELF	19
75	67	66	42	<b>SAMMY KERSHAW</b> ● MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN	9

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

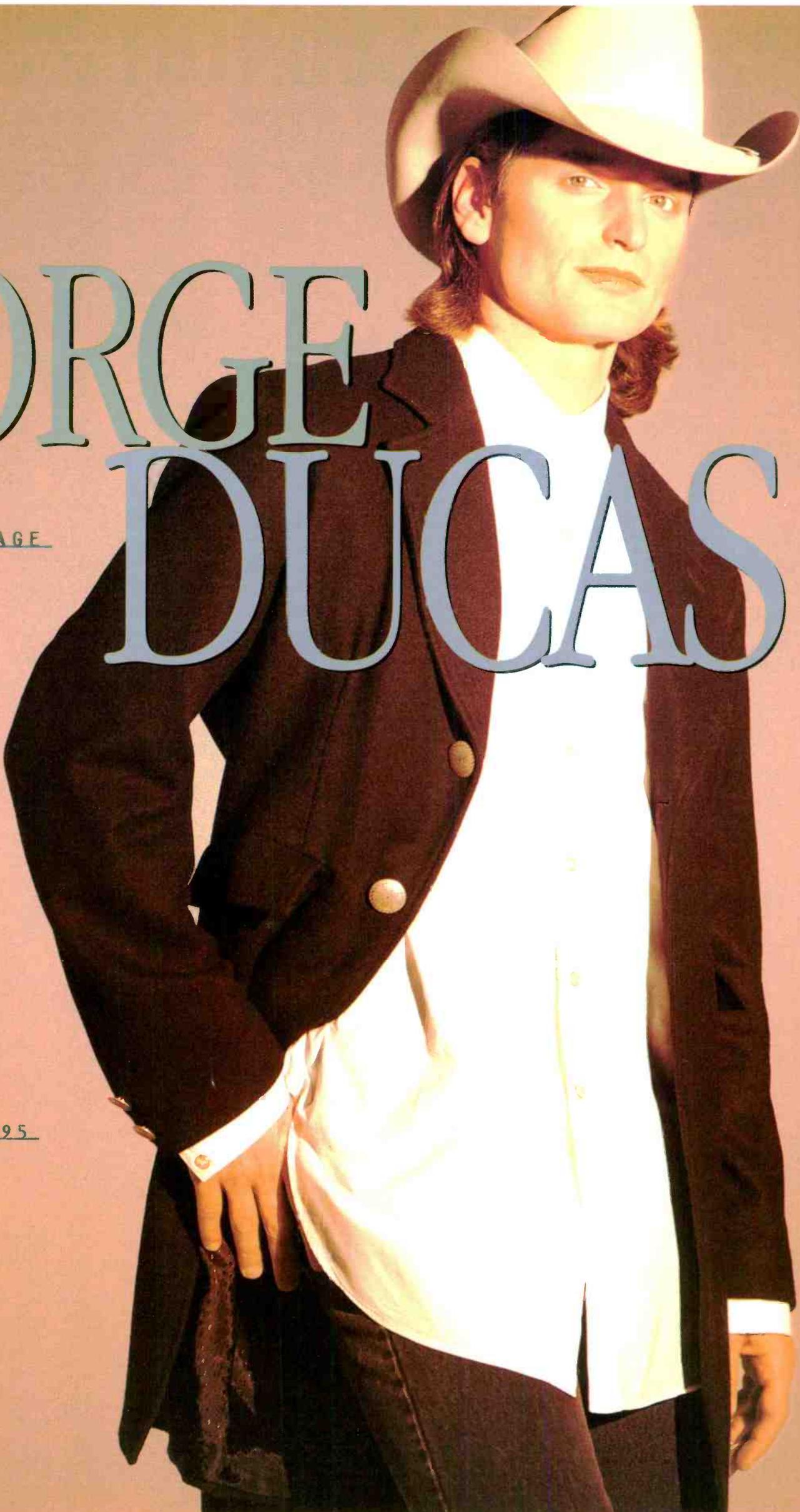
## Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**  
FOR WEEK ENDING APRIL 22, 1995

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	<b>PATSY CLINE</b> ▲ <sup>6</sup> MCA 12* (7.98/12.98) 175 weeks at No. 1	GREATEST HITS	205
2	2	<b>HANK WILLIAMS, JR.</b> CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	19
3	3	<b>REBA MCENTIRE</b> ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	203
4	5	<b>KEITH WHITLEY</b> ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	57
5	4	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	205
6	6	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	205
7	7	<b>JOHN ANDERSON</b> ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
8	8	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	203
9	9	<b>GEORGE JONES</b> ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	190
10	13	<b>HANK WILLIAMS</b> MERCURY 823293 (7.98 EQ/10.98)	24 GREATEST HITS	11
11	14	<b>MARY CHAPIN CARPENTER</b> ▲ COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	29
12	15	<b>PATSY CLINE</b> MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	39
13	11	<b>VINCE GILL</b> MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	15

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	10	<b>WAYLON JENNINGS</b> ▲ <sup>4</sup> RCA 8506* (8.98)	GREATEST HITS	81
15	20	<b>GEORGE STRAIT</b> ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	48
16	12	<b>ANNE MURRAY</b> ▲ <sup>2</sup> LIBERTY 46058 (7.98/12.98)	GREATEST HITS	139
17	21	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	5
18	18	<b>ALABAMA</b> ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	76
19	16	<b>KENNY ROGERS</b> ▲ LIBERTY 46106/CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	98
20	24	<b>TRAVIS TRITT</b> WARNER BROS. 26589 (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	5
21	17	<b>TRISHA YEARWOOD</b> ▲ <sup>2</sup> MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	6
22	—	<b>THE BELLAMY BROTHERS</b> MCA 42298 (4.98/11.98)	GREATEST HITS VOL. III	22
23	22	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10400 (10.98/15.98)	FOR MY BROKEN HEART	7
24	19	<b>ALABAMA</b> ▲ <sup>3</sup> RCA 7170* (9.98/13.98)	GREATEST HITS	194
25	23	<b>ALABAMA</b> ▲ RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	42

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



# GEOORGE DUUCAS

• NATIONAL MEDIA COVERAGE

CBS THIS MORNING  
CNN SHOWBIZ TODAY  
FX BREAKFAST TIME  
SOUND FX  
PEOPLE  
COUNTRY AMERICA

• TOP TEN SINGLE

LIPSTICK PROMISES

• No. 1 VIDEO ON CMT

LIPSTICK PROMISES

• TOURING THROUGHOUT 1995

• NEW SINGLE

HELLO CRUEL WORLD  
at Country Radio now!



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# Billboard **HOT COUNTRY** SINGLES & TRACKS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
<b>★ ★ ★ No. 1 ★ ★ ★</b>					
1	4	7	8	I CAN LOVE YOU LIKE THAT S.HENDRICKS (S.DIAMOND, M.DERRY, J.KIMBALL)	1 week at No. 1 ◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 82728
2	1	3	10	THE HEART IS A LONELY HUNTER T.BROWN, R.MCINTIRE (M.D. SANDERS, E.HILL, K.WILLIAMS)	REBA MCENTIRE (V) MCA 54987
3	6	9	10	LITTLE MISS HONKY TONK S.HENDRICKS, D.COOK (R.DUNN)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2790
4	3	5	11	GIVE ME ONE MORE SHOT G.FUNDIS, ALABAMA (T.GENTRY, R.OWEN, R.ROGERS)	ALABAMA (V) RCA 64273
5	8	11	14	THE KEEPER OF THE STARS T.BROWN (D.LEE, D.MAYO, K.STALEY)	◆ TRACY BYRD (C) (V) MCA 54988
6	2	2	12	SO HELP ME GIRL J.SLATE, J.DIFFIE (H.PERDEW, A.SPOONER)	◆ JOE DIFFIE (C) (V) EPIC 77808
7	10	14	9	REFRIED DREAMS J.STROUD, B.GALLIMORE (J.FOSTER, M.PETERSON)	◆ TIM MCGRAW (C) (V) CURB 76931
8	13	17	11	SONG FOR THE LIFE K.STEGALL (R.CROWELL)	◆ ALAN JACKSON (V) ARISTA 1-2792
9	12	15	11	THE BOX K.LEHNING (R.TRAVIS, B.MOORE)	◆ RANDY TRAVIS (V) WARNER BROS. 17970
10	5	4	12	WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN) T.BROWN (V.GILL, B.ANDERSON)	VINCE GILL (C) (V) MCA 54976
11	14	19	9	GONNA GET A LIFE M.WRIGHT (F.DYCUS, J.LAUDERDALE)	◆ MARK CHESNUTT (C) (V) DECCA 54978
12	16	18	14	THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE) G.FUNDIS (L.WHITE, C.CANNON)	◆ LARI WHITE (V) RCA 64233
13	17	21	15	WHOSE BED HAVE YOUR BOOTS BEEN UNDER R.J.LANGE (S.TWAIN, R.J.LANGE)	◆ SHANIA TWAIN (C) (V) MERCURY 856 448
14	11	13	15	LOOK WHAT FOLLOWED ME HOME B.CHANCEY (D.BALL, T.POLK)	◆ DAVID BALL (C) (V) WARNER BROS. 17977
15	19	22	9	WHAT MATTERED MOST D.JOHNSON (G.BURR, V.MELAMED)	◆ TY HERNDON (C) (V) EPIC 77843
<b>★ ★ ★ Airpower ★ ★ ★</b>					
16	25	33	5	ADALIDA T.BROWN, G.STRAIT (M.GEIGER, W.MULLIS, M.HUFFMAN)	GEORGE STRAIT (C) (V) MCA 55019
17	7	1	15	THINKIN' ABOUT YOU G.FUNDIS (B.REGAN, T.SHAPIRO)	◆ TRISHA YEARWOOD (C) (V) MCA 54973
<b>★ ★ ★ Airpower ★ ★ ★</b>					
18	21	25	8	STANDING ON THE EDGE OF GOODBYE J.BOWEN, C.HOWARD (J.BERRY, S.HARRIS)	◆ JOHN BERRY (V) PATRIOT 18401
19	18	16	12	BUBBA HYDE M.POWELL, T.DUBOIS (C.WISEMAN, G.NELSON)	◆ DIAMOND RIO (C) (V) ARISTA 1-2787
20	20	24	7	I WAS BLOWN AWAY P.TILLIS, S.FISHELL (L.MARTINE, JR.)	PAM TILLIS (V) ARISTA 1-2802
21	31	36	5	YOU AIN'T MUCH FUN N.LARKIN, H.SHEDD (T.KEITH, C.GOGG, JR.)	◆ TOBY KEITH (C) (V) POLYDOR 851 728
22	23	29	8	FAITH IN ME, FAITH IN YOU J.STROUD, D.STONE (D.LOGGINS, T.BRUCE)	◆ DOUG STONE (C) (V) COLUMBIA 77837
23	27	32	6	I DON'T BELIEVE IN GOODBYE M.A.MILLER, M.MCANALLY (M.MILLER, S.EMERICK, B.WHITE)	◆ SAWYER BROWN (C) (V) CURB 76936
24	26	27	11	STAY FOREVER A.REYNOLDS, J.ROONEY (B.TENCH, H.KETCHUM)	◆ HAL KETCHUM (C) (V) MCG CURB 76929
25	9	10	20	LIPSTICK PROMISES R.BENNETT (G.DUCAS, T.SILLERS)	◆ GEORGE DUCAS (V) LIBERTY 18306
26	15	6	15	THIS WOMAN AND THIS MAN J.STROUD (J.PENNIG, M.LUNN)	◆ CLAY WALKER (V) GIANT 17995
27	29	28	11	BETWEEN THE TWO OF THEM J.CRUTCHFIELD (M.CATIES)	◆ TANYA TUCKER (V) LIBERTY 18485
28	34	51	3	SUMMER'S COMIN' J.STROUD, C.BLACK (C.BLACK, H.NICHOLAS)	◆ CLINT BLACK (V) RCA 64281
29	32	35	6	I'M STILL DANCIN' WITH YOU D.COOK (C.RAINS, W.HAYES)	◆ WADE HAYES (C) (V) COLUMBIA 77842
30	33	39	6	YOU DON'T EVEN KNOW WHO I AM E.GOROY, JR. (G.PETERS)	◆ PATTY LOVELESS (C) (V) EPIC 77856
31	28	20	17	AS ANY FOOL CAN SEE T.LAWRENCE, F.ANDERSON (P.NELSON, K.BEARD)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87180
32	22	12	19	FOR A CHANGE B.BECKETT (S.SESKIN, J.S.SHERILL)	◆ NEAL MCCOY (C) (V) ATLANTIC 87176
33	36	41	5	HOUSE OF CARDS J.JENNINGS, M.C.CARPENTER (M.C.CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77826
34	42	46	9	WHEN YOU SAY NOTHING AT ALL R.SCRUGGS (D.SCHLITZ, P.OVERSTREET)	◆ ALISON KRAUSS & UNION STATION (V) BNA 64277
35	24	8	18	AMY'S BACK IN AUSTIN C.DINAPOLI, D.GRAU, LITTLE TEXAS (B.SEALS, S.A.DAVIS)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 1-8001
36	30	23	17	WHEREVER YOU GO J.STROUD, C.BLACK (C.BLACK, H.NICHOLAS)	CLINT BLACK (V) RCA 64267
37	40	44	6	IF YOU'RE GONNA WALK, I'M GONNA CRAWL B.CANNON, N.WILSON (B.CANNON, L.BASTIAN)	SAMMY KERSHAW (V) MERCURY 856 686
38	37	30	18	YOU CAN'T MAKE A HEART LOVE SOMEBODY T.BROWN, G.STRAIT (S.CLARK, J.MACRAE)	GEORGE STRAIT (C) (V) MCA 54964

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	39	42	9	SHE FEELS LIKE A BRAND NEW MAN TONIGHT S.GIBSON (A.TIPPIN, M.P.HEENEY)	◆ AARON TIPPIN (V) RCA 64272
40	45	50	6	CAIN'S BLOOD B.CANNON, L.SHELL (J.SUNDRUD, M.JOHNSON)	◆ 4 RUNNER (C) (V) POLYDOR 851 622
41	55	62	3	IF I WERE YOU J.HOBBS, E.SEAY, P.WORLEY (J.HOBBS, C.FARREN)	COLLIN RAYE (V) EPIC 77859
42	41	37	20	BEND IT UNTIL IT BREAKS J.STROUD, J.ANDERSON (J.ANDERSON, L.DELMORE)	JOHN ANDERSON (V) BNA 64260
43	49	55	4	FALL IN LOVE B.BECKETT (K.CHESENEY, B.BROCK, K.WILLIAMS)	◆ KENNY CHESNEY (C) (V) BNA 64306
44	48	54	5	WORKIN' FOR THE WEEKEND J.CUPIT (J.CUPIT, J.HONEYCUTT, K.MELLONS)	KEN MELLONS (C) (V) EPIC 77861
45	64	—	2	TEXAS TORNADO T.LAWRENCE, F.ANDERSON (B.BRADDOCK)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
46	47	49	9	I DON'T KNOW (BUT I'VE BEEN TOLD) K.STEGALL, J.KELTON (W.DENNIS)	◆ WESLEY DENNIS (C) (V) MERCURY 856 486
47	53	57	4	CLOWN IN YOUR RODEO J.LEO (W.KIRKPATRICK)	◆ KATHY MATTEA (V) MERCURY 856 484
48	43	31	19	DOWN IN FLAMES M.BRIGHT, T.DUBOIS (M.CLARK, J.STEVENS)	BLACKHAWK (C) (V) ARISTA 1-2769
49	51	52	7	WHERE I USED TO HAVE A HEART P.WORLEY, E.SEAY, M.MCBRIDE (C.BICKHARDT)	◆ MARTINA MCBRIDE (C) (V) RCA 62948
50	57	58	6	PARTY CROWD T.BROWN (D.L.MURPHY, J.HINSON)	◆ DAVID LEE MURPHY (C) (V) MCA 54977
51	60	74	3	I'M LIVING UP TO HER LOW EXPECTATIONS J.STROUD, R.TRAVIS, D.MALLOY (B.MCDILL, T.ROCCO)	◆ DARYLE SINGLETARY (C) (V) GIANT 17902
52	73	—	2	TELL ME I WAS DREAMING G.BROWN (T.TRITT, B.R.BROWN)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT
53	52	40	18	LOOK AT ME NOW B.J.WALKER, JR., K.LEHNING (B.WHITE, D.GEORGE, J.TIRRO)	◆ BRYAN WHITE (C) (V) ASYLUM 64489
54	58	60	5	GET OVER IT B.BECKETT (K.FOLLESE, S.BENTLEY, A.FOLLESE)	◆ WOODY LEE ATLANTIC ALBUM CUT
55	54	45	15	WHAT'LL YOU DO ABOUT ME R.LANDIS (D.LINDE)	DOUG SUPERNAW (C) BNA 64214
56	56	53	20	TENDER WHEN I WANT TO BE J.JENNINGS, M.C.CARPENTER (M.C.CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77780
57	70	—	2	THAT'S JUST ABOUT RIGHT M.WRIGHT, T.DUBOIS (J.BLACK)	◆ BLACKHAWK (V) ARISTA 1-2813
58	61	61	4	ONE AND ONLY LOVE R.SCRUGGS (S.D.JONES, B.TOMBERLIN)	◆ RUSS TAFF (C) (V) REPRISE 17918/WARNER BROS.
59	44	43	11	LOOKING FOR THE LIGHT S.BUCKINGHAM, B.CHANCEY (L.HENGBER, T.MENSY)	◆ RICK TREVINO (C) (V) COLUMBIA 77820
60	62	67	4	WILLIN' TO WALK S.FISHELL, R.FOSTER (R.FOSTER)	◆ RADNEY FOSTER (C) (V) ARISTA 1-2752
61	59	63	3	BIGGER FISH TO FRY C.FARREN (J.STEELE)	◆ BOY HOWDY (C) (V) CURB 7694C
62	63	66	4	THE LIKES OF ME D.COOK (L.BOONE, R.BOWLES)	◆ MARTY STUART (V) MCA 5501C
63	50	38	13	I SHOULD HAVE BEEN TRUE D.COOK (R.MALO, S.LYNCH)	◆ THE MAVERICKS (C) (V) MCA 54975
64	69	72	3	ROCKIN' THE ROCK S.HENDRICKS (G.BURR)	LARRY STEWART (C) (V) COLUMBIA 77857
<b>★ ★ ★ Hot Shot Debut ★ ★ ★</b>					
65	NEW	1	1	MISSISSIPPI MOON J.STROUD, J.ANDERSON (T.J.WHITE, C.WHITSETT)	◆ JOHN ANDERSON (V) BNA 64274
66	67	70	3	I AM WHO I AM J.THOMAS, H.DUNN (H.DUNN, T.SHAPIRO, C.WATERS)	◆ HOLLY DUNN (C) RIVER NORTH 3003
67	68	71	3	DIDN'T HAVE YOU B.MONTANA, J.MCKELL, D.FLINT (B.MONTANA, J.K.WATSON)	◆ BILLY MONTANA (C) MAGNATONE 1101
68	NEW	1	1	DARNED IF I DON'T (DANGED IF I DO) D.COOK (R.DUNN, D.OILON)	◆ SHENANDOAH (V) LIBERTY 18484
69	72	—	2	ONE OF THOSE NIGHTS J.CRUTCHFIELD (C.TWITTY, T.SEALS)	◆ LISA BROKOP PATRIOT ALBUM CUT
70	66	56	20	TRUE TO HIS WORD C.FARREN (J.STEELE, C.FARREN, G.HARRISON)	◆ BOY HOWDY (C) (V) CURB 76934
71	65	59	10	ANYWAY THE WIND BLOWS R.L.PHELPS, D.PHELPS, K.LEHNING (J.J.CALE)	◆ BROTHER PHELPS (C) (V) ASYLUM 644E 1
72	71	69	3	EASY AS ONE, TWO, THREE P.ANDERSON (J.BURZOW)	◆ JOHN BURZOW LIBERTY ALBUM CUT
73	75	—	2	YOU HAVE THE RIGHT TO REMAIN SILENT C.BROOKS (B.SWEAT, C.SWEAT)	PERFECT STRANGER PACIFIC ALBUM CUT
74	74	64	14	I BRAKE FOR BRUNETTES M.WRIGHT (S.RAMOS, R.AKINS)	◆ RHETT AKINS (C) (V) DECCA 54974
75	NEW	1	1	HOG WILD C.HOWARD (H.WILLIAMS, JR., R.ARNOLD)	◆ HANK WILLIAMS, JR. (C) (V) MCG CURB 76948

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

## HOT COUNTRY RECURRENCS

1	1	1	3	OLD ENOUGH TO KNOW BETTER D.COOK (C.RAINS, W.HAYES)	◆ WADE HAYES COLUMBIA
2	—	—	1	MY KIND OF GIRL J.HOBBS, E.SEAY, P.WORLEY (D.COCHRAN, J.JARRARD, M.POWELL)	◆ COLLIN RAYE EPIC
3	2	2	9	GONE COUNTRY K.STEGALL (B.MCDILL)	◆ ALAN JACKSON ARISTA
4	3	3	3	THIS TIME M.MILLER, M.MCANALLY (M.MILLER, M.MCANALLY)	◆ SAWYER BROWN CURB
5	4	5	7	PICKUP MAN J.SLATE, J.DIFFIE (H.PERDEW, K.K.PHILLIPS)	◆ JOE DIFFIE EPIC
6	7	7	11	TAKE ME AS I AM S.HENDRICKS (B.DIPIERO, K.STALEY)	◆ FAITH HILL WARNER BROS.
7	6	6	6	GOIN' THROUGH THE BIG D M.WRIGHT (R.ROGERS, J.WRIGHT, M.WRIGHT)	MARK CHESNUTT DECCA
8	8	8	11	IF I COULD MAKE A LIVING J.STROUD (K.STEGALL, R.MURRAH, A.JACKSON)	◆ CLAY WALKER GIANT
9	—	—	1	SOMEWHERE IN THE VICINITY OF THE HEART D.COOK (B.LABOUNTY, R.CHUDACOFF)	◆ SHENANDOAH/ALISON KRAUSS LIBERTY
10	5	4	6	NOT A MOMENT TOO SOON J.STROUD, B.GALLIMORE (W.PERRY, J.BARNHILL)	◆ TIM MCGRAW CURB
11	9	11	29	BE MY BABY TONIGHT S.HENDRICKS (E.HILL, R.FAGAN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
12	11	13	14	LIVIN' ON LOVE K.STEGALL (A.JACKSON)	◆ ALAN JACKSON ARISTA
13	10	14	15	KICK A LITTLE C.DINAPOLI, D.GRAU, LITTLE TEXAS (P.HOWELL, D.O'BRIEN, B.SEALS)	◆ LITTLE TEXAS WARNER BROS.

14	18	15	22	XXX'S AND OOO'S (AN AMERICAN GIRL) G.FUNDIS, H.STINSON (A.RANDALL, M.BERG)	TRISHA YEARWOOD MCA
15	13	16	11	IF YOU'VE GOT LOVE S.HENDRICKS (S.SESKIN, M.D.SANDERS)	JOHN MICHAEL MONTGOMERY ATLANTIC
16	12	10	3	MI VIDA LOCA (MY CRAZY LIFE) P.TILLIS, S.FISHELL (P.TILLIS, J.LEARY)	◆ PAM TILLIS ARISTA
17	14	—	30	WINK B.BECKETT (B.DIPIERO, T.SHAPIRO)	◆ NEAL MCCOY ATLANTIC
18	15	20	9	DOCTOR TIME S.BUCKINGHAM (S.LONGACRE, L.WILSON)	◆ RICK TREVINO COLUMBIA
19	23	22	21	DOWN ON THE FARM J.STROUD, B.GALLIMORE (K.K.PHILLIPS, J.LASETER)	◆ TIM MCGRAW CURB
20	21	18	14	NOW I KNOW G.FUNDIS (C.RAINS, C.GREENE, D.COOK)	◆ LARI WHITE RCA
21	16	21	15	SHE'S NOT THE CHEATIN' KIND D.COOK, S.HENDRICKS (R.DUNN)	◆ BROOKS & DUNN ARISTA
22	20	12	5	TILL YOU LOVE ME T.BROWN, R.MCINTIRE (B.DIPIERO, G.BURR)	◆ REBA MCENTIRE MCA
23	24	19	15	BABY LIKES TO ROCK IT S.RIPLEY, W.RICHMOND (S.RIPLEY, W.RICHMOND)	◆ THE TRACTORS ARISTA
24	—	—	19	DREAMING WITH MY EYES OPEN J.STROUD (T.ARATA)	◆ CLAY WALKER GIANT
25	22	23	14	THIRD RATE ROMANCE B.CANNON, N.WILSON (R.SMITH)	◆ SAMMY KERSHAW MERCURY

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

## FLIPSIDE AIMS TO FIND MORE MODERN GEMS

(Continued from page 8)

the next big thing. Rather, the album was born out of a mutual love of basic rock'n'roll shared by the bands and the fanzine.

In his five years working for Flipside, McMartin had landed the first interviews with a number of acts, including D-Generation, Wax, and Black Train Jack. "I've been laying the groundwork for this compilation for several years, but it really didn't come together until last summer and fall," he says.

McMartin went to Kowalewski with a plan about showcasing the new breed of rock'n'roll upstarts. "He allowed me to take the ball and run with it," McMartin says.

## PRIORITY FILES SUIT

(Continued from page 10)

and expense" in the case. The label adds that CapCom "turned around and refused to honor CapCom's obligation to indemnify Priority" under the terms of its original agreement with Priority.

Priority, which claims damages of at least \$500,000, seeks compensatory and punitive damages, full indemnification for its losses suffered in the Def Jam action, and costs of the suit and attorney's fees.

Attorneys for CapCom could not be reached for comment at press time.

"He has always been about doing it yourself. If you look up 'DIY' in the dictionary, that will be a picture of Al there."

Kowalewski, better known as Al Flipside, issued his first record on Flipside in 1978 with little fanfare. More than a decade later, he was a bit surprised about the success of Offspring and Green Day. "It was kind of weird," he says. "But we always thought they were great bands. That's why they were on the compilation and in the magazine."

"The Big One" wasn't the first time that Flipside had given early exposure to promising new acts. In 1981, 1983, and 1987, Flipside issued a series of "Vinyl Fanzines." Among the acts featured were the Lemonheads, Shonen Knife, the Circle Jerks, Redd Kross (then Red Cross), and the Germs. All of those acts are included on the two-CD set, "The Best Of Flipside Vinyl Fanzines."

Back in the days of the "Vinyl Fanzines," the bands donated their songs to "benefit" Flipside. For "RAFR," that spirit prevailed, as the acts recorded their tracks at their own cost and donated the cuts to McMartin for the compilation.

D-Generation was in an odd situation when it came through L.A.

last summer. "They didn't know if they were still on EMI or being dumped," McMartin says. With help from Wax leader Joe Sib, the band was able to book studio time and record its "RAFR" contribution, "Scorch."

D-Generation's Jesse Malin says the band just wanted to say "thanks" to Flipside for the support. "We grew up with Flipside," he says. "It's part of our culture, part of our youth."

While D-Generation is on a major label, Malin says the band's inclusion on "RAFR" will help it reach a different audience. "It'll help the young bands, and even the bands like us that have been around for a few years," he says.

Wax's Sib calls Flipside "the Bible of punk rock. It's an honor to be on the compilation with great bands like D-Generation, New York Loose, and Black Train Jack."

The Humpers' vocalist Scott Drake says he was involved in the project to support a return to basic, high-energy rock'n'roll, "more than anything for personal gain. There's a lot of bands on the album that are like-minded and want to get back to the roots of rock'n'roll and punk rock."

McMartin is confident that several of the acts on "RAFR" will go on to bigger things. "I have a

feeling that a quarter or half of the acts on this album have a serious shot," he says.

The album has already generated support from indie retailer Zed Records in Long Beach, Calif., and modern rock KROQ Los Angeles veteran air personality Rodney Bingenheimer.

Mike Zed, owner of Zed Records, says the Flipside releases sell well because "people know the name of the magazine and know what to expect. If it's Flipside, it's punk and fun. It's usually not angry punk."

Zed says "RAFR" has sold respectably in its first few weeks of release. "On the last one, they showed they know how to pick 'em," he says.

Bingenheimer, a longtime supporter of new music, is also en-

thused about the package. He has showcased D-Generation's "Scorch" and New York Loose's "Tailspin" on his Sunday night show and during his daily "Pick To Click." Says Bingenheimer, "Some of the bands that are on the album are really happening."

Flipside plans to continue its support of the bands on "RAFR." In addition to the forthcoming New York Loose EP, the label is planning a May release for a full-length CD by Clowns For Progress, a group that resembles the Blasters in clown makeup.

"If the bands move on to bigger and better things, that's fine," says McMartin. "There will be no hard feelings, but if they stick around for awhile and want to take it further on the ground floor, we're ready."

## CD-R GUIDELINES TO FIGHT PIRACY THREAT

(Continued from page 6)

breakthrough from an evidential point of view."

CD-R machines will also carry the Serial Copying Management System, which prevents serial cloning of discs. That system also is employed in Mini-Disc and DCC units.

A further suggestion, says Garnett, is that CD-R discs carry some kind of

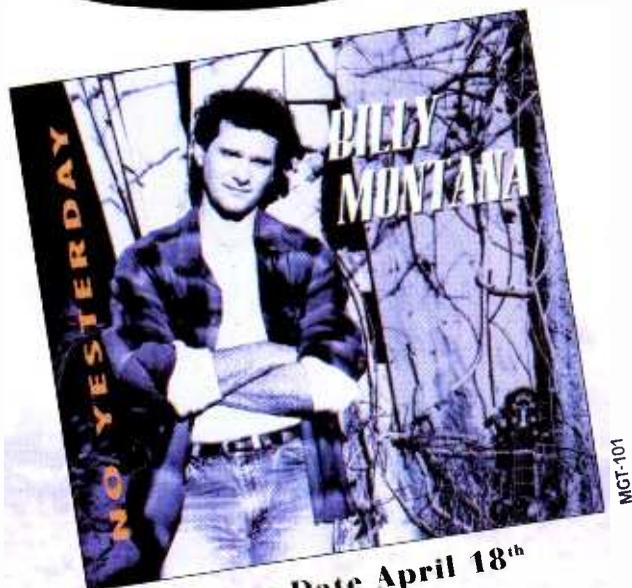
visual marking—possibly something embossed on the surface—to make them readily distinguishable from original product.

Garnett adds, "We have not finished talking about these issues. We hope to have future discussions to come up with circuitry to prevent counterfeiters banking CD-R machines together."

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**BILLY MONTANA**  
NO YESTERDAY

**#68** Debut Single "Didn't Have You"  
BILLBOARD COUNTRY SINGLES CHART APRIL 15<sup>th</sup>

VIDEO IN ROTATION NOW ON CMT & TNN

"Absolutely gorgeous. I was completely spellbound from start to finish. The voice was an understated sigh of sincerity; the song was a prayer of love; the production was one of the best Nashville jobs I've ever heard. I am in awe."

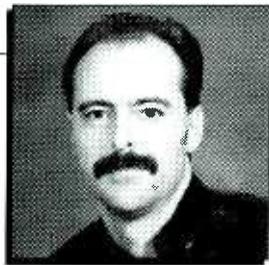
- Robert K. Oerhann / Music Row Magazine

COMING IN JULY FROM MAGNATONE RECORDS - SHELBY LYNNE

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### COUNTRY CORNER



by Wade Jessen

**INVASION REVISITED:** The new Beatles tribute album "Come Together: America Salutes The Beatles" takes Hot Shot Debut honors on Billboard's Top Country Albums at No. 13. Liberty's director of sales **Bill Kennedy** says the multi-artist package enjoyed a warm reception at retail due to an aggressive multimedia campaign on national and regional levels. Kennedy thinks the "Beatles Day" campaign at country radio was the most successful component of the campaign, with more than 300 stations participating in album giveaways augmented by pre-street-date airplay. Sources in Liberty's promotion department say there will be singles released from the project, but the choices have not been finalized. Liberty also chalks up the only other debut on the album chart with the **Highwaymen's** "Road Goes On Forever" (**Johnny Cash, Willie Nelson, Kris Kristofferson, and Waylon Jennings**) at No. 42. Meanwhile, **John Michael Montgomery** not only holds the top spot for the second week with his self-titled Atlantic album but also swipes the Greatest Gainer award. Montgomery's album posts an increase of 7,700 units while the lead single, "I Can Love You Like That," vaults to No. 1 on the Hot Country Singles & Tracks chart. The album's producer, **Scott Hendricks**, continues to be the subject of Music Row speculation as a possible successor to former Liberty chief **Jimmy Bowen**, who retired earlier in the year due to health concerns.

**ACT TWO:** Travis Tritt's "Ten Feet Tall & Bulletproof" album (Warner Bros.) has new life with the release of the power ballad "Tell Me I Was Dreaming." While the single moves 73-52, the album jumps 69-45 and takes Pacesetter honors with a 54% unit gain over the previous week. The most obvious source of new attention for the project is the current video, a sequel to Tritt's 1991 hit single and video "Anymore," in which Tritt plays a wheelchair-bound disabled veteran who reunites with his love. The prior clip garnered Academy of Country Music and Country Music Association nominations for best video and led Tritt to roles in the CBS production of "Rio Diablo," HBO's "Tales From The Crypt," and an upcoming **Steve Martin** film. "Tell Me I Was Dreaming" is in heavy rotation at cable outlet CMT after a world premiere there two weeks ago. Heavy request action is reported at legendary country outlet KWKH Shreveport, La., by music director **Danny Hall**, who cites the single as his weekly pick hit.

**SOUL & SPICE:** Tempo and twitching fiddles are the key ingredients as **George Strait** (MCA) leads the Airpower honorees this week with "Adalida" (25-16) from the album "Lead On," which inches toward the top 10 on the Top Country Albums chart (14-11). Patriot's **John Berry** surpasses the 3,000 detection mark with "Standing On The Edge Of Goodbye" (21-18) to complete the Airpower category on Hot Country Singles & Tracks.

**BULLET PROOF:** "The Heart Is A Lonely Hunter" by **Reba McEntire** (MCA), which topped our singles chart last week, retains her bullet despite being pushed back to No. 2 because her detections increase over the previous week. McEntire's single came within just two detections of a tie with this week's No. 1 single by **John Michael Montgomery**. Both singles are being played on 100% (143) of the country stations monitored for chart tabulation.

# Honest Offers Free CD Plus Of Wallace Campaign Part Of Focus On PC-Owning Audience

BY EDWARD MORRIS

NASHVILLE—Honest Entertainment Group is launching country singer/songwriter **Kate Wallace** by going directly to the consumer with a free CD Plus package. The interactive disc—which plays on both conventional CD players and CD-ROM units—contains three songs from Wallace's upcoming album, as well as three music videos, lyrics, biographical details, and fan club information that can be accessed by CD-ROM users.

Headquartered in Del Mar, Calif., and with an office in Nashville, Honest Entertainment also has **Charley Pride** on its record label, as well as several noncountry acts.

Wallace, a native of Pasadena, Calif., has been working in Nashville for the past several years. She was a staff writer at PolyGram for three years and has had songs cut by **Billy Ray Cyrus** and **Neal McCoy**, among others. RCA signed her to a development deal, which ultimately fell through during a label reorganization.

In 1993, Wallace was a new folk finalist at the Kerrville Folk Festival, and the following year she won a Johnny Mercer Foundation songwriting award from ASCAP for "Going Through The Emotions," a composition that's included on her new, self-titled album.

The company is calling the promotion "Buy None, Get One Free" and is advertising it through a series of full-page, color ads in "Country America," "Music City News," "Country Weekly," and "Music Row." Respondents pay \$3.85 shipping and handling for each CD Plus they request. Included with the CD Plus will be a bounce-back form that enables the recipient to buy the album at the reduced price of \$10.98 for CD or \$7.98 for cassette.

Honest Entertainment chairman **Jim Long** says, "We really need to find [Wallace's] audience, and they need to find her. So we want to put as much of her out there as we can and let it kind of bounce back and see if we can create the energy and build on that. It's a long, patient [approach] rather than throwing promotion money at radio and going about it that way exclusively."

Long is quick to add that Wallace is not ignoring radio: "We're going to

work real hard . . . In fact, she's going out in a week or two, and she'll be on the road about 90 days" visiting radio stations.



WALLACE

According to **Long**, Honest Entertainment undertook the CD Plus exposure route for Wallace after a long period of research. And he reveals that Honest tested her music before signing her.

"We did extensive testing on the Internet," Long says. "During the last year, we asked for volunteers on three different occasions to listen to a projected album. She writes her own stuff, which makes it a lot easier. We actually used song demos the first time around to select some material."

"Then we overcut the album by about half, and we went back out there with all the cuts we thought might be included. We were able to boil it all down to 10 [songs]. Then we went out a third time and just checked out [things like] the order of the album. We found there was a very strong appeal for her from people who were on America Online, Prodigy, and the World Wide Web."

America Online subscribers provided the "strongest feedback," Long says: "They seemed to follow through. We sent out hundreds of tapes, and we had a way of checking to make sure they really were country listeners. We asked for [the names of] the last records they bought, the stations they listen to, and things like that."

Using research figures compiled by Soundata, Long concluded that 50% of the households that buy country records have computers and that 20% of these have CD-ROM units.

"The beauty of the CD Plus," Long says, "is that, at the very least, they're getting good CD-quality audio on three tracks even if they never see the video. I think it is a way of attracting attention, and, for that percentage that has the equipment, it's going to be a powerful kind of presentation. I can also see people going and asking friends who have the CD-ROMs playbacks to let them see what's embedded on that disc."

Wallace's mature and thoughtful lyrics were another factor, Long says, in electing to go the hi-tech route. He says he thinks she will appeal to the same kind of audience now listening to **Mary Chapin Carpenter** or **Kim Richey**.

**Brent Rowan, Rocky Schnaars, and Wallace** jointly produced the album.

"Dancing On The Edge Of A Heartache," Wallace's first single, will be shipped May 1, and the album is slotted for an early June release. Honest is distributed through INDI.

Long says that a stroke of luck enabled Honest to do music videos for Wallace's first three singles: "J. Michael McClary was in the middle of directing a film in Dallas with **Kathy Bates, James Woods, [Louis] Gossett, and Randy Quaid** . . . He heard Kate's music through a mutual contact and asked to do her music videos." Long adds that McClary has also asked to use Wallace's "Hard Woman To Love" in another of his movies.

**John Archer** of Archer Ltd., in Fallbrook, Calif., assembled the Wallace CD Plus. Archer is also an artist with the group Checkfield on the Honest label.

In January, Honest Entertainment set up its Nashville office and appointed **Arnie Thiess**, former national sales director for Step One Records, as its GM.



**Career Move.** Jack Weston, right, VP of promotion & artist development for Arista Records/Nashville congratulates Lee Roy Parnell for being chosen the flagship artist for Arista's new spinoff country label, Career Records.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist
16 ADALIDA (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL	72 DUTCHMAN (BMI/Jeff Stevens, BMI) WBM
35 AMY'S BACK IN AUSTIN (Square West, BMI/Howlin' Hits, ASCAP/Red Brazos, BMI/Original Hometown Sheet, BMI) WBM	72 EASY AS ONE, TWO, THREE (EMI Blackwood, BMI)
71 ANYWAY THE WIND BLDWS (Audigram, BMI)	22 FAITH IN ME, FAITH IN YOU (WB, ASCAP/Big Tractors, ASCAP/Avalon Way, ASCAP) WBM
31 AS ANY FOOL CAN SEE (Sony Tree, BMI/Terilee, BMI/Golden Reed, ASCAP/New Clarion, ASCAP) HL/WBM	43 FALL IN LOVE (Sony Cross Keys, ASCAP/Kim Williams, ASCAP/Acutt-Rose, BMI) WBM/HL
42 BEND IT UNTIL IT BREAKS (Almo, ASCAP/Holmes Creek, ASCAP/Polygram Int'l, ASCAP/Foggy Jonz, ASCAP) HL/WBM	32 FOR A CHANGE (Love This Town, ASCAP/All Over Town, BMI/Tree, BMI/New Wolf, BMI) WBM/HL
27 BETWEEN THE TWO OF THEM (Alabama Band, ASCAP/Wildcountry, ASCAP) WBM	54 GET OVER IT (Careers-BMG, BMI/Breaker Maker, BMI/Be Mine, ASCAP) HL
61 BIGGER FISH TO FRY (Farren Curtis, BMI/Longitude, BMI/Mike Curb, BMI) WBM	4 GIVE ME ONE MORE SHOT (Maypop, BMI/Wildcountry, BMI) HL
9 THE BOX (Sometimes You Win, ASCAP/All Nations, ASCAP/Nocturnal Eclipse, BMI/Careers-BMG, BMI/Minneltonka, BMI) WBM/HL	11 GONNA GET A LIFE (Warner Source, SESAC/Dynda Jam, SESAC/Mighty Nice, BMI/Laudersongs, BMI) WBM
19 BUBBA HYDE (Almo, ASCAP/Warner-Tamerlane, BMI/Mister Charlie, BMI) WBM	2 THE HEART IS A LONELY HUNTER (Starstruck Writers Group, ASCAP/Mark D, ASCAP/Sony Cross Keys, ASCAP/New Haven, BMI) WBM/HL
40 CAIN'S BLOOD (Almo, ASCAP/Magnasong, BMI/Red Quill, BMI) WBM	75 HOG WILD (Bocephus, BMI/Pig's Eye, BMI)
47 CLOWN IN YOUR RODEO (Emily Boothe, BMI/Careers-BMG, BMI) HL	33 HOUSE OF CARDS (Why Walk, ASCAP)
68 DARNED IF I DON'T (DANGED IF I DO) (Sony Tree, BMI/Acutt-Rose, BMI)	66 I AM WHO I AM (Great Cumberland, BMI/Diamond Struck, BMI) WBM
67 DIDN'T HAVE YOU (Magnasong, BMI/Fed Quill, BMI/Killer Boy, BMI/Semi Quaver, BMI)	74 I BRAKE FOR BRUNETTES (Reynsong, BMI/Howe Sound, BMI/Lawyer's Wife, BMI/Sony Tree, BMI) HL
48 DOWN IN FLAMES (Warner-Tamerlane, BMI/Flying	1 I CAN LOVE YOU LIKE THAT (Diamond Cuts, BMI/Wonderland, BMI/Criterion, ASCAP/Second Wave, ASCAP/Full Keel, ASCAP/Friends And Angels, ASCAP) WBM/HL

46 I DON'T KNOW (BUT I'VE BEEN TOLD) (Warner-Tamerlane, BMI/JenEriLin, BMI) WBM	5 THE KEEPER OF THE STARS (Songs Of PolyGram, BMI/Pat Time, BMI/New Haven, BMI/Pulpit Rock, BMI/Murrah, BMI) HL/WBM
41 IF I WERE YOU (Soundbeam, BMI/Full Keel, ASCAP/Farrenut, ASCAP) WBM	62 THE LIKES OF ME (Maypop, BMI/Wildcountry, BMI/Sony Cross Keys, ASCAP) WBM/HL
37 IF YOU'RE GONNA WALK, I'M GONNA CRAWL (Songs Of PolyGram, BMI/HotDogGone, BMI/Button Willow, BMI) HL	25 LIPSTICK PROMISES (Polygram Int'l, ASCAP/Veg-O-Music, ASCAP/Tom Collins, BMI) HL/WBM
51 I'M LIVING UP TO HER LOW EXPECTATIONS (Polygram Int'l, ASCAP/Ranger Bob, ASCAP/Nothin' But Net, SESAC/EMI, SESAC)	3 LITTLE MISS HONKY TONK (Sony Tree, BMI/Showbilly, BMI) HL
29 I'M STILL DANCIN' WITH YOU (Sony Tree, BMI) HL	53 LOOK AT ME NOW (Seventh Son, ASCAP/New Court, BMI) WBM
63 I SHOULD HAVE BEEN TRUE (Sony Tree, BMI/Raul Malo, BMI/Night Rainbow, ASCAP/Matanzas, ASCAP) HL/WBM	59 LOOKING FOR THE LIGHT (Starstruck Writers Group, ASCAP/WB, ASCAP/Patrx Janus, ASCAP/Heart Of A Child, ASCAP) WBM
20 I WAS BLOWN AWAY (Careers-BMG, BMI/Doo Layng, BMI) HL	14 LOOK WHAT FOLLOWED ME HOME (EMI Blackwood, BMI/Forrest Hills, BMI) WBM/HL
5 THE KEEPER OF THE STARS (Songs Of PolyGram, BMI/Pat Time, BMI/New Haven, BMI/Pulpit Rock, BMI/Murrah, BMI) HL/WBM	65 MISSISSIPPI MODN (Tony Joe White, BMI/Screen

Gems-EMI, BMI/High Horse, BMI)	7 REFRIED DREAMS (Zomba, ASCAP/Milhouse, BMI/Songs Of PolyGram, BMI) WBM/HL
58 ONE AND ONLY LOVE (BMG, ASCAP/Careers-BMG, BMI) HL	64 ROCKIN' THE ROCK (MCA, ASCAP/Gary Burr, ASCAP)
69 ONE OF THOSE NIGHTS (Warner-Tamerlane, BMI/Sony Tree, BMI)	39 SHE FEELS LIKE A BRAND NEW MAN TONIGHT (Acuff-Rose, BMI) WBM
50 PARTY CROWD (N2D, ASCAP/American Romance, ASCAP)	6 SO HELP ME GIRL (Songwriters Ink, BMI/Texas Wedge, ASCAP) HL
8 SONG FOR THE LIFE (Tessa, BMI) WBM	8 SONG FOR THE LIFE (Tessa, BMI) WBM
18 STANDING ON THE EDGE OF GOODBYE (Kicking Bird, BMI/Sony Tree, BMI/Edisto Sound, BMI) HL	24 STAY FOREVER (WB, ASCAP/Blue Gator, ASCAP/Maverick, ASCAP/WB, BMI/Hecktone, BMI/Foreshadow, BMI) WBM
28 SUMMER'S COMIN' (Blackened, BMI/Irving, BMI) WBM	28 SUMMER'S COMIN' (Blackened, BMI/Irving, BMI) WBM
24 TELL ME I WAS DREAMING (Post Oak, BMI/Brass Crab, BMI)	56 TENDER WHEN I WANT TO BE (Why Walk, ASCAP) CLM
12 THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE) (Almo, ASCAP/LaSongs, ASCAP/Taste Auction, BMI/Wacissa River, BMI) WBM	45 TEXAS TORNADO (Sony Tree, BMI)
57 THAT'S JUST ABOUT RIGHT (Warner-Tamerlane, BMI)	38 YOU CAN'T MAKE A HEART LOVE SOMEBODY (Victoria Kay, ASCAP/BMG, ASCAP/Little Beagle, ASCAP) HL
17 THINKIN' ABOUT YOU (Sierra Home, ASCAP/AMR, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) WBM	30 YOU DON'T EVEN KNOW WHO I AM (Sony Cross Keys, ASCAP/Purple Crayon, ASCAP) HL
26 THIS WOMAN AND THIS MAN (Almo, ASCAP/Bamatuck,	73 YOU HAVE THE RIGHT TO REMAIN SILENT (Co-Heart, BMI)

## Classical KEEPING SCORE



by Heidi Waleson

**WAR AND MUSIC:** The Pacific Symphony Orchestra marks the 20th anniversary of the end of the Vietnam War this month with the world premiere of Elliot Goldenthal's "Fire Water Paper: A Vietnam Oratorio." Immediately following the performances at the Orange County Performing Arts Center, Sony Classical will record the work with producer Steven Epstein; the disc is scheduled for release in November. Goldenthal brought Sony to the project—Sony president Peter Gelb is a big Goldenthal booster, and for a little extra zip, Sony artist Yo-Yo Ma will be performing the oratorio's cello obligato on the recording, but not in the live performances. Sony and the PSO are sharing the cost of the recording; the budget for the entire project, according to orchestra executive director Louis Spisto, is about \$450,000.

Goldenthal, who studied with John Corigliano, is best known for his film scores, which include "Interview With The Vampire" and "Alien 3." Spisto liked the composer's film and theater background—"I thought here was a guy who could tell a story in a serious, yet accessible way," he says. Orange County has the largest Vietnamese community outside Vietnam, and the piece will use a Vietnamese children's chorus, a Vietnamese instrumental soloist, and a battery of Asian-style percussion instruments. Carl St. Clair, the PSO's music director, conducts; other participants include the Pacific Chorale, soprano Ann Panagulias, and baritone James Maddalena. Political imprimatur is provided by an honorary

committee co-chaired by Vice President Al Gore and his wife, Tipper Gore. Various events surround the premiere, and the April 27 performance will be broadcast live on KUSC Los Angeles and other affiliates in Southern California.

**THREE TENORS, BUT HIGHER:** Just when you thought you had heard everything, Harmonia Mundi France decided to have fun with the bionic tenor phenomenon and issue "The Three Countertenors." The three—Pascal Bertin, Andreas Scholl, and Dominique Visse—accompanied by the Orchestre Philharmonique de Camargue under the direction of Reinhard Wagner, who also did the arrangements, run through triple-threat standards ranging from "O Sole Mio" to "Una furtiva lagrima." They also branch out into mezzo territory with Carmen's "Habanera" and Dalila's "Reponds à ma tendresse," both oddly engaging performances that reminded me of a tenor friend who used to sing Turandot's arias (in costume, of course) at parties. It's hard to kill those great pieces, but "My Way" deserves everything Bertin does to it. This is strictly a one-time spin (with silly liner notes and amusingly predictable cover art), good for laugh or a grimace, depending on your sense of humor.

**PODIUM TURNOVER, ETC.:** The Pittsburgh Symphony has tapped Mariss Jansons as its next music director, succeeding Lorin Maazel, who steps down in August 1996. Jansons, 52, is music director of the Oslo Philharmonic; he will retain that post. Jansons will spend at least 10 weeks per year in Pittsburgh, in addition to touring. Under discussion is a series of recordings for EMI, for whom Jansons is an exclusive artist... Naxos has announced two more large series: the British Music Edition, an 80-CD set that will cover "most of the major orchestral, chamber, and solo music written by British composers." That's Arnold, Bax, and Parry, in addition to the usual Elgar & Vaughn Williams. Another 80-CD series will cover all Vivaldi's orchestral works.

## DEAD HOT WORKSHOP OFFERS ECLECTIC '1001'

(Continued from page 12)

in Charleston, S.C., where the band amassed enough of a following with last year's "River Otis" EP (released on the Seed imprint, which has since been folded into TAG) to prompt a long-term relocation.

"[Local rock outlet] WAVF created such support that when the band did its first tour, about 450 people showed up for its first show," says Kallman. "We decided to put the band into that market, which broke bands like Hootie & the Blowfish and Collective Soul."

Kallman says that Dead Hot Workshop will spend most of the spring and early summer touring the Southeast, gradually expanding its radius as the album release draws nearer. "We'll be backing [the album] up with regional advertising and significant price and positioning campaigns with emphasis on listening posts."

Singer Babb is no stranger to relocations. Born and raised in Iowa, he insists he ended up in Arizona due to "lack of foresight... I think I was on my way to California."

Shortly after settling in the Grand Canyon State in 1987, Babb began playing as part of a duo with guitarist Steven Larson. Dead Hot Workshop's current lineup jelled three years later upon the recruitment of bassist Brian Scott and drummer Curtis Grippe. But while the band quickly built a rabid local following, Dead Hot Workshop demos didn't glut record company offices on either coast.

"We wanted to take the time to develop and not rely on trickery," says Babb, noting that the band's self-released 1990 cassette sold more than 1,000 copies around Tempe. "To happen overnight, you have to fool people into liking you, and that's not what we've ever been about."

By the time the quartet—by then

handled by Bill Graham Management—got around to releasing its second full-length recording ("White House," on its own Bong Records), that attitude paid off in the form of a deal with Seed, which quickly issued "River Otis."

"We wanted to set up awareness with the EP," says Kallman. "With the idea of TAG in the planning stages at that point, we knew we'd have time to put a plan in place for the album." Phase one of that plan is to work "A," the single

## WARREN ZEVON REVELS IN DIGITAL IMMEDIACY

(Continued from page 11)

ble finishing the album. He set a deadline and said we can't go fishing during tarpon season if I didn't finish by then, and it worked."

Zevon wrote or co-wrote all the songs on the album except for a cover of 1970's pop folkie Judee Sill's "Jesus Was A Crossmaker." Zevon says the song "counterbalances the song 'The Indifference Of Heaven.'" Although he never knew Sill, who is now deceased, he says he knew her music through fellow Southern California artists like J.D. Souther and Jackson Browne.

As far as picking a single, Zevon says he'll leave that to the professionals. "There was only one time that I heard a song and knew it was a single," he says. "When I was a kid, I remember being at Westwood Recorders with [guitarist] David Marks. I met Brian Wilson, and he said he had an acetate and he said, 'Let me play this for you.' It was 'Good Vibrations,' and I thought, 'This is a single.'"

Giant will be pushing "Rottweiler Blues," a sardonic song about arming oneself for urban life that says, "If you come calling, he'll be mauling with in-

with a typically cryptic title, to commercial alternative radio, beginning May 22. Album alternative radio will be serviced with the entire album, with emphasis on the track "Vinyl Advice."

"I'd like people to listen to the album as a whole," says Babb, who notes that the numeric title reflects the address of the band's former home base, Tempe's now-defunct Sun Club. "There's definitely a theme... although I'm not entirely sure what it is yet."

tent to maim/Don't knock on my door if you don't know my Rottweiler's name." The song will be serviced to album alternative, album rock, and National Public Radio stations on a sampler that will also include the tracks "Poisonous Lookalike" and "Mutineer."

As Young points out, gimmicks don't work with an artist of Zevon's standing. "I'm not looking to pull tricks out of the hat on Warren Zevon," she says. "He's a solid, well-respected artist. Basically, all we can do at this point is what we've done in the past with press, television, and touring, but this time [we have] AAA radio, which wasn't really a factor last time he put out an album."

Zevon, who will tour this summer, will also make selected television appearances. "TV has always been very supportive of Warren," says Young. "He'll definitely make an appearance on Letterman. We'll also be going to shows like 'The Jon Stewart Show.'"

As befits the modern age, Zevon also will appear on interactive computer networks, such as SonicNet and CyberTalk.

## TOP CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★	
1	1	17	<b>SOUNDTRACK</b> SONY CLASSICAL 66301 (9.98 EQ/15.98) 12 wks at No. 1	IMMORTAL BELOVED
2	2	32	<b>CARRERAS, DOMINGO, PAVAROTTI (MEHTA)</b> ▲ ATLANTIC 82614 (14.98/19.98)	THE 3 TENORS IN CONCERT 1994
3	3	57	<b>BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS</b> ▲ <sup>2</sup> ANGEL 55138 (10.98/15.98)	CHANT
4	4	30	<b>CECILIA BARTOLI</b> LONDON 443452 (10.98 EQ/15.98)	MOZART PORTRAITS
5	5	239	<b>CARRERAS, DOMINGO, PAVAROTTI (MEHTA)</b> ▲ <sup>2</sup> LONDON 430433 (10.98 EQ/15.98)	IN CONCERT
6	6	5	<b>LUCIANO PAVAROTTI</b> RCA 61926 (9.98/15.98)	PAVAROTTI IN CENTRAL PARK
7	7	9	<b>ORPHEUS CHAMBER ORCHESTRA (SHAHAM)</b> DG 43993 (10.98 EQ/15.98)	VIVALDI: THE FOUR SEASONS
8	9	4	<b>SOUNDTRACK</b> TRAVELLING 1005 (13.98/17.98)	FARINELLI
9	8	9	<b>VARIOUS ARTISTS</b> TELDEC 98724 (10.98/15.98)	SENSUAL CLASSICS, TOO
10	10	4	<b>ST. PETERSBURG ORCH. (TEMIRKANOV)</b> RCA 61926 (9.98/15.98)	PROKOFIEV: ALEXANDER NEVSKY
11	12	2	<b>BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS</b> MILAN 57032 (9.98/15.98)	THE SOUL OF CHANT
12	11	3	<b>KATHLEEN BATTLE, CHRISTOPHER PARKENING</b> ANGEL 47196 (10.98/15.98)	PLEASURES OF THEIR COMPANY
13	15	148	<b>UPSHAW/ZINMAN</b> NONESUCH 79282 (10.97/15.97)	GORECKI: SYMPHONY NO. 3
14	RE-ENTRY		<b>MARIA CALLAS</b> EMI CLASSICS 54702 (9.98/15.98)	LA DIVINA
15	13	30	<b>JAN GARBAREK/HILLIARD ENSEMBLE</b> ECM 21525 (9.98/15.98)	OFFICIUM

## TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★	
1	1	63	<b>MICHAEL NYMAN</b> ● VIRGIN 88274 (10.98/15.98) 47 wks at No. 1	THE PIANO
2	3	22	<b>GERMAINE FRITZ/EMILY VAN EVERA</b> ANGEL 55246 (10.98/15.98)	VISION: MUSIC OF HILDEGARD VON BINGEN
3	2	67	<b>JOHN WILLIAMS/IZTHAK PERLMAN</b> MCA 10969 (11.98/17.98)	SCHINDLER'S LIST
4	5	12	<b>LONDON SYMPHONY ORCHESTRA</b> ANGEL 55344 (9.98/15.98)	STING: FORTRESS
5	4	30	<b>PLACIDO DOMINGO</b> ANGEL 55263 (10.98/15.98)	DE MI ALMA LATINA
6	8	2	<b>MARK O'CONNOR/CONCORDIA ORCH. (ALSO)</b> WARNER BROS. 45846 (10.98/15.98)	THE FIDDLE CONCERTO
7	7	30	<b>JAMES GALWAY</b> RCA 62700 (9.98/15.98) [S]	WIND OF CHANGE
8	6	28	<b>VARIOUS ARTISTS</b> WINDHAM HILL 11150 (9.98/15.98)	BACH VARIATIONS
9	9	47	<b>THE CHIEFTAINS</b> RCA 61490 (9.98/15.98)	THE CELTIC HARP
10	11	128	<b>JAMES GALWAY</b> RCA 60862 (9.98/15.98)	THE WIND BENEATH MY WINGS
11	RE-ENTRY		<b>LONDON SYMPHONY ORCHESTRA</b> RCA 62526 (9.98/15.98)	SYMPHONIC ROLLING STONES
12	12	108	<b>VARIOUS ARTISTS</b> LONDON 440100 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS
13	RE-ENTRY		<b>JOHN WILLIAMS &amp; THE BOSTON POPS ORCH.</b> SONY CLASSICAL 66294 (9.98 EQ/15.98)	IT DON'T MEAN A THING IF IT...
14	13	12	<b>ROYAL PHILHARMONIC (CLARK)</b> HOLLYWOOD RECORDS 62006 (10.98/16.98)	THE QUEEN COLLECTION
15	14	67	<b>LONDON SYMPHONY (WILLIAMS)</b> ARISTA 1-1012 (54.98)	THE STAR WARS TRILOGY

## TOP OFF-PRICE CLASSICAL

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★	
1	2	2	<b>VARIOUS ARTISTS</b> PHILIPS 42493 (5.98 EQ/10.98) 1 wk at No. 1	MOZART AT MIDNIGHT
2	1	9	<b>KINGSTON SYMPHONY ORCHESTRA</b> MICHELE RECORDS 2501 (7.98/9.98)	ANIMATED CLASSICS
3	3	39	<b>THE CHOIR OF VIENNA</b> SPECIAL 5118 (3.98/4.98)	MYSTICAL CHANTS
4	8	35	<b>VARIOUS ARTISTS</b> MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
5	4	31	<b>VARIOUS ARTISTS</b> INFINITY DIGITAL 57243 (4.98 EQ)	VIVALDI: THE FOUR SEASONS
6	9	20	<b>VARIOUS ARTISTS</b> INFINITY DIGITAL 57257 (4.98 EQ)	CHOPIN: THE ROMANTIC PIANO
7	7	6	<b>VARIOUS ARTISTS</b> INFINITY DIGITAL 57230 (4.98 EQ)	MOZART: EINE KLEINE NACHTMUSIK
8	RE-ENTRY		<b>VARIOUS ARTISTS</b> RCA 62641 (3.98)	THE IDIOT'S GUIDE TO CLASSICAL MUSIC
9	5	12	<b>VARIOUS ARTISTS</b> INFINITY DIGITAL 57241 (4.98 EQ)	TCHAIKOVSKY: BALLET SUITES
10	13	36	<b>VARIOUS ARTISTS</b> MADACY 0330 (4.99/6.99)	ROMANTIC CLASSICS: INTIMATE MOMENTS
11	RE-ENTRY		<b>VARIOUS ARTISTS</b> INFINITY DIGITAL 57258 (4.98 EQ)	HOLST: THE PLANETS
12	14	6	<b>VARIOUS ARTISTS</b> CAMEO CLASSICS 8751 (2.98/4.98)	THE VERY BEST OF BEETHOVEN
13	15	6	<b>VARIOUS ARTISTS</b> INFINITY DIGITAL 64335 (4.98 EQ)	VIVALDI: GUITAR CONCERTOS
14	6	18	<b>VARIOUS ARTISTS</b> INFINITY DIGITAL 57231 (4.98 EQ)	GREAT MOZART SYMPHONIES
15	11	16	<b>VARIOUS ARTISTS</b> INFINITY DIGITAL 57229 (4.98 EQ)	BEETHOVEN: PIANO SONATAS

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

## Elektra Entertainment Group, WEA Latina Join Forces For 'My Family' Soundtrack

**WEA ARE FAMILY:** With the release April 25 of the soundtrack to the New Line Cinema film "My Family," Elektra Entertainment Group and Warner Music International's U.S. Latino imprint, WEA Latina, are formally teaming for the first time to market, promote, and distribute an album.

Under the terms of the accord, EEG and WEA Latina will simultaneously work the EastWest/EEG release in the non-Latino and Latino markets, respectively. Each company will receive undisclosed percentages of sales revenue accrued in their respective markets.

Though the pact applies for only the "My Family" soundtrack, WEA Latina GM Sergio Rozenblat is expecting there will be future collaborations between the two record companies.

"Hopefully, this is the beginning of a long-lasting relationship, so that everyone can profit from each other's experience," says Rozenblat. He adds that WEA Latina "is going to assist in the marketing and selling" of the self-titled Sire/EEG debut by Cuban a cappella group Vocal Sampling, also due out on April 25.

EastWest/EEG makes its inaugural foray into the Latino arena with "My Family," a movie about a Mexican immi-



by John Lannert

grant family starring Jimmy Smits and Edward James Olmos. Appearing on the soundtrack of the movie are famed Latino stars Juan Luis Guerra, Maná, and Banda Machos, as well as artists familiar to Anglo audiences—Los Lobos and All-4-One.

Simultaneously, Sire/EEG is putting out the label premiere of Vocal Sampling, a critically hailed sextet that has opened for Bobby McFerrin. Vocal Sampling's bow is Sire's first Spanish-language release in five years.

EastWest and WEA Latina are still finalizing marketing and promotional plans for "My Family," which was executive-produced by Francis Ford Coppola. Steve Kleinberg, EEG's senior VP, product development, thinks WEA Latina's participation in the project will definitively boost album sales.

"WEA Latina is going to help us promote to radio and also complement our sales staff by selling directly to the Hispanic mom-and-pop stores," says Kleinberg. "In addition, WEA Latina is going to be a source of information, educating us regarding the market signifi-

cance of all genres of music in the Latin market, except classical."

Meanwhile, New Line is in the middle of an extensive marketing campaign for the movie, slated to open May 3 in about 600 theaters. New Line's marketing director, Chris Pula, says the company already has been trying to establish a pre-release buildup since February by offering screenings of the movie at film festivals and "using word-of-mouth screenings with Latin community groups in the top 20 Latin markets."

Moreover, New Line has launched a television ad initiative on Anglo and Latino networks, complementing a trailer campaign that began in February. The spots and trailers not only feature tags identifying the soundtrack and label, but also music from the soundtrack. A "making of" documentary about the film is slated to air on Spanish-language network Univision.

Pula plans to link up with EastWest and WEA Latina for CD giveaways and contests during the Mexican holiday Cinco de Mayo, celebrated May 5. He notes that a "bit more broader" second opening in non-Hispanic markets is to take place May 26. "We feel strongly that the first few weeks of the release will generate a lot of good press and good word-of-mouth, and it will justify going wider at that time," Pula says.

New Line's marketing thrust will be accompanied by EastWest's release of two previously unreleased singles directed to two radio formats popular in

(Continued on next page)



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### LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 7 AMORES EXTRANOS (Copyright Control)
  - 15 AMOR PERDONAME (Pig Haus, BMI)
  - 28 AUN ME GUSTAS TU (WATCHING OVER YOU) (Chappell & Co., ASCAP)
  - 12 AZUL GRIS (Fonovisa, SESAC)
  - 13 BIDI BIDI BOM BOM (Moonchild, BMI/Peace Rock, BMI)
  - 38 BORDADA A MANO (Vander, ASCAP)
  - 20 CUPIDO BANDIDO (Copyright Control)
  - 3 EL TAXISTA (Vander, ASCAP)
  - 26 ESA MUJER (Vander, ASCAP)
  - 8 A ESA (Vander, ASCAP)
  - 18 ESE HOMBRE (Copyright Control)
  - 36 EVA MARIA (BMG Ariola/SGAE, BMI/Unichappell, BMI)
  - 1 FOTOS Y RECUERDOS (BACK ON THE CHAIN GANG) (EMI April, ASCAP)
  - 6 LA FAMA DE LA PAREJA (Jam, BMI)
  - 35 LAGRIMAS (Manny, BMI)
  - 23 LINDA CHAPARRITA (Arista-Texas, ASCAP)
  - 29 LLORANDO BAJO LA LLUVIA (Copyright Control)
  - 31 LLORARAS (Vander, ASCAP)
  - 40 LUNA LLENA (Amsedel, BMI)
  - 9 MI CORAZON LLORO (Copyright Control)
  - 27 MI FORMA DE SENTIR (Fonovisa, SESAC)
  - 32 MITAD TU, MITAD YO (Fonovisa, SESAC)
  - 4 NO ME QUEDA MAS (Lone Iguauna, BMI)
  - 39 NO PUEDE SER (Noia, ASCAP)
  - 37 QUE DEBO HACER (Striking, BMI)
  - 5 QUE NO ME OLVIDE (El Conquistador, BMI)
  - 33 QUERERTE ASI (Yemab, ASCAP)
  - 30 QUIEN SOY YO (Copyright Control)
  - 19 REALMENTE NO ESTOY TAN SOLO (Sony Discos, ASCAP)
  - 11 REENCUENTRO (A.T. Romantic, BMI)
  - 16 SE PARECIA TANTO A TI (Lanfranco, ASCAP)
  - 14 SIEMPRE TE VOY A QUERER (Copyright Control)
  - 10 SI TE VAS (Musica Unica, BMI)
  - 25 TE AMO, TE AMO, TE AMO (Striking, BMI)
  - 24 TESORO (Copyright Control)
  - 34 TODO Y NADA (Peermusic, BMI)
  - 2 TOMA MI AMOR (Larrinaga, ASCAP/Matiola, ASCAP)
  - 21 TOMA TU TIEMPO Y SUENA (Foreign Import, BMI)
  - 17 UNA VEZ MAS (Mundo Nuevo, SESAC/Insignia, ASCAP)
  - 22 VEN JUNTO A MI (Unimusic, ASCAP)

# Hot Latin Tracks™



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

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

## LATIN NOTAS

(Continued from preceding page)

the Latino market: regional Mexican and tropical. The two singles, which will be worked by WEA Latina, are a spry banda thumper, "Zapa Mambo," by Fonovisa's foremost proponent of rapid-tempoed banda music, **Banda Machos**, and an upbeat, bilingual merengue entry, "Señorita," by Karen Records superstar **Juan Luis Guerra**.

The promotional campaign for Vocal Sampling, says Kleinberg, is more problematic because Cuban groups are prevented from visiting the U.S. unless the trip is based on cultural considerations.

With performance and promotional opportunities limited, Kleinberg says, he plans on "taking the record to NPR, jazz, and college radio. We'll also provide electronic press kits and samplers and depend on in-store play."

Latino tropical stations also will be serviced with the album, says Rozenblat, with Puerto Rico and New York stations the prime targets. Rozenblat, like Kleinberg, is banking on in-store airplay to help record sales, "along with positive reviews from the press."

**LICENSE TO HUM:** Sony Music International has inked a three-year licensing agreement with Mexican label Melody Records and Fonovisa, its U.S. sister imprint. **Raúl Vásquez**, Sony Music International's senior VP, administration, Latin American region, says the deal calls for Sony to license Melody and Fonovisa product in Chile, Peru, Venezuela, Colombia, and Ecuador.

Sony has agreed, adds Vásquez, to hire a label manager in Colombia to exclusively work product from Melody and Fonovisa. "We're going to have a very close relationship with both Melody and Fonovisa in coordinating the release and marketing of their product."

**N.Y. ODE TO TOM:** A stellar cast of Brazilian and non-Brazilian musical icons are booked to play Tuesday (18) at New York's Avery Fisher Hall in honor of Brazil's renowned songsmith **Antonio Carlos "Tom" Jobim**, who died last December in New York. Among the highly esteemed artists slated to perform are **Milton Nascimento**, **Gal Costa**, **Caetano Veloso**, **João Gilberto**, **Sting**, and **Herbie Hancock**. Costa's upcoming album for BMG Brazil is a tribute package honoring the composer such global standards as "The Girl From Ipanema" and "Desafinado."

**Lee Ritenour** will be the show's musical director. Ritenour's wife, **Carmen Santos Ritenour**, is producing the event under the auspices of the Brazilian Embassy in Washington, D.C. Expected to be on hand is Brazilian president **Fernando Cardoso**. Also, Jobim's wife, **Ana Lontra Jobim**, will premiere "Vision Of Paradise," a book about Brazil's rain forest written by Tom and illustrated by Ana.



Gal Costa is among the artists who will help salute the late Antonio Carlos Jobim, right.

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## Insignia Chief Has Plans For A Potential Label

BY JOHN LANNERT

As the Insignia Music Publishing Companies enters its second year of operation by continuing to establish a firm foothold in the Latino publishing arena, company CEO K.C. Porter is beginning to zero in on a possible deal for the creation of a record label that he notes would house alternative artists.

"I'm looking at bands that are sort of underground and self-contained," says Porter, a noted producer/songwriter who has cut sides with a broad and long list of Anglo and Latino luminaries, including Ednita Nazario, Seguridad Social, María Conchita Alonso, Sting, Patti LaBelle, Toni Braxton, Janet Jackson, Jon Bon Jovi, and Boyz II Men. Having recently finished an album with singer/soap-opera star Ricky Martin, Porter is recording a Spanish-language album by Boyz II Men.

Porter hints that his reputation as a top-flight producer may be overshadowing his efforts to form a label. "But," says Porter, "Babyface is known as a producer, and he has a successful label, LaFace Records."

Further, Porter says that a record label would strengthen the publishing company by providing a recording home for promising songwriting talent. Porter says that long-term distribution agreements are being discussed with Latino multinationals. In the meantime, Insignia has signed a distribution deal with Melody Records in Mexico and Fonovisa Records in the U.S. for singer/songwriter Renato Mares' album, "Tú No Sabes Nada."

As a publishing concern, Insignia has started impressively, reaching the top of Billboard's Hot Latin Tracks chart in 1994 with the duet smash by the Barrio Boyzz and Selena, "Dondequiera Que Estés." Also Insignia notched two top 10 hits by Nazario, "Entre La Puerta Y El Reloj" and "Te Sigo Esperando."

The latest hit by the Barrio Boyzz, "Una Vez Más," was co-written by Porter and Marco Flores, a prolific Insignia signee who has penned songs for upcoming albums by Latin stars Yuri, Paulina Rubio, Pandora, Mijares, and Thalia. Flores also is writing material with Lisa López, a pop/Tejano singer with a Top 10 hit to her credit. Her next album will be co-produced by Flores and Porter.

Other prominent songsmiths with whom Insignia has cut deals are Ilán Chéster, Carlos Murguía, Antonio de Jesús, Alfredo Mathews, and J.B. Eckl. Porter and well-known songwriter Rodolfo Castillo formed Insignia last year in a joint venture with Famous Music, whose role in the union has been mostly financial and administrative. However, Famous president Ira Jaffe says that Porter has worked with Famous writers Marti Sharron and Kenny Hirsch, adding that Porter was instrumental in linking es-

(Continued on next page)

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## AFTER AN A&R WAR, WARNER'S JENNIFER TRYNIN EYES THE ROAD

(Continued from page 8)

work.' So now I owe them this money, which is cool."

The album, recorded with guitarist Trynin fronting a rhythm section of bassist Mike Rivard and drummer Milt Sutton, features such guests as Mann (who contributes background vocals), XTC's Dave Gregory on guitar (who backed Mann in her touring band and arrived at the studio with her), and ex-Morphine drummer Jerome Deupree (who played in Trynin's local group for a year).

Trynin admits that her method of distributing her album was primitive at best.

She says with a laugh, "Mike Dennen made up the joke that I have my own distribution company, called SQUEA. Get it? I just drove them around here, around Boston. I didn't do a very good job of it."

But, thanks to Trynin's live work, "Cockamamie" proved a solid seller in her hometown and elsewhere, according to Jessica Logue, buyer for the 13-store Newbury Comics chain in Boston, which also operates stores in Rhode Island and Cape Cod, Mass.

"She plays out a lot," Logue says. "It sells a lot outside the city . . . It consistently sells. It hasn't slowed down since it came out."

Trynin employed the Want Ads, an L.A.-based independent promotion firm, to work the record at radio. The company's Chuck Arnold reports that "Cockamamie" was a popular college radio entry and received airplay at such

commercial alternative outlets as WDRE New York, WOXY Cincinnati, KLZR (the Laser) Lawrence, Kan., and WFNX and WBCN Boston.

WBCN has featured Trynin on its local music show and had "Everything Is Different Now" in regular rotation for a couple of months.

WBCN MD Carter Alan says Trynin's appeal is broad-based: "She has a lot of straight mainstream rock appeal as well as alternative appeal, so she has a chance to cross into album rock territory."

Trynin says the major-label reaction to "Cockamamie" was almost instantaneous: "I had the record in my hand on, like, Oct. 13 or something, and we [were] deluged with calls on maybe Oct. 24. It was that quick."

It was also immense, she adds: "I have my original list that I wrote down if somebody expressed interest, if someone called or something, and it was 21 [labels]."

Among the interested parties was Karin Berg, Warner Bros.' New York-based VP of A&R, who received a copy of "Cockamamie" from Trynin's attorney, Elliot Hoffman.

Berg was familiar with Trynin's earlier work, which she had found somewhat unfocused. But, she adds, "I was taken aback that the album was so accomplished. I was actually a little scared. It was so good, I thought, 'Oh, this is really going to be a fight to get her, 'cause everybody else who hears

her or sees her is going to feel the same way, and it's really going to be a battle.'"

"Battle" may be an understatement—a war ensued. A&R scouts swarmed to Trynin's New York shows at Brownie's and Under Acme. Of the former gig, the musician says with amusement, "I could have gone up there and whistled 'Dixie' like standing on my head and . . . in some way they would have thought that was good, for some unknown reason. That really was a pretty shitty gig."

Narrowing the field to Columbia, Geffen, and Warner Bros., Trynin finally decided to sign with Warner in early March.

She says, "It was very difficult for me to make this decision, because, first of all, who in the world am I to be judging all these people and all these businesses that I didn't know. I didn't know the difference between Geffen and Atlas/PolyGram before all of this started. I'm not a record collector. I don't even own any records. I have more CDs now, because every place we went, they kept giving us CDs . . . It was just a weird situation, to be perfectly honest."

While she may not have known much about the industry, Trynin knew exactly how she wanted her album to be handled.

She says, "The first thing out of my mouth with anybody we talked to was always, 'This record has to come out as is, I won't touch it, I won't touch the artwork, nothing can be remixed, I won't touch it at all.'" She also wanted to

avoid a label taking one song "and assaulting us with it."

Rauh says that Warner Bros. is sticking to Trynin's vision: "The only thing that Warner Bros. is doing to [the album] is reproducing it in a greater way. We are not remixing, we are not touching the artwork. We are only taking advantage of everything that we have been provided with by Squint and moving forward."

Berg says, "I think what she has to do with this record is tour and get her feet wet, and then I think that probably

performing and traveling there'll be more focus about the next record."

Trynin, whose current band includes ex-Outlets bassist Mike County and drummer Chris Foley of the hardcore band SSD, is looking forward to the upcoming club work.

"At this point, practicing doesn't get you anywhere anymore," she says. "You really need to play in front of people a lot. That was my whole plan. I'm pretty intrigued by the idea of touring, because it'll be interesting, a new experience."

## INSIGNIA PUBLISHING HAS PLANS FOR LABEL

(Continued from preceding page)

teemed songwriter/producer/arranger Juan Carlos Calderón with Sharron for a songwriting project.

"The collaborations that have been derived by getting into Spanish music, quite honestly, have developed to where Porter is helping Marti enter into other markets and vice versa," says Jaffe.

The Insignia Music Publishing Companies consists of three subsidiaries affiliated with the three performance right societies: Música Brava (SESAC), Insignia Music Publishing (ASCAP), and Canciones Universales (BMI).

Rounding out the company's executive team are Steve Allen, GM/VP; Tim McClane, West Coast creative director; and Sarah Sykes, assistant to Porter. Allen says that McClane "works

closely" with Famous to place songs in movie soundtracks, particularly those involving Paramount Pictures. Famous is the worldwide music publishing division of Paramount.

"A lot more films have been asking for Latin material," says Allen. "That's one of the enticing qualities for a writer to sign with us, because of that liaison with Paramount or any of the other movie companies."

Porter says he is pleased with Insignia's progress as a publishing entity. And while Porter envisions the launch of his cutting-edge record label, he ponders over what type of musical direction to explore. "I wouldn't mind doing a Boyz II Men, R&B kind of vocal thing," says Porter.

*In loving memory of Selena,  
with thoughts and prayers  
for A.B., Chris and the Quintanilla family:*

**music I heard with you was more than music...**

*You will be deeply missed.*

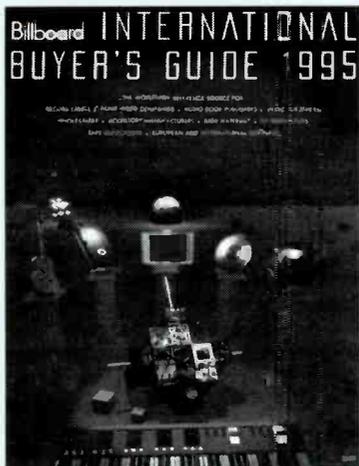
*Rhett Lawrence*

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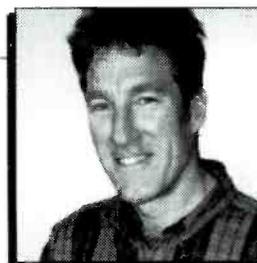
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## Artists & Music



by Jim Macnie

**CLUB LAND:** There's a well-founded notion that a jazz artist earns some kind of symbolic badge when recording at the Village Vanguard. The history of New York's hippest basement is rich with important music; the room can wind up distinguishing a musician as much as vice versa. Horn players, tenors in specific, especially have had luck there. **John Coltrane**, **Sonny Rollins**, and **Dexter Gordon** each crafted monumental works in Max and Lorraine Gordon's homey bistro.

Now **Joshua Redman**, who is already quite distinguished himself, has chosen to join the order. The celebrated saxist issued a pair of tracks from a Vanguard outing on his otherwise studio-generated 1993 Warner Bros. release, "Wish." But with the tape running for a full week's worth of sets during a March engagement, Redman was looking to create enough quality stuff to fill a planned two-record set. I think he got it. The shows I saw contained the most naturally expressive and imaginative music of his career, and also made a case for being the leader of a killer band (take a bow, drummer **Brian Blade**).

What will make the cut remains to be heard, but at one point Redman hit a peak by alluding to and inverting a Rollins norm. **Newk** is famous for his sprawling solo cadenzas; the young bandleader offered an unaccompanied prologue to the master's irrepressible "Saint Thomas." It teemed with wit and chops. If the sets I heard are any indication of the double disc's overall quality, this is sure to be the record that fully demonstrates the inventiveness of Redman and band. It's planned for a July release.

Speaking of live recordings and club ambience, one of the

most discussed, seldom-seen collections in jazz is about to become available. Columbia's seven-disc "Live At The Plugged Nickel" documents the **Miles Davis Quintet** during a stint at the Chicago pub in late 1965 (Billboard, March 25). Bits of music from the three-night stand were issued on vinyl in the early '80s, and in 1992 Sony Japan released its own seven-disc set. But the new domestic edition has a smidge more music and was created from the original three-track tapes by Davis producer **Teo Macero**. The now-defunct club was small—it only held about 100 people—but the demeanor of the ensemble, which includes **Wayne Shorter**, **Herbie Hancock**, **Tony Williams**, and **Ron Carter**, was as playful as it was dramatic. A track-by-track description by journalist **Bob Blumenthal** helps illustrate the tone of the gigs, but this is jazz that ultimately speaks for itself. The collection arrives May 2.

**THE CAT IS RECOVERING:** The brazen tenor sax sound of **Gato Barbieri** was quelled by a heart attack March 23. While performing at Blues Alley in Washington, D.C., the Argentinian bandleader fell prey to an assault of acute angina. The good news is that after a triple-bypass operation—followed by a couple of months off—doctors forecast a complete recovery.

**HOMAGE:** What becomes a legend most? A collective genuflection to the body of work that generated such a status sure doesn't hurt. **Antonio Carlos Jobim** certainly qualifies as a bona fide luminary. His December passing jarred many into rethinking the value of his universally recognized Brazilian pop-jazz. Inspired interpretations of that style are likely to be heard at a tribute to the master April 18 at Avery Fisher Hall in New York. **João Gilberto**, **Herbie Hancock**, **Sting**, **Milton Nascimento**, **Dave Grusin**, **Caetano Veloso**, and others will perform. **Lee Ritenour** is musical director.

Jobim's lithe power is definitely audible on "Double Rainbow," the new nod to the composer by tenor saxist **Joe Henderson** on the Verve label. The record debuted at No. 2 earlier this month on the Top Jazz Albums chart.

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# Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	2	DAVID SANBORN	★★★ No. 1 ★★★ ELEKTRA 61759/EEG 2 weeks at No. 1 PEARLS
2	NEW		RACHELLE FERRELL	BLUE NOTE 27820/CAPITOL FIRST INSTRUMENT
3	2	41	TONY BENNETT ●	COLUMBIA 66214 MTV UNPLUGGED
4	3	3	JOE HENDERSON	VERVE 527 222 HS DOUBLE RAINBOW
5	4	12	CHRISTIAN MCBRIDE	VERVE 523 989 GETTIN' TO IT
6	NEW		KENNY RANKIN	PRIVATE 82124 PROFESSIONAL DREAMER
7	7	79	SOUNDTRACK	HOLLYWOOD 61357 SWING KIDS
8	9	8	CYRUS CHESTNUT	ATLANTIC 82719/AG THE DARK BEFORE THE DAWN
9	5	7	VARIOUS ARTISTS	SONY CLASSICAL 66566 COLOR AND LIGHT-JAZZ SKETCHES ON SONDEHEIM
10	6	30	JOSHUA REDMAN QUARTET	WARNER BROS. 7072 HS MOOD SWING
11	8	39	GROVER WASHINGTON, JR.	COLUMBIA 64319 ALL MY TOMORROWS
12	12	54	ETTA JAMES	PRIVATE 82114 MYSTERY LADY
13	13	4	JAMES CARTER	ATLANTIC 82742/AG THE REAL QUIET STORM
14	NEW		CHARLIE HADEN/HANK JONES	VERVE 527 249 STEAL AWAY
15	10	73	TONY BENNETT	COLUMBIA 57424 STEPPIN' OUT
16	NEW		THE GENE HARRIS QUARTET	CONCORD 4640 BROTHERHOOD
17	11	95	HARRY CONNICK, JR. ▲	COLUMBIA 53172 25
18	NEW		YELLOWJACKETS	GRP 9809 COLLECTION
19	NEW		KENNY BARRON	VERVE 522 364 WANTON SPIRIT
20	17	4	CARMEN MCRAE	NOVUS 63163/NOVUS/RCA FOR LADY DAY
21	RE-ENTRY		THE TEODROSS AVERY QUARTET	GRP 9788 IN OTHER WORDS
22	20	69	BILLIE HOLIDAY	VERVE 513 943 BILLIE'S BEST
23	15	29	MARCUS ROBERTS	COLUMBIA 66437 HS GERSHWIN FOR LOVERS
24	21	7	CHARLIE PARKER	VERVE 523 984 CHARLIE PARKER WITH STRINGS: THE MASTER TAKES
25	23	73	ELLA FITZGERALD	VERVE 519 084 THE BEST OF THE SONGBOOKS

## TOP CONTEMPORARY JAZZ ALBUMS™

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
1	1	123	KENNY G ▲	ARISTA 18646 74 weeks at No. 1 BREATHELESS																				
2	2	12	PAT METHENY GROUP	GEFFEN 24729 WE LIVE HERE																				
3	4	4	SPYRO GYRA	GRP 9808 LOVE & OTHER OBSESSIONS																				
4	3	11	JOHN TESH PROJECT	GTS 4578 SAX ON THE BEACH																				
5	5	11	GEORGE DUKE	WARNER BROS. 45755 ILLUSIONS																				
6	6	28	PHIL PERRY	GRP 4026 PURE PLEASURE																				
7	7	27	NAJEE	EMI 30789 SHARE MY WORLD																				
8	8	47	NORMAN BROWN	MOJAZZ 0301/MOTOWN AFTER THE STORM																				
9	10	53	INCOGNITO	VERVE FORECAST 522 036/VERVE HS POSITIVITY																				
10	9	49	JOHN TESH PROJECT	GTS 34573 SAX BY THE FIRE																				
11	12	5	PIECES OF A DREAM	BLUE NOTE 28532/CAPITOL GOODBYE MANHATTAN																				
12	13	22	DAVID SANBORN	WARNER BROS. 45768 THE BEST OF DAVID SANBORN																				
13	11	10	TOM SCOTT	GRP 9803 NIGHT CREATURES																				
14	17	22	JEFF LORBER	VERVE FORECAST 523 738/VERVE WEST SIDE STORIES																				
15	15	26	ACOUSTIC ALCHEMY	GRP 9783 AGAINST THE GRAIN																				
16	19	4	HILARY JAMES AND BOB JAMES	WARNER BROS. 45849 FLESH AND BLOOD																				
17	14	90	DAVE KOZ ●	CAPITOL 98892 LUCKY MAN																				
18	16	32	RUSS FREEMAN & THE RIPPINGTONS	GRP 9781 SAHARA																				
19	NEW		CHRIS BOTTI	VERVE 527 141 FIRST WISH																				
20	21	30	PETER WHITE	SIN-DROME 1808 REFLECTIONS																				
21	22	82	FOURPLAY ●	WARNER BROS. 45340 BETWEEN THE SHEETS																				
22	20	24	RICHARD ELLIOT	BLUE NOTE 27838/CAPITOL AFTER DARK																				
23	23	6	FATTBURGER	CACHET 5012/SHANACHIE LIVIN' LARGE																				
24	RE-ENTRY		AVENUE BLUE	BLUEMOON/ATLANTIC 79199/AG AVENUE BLUE FEATURING JEFF GOLUB																				
25	RE-ENTRY		GEORGE HOWARD	GRP 9780 HS A HOME FAR AWAY																				

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

## UNUSUAL HIP-HOP PROJECT UNITES D&D STUDIOS, ARISTA

(Continued from page 1)

the assorted talents of Jive's KRS-ONE, Payday's Jeru The Damaja, Relativity's Fat Joe, Gee Street's Doug E. Fresh, Weeded/Nervous' Mad Lion, and Wreck/Nervous' Smif-N-Wessun. Although "One-Two Pass" has been circulating around the underground hip-hop scene since it was leaked in December, it is not the set's first commercial single. Instead, on March 17, Arista released II Unorthodox's schizophrenic, metaphorical free-style jaunt, "Just A Little Flavor," which Nikke Nikole seasoned.

The explicit, sexually charged B-side of "Just A Little Flavor," "Nine Inches Hard" by Juice, was layered by Trevor "T.R. Love" Randolph from Ultramagnetic MCs. Arista plans to focus on the song more prominently in certain markets that they feel will readily accept its slippery West Coast feel.

"We couldn't acquire the commercial single rights to 'One-Two Pass' from the various artists' labels," says Arista's senior director of A&R Hosh Gureli. But the label is attempting to arrange for promotional copies of the cut.

Other pairings on the album are Ill Breed working with Da Beatminerz, Big C with Diamond D, Funkmaster Flex with Nightdwellers, KRS-ONE with Ill Will, Big Jaz (formerly EMI artist the Jaz) with Showbiz, DJ Mark The 45 King with Maniac Mob, and Black Sheep's Dres mixing ex-Phat Wax act N-Tense.

The collection's textures range from cosmic-cool to ghetto-gothic, party-time breezy, gritty-assertive, and ragga-rough.

Arista plans to use the release as a source for future talent. Gureli says, "This is certainly an opportunity for 10 or 11 artists to showcase themselves. It's kinda like 'Star Search' for a major record company. We're giving these new acts one shot with an option on a deal if they can deliver big-time. We're gonna push the [singles and album], but they're gonna have to work their records, too. So if I was one of these acts, when the album comes out I [would] just do whatever it takes to help break my cut."

Arista is taking a grass-roots approach in marketing "The D&D Project."

Because the label has not been in the forefront of the rap race in recent years, it first sought to make the compilation familiar internally via an electronic press kit (lensed at an August "beer and blunts" party at D&D celebrating the final mixdown of "One-Two Pass"). The short program spotlights artists and producers from the project.

An alternate version of the kit went to local video outlets. Wendy White, Arista's manager of video promotion, says 35 East Coast stations and a few outlets in Los Angeles and Texas aired the tape.

In December, cassette samplers featuring rough mixes of five "D&D Project" cuts (including "One-Two Pass," "Just A Little Flavor," "Nine Inches Hard," "The Good Die Young" by N-Tense and "Get Up" by Maniac Mob) were shipped to 500 college radio and mix-show DJs as well as "trendsetters and tastemakers in industry." The selections were subsequently bootlegged, stirring interest in places as far away as Germany.

In addition, copies of "One-Two Pass" were leaked to several radio sta-



II UNORTHODOX

tions, including WQHT (Hot 97) New York. "We just said, 'Start playing it!'" says Gureli.

Hot 97 MD Tracy Cloherty says she initially got no listener response from airing "One-Two Pass," probably because it lacked an identity. "It was a good cut, but it came to us too early in the game; there was no video or anything to help boost it." She says the cut has been successfully worked into several mix-shows.

The street campaign to support "Just A Little Flavor/Nine Inches Hard" kicked off at the Gavin Seminar in New Orleans in February.

According to BDS data, "Just A Little Flavor," which was serviced to radio April 15, has been steadily picking up airplay. For the week ending April 8, it averaged two plays a week on WZAK Cleveland, WOLF Syracuse, N.Y., WQHT, and WDAF Philadelphia. It has been worked into numerous mix-shows, says director of rap promotion Jason Ricks.

Initially, "Just A Little Flavor" is being promoted in the New York area and on the East Coast, because that's where first reactions are strongest, according to Arista. Meanwhile, the drive to expose "Nine Inches Hard" is taking place in the South and West Coast regions. "We want to build a base [for each song], then branch out from there," says Jeff House, Arista's director of rap marketing. Bramble adds, "We're waiting to see what the national reaction is before we set up tons of stuff. We're looking to break this record out on a region-by-region basis."

II Unorthodox is on a college tour that started at Howard University's Cultural Initiative conference, which took place April 6-8 in Washington, D.C. The group is also making stops at radio outlets.

The single also is being marketed at spaces like swap meets, barbershops, parks, and malls. "We want to put it in the right people's hands so they can

play it in their cars," says Ricks. "This thing has to go in stages," says House. "We want to blow up the underground and colleges first and not get caught out there ahead of ourselves."

### GHETTO VIBE

A facility renowned for its urban sound and distinctly ghetto vibe, including graffitied walls, D&D Studios is a partnership between Douglas Gramma and David Lotwin. Located in New York's bustling garment district, the studio has been in business since 1982, attracting reggae and dance acts before becoming a magnet for hip-hop heads. Its client list reads like a who's who of rap: Black Sheep, Black Moon, Nas, the Notorious B.I.G., Gang Starr, KRS-ONE, Channel Live, and Lady Of Rage are a few of the acts the studio has hosted.

D&D's profile among hip-hop producers and performers intensified after Gang Starr credited it on its 1991 album, "Hard To Earn"—the first full album tracked and mixed there—and DJ Premier began working there exclusively.

Lotwin says the idea for "The D&D Project" arose when the studio started receiving piles of unsolicited demo tapes. It gelled when KRS-ONE suggested doing an all-star single featuring high-profile clients. After Gureli was introduced to the D&D partners through a mutual friend, the initial notion evolved.

"D&D is a very respected studio," says Gureli. "And all the producers were really down with the concept we came up with. All I wanted to do was hopefully get an artist or two out of it."

The work didn't end after selecting the songs and choosing the artists. "This is probably one of the most complicated projects in terms of contracts and legal bullshit," says Gureli. Lotwin says, "If you include the all-star cut, we were working with 17 different artists, 12 different producers, and 24 different lawyers, each of whom had his own agenda. This project has been in the works for over a year because of so many lawyers."

The payoff for all the labor appears to be a precedent-setter. "You have so many compilation albums with big names," says Ricks. "But to have big names support unsigned talent is a real first-time thing. It's a great opportunity for hip-hop, and I think it will be copied by other record companies."

## K.C. PORTER TO KEYNOTE LATIN CONFAB

(Continued from page 1)

bum "Una Vez Más," which reached No. 21 last week on the Billboard Latin 50 chart. The album's title song, which debuted last week at No. 18 on the Hot Latin Tracks chart, was co-written by Porter and frequent collaborator Marcos Flores, Insignia's best-known signee.

In 1994, Porter teamed with three EMI Latin stars to hit the upper reaches of the Hot Latin Tracks chart. He produced and co-wrote with Flores "Dondequiera Que Estés," the chart-topping smash by the Barrio Boyzz and Selena. He also wrote and produced "Entre La Puerta Y El Reloj" and "Te Sigo Esperando" by Puerto Rican star Ednita Nazario.

Porter's speech will set the tone for several of the panels, on such topics

as Latin rock and the expansion of Latin music's role in mainstream films, that will follow.

In addition to providing a forum for the discussion of key issues in the Latin music business, the conference has become an important occasion for the showcasing of Latin artists. Artists already confirmed to showcase include Grammy-winning norteña act Los Tigres Del Norte, merengue stars Los Hermanos Rosario, and Cuban roots chanteuse Albita. Also, hot salsa artist India will perform at the awards show.

For further information about the conference, contact Maureen Ryan at 212-536-5002; for Spanish-language inquiries, call Angela Rodriguez at 305-441-7976.

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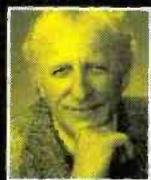
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# NASHVILLE

## MUSIC PUBLISHING & SONGWRITERS

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WHERE THE SONG ALWAYS TAKES CENTER STAGE.



LEFT TO RIGHT: WADE HAYES, GARY BURR, BOB MCDILL, BOBBY BRADDOCK, BOB DIPIERO, HARLAN HOWARD

# They Write The Songs

*More corporate, yet still accessible, Music City remains a tunesmith's town. How do the strong survive? "Think young, love songwriting and monitor the radio. And be original."*

BY MICHAEL SIMONOFF

NEW YORK'S TIN PAN ALLEY MAY BE A FADING MEMORY, but its spirit roams freely along Nashville's 16th Avenue. More than in London, New York or Los Angeles, the songwriter's importance in Nashville is understood. Any evening of the week, one can attend several writer's nights; some are even held in homeless shelters.



BOBBY BRADDOCK

"You can make a killing writing songs, but you can't make a living," says songwriter Casey Kelly. "Songwriting is what we do. It's not a hobby, and it's not a get-rich-quick scheme. This is something we'd do anyway."

That's the essence of the Nashville songwriter.

While Nashville reigns as the most accessible music-industry center, the years have seen a shift toward a more corporate environment. Legendary songwriter Bobby Braddock, co-writer

Kelly's hits include "Anyone Who Isn't Me Tonight" for Kenny Rogers and Dottie West, "The Cowboy Rides Away" for George Strait and "Soon" for Tanya Tucker.

"Nashville has always had the distinction of being a very accessible town. New York isn't that way at all now, and Los Angeles is almost as bad," says Kelly, who worked in New York during the tail end of the Tin Pan Alley era. "Nashville is by far the most accessible to the songwriter."

**"You can make a killing writing songs, but you can't make a living. Songwriting is what we do. It's not a hobby, and it's not a get-rich-quick scheme."—Casey Kelly**

(with Curly Putman) of "He Stopped Loving Her Today," has witnessed Nashville's evolution in the 30 years since his arrival.

"Twenty years ago," Braddock muses, "you could walk into an office, sit down with a publisher, play your songs and carry on a conversation. It's more corporate now." Braddock can boast over a quarter century of hit songwriting, scoring his first No. 1 record in 1968 with "D-I-V-O-R-C-E" and continuing with 1992's "Old Flames Have New Names," recorded by Mark Chestnut.

"It was relatively easy to go in and see people back then," Kelly agrees.

There's practically a machine set up here for us."

But success still doesn't come easy. "You've got to think young because the demographic is younger, love songwriting and monitor the radio," Braddock says. "Even if you write left-of-center, it's good to check the radio to see where that center is. You've got to be original, too."

Both Braddock and Kelly are enjoying great success doing just that. At the time of this interview, Braddock had songs on seven albums making the Billboard charts, and he has a new Tracy Lawrence single, "Texas

*Continued on page 46*

# STOKING THE SONG-BIZ BOOM

*Along Music Row, phrases like "satellite ventures" and "strategic partners" are becoming as common as hooks and covers. It's 1995 and the chorus of change is getting louder.*

BY JIM BESSMAN

AS COUNTRY MUSIC HAS BOOMED IN RECENT YEARS, SO HAS NASHVILLE'S MUSIC PUBLISHING COMMUNITY. THE STORY'S IN THE SKYLINE.

"BMI's moving so many of their people here and building a big facility like ASCAP did a few years earlier," observes peermusic/Nashville's VP Kevin Lamb. "And labels like Warner Bros. are also expanding their facilities. This affects publishing: As more writers, artists and companies are based here, there are greater opportunities for everyone."



PEERMUSIC'S LAMB

Sure enough, even Madonna has come to Music City, by way of her L.A.-headquartered Maverick Music, which is opening a Nashville outpost. Meanwhile, more-established houses like Almo/Irving Music are also enlarging their offices—further indication that the country-music publishing wave has yet to crest.

"We're adding another 8,000 square feet," says Almo/Irving VP David Conrad, noting the company's preparation for continued growth over the next decade. "I hear people suggesting it's getting tougher out there, and maybe it is, with the volume of new writers coming in and new publishers opening up. But the other side of that is that there are more users—record companies and artists making records—paying for copyrights. So it's a natural growth, and we're all proud and happy about it."



DISNEY'S RAWLINGS

## '70S SINGER/WRITER REDUX



WILL ROBINSON

Brian Rawlings, creative director for Disney Music Publishing—home of Nashville writers Will Robinson (Doug Stone's "I Never Knew Love" and Tanya Tucker's "I'll Take Today") and Steve Diamond (John Michael Montgomery's "I Can Love You Like That" and Reba McEntire's "I Won't Stand In Line")—likens the current Nashville songwriting scene to the '70s singer-songwriter era of his company's Los Angeles headquarters. "It provides a wonderful respite from the corporate music-publishing world of L.A.," he says. "You get the excitement of dealing with great songwriters and helping get them to artists and seeing them recorded and on the charts in your own lifetime!"

So how has the increased publishing activity affected the way the game is played? "Our basic philosophy hasn't changed," notes veteran publisher/pro-

*Continued on page 48*

KEITH THOMAS



CASEY KELLY

**C O N G R A T U L A T I O N S !**

# ASCAP

**1994**

## NO. 1 CLUB SONGWRITERS

 Tony Arata	 Gary Baker	 Max T. Barnes	 Tommy Barnes	 Larry Boons	 Trey Bruce	 Mary Chcpin Carpenter
 Rich Fagan	 John Greenebaum	 Porter Howell	 Alan Jackson	 Jaime Kyle	 Woody Lee	 Jim McBride
 Bob McDill	 Tim Mensy	 Frank Myers	 Michael Omarjian	 Kerry Kurt Phillips	 Alice Randall	 Dave Robbins
 Mark D. Sanders	 Don Schlitz	 Brady Seals	 #1	 Steve Seskin	 Pat Terry	 Craig Wiseman

ASCAP's No. 1 Club honors those ASCAP members who write a song that reaches No. 1 on Billboard's Hot Country Singles Chart and Radio & Records National Airplay Chart. The writers listed have earned that distinction in 1994.

# Knowing When To Hold 'Em

*The controversial practice of producers and managers "holding" a particular song for an upcoming project is one of the most acute manifestations of the growing pains of a business community in transition. In a town where a gentleman's agreement has always been as common as a written contract, country music's expansion is calling the hold—and many other Music Row traditions—into serious question.*

BY PETER CRONIN

"THE RECORD COMPANY CALLED, AND THEY'RE PUTTING YOUR SONG ON HOLD!" Those words, indicating that a recording artist is considering a particular song for an upcoming project, are music to the ears of any Nashville songwriter. But just what does and does not constitute a "HOLD" has become the topic of heated debate in offices along Music Row.



GARTH FUNDIS: "THE HOLD HAS ALWAYS BEEN A GRAY AREA."



PAT HIGDON: "SOMETIMES YOU HAVE TO GET TOUGH."



DAVID CONRAD: "[HOLD ABUSES] HAPPEN ALL THE TIME, AND THAT'S A SHAME."

The burgeoning hold controversy is just one manifestation of the growing pains of a business community in transition. In a town where a gentleman's agreement has always been as common (and usually just as binding) as a written contract, country music's expansion is calling the hold—and many other Music Row traditions—into serious question.

"The hold has always been kind of an honor system," says Trisha Yearwood producer Garth Fundis.

"But it's getting to the point where producers and A&R people are putting songs on hold, and the artists don't get around to hearing the song for months on down the road."

For the larger, conglomerate publishing companies, with their money-

generating catalogs, this kind of foot-dragging presents a problem because it dams up the money stream and slows business down. For the smaller publishers, who lack a similar financial cushion, having a song (or songs) tied up and effectively off the market for months can be much more than an inconvenience.

"It's a whole different ball game when you've got to pay the bills out of the proceeds of your holds," says Pat Higdon, president of Patrick Joseph Music, one of Nashville's midsized publishing companies. "You just can't do it, so sometimes you have to get a little tougher with people like, 'No, you do *not* have a hold on that song.'"

Higdon and many others feel strongly that the industry needs to police itself on both the publishing and artist/record company sides and tighten up the policy on holds before the old ways collapse under the weight of Nashville's increasingly high-dollar music business. After being in several misunderstandings and shouting matches about songs supposedly on hold, Higdon is formulating a strict policy for his company and is even considering installing a hot-line that record-makers can call to find out definitively whether or not a given song is on hold.

"We don't want to grant a hold unless we are assured that there's an imminent recording for the song on the other end of that hold," Higdon says. "Because the hold is no longer clearly defined, you also have people from publishing companies out there pitching songs that may or may not be on someone else's hold. So we publishers have at times been no less guilty than the people on the other side of the table. We want to call a truce."

That may not be as easy as it sounds. The increased competition at country radio has everyone in Nashville scrambling to find a hit, and there's a finite

*Continued on page 48*

# Two For The Money: How The Team-Writing Trend Evolved

*Two decades ago, camaraderie and necessity joined to make Nashville "the original networking place." Now group-songwriting is the norm in Synergy City.*

BY PETER CRONIN

The art of collaborative songwriting is certainly nothing new. The tradition goes back to the days of New York's Tin Pan Alley, and the names of history's great songwriting teams are instantly familiar. Songs from writing duos like Rodgers & Hart, Lerner & Lowe, Leiber & Stoller, Goffin & King and Lennon & McCartney are woven deeply into our collective cultural consciousness.

But here in the '90s, although the writers' names may not be as readily recognizable, the co-writing capital of the world is unquestionably Nashville, Tenn.

"I'm certain of the fact that, 24 hours a day, somebody is writing a song in Nashville," says Bob DiPiero. One of the most successful of the current generation of Music City tunesmiths, DiPiero, like most of his peers, rarely works alone.

"Co-writing really ends up being 'One plus one equals three,'" he says. "You put two heads together, and there's something synergistic that comes out of it. I don't want to say it's a magical thing, but I guess sometimes it is."

## COZY BUNGALOWS

The growth of Nashville's strong co-writing ethic was largely a function of proximity and familiarity and paralleled the city's metamorphosis—starting in the late '50s and early '60s—into Music City USA. As with New York's Brill Building, where writers could literally hear songs



FROM LEFT: BOB DIPIERO, NORRO WILSON, RADNEY FOSTER

being developed by the person in the next room, the advent of co-writing in Nashville was almost inevitable. As the city began to develop into a country-music center, small, independent publishing companies set up shop in the cozy bungalows along a concentrated area that eventually became known as Music Row (think of a Brill Building spread along several blocks of a small town).

Back in the fledgling days of the '60s, when there were only a few record labels and even fewer recording facilities in town, writers like Hank Cochran, Mel Tillis, Roger Miller and Harlan Howard wrote just about all the songs and almost always worked alone.

One of Nashville's most consistently successful tunesmiths, and the person in town who is perhaps best known as a co-writer's co-writer, is Rory Bourke. A former promotion man for Mercury Records, Bourke, inspired by the creative synergy he saw flowering among those in Nashville's songwriting community, quit his job in the early '70s to pursue songwriting full-time. Bourke refers to Nashville as "the original

*Continued on page 50*

# WHERE DO YOU FIND NASHVILLE'S **HOTTEST** SONGWRITERS?



**RUSS BONO**  
**JERRY BOONSTRA**  
**DEANNA BRYANT**  
**AUSTIN CUNNINGHAM**  
**TAYLOR DUNN**  
**LIZ HENGBER**

**ROB HONEY**  
**REBA MCENTIRE**  
**SUNNY RUSS**  
**MARK D. SANDERS**

**DOAK SNEAD**  
**BOBBY TOMBERLIN**  
**WYNN VARBLE**  
**MARK WINCHESTER**  
**JILL WOOD**  
**JONATHAN YUDKIN**

Y	O	N	O	B	S	S	U	R	L	Y	C	A	H	I	T	S	P	I	U	P	T	E	M	P	O
S	R	G	R	G	T	R	B	T	N	F	U	N	I	L	R	E	B	M	O	T	Y	B	B	O	B
J	T	R	Z	A	I	E	A	F	A	A	T	M	T	C	O	J	F	D	S	J	O	N	G	R	Y
O	C	E	U	L	H	D	X	C	H	Y	S	P	S	E	Q	E	G	A	I	U	K	A	U	S	P
N	F	A	H	F	U	N	J	I	S	O	L	H	B	I	U	V	U	E	G	T	L	C	T	F	I
A	B	T	I	J	C	A	T	H	K	J	S	O	V	X	H	P	D	N	H	K	M	A	O	D	C
T	G	S	T	A	R	S	T	R	U	C	K	W	R	I	T	E	R	S	G	R	O	U	P	O	K
H	D	O	S	X	P	D	U	S	M	A	S	H	S	D	L	G	F	K	U	W	D	S	B	O	A
A	E	N	Y	D	R	K	H	Z	N	B	Y	Z	T	Z	U	L	Q	A	H	E	S	T	P	W	H
N	A	G	H	E	E	R	Z	I	Y	F	P	S	I	X	P	N	E	O	O	F	C	I	Y	L	I
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K	T	I	Z	E	H	V	E	U	A	B	I	T	S	Z	V	L	S	Z	A	P	Q	N	O	H	A
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H	C	R	Q	U	N	S	L	H	I	T	S	Y	N	S	B	L	E	M	S	U	N	N	L	S	C
I	I	L	S	N	T	C	O	U	N	T	R	Y	A	T	E	R	Q	L	V	I	O	G	T	M	Q
T	S	M	U	I	R	X	F	M	A	R	K	W	I	N	C	H	E	S	T	E	R	H	B	O	N
S	U	S	H	N	P	O	L	O	T	S	O	F	H	I	T	S	F	O	R	U	U	A	V	E	S
A	M	A	Z	L	R	E	B	A	M	C	E	N	T	I	R	E	R	Z	P	Q	V	M	R	P	R

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**KOS WEAVER**  
*PROFESSIONAL MANAGER*

**DENNIS CAVENY**  
*MANAGER OF  
 ADMINISTRATION*

**RICHARD BARROW**  
*CREATIVE MANAGER*

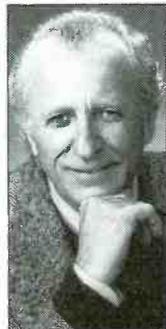
**CHRIS RAU**  
*CREATIVE ASSISTANT*



# Left-Fielders And Late- Bloomers

FOR EVERY SONG THAT FLIES STRAIGHT FROM THE WRITER'S PEN to the artist who promptly records it and makes it a hit, there are a hundred others that gather bruises and dust on their way to immortality.

Take, for example, the Bob McDill composition "Don't Close Your Eyes." It had been bouncing from one tin ear to another on Music Row for five years without any visible signs of success. Finally, producer Garth Fundis put out the word that he was looking for a traditional-sounding song for his new client, the late Keith Whitley. This was in 1988, and Whitley had been flirting with stardom on the RCA label since 1984. He had managed to score three Top 10s during this period, but nothing that really commanded much attention.



BOB McDILL



KEITH WHITLEY

Ever the optimist, song-plugger Doyle Brown gave Fundis a copy of "Don't Close Your Eyes." Ultimately, it became the title cut of Whitley's third RCA album and his first No. 1 single. More important, it made Whitley a star.

Recalling his song's rocky road, McDill says, "I have to give Doyle credit for that one. You've just got to keep on trying, I guess. They all take a long time to make it these days."

In 1986, the independent label NobleVision Records released an album, "Changes," on a young Georgia singer/songwriter named Tony Arata. The album produced only one single, "Same Old Story," and it failed utterly to chart.

**Frank J. Myers arranged to drive to co-writer Gary Baker's home in Alabama for a work session. Myers says Baker called him just before he left on the three-hour drive from Nashville and gave him the phrase "I swear" and a fragment of the melody line. He suggested Myers work on it on the drive down.**

However, it did attract Tanya Tucker's attention. She recorded it in 1987, but her record company never released it. It looked as if the song were dead. But, rest assured, we'll hear from it again. Songs don't die easily in Music City.

Arata later moved to Nashville, where he encountered another striving singer, Garth Brooks. The two worked the same grubby showcase circuit, and one evening Brooks chanced to hear Arata singing one of the many songs in his collection that no one seemed interested in cutting. That song was "The Dance." Brooks recorded it for his first album, and it pretty much did for his career what

*Sometimes, songs take long and winding roads to get where they're going.*

*"I Swear" and some other tunes made some real road trips...*

BY EDWARD MORRIS



TANYA TUCKER



GARTH BROOKS

"Don't Close Your Eyes" had done for Whitley's—and then some.

When the time came for Brooks to record his second album, "No Fences," he reached out to Arata again and decided to give "Same Old Story" another chance. It never became a single, but Arata was able to take some comfort anyway as he watched "No Fences" become the best-selling country-music album of all time—more than 13 million copies.

And—just to sweeten things a bit—when Liberty released its first Tanya Tucker boxed set, it included her long-ago-recorded version of "Same Old Story."

#### HARLAN'S SLOW HIT

The spirited Harlan Howard/Max D. Barnes tune "Don't Tell Me What To Do" established Pam Tillis as a country star in 1991. Although she had been charting country since 1984, the highest number a Tillis single had ever registered was a dismal No. 55. "Don't Tell Me What To Do" went all the way up to No. 5, however, and set Tillis on the path that would lead her to becoming the Country Music Association's female vocalist of the year.

But Tillis wasn't the first to cut the *Continued on page 52*



THE RYMAN: SITE OF THE LEGENDARY SONGWRITERS ACOUSTIC CONCERT.

## Tin Pan South '95

Over 300 Tunesmiths To Perform At NSAI's Third Annual Writers Fest

BY FRED GOODMAN

The term "Tin Pan Alley" has always conjured up visions of professional songwriters hammering out hit after hit in the cubicles of some old building in Manhattan. In recent years, it's no secret that the spirits of those tunesmiths have been wafting southward to Nashville, where the same devotion to talent and craft that made the Gershwins, Berlin and Leiber and Stoller the standard-bearers in the art of popular songwriting now reigns.

As a salute to those giants of yesteryear, a Nashville songwriters festival has been dubbed Tin Pan South. The third annual Tin Pan South takes place April 17 to 22 and celebrates songwriters everywhere, not just those based in Music City. More than 300 of them are performing their tunes in 10 clubs over four evenings of the fest, with thousands of other writers, artists and fans expected to attend. Some of the writers showcased include Richard Leigh ("Don't It Make My Brown Eyes Blue"), Paul Overstreet ("Forever And Ever, Amen"), Mike Reid ("I Can't Make You Love Me"), Amanda Hunt-Taylor ("Your Love Amazes Me"), Jack Tempchin ("Peaceful Easy Feeling") and Jimmy Webb ("By The Time I Get To Phoenix," etc.).



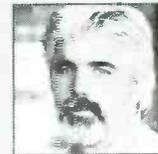
JIMMY WEBB



KRIS KRISTOFFERSON



PAUL OVERSTREET



MICHAEL McDONALD



STEVE WINWOOD



LORI WHITE



JUSTIN HAYWARD

#### GOLD COURSES AND CONCERTS

The opening night of the festival is highlighted by the Legendary Songwriters Acoustic Concert at the historic Ryman Auditorium. Songwriters as diverse as Alan and Marilyn Bergman ("The Way We Were"), Justin Hayward of the Moody Blues ("Nights In White Satin"), Michael McDonald ("What A Fool Believes") and Steve Winwood ("Higher Love") are featured. The Songwriters Golf Classic at the Hermitage Golf Course is scheduled for the following day. After the golf tournament is the only "plugged-in" concert for the week. Called the Tin Pan South Jam, the show takes place at 328 Performance Hall and includes Kim Carnes, John Hiatt, T. Graham Brown, Lori White, Alex Harvey and Winwood again.

One of the performers at one of the shows will be the winner of a songwriting contest that is part of the Tin Pan South event. "It All Begins With A Song" is open to all aspiring songwriters, and there have been over 600 entrants to date. The winner will receive airfare for two to the festival, six nights' hotel accommodations, tickets for two to all Tin Pan South events and a three-hour writing session with a professional hit songwriter.

#### THE WRITERS' VOICE

Tin Pan South is sponsored by the Nashville Songwriters Association International (NSAI), the world's largest not-for-profit trade association for songwriters. NSAI was established in 1967 by a group of writers, including Kris Kristofferson, Mary John Wilkin and Eddie Miller—who decided that songwriters "needed to have some sort of collective voice," informs Pat Rogers, executive director of the organization. Songwriter Pat Alger ("The Thunder Rolls") is president of NSAI and is performing at Tin Pan South. At present, NSAI's membership of more than 4,600 spans the United States, Canada and 18 other countries.

Besides providing members with seminars and services benefiting both aspiring and established songwriters, NSAI does a great deal of lobbying in Washington on behalf of protecting the intellectual property of songwriters. "We can't afford a lobbyist," states Rogers, "so we [NSAI's board and legislative committee] go to Washington and lobby very effectively for songwriters. Not just country songwriters, not just NSAI songwriters, but for all songwriters everywhere."

NSAI's income is derived from membership dues, corporate sponsorship and several events a year. Sponsors for Tin Pan South include American Airlines, American Express, American Keyboard Gallery, Arby's, Hard Rock Cafe, J.C. Bradford & Co., Jack Daniels Distillery, Miller Beer, The Nashville Scene and several local radio stations.

#### PERFORMING FOR FREE

All the writers are performing gratis. "They were all eager to perform and help out in any way," says NSAI's Graham Woolwine, festival coordinator for Tin Pan South. Tickets for all the shows are available through Ticketmaster, and American Express is offering discounts. Anyone interested in obtaining more information on the various scheduled events and activities can call Tin Pan South at (615) 251-3472. ■

D I S N E Y

*s a l u t e s o u r n a s h v i l l e -*

M U S I C

*b a s e d s o n g w r i t e r s*

P U B L I S H I N G

*"I Can Love You Like That"*  
John Michael Montgomery

*"I Won't Stand In Line"*  
Reba McEntire

*"You Go First"*  
Nikki Nelson

*"I Never Knew Love"*  
Doug Stone

*"I'll Take Today"*  
Tanya Tucker

*"Long As I Live"*  
John Michael Montgomery

STEVE DIAMOND

*o n t h e i r*

AND

*r e c e n t s u c c e s s e s*

WILL ROBINSON



"Before You Kill Us All" by Randy Travis

"Dreamin' With My Eyes Open" by Clay Walker

"Hey Cinderella" by Suzy Bogguss

"Somewhere In The Vicinity" by Shenandoah

"You Could Steal Me" by Bobbie Cryner

# FAMOUS MUSIC

On Behalf Of Famous Music And Island Bound Music  
Congratulations To The Writers For Making 1994 One Of Our Best Years Ever

Tony Arata  
Max T. Barnes  
Clay Blaker  
Suzy Bogguss  
Roger Brown

Bobby Carmichael  
Bobbie Cryner  
Steve Dorff  
Jesse Hunter  
Carl Jackson

Steven Dale Jones  
Bill LaBounty  
Leslie Winn Satcher  
Lisa Silver

And Thanks To The Many Artists Who Have Recorded Our Songs, Including:

Chet Atkins  
Suzy Bogguss  
Bobbie Cryner  
Billy Dean  
Joe Diffie  
Ricky Lynn Gregg  
Jesse Hunter

Sammy Kershaw  
Alison Krauss  
Daron Norwood  
Jon Randall  
Pearl River  
Diamond Rio  
Ricky Van Shelton

Shenandoah  
Doug Stone  
Pam Tillis  
Randy Travis  
Clay Walker  
Tammy Wynette

Chuck Bedwell, Director of Talent & Acquisition  
Tammy Stutts, Office Manager



A Unit of Paramount Pictures



## THEY WRITE THE SONGS

Continued from page 40

Tornado," scheduled for release later this month.

"That Road Not Taken," written by Casey Kelly (with Deborah Beasley), is currently enjoying success on Joe Diffie's platinum album "Third Rock From The Sun."

## WHERE RISING STARS CAN SHINE

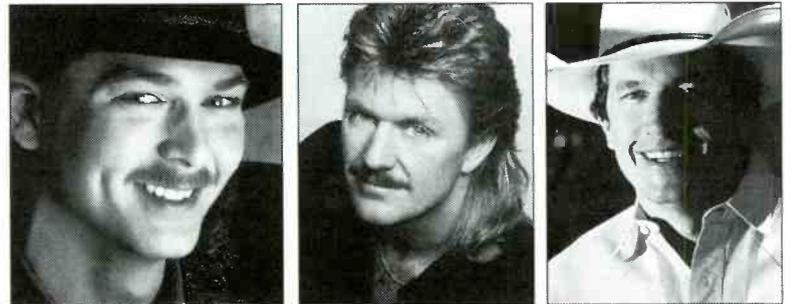
The starry-eyed Nashville newcomer faces long odds, but there are institutions in place to give new writers every opportunity to move up the ladder. Such organizations as the Nashville Songwriter's Association International offer incoming songwriters tremendous help. Aside from protecting songwriter's rights, the NSAI helps to enhance the lyrical prowess of newer songwriters via

writers are often heard at writers' nights. Talents like Janice Ian, Steve Winwood, Leon Russell, Steve Cropper and Will Jennings, co-writer of "Tears In Heaven" with Eric Clapton, have joined the ranks of songwriters here.

## HASSLE-FREE HOSPITALITY

Keith Thomas, Nashville Area Music Awards' songwriter of the year, counts Nashville's hospitality as a prime reason for its influx of new and established industry faces. "You can have a great quality of life here and still make a living," Thomas says. "People are coming here to set up studios, write songs and avoid the hassles that come with New York or L.A."

Thomas has produced Amy Grant, Vanessa Williams, James Ingram and Peabo Bryson, among



TRACY LAWRENCE: A NEW BRADDOCK SONG    DIFFIE (LEFT) AND STRAIT: SINGING KELLY TUNES

songwriting workshops, which are led by professional songwriters.

"All my songwriting heroes were in Nashville," says Texan Allen Shamblin, who came to Nashville in August 1987. "Coming from a small Texas town, Texas songwriters like Townes Van Zandt and Guy Clark were my greatest heroes. They were in Nashville, so I figured I'd better get down there, too."

Shamblin left a job as a real-estate appraiser to pursue his songwriting. "I was making decent money, but I was miserable," he says. To support himself, Shamblin loaded trucks in a warehouse, then parked cars. "When I first came to Nashville, I was just barely getting by, but I was happier than I'd ever been in my life. I was happily starving and loading boxes because I was songwriting."

In Nashville, fellow songwriters were always there to help, Shamblin says. "I was never in a fraternity, but joining the songwriting community here almost feels like being in one," he explains. "And if a great song is born somewhere in Nashville, 48 hours later the whole town knows about it. There are so many lovers of great songs here."

And more are on the way. Songwriters from all genres are flocking here, aware of the city's reverence for their craft. Rock, pop and R&B

others; he is frequently called upon by the artists he produces to write as well, and has penned such Amy Grant hits as "Baby Baby," "Lucky One" and "I'll Remember You."

"There are a lot of great, creative people in Nashville, and we're finally getting our opportunity to show it," Thomas adds.

"While traditional country artists usually do the best here, the expanding envelope of music we're currently experiencing is only a good thing," comments Jody Williams, senior director, writer-publisher relations at BMI Nashville. "Writers who've had success in other markets adapt well here. They bring their musical influences into our community, which is great. But they learn to write better lyrics here."

Williams also speculates that the successful songwriters of the 1960s, '70s and early '80s—writers who focus on lyrics—are tiring of trying to get their songs recorded in New York or Los Angeles.

"They notice that country music has always maintained its lyrical integrity," says Williams, "and they're drawn to that. The beauty of the Nashville songwriting community is that everyone is supportive of each other. That simply doesn't exist elsewhere. That, and the accessibility of this town, is what makes Nashville unique." ■

ATLANTIC NASHVILLE AND

OUR ARTISTS TRULY APPRECIATE

THE SONGS

T H A N K S

N A S H V I L L E

S O N G W R I T E R S A N D

P U B L I S H E R S



THE ATLANTIC GROUP

# NASHVILLE

PUBLISHING & SONGWRITING

## SONG-BIZ BOOM

Continued from page 40

ducer Jerry Crutchfield, president of MCA Music Publishing. "We're still in constant search for quality writers. But things always change a bit."

writers, we're now signing writer-artists and placing them with record companies," says Bob Flax, executive VP of EMI Music Publishing Worldwide in New York, pointing to the company's EMI Nashville Productions division. On the other end

Family Music Group.

"The multinational-owned [publishing] companies own their own studios and have big development budgets," says Monk. "They can make structured deals with indie producers who aren't even in the

## HOLD 'EM

Continued from page 42

number of "great" songs available in the marketplace at any given time. Consequently, everyone surrounding an artist, from manager to A&R person to producer (or producers), often shows up for a recording project with a long list of songs they've put on hold. Although they can hardly be blamed for trying to unearth the best possible material for their artists (they've even coined a new term, "soft hold," for songs they're not so sure about but don't want to give up). David Conrad, VP of Almo Irving, one of Nashville's larger, more venerable publishing firms, feels the situation has gotten out of hand.

"There's not a whole lot you can do when you've got some lamebrain who doesn't even know his own mind making records, and he's just flat unprofessional and irresponsible enough to string you along," Conrad

says. "They'll say, 'Oh no, that wasn't our intent,' but they keep all these songs right up until the last minute. Never mind how it affects the writer, who is robbed of the ability to pitch this song to five other heavy-hitter artists during that period of time. That happens all the time, and that's a shame."

## A LEGION IN LIMBO

Among Nashville's creative community, horror stories of potential hit songs getting stuck "in limbo" are legion. But hit songwriters balk at going on the record regarding this ticklish issue for fear of biting the hand that feeds them. The misadventures of one No. 1 songwriter clearly illustrate just how infuriating the hold process can be.

Twenty minutes after handing his publisher a completed demo, the song is put on hold for a platinum-selling artist, who needs an extra cut for a greatest-hits package. Deciding

Continued on page 56

## "FARM CLUBS" FOR LABELS

One area of change cited by Crutchfield is the "artist/publishing situation [which is] something the pop people have been accustomed to, these many years." This is the singer-songwriter phenomenon noted by Rawlings, referred to by others in Nashville as the artist-writer or writer-artist scenario.

"In addition to signing strictly

of the size spectrum, longtime Nashville publisher Charlie Monk feels that the big companies have become "farm clubs" for the record companies—an advantage not enjoyed by smaller houses like Monk

publishing business. We indies can't afford to do that."

As publishing houses affect record-company signings, label practices in return are influencing

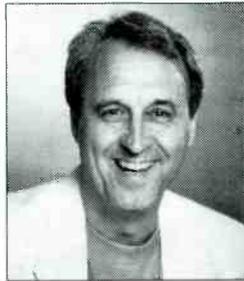
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STEVE DIAMOND



BOB FLAX

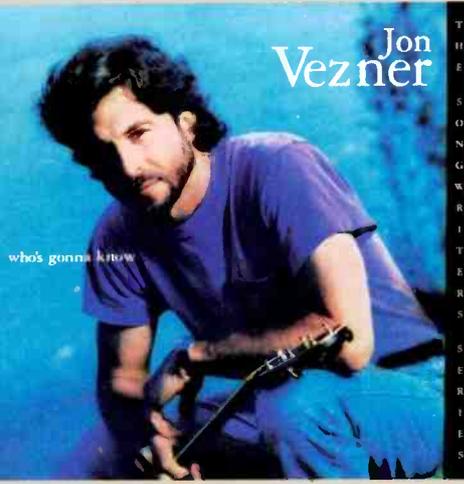
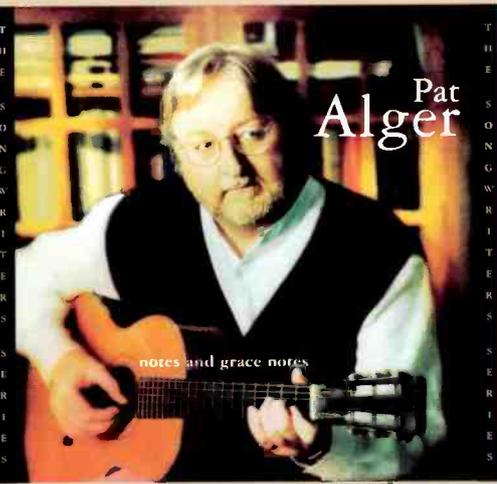
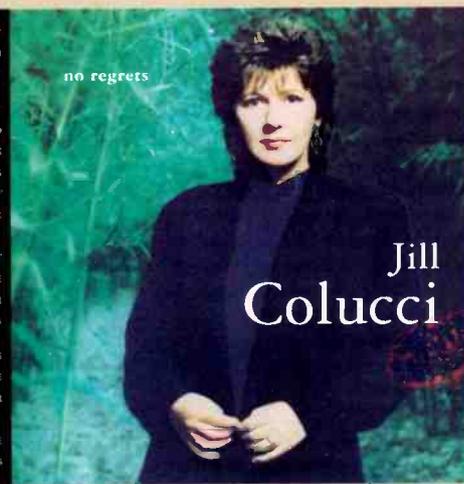
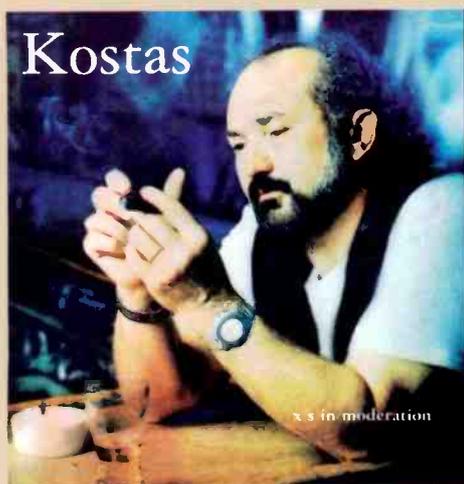


CHARLIE MONK



GARY BURR

# Our Songs. Our Voices.



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THE SONGWRITERS SERIES

**It all began with a song...  
and the music has never stopped.**

**BMI** applauds the writers and publishers who have transformed Nashville, Tennessee into Music City, USA.

**A**s we approach completion of our new offices, we look back with fond memories on our journey together from the early days where BMI's Nashville headquarters was Frances Preston's home and our conference room was any hotel lobby or restaurant in town.

**W**e salute the talent, dedication and vision which has made country music all of America's music. We look forward to continuing to work with you to preserve and expand on the success we have created...together.

**BMI**



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BELIEVE  
THAT IT ALL  
BEGINS  
WITH A SONG

**ARISTA**™

NASHVILLE  
THE COMPANY THAT  
GREAT SONGS BUILT

CURRENTLY UNDER CONSTRUCTION



OUR SINCERE THANKS TO THE  
NASHVILLE SONGWRITING  
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THE BEST IN THE BUSINESS!

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**NASHVILLE**  
PUBLISHING & SONGWRITING

**TEAM-WRITING**

*Continued from page 42*

networking place" and has made a study of the collaborative process so integral to his own success.

"Back before I came to this town, there were only 10 or 11 known songwriters here and even fewer recording situations," Bourke says. "Now there are jillions. But Nashville is the same now as it's always been: a small community of people who have always been friends."

That spirit of camaraderie is at the heart of Nashville's emergence as a co-writing mecca. With the number of country artists and recording situations increasing steadily over the past three decades, co-writing became practical as writers struggled to fill the demand for fresh material.

and the other guy says, 'Gee, that's a pretty good song title. Let's write that!'"

It was at one such session that Wilson pulled out "Hey Mister," the song he'd written with Bourke seven years prior. Sherrill, who was producing a project with Charlie Rich at the time, dropped the "mister" and emphasized the second line of the lyric, in the process becoming a co-writer of "The Most Beautiful Girl In The World," Rich's biggest hit and one of the most performed songs in country-music history.

Still working at Mercury, Bourke was intrigued by what was going on between these writers, and took note of both the quantity and the quality of the songs they were turning out.

"I noticed that Billy Sherrill was producing records for Columbia and

**"Co-writing really ends up being 'One plus one equals three.' You put two heads together, and there's something synergistic that comes out of it. I don't want to say it's a magical thing, but I guess sometimes it is."—Bob DiPiero**

And, says Bourke, who never writes alone, once a writer has sampled the creative benefits of bouncing ideas off another person, it's tough to go back.

"I'm a collaborator," he says. "Nothing happens with me until I get with someone else. There are certain people like Mike Reid or Bob McDill, who cowrite and work alone, but that's rare."

Back in the late '60s, as a struggling songwriter with a day job, Bourke witnessed firsthand the beginnings of the co-writing trend along Music Row. As a promotion man, one of the artists he worked with was an up-and-coming singer named Norro Wilson. Now the producer of top country artists like Sammy Kershaw, Wilson made a promotional trip to Bourke's then-hometown of Chicago, and the two wound up co-writing a song they called "Hey Mister." It was the first collaborative experience for both writers, and the song went unrecorded for years.

Tired of the road, Wilson eventually took a job as a song-plugger for Al Gallico Music, one of the many independent song publishers then springing up along Music Row.

"I went to work for Al Gallico, and [legendary producer/songwriter] Billy Sherrill was two doors down from me," Wilson says. "At that time, I also met Glen Sutton, George Richey and Carmol Taylor, and we were just a bunch of writers who ended up together in an office. The same thing happens today; some old boys will get together and be sitting there and somebody says so-and-so

Glen Sutton was producing at Epic, and that Norro was writing with these guys," Bourke says. "I began to develop a theory that if you find different people you can write with, there's a pretty good chance that, as you enter into various combinations, you'll write something different each time. And it's very hard to sustain hit after hit writing on your own."

With the proven collaborative hit-making capability of these songwriters serving as an example, Nashville writers began increasingly to write in groups of two and three, gradually evolving into the situation that exists today, where co-writing is the norm rather than the exception.

**GROUPS AND "GUITAR PULLS"**

Nashville today is the scene of countless informal get-togethers where writers can compare songs, and more professional "in-the-round" songwriter nights in clubs around town.

When he's not on the road touring as a country artist, singer Radney Foster, one of those people who collaborates and writes alone, regularly hosts "guitar pulls" at his home. For Foster, co-writing tends to make the creative process less like work and more like just plain fun.

"Co-writing is such a social occasion," Foster says. "The catharsis ends up happening, but it happens in a different way. We get together and talk about each other's lives and catch up on old times. Normally, in the course of conversation, a melody line or a hook line will appear, and by golly you've got a song there." ■

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**EMI MUSIC PUBLISHING**

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Sittin' Tall on Music Row

**LEFT-FIELDERS AND LATE-BLOOMERS**

*Continued from page 14*

song. "I think Pam's record was the fourth time it had been recorded," says Howard's wife, Melanie. "Marty Stuart did it for an album on CBS, and they did not accept the project.

Then the Burch Sisters—on Mercury—did it. And then Marsha Thornton did it for her MCA album, but it wasn't a single.

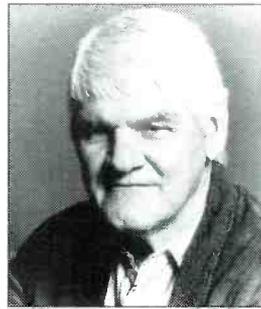
"Pam was in the studio with [producer] Paul Worley, and it was like the eleventh hour and they needed an uptempo song for a single. Pam

said, 'What about this?' and she pulled Marty's version out of her purse....We did not have anything to do with pitching it to Pam."

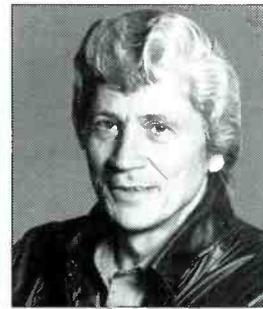
**DRIVING AND "SWEARING"**

It's hard to imagine that Frank J. Myers and Gary Baker's "I Swear" languished for five years before it became a format-straddling mega-hit for John Michael Montgomery and All-4-One. But it did.

Baker and Myers had just started writing together, and Myers arranged to drive to Baker's home in Alabama for a work session. Myers says Baker called him just before he left on the three-hour drive from Nashville and gave him the phrase "I swear" and a fragment of the melody line. He suggested



HARLAN HOWARD



MAX D. BARNES



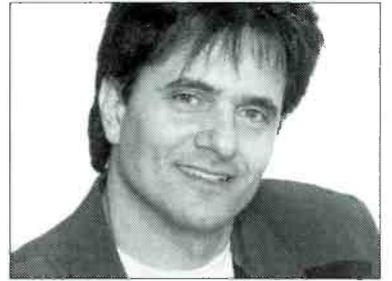
DON'T TELL HER: PAM TILLIS

Myers work on it on the drive down.

Myers says that by the time he arrived at Baker's house, he had finished the chorus. And that same afternoon, they wrote the rest of it. They then recorded a demo and began pitching the song around Nashville.



FRANK J. MYERS



GARY BAKER



JIM HAD "SWEAR" MEGA-HIT.

"It was only put on hold one time," Myers continues, "by Jim Ed Norman for Kenny Rogers. Kenny passed on it. Then, there was no more action on it. After about four years, we decided to do a new demo on it. We did one pretty much the way John Michael cut it. The first one was more country-sounding. We demoed the second one more pop, with a different intro. We had a guy that we work with quite often do a track for us that was more keyboard-oriented."

With the new demo in hand, Myers took it to the houseboat in Kentucky where Montgomery was relaxing and reviewing material. "Man, this is a hit on you," Myers recalls telling the singer. "I was giving him the old sell job, but I really believed it."

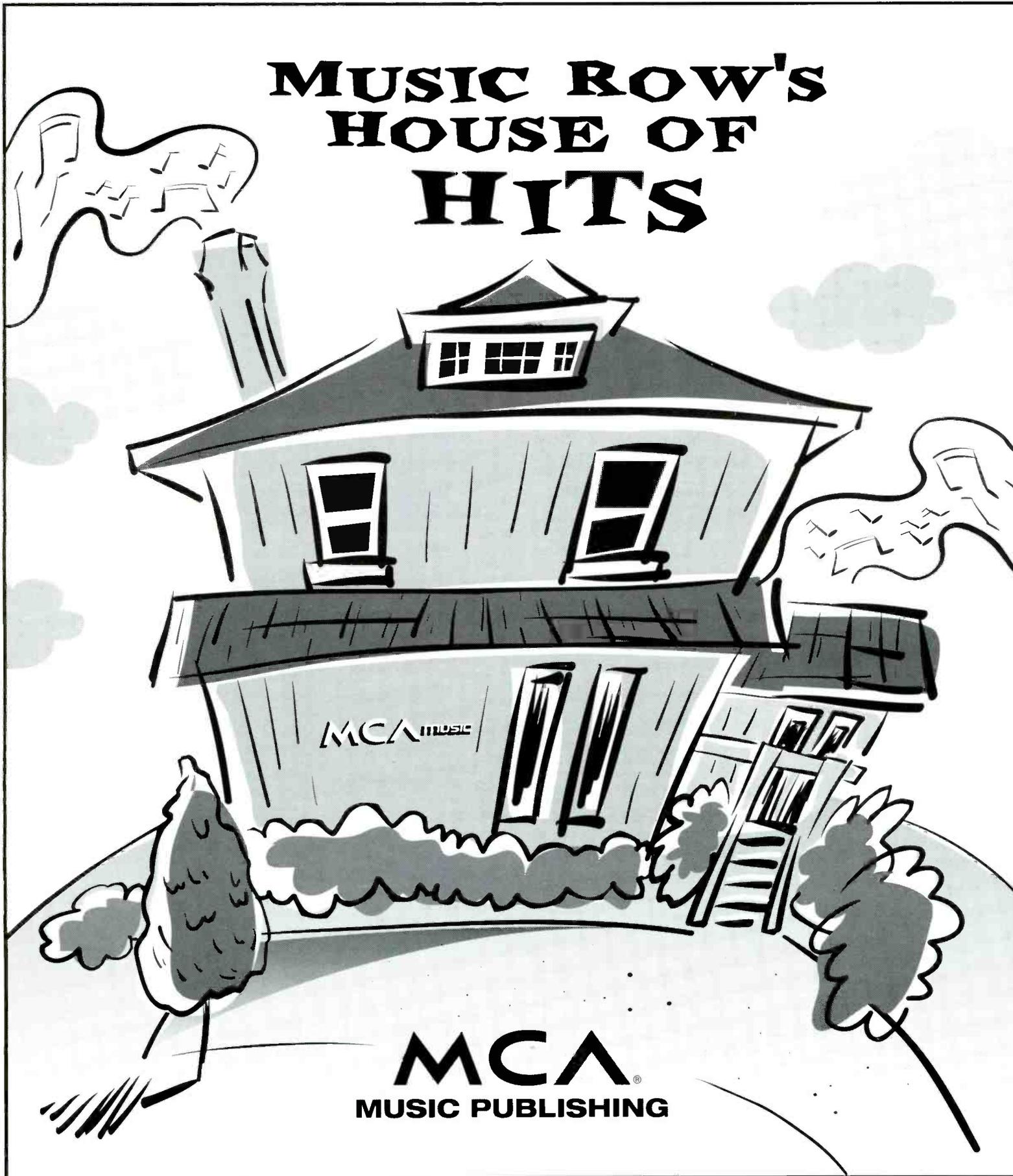
Montgomery listened to "I Swear" but didn't keep a copy. Weeks later, Myers attended a gold-record party at Atlantic Records for Montgomery's first album and met with him later that night to play a new song for which Montgomery had given him an idea.

Before Myers left, he handed Montgomery a tape of "I Swear," and the singer suggested he also send a copy to his producer, Scott Hendricks.

"I never heard anything else," says Myers. "Then a few months later, Gary and I were out on the road working with Marie Osmond, and I called home to get my messages. And there was this message that John Michael had cut it."

It was that simple. ■

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# NASHVILLE

PUBLISHING & SONGWRITING

## SONG-BIZ BOOM

Continued from page 48

publishers to a greater extent. "The development period seems to be shorter than it once was," says Crutchfield. "The labels put a record out and know quickly if it will stick. We now seem to be getting that signal faster in the publishing community—and that's good

and bad. It's good if they put out the single you want, but bad because developing talent can be a long process. Look at Gary Burr—[Reba McEntire's "Till You Love Me," John Berry's "What's In It For Me" and Doug Stone's "More Love"]; He had minimal success when he first came to town, but once he got over his gestation period, he became one of the most tal-

ented writers in town."

### UNRECOUPABLE ADVANCES

Another, more profound, result of country-label success is that songwriter advances have skyrocketed. Notes Mike Hollandsworth, general manager of Zomba Music Publishing's Nashville office, "Ten years ago, no one imagined [selling] 2 million units. So there's more money to

be made out there, and the advances today are five times what they were 10 years ago. I even know some writers who are getting unrecoverable advances, which isn't even an advance anymore but salary upfront. People wouldn't have dreamed of this before!"

Indies are particularly hurt by this upwardly spiraling trend. "You can put \$30,000 to \$40,000 into a writer before any income comes in—if you're lucky," says Charlie Monk. "You get three or four of those major-advance situations

for one guy to lay out and that's an enormous cost factor. The indies have to compete with the big-bucks companies, who don't care about deals so long as they get a piece of the action; they need the writer-artist situations that [only] the big-bucks companies have the dollars for."

### FLATTERY AND EGO-SOOTHING

For their part, writer-artists have become sophisticated enough to the escalated nature of the country-music business to have brought in top entertainment lawyers "who know what the traffic will bear," notes Crutchfield. "They're dangling these deals in front of all the players in the publishing community and saying, 'Come to the table with your best offer.' In my personal belief, those kinds of deals historically get many publishers in trouble. Like everyone else, it's very flattering and ego-soothing for us to be associated with great artists, and we intend to be competitive and aggressive in going after every deal that seems to make sense. But we won't make any foolish deals."

Zomba's Hollandsworth adds that publishing contracts have also moved from exclusive writers to co-publishing deals costing \$50,000 and up in advances for his songwriters. "If we can make money with it, we'll do it," he says of these co-publishing ventures. "But mostly we develop our writers from the very beginning."

One doesn't need to get into "the big-dollar matching game to survive in this town," Hollandsworth continues. The key, for Zomba and other companies, is to maintain the necessary level of client service, which, for smaller companies, means staying small. "We have me and two song-



AWARD-WINNER RANDY GOODRUM



SONY'S HILLEY



WRITER-ARTIST WADE HAYES



MAVERICK'S CONWAY

pluggers for 10 writers now, so coverage per writer is very heavy," Hollandsworth says, noting that Zomba is in the process of signing ASCAP award-winning songwriter Randy Goodrum (Anne Murray's "Now And Forever," Michael Johnson's "Bluer Than Blue" and Steve Perry's pop hit "Foolish Heart"). "We're selective, so they come to us instead of us having to go through the dollar-bidding wars."

Peermusic's Lamb also finds that writers from big companies have become disenchanted with the large-office situation. "We don't want to have more than six-to-eight writers at a time," he notes, "because they need personal attention." But the "smaller-is-better" philosophy can exist even at Sony Music Publishing Nashville, where president/CEO Donna Hilley heads the 60-odd songwriter roster.

"I like to say we're big enough to service, and small enough to care," says Hilley, identifying three recent events at Sony geared to maintaining the company's competitiveness. First, the hiring of songwriter/producer Don Cook as an executive has led to the signing of writer-artists like Wade Hayes, "artists that he knows can develop their songwriting craft as well as get a record deal," says Hilley. Second, she adds, Sony has undertaken "satellite joint-ventures" outside its Tree and Cross Keys country publishing entities, "if someone wants to be a lot smaller," like Woody Bomar and his Little Big Town Music Group.

Third, Sony has brought in Dale Dodson to "rejuvenate" the company's catalog, with Dodson already landing numerous contemporary cover versions of classic tunes by the likes of Bill Anderson, Harlan

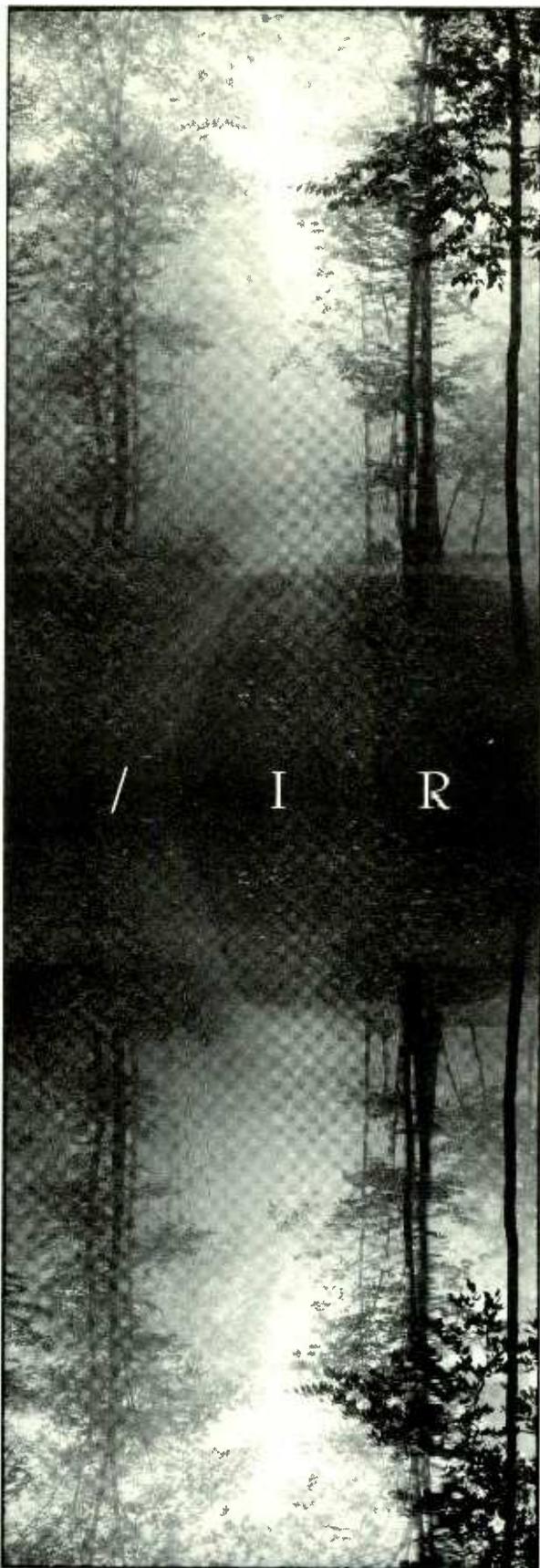
Continued on page 56

# MERCURY NASHVILLE

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# NASHVILLE

PUBLISHING & SONGWRITING

### SONG-BIZ BOOM

Continued from page 54

Howard, Hank Cochran and Merle Haggard. "So, we're not just sitting on our laurels or putting songs on the shelf to gather dust," says Hilley.

Referring to Don Cook at Sony, Disney Music's Rawlings looks to similarly develop production deals for its writers. "Songwriters are great at interpreting their own songs onto records," he says. "We want to give them more of an opportunity to do that."

### MOVIE MUSIC

Another developmental field for country songwriters is movies. Disney Music, obviously, has a built-in edge in exploiting its catalog in films, though peer music's Lamb has also seen heightened opportunities here for Nashville copyrights.

Rawlings, whose background is in Nashville publishing, notes that, since Disney is based in Los Angeles and

lacks an official presence in Nashville, the company has taken an "entrepreneurial approach" in making deals with Nashville songwriters—deals that allow them such "opportunities for diversity" as movies. Monk adds that in country publishing today, there are those companies that are huge, and there are those that were started by entrepreneurs who may or may not make it, "who are going to have to be a little more business- and techno-oriented" than past country-publishing entrepreneur giants like Buddy Killen and Wesley Rose.

Having recently returned from MIDEM, Monk advises that Nashville indies need to pay more attention to developing "strategic partners" in foreign territories, where the "multinationals" already have existing relationships. Maverick Music president Lionel Conway, contrasting the success of non-country acts overseas, adds, "One thing about country music: it hasn't exported well. We

have to look beyond just what we sell domestically." But EMI Music's Flax expects this to happen in the near future, and expresses his company's commitment to facilitating it.

Such optimism extends to the entire country-publishing realm. "People predict a leveling-off situation, but we don't see it," says Hollandsworth. "There are more and more double- and triple-platinum artists than ever, ASCAP and BMI keep one-upping each other, and mechanicals aren't going to slow down. There's a very healthy environment between publishers and writers—things will get nothing but better."

Adds Almo/Irving's Conrad, "There won't be fewer record companies and recording artists in Nashville, or fewer good songwriters. There will be a lot more."

"We just need to remember," cautions Lamb, "who our core audience is—and not stray too far from it." ■

### HOLD 'EM

Continued from page 48

not to include the song on the greatest-hits album, the artist asks to keep his hold on the song, promising to include it on his *next* record. Meanwhile, another artist happens to hear the song and asks to record it. The publisher, trusting the first artist's word, and honoring his gentleman's agreement, respects the hold and lets the first artist keep the song.

You can guess the rest. After holding the song for 18 months, artist number one decides at the last minute not to include the song on his next project after all, and the album by artist number two, who wanted the song but couldn't get it, goes platinum. Songwriter and publisher both lose a lot of money, and the song sits unrecorded to this day.

"The greatest example of difference is the policy that screenwriters have," says another country-hit songwriter. "When a screenwriter writes something, if somebody wants to hold it, they pay to option that piece. That's all there is to it. In our business, if somebody says they want to hold a song, there is absolutely no concrete policy saying how long they can have it. It's just your word that you won't pitch that song to somebody else."

While some Nashville music executives advocate the institution of "hold contracts" involving money, most do not want to see Nashville "go Hollywood" and express the hope that, even in the face of an ever-rising bottom line, Nashville and country music can keep the lawyers and contracts out of the hold process and preserve at least part of

Music Row's small-town business atmosphere.

"I wish we could all come to a consensus, but the hold has always been a gray area and it's probably going to remain that way," says Fundis. "There are some of us who are very careful about treating the writers and publishers with the amount of respect they deserve in this process. After all, it's their livelihood that gets put on hold." ■

## Beckett-Seals Music Group

Bamatuck Music, Inc. ASCAP Kybama Music, Inc. BMI

Barry Beckett



Troy Seals

Matthew Beckett

Jess Brown, Brett Jones, Jeff Pennig, Eddie Setser, and Elbert West

In 1993, a producer and a writer told Almo/Irving Music about an idea they had. A small company was started, writers were signed, and a catalog was born. Now, in 1995, this company has gone from nothing to:

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"THIS WOMAN AND THIS MAN" by Clay Walker

**Two GOLD+ Albums**

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IF I COULD MAKE A LIVIN' by Clay Walker

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**MUSIC PUBLISHING**  
 • June 3 •  
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# ZOMBA MUSIC PUBLISHING'S TOP

# 10

# Reasons For *Country* Success!

## 1. GARY BAKER

Writer of:

**"I Swear"**

John Michael Montgomery & All 4 One

**"Once Upon A Lifetime"**

Alabama

**"T.L.C.A.S.A.P."**

Alabama

## 2. RANDY GOODRUM

Writer of:

**"You Needed Me"**

Anne Murray

**"Bluer Than Blue"**

Michael Johnson

**"Now and Forever (You and Me)"**

Anne Murray

## 3. BRENT MASON

Mercury Artist & Writer of:

**"Hurry Sundown"**

McBride and The Ride

## 4. KEITH PERRY

## 5. JOHN BARLOW JARVIS

Writer of:

**"I Still Believe In You"**

Vince Gill

**"Love Can Build A Bridge"**

The Judds

**"Hard Lovin' Woman"**

Mark Collie

## 6. WAYNE PERRY

Writer of:

**"Not A Moment Too Soon"**

Tim McGraw

**"What Part of No"**

Lorrie Morgan

**"Every Second"**

Collin Raye

## 7. GEORGE TEREN

Writer of:

**"I'm Not Built That Way"**

Billy Dean

**"Now I Pray For Rain"**

Neal McCoy

**"Friday At Five"**

John Michael Montgomery

## 8. LONNIE WILSON

Writer of:

**"Doctor Time"**

Rick Trevino

**"New Way  
(To Light Up An Old Flame)"**

Joe Diffie

## 9. JASON BLUME

Writer of:

**"Change My Mind"**

Oak Ridge Boys

## 10. KIM PARENT



Nashville Office:

Michael Hollandsworth - General Manager  
Thad Tarleton - Professional Manager  
John Van Meter - Professional Manager  
Jeanne Hudgens - Administrative Manager

**Now, when you think country, think ZOMBA!**

# Songwriters & Publishers

ARTISTS & MUSIC

## Warren Drives A Hit-Writing Machine L.A. Songwriter Wants To Develop Artists, Too

BY CARRIE BORZILLO

LOS ANGELES—One might think that the songwriter who wrote such emotional heartfelt songs as Gloria Estefan's "Live For Loving You" and Michael Bolton's "How Can We Be Lovers" would be equally emotive.

But that certainly doesn't hold true for Diane Warren, the composer of those top 10 hits. The self-proclaimed cynic has consistently cranked out one sentimental ditty after another for the past 13 years.

"It's funny," says the 38-year-old recipient of this year's ASCAP's Voice Of Music Award, which was handed out in February. "People that know me don't really understand how someone like me writes some of the songs I do. I'm not really an emotional person. I have a pretty sick sense of humor . . . I don't know where it comes from, because in real life I'm very cynical and sarcastic, so it's like this strange dichotomy."

The Van Nuys, Calif.-born, Los Angeles-based Warren has turned that "strange dichotomy" into a wildly successful career that has spawned more than 40 top 10 hits for everyone from Celine Dion to Ace Of Base to Cher to Elton John as well as her own successful publishing company, RealSongs.

RealSongs, which employs five people, was named singles publisher of the year in 1990 and ranked in the top 10 publishing corporations from 1991-1994, according to Billboard. Warren's numerous other awards include ASCAP's songwriter of the year in 1990, 1991, and 1993 and Billboard's writer of the year in 1990 and 1993.

So, how does Warren write such timeless songs? "I don't know. I try to write something that I love, something emotional with great melodies and lyrics that can really touch people," says Warren, who was pronounced tone-deaf by her guitar teacher.



WARREN

"Something that isn't trendy, that will last through the ages. The best ones are the ones that make me cry when I'm writing them."

Warren, who has never had the desire to be an artist herself, says the idea for a song title or a thought she wants to express comes to her pretty easily, just about anywhere. Although the process of writing a song is sometimes like "hitting your head against a wall," she admits.

"Sometimes I can write a song in 20 minutes, but usually I don't because I'm a perfectionist," she says. "I'm rewriting more than I'm writing."

There is no method or rules to Warren's songwriting process. Sometimes the melody comes first, sometimes it's the lyrics, she says. Surprisingly, she is most inspired in her "sleazy little office" on Sunset Boulevard.

Sometimes one of the hardest parts of the whole songwriting process for Warren is giving the song to the artist. "I have to keep in mind that it's not my record. I'm just there to help them with their vision. It's hard because I write a song and I really nit-pick and I'm really precise, and you have to give [the artist]

some freedom of artist expression because it's like a suit, it has to fit right. But I'd rather be a part of that process. I try to give it to someone to produce that I know and trust, or I'll try to get involved in an executive producer capacity myself.

"A lot of times people will really change a song, change my lyrics, change chords, change melody, and it kind of pisses me off," she says.

Maybe that's why one of her goals for the future is to have a larger role in developing a new artist from start to finish.

"I'd like to really get in on the ground floor with the right artist and just continue doing what I'm doing," says Warren. "You can always improve on your craft."

One thing that certainly isn't a part of her future is retirement.

"I'm going to write up until the day I die," says Warren. "I'm never gonna stop. I could've retired years ago; I haven't had to work for money for quite a while. But I just love to work, you know . . . That's one thing I really appreciate about someone like [Arista Records president] Clive Davis. I admire the fact that he's still hungry for more success. That's so great."

Upcoming songs penned by Warren include "Where Do I Go From You," performed by Jon Secada; "Can't Stop My Heart From Loving You," by Aaron Neville; "Wherever Would I Be," a duet by Dusty Springfield and Daryl Hall, which will be the end title song in the upcoming Caravan/Disney movie "While You Were Sleeping"; and a few songs for Meat Loaf's next album.

## Label Owner Held Liable For Song Infringement

BY IRV LICHTMAN

NEW YORK—The owner of a Latin label that has filed for federal bankruptcy protection has been held personally liable in a copyright infringement suit brought by six music publishers.

In a 25-page decision made March 21 by New York federal judge Sonia Sotomayor, Luna Records president Abel De Luna was ordered to pay the plaintiffs \$90,000 in statutory damages as an individual infringer on the basis that he had "the right and ability to supervise Luna's activities and a financial interest in the exploitation of the copyrighted materials."

The judge stated, "Individuals who have the right and ability to supervise infringing copyright activities and a direct financial interest in such activities are not shielded from liability even though they have no actual knowledge of the infringement." She said that De Luna was an "author of compositions himself and an experienced music publisher" and that his conduct "in ignoring the revocation of Luna's licenses demonstrates, if not actual knowledge, reckless disregard for plaintiffs' copyrights."

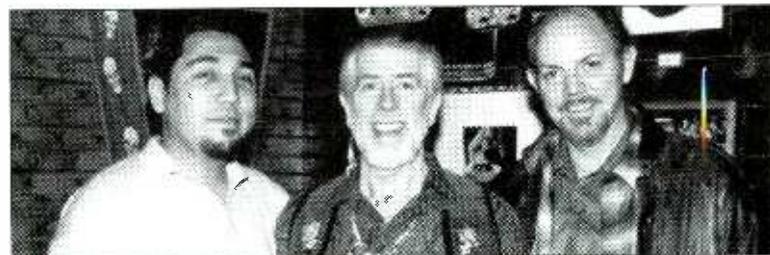
When De Luna filed for relief under Chapter 11 of the federal bankruptcy code after the publishers brought suit in 1992, the label head was made the focus of the action by Sotomayor.

Of the seven songs involved in the action, five were subject to revocation of their mechanical licenses because of failure to pay royalties, while two others were determined to have never been licensed for both unlicensed and unauthorized Spanish-lyric versions of two big English hits, "Angel In The Morning" (EMI Blackwood Music) and "You Decorated My Life" (Temi Combine Inc.). The other plaintiffs are Peer International, peermusicq, Editorial Musical Latino, Americana S.A., and Leo Musical.

In addition to the award to the publishers—ranging from \$10,000-\$25,000 each—Sotomayor ordered the destruction of all copies of the infringing recordings and their masters. She also ordered the plaintiffs' law firm, New York's

Silverman & Shulman, whose Alan Shulman is special counsel to the Harry Fox Agency, the mechanical collection agency, to submit documents in order to determine the amount of the attorney fees award against De Luna.

In a prepared statement, National Music Publishers' Assn. president/CEO Ed Murphy said the decision is one that will "send a message to individuals who run record companies that they are liable with their companies when they fail to recognize the obligations required by the U.S. Copyright Act and they are not personally protected by any shield that the bankruptcy laws may afford to their companies." Attorneys for De Luna indicated that their client would not appeal Sotomayor's decision.



Writer Meets Mayall. At John Mayall's recent Los Angeles House Of Blues show, Mayall, center, meets with Fontaine Brown, right, who wrote the first single, "Ain't No Brakeman," on Mayall's new Silvertone album, "Spinning Coin." At left is Eddie Gomez, creative director of Bug Music, which publishes Brown's songs.

### NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
<b>HOT R&amp;B SINGLES</b>		
THIS IS HOW WE DO IT	Montell Jordan, Oji Pierce, R. Walters	Mo' Swang/ASCAP, Oji's/BMI, Def American/BMI
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
I CAN LOVE YOU LIKE THAT	Steve Diamond, Maribeth Derry, Jennifer Kimball	Diamond Cuts/BMI, Wonderland/BMI, Criterion/ASCAP, Second Wave/ASCAP, Full Keel/ASCAP, Friends And Angels/ASCAP
<b>HOT R&amp;B SINGLES</b>		
THIS IS HOW WE DO IT	Montell Jordan, Oji Pierce, R. Walters	Mo' Swang/ASCAP, Oji's/BMI, Def American/BMI
<b>HOT RAP SINGLES</b>		
KEEP THEIR HEADS RINGIN'	Dr. Dre, Sam Sneed, J-Flex	Ain't Nuthin' Goin On But Fu-kin'/ASCAP
<b>LATIN 50</b>		
FOTOS Y RECUERDOS (BACK ON THE CHAIN GANG)	Chrissie Hynde	EMI April/ASCAP

## Publishing Key To Value; Gimbel CD Shops Hits

**S**TEADY AS THEY GO: Billions of dollars have changed hands in recent years, transferring ownership of major entertainment entities such as Paramount Communications (to Viacom) and, as it stands now, MCA (to Seagram). Both companies have strong publishing units, Viacom's Famous Music, and, pending final shareholder approval, Seagram's MCA Music. Ever notice that when the business sections of the consumer press let readers know of key units going to new owners, music publishing sections go unrecognized? That makes no sense, says a publishing figure to Words & Music, because music publishing within these giants provides "the steadiest cash flow and assurance of operating income."

**W**ORDS THAT HIT THE MARK: Lyricist Norman Gimbel has been writing words to hit songs, many of which are now standards, for



by Irv Lichtman

many years. His first big success goes back to 1953 as co-author (with Larry Coleman and Joe Darion) of "Ricochet," a No. 1 hit for Teresa Brewer.

He got through the rock years the good old-fashioned way, by forging lyrics to superior melodies that somehow caught the spirit of the times. He had a solid streak in the bossa nova splurge of the '60s with the English lyrics to "The Girl From Ipanema," "How Insensitive," and "Meditation," (all written by Antonio Carlos Jobim). With Charles Fox, he is the co-author of "Killing Me Softly With His Song" and "Ready To Take A Chance Again"; he wrote the words for Andy Williams to sing to the tune of Eddie Heywood's instrumental hit "Canadian Sunset." Other collaborations of note have included Michel Legrand ("Watch What Happens") and Toots Thielemans ("Bluesette").

Gimbel obviously feels at home in many styles, all of which, in their original sessions, can be heard on the first volume of a CD sampler put out by the Gimbel Music Group, which is operated by his son Tony Gimbel. To be sure, there are more recent covers of these standards around by such acts as Luther Vandross, Sting, Sinead O'Connor, and Liz Story.

As for Norman Gimbel's current activities, he and Robert Folk are writing songs for two animated films, Warner Bros.' "A Troll In Central Park" (two songs) and Miramax Films' "Thief And The Cobbler" (four songs).

Gimbel, by the way, has earned an Oscar for best song ("It Goes Like It Goes" from "Norma Rae"), in addition to three nominations and two Grammys for best song ("Killing Me Softly With His Song" and "The Girl From Ipanema"). He is also a member of the Songwriter Hall Of Fame.

**T**HE ROBIN'S SONG: If lyricist Leo Robin, another Songwriter Hall Of Fame member, were alive to have accepted an ASCAP invitation to his 100th birthday celebration April 6, he probably would have let ASCAP know that it was off by five years and insist in calling the whole thing off.

Although the ASCAP Biographical Directory lists Robin as having been born in 1900, as other songwriter tomes do, ASCAP's computers and documents say otherwise: He was born in 1895. Writing with such giant melodists as Jerome Kern, Harold Arlen, Ralph Rainger, Richard Whiting, Harry Warren, Arthur Schwartz, and Jule Styne, he is the author of such perennials as "Thanks For The Memory," "Beyond The Blue Horizon," "My Ideal," "Love Is Just Around The Corner," "In Love In Vain," "Hooray For Love," "Diamonds Are A Girl's Best Friend," and "Louise." He is also the lyricist (with music by Styne) of "Gentlemen Prefer Blondes," which is currently a Broadway revival. Also, as part of its composer series, Columbia House recently marketed a 2-CD set of 42 songs with lyrics by Robin, who died in 1984.

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

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

# Music Video

ARTISTS & MUSIC

## PBS To Air Clapton Documentary Scorsese Exec Producer Of Blues Tribute

BY DEBORAH RUSSELL

LOS ANGELES—Acclaimed filmmaker Martin Scorsese returns to the rock realm next month as executive producer of the movie "Eric Clapton: Nothing But The Blues."

The concert performance and documentary film is set for television broadcast May 10 via the PBS series "In The Spotlight."

Scorsese, known to rock archivists as director of the Band's 1978 farewell concert film, "The Last Waltz," melds his sensibilities as filmmaker and fan in the 90-minute Clapton program, which pays tribute to blues legends ranging from Robert Johnson to B.B. King.

And while the movie is an effective promotional vehicle for "From The Cradle," Clapton's Duck/Reprise album of blues covers, it is not a marketing tool, says the film's producer, Stephen "Scooter" Weintraub.

"It's like a journey through the blues from Eric's perspective," says the avid blues archivist.

Weintraub collected rare film clips of Waters from 1960, footage of Howlin' Wolf shot in a juke joint in the early '60s, footage of Freddy King in the mid-'60s, and rare clips of B.B. King, Big Bill Broonzy, Skip James, Bukka White, and others. One clip features a 24-year-old Clapton performing with his idol, Buddy Guy.

"When you get to see these guys [in their youth], you see a whole other side to them," Weintraub says of the blues icons. "You see how sharp they are in their attitude and their clothes. You see how serious they are about what they're doing. There's a certain energy, power, and rawness to them."

Similarly, Clapton's own performance, reeled in November by director Bruce Gowers at the Fillmore in San Francisco, features an energy, power, and rawness that rarely is captured on film. Cinematographer Ernest Dickerson directed photography on the seven-camera, 16 mm shoot.

"A lot of times when you film a concert, it becomes controlled," says Weintraub. "But this is on-the-edge stuff. It becomes very clear that it's not about technique with Clapton. When you see him on film, this close, you realize his guy is gone; he's in another world [when he plays the blues]."

Executive producer Scorsese is sensitive to that fact, and Weintraub says the noted film director "doesn't look at a concert piece the way a music video director would."

Scorsese himself interviewed Clapton and is working with editor Lisa Day to compile the performance footage with the interview and archival segments in order to best portray Clapton's overview of the Delta, Chicago, and rural blues.

"Marty's vision is much more sweeping and flowing, with a more languid stroke than what you see in [contemporary] music video," says Weintraub. "The style translates to the music, and brings out the hypnotic power of the blues."

That hypnotic power will be revealed to PBS viewers May 10. "Eric Clapton: Nothing But The Blues" is the 12th



Eric Clapton (seated, left), director Martin Scorsese (seated, right), and (back row, from left) Ernest Dickerson, David Horn, and Stephen "Scooter" Weintraub joined forces recently to reel "Eric Clapton: Nothing But The Blues" for the PBS series "In The Spotlight."

program in PBS' "In The Spotlight" series. The pop music program is produced for PBS by Thirteen/WNET in New York and was launched in 1993 to draw a baby boom demo to public television by showcasing such artists as Bob Dylan, Sting, and Elton John.

"In the beginning, many people didn't look at public TV as an alternative to commercial or pay cable TV," notes the series' executive producer, David Horn. But with the success of PBS programs showcasing Sade, Yanni, and the Moody Blues, "more and more artists started coming to us," he says.

PBS is the ideal television outlet for a program such as Clapton's 90-minute blues special, says John Beug, senior VP of film and video at Warner Bros. Records.

"You wouldn't put Clapton on a net-

work special, because the audience wouldn't sit still for him talking about the blues," he says. "PBS allows the audience to see something a little 'smarter.'"

Unfortunately, notes Horn, with funding cuts looming on the PBS horizon, the network's experimental foray into pop music could be among the first genres of programming to be cut in the future.

For now, Warner Reprise Video will capitalize on the association with PBS to tout the May 23 home video/laserdisc release of the concert/documentary. The package will include an extra 30 minutes of concert footage that doesn't appear on the television program.

"Eric Clapton: Nothing But The Blues" is a co-production of Thirteen/WNET and CAPP Productions, in association with Reprise Records.

## PRODUCTION NOTES

### LOS ANGELES

• **Duran Duran's** cover of the Grandmaster Flash classic "White Lines (Don't Do It)" is a Satellite Films production directed by Nick Egan. **Kirsten Syme** produced.

• One World Productions director **Russell Young** directed **Judy Cheeks'** EMI/U.K. video "This Time." **Arturo Smith** directed photography. In addition, One World director **Robert Claudio Kubilos** linked with director of photography **Aaron Schneider** to lens Cheeks' "You're The Story Of My Life." **Sheri Powell** produced both shoots; **Joseph Uliano** executive-produced.

• **Masta Ace Inc.'s** new Capitol video "The I.N.C. Ryde" is an Asylum Films production directed by **Ash** and produced by **Daniel Berger**.

• Shooting Star Pictures director/cinematographer **Michael Martin** recently reeled **Ice Cube's** "What Can I Do" video for Priority. Martin also is the eye behind **DJ Quik's** Profile clip "Safe & Sound." **Jonathan Heuer** produced both shoots.

### NEW YORK

• **Black & White Television** director **Paris Barclay** recently reeled **Frankie**

**Knuckles'** Virgin video "Too Many Fish." **Joe DeSalvo** directed photography on the shoot; **Mark DeAngelis** produced.

• Director **Brett Ratner** is the eye behind **Soul For Real's** Uptown video "If You Want It." **Marc Reshovsky** directed photography on the clip, which re-creates a '70s-style segment of "American Bandstand." **Jason Targan** produced.

• **Diane Martel** directed **Lords Of The Underground's** Pendulum/EMI video "What I'm After" with producer **Gina Harrell** and director of photography **David Daniel**.

• **Propaganda Films** director **Paul Boyd** lensed the **Roots'** Geffen video "Proceed." **Louie Nader** produced.

• **Portfolio/Black Dog Films'** **Marcus Nispel** directed **John Waite's** Imago video "How Do I Get By Without You." **Jamie Rosenberg** directed photography; **Lorraine Williams** produced.

### OTHER CITIES

• **Travis Tritt's** Warner Bros. video "Tell Me I Was Dreaming" is a Pecos Films production directed by **Michael Merriman**. **Bryan Bateman** produced the Austin, Texas-based shoot.

## FYI Partners Go Own Ways; Dylan's Set Goes To '11'

FOR YOUR INFORMATION: The doors have closed at the L.A.-based music video production company FYI (Flattery Yukich Inc.), as partners **Paul Flattery** and **Jim Yukich** sever their official ties after a decade as business partners.

Producer Flattery now helms a new L.A. company called **BOX TOP**, which is delving into the production of music television specials. The company's debut gig was the MTV presentation "Live At The Joint," which captured the grand opening concert at the Hard Rock Hotel & Casino in Las Vegas in March.

Yukich continues to pursue music video and film work and reportedly is negotiating to sign with a major video production company. His most recent movie credit was director on the film "Double Dragon."

Flattery explains the split with his longtime partner was amicable; in fact, Yukich directed the "Live At The Joint" concert special for **BOX TOP**. "I wanted to pursue more traditional producer functions, like TV work, while Jim was interested in pursuing more traditional director functions, like film and video work," Flattery says.

The duo's collective output includes a large catalog of videos for **Genesis** and **Phil Collins**. The last few jobs for which they teamed include three **Bonnie Raitt** TV specials, as well as the **Ben Taylor** video "I Will," which was featured on the **Giant Records** soundtrack to the film "Bye Bye Love."

Flattery's upcoming projects include the 36th annual **CLIO Awards** in May, as well as the 1995 **Billboard Music Awards** in December. The Eye could not reach Yukich at press time.

**ELEVEN DAYS OF DYLAN:** Columbia is setting up the May 2 release of **Bob Dylan's** "Unplugged" album with an "11 Days Of Dylan" contest and promotion in which outlets, such as **MOR Music TV** of St. Petersburg, Fla., and **V32** in Tampa, Fla., will program a different Dylan video each day for the 11 days prior to the album's street date. The 11 clips are culled from Dylan's recent "MTV Unplugged" concert, and viewers will have a chance to win the "Unplugged" album prior to its release at retail.

In addition, Columbia is working with "ABC In Concert" to create a contest around its May 5 broadcast of a 30-minute Dylan special in which viewers can win a package that includes the CD, vinyl, and home video version of the "Unplugged" concert, as well as a copy of Dylan's multimedia title "Highway 61 Interactive."

**GRAPHIC PUBLICITY:** New graphic sequences for the video shows "Flux" and "Lightmusic" are

captivating the readers of several hi-tech publications.

The opening sequence for the San Francisco-based house/ambient clip show "Flux" appears in print ads touting the capabilities of Adobe Premiere software. The ads are running in such magazines as **New Media** and **Mondo 2000**.

Meanwhile, the opening sequence of the Wall, Pa.-based contemporary Christian show "Lightmusic" is the subject of an April cover story in **AV Video** magazine. The show's creative consultant **Rick Shaw** produced the segment using **Avid**, **Media 100**, **ElectricImage**, **Adobe Photoshop**, and **Cosa After Effects** software.

**YOU GOTTA BE LIVE:** **Des'ree**, whose 550 Music video "You Gotta Be" is one of the longest-running clips in **VH1** history, now appears in a live version of the video, reeled in February at **VH1's** new soundstage.

**Des'ree** was in New York rehearsing with her touring ensemble when the network's crew decided to shoot four performances and some interview footage with the artist. It remains to be seen whether the footage will be packaged into some kind of special program, but for now, **VH1** is programming its own version of "You Gotta Be," as well as **Des'ree's** follow-up clip, "Feel So High."

**DRUMMING UP VIDEO:** Live performance footage of **Bush**, reeled in February for **Denver's** music video/concert show "KTCL's Live Music Link," will appear on a **Trauma Records** CD-ROM single set for May release.

The CD single for "Little Things" includes a live and studio version of the track, which comes from the band's current album, "16 Stone." The disc also includes the bonus track "Bud," which does not appear on the album.

In addition, a multimedia portion of the disc includes several live bits lensed by **Mike Drumm's** "Music Link" crew on location at **Denver's** Mercury Cafe. The interactive portion of the CD "single" also features an audio sample of each track on "16 Stone."

**REEL NEWS:** **Wayne Isham** is now directing for **Santa Monica, Calif.-based** Industrial Artists... **Dean Karr** has signed to the **Underground** in L.A.... Film director **Peter Bogdanovich** makes his music video debut with the forthcoming **Yoko Ono** clip, "Never Say Goodbye," which comes from the Capitol release "New York Rock." The video is a **Kolbeco** production... Producer/director **Heidi Dove** has joined the staff at the **Inspirational Network** in Charlotte, N.C.

# THE EYE



by Deborah Russell

# Billboard Video Monitor

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



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

- 1 Adina Howard, Freak Like Me
- 2 Various Artists, Freedom
- 3 Blackstreet, Joy
- 4 Brandy, Baby
- 5 Portrait, I Can Call You
- 6 Montell Jordan, This Is How We Do It
- 7 TLC, Red Light Special
- 8 Zhane, You're Sorry Now
- 9 Barry White, Come On
- 10 Da Brat, Give It 2 You
- 11 2Pac, Dear Mama
- 12 Soul For Real, Candy Rain
- 13 Stevie Wonder, For Your Love
- 14 Raphael Saadiq, Ask Of You
- 15 Des'ree, Feel So High
- 16 Usher, Think Of You
- 17 Boyz II Men, Water Runs Dry
- 18 Luther Vandross, Love The One You're With
- 19 Mary J. Blige, I'm Goin' Down
- 20 Naughty By Nature, Craziest
- 21 Digable Planets, Dial 7
- 22 Chante Moore, This Time
- 23 Vanessa Williams, The Way That You Love
- 24 Montecio, Is It Me
- 25 The Notorious B.I.G., Big Poppa
- 26 Vertical Hold, Love Today
- 27 Shabba Ranks, Let's Get It On
- 28 Keith Murray, Get Lifted
- 29 Rappin' 4-Tay, I'll Be Around
- 30 Vybe, Take It To The Front

★ ★ NEW ADDS ★ ★

Karyn White, I'd Rather Be Alone  
 Soul For Real, Every Little Thing I Do  
 Subway, Fire  
 Buckshot LeFonque, No Pain, No Gain



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 George Ducas, Lipstick Promises
- 2 Alan Jackson, Song For The Life
- 3 Tim McGraw, Refried Dreams
- 4 Blackhawk, That's Just About Right
- 5 David Ball, Look What Followed Me Home
- 6 Lari White, That's How You Know
- 7 Trisha Yearwood, Thinkin' About You
- 8 The Mavericks, I Should Have Been True
- 9 Diamond Rio, Bubba Hyde
- 10 Randy Travis, The Box
- 11 Brooks & Dunn, Little Miss Honky Tonk
- 12 John Michael Montgomery, I Can Love You...
- 13 Tracy Byrd, The Keeper Of The Stars

- 14 Joe Diffie, So Help Me Girl
- 15 Travis Tritt, Tell Me I Was Dreaming
- 16 Tracy Lawrence, Texas Tornado
- 17 Garth Brooks, Ain't Going Down
- 18 Clint Black, Summer's Comin' †
- 19 John Bony, Standing On The Edge Of Goodbye †
- 20 Mary Chapin Carpenter, House Of Cards †
- 21 Shenandoah, Darned If I Don't
- 22 James House, This Is Me Missing You †
- 23 Doug Stone, Faith In Me, Faith In You
- 24 The Tractors, Badly Bent †
- 25 Stacy Dean Campbell, Eight Feet High †
- 26 Ricky Lynn Gregg, To Find Where I Belong †
- 27 John Anderson, Mississippi Moon †
- 28 Jon Randall, I Came Straight To You †
- 29 Kenny Chesney, Fall In Love †
- 30 Russ Taff, One And Only Love †
- 31 Patty Loveless, You Don't Even Know Who...
- 32 Kathy Mattea, Clown In Your Rodeo †
- 33 Noah Gordon, I Need A Break
- 34 Billy Ray Cyrus, One Last Thrill
- 35 Waylon Jennings, Wild Ones
- 36 Alison Krauss & Union Station, When You...
- 37 Aaron Tippin, She Feels Like A Brand...
- 38 Steve Kolander, Black Dresses
- 39 David Lee Murphy, Party Crowd
- 40 Sawyer Brown, I Don't Believe In Goodbye
- 41 Marty Stuart, The Likes Of Me
- 42 Holly Dunn, I Am Who I Am
- 43 Shania Twain, Whose Bed Have Your Boots...
- 44 Wade Hayes, I'm Still Dancin' With You
- 45 Rodney Foster, Willin' To Walk
- 46 Rick Trevino, Looking For The Light
- 47 Wesley Dennis, I Don't Know
- 48 Tanya Tucker, Between The Two Of Them
- 49 Brother Phelps, Anyway The Wind Blows
- 50 Mark Chesnut, Gonna Get A Life

† Indicates Hot Shots

★ ★ NEW ADDS ★ ★

Highwaymen, It Is What It Is  
 Neal McCoy, They're Playin' Our Song  
 Rhett Akins, That Ain't My Truck  
 Rodney Crowell, Please Remember Me  
 Trisha Yearwood, You Can Sleep While I Drive



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 The Notorious B.I.G., Big Poppa
- 2 Live, Lightning Crashes
- 3 TLC, Red Light Special
- 4 Sheryl Crow, Strong Enough
- 5 Dave Matthews Band, What Would You Say
- 6 The Cranberries, Ode To My Family
- 7 Dr. Dre, Keep Their Heads Ringin'
- 8 Soul For Real, Candy Rain
- 9 Madonna, Bedtime Story
- 10 Brandy, Baby
- 11 Van Halen, Can't Stop Lovin' You
- 12 Nine Inch Nails, Hurt
- 13 Montell Jordan, This Is How We Do It
- 14 Tom Petty, It's Good To Be King
- 15 Mary J. Blige, I'm Goin' Down

- 16 Boyz II Men, Water Runs Dry
- 17 R.E.M., Strange Currencies
- 18 Dionne Farris, I Know
- 19 Bruce Springsteen, Murder Incorporated
- 20 Adina Howard, Freak Like Me
- 21 Melissa Etheridge, If I Wanted To
- 22 Letters To Cleo, Here & Now
- 23 Wax, California
- 24 Sponge, Plowed
- 25 Rappin' 4-Tay, I'll Be Around
- 26 Hole, Violet
- 27 Jeff Buckley, Last Goodbye
- 28 Duran Duran, White Lines
- 29 Elastica, Connection
- 30 Rolling Stones, I Go Wild
- 31 Juliana Hatfield, Universal Heart-Beat
- 32 Stone Temple Pilots, Interstate Love Son
- 33 P.J. Harvey, Down By The Water
- 34 Green Day, Basket Case
- 35 Oasis, Live Forever
- 36 Offspring, Self Esteem
- 37 Blackstreet, Joy
- 38 Green Day, Longview
- 39 Soundgarden, Black Hole Sun
- 40 Green Day, When I Come Around
- 41 Bad Religion, Infected
- 42 Boyz II Men, Thank You
- 43 TLC, Creep
- 44 Jamie Walters, Hold On
- 45 Collective Soul, Gel
- 46 Matthew Sweet, Sick Of Myself
- 47 Mad Season, River Of Deceit
- 48 Bruce Springsteen, Thunder Road
- 49 Lenny Kravitz, Are You Gonna Go My Way
- 50 Hootie & The Blowfish, Hold My Hand

\*\*\* Indicates MTV Exclusive

★ ★ NEW ADDS ★ ★

Rednex, Cotton Eye Joe  
 Jill Sobule, I Kissed A Girl  
 Bruce Springsteen, Secret Garden



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

- 1 Brooks & Dunn, Little Miss Honky Tonk
- 2 Aaron Tippin, She Feels Like A Brand New
- 3 Garth Brooks, Ain't Going Down
- 4 Tim McGraw, Refried Dreams
- 5 Clint Black, Summer's Comin'
- 6 Lari White, That's How You Know
- 7 Little Texas, Amy's Back In Austin
- 8 David Ball, Look What Followed Me Home
- 9 Trisha Yearwood, Thinkin' About You
- 10 Diamond Rio, Bubba Hyde
- 11 Randy Travis, The Box
- 12 Billy Ray Cyrus, Deja Blue
- 13 Joe Diffie, So Help Me Girl
- 14 Alan Jackson, Song For The Life
- 15 Tanya Tucker, Between The Two Of Them
- 16 Mark Chesnut, Gonna Get A Life
- 17 John Michael Montgomery, I Can Love You
- 18 Patty Loveless, You Don't Even Know Who

- 19 Mary Chapin Carpenter, House Of Cards
- 20 Kathy Mattea, Clown In Your Rodeo
- 21 Travis Tritt, Tell Me I Was Dreaming
- 22 Kyle Petty, Oh King Richard
- 23 Russ Taff, One And Only Love
- 24 George Ducas, Lipstick Promises
- 25 Tracy Byrd, The Keeper Of The Stars
- 26 Ty Herndon, What Mattered Most
- 27 Doug Stone, Faith In Me, Faith In You
- 28 John Bony, Standing On The Edge Of Good
- 29 Sawyer Brown, I Don't Believe In Goodbye
- 30 Marty Stuart, The Likes Of Me

★ ★ NEW ADDS ★ ★

Blackhawk, That's Just About Right  
 Stacy Dean Campbell, Eight Feet High  
 Billy Ray Cyrus, One Last Thrill  
 James House, This Is Me Missing You  
 Tracy Lawrence, Texas Tornado  
 Shenandoah, Darned If I Don't, Danged If I Do



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Melissa Etheridge, If I Wanted To
- 2 Sheryl Crow, Strong Enough
- 3 Hootie & The Blowfish, Hold My Hand
- 4 Eagles, Love Will Keep Us Alive
- 5 Madonna, Bedtime Story
- 6 Elton John, Believe
- 7 Dionne Farris, I Know
- 8 Bonnie Raitt, You Got It
- 9 Boyz II Men, On Bended Knee
- 10 Annie Lennox, No More "I Love You's"
- 11 Martin Page, In The House Of Stone And...
- 12 Des'ree, You Gotta Be
- 13 Bruce Springsteen, Murder Incorporated
- 14 Tom Petty, It's Good To Be King
- 15 Madonna, Take A Bow
- 16 Hootie & The Blowfish, Let Her Cry
- 17 Blues Traveler, Run Around
- 18 John Mellencamp, Wild Night
- 19 Des'ree, Feel So High
- 20 Counting Crows, Mr. Jones
- 21 Bruce Springsteen, Streets Of Philadelphia
- 22 Gloria Estefan, Turn The Beat Around
- 23 Jon Secada, If You Go
- 24 Melissa Etheridge, I'm The Only One
- 25 ABBA, Dancing Queen
- 26 Human League, Tell Me When
- 27 Boyz II Men, I'll Make Love To You
- 28 Melissa Etheridge, Come To My Window
- 29 Blessid Union Of Souls, I Believe
- 30 Bon Jovi, Always

★ ★ NEW ADDS ★ ★

Bob Seger, Turn The Page  
 Bruce Springsteen, Secret Garden  
 Danny Tate, Dreamin'

# Artists & Music

## ZAZOU CASTS GLOBAL STARS

(Continued from page 8)

Instrumentalists, besides multikey-boardist and programmer Zazou, guitarist Ribot, and trumpeter Isham, include England's Balanescu string quartet, guitarists Barbara Louise Gogan and Lone Kent, pedal steel guitarist B.J. Cole, reed player Renaud Pion, pianist Harold Budd, bassist Sara Lee, and percussionists Budgie and Brendan Perry.

The musicians and countries represented hint at the scope of the three-year project, Zazou's 11th album in a career that initially owed allegiance to early 20th-century French music à la Satie, then fell under the influence of Debussy and Ravel before combining electronic music with African rhythms.

"That was my first step into the mystery of music," says Zazou, who nevertheless returned to his Corsican roots on "Les Nouvelles Polyphonies Corses," then recruited the likes of Cale, Khaled, Ryuichi Sakamoto, and David Sylvian for "Sahara Blue."

"I have a 'soul curiosity,' a deep motivation in seeking to understand how other people make music, to the point where at the end of the '80s, I almost stopped writing and concentrated on traditional songs from all over the world—which are not only beautiful but contain the soul of humanity," Zazou says. "And they've survived centuries."

According to Zazou, the album's Japanese track, "Yaisa Maneena," comes from the Ainu people of Japan's northernmost island, Hokkaido, "who were like the native Americans [in that] the Japanese arrived and killed them for their land, and now only several hundred are left. But the music survived."

Zazou notes that the impetus for "Songs From The Cold Seas," which Columbia secured through its French affiliate, arose out of his unfamiliarity with the music of the "far North" and his reading the book "Arctic Dreams" by writer Barry Lopez.

After six months spent researching the songs and artists, Zazou and cameraman Philippe Romeo visited the countries represented musically: Siberia, Alaska, Greenland, Iceland, Canada, Sweden, Finland, Japan, and the Shetland Islands.

Vocals and music were recorded separately, with the vocals recorded first, generally in the country of the music's origin. Music tracks were then cut according to convenience for the session musicians, with Zazou later arranging and mixing in Paris.

"A lot of the songs are very ascetic and tough, even when the melodies are gentle," says Zazou, "because that's what the climate suggests... These people have to fight constantly to survive the worst conditions [of] cold, with no birds singing in the morning or breezes through the trees, or leaves or streams or grass—none of the natural sounds we think of as 'relaxing.' These don't exist—just ice cracking."

"The Long Voyage" and "The Light-house" are the only two of the album's 11 cuts not derived from purely traditional source material. The latter has lyrics from Wilfred Gibson's poem "Flannan Isle" sung by Sioux to music by Sioux and Zazou; it was inspired by Siberian shaman music and includes authentic shaman chants.

Cale says his duet with Vega on "The Long Voyage" brought back memories of his early '70s A&R post at Warner Bros., when he received a tape of the



late Tim Buckley singing sea poems by Joseph Conrad.

"It was a major departure—just his amazing voice soaring with no meter, just guitar chords and timpani hits. But it was great. Suzanne also has a great voice, and in reading something like Oscar Wilde, you have to have an attention-getter, a lure, and there's plenty of lure to her voice."

### 'LONG VOYAGE' ON STAGE

"The Long Voyage" was performed live by Cale, Vega, and Zazou during Cale's concerts April 8-9 at New York's Bottom Line. "This gave us a great opportunity to focus the track and project to the industry and press," says Krugman. He adds that similar live outings will be explored elsewhere in the U.S.; Zazou says he's considering a festival in Vienna in May, to be attended by Värttinä and themed on the North, as well as next year's WOMAD festival in London, themed to "the Sea."

Meanwhile, Columbia has access to a scenic half-hour documentary filmed by Romeo. Krugman says that a video for "The Long Voyage" is being sent from Columbia's French label affiliate and that interviews and B-roll performance footage was taped at the Bottom Line for use in electronic press kits for video and TV outlets.

Columbia's retail strategy, Krugman notes, is to target alternative mom-and-pop stores as well as chains, including Tower and Kemp Mill, that are adept at handling Zazou-type product. The growing bookstore/coffee shop/boutique/restaurant "environment," such as Borders, Rizzoli, and Barnes & Noble, provides additional means of "spreading the word to an audience not easily reachable through traditional means," Krugman adds.

But promotion to radio remains the initial thrust, and even though Mike Marrone, air personality/PD/MD at adult alternative KIOT Albuquerque-Santa Fe, N.M., hasn't heard it, he expects good things.

"People say music like this is a little too 'out there' to program, but I find it gets an instant response," says Marrone, who played "Sahara Blue" and programs Sylvian, Sioux, and Siberry—whose catalog album track "Mimi On The Beach" always makes the phones "go crazy" at the station. "I'd file [Zazou] in with [Brian] Eno or Harold Budd—that kind of ambient stuff. But he seems to use a little more world influence, which I find extremely rich."

Ann Delisi, director of music and special programming for adult alternative CIDR Windsor, Ontario-Detroit, hasn't heard "Songs From The Cold Sea" either, but seconds Marrone. "He manages to bring together very talented people," she says, "and bring out the best in them for what he does."

# THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING APRIL 22, 1995.



Continuous programming  
 12000 Biscayne Blvd  
 Miami, FL 33181

AMERICA'S NO. 1 VIDEO

2Pac, Dear Mama

BOX TOPS

- Total, Can't You See  
 Smooth, Mind Blowing  
 Adina Howard, Freak Like Me  
 Dr. Dre, Keep Their Heads Ringin'  
 TLC, Red Light Special  
 Bone Thugs N Harmony, Foe Tha Love Of \$  
 Dis-N-Dat, Freak Me Baby  
 Usher, Think Of You  
 Montell Jordan, This Is How We Do It  
 Nate Dogg, One More Day  
 O' Dirty Bastard, Brooklyn Zoo  
 Rappin' 4-Tay, I'll Be Around  
 Tha Dogg Pound, What Would U Do  
 Snow, Anything For You  
 Soul For Real, Candy Rain  
 Nuttin' Nyc, Froggy Style  
 Mary J. Blige, I'm Goin' Down  
 Naughty By Nature, Craziest  
 Various Artists, Freedom (Rap Version)  
 Brian McKnight, Crazy Love  
 95 South, Rodeo  
 B.U.M.S., Elevation  
 Brandy, Baby  
 Da Brat, Give It 2 You  
 Channel Live, Mad-Izm  
 The Notorious B.I.G., Warning  
 Too Short, Playstyles  
 Raphael Saadiq, Ask Of You

ADDS

- Above The Law, California  
 Annie Lennox, No More "I Love You's"  
 Camille, Holdin' On  
 Juliana Hatfield, Universal Heart-Beat  
 Kut Kloese, I Like  
 Londonbeat, Come Back  
 Roula, Lick It  
 Show & AG, Next Level  
 White Zombie, More Human Than Human



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 Brownstone, If You Love Me  
 Peter Buffett, No Turning Back  
 Johnny Clegg, Cruel, Crazy, Beautiful World  
 Eagles, Hotel California  
 Hootie & The Blowfish, Let Her Cry  
 Iglesias/Parton, When You Tell Me...  
 Alison Krauss/Union Station, When You Say...  
 John Michael Montgomery, I Can Love...  
 Jimmy Cliff, Hakuna Matata  
 Sheryl Crow, Strong Enough  
 Kitaro, Dance Of Sarasvati  
 Gil Shaham, Winter  
 Bruce Springsteen, Murder Inc.  
 Blessid Union Of Souls, I Believe  
 Manhattan Transfer, Let's Hang On  
 Martin Page, In The House And Of Stone...  
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 Immortal Beloved, Ode To Joy



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 Shabba Ranks, Let's Get It On  
 Boyz II Men, Thank You  
 Cash Money Click, 4 My Click  
 Brandy, Baby  
 Blak Panta, Do What U Want  
 Da Brat, Give It 2 You  
 Des'ree, Feel So High  
 The Dogg Pound, What Would U Do  
 Stevie Wonder, For Your Love  
 Mobb Deep, Shook Onez  
 The Roots, Silent Treatment

- Naughty By Nature, Craziest  
 III AI Skratz, Chill With That  
 Jemini The Gifted One, Funk Soul Sensation  
 2Pac, Dear Mama



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 Snap, The First The Last Eternity  
 Scooter, Move Your Ass  
 U96, Club Bizarre  
 Scatman John, Scatman  
 Ini Kamooze, Here Comes The Hotstepper  
 Annie Lennox, No More "I Love You's"  
 MNB, I've Got A Little...  
 2 Unlimited, Here I Go  
 Herbie, Right Type Of Mood  
 Connells, '74-'75  
 East 17, Let It Rain  
 Wet Wet Wet, Julia Says  
 Green Day, Basket Case  
 Cranberries, Ode To My Family  
 Mark Oh, Tears Don't Lie  
 Freakpower, Tune, Turn On, Cop Out  
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 Ian, Come To Me  
 Christafari, Listening  
 Michael W. Smith, Cross Of Gold  
 Margaret Becker, Deep Calling Deep  
 Gary Boyce, Not Too Far...  
 4 Him, Real Thing

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 The I, Saw The Light  
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 Sponge, Plowed  
 Royal Trux, You're Gonna Lose  
 Sick Of It All, Step Down  
 Nine Inch Nails, Hurt  
 Goo Goo Dolls, Only One  
 Juliana Hatfield, Universal Heart-Beat  
 Dag, Lovely Jane

# International

## Country Music Gets Irish Welcome CMA Holds Board Meeting In Dublin

■ BY KEN STEWART

DUBLIN—The Irish prime minister, the music industry, and the media joined forces to roll out the red carpet for the warmest organized welcome yet given here to country music during the April 4-7 "Nashville Comes To Ireland" campaign centered on the Country Music Assn.'s spring board meeting in Dublin.

In January, the CMA adopted as a key objective the global development of its music. If, as Garth Brooks contends, "Nashville needs to get out of Nashville and take a good look at itself," then Dublin was the ideal place to begin its international focus.

An exchange of news, views, and music, "Nashville Comes To Ireland" was launched in style at the State Apartments of Dublin Castle, where prime minister John Bruton welcomed delegates and expressed his appreciation of the music they represent.

"Country music has more followers in Ireland than any other country outside the U.S.," he said, adding, "You can actually hear the words. The words do matter."

CMA executive director Ed Benson acknowledged that "country music owes much of its heritage to the Irish."

Kitty Moon, chair of CMA's board of directors, spoke of "a real proliferation in love of country music around the world. There's so much talent in Ireland and so many opportunities to work together, and we really want to foster these relationships."

She added, "We're close to announcing Nashville as a sister city to Belfast. I understand country is the No. 1 genre in Belfast."

Dave Pennefather, head of MCA Records in Ireland and the first Irish person elected to the CMA board, says, "The CMA recognizes that Ireland has not only been a contributory factor to the music, but it's also a good marketing ground to be working in, and that if you get a half-decent footprint in Ireland, it can help you in Europe. It's regarded as a good stepping stone for European operations."

As part of the celebration of country music, on April 5 a two-hour show, "Kenny Live," was taped by state broadcaster RTE Television for transmission April 15, with Trisha Yearwood, Clint Black, Rodney Crowell, Marty Stuart, Rodney Foster, John Berry, Martina McBride, and George Ducas.

Some of Nashville's most eminent musicians formed the show's house band: Jerry Douglas, Béla Fleck, Glenn Worf, Kevin Welch, Kieran Kane, Tammy Rogers, and Harry Stinson; they were joined by Philip Donnelly, an Irish guitarist who lived in Nashville for several years.

Pennefather describes the "Kenny Live" lineup as "one of the most fantastic I've ever seen for any TV show dealing with one genre."

He adds, "All I keep hearing from the visiting delegates was how we managed to do it, because they could never put that lineup together for a TV show in the U.S., except for the CMA Awards."

Marty Stuart hosted a lunch for record retailers, press, and travel executives, which was co-sponsored by the CMA and the Nashville Convention and Visitors' Bureau.

"The thing I find most encouraging about Ireland," says Stuart, "is the writers. Our master poets seem to come here to draw inspiration. It's not just the commercial ditties you hear on the radio, but songs that really make a difference seem to be inspired by Ireland."

CMA board member Steve Hauser, president of U.S. promoter Pace Concerts Southeast, sees good prospects for country music in Europe, but emphasizes the extent of the commitment required.

"I think you're going to see more people bringing their acts over, but they have to make the commitment, because we know it's a two- or three-year process and you can't just come to Europe and be the superstar Garth Brooks is," says Hauser.

"These young stars need to come over now. Where's the next international star? He or she is three years away. They're going to have to dedicate themselves to come over, spend time to develop their music."

"Some people who are here in Dublin, like David Corlew, who manages John Berry and Charlie Daniels [and Noah Gordon], are going to make that commitment. And I think in three years you'll see their artists are as big as some of the contemporary or rock bands."

"It's hard to get the American side of it to leave there and leave the money and the touring we've set up over the years to come to Europe and redevelop themselves, but for the younger acts, that's what they're doing anyway."

Another CMA board member, Kip Krones, managing director of Columbia Records in the U.K., has signed such Irish rock acts as Schemm and Whipping Boy, as well as Davy Spillane, who plays the tra-

ditional Irish uilleann pipes.

But Krones says that at this stage "we're not looking actively for Irish country acts. We have Mary Chapin Carpenter and a few other important development acts from Nashville, and until we are able to develop them properly, I think that's our first priority."

During the week, U.S. ambassador to Ireland Jean Kennedy Smith hosted a reception at her residence, the CMA board gave a dinner for Irish industry executives—with guest appearances from Irish acts, including Nashville-based Maura O'Connell—and there was an Irish/American songwriters' night at Whelan's pub.

The week's activities concluded April 7 with "A Night Of New American Music" promoted by Jim Aiken at Dublin's Point Theatre and featuring Emmylou Harris & the Hot Band, Trisha Yearwood, Rodney Crowell, and Marty Stuart.

The CMA board will meet in Hamburg in 1996 and Oslo in 1997.

## HMV To Debut Four New Stores In Japan Next Month

■ BY STEVE McCLURE

TOKYO—Not to be outdone by Tower Records, which on March 10 opened what it claims is the world's biggest record store in Tokyo's Shibuya district, rival chain HMV is opening four more stores in Japan over the next month.

The new outlets—in Tokyo's Ueno, central Japan's Nagoya, the Japan Sea city of Niigata, and in Osaka's Abeno district—will bring the number of stores HMV has in Japan to 14. They average 10,600 square feet in floor space.

HMV Japan president Chris Walker says the company hopes to open four more stores in the business year ending March 1996 to bring the total to 18.

"It depends on the sites," Walker says. "If we don't get the sites, we can't do it. But when you open four stores in the first month of the financial year, you're off to a good start."

He says that while HMV has been offered many potential locations by Japanese landlords, the main factor holding back further expansion is difficulty in finding qualified personnel.

"We pick up key people in new cities," Walker says. "We've been doing that in Osaka and to a lesser extent in Nagoya, and I think we'll continue doing that in Osaka for another year or so, but after that [the emphasis will be on] people we train ourselves."

Walker says close to 50% of the product sold at HMV's Japanese stores is from overseas. Japanese record companies' in-house import divisions handle about half that amount, the rest coming from HMV affiliates in other countries, one-stops, or exporters.

"We prefer to buy from the companies' import divisions," Walker says. "It's quicker service, and we value our relationship with them. But if the gross margin isn't equal or better, we'll buy from the U.S. or U.K. (Continued on page 64)



International "Vision." Following the American success of the Angel Records album "Vision: The Music of Hildegard Von Bingen," which spent 16 weeks at No. 1 on the Top Classical Crossover chart, an international launch for the recording was recently staged with a performance of Gregorian chant by the nuns of the Abbey St. Hildegard in Rudesheim/Eibingen, Germany. Shown at a press conference at the Hotel Krone in Assmannshausen are, from left, Aimee Gautreau, senior director of publicity for Angel Records; Sister Germaine Fritz, a featured vocal soloist on the album; and Kick Klimbie, VP of marketing for EMI Classics.

## EMI Records Group Int'l Taps de Vries As VP

AMSTERDAM—Belgian Dirk de Vries, 44, has been appointed vice president of EMI Records Group International. Together with Briton Charlie Dimont, the group's senior vice president, de Vries will oversee EMI operations in the world outside the U.S., U.K., Europe, and Japan. He will also supervise the Virgin label outside the U.S. and U.K.

The appointment is effective April 1, as is de Vries' promotion to president of Virgin Benelux and Virgin Belgium; he has been managing director of both companies since 1982.

De Vries, who will retain his office in Brussels, entered the music industry as press officer for EMI Belgium in the early '70s. He was later product manager at PolyGram Belgium, marketing manager at PolyGram International, and marketing manager at Warner Music Belgium.

Separately, EMI Music Holland marketing director Maarten Steinkamp has been appointed to the newly created position of GM of BMG Ariola Benelux, effective June 1. He reports to managing director Dorus Sturm.

WILLEM HOOS

## Ukraine's Music Industry Grows Up

■ BY VADIM YURCHENKOV

KIEV, Ukraine—The first music industry trade fair here is to be held May 4-7.

The Ukrainian Music Market is being seen as a sign of the republic's musical emergence from the shadow of the former Soviet Union. According to market organizers' spokesman Sergei Galuzin, the republic has numerous record companies, distributors, specialist record stores, talent agencies, and booking agents.

Though Ukraine has a population of 50 million—with a preponderance of people speaking Russian—it was a

backwater in the view of the monopolistic former Soviet state record company Melodiya, which operated only a small studio and a wholesale/distribution center in Kiev. Most of the records sold here were supplied from the Aprelevsky factory near Moscow.

The Ukraine has a strong classical tradition in its music, with composer Ivasyuk regarded as a prime cultural exponent. Classical is complemented by an equally strong tradition of instrumental and choral folk music, often based on the stringed instrument the bandura.

In the former Soviet Union, the widest recognition for Ukrainian

artists was enjoyed by composers Ivasyuk and Maiboroda, operatic singers Bella Rudenko and Yuri Gulyaev, and pop singers Nikolai Gnatyuk and Sofia Rotaru and her band, Tchervona Ruta.

There is also an authentic, distinct rock tradition in the Ukraine, but the republic's rock acts still remain in the shadow of their Russian counterparts.

Sales of Ukrainian records in all genres are assisted by the large expatriate populations in Canada, Australia, and other Western countries, who retain strong links with their cultural home.

Measures Planned To Cut CD-R Piracy . . . see page 6

# Success Spurs Restructured Sony Music Australia

BY CHRISTIE ELIEZER

SYDNEY—Sony Music Australia will have the most profitable year in its history this year, according to managing director/CEO Denis Handlin.

After gaining the lion's share of the Australian record market in December (27.5%) and January (26%), the company is now going all out to break away from its neck-and-neck position with PolyGram in the market leader stakes.

In late March, a restructuring affecting 15 executive posts within Sony was undertaken, and an additional A&R office was set up in Melbourne. Marketing campaigns are being coordinated for priority releases by Bruce Springsteen, Michael Jackson, and Rick Price. Communication lines with Sony bases continue to be cleared as the company's domestic roster expands into the European and Asian markets. And a Mid-night Oil CD-ROM project is part of the transition to an all-around entertainment label.

Sony's success comes in the wake of significant internal changes initiated by Handlin in 1993. These mostly involved the specialization of the marketing, A&R, and sales areas.

The Epic and Columbia labels took over their own marketing, and PR teams separated into international and Australian responsibilities.

New divisions set up were Dancepool, to service club-oriented material; Artist Marketing, to handle front-line local and international pop/rock/dance releases; and Strategic Marketing, for catalog, special products, and non-contemporary music.

"These changes certainly helped them increase their share of the market," says Virgin Retail national rock buyer Jackie Trollove. She adds that she feels the perception of Sony as the most aggressive and competition-oriented label is true.

This reflects Handlin's hands-on approach since assuming control in 1984. "He's an incredibly aggressive MD, very switched on," says Ralph Carr, manager of Sony acts Rick Price and Tina Arena. "He's personally coached his staff; their team spirit comes from the top. By traveling all the time, he's very aware of overseas markets."

Harry Connick Jr., noting that Australia gave him his first gold single and the highest sales per capita for his album "She," says, "Denis made it happen for me Down Under." Billy Joel says his 25-year association with Handlin and the company has developed into a "real personal friendship."

Australia is also the largest market per capita for Mariah Carey's "Music Box." A steady TV campaign around each single was capped with a two-song satellite performance from New York on the high-rated youth show "Hey Hey It's Saturday."

"Mariah's schedule didn't allow for a tour here, so we clearly had to find an alternative," says Handlin. "Columbia in America was cooperative in helping to pull the satellite show together, and Mariah's performance was a knockout. Her interview and personal thank you to fans really helped her profile here."

"We followed that up with a prime-time TV special that looked back over Mariah's career, which led us to the 'Merry Christmas' album. In one year, we sold a million units of an artist, which is unprecedented."



Denis Handlin presents a sales award to his rising international star Tina Arena.

Other major sales achievements were the triple-platinum (210,000 copies sold) "Forrest Gump" and "The Lion King" soundtracks, while "She," Pearl Jam's "Vitalogy," and Deep Forest's debut album reached double platinum (140,000). Before Pearl Jam's first tour in March, Sony flew media representatives to Manila, the Philippines, to preview the show; talked the promotional shy band into a live-to-air broadcast of a Sydney show on the JJJ radio network and meet-and-greets at every city; and ran competitions through retail that gave winners surfboards and CDs.

Handlin's ploy of placing rock journalists and club DJs in key A&R and marketing positions has proved effective. "These are people who're out see-

ing new acts every night," he explains. "It's not a job to them; it's a way of life. By adding experience with youthful exuberance, we've created a real thrilling team spirit."

Appointing former Juice magazine editor John O'Donnell as label manager of close-to-the-street imprint Murmur paid off great dividends. His first signing, Silverchair, a trio of 15-year-old Newcastle surf-grunge fanatics, was 1994's success story.

The first two singles, "Tomorrow" and "Pure Massacre," topped the charts, with "Tomorrow" becoming one of the top five all-time best-selling singles in Australia. Murmur has signed Perth's Ammonia and Sydney's Blue-bottle Kiss and is expanding its operations to Melbourne.

"We're committed to the long haul with Murmur," says Handlin, who set up the label in an independent office and encourages it to define its own style and video/recording budgets. "My belief is you [encourage] as you roll along, rather than throw an extravagant amount of finance at them at the start."

Global response to new acts is positive. John Watson, director of international marketing, Australian artists, says, "The biggest interest right now is for Tina Arena and Silverchair, who've had the most runs on the board in Australia."

Arena has followed up airplay for her platinum single "Chains" in the U.K., Norway, the Netherlands, Germany, and France with a five-week promo tour through Europe. She will return

for further TV appearances in June and live shows in September. The singer is also a priority act in Asia and South America.

Silverchair, with two singles going top three in New Zealand, was in Europe throughout March to promote its "Pure Massacre" EP. The band returned for an extensive tour in June to coincide with the release of its debut album "Frogstomp." The album went gold (35,000 copies sold) domestically from advance sales and will be issued in the U.S. through Epic in August.

Singer/songwriter Rick Price, who has had No. 1 hits in Malaysia and Singapore, undertakes his sixth tour of the region in August behind his "Tambourine Man" album. Price will tour the U.S. later in the year when Epic issues the record. Dance act CDB—whose debut single, "Hook Me Up," went gold—awaits an Asian release once its debut album is completed. Skunkhour, signed to Acid Jazz for Europe, is negotiating a spring tour of the U.S., where Columbia has shown interest. Columbia is also reportedly keen to release Things Of Stone And Wood's "Wildflower" album, which debuted on the Australian charts at No. 8.

Sony's \$25 million outlay on its CD plant allows access to CD-ROM, CD Plus, and video facilities. "But we've got to be careful that we keep our focus and never take our eye off the ball," Handlin says. "Technology is great, but at the end of the day, it's down to great acts with powerful songs and treating them in the best possible way."

## Swedish Dance Music Awards Honor E-Type With 3 Wins, Artist To Tour Germany And The U.K.

BY NICHOLAS GEORGE

STOCKHOLM—Sweden's latest dance discovery, E-Type, is set to tour Germany and the U.K. in an effort to follow up his huge success in the Scandinavian and Russian markets.

E-Type, whose real name is Martin Eriksson, picked up three prizes April 3 at the Swedish Dance Music Awards here, including best Swedish dance artist and best newcomer. His single "This Is The Way" was voted best Swedish dance track.

"This Is The Way" reached No. 1 on the Swedish sales charts and the country's dance chart. It also charted in Denmark, Finland, Norway, and Russia and is currently No. 11 on the Dutch dance chart. It was released in Germany on Monday (17) after being remixed for a German audience. E-Type's tours in Germany and the U.K. will promote the release.

His album "Made In Sweden" has reached No. 2 on the Swedish sales chart so far and took the top spot on one of the Russian sales charts now being assembled.

Both the album and the single were produced by Denniz Pop, who also produces Ace Of Base and Dr. Alban. Pop won the award for the best Swedish producer.

E-Type is signed to Stockholm Records, a joint venture of Ola Hakansson and PolyGram Sweden, and his records are distributed by Polydor in the rest of Europe (apart from the U.K., where the

distributor is London Records).

Stockholm Records GM Eric Hasselqvist says of the Gilbey's Awards, "The dance awards are important for us in Sweden, as they give the artist credibility among DJs, and since that's the first place that tracks are broken, it means a lot."

He adds, "I think we have a very good chance of doing well in Germany, especially with Denniz Pop producing. The possible follow-up track will be 'Russian Lullaby,' which is co-written by Jonas Berggren of Ace Of Base."

In the early '90s, E-Type worked with producer/artist Stakka Bo and was a program host on Z-TV, Sweden's youth and music cable-TV network.

Z-TV, now broadcasting to Denmark and Norway as well as Sweden, carried the Swedish Dance Music Awards live to the three countries. The winners are chosen by voting among 300 DJs from throughout the country, and 36,000 nightclubbers voted E-Type best Swedish dance artist. Z-TV viewers chose Rednex's "Cotton Eye Joe" video for best video.

The awards, now in their fifth year, have become an established part of the Swedish music calendar, and the event was sold out well in advance. The awards continue to mark the strength of Swe-

dish dance artists, with Rednex, Jennifer Brown, and Melodie MC following in the footsteps of Ace Of Base and Dr. Alban by scoring international successes. Dr. Alban's "Look Who's Talking" (Cheiron/BMG) won the award for best Swedish dance album.

Awards organizer John Wallin of Stockholm-based label Pitch Control says, "We have had a great DJ culture in Sweden because the country has been so used to importing records. It's these DJs who are now producing."

He says he has not been surprised by the enduring success of dance music, which he calls "the '90s pop music."

"Whatever happens in trends, you will still have people dancing. If it moves to soul or techno, it will still be dance," Wallin says.

The surprise cancellation of the radio station category in the awards ceremony was a mark of the frustration many in the music industry feel about the way the new commercial radio stations in Sweden have developed.

Most of the 50-plus new stations that have come on the air in the past 18 months have developed ACE (adult contemporary Europe) or gold formats and have little interest in new music or dance music.

Wallin says, "The radio class was invented to promote Swedish dance music on radio and as a tribute to radio DJs. Since the development of dance radio in Sweden has completely stopped and most radio stations compete for adding

(Continued on page 64)

## Carbonez To Be GM Of French Label Trema

BY EMMANUEL LEGRAND

PARIS—Former BMG France president Bernard Carbonez has been appointed general manager of French independent label Trema by its founders Jacques Revaux and Regis Talar.

Carbonez will oversee the label's A&R, promotion, and marketing departments. According to Talar, Carbonez will be given "full latitude" to direct the company's A&R policy "in concert" with the two partners.

Talar says that Trema, which is closely associated with the success of Michel Sardou, needed "a psychological shock" to drive the company into new areas. He adds that Carbonez is well suited to the task.

"With Jacques, we have been in this business for 30 years and although we are still very active, we need new blood," Talar says.

"There are things we don't do or can't do in terms of A&R and connection with the market," he continues, "although we are very active in pushing new acts like Les Infideles or Renaud Hantson. Bernard will have extended power to drive these changes and create a new dynamic. The goal is to finish with this idea that Trema is nothing but the house that Sardou built."

Talar says that although Carbonez is a longtime friend, the professional connection was made after he called Carbonez to wish him a happy new year. "We met, we spoke, [and] the idea came out that it could be a good option," Talar says. "We finally decided that we could make some progress together."

Talar says Sony Music France, which has a 15% share in the company, was informed of the Carbonez appointment during a board meeting and that "the idea was understood and welcomed by our partners."

Carbonez will not own shares in Trema, Talar says, but a new label will be created in which Carbonez will have equity. Carbonez will also be able to drive the company—which has a definite French feel—into new areas such as international music.

Carbonez, whose Trema appointment is effective April 3, is making a significant comeback on the French market following his resignation from BMG on Oct. 19, 1994, after eight years in France; Carbonez first joined the company in 1978.

Trema was founded in the early 1970s by Talar and Revaux—co-composer of "My Way"—after their artist Michel Sardou was freed by Barclay for lack of sales. Sardou eventually became one of France's best-selling and most consistent acts of the past 25 years, and Trema grew to be France's most important indie label.

Sony Music, which distributes Trema, acquired its stake in the label in 1993. Trema's turnover reached 150 million francs in 1994 (\$30 million), and profits were "significant," according to the company.



E-TYPE

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# ITALY

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## International

### U.K. Pair Are 'On The Move' Saint, Campbell Debut On Copasetic

■ BY KENNEDY MENSAH

LONDON—After Chaka Demus & Pliers' phenomenal international success ("Murder, She Wrote" and their cover of "Twist And Shout" in 1993), any duo employing that same DJ/singer formula immediately has been likened to that duo.

Saint & Campbell are quickly on their way to becoming Britain's answer to that Jamaican act, however; their first album, "Time On The Move," will be released this month on the Copasetic label through reggae and jungle distributor Jetstar and through Grapevine for mainstream sales.

Copasetic has not finalized a license deal in the U.S., but is expected to do so in the next few weeks.

Both hailing from northwest London, the DJ's and singer's paths crossed through a musical acquaintance.

Saint, more commonly known as General Saint—a veteran of the British pop-reggae scene with his DJ partner, Clint Eastwood—had been looking for a vocalist. Don Campbell had scored a massive reggae hit with his debut solo single, "See It In Your Eyes." When his next two singles also topped the reggae charts, Campbell was propelled into the limelight as the undisputed male vocalist of 1993-94.

It was this prolific hitmaking that at-



SAINT & CAMPBELL

tracted journeyman/DJ/producer/manager/entrepreneur Saint to Campbell.

"When I heard Don's first hit, 'See It In Your Eyes,' I knew Don was the right man for the job," says Saint.

A favorite of the pop circuit some 10 years ago, Saint had the idea of covering Neil Sedaka's 1959 hit "Oh! Carol" several years ago. He approached Jazwad, the studio wiz kid from the perennially popular reggae ensemble the Ruff Cut Band to lay the tracks for him. Jazwad, in turn, put him on Campbell's case.

Released in March 1994, "Oh! Carol" peaked at No. 54 in the U.K. and earned accolades across Europe. Two following singles, "Save The Last Dance" and "Stop That Train," further enhanced Saint & Campbell's profile. "A Little Bit Of Magic" is due out at the end of May.

When the time was right, Copasetic decided to record an album. The same musicians who played on the singles, Fish Brown, Jazwad, and Jekyll, were used on "Time On The Move."

"'Oh! Carol' was done a long time ago but wasn't released," says Jazwad, who recently turned 21. "By the time it came out, Chaka Demus & Pliers had [made it], and everybody thought it was a bandwagon 'ting, but it wasn't."

With the first three singles released as cover versions, it wasn't too hard to jump on the bandwagon assumption. But the album, which has one additional cover, consists mostly of original songs.

"They're not complete covers," says Saint. "They're half-covers, because I wrote the DJ parts myself."

As the former lead vocalist for Mango/Island's Undivided Roots Band, Campbell had been paying his dues since his early teens; his success always has been as a member of a band. But now with his own star ascending, he has thrown in his lot with Saint.

"I was approached with a project, it worked, so I just rolled with it," says Campbell. "My solo career is still active. I have been working with Steely [of Jamaican production duo Steely & Cleevie] for my second solo album, but right now I'm concentrating on this project."

### E-TYPE HONORED

(Continued from page 62)

the oldest oldie to their playlists, we have decided to cancel the radio class until we see them adding new music in all formats on radio."

Winners of the fifth Annual Gilbey's Swedish Dance Music Awards follow.

Best dance track 1994: "This Is The Way," E-Type (E-Type & Mud, Stockholm Songs).

Best newcomer 1994: E-Type (Stockholm Records).

Best Swedish dance artist 1994: E-Type (Stockholm Records).

Best Swedish producer 1994: Denniz Pop for Dr. Alban, E-Type, Herbie, Ace Of Base.

Best international dance artist 1994: Reel 2 Real (Strictly Rhythm/Positiva-EMI).

Best Swedish dance album: Dr. Alban, "Look Who's Talking" (Cheiron/BMG).

Best Swedish dance video: Rednex, "Cotton Eye Joe" (Apollon).

Director: Stefan Berg.

Industry award: Stockholm Records.

Best Swedish underground act: Stonebridge (producer).

### HMV TO OPEN 4 NEW JAPANESE STORES

(Continued from page 61)

ter, we can't. And with the way the yen moves, I don't think they adjust quickly enough."

Industry sources estimate HMV Japan's sales in the fiscal year that ended March 31, 1995, at around 15 billion yen (\$180 million), rising to 20 billion yen or more in the current business year (\$240 million) (using an exchange rate of 83 yen to \$1).

Meanwhile, HMV is set to open its second and third Hong Kong stores—in the Central district May 1 and in the Tsim Sha Tsui district May 22.

HMV has no other stores in Asia, a result, Walker says, of the chain's strat-

egy of focusing on specific markets.

"If you look within Japan, for the first few years we focused mainly on Tokyo," he says, pointing out that doing so allows other HMV stores in a given area to benefit from the promotion campaign accompanying the launch of each new outlet in that area.

"It just makes for managerial and media efficiency to focus on one market and get some density," Walker says, adding, in an apparent reference to Tower's Asian expansion strategy: "So why would we rush all over Asia with one in Singapore, one in Thailand, and one in Hong Kong?"

# True North's Bernie Finkelstein A True Music Enthusiast

■ By LARRY LeBLANC

TORONTO—Manager/label head Bernie Finkelstein is known throughout the Canadian music industry for telling anyone who'll listen that the artists he works with are the best in the world.

"All he can talk about is how great Bruce Cockburn is," says Finkelstein's ex-partner Bernie Fiedler, who manages the Canadian acts Liona Boyd, the Canadian Brass, and Quartetto Gelato. "I visited him the other day and asked how he was. Two seconds later, he's talking about Bruce. I said, 'Who the hell cares [about Cockburn], Bernie? How are you?' But that's Bernie."

Finkelstein's enthusiasm is, perhaps, second nature, because he has managed Canadian singer/songwriter Cockburn since 1971. Additionally, under the Finkelstein Management Co. he manages Barney Bentall & the Legendary Hearts, and Stephen Fearing.

These days Finkelstein is brimming with good cheer, because his True North label is celebrating its 25th anniversary this month. The label has released 76 albums by such Canadian acts as Cockburn (22 albums), Murray McLachlan (14 albums), Fearing, Rough Trade, Doug Cameron, Syrinx, Graham Shaw, Luke Gibson, and Gregory Hoskins & the Stick People.

On April 5, Finkelstein made the final step in switching over catalog from True North's licensing agreement with Sony Music Entertainment (Canada),

which had handled the label from its origins, to a pressing and distribution deal with MCA Records Canada. "We're a different label," he says. "MCA is excited about what we're doing, and I'm excited by what they're doing."

"MCA is a strong catalog company, and True North will make a good contribution in that area," says Randy Lennox, VP, national sales, MCA Records Canada. "We've already [reissued] 11 titles to the 37 [albums] available."

For the first time, True North has moved into licensing of foreign product in Canada. It recently picked up rights to the U.S.-based World Domination label (Low Pop Suicide and Sky Cries Mary), the U.K.-based Cooking Vinyl label (the Oyster Band, Jackie Leven), and Kelly Jo Phelps' blues debut, "Lead Me On."

Finkelstein was born in Toronto and raised in Canada and England. After his family returned to Toronto while he was in his midteens, he worked in several clubs in the Yorkville Village district, where young people went to see folk and rock performers. After handling the affairs of an unknown local band called the Dimensions, Finkelstein began managing the Paupers, one of the city's top progressive rock bands. Shortly afterward, he landed the group an opening spot for the Jefferson Airplane's New York debut in 1966.

Realizing that the Paupers needed additional record industry clout in America, Finkelstein, then 19, brazenly

entered into a partnership with Albert Grossman, then manager of Bob Dylan and Peter, Paul & Mary, to handle the group. The Paupers went on to record two poor-selling albums for the Verve/Forecast label, and Finkelstein was soon shunted aside. But he rebounded with the Toronto-based, progressive band Kensington Market, which recorded two albums for Warner Bros. Produced by Felix Pappalardi, bassist



FINKELSTEIN

for Mountain, the albums failed to sell in the States.

After the group splintered in 1969, Finkelstein retreated to his farm in the Killaloe area outside Toronto and spent the next six months pondering his future. "I didn't know how to make things work in international ways," he says. "I was frustrated by the great cultural difference between Toronto and Los Angeles." Finkelstein eventually decided to take some earnings he had saved and launch True North Records. After seeing a number of performers, he settled on Cockburn as his first signing. "We did the whole project ['Bruce Cockburn']... for \$5,000," he recalls.

From almost the moment True North put out Cockburn's debut album in April 1970, Finkelstein realized he had to have more than a label. As Cock-

burn's second album, "High Winds, White Sky," was being prepared the next year, Finkelstein took over the singer's management. Then he signed McLachlan to True North and took on managing him as well.

True North's start-up days were rough financially. "Although our first four or five records really got noticed in Canada, we didn't sell too many records," he says. In 1972, looking for financial stability and further industry clout, Finkelstein pitched the idea of becoming partners with Bernie Fiedler, owner of the prestigious 120-seat club the Riverboat in Yorkville Village.

From Fiedler's apartment in midtown Toronto, Fiedler and Finkelstein operated True North Records and Finkelstein-Fiedler Management. They also expanded into promoting, with major Canadian concerts for Gordon Lightfoot, Joni Mitchell, Neil Young, Kris Kristofferson, Jackson Browne, Seals & Crofts, Harry Chapin, and Leonard Cohen.

"Singer/songwriters were extremely popular in the mid-'70s, and we had the pre-eminent venue in Canada, the Riverboat," says Finkelstein. "The acts playing there were slightly known, filled the club, and six months later they were James Taylor with 'Fire And Rain' selling out Massey Hall, and we were promoting them."

At the same time, the promoter duo also guided Cockburn and McLachlan into becoming major concert attrac-

tions throughout Canada. Things really heated up for their operation when Toronto-based Dan Hill was added to Finkelstein-Fiedler Management in 1975. His third album, 1979's "Longer Fuse," contained the single "Sometimes When We Touch," which reached No. 3 on Billboard's Hot 100 Singles chart. By this time, after leaving Epic Records in the U.S., True North had secured a U.S. distribution home with Island Records, and Cockburn and McLachlan were getting substantial American press attention there for the first time.

By the late 1970s the popularity of singer/songwriters in North America was on the wane. Competing against a sea of discos and other clubs, the Riverboat closed in 1978.

Four years later, Finkelstein and Fiedler abruptly split. Finkelstein continued to manage Cockburn and EMI singer Graham Shaw, and he still operated True North. The label had signed cutting-edge rock band Rough Trade, which soon became popular in Canada.

Finkelstein says he was trying to slow down during this period, but when Cockburn's 1984 album "Stealing Fire" became his biggest to date, life became increasingly chaotic at the company.

Proud of his quarter-century relationship with Cockburn and his worldwide status as a quality artist, Finkelstein says, "Bruce has never had the huge record and he may never have, but he shares that with a lot of interesting artists."



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# HITS OF THE WORLD



JAPAN		(Dempa Publications Inc.) 4/17/95	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	WOW WAR TONIGHT H JUNGLE WITH T AVEV TRAX	TRF DANCE TO POSITIVE AVEV TRAX
2	4	OVERNIGHT SENSATION TRF AVEV TRAX	DREAMS COME TRUE DELICIOUS EPIC/SONY
3	2	RA-RA-RA MAKI OOGURO B-GLAM	CHISATO MORITAKA DO THE BEST ONE UP MUSIC
4	3	TEENAGE DREAM DEEN B-GLAM	ZARD FOREVER YOU B-GLAM
5	5	DREAMS CAN COME TRUE THANK YOU EPIC/SONY	TAMIO OKUDA 29 SONY
6	6	MAICCA EAST END X YURI EPIC/SONY	KOME KOME CLUB DECADE SONY
7	8	TRY ME WATASHI WO SHINJITE NAOMI AMURO WITH SUPER MONKIES TOSHIBA/EMI	MIKI IMAK A PLACE IN THE SUN LIVE FOR LIFE
8	NEW	ASHITA WA ASHITA NO KAZE GA FUKU YUKI UCHIDA KING	YUTAKA OZAKI OZAKI YUTAKA 4.25 REQUIEM BMG/VICTOR
9	NEW	SINGLE BED SHARANQ BMG/VICTOR	MIHO NAKAYAMA COLLECTION III KING
10	7	KISEKI NO HOSHI KEISUKE KEIJIKE KUWATA & MR. CHILDREN VICTOR/TOY'S FACTORY	

NETHERLANDS		(Stichting Mega Top 50) 4/15/95	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	THINK TWICE CELINE DION SONY	ANDRE RIEU STRAUZ & CO. MERCURY
2	NEW	BACK FOR GOOD TAKE THAT RCA	CELINE DION THE COLOUR OF MY LOVE SONY
3	2	ALICE, WHO THE X IS ALICE GOMPIE RPD/DURECO	CRANBERRIES NO NEED TO ARGUE MERCURY
4	4	LAAT ME AU TOCH NIET... CLOUSEAU EMI MUSIC	BRUCE SPRINGSTEEN GREATEST HITS SONY
5	5	SELF-ESTEEM OFFSPRING PIAS	OFFSPRING SMASH PIAS
6	7	LIFE IS LIKE A DANCE... DJ PAUL ELSTAK MIDTOWN	IRENE MOORS & DE SMURFEN GA JA MEE NAAR SMURFEN EMI
7	3	ETERNITY SNAP! ARIOLA	VANGELIS 1492-CONQUEST OF PARADISE WARNER
8	NEW	CONQUEST OF PARADISE VANGELIS WARNER MUSIC	FAITH NO MORE KING FOR A DAY/FOOL FOR A LIFETIME MERCURY
9	NEW	PUSH THE FEELING ON NIGHTCRAWLERS MERCURY	ANNIE LENNOX MEDUSA RCA
10	6	SO IN LOVE WITH YOU DUKE VIRGIN	BON JOVI CROSS ROAD JAMCO/MERCURY

AUSTRALIA		(Australian Record Industry Assn.) 4/16/95	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	HERE'S JOHNNY HOCUS POCUS SHOCK	SILVERCHAIR FROGSTOMP MURMUR/SONY
2	2	TOTAL ECLIPSE OF THE HEART N. FRENCH SHOCK	GREEN DAY DOOKIE WARNER
3	4	THINK TWICE CELINE DION EPIC	CRANBERRIES NO NEED TO ARGUE ISLAND
4	3	ANOTHER NIGHT M.C. SAR/THE REAL MCCOY BMG	FAITH NO MORE KING FOR A DAY, FOOL FOR A LIFETIME LIBERTY/FESTIVAL
5	5	BEDTIME STORY MADONNA WARNER	CELINE DION THE COLOUR OF MY LOVE EPIC
6	13	SUKIYAKI 4 P.M. POLYGRAM	ROLLING STONES VOODOO LOUNGE VIRGIN/EMI
7	8	SORRENTO MOON (I REMEMBER) TINA ARENA COLUMBIA	MADONNA BEDTIME STORIES WARNER
8	18	COTTON EYE JOE REDNEX BMG	OFFSPRING SMASH SHOCK
9	7	WHEN I COME AROUND GREEN DAY WARNER	ROLLING STONES JUMP BACK—THE BEST OF VIRGIN/EMI
10	6	ODE TO MY FAMILY CRANBERRIES ISLAND	PEARL JAM VITALOY EPIC
11	NEW	RUN AWAY MC SAR & THE REAL MCCOY BMG	SOUNDTRACK PULP FICTION MCA
12	10	SKY HIGH NEWTON FESTIVAL	TINA ARENA DON'T ASK COLUMBIA
13	9	HERE COMES THE... INI KAMOZE COLUMBIA	PHIL COLLINS FAR SIDE OF THE WORLD TOUR '95 WARNER
14	19	COME BACK LONDONBEAT BMG	ELTON JOHN MADE IN ENGLAND MERCURY/POLYGRAM
15	15	I'M JEALOUS DIVINYLS BMG	ROACHFORD PERMANENT SHADE OF BLUE SONY
16	12	DIGGING THE GRAVE FAITH NO MORE LIBERATION/FESTIVAL	ENYA THE CELTS WARNER
17	11	A GIRL LIKE YOU EDWYN COLLINS MDS	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
18	14	HOT HOT HOT ARROW FESTIVAL	M PEOPLE BIZARRE FRUIT BMG
19	16	SELF ESTEEM OFFSPRING SHOCK	TM JONES THE LEAD AND HOW TO SWING IT WARNER
20	NEW	CREEP TLC BMG	SOUNDTRACK FORREST GUMP EPIC

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

# HITS OF THE U.K.

THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	BACK FOR GOOD TAKE THAT RCA	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
2	2	DON'T STOP (WIGGLE WIGGLE) OUTHERE BROTHERS STRIP/WEA	CELINE DION THE COLOUR OF MY LOVE EPIC
3	3	TWO CAN PLAY THAT GAME BOBBY BROWN MCA	ANNIE LENNOX MEDUSA RCA
4	4	U SURE DO STRIKE FRESH	CRANBERRIES NO NEED TO ARGUE ISLAND
5	7	BABY BABY CORONA ETERNAL	BOO RADLEYS WAKE UP! CREATION
6	8	NOT OVER YET GRACE PERFECTO/EASTWEST	ELTON JOHN MADE IN ENGLAND ROCKET
7	5	JULIA SAYS WET WET WET PRECIOUS ORGANISATION	ELASTICA ELASTICA DECEPTIVE
8	17	IF YOU LOVE ME BROWNSTONE MJ/EPIC	ANTHONY WAY THE CHOIR-MUSIC FROM THE BBC-TV SERIES DECCA
9	NEW	STRANGE CURRENCIES R.E.M. WARNER BROS.	BLUR PARKLIFE FOOD/PARLOPHONE
10	11	THE BOMBI BUCKETHEADS POSITIVE	PORTISHEAD DUMMY GO! BEAT
11	6	LOVE CAN BUILD A BRIDGE CHER, CHRISSE HYNDE & NENEH CHERRY WITH ERIC CLAPTON LONDON	FREAK POWER DRIVE-THRU BOOTY 4TH+B'WAY
12	NEW	I'M GOIN' DOWN MARY J. BLIGE UPTOWN/MCA	FREE THE SPIRIT PAN PIPE MOODS POLYGRAM/MTV
13	NEW	CHAINS TINA ARENA COLUMBIA	TINDERSTICKS THE SECOND TINDERSTICKS ALBUM THIS WAY UP
14	10	DON'T GIVE ME YOUR LIFE ALEX PARTY SYSTEMATIC	KIRSTY MACCOLL GALORE VIRGIN
15	19	THE FIRST THE LAST ETERNITY SNAP! ARISTA	BEAUTIFUL SOUTH CARRY ON UP THE CHARTS GO! DISCS
16	NEW	DOLL PARTS HOLE GEFEN	RADIOHEAD THE BENDS PARLOPHONE
17	12	THINK TWICE CELINE DION EPIC	OASIS DEFINITELY MAYBE CREATION
18	25	BUBBLING HOT PATO BANTON WITH RANKING ROGER VIRGIN	NEW POWER GENERATION EXODUS NPG
19	15	PUSH THE FEELING ON NIGHTCRAWLERS FFR	R.E.M. MONSTER WARNER BROS.
20	14	TURN ON, TUNE IN, COP OUT FREAK POWER 4TH+B'WAY	GREEN DAY DOOKIE REPRISE
21	16	WHOOOPS NOW/WHAT'LL I DO JANET JACKSON VIRGIN	JIMMY NAIL CROCODILE SHOES EASTWEST
22	NEW	AIN'T NO STOPPING US NOW LUTHER VANDROSS EPIC	BOMB THE BASS CLEAR 4TH+B'WAY
23	18	HYPNOTISED SIMPLE MINDS VIRGIN	BON JOVI CROSS ROAD JAMCO/MERCURY
24	NEW	GOOD FEELING REEF SONY	ADAM ANT WONDERFUL EMI
25	22	HOLDING ON TO YOU TERENCE TRENT D'ARBY COLUMBIA	HUMAN LEAGUE OCTOPUS EASTWEST
26	13	LET IT RAIN EAST 17 LONDON	SKID ROW SUBHUMAN RACE ATLANTIC
27	9	BABY IT'S YOU BEATLES APPLE	M PEOPLE BIZARRE FRUIT DECONSTRUCTION/RCA
28	NEW	BLACK STEEL TRICKY 4TH+B'WAY	JANET JACKSON JANET/JANET REMIXED VIRGIN
29	20	ONE MAN IN MY HEART HUMAN LEAGUE EASTWEST	DURAN DURAN THANK YOU PARLOPHONE
30	NEW	THE BALLAD OF PETER PUMPKINHEAD CRASH TEST DUMMIES RCA	SIMPLE MINDS GOOD NEWS FROM THE NEXT WORLD VIRGIN
31	21	YOU BELONG TO ME JX FFR/REEDOM	MASSIVE ATTACK PROTECTION/NO PROTECTION VIRGIN
32	27	OVER THE RIVER BITTY MCLEAN BRILLIANT	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M
33	NEW	YOU AND I WILL NEVER SEE THINGS EYE TO... KINGMAKER CHRYSALIS	EAST 17 STEAM LONDON
34	NEW	MARVELOUS LIGHTNING SEEDS EPIC	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
35	23	SHOW A LITTLE LOVE ULTIMATE KAOS WILD CARD	TRICKY MAXINGUAYE 4TH+B'WAY
36	NEW	LOVE CITY GROOVE LOVE CITY GROOVE PLANET	TWISTED DEL AMITRI A&M
37	29	ONE MICA PARIS COOL/TEMPO	FAITH NO MORE KING FOR A DAY, FOOL FOR A LIFETIME SLASH
38	30	WAKE UP BOO! BOO RADLEYS CREATION	STEVE VAI ALIEN LOVE SECRETS RELATIVITY
39	NEW	SOMETHING WORTHWHILE GUN A&M	STING FIELDS OF GOLD A&M
40	24	AXEL F/KEEP PUSHIN' CLOCK MEDIA/MCA	

GERMANY		compiled by Media Control 4/11/95	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	CONQUEST OF PARADISE VANGELIS EASTWEST	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
2	2	SCATMAN JOHN SCATMAN BMG/ARIOLA	VANGELIS 1492-CONQUEST OF PARADISE EASTWEST
3	4	FRED COME TO BED E-ROTIC INTERCORD	CRANBERRIES NO NEED TO ARGUE ISLAND/MERCURY
4	3	COMPUTERLIEBE DAS MODUL URBAN MOTOR	ELTON JOHN MADE IN ENGLAND MERCURY
5	5	HARDCORE VIBES DUNE URBAN MOTOR	ANNIE LENNOX MEDUSA ARISTA
6	6	ADIEMUS ADIEMUS ELECTROLA	GREEN DAY DOOKIE REPRISE
7	8	THE FIRST THE LAST ETERNITY SNAP BMG/ARIOLA	REDNEX SEX & VIOLINS ZYX
8	7	'74-'75 CONNELLS INTERCORD	OFFSPRING SMASH EPITAPH
9	14	BACK FOR GOOD TAKE THAT RCA	KELLY FAMILY OVER THE HUMP KEL-LIFE/EOEL
10	11	DISCO FANS STAR WASH DANCE POOL	FAITH NO MORE KING FOR A DAY, FOOL FOR A LIFETIME METRONOME
11	NEW	LICK IT 20 FINGERS ZYX	FURY IN THE SLAUGHTERHOUSE THE HEARING OF THE SENSE OF B SPV
12	9	SHORT DICK MAN 20 FINGERS ZYX	MADONNA BEDTIME STORIES SIRE
13	10	OLD POP IN AN OAK REDNEX ZYX	CLAWFINGER USE YOUR BRAIN WEA
14	18	BE MY LOVER LA BOUCHE ARIOLA	WESTERNHAGEN AFFENTHEATER WEA
15	13	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA	H-BLOCKX TIME TO MOVE ARIOLA
16	15	JA KLAR SCHWESTER S BMG/ARIOLA	CONNELLS RING INTERCORD
17	12	MOVE YOUR ASS SCOOTER CLUB TOOL/EDEL	BON JOVI CROSS ROAD JAMCO/MERCURY
18	NEW	WHOOOPS NOW JANET JACKSON VIRGIN	RUDIGER HOFFMANN DER HAUPTGEWINNER ARIOLA
19	NEW	CLUB BIZARRE U96 URBAN MOTOR	CELINE DION THE COLOUR OF MY LOVE COLUMBIA
20	NEW	SELF-ESTEEM OFFSPRING SEM	SCHWESTER S S IST SOWEIT MCA

FRANCE		(SNEP/IFOP/Tite-Live) 4/1/95	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	ZOMBIE CRANBERRIES ISLAND	CRANBERRIES NO NEED TO ARGUE ISLAND
2	3	RESPECT ALLIANCE ETHNIK VIRGIN	ELTON JOHN MADE IN ENGLAND MERCURY
3	2	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
4	9	POUR QUE TU M'AIMES ENCORE CELINE DION COLUMBIA	SUPREME N.T.M. PARIS SOUS LES BOMBES EPIC
5	4	A GIRL LIKE YOU EDWYN COLLINS VIRGIN	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
6	5	ALWAYS BON JOVI JAMCO/MERCURY	LAZLO BERKI & 100 VIOLONS TZIGANES LES 100 VIOLONS TZIGANES EMI
7	11	STAY ANOTHER DAY EAST 17 LONDON	SOUNDTRACK THE LION KING WALT DISNEY
8	8	CHACUN SA ROUTE KATCHE, MANU & ORYEMA, GEOFFREY & TONTON VIRGIN	STEVIE WONDER CONVERSATION PEACE MOTOWN
9	6	SHORT DICK MAN 20 FINGERS EMI	NATIVE NAT ARIOLA
10	10	WHOOOPS NOW JANET JACKSON VIRGIN	TRIO ESPERANCA SEGUNDO TRIO ESPERANCA POLYGRAM
11	7	YOUR SONG BILLY PAUL VERSAILL	EAST 17 STEAM POLYGRAM
12	13	MEGAMIX ICE MC POLYGRAM	ALAIN SOUCHON C'EST DEJA CA VIRGIN
13	15	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN WALT DISNEY	KEZIAH JONES AFRICAN SPACE CRAFT VIRGIN
14	14	BELIEVE ELTON JOHN MERCURY	DALIDA COMME SI J'ETAIS LA CARRERE
15	12	COTTON EYE JOE REDNEX JIVE	ALLIANCE ETHNIK SIMPLY ET FUNKY DELABEL
16	NEW	DIFFERENT DREAMS MASTERBOYS POLYGRAM	JOHN LEE HOOKER CHILL OUT VIRGIN
17	18	GIRL YOU'LL BE A WOMAN SOON URGE OVERKILL BMG	ANNIE LENNOX MEDUSA ARISTA
18	16	ALL I WANNA DO SHERYL CROW A&M	SOUNDTRACK PULP FICTION MCA
19	17	REGULATE WARREN G & NATE DOGG ISLAND	WILLIAM SELLER OLYMPIADE (POP UP) POLYGRAM
20	NEW	JE T'ATTENDS AXELLE RED VIRGIN	FAITH NO MORE KING FOR A DAY, FOOL FOR A LIFETIME POLYGRAM

ITALY		(Musica e Dischi) 4/10/95 (FIMI) 4/5/95	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	BABY BABY CORONA DWA	DANIELE PINO NON CALPESTARE IL FIORE NEL DESERTO C.G.B.
2	3	BE MY LOVER LA BOUCHE ARIOLA	LE REGAZZE NERI PER CASO EASY
3	4	MISSING EVERYTHING BUT THE GIRL BLANCO Y NEGRO	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
4	5	NOWHERE LAND CLUB HOUSE FEATURING CARL MEDIA	G. GRIGWANI DESTINAZIONE PARDISO MERCURY
5	9	MOVIN' ON DA BLITZ BLISS CO./INPROGRESS	CRANBERRIES NO NEED TO ARGUE ISLAND
6	2	YOUR LOVING ARMS BILLIE RAY MARTIN EASTWEST	ANNIE LENNOX MEDUSA RCA
7	NEW	BACK FOR GOOD TAKE THAT RCA	FIORIELLO FINALMENTE TU RTI MUSIC
8	7	WONDER DJ CERLA & MORATTO OROHM	ANDREA BOCELLI BOCELLI SUGAR/RTI MUSIC
9	NEW	QUIERO VOLAR/WANNA FLY G.E.M. PROPIO	ELTON JOHN MADE IN ENGLAND MERCURY
10	NEW	DON'T LAUGH WINX SPACE RECORD/DJ APPROVED	SPAGNA SIAMO IN DUE EPIC

SPAIN		(TVE/AFYVE) 4/1/95	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	QUIERO VOLAR G.E.M. MAX RECORDS	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
2	4	O'BOP DON'T STOP D. HARRY DANI RECORDS	CRANBERRIES NO NEED TO ARGUE ISLAND
3	3	BABY BABY CORONA BLANCO Y NEGRO	ELTON JOHN MADE IN ENGLAND MERCURY
4	2	HERE COMES THE HOTSTEPPER INI KAMOZE SONY	REVOLVER EL DORADO WARNER MUSIC
5	NEW	YOU BELONG TO ME JX MAX MUSIC	ANNIE LENNOX MEDUSA ARISTA
6	6	BOOM BOOM DOUBTER BROTHERS MAX MUSIC	LAURA PAUSINI LAURA PAUSINI DRO/WARNER
7	NEW	KNOCKIN BOUTHE VISION CONTRASENA	OUNCAN OHU TEATRO VICTORIA EUGENIA DRO/WARNER
8	8	LICK IT 20 FINGERS FEATURING ROSLA MAX MUSIC	MAOREDEUS O ESPIRITU DA PAZ HISPANOX
9	NEW	BASIC K. BOY & DEMOLITION QUALITY MAORID	HERBERT VON KARAJAN ADAGIO KARAJAN POLYGRAM
10	7	HERE I GO 2 UNLIMITED BLANCO Y NEGRO	ANZA INVISIBLE AL COMPAS DE LA BANDA DRO

Hits Of The World is compiled at Billboard/BPI Communications by Julie Boodhoo and Christine Price. Contact 71-323-6686, fax 71-323-2314/2316. 'New' indicates first entry or re-entry into chart shown.

# HITS OF THE WORLD

## CONTINUED

### EUROCHART HOT 100 (4/15/95) MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	6	SCATMAN JOHN SCATMAN ICEBERG
2	NEW	BACK FOR GOOD TAKE THAT RCA
3	1	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
4	2	ZOMBIE CRANBERRIES ISLAND
5	3	THINK TWICE CELINE DION EPIC
6	NEW	BABY BABY CORONA DWA
7	9	CONQUEST OF PARADISE VANGELIS EASTWEST
8	4	DON'T STOP OUTHERE BROTHERS HOT SOUND
9	NEW	THE FIRST THE LAST ETERNITY SNAP! ARIOLA
10	5	OLD POP IN AN OAK REDNEX JIVE
<b>ALBUMS</b>		
1	1	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
2	2	CRANBERRIES NO NEED TO ARGUE ISLAND
3	3	ANNIE LENNOX MEDUSA RCA
4	4	ELTON JOHN MADE IN ENGLAND ROCKET
5	6	FAITH NO MORE KING FOR A DAY, FOOL FOR A LIFETIME SLASH/LONDON
6	7	REDNEX SEX & VIOLINS JIVE
7	8	VANGELIS 1492-THE CONQUEST OF PARADISE EASTWEST
8	5	CELINE DION THE COLOUR OF MY LOVE EPIC
9	10	OFFSPRING SMASH EPITAPH
10	9	GREEN DAY DOOKIE REPRISÉ

### SWEDEN (GLF) 4/7/95

THIS WEEK	LAST WEEK	SINGLES
1	1	THINK TWICE CELINE DION COLUMBIA
2	2	HUBBUBUBBA JUST D TELEGRAM
3	4	SCATMAN JOHN SCATMAN GRAMMOPHONE
4	NEW	SE PA MEJ JOHANSEN JAN LIONHEART
5	3	SELF-ESTEEM OFFSPRING BORDERLINE
6	5	THE FIDDLE BASIC ELEMENT INHOUSE
7	6	SHOTGUN ARDIS STOCKHOLM
8	7	ANYONE OUT THERE MELODIE MC SIDELAKE
9	NEW	I'VE GOT A LITTLE SOMETHING FOR YOU MN8 COLUMBIA
10	8	CRY CLUBBLAND FEATURING ZEMYA HAMILTON EASTWEST
<b>ALBUMS</b>		
1	2	PETER LEMARC BOK MED BLANKA SIDOR MNW
2	1	GLENMARK/ERIKSSON/STROMSTEDT GLENMARK/ERIKSSON/STROMSTEDT METRONOME
3	3	JUST D PLAST TELEGRAM
4	NEW	HELSINGBORG SYMFONIORKESTER/KAMU SVENSKA KLASSISKA FAVORITER NAXOS
5	4	CELINE DION THE COLOUR OF MY LOVE COLUMBIA
6	6	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
7	5	BLACK INGVARSSON EARCANDY SIX SDM
8	7	CLAWFINGER USE YOUR BRAIN MVG
9	8	ELTON JOHN MADE IN ENGLAND ROCKET
10	NEW	CRANBERRIES NO NEED TO ARGUE ISLAND

### DENMARK (IFPI/Nielsen Marketing Research) 4/15/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SARAJEVOS BORN DEM HAB VARIOUS BMG/ARIOLA
2	3	THINK TWICE CELINE DION SONY
3	2	SCATMAN JOHN SCATMAN BMG/ARIOLA
4	NEW	BACK FOR GOOD TAKE THAT RCA
5	9	BABY BABY CORONA SCANDINAVIAN
6	8	I'VE GOT A LITTLE SOMETHING FOR YOU MN8 SONY
7	5	LOVE ME FOR A REASON BOYZONE POLYGRAM
8	NEW	BABY IT'S YOU BEATLES EMI-MEDLEY
9	6	SELF-ESTEEM OFFSPRING BORDER
10	7	TEARS DON'T LIE MARK' OH POLYGRAM
<b>ALBUMS</b>		
1	4	STATUS QUO WHATEVER YOU WANT POLYDOR
2	3	D.A.D. HELPYOURSELFISH EMI-MEDLEY
3	2	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
4	7	CELINE DION THE COLOUR OF MY LOVE SONY
5	NEW	ELTON JOHN MADE IN ENGLAND POLYGRAM
6	10	CRANBERRIES NO NEED TO ARGUE ISLAND
7	8	SVENNE & LOTTA OLDIES BUT GREATEST ELAP
8	NEW	CYNDI LAUPER TWELVE DEADLY CYNS... SONY
9	NEW	ANNIE LENNOX MEDUSA RCA
10	NEW	THOMAS HELMIG STUPID MAN BMG

### PORTUGAL (Portugal/AFP) 4/11/95

THIS WEEK	LAST WEEK	ALBUMS
1	2	VANGELIS 1492 THE CONQUEST EASTWEST
2	8	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
3	5	LAURA PAUSINI LAURA PAUSINI WARNER
4	9	CRANBERRIES NO NEED TO ARGUE ISLAND
5	4	VARIOUS RAVE PARTY—VOL. 1 VIDISCO
6	7	O.F.B.-H. VON KARAJAN ADAGIO KARAJAN POLYGRAM
7	3	VARIOUS '95 GRAMMY NOMINEES COLUMBIA
8	NEW	LAURA PAUSINI LAURA PAUSINI II WARNER
9	NEW	VARIOUS CAPITAL-PARA QUEM GOSTA COLUMBIA
10	6	ELTON JOHN MADE IN ENGLAND MERCURY

### IRELAND (IFPI Ireland) 4/6/95

THIS WEEK	LAST WEEK	SINGLES
1	1	BACK FOR GOOD TAKE THAT RCA
2	2	DON'T STOP (WIGGLE WIGGLE) OUTHERE BROTHERS CAPITOL
3	3	THINK TWICE CELINE DION EPIC
4	4	JULIA SAYS WET WET WET PRECIOUS
5	6	LET IT RAIN EAST 17 LONDON
6	7	TURN ON, TUNE IN, COP OUT FREAK POWER 4TH+B'WAY
7	5	LOVE CAN BUILD A BRIDGE COMIC RELIEF LONDON
8	8	PUSH THE FEELING ON NIGHTCRAWLERS LONDON
9	10	DON'T GIVE ME YOUR LIFE ALEX PARTY SYSTEMATIC
10	NEW	THE BOMB BUCKETHEADS POSITIVA
<b>ALBUMS</b>		
1	1	GARTH BROOKS THE HITS CAPITOL
2	7	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
3	2	CHARLIE LANDSBOURGH WHAT COLOUR IS THE WIND RITZ
4	5	FRANCES BLACK THE SKY ROAD DARA
5	6	VARIOUS EMERALD ROCK POLYGRAM/TV
6	NEW	VARIOUS DANCE MANIA '95-VOL. 2 PURE MUSIC
7	3	CELINE DION THE COLOUR OF MY LOVE EPIC
8	4	PARNASSUS ARTS GROUP WORLD CUP ME ARSE ITMAR/WARNER
9	NEW	SOUNDTRACK PULP FICTION MCA
10	NEW	VARIOUS NOW DANCE '95 EMI/VIRGIN

### AUSTRIA (Austrian IFPI/Austrian Top 30) 4/8/95

THIS WEEK	LAST WEEK	SINGLES
1	2	SCATMAN JOHN SCATMAN BMG
2	1	OLD POP IN AN OAK REDNEX ECHO
3	3	ZOMBIE CRANBERRIES ISLAND
4	4	MOVE YOUR ASS SCOOTER EMI
5	NEW	CONQUEST OF PARADISE VANGELIS WARNER
6	7	STAY ANOTHER DAY EAST 17 LONDON
7	8	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
8	6	SHORT DICK MAN 20 FINGERS ECHO
9	5	THE FIRST THE LAST ETERNITY SNAP! BMG
10	9	TEARS DON'T LIE MARK' OH POLYGRAM
<b>ALBUMS</b>		
1	1	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
2	3	REDNEX SEX & VIOLINS ECHO
3	NEW	VANGELIS 1492-THE CONQUEST OF PARADISE WARNER
4	5	ANNIE LENNOX MEDUSA ARISTA
5	2	CRANBERRIES NO NEED TO ARGUE ISLAND
6	6	KELLY FAMILY OVER THE HUMP EMI
7	7	OFFSPRING SMASH EMV
8	8	GREEN DAY DOOKIE WARNER
9	NEW	FAITH NO MORE KING FOR A DAY POLYGRAM
10	NEW	BON JOVI CROSS ROAD JAMBCO/MERCURY

### NORWAY (Verdens Gang Norway) 4/15/95

THIS WEEK	LAST WEEK	SINGLES
1	2	THINK TWICE CELINE DION SONY
2	3	SELF-ESTEEM OFFSPRING BORDER
3	1	SCATMAN JOHN SCATMAN BMG
4	4	BASKET CASE GREEN DAY WARNER
5	6	OLD POP IN AN OAK REDNEX BMG
6	NEW	I'VE GOT A LITTLE SOMETHING FOR YOU MN8 SONY
7	5	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN POLYGRAM
8	8	TEARS DON'T LIE MARK' OH POLYGRAM
9	7	STAY ANOTHER DAY EAST 17 POLYGRAM
10	NEW	MOVE YOUR ASS! SCOOTER EDEL
<b>ALBUMS</b>		
1	1	CELINE DION THE COLOUR OF MY LOVE SONY
2	2	REDNEX SEX & VIOLINS BMG
3	3	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
4	4	BO KASPER ORKESTER PA HOTELL CUPOL
5	NEW	ELTON JOHN MADE IN ENGLAND POLYGRAM
6	5	ANNIE LENNOX MEDUSA RCA
7	9	HERBERT VON KARAJAN LES PLUS BEAUX ADAGIOS POLYGRAM
8	NEW	NEIL SEDAKA THE VERY BEST OF... ARCADE
9	7	DI DERRE JENTER OG SANN SONET
10	NEW	RENE ANDERSEN BREAK OF DAWN EMI

### HONG KONG (IFPI Hong Kong Group) 3/26/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	PRISCILLA CHAN WELCOME BACK POLYGRAM
2	5	AARON KWOK YOU ARE MY EVERYTHING WARNER
3	NEW	FAYE WONG FAYE WONG LIVE IN CONCERT CINEPOLY
4	4	SHIRLEY KWAN ALL TIME FAVORITES POLYGRAM
5	NEW	VARIOUS MOST POPULAR POLYGRAM
6	3	CASS PHANG SUDDENLY WAKE UP FROM A DREAM EMI
7	2	VARIOUS UNITED POWER '95 POLYGRAM
8	6	JACKY CHEUNG THIS WINTER IS NOT VERY COLD POLYGRAM
9	9	CASS PHANG FLY WITH ME EMI
10	7	CHRIS WONG LOVE STORY IN THE MORTAL WORLD FITTO

# GLOBAL MUSIC PULSE

## THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**SWEDEN:** With her unique, powerful singing style—a cross between Eartha Kitt and Aretha Franklin—Ardis has taken the charts by storm. Her debut album, "Love Addict" (Stockholm Records), and her second single, "Shotgun," are both in the top 10. Ardis' debut single, a remarkable cover of the Billie Holiday standard "Ain't Nobody's Business," garnered much favorable attention but lingered on the borders of the chart during the summer of 1994. "Love Addict" was released a few weeks later and earned her a nomination for best solo artist in last year's Swedish Grammys. But once "Shotgun," which features the singer accompanied by the Festival Symphony Orchestra Of Russia, gained vital exposure as the main theme to the hit movie "Vendetta," her career really took off. The daughter of a Swedish father and a West Indian mother, Ardis was born on the Caribbean island of Dominica. She moved to Sweden at the age of 13 and grew up listening to the music of Motown, Stax, and Franklin, but her key musical influences remained her mother's love of gospel music and the rhythms of her family's Caribbean homeland. Stockholm Records managing director Ola Hakansson signed her after hearing a demo tape and, convinced that Ardis was an artist of extraordinary talent, set her to work with young, upcoming producer Anders Hansson. Hakansson's strategy at Stockholm is to not rush things, developing artists in their home market before seeking exposure abroad. But he has no doubt that Ardis will ultimately prove herself as an international success.

MIRANDA WATSON



**SPAIN:** Its name and location made it hard for people to take the Asparagus Rock Festival seriously when it started seven years ago. But according to Francisco Cuberos of the organizers, Munster Touring, "The Asparagus is right now the most important rock festival in the country." The festival coincides with the asparagus harvest in Huetor Tajar, a village that sounds as if it should be in Peru, but which is actually 40 kilometers from the southern city of Granada. In recent years, the 12-hour alternative rock-fest has been held in a cavernous warehouse in Granada, and on March 25, more than 15,000 fans from all parts of the country were crammed into that venue to witness what has become an international event. Spanish alternative bands such as El Inquilino Comunista, Sex Museum, and Psilicom Flesh and flamenco-rock pioneers Pata Negra were joined by Sonic Youth (playing its only European gig), the Moe Tucker Band, and Terrorvision. And with the organizers already looking for an open-air site outside the city, next year's event promises to be bigger still.

HOWELL LLEWELLYN

**NEW ZEALAND:** The 1,600-kilometer flight across the Tasman Sea to nearest neighbor Australia has traditionally been the first offshore step for most New Zealand acts, whether in search of a larger live audience or a springboard to wider international attention. Singer/songwriter Jan Hellriegel has been a more frequent return-ticket holder than most on that route since her joint signing to Warner Music in both territories. Surprisingly, it is the first such partnership for the two divisions. Hellriegel's debut album, "It's My Sin," resulted in her winning songwriter of the year at the 1993 New Zealand Music Awards. The Australian-recorded follow-up, "Tremble," which is scheduled for release on the EastWest label in June, is a more varied, generally rockin' affair than its predecessor, while still showcasing Hellriegel's distinctive voice and alternative pop sensibility. A product of the late 1980s band scene in the southern university city of Dunedin, which also produced groups such as Straitjacket Fits and the Chills, Hellriegel could turn out to be the Down Under answer to Liz Phair or Heather Nova. Whether or not Warner's international divisions decide to give "Tremble" a wider release, she is clearly poised for a rising profile throughout Australasia.

RUSSELL BAILLIE

**CROATIA:** Although only in its second year, the annual Porin music awards show has become established as the most authoritative measure of recognition in the Croatian record business. They are based on the Grammys, with a distinguished panel of more than 400 music business professionals (musicians, publishers, record executives, journalists, etc.) determining the national and international winners from among the nominees in 37 categories. This year's event, which was shown on national network TV, was dominated by veteran rock group Parni Valjak. With a career stretching back through 20 years and 15 albums, this Rolling Stones-bred, Aerosmith-fueled band won seven of its eight Porin nominations. Thanks to its album, "Budenje" (Awakening) on Esnaf/Croatia Records, Parni Valjak took the awards for album of the year, song of the year, best group vocal, best vocal collaboration, producer of the year, best engineered album, and best sleeve design. Other winners included Eurodance act ET (Electroteam) for hit of the year and best videoclip, FM radio personality turned rock star Alen Vitasović (newcomer of the year), Josipa Lisac & Telefon Blues Band (best female vocal), Oliver Dragojević (best male vocal), Soul Fingers (best instrumental performance), and hardcore/grunge band Laufer for best alternative rock album ("Pustinja" on T.R.I.P./Croatia Records).

D.S.

**FRANCE:** For the second year running, Silex, a label specializing in producing and developing "new traditional music," has organized a series of showcases during the first week of April at the Theatre Dunois in Paris. The acts featured were Erik Marchand and Le Taraf De Caranabes—an unusual combination of a singer from Brittany and a group of Romanian musicians performing ancient Celtic songs known as *querz*—and Marilis Orionaa, a singer from the Bearn region who performs traditional repertoire, mostly a cappella, from southwest France. Silex, which is owned and distributed by indie company Auvidis, has been established for three years. Managed by Philippe Kruemm, it has built an eclectic library of about 100 titles covering different areas of the world but with an emphasis on French traditional music presented in a modern way.

EMMANUEL LEGRAND



## WEA Top U.S. Distributor In 1st Quarter

### Surging Indies Are No. 2; PGD Soars In R&B Market

BY ED CHRISTMAN

NEW YORK—Despite a strong surge by the independent sector, WEA strengthened its lead as the top U.S. music distributor in the first quarter.

In addition to strong showings in alternative and heavy metal, the company displayed strength in the country market, where it was the top album distributor, and R&B, where it came in second among the distributors in the genre.

PGD catapulted to the top spot among R&B album distributors, capturing a staggering 25.5% slice of the market.

The market-share standings are determined by SoundScan, which collects point-of-sale information on all formats and configurations sold at retail and mass merchant accounts. Hartsdale, N.Y.-based SoundScan tracks retail sales at about 85% of the locations in the U.S. and then projects total sales for the entire market.

Total market share is based on unit sales of all music configurations and formats. The market share for R&B and country consists of data collected by SoundScan exclusively for those genres as reflected in Billboard's album charts.

In continuing its reign as the top distributor, WEA increased its market share to 22%, up from the 20.7% the company generated in the same time period last year.

WEA, the perennial leader in

total market share, received help in staying atop the heap so far this year from two albums released in 1994: Green Day's "Dookie" and Hootie & the Blowfish's "Cracked Rear View"—both of which sold more than 1 million units in the first quarter, according to SoundScan. In addition, Van Halen's "Balance," released this year, has moved over the 1 million plateau. Other albums contributing to WEA's success in the quarter are by Tom Petty, Madonna, Tim McGraw, 2Pac, and Brandy.

The independent sector continued the ascent it began in 1992 with a first-quarter market share of 18.6%—an increase of two percentage points over the market share it generated for all of 1994. The No. 2 showing also was 5.3 percentage points over the 13.3% independent distributors collectively garnered in the first quarter of 1994. (For 1992, indies had a market share of 11.7%.)

Independent labels' top-selling titles so far in 1995 include albums by Offspring (Epitaph) and Bone Thugs N Harmony (Ruthless) and Disney's soundtrack to "The Lion King," all released last year.

PGD finished third in the overall distribution race, up two percentage points from the 12.2% share it accumulated in the first quarter of 1994, when it was the No. 5 distributor.

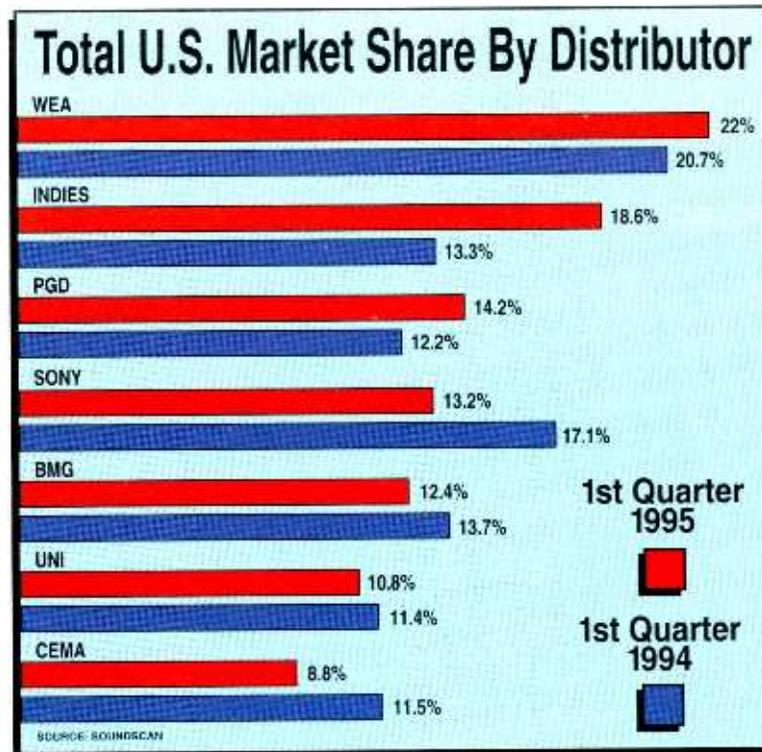
Sony Music Distribution, which last year was the second-ranking distributor in the first quarter with a 17.1% slice of the pie, fell to fourth place in this year's opening quarter, with a 13.2% showing.

BMG Distribution and Uni Distribution both dipped slightly to finish fifth and sixth, respectively, while Cema Distribution fell to last place with an 8.8% share, down from the 11.5% it had in the same time period last year.

#### WEA ENJOYS COUNTRY MOMENT

In the country albums field, WEA moved into the top spot among distributors in the first quarter, even though its 20.2% performance was down slightly from the 21% the company had in last year's first quarter, when it finished second. Tim McGraw's "Not A Moment Too Soon," on Curb, was the top-selling country album for WEA in the first quarter. Jeff Foxworthy's "You Might Be A Redneck If..." and Clay Walker's "If I Could Make A Living," both on Warner Bros., also enjoyed strong showings for the distributor.

BMG nudged up one place and one percentage point to finish with a 19% market share, good enough to make it the second-ranking country album distributor.



Cema finished third, up more than three percentage points, with an 18.1% market share, thanks to the strength of Garth Brooks' "The Hits," which is the best-selling album so far in 1995, with more than 2 million units moved, according to SoundScan. Cema-distributed Liberty Records released the album last December.

Uni fell out of the top country spot it occupied in the first quarter of 1994 to come in fourth in the first three months this year, with a 16.9% piece of the pie. Sony held steady at 12.7%, and PGD was up slightly at 4.5%; while the indie

sector dropped slightly more than four percentage points to finish in last place among country album distributors with a 1.8% share.

#### PGD TOPS WITH R&B ALBUMS

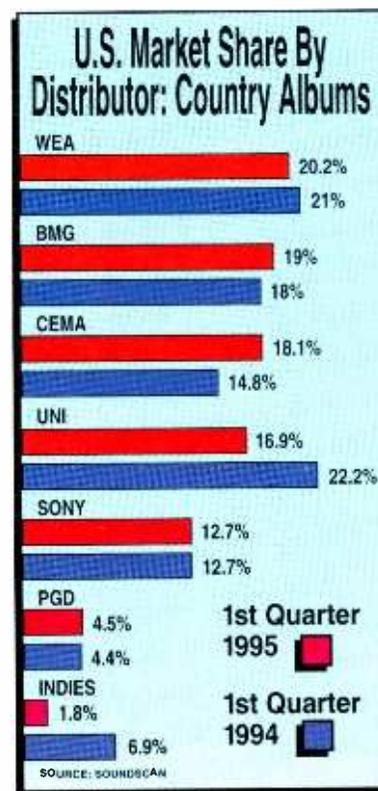
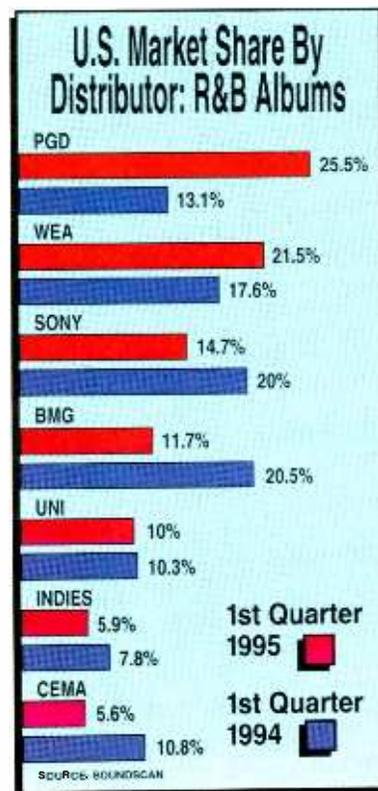
For the first time, Billboard can compare R&B album performance to a previous period because SoundScan now has two complete years of data for the genre. PGD was triumphant in the quarter, almost doubling its R&B albums market share to 25.5%, up from the 13.1% it had in last year's opening quarter.

PGD's performance in the R&B field received a considerable boost from the continued success of Motown's Boyz II Men album "II," which is the No. 2 selling album so far in 1995. Also, the addition of Def Jam/RAL to the Island family in the second half of last year has strengthened PGD's R&B offerings. The label has placed three albums among the 50 best-selling R&B titles this year.

Among other R&B distributors, WEA jumped into second place with a 21.5% share, up nearly four percentage points from the 17.6% it garnered in the same time frame last year. In addition to 2Pac and Brandy, WEA had fast-selling albums by Anita Baker and Blackstreet and the "Murder Was The Case" soundtrack.

Sony, which was the second-biggest R&B album distributor in the first quarter of last year, dropped to third place in the first three months of 1995, while last year's top distributor, BMG, dropped to fourth place, losing almost nine percentage points from the 20.5% it had in last year's first quarter.

Uni almost held steady in the quarter with a 10% share, the independent sector was down slightly to 5.9%, and Cema finished last with a lackluster 5.6% performance.



#### BIBLIOTECH™

## 1994 Net Sales Of Audiobooks Increase 17.7%

BY TRUDI MILLER ROSENBLUM

NEW YORK—Net sales of audiobooks in 1994 increased 17.7% over the previous year, according to the Audiobook Publishers Assn.

"While this increase is not as high as those reported for 1993 and 1992, we see this growth as very healthy, especially considering that 1994 was not a year in which whole new markets opened up for the spoken audio industry," says APA president George Hodgkins.

"1992 and 1993 were years in which there was significant [audiobook] expansion in the video market, in roadside convenience stores, and in nonbookstore outlets," he adds. "What we're seeing now is impressive, steady expansion within an existing marketplace, something about which all of us can be excited."

The increase in net sales occurred despite a 27% dollar increase in returns. Returns as a percentage of gross sales were 23.5%.

Hodgkins says he expects the new audiobook clubs (Billboard, March 25) to help increase the market in 1995. "There's no question about it. Not only are they a new market to sell product, but also the reach of their promotional activity is enormous. Between space advertising and direct mail, they're reaching an audience the size of which we've never been able to reach before."

Audiobook-only retailers surveyed by Billboard generally shared that upbeat view. Stores that have been in business more than two years had the rosiest year. All nine of these stores contacted by Billboard reported same-store increases for 1994, ranging from 20% to 40%, and most reported a healthy fourth quarter.

The first quarter of 1995, however, yielded mixed results, with store comments about sales ranging from "slow," to "good" and "a 35% increase over the first quarter of 1994." Many stores reported slow sales in January and February due to bad weather, companies cutting back on corporate travel, and the usual lack of consumer disposable income in the wake of the holiday season, with sales picking up in March.

For the 10 stores surveyed that were launched in mid-1993 or later, 1994 was generally a year of struggling to get established. Most said first-year sales did not live up to their expectations. But by the end of the year, the picture began to improve. Of these 10 new stores, eight reported sales increases in the first quarter of 1995 over the same period in 1994 and said that sales were going up each month.

Many stores said they were helped by increasing consumer awareness of audiobooks. "I used to go to functions and people would ask, 'What do you do?' and I'd say, 'I have an audiobook store,' and I'd get a funny look," says Ed Richards, owner of Best Seller Audiobooks in Scottsdale, Ariz. "Now people say, 'Oh, really? I love audiobooks,' or, 'I have a friend who's into audiobooks.' I rarely meet people these days who

(Continued on next page)

**AUDIOBOOK SALES UP***(Continued from preceding page)*

don't know what an audiobook is. The awareness level is much higher than it used to be."

The most popular genres continue to be business, self-help, and mystery-thrillers of the John Grisham/Tom Clancy/Dean Koontz type. "If Dean Koontz came out with one [audiobook] a month, it would be great," said Ric Berg of the Audio Store in Riverside, Calif. Danielle Steele and other romance authors are also popular, and spiritual/angel titles have grown in popularity.

Asked to name their best-selling titles, stores cited "The Seven Habits Of Highly Effective People," "The Celestine Prophecy," "Disclosure," "Men Are From Mars, Women Are From Venus," "The Bridges Of Madison County," and "Debt Of Honor." Asked which upcoming title they most look forward to, retailers named Grisham's "Rainmaker," due the end of April. "That's going to make Father's Day like you wouldn't believe," says Suzanne Simkin, owner of Bookears in Atlanta.

Newt Gingrich's book is also eagerly awaited. "If that comes out before Father's Day, we'll have it made. We're expecting a phenomenal summer because of that [title]," says Simkin, noting the success of Rush Limbaugh's audiobooks.

The core audience for audiobooks remains upper-income, white-collar professionals age 30-50 who listen while commuting. Stores estimate that 65%-80% of their customers use audiobooks in this way. But as audiobooks get more publicity, new listeners are coming into the fold, they say.

"I'm finding more and more blue-collar people, and it's having an effect on sales," says John Sicard, owner of Audio Booksmith in Leominster, Mass. "Our first year, it was all business and self-help. As more people become aware of audiobooks, mystery, adventure, and fiction are really starting to take off."

Stores are finding an increasing number of people who listen while they exercise, garden, or do housework and who bring audiobooks on family vacations. Women and younger people in their late '20s are a growing part of the audience.

Alan Livingston of Houston's Booktronics has found that customers' primary reason for using audiobooks is that they can be used while doing something else. "You can't market this product the same way as a book," he says. "People make time to read. That's a primary-purpose activity. They say, 'I think I'll sit down this afternoon and read.' For the most part, people don't use audiobooks that way; they say, 'I'm driving to Dallas, I'll listen while I'm driving.' You have to realize these fundamental differences and take them into account when marketing."

Speaking of marketing, stores were unanimous in calling for more advertising from publishers, or better yet, a big consumer campaign. "Our single biggest challenge is to get people to understand how audiobooks fit into their lifestyle," says Lynne Saxton of Lynne's Talking Books in Portland, Ore. "But it has to come from the big players in the publishing industry; we stores don't have the budget to do category advertising."

Looking to the future, stores predict more books on CD, increasing popularity of longer abridgments (four to six hours instead of three), and lower prices for unabridged titles.



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## Biz Flat In First Quarter; Single's Slump Continues

**H**OW'S BUSINESS? Not so good. SoundScan numbers at the end of the first quarter provide some interesting food for thought. According to SoundScan, sales are almost flat this year compared to the same time period last year. For the quarter that ended April 2, sales totaled 156.96 million units, up 0.7% over the 155.8 million moved in 1993 during the opening quarter.

Since labels and distribution companies never feel downturns as much as retailers, Retail Track would like to point out that retailers are wailing the blues.

If you consider that 1994 saw a vast number of superstores opening their doors—resulting in an incredible amount of music retail space being added last year, with estimates of increased total space ranging from 20%-35%—a less than 1% increase in retail sales is cause for concern.

But even though sales are slow, things are not as bad as they seem. In looking at a breakout of total sales, album sales, where the profits lie, are up 3.85%, with the CD format enjoying a 13.6% increase, while cassettes suffered a 9.9% decline.

Single sales, meanwhile, are down a whopping 17%. For the full year of 1994, SoundScan calculated that single sales were down 10.6%, and clearly that pace is accelerating. This is a significant problem, and Retail Track is not only referring to the short-term health of the industry. Labels and distribution executives may view singles as a way to break albums, but retailers know that the single has another important role. It is the first configuration the young buy when they discover music. Also, if an account can properly manage this challenging business, it provides one of the better profit margins to be found in today's record stores.

**G**ET MAPPED: Out at the National Assn. of Recording Merchandisers' annual convention, loss-leader pricing was the main topic of discussion. The account base went there with an agenda: make the manufacturers realize that loss-leader pricing was their problem as well as retail's. They urged manufacturers to come up with policies to curtail the practice.

It's been six weeks since NARM, and although there has been a lot of talk among manufacturers, not much has happened in the way of policy changes. But one thing that has happened is that some manufacturers are putting more efforts into enforcing their current minimum advertised price policies.

For example, Retail Track heard that Arista caught a couple of policies in violation of BMG Distribution's MAP policy. Behind PGD, which will suspend shipments to any retail account selling frontline CDs below cost, BMG Distribution has one of the tougher policies aimed at loss-leader pricing. The company includes such in-store promotions as endcaps and feature slots in their MAP policy, even though such programs usually don't include actual advertising.

A call to Jim Urie, senior VP of sales with Arista, revealed that the label indeed did confront a couple of accounts on the issue, but he declined to name the companies.

"I left NARM with a sense that the account base felt that the labels didn't care or didn't want to do anything about [loss-leader pricing]," Urie says. At least a dozen of the top 20 accounts have price and position programs, he adds, and since they often don't couple them with advertising, "we just get chargebacks, and there is nothing for the checking bureaus to check," he says. "So the onus is on us to enforce our policies. In addition to whatever BMG Distribution might be doing, Arista is doing everything we can to monitor what is going on in the marketplace."

**L**OOKING FOR JUSTICE: Since Smith & Alster, the wholesaler trying to break into the frontlines of the music cut-

out business, filed a lawsuit against five majors and two wholesalers, alleging antitrust violations and a racketeering conspiracy, there hasn't been a peep from anybody on the subject. Now, Retail Track hears that the EMI Records Group N.A. has settled with Smith & Alster.

Calls to Smith & Alster were not returned. An EMI spokeswoman confirms that the company made a settlement. But since the "court has not dismissed the complaint, at this point it would be improper to comment."

Apparently, the suit proceeds against the other six companies: Sony Music, BMG, PolyGram, MCA, Surplus Records & Tapes, and Countrywide Record Distributors.

**M**AKING TRACKS: The long rumored move by Mercury Records VP of sales Joe Parker to EMI Records just became a reality. Parker will head the sales effort for that label. Retail Track will ask the question on the lips of everybody in sales, distribution, and retail: Does this mean the end of samplers from the legendary Shecky & Jackie team? ... Jay Perloff, formerly with Absolute Entertainment, joins Elektra as the Northeast regional marketing manager ... At Atlantic Records, Larry Crandus, formerly Hollywood Record's Midwest sales and marketing manager, joins as the Midwest regional marketing manager; Lynn Poole, formerly working at promotion for Atlantic, moves over to sales as Northeast regional marketing manager, covering New York and New England ... In retail, David Hainline, formerly senior VP of merchandising and marketing, has left Spec's Music and will not be replaced. Also, Jay Rosenberg, VP of merchandising at Nobody Beats The Wiz, has left the chain ... George Rogers, VP of business development, has left Wherehouse ... Tom Anderson, formerly with Handleman Co. and before that at the Circles operation in Phoenix, has opened his own record store in Rapid City, S.D. It goes under the logo of Sound Bytes Music & Video.

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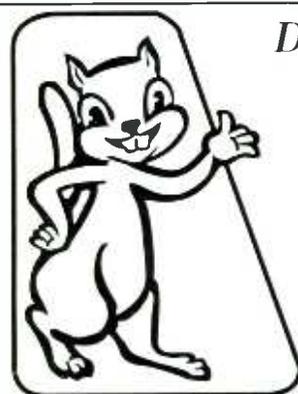
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As for parents, the *Pocahontas* Read-Along serves as a great learning tool: word-for-word narration builds vocabulary and encourages independent reading. Also making its debut this year is the *Pocahontas* Bilingual Read-Along — this new format features the Spanish version on one side and the English on the other, and includes the hit song recorded in both languages. Either format you choose, the *Pocahontas* Read-Along will be a sales winner from street date long into the future!



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# Cleveland Heights Record Store Is Deep Into Dance Music

BY CARLO WOLFF

CLEVELAND HEIGHTS, Ohio—Walk into Deep Records in this East Side suburb of Cleveland and you'll never know what you might find. If you visit more than once, you might feel like a fish out of water, as the inventory turns over with alarming rapidity. But if your tastes run to the unusual, the explosively current, or even the futuristic, it's likely you will feel right at home.

Founded last June by Tatsuro Hayashi, Stephen Cinch, and Dan Curtin, this tiny store on Noble Road,



Deep Records is located in a Cleveland suburb. (Photo: Carlo Wolff)

around the corner from a second-run movie theater, is a magnet for DJs, club mavens, and young people with an insatiable appetite for the latest music. Appropriately enough, the site was once a dance studio.

Deep Records is where you can buy the most *au courant* CDs and vinyl by European and Japanese groups. The specialties of the house (no pun intended) are acid jazz, trance, techno, and tribal, which is why Deep Records is one of the few places in greater Cleveland where you can buy 12-inch British Blue Note records (on vinyl, of course) featuring classic '60s and '70s tracks by the likes of Herbie Hancock and the Three Sounds. Not to mention CDs of Japanese acid jazz, weird British dub 12-inchers by groups such as Sabres Of Paradise, and music by Cinch and Curtin themselves.

Curtin composes techno music at his apartment studio; Cinch composes it at his studio in the store's basement. Hayashi has collaborated with Curtin on records for the British label Peacefrog.

While the composition and DJ work are sidelines (all three do DJ stints Saturday nights at an underground club called Deep Inside), the store is their true preoccupation.

In the most profound sense, the store is a front. The real business—which is growing all the time—is distribution, according to Curtin, 25, a

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master trance composer who used to perform in Germ Free Adolescents, a mid-'80s punk band from Kent, Ohio.

"We carry some major stuff at retail," says Curtin, explaining the presence of such relatively mainstream artists as Moby and the Future Sounds Of London. "We want to pick up music that's really from the heart."

Deep Records carries 700-800 retail items, Curtin says. They are displayed in bins throughout the store. The shop also carries some clothing, a few cassettes, and a smattering of publications. The retail merchandise is 90% vinyl; it's 100% vinyl for wholesale.

And the wholesale business is the primary one. "In distribution, we have fewer titles [than at retail], but larger quantities," says Curtin, who records on the Metamorphic label. (Cinch, 24, records on the Psychoactive label.)

Deep Records buys from about 10



Two of the three owners of Deep Records are Tatsuro Hayashi, left, and Dan Curtin. (Photo: Carlo Wolff)

different sources, including New York-based Watts Music and Chicago's Cargo. Curtin says Deep buys in quantities ranging from a few hundred units to 1,000. "We're very selective in what we choose to distribute," he says.

Most of Deep's wholesale customers are foreign, based in the U.K., Japan, Belgium, Australia, and the Netherlands, he says. Deep distributes only domestic product—except for records made on the Japanese label Sublime.

The store currently distributes 5,000-6,000 12-inch vinyl units a month, Hayashi says. Its nearest competitor, 7th City Distribution, is in Detroit.

The minimum order is 25 units, and Deep only acquires what it has commitments for, Curtin says. It's a form of zero-based inventory, and there is a no-return policy.

"If we have orders for 1,000 units, we buy 1,000," Curtin says.

"We always seem to be running out of records," says Hayashi, in between taking orders by fax.

"We're trying to advance our mar-

ket with more mail order," Cinch says. "Compared to distributors in the rest of the country, we're a dollar or two cheaper on vinyl, and on CDs, \$4 or \$5 cheaper."

"Everything underground that we're interested in is pressed on vinyl, because the smaller labels do not have the budgets to press up compact discs," Curtin says.

Fluctuations of supply worry the Deep partners, not fluctuations in currency: They accept payment only in dollars. "Our clients worry about

**DEEP  
RECORDS**

the exchange rate," Curtin says.

"We didn't do badly for the first year," says Cinch, an Akron, Ohio, native who was studying jazz guitar at the University of Akron before underground DJ work got the best of him. "With equipment and purchase credits, we only lost a few thousand dollars."

Now the store does \$2,000-\$2,500 in

retail business per week, \$1,000-\$10,000 in wholesale a month.

Explaining the range in revenues, Cinch says, "It's an awkward stage for us, because distribution is just now beginning to pick up. The potential for next year is really decent."

Founded with an initial investment of about \$10,000 (each partner kicked in \$3,500), Deep Records is doing just fine, Cinch says.

"Dan does his records, I do my records, Tatsuro has his sources," he says. "Dan and I also DJ quite a bit. That's where I get a lot of money from."

The store's local clients include DJs who spin for such clubs as the Trilogy, the Brillo Pad, and Akron's Attic. Walk-ins enjoy the opportunity to check out the latest releases on one of the store's two turntables or its CD player.

"Everybody comes here to get records," says Mary Walker, a regular customer who treks up north from Akron every few weeks. "The store's got everything." At 18, she enjoys techno for its high energy, she says. "I like this music because it's not separated into groups. You can like it all. It brings us into the future."

"Before this store, there was no  
(Continued on next page)

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# Dove Inks Deal With Reader's Digest

BY TRUDI MILLER ROSENBLUM

NEW YORK—Dove Audio has entered into a direct-marketing agreement with the Reader's Digest Assn., which will market Dove Audiobooks via its many catalogs and direct-response advertising programs.

The deal also allows Dove to produce new audio titles under the Reader's Digest banner. "We will be vigorously marketing many of the golden assets Reader's Digest has," says Dove president Michael Viner. "We expect to have a line of Reader's Digest tapes out by the beginning of next year, using everything from 'It Pays To Increase Your Word Power' to major authors, pieces, and series they've done."

Dove was attracted to Reader's Digest because of its respected name and global marketing, says Viner. "Reader's Digest is the ideal partner to maximize Dove's global presence in the direct-mail market," he says. "Dove Audiobooks are published around the world in four languages, and [Reader's Digest] is all over the world, too, so it makes sense for us."

In addition, "the strength of the Reader's Digest brand name, along with the company's reputation for high quality will be a powerful competitive advantage in the retail marketplace."

Reader's Digest publishes numerous catalogs of books, music, and videos, "so it makes perfectly

good sense to add audiobooks," says Reader's Digest spokesman Craig Lowder. "In the U.S. alone, we have more than 50 million households in our database; of those, about half do business with us at least once every few years." In addition to its catalogs and direct-mail campaigns, the company may also use direct-response TV advertising to sell audiobooks, he says.

The direct-marketing deal is not exclusive, says Viner. Dove can make deals with other companies such as audiobook clubs. But the arrangement is "truly a partnership," says Lowder, in which both sides will discuss all marketing plans and agreements.

In other news, Dove, in its first financial report since becoming a public company in December, says net profit rose 28% in 1994 to \$137,000 from \$107,000 the year before, with a 58% increase in total revenues to \$12.3 million from \$7.8 million in 1993. Dove's operating profit (before interest, taxes, and depreciation) increased 76% to \$542,000 from \$307,000.

The company attributes the big

gains in part to fourth-quarter shipments of the best seller "Nicole Brown Simpson: The Private Diary Of A Life Interrupted," by Faye Resnick, which Dove published in October.

Fourth-quarter revenues were slightly higher than the totals for the first three quarters combined, rising to \$6.2 million from \$2.1 million in the same period the year before. Quarterly net income rose to \$574,000 from \$130,000 the year before.

Viner says in a release: "The company's expansion into printed book publishing has contributed to record publishing and overall revenues in 1994. In addition, the proceeds from Dove's initial public offering have provided the company with an increased capital base to be more competitive."

Besides books and audiobooks, Dove also develops and produces TV movies, miniseries, and videos.

The company's stock closed at \$9.5625 a share in Nasdaq trading at press time.

Don Jeffrey assisted in preparing this story.

## BIBLIOTECH™

# Ingram Offers An Instant Audiobook Rental Program

NEW YORK—Ingram Entertainment has launched a new program targeted at video and grocery stores looking to get into audiobook rental for the first time.

Called "Automatic Audio Books," the program gives retailers a ready-made audiobook rental section. Upon joining the program, an account receives a free start-up kit containing the top 12-18 audiobooks, a "Sound Ideas" tip sheet with suggestions on how to merchandise, promote, and price audiobooks, and numerous point-of-purchase materials, including a "We Rent Audiobooks" theatrical-sized poster, a counter card that reads "Sale! Previously Heard Audiobooks," "We Rent Audiobooks" shelf talkers, "Ask Me About Audiobooks" buttons for store employees, and "Previously Heard Audiobooks" sales stickers.

Then each month, the retailer receives the top 12-18 audiobook titles ready for rental, packaged in a standardized, clear rental case with the publisher's art visible.

"We've found that different vendors have different packaging, and even a two-cassette and four-cassette title from the same vendor will have different-sized packaging," says Chris Fowler, audiobooks manager of the LaVergne, Tenn.-based distributor. "Also, it's really hard to get into some of the packaging, particularly when driving. What [the Automatic Audio Books program] does is give a uniform look to the audiobook section,

with standardized rental packages that show the publisher's art and are really accessible to get into."

The top titles are chosen "based on The New York Times bestseller list, the Publisher's Weekly best-seller list, information from the vendors, and our own experience," says Fowler. The program allows stores to get into audiobook rental conveniently: "With everything diversifying so much in the home entertainment industry, retailers now have to keep up with new videos, new games, new laserdiscs, new audiobooks. This program makes it easy for retailers to stock the top audiobook titles."

As with all Ingram's audiobooks, the titles are priced at 40% off the publisher's suggested retail price. Accounts that do not merchandise live can choose to get both display cases and rental cases; the discount in that case is 30%.

Ingram launched the new program Jan. 1; since then, its number of audiobook accounts has tripled, Fowler says. The new accounts are divided evenly between grocery and video stores, he says.

Ingram also offers another audiobook rental program, which features the 100 top titles updated on a quarterly basis. The retailer can purchase any number of these titles from the top of the list downward in consecutive order only. The titles are packaged to match the look of the monthly Automatic Audio Books selections.

TRUDI MILLER ROSENBLUM

## DEEP INTO DANCE

(Continued from preceding page)

place in Cleveland where you could get this kind of music," Hayashi says.

"I can't do anything else," Cinch says. "I've been a jazz guitarist since I was 6, and I knew I was going to be a musician. As you become more of a DJ, it drives you to the fact that you're going to need more and more records. You have to have a source, so the idea was to open a store."

Hayashi and Cinch create music on computers and synthesizers, with occasional "real" music patched in by way of samples. The work is digital.

"Since you're going to be associating with distributors, you create a label because you know the people who are going to buy your music," says Cinch. "It kind of completes the cycle."



This is the booklet for a British trance music compilation import featuring music by Dan Curtin, one of the owners of Deep Records. (Photo: Carlo Wolff)

# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		WKS. ON CHART
		ARTIST	TITLE	
		LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
		★ ★ NO. 1 ★ ★		
1	4	PINK FLOYD ▲ <sup>19</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON 10 weeks at No. 1	205
2	2	BOYZ II MEN ▲ <sup>5</sup> MOTOWN 6320 (9.98/15.98)	COOLEYHIGHARMONY	20
3	1	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	83
4	5	ELTON JOHN ▲ <sup>11</sup> ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	193
5	3	BOB MARLEY AND THE WAILERS ▲ <sup>5</sup> TUFF GONG 846210*/ISLAND (10.98/16.98)	LEGEND	194
6	8	JIMMY BUFFETT ▲ <sup>2</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	202
7	6	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	205
8	16	JANIS JOPLIN ▲ <sup>2</sup> COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	154
9	10	STEVE MILLER BAND ▲ <sup>6</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS	200
10	7	GREEN DAY LOOKOUT 46* (7.98/10.98)	KERPLUNK	25
11	9	JOURNEY ▲ <sup>7</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	205
12	35	THE BEATLES ▲ <sup>8</sup> CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	90
13	11	EAGLES ▲ <sup>12</sup> ELEKTRA 105*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	205
14	13	METALLICA ▲ <sup>3</sup> ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	191
15	31	THE BEATLES ▲ <sup>9</sup> CAPITOL 46446 (10.98/16.98)	ABBEY ROAD	64
16	14	ENYA ▲ <sup>3</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	181
17	15	ERIC CLAPTON ▲ <sup>3</sup> POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	202
18	12	SOUNDTRACK ▲ <sup>8</sup> POLYDOR 825095/A&M (9.98/15.98)	GREASE	21
19	17	JAMES TAYLOR ▲ <sup>7</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	203
20	18	EAGLES ▲ <sup>10</sup> ELEKTRA 103/EEG (7.98/11.98)	HOTEL CALIFORNIA	108
21	21	NIRVANA ▲ SUB POP 34* (8.98/14.98)	BLEACH	52
22	32	AEROSMITH ▲ <sup>8</sup> COLUMBIA 57367 (7.98 EQ/11.98)	GREATEST HITS	202
23	20	JIMI HENDRIX ▲ CAPITOL 96414 (10.98/16.98)	BAND OF GYPSYS	3
24	39	BEASTIE BOYS ▲ <sup>5</sup> DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	125
25	23	THE DOORS ▲ <sup>3</sup> ELEKTRA 60345/EEG (12.98/19.98)	BEST OF THE DOORS	188
26	19	MADONNA ▲ <sup>6</sup> SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	5
27	24	CREEDENCE CLEARWATER REVIVAL ▲ <sup>2</sup> FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	110
28	33	OFFSPRING EPITAPH 86424* (9.98/15.98)	IGNITION	13
29	25	GREEN DAY LOOKOUT 22* (7.98/10.98)	39/SMOOTH	22
30	28	LED ZEPPELIN ▲ <sup>10</sup> ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	173
31	27	MELISSA ETHERIDGE ▲ ISLAND 842303 (9.98/13.98)	MELISSA ETHERIDGE	27
32	30	METALLICA ▲ <sup>2</sup> MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	182
33	29	ALICE IN CHAINS COLUMBIA 67059 (4.98 EQ/6.98)	SAP (EP)	2
34	36	METALLICA ▲ <sup>3</sup> ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	181
35	26	YANNI ▲ PRIVATE MUSIC 2067 (10.98/15.98)	REFLECTIONS OF PASSION	55
36	34	AC/DC ▲ <sup>10</sup> ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	105
37	22	EAZY-E RUTHLESS 57100*/PRIORITY (10.98/17.98)	EAZY-DUZ-IT	2
38	49	BILLY JOEL ▲ <sup>6</sup> COLUMBIA 40121* (15.98 EQ/28.98)	GREATEST HITS VOL. I & II	202
39	—	BONNIE RAITT ▲ <sup>5</sup> CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	47
40	43	EAGLES ▲ <sup>3</sup> ELEKTRA 60205/EEG (10.98/15.98)	GREATEST HITS VOL. 2	200
41	40	U2 ▲ <sup>5</sup> ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	159
42	46	NINE INCH NAILS ▲ NOTHING/TVT-INTERSCOPE 92213/AG (7.98/11.98)	BROKEN	5
43	—	PATSY CLINE ▲ <sup>6</sup> MCA 12* (7.98/12.98)	GREATEST HITS	195
44	45	YANNI ▲ PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	44
45	48	ZZ TOP ▲ WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	5
46	—	ELTON JOHN ▲ MCA 10693 (7.98/12.98)	GREATEST HITS 1976-1986	57
47	44	FLEETWOOD MAC ▲ <sup>3</sup> WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	172
48	37	GRATEFUL DEAD ▲ <sup>3</sup> WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	100
49	41	GLORIA ESTEFAN ▲ <sup>2</sup> EPIC 53046 (10.98 EQ/16.98)	GREATEST HITS	3
50	38	SOUNDTRACK MCA 10541 (10.98/15.98)	RESERVOIR DOGS	7

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■■ Indicates past or present Heatseeker title. ©1995, Billboard/BPI Communications, and SoundScan, Inc.

## Arhoolie Records Owner Justly Honored NAIRD Hall Of Famer Chris Strachwitz A Class Act

**EXTOLLING STRACHWITZ:** This year's National Assn. of Independent Record Distributors and Manufacturers convention is being held in San Francisco, so the trade group is appropriately honoring two Bay area legends with induction into NAIRD's Hall of Fame: Grateful Dead guitarist Jerry Garcia and Chris Strachwitz, owner of Berkeley, Calif.-based Arhoolie Records.

We thought this honor afforded us a special opportunity to catch up with Strachwitz, whose wonderful label has enriched our lives with albums by such musical treasures as Lightnin' Hopkins, Mance Lipscomb, Clifton Chenier, Lydia Mendoza, and many more.

Strachwitz, who founded Arhoolie in 1960, is self-effacing about his achievements and the accolades from NAIRD. "You get old enough, and you're a pioneer in something," he says. "I was lucky to be in the right place at the right time."

In its 35th year, Arhoolie continues to release 25 albums per year. "A lot of it is reissuing other old

you're a collector, you'll spend plenty.)

Arhoolie is in the midst of celebrating 35 years in business, and Strachwitz says the company will mount a series of shows in San Francisco celebrating roots music. Plans call for an Oct. 6 evening of Mexican-American music at Slim's, an Oct. 7 night of Cajun and zydeco sounds at the Great American Music Hall, and an Oct. 9 show devoted to blues, jazz, and gospel, at the Great American Music Hall. Arhoolie also plans to sponsor concurrent panels on music that would feature such experts as blues specialist Dick Spottswood and Sony Legacy's reissue maven, Lawrence Cohn.

Strachwitz also has founded a nonprofit organization, the Arhoolie Foundation, to further music preservation and archival efforts.

The label is contributing part of its profits to such groups as the United Farm Workers and the Rhythm & Blues Foundation. "We've got to take the tiger by the tail," Strachwitz says of his charitable activities.

We can't think of a more deserving Hall of Fame member than Strachwitz. Congratulations are, of course, also due for Garcia, who is active on the indie side in the Grateful Dead Record Co. and is himself involved in charitable work via the Dead's Rex Foundation. Both of this year's NAIRD honorees continue to prove that music not only makes our lives better, but can be a force to make the world better as well.

**FLAG WAVING:** Don't be fooled by the three bar stools on the cover of the Denison/Kimball Trio's new Skin Graft album, "Soul Machine." There are only two guys in the group: Duane Denison, guitarist for the Jesus Lizard, and Jim Kimball, former drummer for such noted Michigan bands as Mule and the Laughing Hyenas.

This side project, now on its second album, is a somewhat offbeat endeavor, since it eschews the hard-punching music associated with Kimball and Denison's full-time units for a more subdued, almost jazzy sound.

"We're just kind of experimenting," says Kimball. "We know we're not hotshot jazz guys."

But Kimball—one of the most walloping tub-masters on the planet—does have some background in jazz playing: He had a lounge band during his high school days, studied in his school's jazz program, and took lessons from Aaron Purdie, cousin of jazz/soul drummer Bernard "Pretty" Purdie.

"One of my first drum idols was Buddy Rich," Kimball says. "I thought of him as the punk rock drummer of big bands."

Kimball and Denison formed their "trio" when the drummer moved to Chicago after what he terms a "frustrating" end to his work in Mule. The pair created music for an underground play and independent film (the music for the latter is on their first album, "Walls In The City") and worked up more tunes for "Soul

Machine."

Kimball finds the different sound of the group liberating. "Playing with brushes got me back to enjoying playing."

The D/K Trio is hitting the road for a national tour that begins April 27 in Madison, Wis.; dates in the Midwest, Northwest, and California will follow. Kimball says a second leg of the tour will commence after Denison completes some Jesus Lizard recording commitments, and plans call for another album by the Trio in the fall.

"The newer stuff we're working on is a lot more aggressive," Kimball says. "I started playing with sticks on some of it."

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by Chris Morris

78s," Strachwitz says, "and mining a lot of Mexican stuff, and some of it is new."

Recent sets from the company include a wonderful new record by country giant Rose Maddox, a live album by Cajun unit the Savoy Doucette Band, Mexican accordionist Flaco Jimenez's earliest sides, and fresh Fred McDowell and Hopkins compilations.

Forthcoming releases will feature Arhoolie's typically eclectic brew of blues, traditional Mexican music, and European folk styles: due soon are a Mendoza Sisters compilation, a collection of Polish village music from the '20s, a package of Cuban sextetos, and an album by Blind James Campbell and his Nashville street band.

Of the ongoing outpouring of music from Arhoolie, Strachwitz says, "Once you stop, you gotta crawl in a hole."

Strachwitz admits that, while he would still like to record more new albums, his efforts have waned in recent years. "I find very little I really like that isn't already being hustled... I really enjoy doing the old stuff."

The veteran music man has been active in several other areas of the business and remains so. While he divested himself several years ago of a founding interest in Bayside Distribution (now owned by Tower Records' parent MTS Inc.), he continues to operate Down Home Music, the wonderful El Cerrito, Calif., retail outlet catering to roots music fans. (If you ever stop by the store, bring a couple hundred bucks—we know, from experience, that if

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# Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

## POP

### ★ LIDA HUSIK

Joyride  
PRODUCERS: Various  
Caroline 1778

Lida Husik's Caroline debut, after three superb Shimmy Disc sets, is an exuberant trip indeed, propelled by swirly, psychedelized pop tunes and Husik's soft, sensual alto, which rises above the current bumper crop of girly voices. Opening title track, a near-hypnotic chant set atop subtly melodic acoustic guitar, sets the stage for an album that mixes such dreamy stuff with solid bubble-bursts of guitar, bass, and drums. Trippy "Flower Of The Hour," cover of Dentists' "Strawberries Are Growing In My Garden" with group's Mick Murphy, and "Persinthia Lawdro & John" are among standout cuts.

### ★ SIMON BONNEY

Everyman  
PRODUCER: Gareth Jones  
Mute 60114

Leave it to an Australian to turn out a classic American road album. Simon Bonney's second solo set is a journey in song through the American heartland, and the outsider's view is both a haunting lament and a clear-eyed recognition of the basic truths behind those heartland myths. The title track, a stunning six-part song cycle interspersed throughout, provides the framework for the tale. The other songs show Bonney has done more than observe during his wanderings, displaying a country-rock influence that clearly and deftly mines a high-lyonesome vein. A stripped-down cover of "Blue Eyes Cryin' In The Rain" that Bonney reinterprets as his own tips a hat to the debt. Poignant "Don't Walk Away From Love" is another standout.

### 1994 LONDON PALLADIUM CAST

Oliver!  
PRODUCER: David Caddick  
Broadway Angel 7243

Lionel Bart's 1963 triumph is a big success again in a Cameron Mackintosh production that opened in London last fall. This album from Broadway Angel gives many audio reasons why this is so, starting with Bart's score, which remains as joyfully tuneful as ever, with also a good measure of strong emotion from such numbers as "Where Is Love?," "Boy For Sale," and "As Long As He Needs Me." Competes favorably with the original London cast album and the soundtrack of the brilliant film version.

## RAP

### E-40

In A Major Way  
PRODUCERS: Various  
Sic Wid 10/1ive 41558

Bay Area artist has a unique rhyme style that folds fresh street slang into urban tales while stopping and starting midsyllable. He also rhymes with members from his funky, talented clique. The gliding live instrumentation that supports the verses pounds like funky gorillas on the prowl and contributes to a noteworthy set that slays as it plays.

### CHANNEL LIVE

Station To Station  
PRODUCERS: Various  
Capitol 28968

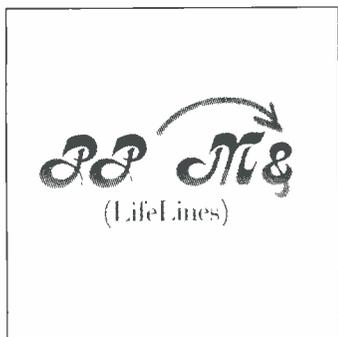
Dread-headed duo kick sensible poetics with a laid-back metaphorical flow. Their musical backings range from skeletal to melodic and knotty. KRS-ONE makes an appearance on first hit single, "Mad Izm," which compares rap skills to intoxicating ganja.

### T.A.B. N DA VILLON

Do Or Die  
PRODUCERS: Broadon, Jeff Walker Jr.  
Executive/Ruthless 1243

Cushiony, spare grooves of live

## SPOTLIGHT



PETER PAUL & MARY  
PPM & (Life)Lines  
PRODUCER: Phil Ramone  
Warner Bros. 45851

Peter, Paul, Mary, and friends—Judy Collins, Ramblin' Jack Elliott, John Gorka, Emmylou Harris, Richie Havens, B.B. King, Holly Near, John Sebastian, Carly & Lucy Simon, Dave Van Ronk, and former Weavers Ronnie Gilbert, Fred Hellerman, and Pete Seeger—celebrate 35 years at the apex of folk/pop with a record that looks backward with songs like "Deportee" and "House Of The Rising Sun" (in a tele-duet between Mary Travers and King) and gives voice to the new folk generation with such tunes as single "Home Is Where The Heart Is," a Sally Fingerett original that urges tolerance of same-sex households. A milestone that caps a lengthy, illustrious career.

instrumentation support, and are sympathetic to, Midwest duo's rhymes about smoking weed, surviving the urban jungle, and growing up. The tracks will have listeners dipping, while their musical hooks creep into the brain fuzz. Distributed by Relativity.

## JAZZ

### HAROLD MABERN

The Leading Man  
PRODUCERS: James Williams & Kazunori Sugiyama  
Columbia 66148

Part of Columbia's "Legendary Pioneers Of Jazz" series, newest release from piano mainstay Harold Mabern may not make him a "pioneer," but certainly acknowledges his present-day mastery of his art. Accompanied by Jack DeJohnette (and either Christian McBride or Ron Carter), Mabern flaunts his irrepressibly funky, swinging style on originals like the balladic "B&B" and the free-associative "Mercury Retro." Other highlights include a fine remake of Vanessa Williams' hit "Save The Best For Last," as well as versions of Wayne Shorter's utempto rouser "Yes And No," Coltrane's sharp, soulful "Moment's Notice," and Wes Montgomery's "Full House" with guitar guest Kevin Eubanks.

### JOHN COLIANNI

At Maybeck  
PRODUCER: Carl E. Jefferson  
Concord 4643

Thirty-seventh in Concord's Maybeck Recital Hall series documents the solo piano style of John Colianni, pianist/accompanist for Mel Torme, among many others. Colianni, who often slips into stride, plays from an intriguing, eclectic repertoire, including sensitively conveyed beauties "It Never Entered My Mind" and "Goodbye," as well as Sonny Rollins' "Don't Stop The Carnival" and a surprising, bittersweet version of Kurt Cobain's "Heart Shaped Box." His strong set also embraces such standards as "Londonderry Air," "Basin Street Blues," "Stardust," and "Tea For Two."

## SPOTLIGHT



HIGHWAYMEN  
The Road Goes On Forever  
PRODUCER: Don Was  
Liberty 28091

The four country veterans who make up this sometime combo gave up on Nashville long ago, and this latest collection couldn't be farther from the kind of "safe" records Music Row tends to crank out. Rather than try to homogenize the artists' eccentricities, producer Don Was brings them to the fore. The well-chosen cover songs, from Steve Earle's "The Devil's Right Hand" to Billy Joe Shaver's "Live Forever" to the Robert Earl Keen-penned title track, read like a group biography, and the original songs—one each from Johnny Cash, Willie Nelson, Kris Kristofferson, and Waylon Jennings—do nothing to diminish their formidable legends.

### ★ DON BYRON

Music For Six Musicians  
PRODUCER: Hans Wendt  
Nonesuch 79354

Following his spirited foray into klezmer music, clarinetist Don Byron moves into the realm of Afro-Caribbean jazz and applies the same respect to this genre's conventions while expanding its vocabulary with characteristic elan. As usual, Byron's work on the black stick is never less than virtuosic, and his writing and arranging manage to reconcile mind with merriment. Hot rhythms mix it up right alongside "out" solos, and as on his intriguing debut, "Tuskegee Experiments," the ensemble work is top-notch. This one has the chance to garner both admirers of the avant-garde and open-minded fans of the Afro-Caribbean style.

## NEW AGE

### ▶ VARIOUS ARTISTS

Precious Waters—Rivers Of Life  
PRODUCERS: David Arkenstone, Kostia, Ralf Illenberger, Budi Siebert, Michael Whalen  
Narada 63917

Four groups of artists evenly split this thematic disc inspired by rivers. Soundtrack-

## SPOTLIGHT



ANOINTE  
The Call  
PRODUCERS: Cedric Caldwell, Chris Harris & Mark Heimermann  
Myrrh 701150902

Anointed, Stellar Award-winner for new act of the year in '94, proves it's for real on its sophomore effort. "The Call" boasts uniformly strong songs—most written or co-written by group members—powerful vocals, airtight harmonies, and production that's both smooth and slammin' in all the right places. The album is a natural fit for urban contemporary but also overflows with pop sensibilities. From the infectious R&B of the title song to the gentle acoustic guitar ballad "Send Out A Prayer," this is a strong candidate for multiformat acceptance in both the Christian and general markets.

wanna-be orchestrations by David Arkenstone and Michael Whalen contrast with simpler, elegant piano solos from Kostia and intricate weavings of flutes, reeds, and guitar arranged by Budi Siebert and Ralf Illenberger. Their suites are divided by interludes from Native American flutist R. Carlos Nakai. Packaged with an attractive full-color picture booklet, the best music on "Precious Waters" nevertheless works apart from its programmatic conceits.

## LATIN

### ▶ LOS TIGRES DEL NORTE

El Ejemplo  
PRODUCER: Eduardo Hernández  
Fonovisa 6030

"La Fama De La Pareja," a top 10 corrido smash from the latest album by the beloved norteños, highlights another likable batch of moving anecdotal corridos, spirited rancheras, and even a pair of ballads that would be superb follow-up singles: "Golpes En El Corazón" and "Nos Estorbó La Ropa." Lone cumbia entry, "Me Quedas A La Medida," possesses sleeper hit potential.

## VITAL REISSUES™

### KOERNER, RAY & GLOVER

Blues, Rags & Hollers  
PRODUCERS: Paul Nelson, with Koerner, Ray & Glover  
Red House 76

Early '60s Minneapolis blues/folk threesome dug deeper into the roots of Americana than the folk-revivalists of the era. Their efforts—and surpassingly good musicianship—are reflected in their debut, issued on Audiophile in 1963, later picked up by Elektra, and long since out of print. Combining the archetypal blues of trailblazers like Lead Belly, Lightnin' Hopkins, Blind Lemon Jefferson, and Robert Johnson with originals in the same spirit, KR&G preserved and revitalized an American tradition. With this reissue, that flame is kept alive for future generations. An obscure but magnificent work.

### JIMI HENDRIX

Voodoo Soup  
PRODUCTION SUPERVISOR: Alan Douglas  
MCA 11236

This compilation purports to approximate Jimi Hendrix's conception of what would have been his fourth studio album. Although 13 of the 14 tracks here exist on other posthumous releases, the thorough, scholarly approach taken by Douglas and company is likely to establish this as another "definitive" Hendrix collection, in line with "The Ultimate Experience" and other recent MCA reissues. Further, with the blazing rocker "Stepping Stone" going to album rock radio, "Voodoo Soup" is certain to unleash a new wave of interest in an already active catalog.

### ▶ ROCIO DURCAL

Hay Amores Y Amores  
PRODUCER: Roberto Livi  
Ariola/BMG 27228

Elegant songstress from Spain follows up underrated ranchera album "Desaires" with a luscious pop effort flavored with ranchera/mariachi seasonings. While midtempo first single, "Vestida De Novia," should click at Latino radio, album's big hit is gorgeous ode to gallant love affair titled "Como Han Pasado Los Años."

## COUNTRY

### VARIOUS ARTISTS

Come Together: America Salutes The Beatles  
PRODUCERS: Jerry Crutchfield, Martin Crutchfield  
Liberty 31712

Don't be fooled, this is really "Nashville Salutes the Fab Four," with a few rock'n'roll ringers thrown in. Sadly, the results are predictable. For the most part this cast of country stars serves up the kind of dispensable, note-for-note renditions of too-familiar classics that made the multiplatinum "Common Thread" such a bore to actually listen to. There are exceptions—David Ball's easy-rolling "I'll Follow The Sun," Randy Travis' lonelier-than-lonely "Nowhere Man," and a surprisingly fresh version of "All My Loving" from Suzy Bogguss & Chet Atkins—but for the most part this project is further proof that, at least in some cases, imitation is the opposite of creativity.

## CONTEMPORARY CHRISTIAN

### THE WALTER EUGENES

Beautiful  
PRODUCERS: Lynn Nichols, Dave Perkins  
Star Song 0036

Columbus, Ohio-based singer/songwriters Walter Paul Robinette and Rick Eugene May constitute the Walter Eugenes, an innovative duo who makes an impressive major-label debut with a strong collection of arty pop songs, the best of which are the first single, "Crawl," the hauntingly melodic "I Need You," and the title cut—a lyrical smorgasbord of intriguing metaphors. A refreshing change of scenery from the flood of AC Christian product in the marketplace.

## CLASSICAL

### J.S. BACH: THE BRANDENBURG CONCERTOS, THE MUSICAL OFFERING

Linde Consort, Hans-Martin Linde  
PRODUCERS: Gerd Berg & Christfried Bickenbach  
Veritas/Virgin 7243 5 611542

### J.S. BACH: ENGLISH SUITES

Gustav Leonhardt  
PRODUCER: Gerd Berg  
Veritas/Virgin 7243 5 611572

### J.S. BACH: GOLDBERG VARIATIONS

Maggie Cole  
PRODUCER: Nicholas Anderson  
Veritas/Virgin 7243 5 611532

From Virgin's Veritas imprint, specializing in period-instrument recordings, comes this strong brace of Bach pieces. The Linde Consort's reading of the familiar "Brandenburg Concertos" is a revelation. The instrumental blends are excitingly different from any other performance in recent memory, and the interpretations evoke the feeling that this must be what the composer really intended. Leonhardt's harpsichord rendition of the English Suites is performed without flaw, although the recording tends to emphasize the concert hall acoustics. Cole's Goldberg Variations are a wonderful surprise musically and acoustically. She seems to glide across the keyboard with more grace than Leonhardt, while tackling passages that are every bit as technically difficult. Bach's ingenious, intricate, and recursive compositional style is displayed to awesome effect most particularly in the latter.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# Single Reviews

EDITED BY LARRY FLICK

## POP

### ▶ **BOYZ II MEN** Water Runs Dry (4:00)

PRODUCER: Babyface  
WRITER: Babyface  
PUBLISHERS: Sony Songs/ECAF, BMI  
REMIXER: Ivan Dupee  
Motown 1315 (c/o PGD) (cassette single)

The single that top 40 radio has been demanding for the last two months is finally available for commercial consumption. After the jaunty funk of "Thank You," Boyz II Men return to their signature romantic balladry—but with a more streetwise rhythmic slant. The magic touch is firmly felt in the tune's clever turn-of-phrase and caressing slow groove. Prepare for this fourth single from "II" to explode at several formats within seconds.

### ▶ **DA BRAT** Give It 2 You (3:30)

PRODUCER: Jermaine Dupree  
WRITERS: J. Dupree, C. Kelly  
PUBLISHERS: So So Def/EMI-April/My World, ASCAP  
So So Def/Work 6877 (c/o Sony) (cassette single)

The hot streak continues. Teen sensation Da Brat lays down another instant smash, as the sassy rapper slows down the tempo. The gangsta sound found on the cut's album version has been altered slightly for a squeaky clean radio mix, which maintains the casual funk riffs and cool hip-hop beat. Epic artist Trey Lorenz joins for backing vocals. This is already making fast friends at R&B and crossover radio, so top 40 programmers will be quick to follow.

### ▶ **M PEOPLE** Open Up Your Heart (3:35)

PRODUCER: M People  
WRITERS: M. Pickering, P. Heard  
PUBLISHERS: BMG Songs, ASCAP, EMI/EMI-Blackwood, BMI  
Epic 6993 (c/o Sony) (cassette single)

The time has arrived for the world's most successful dance music band to enjoy a breakthrough hit in the U.S. First single from the imminent "Bizarre Fruit" album has already won the hearts of M People die-hards at club level, and it sports a hook that takes up instant residence in the brain upon impact. Maestros Mike Pickering and Paul Heard blur, with notable finesse, the timeline dividing current house music trends and vintage Philly soul, while singer Heather Small continues to evolve into a smoky-voiced diva who may remind some of a club-minded Anita Baker. Smashing.

### **HILARY JAMES & BOB JAMES** Shelter Me (4:03)

PRODUCERS: Michael Colina, Ray Bardani  
WRITERS: Rachel Z. T. Gale  
PUBLISHERS: Bad Bunny, BMI, Gale Warnings, ASCAP  
Warner Bros. 7535 (cassette single)

This straightforward pop effort succeeds where most others fail. Deeper musical textures emerge with multiple listens, as a vulnerable vocal and uptempo beat form a well-crafted, understated effort. Hilary's vocals fall somewhere between those of Madonna and Cathy Dennis, as the singer joins a sputtering funk riff and light piano for pure pop bliss.

### **ROBIN** Missing Love (3:37)

PRODUCER: Catch 84  
WRITERS: R. Hester, T. Fuse, H. Fuse, D. Patrick  
PUBLISHER: Catch 84  
Vision 1298 (CD single)

Charming newcomer brings an impressive degree of soul to this smooth pop/R&B ballad. Although most have heard similar words of lost love told over a slow synth groove countless times, there's no denying that Robin's measured performance is a pure pleasure. Should be of particular interest to youth-driven top 40 and crossover radio stations. Contact: 305-893-9191.

### **CAL & THE MEDIA HOUNDS** The Trial Of The Century (2:33)

PRODUCER: Cal Monegar  
WRITER: C. Monegar  
PUBLISHER: Suds City, BMI  
Calgar 555 (cassette single)

In the increasing flow of O.J. Simpson song parodies, this Dickie Goodman-inspired effort is among the least offensive. In fact, Cal Monegar's splicing

of familiar song samples with mock news reporting is at times clever and amusing. Perfect for morning radio madness. Contact: 3708 West National Ave., Milwaukee, Wis. 53215.

## R & B

### ★ **OMAR** Saturday (4:54)

PRODUCERS: Omar, David Frank  
WRITERS: O. Lye-Fook, D. Frank  
PUBLISHERS: PolyGram International, ASCAP, EMI, PRS  
REMIXER: Plug Won, Plug Too  
RCA 64316 (c/o BMG) (12-inch single)

Some may classify this unique jam as acid jazz, but that would be too narrow a judgment. Omar's unusual brand of progressive R&B is far more experimental, yet wholly viable to the minds that tune into urban radio. He balances an apparent taste for vintage blues, funk, and jazz with slow, staccato hip-hop beats and vocal patterns that rest somewhere between the Ink Spots and Earth, Wind & Fire. A freaky mix? Yep, but it works like magic—and it forms the basis for one of the most refreshing singles to reach retail racks in months.

### **SUBWAY** Fire (4:01)

PRODUCER: Dinky Bingham  
WRITER: D. Bingham  
PUBLISHERS: Dinky B./BMD, ASCAP  
Biv 10 1300 (c/o Motown) (CD single)

In the successful tradition of Boyz II Men, Subway pours on a thick layer of steamy, suave doo-hop and soul. Rich production by Dinky Bingham only adds to the single's drool factor, as the boys seriously croon to swoon. Hop aboard.

## COUNTRY

### ▶ **LINDA RONSTADT** Walk On (2:58)

PRODUCERS: George Massenburg, Linda Ronstadt  
WRITERS: M. Berg, R. Samoset  
PUBLISHERS: Patrick Joseph/Warner-Tamerlane, BMI;  
WB/Samosonian Songs, ASCAP  
Elektra 9184 (CD promo)

Along with the songs of her former backup band, the Eagles, Ronstadt's

## NEW & NOTEWORTHY

### **JORDAN HILL** Remember Me This Way (4:28)

PRODUCER: David Foster  
WRITER: D. Foster  
PUBLISHER: not listed  
MCA 54432 (c/o Uni) (cassette single)

Pop ingenue Hill makes a sweet and lasting first impression with this sentimental ballad, produced with a recognizably grand hand by David Foster. Lifted from the soundtrack to the forthcoming Steven Spielberg movie, "Casper," this single could easily connect with the same folks who embraced Elton John's similar-sounding tunes from "The Lion King." Expect this one to begin its flight into multiformat prominence at AC stations, with top 40 to follow quickly.

### **ROSA MOTA** Asbestos Frenz (no timing listed)

PRODUCERS: Robin Proper-Sheppard, Fulton Dingley  
WRITER: not listed  
PUBLISHER: not listed  
13th Hour/Mute 9005 (CD cut)

English quintet deftly combines the compact aggression of punk with the texture and melodic complexity of ambient-pop on this first single from its revelatory Stateside debut album, "Wishful Sinking." Front man Ian Bishop (formerly of Ultra Vivid Scene) is a rambunctious vocal presence, and he is balanced smartly by the angelic harmonies of cohort Julie Rumsey. In all, a gripping introduction to a band that deserves to saturate commercial and college radio airwaves.

country-flavored hits from the '70s are a creative touchstone for many of today's country stars. This Nashville-penned tune gives this progenitor a chance to fully strut her vocal stuff. It would also be a welcome shot of the real thing on the country airwaves.

### **THE TRACTORS** Badly Bent (3:01)

PRODUCERS: Steve Ripley, Walt Richmond  
WRITERS: M. Ellis, S. Ripley, W. Richmond  
PUBLISHERS: Tannen/Warner-Tamerlane/Big Rocking/Chinquapin, BMI  
Arista 2818 (c/o BMG) (7-inch single)

The Tulsa, Kan.-based format-benders dust off the dobro for the third single from their platinum debut. This thumping boogie-beat workout is a lot of fun, but whether these guys can regain the country radio momentum they enjoyed with their first single is the real question.

### **STACY DEAN CAMPBELL** Eight Feet High (2:18)

PRODUCERS: Blake Chancey, Wally Wilson  
WRITERS: E. Hill, L.D. Lewis  
PUBLISHERS: New Haven/Music Hill, BMI; Starstruck Writers Group, ASCAP  
Columbia 77891 (c/o Sony) (7-inch single)

It has been a long time for Campbell, but his second album is finally on the way. This confident Buck Owens-flavored shuffle is a nice way to come back. It is certain to be a challenge, but radio programmers may have to find a way to make some room.

### **BILLY MONTANA** Didn't Have You (3:34)

PRODUCERS: Jim McKell, David Flint, Billy Montana  
WRITERS: B. Montana, J.K. Watson  
PUBLISHERS: Magnasong/Red Quill/Killer Boy/Semi-Quaver, BMI  
Magnatone 1101 (7-inch single)

Montana returns with this plainly stated, simply presented ballad. With guitars—electric, acoustic, and pedal steel—dominating a tastefully subdued mix, the listener gets an opportunity to hear a real country singer just putting across a straightforward song.

## DANCE

### ▶ **FRANKIE KNUCKLES FEATURING ADEVA** Too Many Fish (9:12)

PRODUCERS: Frankie Knuckles, Danny Madden  
WRITERS: F. Knuckles, P. Daniels, D. Madden  
PUBLISHERS: Def Mix/BMG Songs/Patricia Daniels, ASCAP; Danvic, BMI  
REMIXERS: Frankie Knuckles, Satoshi Tomiie, David Morales  
Virgin 12721 (c/o Cema) (12-inch single)

The long-awaited sophomore set by the Godfather of House, Knuckles, is finally available. Teamed with the ever-swaggering Adeva, his gift for sweeping, elaborate arrangements with tough grooves remains intact. In its original form, this was a strut down an R&B/hip-hop road on a par with Brandy and other jeep dollies. Club-heads are served an uptempo new recording that pumps with formidable energy and drama. Satoshi Tomiie and David Morales step to the table with interpretations that are equally solid. A future from "Welcome To The Real World."

### ▶ **EVE GALLAGHER** Love Come Down (6:39)

PRODUCERS: Evolution, Mark Brydon  
WRITERS: G. O'Dowd, M. Brydon  
PUBLISHERS: EMI/MCA  
REMIXERS: Evolution, Bruce Forest, David Morales  
Radikal 15030 (12-inch single)

Boy George protégé Gallagher previews her red-hot debut album, "Woman Can Have It," with a fresh version of an international club staple. Production team Evolution has juiced up the original house track with a faster pace and the kind of icy Euro-NRG synths that thrill punters and radio programmers alike. Gallagher's rich, urgent vocal remains the track's focal point, as does the song's wicked chorus. Club approval is a given. Crossover radio should have a close listen. Contact: 212-598-3048.

### **3RD CHAPTER** The Morning After (6:39)

PRODUCERS: Stephanie McCay, Vince McClean, Bruce Purse  
WRITERS: S. McCay, V. McClean, B. Purse  
PUBLISHERS: Clean Hair/SYM Rhythm/Bruce Purse, BMI  
REMIXERS: Eddie "Love" Arroyo, Cliff St. Cyr  
Vestry 006 (12-inch single)

Snaky underground kicker will probably do as much for the career of its post-producer, Eddie "Love" Arroyo, as it will for its talented young originators. The rhythm base is simple, but it glides at a pace that will please both trance and deep-house fans. Four crafty mixes add up to numerous programming options, and the strong prospect of deserved nationwide dancefloor saturation. Contact: 212-343-1659.

### **ROCHELLE FLEMING** Suffer! (The Consequences) (7:05)

PRODUCER: Paul Simpson  
WRITER: not listed  
PUBLISHER: not listed  
REMIXERS: Paul Simpson, Kenny Simpson, Jay "Mixix" Dixon  
Cutting 340 (12-inch single)

Disco-era diva from First Choice continues to work the street with a house jam that is rife with retro nuances. She is in fine voice, making the most of a finger-wavin' lyric that coldly clocks the moves of a tired lover. A double-pack of remixes venture into darker moods that work fairly well and will help broaden Fleming's audience. Contact: 212-567-4900.

## AC

### ▶ **AIR SUPPLY** Someone (4:11)

PRODUCER: Graham Russell  
WRITERS: G. Russell, G. Allison  
PUBLISHERS: Bear In Kiva/Earth Walk, ASCAP  
Giant 7575 (c/o Warner Bros.) (cassette single)

Aussie male duo that racked up countless hits during the '70s is ushered back into the competitive fray with a pop ballad that rolls with a rock/world-beat slant à la Peter Gabriel's "In Your Eyes." The two swap verses and chorus segments to dramatic effect—thanks largely to the fact that both still have wildly limber tenor vocal power. First peek into "News From Nowhere" has tremendous promise for widespread play at adult pop radio.

### ★ **SIMON BONNEY** Don't Walk Away From Love (no timing listed)

PRODUCER: Gareth Jones  
WRITERS: S. Bonney, J.D. Foster  
PUBLISHERS: Mute Song/Windswept Pacific  
Mute 60114 (CD cut)

Bonney's quirky troubador style simmers in an instrumental broth that blends jangly, rock-ish guitars and melancholy strings. In the end, you have a smart and sophisticated effort that will appeal to mature rock fans who need a breather from the assault of grunge and other punk flavors. One of many reasons to investigate Bonney's affecting "Everyman" collection.

### **EVERETTE HARP** FEATURING JEFFREY OSBORNE Jeri's Song (4:11)

PRODUCERS: Everette Harp, Erik Zabler, Wayne Holmes  
WRITERS: E. Harp, S. Grissette  
PUBLISHERS: Campbell Trinity/Little Ed/TAH, ASCAP  
REMIXERS: Peter Mokran, Lafayette Carthon  
Blue Note 79864 (c/o Cema) (CD promo)

Sax player Harp floats fluid solo lines over a swaying pop/R&B groove that is fleshed out to radio accessibility by Osborne. His familiar voice makes this a solid contender for play on AC and adult-oriented urban stations. Be sure to spend time with the instrumental version, where Harp shines as a musician on a par with the best in his field. Just lovely.

## ROCK TRACKS

### ★ **THE 6THS** San Diego Zoo (3:30)

PRODUCER: Stephen Merritt  
WRITER: S. Merritt  
PUBLISHER: Gay & Loud, ASCAP  
London 6955 (CD single)

This experimental pop group boasts several different vocalists, but tidy

singer Barbara Manning is a standout. Manning delivers a stunning vocal performance as she perfectly captures the dry regret detailed in the reflective lyrics and somber melodies. Simply brilliant.

### **KING CRIMSON** Dinosaur (4:39)

PRODUCERS: King Crimson, David Bottrill  
WRITERS: King Crimson, A. Belew  
PUBLISHERS: Crimson/BMG, PRS  
Virgin 12720 (c/o Cema) (CD single)

Determined to prove that it is not a forgotten fossil of classic rock, King Crimson returns with a dinosaur-sized fury. The band adds a thick layer of slick guitar riffs over a psychedelic vocal. Crimson fans will be in heaven, while others may view this as Jurassic rock.

## RAP

### ▶ **PARIS** Outta My Life (4:17)

PRODUCER: Paris  
WRITERS: Paris, R. Wilson, O. Scott  
PUBLISHER: not listed  
Scarface/Priority 50837 (CD single)

With its funk and retro-flavored loose grooves, this song should catch the ears of radio programmers who in the past shied away from the confrontational rapper. Paris is still a master at crafting gritty street raps, but smoother melodies and jazzy horns are signs that the Bay Area rapper is serious about making more than waves. Try not to get caught in the crossfire.

### **C FUNK** Lime In Ya Coconut (no timing listed)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Scarface/Priority 50858 (CD single)

Raggamuffin rap aficionados will likely appreciate the smooth soul sensations of C Funk. Rapid-fire rhythms rebound against a slow funk tempo, as a breakneck lyrical rant races onward. An intoxicating effort.

### **COZ** Keep My Soul (no timing listed)

PRODUCERS: N.O. Joe, Kim "Doc" Harris  
WRITERS: K. Doss, J. Johnson, K. Harris  
PUBLISHERS: First Degree Felony/Straight Cash/EMI-April/EMI-Blackwood, BMI  
EastWest 9169 (c/o Elektra) (CD single)

Steady mobbers take note. Newcomer Coz is on the case to create laid-back raps that rival Snoop Doggy Dogg. His gangsta-styled rhymes battle ghetto grooves on this way-souful debut. The tempo slows down just a bit on the Heavenly Horn remix, which also factors in horns and a menacing bassline. Regardless, it's all good.

### ★ **VANDALS ON DA RUN** Down Low (no timing listed)

PRODUCERS: R. Dias, R. Padilla, L. Rodriguez, J. Cruz  
WRITERS: R. Dias, J. Padilla  
PUBLISHER: High Volume, ASCAP  
REMIXERS: L. Rodriguez, C. Tsantillis  
High Volume 112 (12-inch single)

Latino male crew paints a jarring picture of the South Bronx against a wall of East Coast hip-hop flavors. Rappers Rick Dias and Evate spew rhyme with a vigor and timing that adds punch to the track's already intense hardcore groove. Vivid, contagious, and memorable, this single is ripe for pop radio picking. Contact: 203-776-1521.

### **PHAT DOUG** Here We Go (3:51)

PRODUCERS: Greg Nice, Big Rog  
WRITERS: Fat Doug, Preacher Earl, G. Nilz  
PUBLISHERS: Fat Doug/Jean/Cutting, ASCAP  
Xclusive 330 (c/o Cutting) (12-inch single)

Doug throws rousing rhymes, darting around guest Preacher Earl with notable ease and confidence. Party chants at the chorus match the Chic-like rhythm stomp to dope effect. Producers Greg Nice and Big Rog have a clear handle on radio's need for smooth melody and catchy chorus and kick it just right, without possibly alienating street purists. Check it out. Contact: 212-567-4900.

PICKS (▶): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# The Enter\*Active File

INDUSTRY NEWS OF MULTIMEDIA SOFTWARE, VIDEO GAMES & ONLINE COMMUNICATION

## Hot Games Take Shareware Route

■ BY BRETT ATWOOD

LOS ANGELES—Encouraged by the retail success of "Doom II" and "Descent," retailers are taking a serious look at the sales muscle of software titles with origins in shareware. Software developers are using the technique to establish a competitive edge for developing game titles in an increasingly crowded multimedia retail environment.

"Shareware" refers to a old business strategy through which game companies make available several gameplay levels of a title free online—and then post an 800 telephone number through which gamers who have been "hooked" by the tease can buy the complete game, which is delivered direct from the publishers through the mail. The sampler shareware titles also have become a staple in retail stores in low-price versions generally created by companies other than the official publisher, which have downloaded the online demo and put it on a disc or a floppy.

Software manufacturers actually encourage such "unauthorized" copying and distribution of their posted shareware. They are optimistic that mass distribution of the trial software will spark sales of the full-length commercial versions of the same title.

Id Software and Apogee have been

using shareware to generate software sales since the late '80s. Classic computer games, such as "Commander Keen" and "Castle Wolfenstein," first appeared as serialized shareware computer games that were distributed over local bulletin board systems. The free levels of gameplay were accompanied by a phone number that the player could call to order the complete game. The software was delivered by mail direct from the developer. Until recently, retailers were pretty much absent from the shareware scene.

Then, "Doom" happened.

On Dec. 10, 1993, the ultraviolent shooting game was uploaded to various online sites. In addition, several companies included a trial version of the game on budget-priced CD-ROM samplers.

With the franchise already well-established in the finicky gaming community, Id went straight to retail for the GT Interactive-distributed sequel, "Doom II." It was a brisk seller at many stores and has shipped more than 650,000 units to date, according to Jay Wilbur, business manager for Id Software.

"Doom II" is the perfect example of why shareware works," says Jon Viscott, multimedia buyer for the Los Angeles Virgin MegaStore. "It has sold well from day one because gamers knew and loved its shareware predecessor. The demand for anything 'Doom'-related exceeded



Interplay's "Descent," left, built strong interest as a shareware title before its recent retail release, while Id Software created a similarly fervent online fan base with "Doom" before sending sequel "Doom II" to retail via GT Interactive.



supply for us."

To fulfill requests for the not-for-retail shareware version of "Doom," Viscott says that he had to seek out an authorized retail CD-ROM that was available only in Germany. The import disc, which sells for \$60, remains a top seller at the store.

Major software producers are eager to repeat the success of "Doom." Irvine, Calif.-based Interplay is using the same distribution strategy for the fast-action game "Descent," which is the company's first venture into shareware.

A retail and Internet sampler of "De-

scend" was made available three months before the full retail version hit stores March 17. It is one of the top-selling game titles on the market, according to several game retailers.

"The use of shareware is an important strategy to preselling a game," says Sid Oziel, product manager for Ontario, Canada-based Discis, which issued a shareware sampler version of the puzzle game "Jewels Of The Oracle" three months before its street date. "We were able to secure shelf space in many stores because consumers were already familiar with the game in its sample form."

San Francisco-based Lava Mind Productions, which consists of husband and wife team Steve and Naomi Hoffman, hit gold with its grass-roots shareware effort, the self-distributed strategy game "Gazillionaire."

Positive word-of-mouth on the Internet sparked a bidding war for the retail rights to the game. Spectrum Holobyte delivered an enhanced version to retail earlier this year.

Not to be outdone by the competitors, Id is duplicating its "Doom" distribution strategy for its newest shoot-'em-up, "Heretic," which will be available at retail in late summer. Shareware samplers have been flowing through retail and the Internet since the beginning of the year.

However, shareware samplers only will spark interest in the full product if it is good, says Paul Ramaker, divisional merchandise manager for computer software for Media Play's 46 stores and On-Cue's 77 stores, which are all part of the Minneapolis-based Musicland chain.

"Some customers might be happy with just the \$6 shareware version and bypass the full version," says Viscott, who adds that the Virgin MegaStore in L.A. stocks only shareware titles that precede a full-priced retail game.

Not every type of game makes great shareware. Full-motion video games are not likely to be downloaded on the Internet in the near future, says Wilbur. "It's ridiculous to expect someone to download 600 megabytes of data," he says. "It would cost them too much time and money. The trick is to make a quality game that is easily accessible on the Internet."

Trish Wright, VP of marketing for Interplay, says, "If it is an action-based game without full-motion video, then it is fair game for shareware."

## 'Highway To Hell' Meets 'Info Highway' Ariola Interactive Compiles AC/DC Tribute Album

■ BY CHRISTIE ELIEZER

SYDNEY—BMG Australia's Ariola Interactive Entertainment division is compiling a multi-artist tribute album to AC/DC that also will launch the fiercely traditional megaplatinum hard rock band into the world of multimedia. It is the latest in a series of technological advances by the division, which has claimed a number of world-firsts in interactive entertainment in its first year of operation.

"ActiveAudio" is the name of the technique developed by Pacific Advanced Media Studios and Ariola Interactive that allows a disc to be played on audio CD units and computers with CD-ROMs without the problems associated

with so-called "track one" discs; the process debuted on a late 1994 single by Sydney popsters gf4.

For its use on the new multimedia AC/DC project, the ActiveAudio approach is taking two new steps. "We're going info-superhighway to hell," quips Chris Gilbey, Ariola Interactive executive VP of A&R. "When you put the disc on your CD-ROM player, you will be able to download through a modem the files that allow you to directly connect to the Internet. We've done a deal with Net-Com to use a piece of their click-and-play Internet software called Enternet."

Gilbey says Ariola Interactive is also creating an interactive magazine tie-in to the album that will be made available for free download from the Internet. "You

get biographies and photos of the bands [featured on the album], and sound bites and video bites of some of them."

The still-untitled tribute album has been a year in the making. Gilbey, who was A&R manager at Albert Productions when AC/DC signed to the company in the early '70s and worked on its first three albums, originally envisioned it as featuring acts on BMG Australia. Late last year, response from the label's international affiliates saw it briefly become a global BMG endeavor.

"Some phenomenal names were involved, but I thought it was starting to come off the rails," says Gilbey. "Acts were being included that weren't really true to the spirit of the songs. So we took it out of the boardroom and into the streets, where it belonged."

Unsigned acts, or acts on independent labels, were approached. According to project manager Russell McKean, "It's not [corporate] artists but shredding-edge bands like Suicidity, Anti Anti, Nitocris, Downtime, Blitz Babiez, and Quinn of [BMG act] Defryme."

An unusual—and early—inclusion was Mushroom Records' Yothu Yindi, which utilized its mix of traditional Aboriginal and modern elements on a version of "Jailbreak." Says Gilbey, "These are interpretations, not covers. You get all these young, anarchic bands who've come out of the same pubs that AC/DC played at the start of their career. It's come full circle."

The multimedia album is due out in Australia in June. Negotiations with BMG for release dates in the U.S. and Europe will commence at that time, Gilbey says.



AC/DC: Brian Johnson, Cliff Williams, Angus Young, Malcolm Young, and Chris Slade.

## Fest To Examine Music, Multimedia

THE SAN FRANCISCO CHAPTER of recording academy NARAS is readying the sophomore edition of its "Music & Multimedia" fest, a conference designed to preview the latest examples of music-based interactive works and to forge ties between the two sides that may lead to next year's cutting-edge music products.

This year's event, which will be held May 30 at the Nob Hill Masonic Center, is "much larger and wider-ranging" than the premiere show, says NARAS San Francisco executive director Kent Simmons, who estimates attendance last year at about 1,500 but expects more than 5,000 to turn out this time. "We've moved from a small-theater setting to a much larger venue," he says, which will allow for nearly triple the number of exhibitors, as well as a longer list of seminars and panels.

Among the forums scheduled throughout the day are "New Places To Put Your Music," including panels on CD-ROM magazines and scoring for interactive games; "Issues For Multimedia Producers," including discussions of enhanced CDs and format wars; and "Online Forum," including panels on online marketing and distribution of music.

The highlight of the event comes at night, though, with the theater-like "premieres" of music-based multimedia works currently in progress. Among those expected to be unveiled is the latest disc by Peter Gabriel, "Eve," which is being produced by Seattle-based developer Starwave.

Admission ranges from \$40 (advance), to \$50 (day of show) for the whole conference, to \$25-\$30 for the premieres alone and \$10-\$15 for the exhibits alone. Tickets are being sold at all BASS outlets.

ASCAP IS EMBRACING the changing musical landscape with the formation of a new department designed to focus on the online world (Billboard, April 15).

The Department of New Media and Technology Strategy will target two main areas, says ASCAP president/chairman Marilyn Bergman: development and implementation of an Internet site for ASCAP on the World Wide Web and ASCAP's efforts to license performances of its members' musical works by means of transmissions over online services and other electronic means.

"These new uses of our members' works present us with significant challenges, as well as great opportunities," says Bergman. "It is essential for our success that we pursue a systematic and thoughtful course of action and that our efforts be well-coordinated."

ASCAP's Internet site, to be called ASCAP.com, "will serve as ASCAP's platform to the world," Bergman adds.

Randy Castleman has been appointed director of the new department. Jointly administering the department with him will be ASCAP director of legal affairs Bennett Lincoff and ASCAP director of financial projects Chris Amenita.

SEGA HAS ADDED two independent CD-ROM publishers to its new affiliate-label program, which now stands at three members: Seattle-based Headbone and San Francisco-based Caps. Both grant exclusive distribution rights to Sega.

# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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## PICTURE THIS



By Seth Goldstein

**PROMISE DEFERRED:** The advance word promised nothing short of the Second Coming. According to the headline in the Marketplace Section of the April 3 Wall Street Journal: "JVC, in Bid to Mute Sony, to Introduce Digital VCR That Plays VHS Tapes."

It had the appearance of a Journal-sized scoop, a day before a JVC press conference in Tokyo and two days before the U.S. session in New York. JVC, the paper said, was ready to unveil a new recorder "in a bid to replace the standard VCR now used in tens of millions of homes nationwide."

Well, someone's leg got pulled in a delayed April Fool's prank. JVC has developed a D-VHS recorder, all right, but it has about as much to do with home video in "tens of millions" of households as President Clinton has to do with enactment of the Contract With America. When, in our naiveté, we asked at the New York press conference what impact D-VHS would have on prerecorded cassettes, JVC Video Division marketing manager Roy Canell said it would be "useless."

Of course, he was absolutely correct. D-VHS is meant to be a data recorder—the "D" in the name—designed to play back decoded digital signals on Super VHS tape (an attempt to resuscitate a failed consumer format).

In another instance of "what you have is what you get," the usual VHS tapes played on this machine would produce the usual images. Digitization, when it arrives sometime next year, will become an expensive dead end for buyers attempting to improve tape fidelity. JVC was imprecise about a lot of things in New York, but the drift of the conversation with the trade press seemed to point to an introductory price of at least \$1,000.

So video retailers staying up late worrying about a new cassette format can sleep easy, except for two nagging thoughts: First, a digital something—VCR or 5-inch disc player—is only a matter of time.

Second, D-VHS could eat a portion of retailers' lunch. JVC wants the recorder in homes of subscribers of direct broadcast satellite services. Multichannel DBS pumps out lots of movies around the clock, perfect for the JVC machine, capable of direct broadcast satellite services. Multichannel DBS pumps out lots of movies around the clock, perfect for the JVC machine, capable of direct broadcast satellite services.

(Continued on page 85)

## More Skating Titles Hit The Ice *Olympics, Telecasts Tie In To Releases*

BY TERRI HORAK

NEW YORK—At the time of year when most people are hanging up their ice skates, distributors are delivering new programs to consumers in a variety of ways and hoping to extend the season—for spectators at least.

The cold sport is becoming a hot genre, thanks to the cool medium, television. It's been more than a year since CBS garnered huge TV ratings for its Winter Olympic figure-skating broadcasts. But this past winter's unprecedented amount of TV coverage of the sport—including highly rated events like "Ice Wars" and the U.S. Professional Championships—points to continuing momentum for the sport's popularity.

"Obviously there are peaks, but we experience sales year-round," says Laura Sullivan, CBS/Fox Video's marketing director for sports and fitness titles.

CBS/Fox Video is atop the field at retail with its past Winter Olympic highlights tapes and the classic "Magic Memories On Ice." The company is rush-releasing "Artistry On Ice" to take advantage of the network's April 16 rebroadcast of the special (which originally aired last year).

A tag for the video will air at the end of the broadcast, and radio spots with retail tags will run in the top 20 markets. Key marketing elements, accord-

ing to Sullivan: The video contains unaired footage and, with a May 2 in-store date, will have a tie-in to Mother's Day. The tape runs 80 minutes and is priced at \$19.98.

"We expect this tape to do as well or better [than the Olympic tapes] because it has a broader appeal," says Sullivan. "Artistry On Ice" is different in that it features performances by many of the top skaters in a stylish, noncompetitive atmosphere.

"We carry about six different titles in our Media Play, Suncoast, and combo stores, and they do very well for us," says Scott Burtness, national video buyer for the Musicland Group.

The next release at retail from CBS/Fox Video, "Nutteracker On Ice" starring Olympic gold medalists Oksana Baiul and Viktor Petrenko, will be available in the fourth quarter. The title is produced by NBC Video and direct-marketed by Burbank, Calif.-based Laurel Canyon Productions.

"One of our best assets is our database—you can't get any more defined than a fan who has [already] bought a video," says Laurel Canyon president Brad Turkel.

In addition to the "Nutteracker On Ice" arrangement, Laurel Canyon is producing (with NBC Video), marketing, and distributing three World Championships highlights tapes. "Our skating series has been one of our most successful ventures," Turkel adds.

Laurel Canyon began running spots for its newest title, "World Champions On Ice: Forever Gold," during the three-day World Figure Skating Championships broadcast on NBC in March.

ESPN will rebroadcast the competition, and Laurel Canyon will advertise throughout the schedule. Additional spots for the video will run on USA Network, with print ads appearing in skating publications and The New York Times Sunday Magazine.

V.I.E.W. Video in New York is releasing two "Figure Skating Superstars" videos April 20. The titles contain footage from 1987's live arena Tour Of World Figure Skating Champions. V.I.E.W. is planning three-pack displays for the two new titles and its "Great Routines Of The '80s" with a larger promotion and special merchandising planned for the fall.

The last of the new spring releases is "The Planets," an original production distributed by PolyGram Video, which hit stores Feb. 28. It stars 1992 Olympic silver-medal ice-dance team, Isabelle and Paul Duchesnay, but also includes conventional dance and even a synchro-

(Continued on page 85)

## Vid-On-Demand Test By TCI Shows Rentals Stopped

BY DON JEFFREY

NEW YORK—John Malone, chief executive of cable powerhouse Tele-Communications, says that customers in TCI's test of video-on-demand in Denver stopped renting videos from stores during the test.

"The effect on Blockbuster will be severe," Malone said about ordering movies from home. "That's why Wayne did the deal with Sumner," he added, referring to the acquisition by Sumner Redstone's Viacom of Wayne Huizenga's Blockbuster Entertainment.

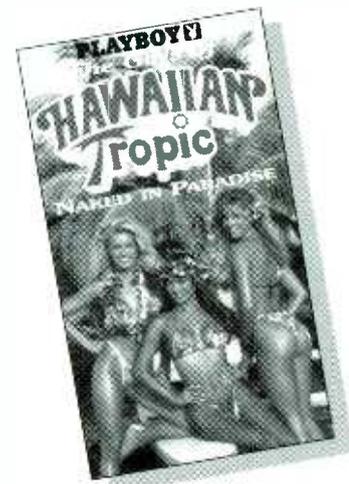
Malone, in a keynote address during a media conference here this month, said that cable subscribers interviewed before the test reported that they rented movies from local retailers; one year later, he said, they had "ce-

(Continued on page 80)



**A Gift Of The Season.** Time Warner chairman Gerald Levin, left, announces the company will donate 10,000 copies of the video "A Passover Seder: Presented By Elie Wiesel" to U.S. libraries. Nobel Laureate Wiesel, right, appeared at the presentation made on behalf of the Elie Wiesel Foundation For Humanity. "A Passover Seder," distributed by WarnerVision, will air on PBS in major markets this month. It is already available at retail for \$14.95.

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PLAYBOY HOME VIDEO

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## Warner/MGM Co-Promos; Abdul Joins Exercise Field

**WARNER/MGM TEAMWORK:** Even though Warner Home Video has been distributing MGM/UA product for nearly five years, it wasn't until last summer that the two suppliers developed joint marketing campaigns.

In the wake of a successful summer cross-promotion of five rental titles, which are being reduced to \$19.98, the two companies are launching a similar sell-through promotion.

Beginning June 27, MGM and Warner will jointly offer a \$5 rebate when consumers purchase "Blown Away," "The Client," or "The Pelican Brief." Each title has been reduced to \$19.98, and consumers must purchase two of the three to get the rebate.

The offer expires on Jan. 31, 1996.

The two suppliers are also putting together a family home entertainment center with 37 titles including a repackaged "National Velvet" and "Little Women."

"National Velvet" comes off a 21-month moratorium and is priced at \$19.98. Other titles, priced at either \$19.98 or \$14.98, include the live-action "Free Willy," several Warner cartoon classics, and "Willy Wonka And The Chocolate Factory." The promotion hits stores on July 11.

"We're taking these joint promotions one step at a time," says MGM/UA executive VP David Bishop. "The family entertainment line is a long-term project, and it remains to be seen if we can promote our companies' titles in [this] fashion all the time."

Bishop says the program is flexible and meant to hit every level of retail. "Our intent is to make a statement at the store level."

The title assortment is large and product merchandisers range from 12-unit counter to 224-unit floor displays to avoid that annoying shrinking shelf-space problem.

**GOTTA DANCE, FINALLY: LIVE** Home Video finally is going to get to release the exercise video "Get Up And Dance" with Paula Abdul this summer.

The video has been finished since January, according to LIVE's spokeswoman, but release plans were put on hold until the pop singer completed her new album, which will be released by Virgin Records June 6 after a long delay.

LIVE will announce the release of the video in June and plans an August release date.

Abdul may be the only pop singer to get a title on the market this year. PolyGram had planned a exercise tape with the Pointer Sisters, but it never got beyond the talking stage.

**VOIGHT MOVES:** Basking in the publicity glow from "Elle Macpherson: Your Personal Best Workout," the supermodel's video co-star and

trainer, Karen Voight, is quickly getting her next tape on the market.

The ABC Video release, titled "Strong And Smooth Moves," will be in stores June 27, priced at \$19.95.

For the first time, ABC Video will buy television ad time to launch a new Voight release, says marketing director Steve Merrill. The 30-second spots will run on ESPN, ESPN2, Lifetime, and select ABC-TV affiliates.

With seven titles in the Voight collection, ABC will create a Karen Voight Fitness Center display. The display comes in 12-, 24-, or 48-unit configurations.

"There may not be enough shelf space," says Merrill. "This display allows us to sell more units, but [it gives] retailers an option, depending on how much [space] they need."

The slowdown in fitness tapes hasn't stopped most suppliers from releasing several new titles a month to keep their stars fresh in the minds of consumers.

Suppliers lucky enough to have such consistent sellers as Jane Fonda or Tamilee Webb have been creating Fitness Center floor or counter displays to alleviate shrinking shelf-space problems.

"The more product a trainer has, the more elaborate we can be," says Merrill.

WarnerVision is trying to boost sales of some special interest tapes with the Health And Wellness display.

The 12-unit display features a wide mix of titles, including "Stress Reduction Program," "Straight Talk On Prostate Health," and "Getting Creative With Sex." Prices range from \$9.95 to \$19.95.

**PHONE HOME:** Kids' supplier Celebrity Home Entertainment will pack a prepaid calling card with "Captain Of The Forest" and "A Journey Through Fairyland" as part of an exclusive promotion with Target set to begin April 18.

The calling cards are good for five minutes of calls and can be reactivated by sending in the re-order form included with the cassette. The cards feature art from the two animated films.

The titles are distributed under Celebrity's Just For Kids line.

**TV LAND:** Warner Home Video VP of marketing Sergei Kuharsky has left for a post at Viacom-owned cable network Nickelodeon.

Kuharsky oversaw Warner's entry into family video with such hits as "Free Willy" and "The Secret Garden." Prior to his stint at Warner, he was instrumental in making Buena Vista Home Video a marketing powerhouse.

Kuharsky is relocating to New York. Warner is expected to name a replacement soon.



### SHelf TALK

by Eileen Fitzpatrick

# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★★★ No. 1 ★★★				
1	1	6	THE LION KING	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	26.99
2	2	11	THE MASK	New Line Home Video Turner Home Entertainment N4011	Jim Carrey	1994	PG-13	19.98
3	3	2	ANGELS IN THE OUTFIELD	Walt Disney Home Video Buena Vista Home Video 2753	Danny Glover Tony Danza	1994	PG	19.99
4	5	7	SNOOP DOGGY DOGG: MURDER WAS THE CASE	WarnerVision Entertainment 50625-3	Snoop Doggy Dogg	1995	NR	16.98
5	4	7	THE LITTLE RASCALS ◇	MCA/Universal Home Video Uni Dist. Corp. 82144	Travis Tedford Bug Hall	1994	PG	24.98
6	6	9	FOUR WEDDINGS AND A FUNERAL ◇	PolyGram Video 8006317693	Andie MacDowell Hugh Grant	1994	R	19.95
7	7	8	BEAVIS & BUTT-HEAD: WORK SUCKS! ◇	MTV Music Television Sony Music Video 49615	Animated	1995	NR	14.98
8	9	8	BEAVIS & BUTT-HEAD: THERE GOES THE NEIGHBORHOOD ◇	MTV Music Television Sony Music Video 49616	Animated	1995	NR	14.98
9	12	27	JURASSIC PARK ◇	MCA/Universal Home Video Uni Dist. Corp. 82061	Sam Neill Laura Dern	1993	PG-13	24.98
10	8	10	PENTHOUSE: SWIMSUIT 2	Penthouse Video WarnerVision Entertainment 50784-3	Various Artists	1995	NR	19.95
11	16	24	SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Home Video Buena Vista Home Video 1524	Animated	1937	G	26.99
12	11	8	PLAYBOY: FABULOUS FORTIES	Playboy Home Video Uni Dist. Corp. PBV0770	Various Artists	1995	NR	19.95
13	13	7	PHILADELPHIA	Columbia TriStar Home Video 52613	Tom Hanks Denzel Washington	1993	PG-13	19.95
14	17	15	THE LAND BEFORE TIME II ◇	MCA/Universal Home Video Uni Dist. Corp. 82142	Animated	1994	G	19.98
15	28	8	PLAYBOY SEXY LINGERIE: DREAMS & DESIRES	Playboy Home Video Uni Dist. Corp. PBV0769	Various Artists	1995	NR	19.95
16	23	19	EAGLES: HELL FREEZES OVER ▲	Geffen Home Video Uni Dist. Corp. 39548	Eagles	1994	NR	24.98
17	14	21	SPEED	FoxVideo 8638	Keanu Reeves Dennis Hopper	1994	R	19.98
18	20	9	PLAYBOY CELEBRITY CENTERFOLD: PATTI DAVIS	Playboy Home Video Uni Dist. Corp. PBV0774	Patti Davis	1995	NR	19.95
19	18	56	YANNI: LIVE AT THE ACROPOLIS ▲ <sup>5</sup>	BMG Video 82163	Yanni	1994	NR	19.98
20	10	8	LITTLE GIANTS	Warner Home Video 16200	Rick Moranis Ed O'Neill	1994	PG	24.96
21	19	74	AMADEUS ◆	Republic Pictures Home Video 5805	Tom Hulce F. Murray Abraham	1984	PG	14.98
22	35	20	PLAYBOY: 1995 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0767	Various Artists	1994	NR	19.95
23	22	21	TOMBSTONE	Hollywood Pictures Home Video Buena Vista Home Video 2544	Kurt Russell Val Kilmer	1993	R	19.99
24	27	21	NIRVANA: LIVE! TONIGHT! SOLD OUT!! ▲	Geffen Home Video Uni Dist. Corp. 39541	Nirvana	1994	NR	24.98
25	21	16	THE BOB MARLEY STORY ●	Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	1990	NR	14.95
26	15	32	RESEVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
27	25	69	ALADDIN	Walt Disney Home Video Buena Vista Home Video 1662	Animated	1992	G	24.99
28	39	6	PENTHOUSE: KAMA SUTRA II	Penthouse Video WarnerVision Entertainment 50786-3	Various Artists	1995	NR	29.95
29	38	19	SADE: LIVE CONCERT HOME VIDEO	Epic Music Video Sony Music Video 19V50114	Sade	1994	NR	19.98
30	36	3	JOHN TESH: LIVE AT RED ROCKS	Video Treasures 33003	John Tesh	1995	NR	19.98
31	<b>NEW ▶</b>		REALITY BITES ◆	MCA/Universal Home Video Uni Dist. Corp. 81929	Winona Ryder Ethan Hawke	1994	PG-13	19.98
32	31	4	DONNA SUMMER: ENDLESS SUMMER	PolyGram Video 8006323533	Donna Summer	1995	NR	19.95
33	29	15	DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE	Walt Disney Home Video Buena Vista Home Video 3491	Animated	1994	NR	12.99
34	<b>RE-ENTRY</b>		PLAYBOY: GIRLS OF HOOTERS	Playboy Home Video Uni Dist. Corp. PBV0768	Various Artists	1994	NR	19.95
35	24	12	PLAYBOY'S WOMEN OF COLOR	Playboy Home Video Uni Dist. Corp. PBV0772	Various Artists	1995	NR	19.95
36	<b>NEW ▶</b>		MIGHTY MORPHIN WHITE RANGER: GOLDAR'S VICE-VERSA	Saban Entertainment WarnerVision Entertainment 42029-3	Various Artists	1995	NR	12.95
37	40	22	THE FLINTSTONES	MCA/Universal Home Video Uni Dist. Corp. 42150	John Goodman Rick Moranis	1994	PG	14.98
38	<b>NEW ▶</b>		MIGHTY MORPHIN WHITE RANGER: ROCKY JUST WANTS TO HAVE FUN	Saban Entertainment WarnerVision Entertainment 42031-3	Various Artists	1995	NR	12.95
39	26	7	MTV'S THE BEST OF LIQUID TV	MTV Music Television Sony Music Video 49645	Animated	1995	NR	12.98
40	<b>NEW ▶</b>		SISTER ACT 2: BACK IN THE HABIT	Touchstone Home Video Buena Vista Home Video 2525	Whoopi Goldberg	1993	PG	19.99

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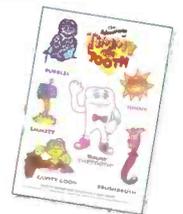
#81912 29 Mins.

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### "LOST MY BRUSH"

#81918 34 Mins.

Timmy must find his missing pal Brushbrush and outwit the sneaky Cavity Goon and Ms. Sweetie.



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- **NATIONAL F.S.I.s!** Kellogg's Rice Krispies will include *TIMMY* in a national, half-page free-standing insert via Sunday newspapers on 5/14 which will reach approximately 50 million households.

- **NATIONAL SAMPLING PROGRAM!** Consumers can receive a "FREE" *TIMMY* video during this limited-time offer advertised on back panels of 9 million Kellogg's Rice Krispies boxes in May.\*

- **FANTASTIC P.O.P.!** 24/48-unit floor/counter merchandisers • 12-unit counter merchandiser Standee • Counter cards • Shelf talkers • One-sheet posters • B/W line art for in-store coloring contests.

Also, look for these three episodes available now: "TIMMY IN SPACE", "MOLAR ISLAND" and "OPERATION: SECRET BIRTHDAY SURPRISE!".



STEREO



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\*"Big Mouth Gulch" in a paper sleeve utilizing NO bar code/proof of purchase tab - not available at retail. Two Kellogg's Rice Krispies proofs-of-purchase required. Includes an insert and consumer trailer on front promoting entire *TIMMY* line. © 1994 MCA Home Video, Inc. All Rights Reserved. "Timmy the Tooth" and all characters are trademarks of MCA Home Video, Inc.

**NATIONALLY ADVERTISED AVAILABILITY DATE: MAY 12, 1995**

## RENTALS STOPPED IN TCI'S VIDEO-ON-DEMAND TEST

(Continued from page 77)

sed renting."

The Denver test began in June 1992 and ended last January. A total of 300 households participated in the trial of "near video on demand." That means consumers could request by telephone movies from an on-screen guide and view them at staggered starting times of every 15 minutes. TCI reports that customers ordered between 2.5 and 2.8 movies a month during the two phases of the test and paid between 99 cents and \$3.99 for each movie viewed. Taking part in the trial with TCI were long-distance phone company and equipment maker AT&T and local telco U S West.

True video on demand, which requires powerful computers, switch-

ing technology, and high-speed fiber-optic cable lines, will offer movies instantaneously with all the features of videocassette recorders, such as fast forward and rewind. Time Warner Cable is testing such a system near Orlando, Fla.

During a panel at the media conference Malone addressed, Frank J. Biondi Jr., chief executive of Viacom, defended the future prospects of its Blockbuster subsidiary. He said it would take 10 years to wire 60% of the country with fiber-optic cables and that even after video on demand is widely available, there are "still some 80 million households with VCRs."

He said Blockbuster would continue to grow by adding stores, es-

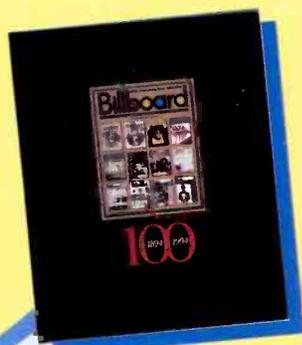
pecially overseas, and product lines. Video games, he pointed out, have become a sizable new business for the video stores.

Biondi also indicated that Blockbuster could become an important player in interactive services through the use of 800 phone numbers and its database of 50 million members. "That's a powerful direct-marketing tool," he asserted.

Blockbuster operates and franchises the nation's biggest video chain with more than 2,800 stores. TCI is the largest cable company with 11.7 million subscribers.

The media conference was co-sponsored by the trade publication Variety and the investment bank Wertheim Schroder & Co.

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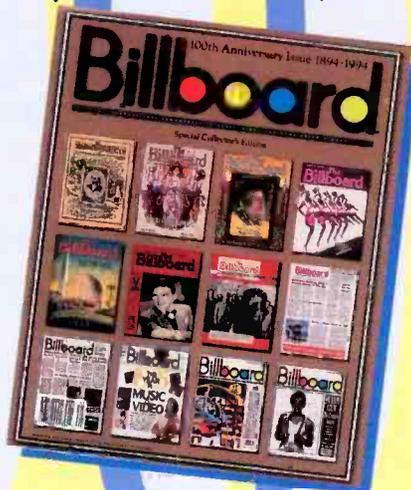
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# Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
★ ★ NO. 1 ★ ★						
1	1	8	<b>MURDER WAS THE CASE</b> WarnerVision Entertainment 50625-3	Snoop Doggy Dogg	LF	16.98
2	2	20	<b>HELL FREEZES OVER</b> ▲ Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98
3	4	8	<b>YOU MIGHT BE A REDNECK IF . . .</b> Warner Reprise Video 3-38416	Jeff Foxworthy	VS	7.98
4	3	57	<b>LIVE AT THE ACROPOLIS</b> ▲ BMG Video 82163	Yanni	LF	19.98
5	5	79	<b>OUR FIRST VIDEO</b> ▲ Dualstar Video BMG Kidz 30039-3	Mary-Kate & Ashley Olsen	SF	12.98
6	6	4	<b>NBA JAM THE MUSIC VIDEOS</b> CBS/Fox Video FoxVideo 4301	Various Artists	LF	14.98
7	9	21	<b>LIVE! TONIGHT! SOLD OUT!!</b> ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	24.98
8	8	28	<b>BARBRA THE CONCERT</b> ▲ Columbia Music Video Sony Music Video 24 V50115	Barbra Streisand	LF	24.98
9	7	32	<b>THE 3 TENORS IN CONCERT 1994</b> ▲ WarnerVision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	LF	29.98
10	11	30	<b>BOYZ II MEN THEN II NOW</b> ● Motown Home Video PolyGram Video 8006326553	Boyz II Men	LF	19.95
11	10	5	<b>LIVE AT RED ROCKS</b> Video Treasures 33003	John Tesh	LF	19.98
12	13	51	<b>LIVE</b> Curb Video 177706	Ray Stevens	LF	16.98
13	15	20	<b>LIVE CONCERT HOME VIDEO</b> Epic Music Video Sony Music Video 19 V50114	Sade	LF	19.98
14	12	21	<b>JANET</b> ● Virgin Music Video 77796	Janet Jackson	LF	19.98
15	16	24	<b>THE BOB MARLEY STORY</b> ● Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	14.95
16	17	20	<b>WOODSTOCK '94</b> ▲ PolyGram Video 8006333673	Various Artists	LF	24.95
17	23	103	<b>COMEDY VIDEO CLASSICS</b> ▲ Curb Video 177703	Ray Stevens	LF	16.98
18	14	12	<b>LIVE AT THE MAX</b> PolyGram Video 8006332193	Rolling Stones	LF	19.95
19	19	136	<b>REBA IN CONCERT</b> ● MCA Music Video Uni Dist. Corp. 10380	Reba McEntire	LF	14.98
20	20	4	<b>YOU GOTTA LOVE THAT! / DAY-O</b> WarnerVision Entertainment 50828-3	Neal McCoy	LF	12.98
21	22	23	<b>BIG ONES YOU CAN LOOK AT</b> ● Geffen Home Video Uni Dist. Corp. 39546	Aerosmith	LF	24.98
22	27	2	<b>SHOW UP! LIVE</b> BMG Video 103	The New Life Community Choir/John P. Kee	LF	19.98
23	18	24	<b>THE GATE TO THE MIND'S EYE</b> ▲ BMG Video 80101-3	Thomas Dolby	LF	19.98
24	31	18	<b>THE CREAM OF ERIC CLAPTON</b> ● PolyGram Video 440081189	Eric Clapton	LF	14.95
25	24	147	<b>THIS IS GARTH BROOKS</b> ▲ Liberty Home Video 40038	Garth Brooks	LF	24.98
26	21	46	<b>THE SIGN</b> ● 6 West Home Video BMG Video 15728	Ace Of Base	SF	9.98
27	25	3	<b>FUMBLING TOWARDS ECSTASY-LIVE</b> 6 West Home Video BMG Video 15729	Sarah McLachlan	LF	14.98
28	29	24	<b>CROSS ROAD</b> ● PolyGram Video 8006367773	Bon Jovi	LF	19.95
29	30	78	<b>GREATEST HITS</b> ▲ MCA Music Video Uni Dist. Corp. 10932	Reba McEntire	LF	19.98
30	36	45	<b>INDIAN OUTLAW</b> ● Curb Video 77708	Tim McGraw	LF	9.98
31	28	71	<b>LIVE SHIT: BINGE &amp; PURGE</b> Elektra Entertainment 5194	Metallica	LF	89.98
32	RE-ENTRY		<b>LIVE AT THE EL MOCAMBO</b> ● Epic Music Video Sony Music Video 19 V-49111	Stevie Ray Vaughan	LF	19.98
33	26	76	<b>LIVIN', LOVIN', &amp; ROCKIN' THAT JUKEBOX</b> ▲ 6 West Home Video BMG Video 15725-3	Alan Jackson	LF	14.98
34	35	29	<b>SABOTAGE</b> ● Capitol Video 77787	Beastie Boys	LF	16.98
35	33	57	<b>VULGAR VIDEO</b> WarnerVision Entertainment 50345-3	Pantera	LF	16.98
36	32	26	<b>WAR PAINT-VIDEO HITS</b> BMG Video 66284	Lorrie Morgan	SF	12.95
37	RE-ENTRY		<b>KISS MY A**</b> ● PolyGram Video 8006323093	Kiss	LF	19.95
38	RE-ENTRY		<b>LIVE</b> Gospo Centric 72124	Kirk Franklin And The Family	LF	19.95
39	40	113	<b>I STILL BELIEVE IN YOU</b> ▲ MCA Music Video Uni Dist. Corp. 10679	Vince Gill	SF	9.98
40	RE-ENTRY		<b>KICKIN' IT UP</b> ● WarnerVision Entertainment 50656-3	John Michael Montgomery	SF	12.98

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# Video Previews

EDITED BY CATHERINE APPLEFELD

## MUSIC

**Jimmy Page & Robert Plant, "No Quarter Unleaded,"** WarnerVision, 93 minutes, \$29.98.

The boys are back in town, and this video tour de force features footage culled primarily from a performance before a London audience as part of MTV's "Unplugged" series. Seventeen tracks, four of them—"What Is And What Never Should Be," "City Don't Cry," "When The Levee Breaks," and "That's The Way"—exclusive to the video and laserdisc release, invoke a vibrant reminiscence of the Zeppelin days. They also key fans in to what Page and Plant have been doing since. The influence of Arabic and Middle Eastern stylings, which the duo picked up during time spent in Morocco, is evident in most of the veteran pieces as well as several new songs. WarnerVision packaged "No Quarter" in a hard case so it not only sounds different from the rest of the pack, it stands out from them on the shelf as well.

**Norman and Nancy Blake, "While Passing Along This Way,"** Shanachie Entertainment (201-579-7763), 47 minutes, \$19.98.

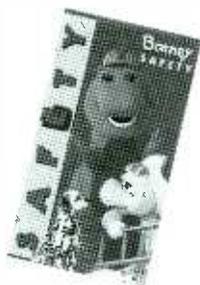


Aptly titled video unassumingly invites viewers to pull up a chair and share some quality time with two of the bastions of traditional American acoustic music. The Blake husband and wife duo, who were nominated for a Grammy in '91 in the traditional folk recording category, offers viewers a seamlessly woven patchwork of the history of rural music. Between songs, Norman—who has played with the likes of Bob Dylan, Johnny Cash, Kris Kristofferson, Joan Baez, and the Nitty Gritty Dirt Band—and Nancy provide a context for each selection as well as information about themselves and their cornucopia of instruments,

many of them vintage pieces.

## CHILDREN'S

**"Barney Safety Video,"** The Lyons Group (214-390-6000), 42 minutes, \$14.95.



Video, part of the purple one's well-publicized contributions to the national child safety campaign that kicks off in May, is a solid safety lesson. Barney and his usual circle of friends concern themselves with such situations as crossing the street, riding bicycles and playing other outdoor games, as well as partaking in indoor activities that could prove hazardous, including drawing water for a bath, sitting by the fireplace, or touching a stove top. Yes, the sing-song musical numbers are monotonous and the sketches corny, but the information they disseminate is critical and the Lyons Group deserves kudos for getting the point across so well.

**"Uncle Nick & The Magic Forest,"** H&F Dance Inc. (800-603-2623), 30 minutes, \$14.95.

First in a new live-action children's series begins in the living room as the grandfatherly Uncle Nick begins to tell a mesmerized group of children the story of how he came to acquire his pet dog. But the highly energized, flashback-style story that follows clearly is aimed more at encouraging children to get up and move their bods rather than sit glued to the television set. A rainbow of songs and dances, courtesy of one of the original choreographers from the "Barney" series, was created to foster interaction, coordination, and self-esteem among pre- and early elementary-schoolers.

**"Casper And The Angels: Stars And Frights,"** "The

**Boo Zoo,"** Turner Home Entertainment (404-827-2890), 55 minutes each, \$9.98 each.

A space age, Jetsonian friendly ghost and his pals haunt these hourlong new-to-video titles, which each comprise five short episodes. Fine Hanna-Barbera animation is accentuated with clever, *au courant* plot lines and a fun cast of characters. T.H.E.'s perfectly timed release date guarantees its "Casper" capers will ride the publicity wave accompanying the May theatrical debut of Steven Spielberg's live-action "Casper." And for less than \$10 apiece, these videos certainly provide plenty of boo for the buck.

## TRAVEL

**"America The Beautiful,"** Reader's Digest Video (800-846-2100), 112 minutes, \$36.96.

Beautifully filmed program, which plays like a video cousin of the "Day In The Life" photo books, sweeps from sea to shining sea, season to season, flora to fauna without the interruption of narration.



In their quest to simply lay the landscape of America on the table, the program's producers hearteningly make no attempt to assert their own concept of beauty on the proceedings. And the results are magnificent. A scene of autumn leaves blowing over a covered wooden bridge in what looks like Madison County, Iowa, segueing seamlessly into a bustling rush hour in Manhattan's Grand Central Station, is just one example. Although they need no amplification, the visuals are enhanced even further via a thoughtfully selected score.

## DOCUMENTARY

**"The Ed Wood Story: The Plan 9 Companion,"** MPI

Home Video (708-460-0555), 111 minutes, \$19.98.

Homage to the "worst film ever made" and its creator, Edward D. Wood Jr., is nothing short of a sublime experience for creep-show devotees. Tim Burton brought the general cult of Wood to the mass market in last year's big-screen film, and this portrait, originally released a few years back, provides the sandwich filling that devotees will eat up. Interviews with actors and filmmakers who made Wood's acquaintance—including Vampira, Gregory Walcott, Paul Marco, Conrad Brooks, makeup man Harry Thomas, and Carl Anthony—paint a glorious picture of his self-professed heyday and his love affair with filmmaking (and angora sweaters). Video also includes footage and outtakes from "Plan 9 From Outer Space" as well as other Wood classics.

## EDUCATIONAL

**"Parenting For Today: Who's In Charge,"** Wellspring Media (800-336-4545), 70 minutes, \$19.95.

Dr. Lee Hausner leads viewers down the path to more productive parenting in this hour-plus video lecture. Focusing primarily on the adolescent years, she discusses how to love children without indulging them, provide discipline as well as self-esteem, and how to avoid various repetitive behaviors that serve only to shift the balance of power away from the parent or guardian and onto the child. Instead, Hausner details what she terms the "democratic approach," which shows ways to discipline children through guidance while at the same time fostering responsibility and a relationship built on



respect. She also brings to light some issues that have cropped up since today's parents were growing up. Slapping a child, for example, may well land a parent in jail now.

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 3817 Brighton Court, Alexandria, VA 22305.

Billboard.

FOR WEEK ENDING APRIL 22, 1995

# Top Video Rentals

				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.		
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers	
*** No. 1 ***						
1	1	4	STARGATE (PG-13)	Live Home Video 60190	Kurt Russell James Spader	
2	2	4	THE RIVER WILD (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82008	Meryl Streep Kevin Bacon	
3	8	3	THE SPECIALIST (R)	Warner Home Video 13574	Sylvester Stallone Sharon Stone	
4	3	7	TIMECOP > (R)	MCA/Universal Home Video Uni Dist. Corp. 82169	Jean-Claude van Damme Mia Sara	
5	6	12	TRUE LIES (R)	FoxVideo 8640	Arnold Schwarzenegger Jamie Lee Curtis	
6	12	2	ANGELS IN THE OUTFIELD (PG)	Walt Disney Home Video Buena Vista Home Video 2753	Danny Glover Tony Danza	
7	4	10	CLEAR AND PRESENT DANGER (PG-13)	Paramount Home Video 32463	Harrison Ford Willem DaFoe	
8	5	8	NATURAL BORN KILLERS (R)	Warner Home Video 13228	Woody Harrelson Juliette Lewis	
9	13	3	ONLY YOU (PG)	Columbia TriStar Home Video 73263	Robert Downey, Jr. Marsa Tomei	
10	11	5	MILK MONEY (PG-13)	Paramount Home Video 32973	Melanie Griffith Ed Harris	
11	7	9	COLOR OF NIGHT (R)	Hollywood Pictures Home Video Buena Vista Home Video 2550	Bruce Willis Jane March	
12	10	10	IT COULD HAPPEN TO YOU (PG)	Columbia TriStar Home Video 72813	Nicolas Cage Bridget Fonda	
13	9	6	THE LION KING (G)	Walt Disney Home Video Buena Vista Home Video 2977	Animated	
14	NEW		EXIT TO EDEN (R)	HBO Home Video 91164	Dan Aykroyd Rosie O'Donnell	
15	NEW		WES CRAVEN'S NEW NIGHTMARE (R)	New Line Home Video Turner Home Entertainment N4120	Robert Englund Heather Langenkamp	
16	16	15	THE CLIENT (PG-13)	Warner Home Video 13233	Susan Sarandon Tommy Lee Jones	
17	18	7	IN THE ARMY NOW (PG)	Hollywood Pictures Home Video Buena Vista Home Video 3079	Pauly Shore	
18	15	4	JASON'S LYRIC (NR)	PolyGram Video 8006339093	Allen Payne Jada Pinkett	
19	14	12	WOLF (R)	Columbia TriStar Home Video 71153-5	Jack Nicholson Michelle Pfeiffer	
20	19	7	THE LITTLE RASCALS < (PG)	MCA/Universal Home Video Uni Dist. Corp. 82144	Travis Tedford Bug Hall	
21	21	15	RENAISSANCE MAN (PG-13)	Touchstone Home Video Buena Vista Home Video 2754	Danny DeVito	
22	17	11	THE MASK (PG-13)	New Line Home Video Turner Home Entertainment N4011	Jim Carrey	
23	NEW		A SIMPLE TWIST OF FATE (PG-13)	Touchstone Home Video Buena Vista Home Video 3081	Steve Martin	
24	NEW		CAMP NOWHERE (PG)	Hollywood Pictures Home Video Buena Vista Home Video 3078	Christopher Lloyd	
25	20	8	CORRINA, CORRINA (PG)	New Line Home Video Turner Home Entertainment N4013	Whoopi Goldberg Ray Liotta	
26	23	15	BLOWN AWAY (R)	MGM/UA Home Video 105129	Jeff Bridges Tommy Lee Jones	
27	RE-ENTRY		FOUR WEDDINGS AND A FUNERAL < (R)	PolyGram Video 8006317693	Andie MacDowell Hugh Grant	
28	28	9	LITTLE GIANTS (PG)	Warner Home Video 16200	Rick Moranis Ed O'Neill	
29	24	7	BARCELONA (PG-13)	New Line Home Video Turner Home Entertainment 4015	Taylor Nichols Chris Eigeman	
30	NEW		THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT (R)	PolyGram Video 2006337133	Terence Stamp Hugo Weaving	
31	25	11	THE SHADOW < (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82007	Alec Baldwin Penelope Ann Miller	
32	31	2	THE SCENT OF GREEN PAPAYA (NR)	Columbia TriStar Home Video 74343	Tran Yen-Khe	
33	22	6	FRESH (R)	Miramax Home Entertainment Buena Vista Home Video 4138	N'Bushe Wright Samuel L. Jackson	
34	27	5	PRINCESS CARABOO (PG)	Columbia TriStar Home Video 73503	Phoebe Cates Stephen Rea	
35	NEW		NOSTRADAMUS (R)	Orion Home Video 3046	Tcheky Karyo Rutger Hauer	
36	29	6	MI VIDA LOCA (R)	HBO Home Video	Seidy Lopez Angel Aviles	
37	33	21	SPEED (R)	FoxVideo 8638	Keanu Reeves Dennis Hopper	
38	32	3	SILENT HUNTER (R)	New Line Home Video Turner Home Entertainment 4017	Miles O'Keefe Fred Williamson	
39	35	10	KILLING ZOE (R)	Live Home Video 69988	Eric Stoltz Julie Delpy	
40	30	20	WHEN A MAN LOVES A WOMAN (R)	Touchstone Home Video Buena Vista Home Video 9030	Meg Ryan Andy Garcia	

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. < ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

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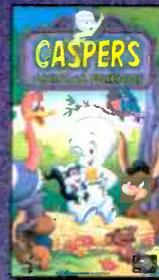
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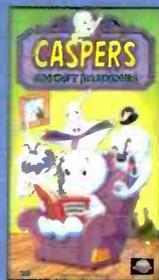
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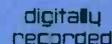


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# Home Video

## 'Legends,' 'Professional' Debut On Disc TriStar 'West' Set Includes Peckinpah, 'Cat Ballou'

**C**OLUMBIA TRISTAR bows "Legends Of The Fall" (\$34.95) on May 31. Edward Zwick's romantic tale features Brad Pitt, Anthony Hopkins, and Aidan Quinn. Luc Besson's thriller "The Professional" with Gary Oldman (\$34.95) arrives May 16.

**G**UNS AND HORSES: Columbia TriStar has a "Best Of The West" package set for June 6. Four movies are new to laser: Sam Peckinpah's "Major Dundee" with Charlton Heston and Richard Harris, "Bite The Bullet" with Gene Hackman and James Coburn, "MacKenna's Gold" with Gregory Peck and other notables (all wide, side 3 CAV, \$39.95), and "Alvarez Kelly" with William Holden (wide, \$34.95). Also included in the "West" are "Silverado" (wide, side 3 CAV, \$39.95) and the double feature "Cat Ballou/The Villain" (\$49.95)—Lee Marvin and Jane Fonda star in the former, Kirk Douglas and Arnold Schwarzenegger in the latter.



by Chris McGowan

**I**MAGE offers FoxVideo's "Nell" (wide, THX, \$39.98) in August. The acclaimed Michael Apted film features Jodie Foster, Liam Neeson, and Natasha Richardson. Preceding that, Image will launch "Heavenly Creatures" (wide, \$39.99) and "Highlander: The Final Dimension" (wide, \$39.99) on May 16, "Clerks" (\$39.99) on May 21, "A Low Down Dirty Shame" (wide, \$39.99) on May 23, and "Safe Passage" (\$39.99) on June 6. Also set for June is "The Val Lewton Collection" boxed set (639 mins., \$179.99), which brings together nine horror tales produced by Lewton, including "Cat People," "Isle Of The Dead," and "The Ghost Ship."

**H**ENSON TO ANNAUD: Recent Image laserdiscs include Jim Henson's "Labyrinth" (wide, \$39.99), which has a screenplay by Terry Jones and features David Bowie and Jennifer Connelly. This imaginative, fantasy/adventure never looked better.

The "Mrs. Doubtfire" (wide, THX, extras, \$99.98) special edition delves deeply into the Robin Williams-in-drag epic, with an audio commentary track by director  
(Continued on page 86)

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FOR WEEK ENDING APRIL 22, 1995

# Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				<b>★ ★ ★ No. 1 ★ ★ ★</b>				
1	1	9	TRUE LIES	FoxVideo Image Entertainment 8640-85	Arnold Schwarzenegger Jamie Lee Curtis	1994	R	49.98
2	2	5	THE MASK	New Line Home Video Image Entertainment 2992	Jim Carrey	1994	PG-13	39.99
3	19	3	THE SPECIALIST	Warner Home Video 13574	Sylvester Stallone Sharon Stone	1994	R	34.98
4	3	5	TIMECOP ◊	MCA/Universal Home Video Uni Dist. Corp. 42242	Jean-Claude van Damme	1994	R	39.98
5	4	9	CLEAR AND PRESENT DANGER	Paramount Home Video Pioneer LDCA, Inc. 32463	Harrison Ford Willem DaFoe	1994	R	44.98
6	7	21	SPEED	FoxVideo Image Entertainment 8638	Keanu Reeves Dennis Hopper	1994	R	29.98
7	5	7	NATURAL BORN KILLERS	Warner Home Video 13228	Woody Harrelson Juliette Lewis	1994	R	39.98
8	22	3	THE RIVER WILD	MCA/Universal Home Video Uni Dist. Corp. 42241	Meryl Streep Kevin Bacon	1994	PG-13	39.98
9	6	3	STARGATE	Live Home Video Pioneer LDCA, Inc. 20190	Kurt Russell James Spader	1994	R	44.98
10	14	3	JASON'S LYRIC	PolyGram Video Image Entertainment 8006339091	Allen Payne Jada Pinkett	1994	NR	34.95
11	RE-ENTRY		THE TERMINATOR	NSB Film Corp. Image Entertainment 2940	Arnold Schwarzenegger	1984	R	39.99
12	12	7	COLOR OF NIGHT	Hollywood Pictures Home Video Image Entertainment 2550	Bruce Willis Jane March	1994	NR	39.99
13	11	25	JURASSIC PARK ◊	MCA/Universal Home Video Uni Dist. Corp. 41829	Sam Neill Laura Dern	1993	PG-13	44.98
14	8	9	WOLF	Columbia TriStar Home Video 7115-6	Jack Nicholson Michelle Pfeiffer	1994	R	39.95
15	9	5	IT COULD HAPPEN TO YOU	Columbia TriStar Home Video 27646	Nicolas Cage Bridget Fonda	1994	PG	34.95
16	NEW ▶		WES CRAVEN'S NEW NIGHTMARE	New Line Home Video Image Entertainment 2998	Robert Englund Heather Langenkamp	1994	R	39.99
17	10	11	THE SHADOW ◊	MCA/Universal Home Video Uni Dist. Corp. 42197	Alec Baldwin Penelope Ann Miller	1994	PG-13	34.98
18	20	42	TOTAL RECALL	Carolco Home Video Pioneer LDCA, Inc. 68901-WS	Arnold Schwarzenegger	1990	R	39.95
19	15	29	ALADDIN	Walt Disney Home Video Image Entertainment 1662	Animated	1992	G	49.99
20	NEW ▶		THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT	PolyGram Video Image Entertainment 800633713	Terence Stamp Hugo Weaving	1994	R	34.98
21	25	15	BLOWN AWAY	MGM/UA Home Video Pioneer/Image Ent. ML105129	Jeff Bridges Tommy Lee Jones	1994	R	44.98
22	NEW ▶		EXIT TO EDEN	HBO Home Video Pioneer LDCA, Inc. 91164	Dan Aykroyd Rosie O'Donnell	1994	R	39.98
23	16	23	SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Home Video Image Entertainment 1524	Animated	1937	G	29.99
24	21	15	EAGLES: HELL FREEZES OVER ▲	Geffen Home Video Uni Dist. Corp. 3061	Eagles	1994	NR	39.99
25	13	5	TIME BANDITS	Paramount Home Video Pioneer LDCA, Inc. 2310	Sean Connery John Cleese	1981	PG	39.98

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume dollar of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

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## SKATING TITLES HIT ICE

(Continued from page 77)

nized-swimming segment. "The Planets" features the music of classical composer Gustav Holst and "is not really that different from a ballet," says Paul Freehauf, PolyGram's senior director of sell-through.

"There's been so much interest in ice skating over the past 12 months that we thought this was a nice title to add to our 'Music Worth Listening To' campaign," Freehauf says. In addition to retail, PolyGram has targeted dance and classical music publications and catalogs.

"The demand has gone up quite a bit in the last two years," says Steve Michael, video buyer for Rainbo Sports Shop. The company operates as an international mail-order cataloger, distributor, and three-store retailer in the Chicago area, all dedicated to ice skating.

"There are a good deal more [titles] on the market now than when we started selling them more than 10 years ago," says Rainbo owner Myra Carvell. While sports-themed tape sales fluctuate, she says their first title, the Torvill & Dean documentary "Path To Perfection," is still "one of the most consistent sellers." Similarly, Kultur/White Star says its 8-year-old "Sleeping Beauty On Ice" still performs nicely.

Rainbo stocks annually 500-1,000 copies each of the more than 25 titles available. Michael doesn't think the market will ever reach the saturation point. "New titles tend to do well" precisely because they are new, he says, adding that small inventories at retail help keep the demand up.

Both Rainbo and Laurel Canyon have taken their videos on the road. "The tapes do very well when we take them to national events," says Carvell.

Laurel Canyon has just begun to explore arena sales. The company took a booth for the first time at the recent "Hershey's Kisses Pro-Am" in Los Angeles and hired two-time World Figure Skating Championship silver medalist Surya Bonaly to sign autographs. Turkel says the promotion was successful, and he's planning more.

Turkel doesn't see a crowded market despite all the new tapes available. "We're [all] still very different, and the more people that have a greater awareness of figure-skating videos, the better."

## PICTURE THIS

(Continued from page 77)

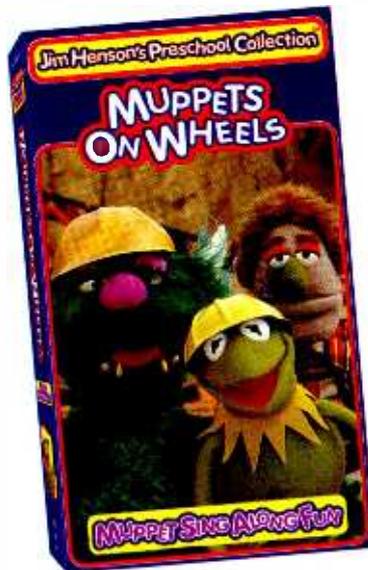
ble of taping from 2½-49 hours per cassette, depending on which of three recording speeds is used.

Each DBS system requires a separate decoder box for Super VHS playback, such as the one JVC will introduce for successful pioneer DirecTV and other services as they are launched. Thomson Consumer Electronics, which has a big interest in DirecTV, is a D-VHS supporter. As DBS grows, so does the danger it will erode sales and rentals of catalog titles and new releases if D-VHS can be adjusted to read and copy pay-per-view signals.

However, the New York gathering, during which JVC had to explain portions of a poorly translated videotape of the Tokyo event, wasn't much help in answering such questions.

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Jim Henson  
V I D E O

# LOOK

## What's Headed Your Way

# Billboard Spotlights VSDA

The largest video issue of the year, **Billboard** presents the editorial centerpiece of the **VSDA** convention in its **May 27th** issue. This spotlight promises to provide in-depth coverage on the Dallas convention as well as introduce new products and developments in this booming marketplace. Features will include:

- A Round-up of the past year's home video product
- Seth Goldstein's "Picture This" column
- An overview on the UK video market
- The VSDA schedule of events

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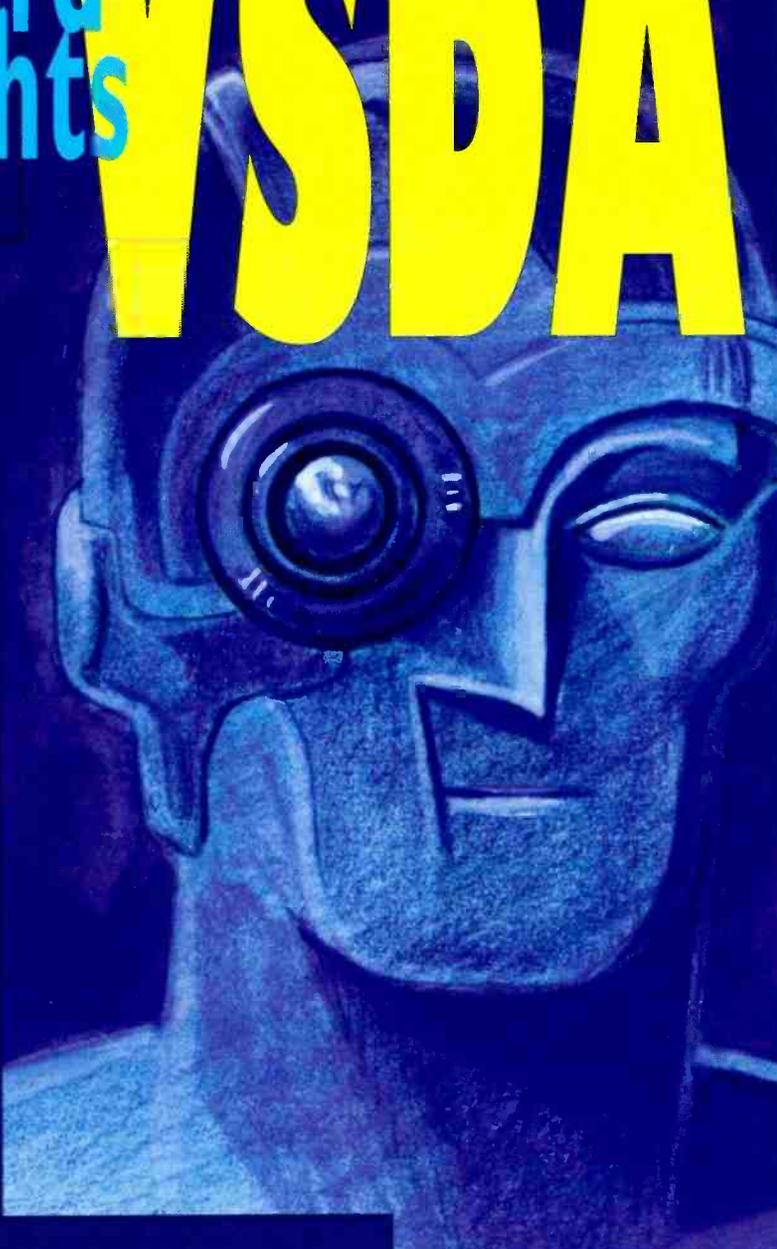
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## Home Video

### VIDEO PEOPLE

**Marvin Schwinder** is named to the newly created position of director of marketing for GoodTimes Home Video. Schwinder will be responsible for all domestic distribution channels.

**Frank Slugaski**, formerly VP of marketing and product management for the 28-store New Jersey Blockbuster franchise, joins A-Pix Entertainment as marketing VP. **Amy Moore** becomes director of production, responsible for A-Pix's share of six titles scheduled for 1995.



SLUGASKI

**Jerry Stone** has been appointed senior VP/chief financial officer of duplicator Allied Digital Technologies Corp.

**Jodi Rovin**, previously art director for Zoom Express, a division of BMG Kidz, is named manager of creative services, BMG Video.

**Jeff Adamoff** is appointed director of creative services, Turner Home Entertainment. **Dov Jacobson** has been promoted to creative VP for Turner Interactive, a development group of Turner Publishing.

**Greg Roberts** advances to senior VP/managing director, Buena Vista Home Video Asia.

**Laura Myers** has been named sales VP of Chicago-based Angel Sales, a direct-response specialist.

**Steven Koltai** is appointed senior VP, Warner Interactive Entertainment.

**Lawrence Rockwell** joins International Broadcast Network as media resources GM. IBN is a division of IVN Communications, formerly International Video Network, which distributes travel and documentary programming.

**Ken Palmer**, who previously headed Handleman's Starmaker Entertainment label, is named the rackjobber's video purchasing VP. He replaces **Dave Stevens**.

## newsline...

**ACTION/ADVENTURE** and history highlight two sell-through promotions from Columbia TriStar Home Video. Four titles that chronicle the lives of Grace Kelly, Robert Kennedy, Anwar Sadat, and Eleanor Roosevelt will be released on May 30. Prices range from \$19.95 to \$24.95. The action package consists of "Double Impact," "Nowhere To Run," and eight other features, and are all priced at \$14.95. Street date for the titles is June 6.

"**CUTTHROAT ISLAND**," the pirate adventure Carolco Pictures hopes will bring the independent producer back to life, will go to LIVE Entertainment for video distribution in the U.S. and Canada. The film, starring Geena Davis and Matthew Modine, is scheduled for a July theatrical release under the MGM/UA banner.

### LASER SCANS

*(Continued from page 84)*

**Chris Columbus**, 30 minutes of deleted scenes, interviews with the cast and crew, and behind-the-scenes footage.

"Breathless" (wide, \$39.99), with **Richard Gere** and **Valerie Kaprisky**, is a moderately entertaining romp, but is vapid and uninspired compared to the classic 1959 **Jean-Luc Godard** movie that inspired it.

**Lina Wertmuller's** "Ciao Professore!" (wide, \$39.99) is a spirited comedy about an upper-class teacher from conservative northern Italy who, due to a computer error, finds himself teaching third-grade truants in a poor southern school.

**Jean-Jacques Annaud** can vividly and convincingly conjure up an exotic place and time better than al-

most any other director, and one of his best efforts is the medieval mystery "The Name Of The Rose" (wide, \$39.98), a haunting film based on the **Umberto Eco** novel and starring **Sean Connery**, **F. Murray Abraham**, **Ron Perlman**, and **Christian Slater**.

**LUMIVISION** has "Toward The Terra" (CAV, 112 mins., \$39.95), **Hideo Onchi's** Japanese animated feature that pits psychic folk called the MU against computers that control the universe.

Early American animation is showcased in "Animation Legend: Winsor McCay" (CAV, 100 mins., \$69.95), which offers every surviving film made by the pioneering **Winsor McCay**. Included are such

*(Continued on next page)*

**LASER SCANS**

(Continued from preceding page)

gems as "Little Nemo" (the first color cartoon), "Gertie The Dinosaur" (the first cartoon character), and "Sinking Of The Lusitania," all digitally transferred from the only existing 35 mm material, from the collection of La Cinematheque Quebecoise.

"Ape Man: The Story of Human Evolution" (200 mins., \$79.95), an A&E special hosted by **Walter Cronkite**, provides an engaging look at the origin of our species. "Titanic" (200 mins., \$79.95) is a gripping A&E documentary that peers into the doomed ocean liner's history.

**MGM/UA's** "Invasion Of The Body Snatchers" (remastered, wide, \$34.98) was directed by **Philip Kaufman** ("The Right Stuff") and features **Donald Sutherland**, **Leonard Nimoy**, and **Jeff Goldblum**. It is masterfully suspenseful and probably the best of the "pod" films.

**Walter Hill's** "The Long Riders" (remastered, wide, \$34.98) is a stylish, mythic Western in which the brothers **Quaid**, **Keach**, and **Carradine** portray the **Jesse James** and **Cole Younger** gangs.

The double feature "Duel At Diablo/Hour Of The Gun" (wide, \$69.98) pairs two realistic Westerns, both with **James Garner**. Also on screen are **Sydney Poitier**, **Dennis Weaver**, **Jason Robards**, and **Jon Voight**.

**PIONEER** recently bowed "Clear And Present Danger" with **Harrison Ford**, **James Earl Jones**, **Willem Dafoe**, and **Anne Archer** (wide, THX, AC-3, \$44.98). The suspenseful **Tom Clancy** yarn is at its best on laserdisc in this THX edition.

"Stargate" (THX, AC-3, \$44.98), with **Kurt Russell** and **James Spader**, is an inconsistent sci-fi tale that never lives up to its initial promise, but it is still great fun to watch on disc.

**Pioneer Classics** has **Verdi's** "Nabucco" (\$59.95), a 1981 opera performance conducted by **Maurizio Arena**. On the pop side, **Pioneer Artists** offers "Lenny Kravitz: Alive From Planet Earth" (\$39.98), with the singer/songwriter in concert.

**EPIC MUSIC VIDEO** offers "Sade Live" (96 mins., \$24.98), in which the beguiling singer performs 17 of her most famous songs.

**COLLECTOR'S SOFTWARE:** A new Windows database program called "Laser Disc Collector" (\$19.95) enables consumers and retailers to keep track of their burgeoning collections in an orderly fashion. For information, call the Obsessive Collector, 201-744-2697.

**SHAMELESS CYBER PLUG:** CD-ROMs, special-edition laserdiscs, and the Hollywood/Silicon Valley convergence are covered in this writer's new Random House book, "Entertainment In The Cyber Zone: Exploring The Interactive Universe Of Multimedia," bowing this month.

# KAREN VOIGHT'S NEW STRONG & SMOOTH MOVES Powerful Results For You And Your Customers!

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## Kingsway Thrives In Crescent City Lanois' Mansion Studio A Rock Mecca

■ BY BRADLEY BAMBARGER

NEW ORLEANS—The spirit of sound lives and breathes in the Crescent City. The atmosphere envelops you here, constantly reminding you that New Orleans is the birthplace of jazz and a melting pot for various other strains of distinctly American music.

It would follow that making a record here amid the rush of history and mood would be a particularly inspiring experience. At Kingsway, the studio owned by producer and recording artist Daniel Lanois, that is indeed true. Housed in an intoxicatingly beautiful mansion, Kingsway represents much of what comes to mind when one thinks of Big Easy ambience.

Located on a shaded street on the southeast edge of the French Quarter, Kingsway has been a sonic sanctuary for both big stars and local luminaries. R.E.M., Pearl Jam, and Peter Gabriel have recorded portions of multiplatinum albums at Kingsway, and Throwing Muses and Iggy Pop produced their most recent records at the studio. And, of course, New Orleans mainstays from the Neville Brothers to the Iguanas grace Kingsway regularly.

One of most evocative albums to come out of Kingsway is Chris Whitley's debut, "Living With The Law." Singer/guitarist Whitley lived and worked there over three months in 1990, cutting the album with longtime Lanois production collaborator Mal-

colm Burn and former house engineer Mark Howard. "I think it's a pretty magical place," Whitley says. "Definitely the coolest studio I've ever been in."

"Because it feels like a home, it's comfortable to make music there, and that affects the way people play," he adds. "The only reason I didn't make my new record ['Din Of Ecstasy'] there is because I needed to experience a more 'real,' generic studio and the discipline of that. I'd love to make another record at Kingsway, though."

Kingsway is equipped with a classic '70s API 40 X 24 console—which Lanois purchased from the New York Record Plant—along with a Neve 12-channel 8068 side board. The tape recorders are a Studer 820 SR/A 24-track and a Studer A80 two-track, as well as several Sony DAT machines. The sessions are monitored via custom Tannoy Gold monitors.

The studio boasts a profusion of microphones and outboard gear, as well as a wealth of vintage guitars and amps. Lanois also has an impressive collection of exotic percussion instruments on hand. And within its more than 20 rooms, the house has guest accommodations with private baths, a tropical garden, and a Roman bath. The house also has a private section where the studio manager, Karen Brady, lives and where there is a room for Trina Shoemaker, the studio's lead engineer.

Conducted out in the open, with no control room per se, most of the recording takes place in the main front rooms of the house. But combinations of various parlors and hallways offer sundry possibilities for isolation and different sounds. "The rooms here have a really cool sound," Shoemaker says. "You can call it the 'Lanois sound,' but really you should just call it the sound of the rooms in the building at 544 Esplanade."

Shoemaker's favorite recent Kingsway sessions include those for Giant Sand's "Glum," as well as for National Galerie, Lynda Stipe, and Over The Rhine. Of late, Lanois has been recording parts of Emmylou Harris' upcoming album at Kingsway as well as in Nashville.

But for all the big-name recording activity and the undeniable appeal of Kingsway, the studio's future seems to be in flux. Sources in New Orleans tell Billboard that Lanois seeks to sell the studio. Why would he want to sell what seems to be such an attractive concern? For one, Lanois no longer resides in New Orleans, living a somewhat bohemian, peripatetic existence, and doesn't need the management burden, according to sources.

Furthermore, Lanois is fighting an intentional tort lawsuit filed against him by local designer Barbara Hoover, who describes herself as a former "silent partner" in Kingsway. She says the action stems from a disagreement over the buyout terms of her share of the facility. Lanois declines to comment on the suit, which was filed April 10, 1992, in New Orleans Civil District

Court and is still pending.

"If he goes, it'll be sad," one source says about Lanois' rumored departure. "Everyone down here sees Daniel Lanois as sort of a local benefactor, a great artist who could attract other high-caliber artists and help spur a more self-sufficient, nationally recognized rock scene in New Orleans."

Nevertheless, whoever inherits Kingsway should be able to carry on the legacy of great recordings made there—as long as the owners preserve the singular, stimulating aura of the place, maintaining it as a retreat from the "real" world to one in which art with a capital "A" seeps from the walls.



**Water Everywhere.** Orange County, Calif., alternative rock act Water mixed its debut album, "Nipple," for MCA Records at Master Control Studios in Burbank after tracking at Kingsway Studio in New Orleans. Produced by Gavin MacKillop (Toad The Wet Sprocket, Goo Goo Dolls, the Church), the album features appearances by Peter Holsapple, Susan Cowsill, and former Bangle Vicki Peterson. Shown at Master Control, from left, are Water vocalist/guitarist Dean Bradley, drummer John Guest, guitarist David "Howie" Howell, producer MacKillop, and Water bassist/vocalist Mark Cohen.

## From Brian Wilson To Jerry Lee Lewis, Andy Paley's Career Defies Description

■ BY PAUL VERNA

When people ask Andy Paley what his occupation is, he responds, "songwriter/producer."

The simplicity of his answer belies the breadth of his musical career. As a songwriter, the 43-year-old Paley has composed with—and for—the likes of Brian Wilson, Madonna, Jerry Lee Lewis, and k.d. lang, and his songs have been covered by artists as diverse as Plastic Bertrand, John Cale, and Livingston Taylor.

As a recording artist, he has played various instruments and sung in sessions for such legendary producers as John Hammond and Phil Spector, in addition

to cutting albums with the Sidewinders and the Paley Brothers.

As a performer, Paley served a long stint with the Sidewinders as the house band at the famed Max's Kansas City in New York, opened for teen heartthrob Shaun Cassidy (with the Paley Brothers) in venues as large as Toronto's Blue Jay Stadium, and toured with Patti Smith and Roy Buchanan.

And as a producer, Paley has worked on projects ranging from the "Dick Tracy" soundtrack to the recent Capitol Beach Boys boxed set to albums by Jonathan Richman & the Modern Lovers, Baltimore power pop quartet the Greenberry Woods, the Beach Boys' Wilson (who calls him "a musical genius"), and rock'n'roll madman Lewis. He also happens to be staff producer at Elektra/Sire.

The Lewis project, which he has just completed, marks the legendary singer/pianist's return to recording after a 12-year hiatus. Paley met Lewis in 1990, when the two collaborated on

a track for "Dick Tracy." At the time, they discussed the possibility of recording an entire album together—a project that has finally come to fruition.



PALEY

Burton, plus younger (though no less seasoned) musicians like NRBQ's Al Anderson, Tom Ardolino, and Joey Spampinato, and Elliot Easton of the Cars (Billboard, April 15).

"Young Blood" was recorded at Sunset Sound in Hollywood, Your Place Or Mine in Glendale, Calif., House Of Blues in Memphis, and the venerable Sun Studios, also in Memphis.

Although Sun is no longer a state-of-the-art facility, Paley says he was able "to get good stuff out of there." Plus, he adds, the studio "is good enough for rock'n'roll."

Paley also has been busy working with Wilson on a project that may develop into a Wilson solo album, a Beach Boys album, or a combination of the two.

"Brian and I have been in the studio over the last few years whenever we have spare time, just recording stuff, and we've got 30 things in various stages of development," says Paley. "Sometimes Brian says, 'Yeah, let's put the Beach Boys' voices on this,' and other times he's not so into it, so I don't know how it's going to work out. But this is something we've been doing because we've wanted to do it."

His secret to working with what he calls "an unusual group of people" lies in his musicianship. "I play a lot of instruments, so I can relate to musicians and singers," says Paley. "I've sung

on records and live, and played in different bands and in the studio."

He says he is open-minded about recording formats and techniques, letting each project dictate the method rather than going into the studio with preconceived ideas. He does, however, have his favorite studios, of which the little-known Your Place Or Mine is currently top on the list.

Paley's career began in Half Moon, N.Y., at age 8, when he sent a song called "The Little Porcupine" to Tom Glaser (of "On Top Of Spaghetti" fame), who recorded it for Kapp Records. The next "big break" for Paley occurred in his early adolescence, when the band he sang and drummed for, the Satellite Six, won a contest in Schenectady, N.Y., that yielded them \$100 and a two-song recording session.

The Paley family then moved to New York, where Paley's restlessness for music outgrew his desire to go to school, putting an end to his formal education at age 15.

After he quit school, he worked a variety of gigs, from playing in a one-man band (guitar, bass, harmonica, drum, high-hat, and tambourine) to cutting jingles to doing session work for Hammond and others.

In 1969, Paley moved to Boston and formed the Sidewinders, a band that worked the local circuit alongside such up-and-comers as Aerosmith, J. Geils Band, the Modern Lovers, Del Shannon, the Small Faces, the Grateful Dead, Big Star, and Bonnie Raitt. In the early '70s, the Sidewinders migrated to Manhattan, where they took up residence at the fabled Max's Kansas City.

After recording an album for RCA with Lenny Kaye as producer, the Sidewinders disbanded. Paley then formed his own group with his brother Jonathan, appropriately called the Paley Brothers. They signed with Sire—an association that Andy Paley contin-

(Continued on next page)



**Zapped At Electric Lady.** Marie Dauline (of a cappella group Zap Mama) and Michael Franti (of hip-hop act Spearhead) are caught during a break in a recording session at Electric Lady in New York. The two were working on a track for the upcoming soundtrack to "Blue In The Face," due later this year on Luaka Bop Records. The Miramax film, directed by Wayne Wang, stars Harvey Keitel, Roseanne, Lou Reed, and Michael J. Fox.

## ANDY PALEY'S CAREER DEFIES SIMPLE DESCRIPTION

(Continued from preceding page)

ues today—and cut a record with Jimmy Iovine. They also sang with the Ramones on the cut “C'mon Let's Go,” featured in the group's classic film, “Rock'n'Roll High School,” and recorded never-released material with Spector.

The Paley Brothers reached the apex of their popularity when they shared a bill—and space on the pages of Tiger Beat and 16 magazines—with Cassidy in the mid-'70s.

Andy Paley then joined Patti Smith's road band as keyboard player (also doubling on bass, drums, and harmonica), toured with Buchanan and Richman, and produced three albums for Richman & the Modern Lovers.

He left Boston in 1987 to work with Wilson on his first solo album for

Warner Bros. Through his association with Wilson, he also played and sang with Wilson & the Beach Boys and Chicago and landed a job as staff producer at Warner Bros.

There he specialized in soundtracks, which allowed him to mine his songwriting, production, and performing skills. Among his credits in the late '80s and early '90s were “Wild Orchid,” “Shag,” “Rage In Harlem,” and “Dick Tracy,” for which he co-wrote material with Madonna.

While at Warner Bros., Paley also produced material by John Wesley Harding, the Mighty Lemon Drops, Deborah Harry, Strip Mind, the Waltons, and Richard X. Heyman, in addition to the Greenberry Woods.

Not limited to working on Warner

projects, Paley also produced for LaVern Baker and NRBQ and wrote material for the “Ren & Stimpy” TV show and pop chanteuse April March (who has an EP on Shimmy Disc).

Additionally, he collaborated with Wilson on various projects, including his contribution to the CBS Leadbelly/Woody Guthrie tribute, “Folkways—A Vision Shared,” the novelty single “Hey Barbie,” and tracks for the Doc Pomus and Harry Nilsson tribute albums.

Following Sire founder Seymour Stein's recent appointment to the presidency of Elektra, Paley moved over to the merged Elektra/Sire imprint as staff producer. But don't let that title fool you, there's a lot more to him than that.

## Billboard

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING APRIL 15, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	RAP
TITLE Artist/ Producer (Label)	THIS IS HOW WE DO IT Montell Jordan/ O. Pierce M. Jordan (PMP/RAL)	THIS IS HOW WE DO IT Montell Jordan/ O. Pierce, M. Jordan (PMP/RAL)	THE HEART IS A LONELY HUNTER Reba McEntire/ T. Brown R. McEntire (MCA)	LIGHTNING CRASHES Live/ J. Harrison Live (Radioactive/MCA)	DEAR MAMA 2 Pac/ T. Pizarro (Interscope)
RECORDING STUDIO(S) Engineer(s)	ECHO SOUND (Los Angeles) Bob Morse	ECHO SOUND (Los Angeles) Bob Morse	EMERALD (Nashville) John Guess	PACHYDERM (Cannon Falls, MN) Lou Giordano	ENCORE (Burbank, CA) Tony Pizarro
RECORDING CONSOLE(S)	Trident Vector MK II	Trident Vector MK II	SSL 4064E with Ultimation	Neve 8068	SSL 4000G
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Sony/MCI JH 24	Sony/MCI JH 24	Otari DTR-900 MKII	Studer A827/A820	Studer A827
STUDIO MONITOR(S)	Custom Echo Sound	Custom Echo Sound	Hidley/Kinoshita	KRK	Augsperger Yamaha NS10
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	ECHO SOUND (Los Angeles) Bob Morse	ECHO SOUND (Los Angeles) Bob Morse	MASTERFONICS (Nashville) John Guess	MUSIC HEAD (Lake Geneva, WI) Tom Lord-Alge	ENTERPRISE (Los Angeles) Paul Arnold
CONSOLE(S)	Trident Vector MK II	Trident Vector MK II	SSL 4000 G	SSI 4064E	SSL 8000G
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Sony/MCI JH 24	Sony/MCI JH 24	Otari DTR-900	Studer A80 Mitsubishi X-850	Studer A827
STUDIO MONITOR(S)	Custom Echo Sound	Custom Echo Sound	Hidley, Kef Yamaha NS10	Yamaha NS10	Augsperger
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MASTERING (ALBUM) Engineer	BERNIE GRUNDMAN Chris Bellman	BERNIE GRUNDMAN Chris Bellman	MASTERFONICS Glenn Meadows	STERLING SOUND Ted Jensen	BERNIE GRUNDMAN Brian Gardner
PRIMARY CD REPLICATOR (ALBUM)	PMDC	PMDC	Uni Manufacturing	Uni Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	PDO	PDO	Uni Manufacturing	Uni Manufacturing	WEA Manufacturing

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# Update

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

### APRIL

April 17-22, **Tin Pan South '95**, presented by the Nashville Songwriters Assn. Intl., various locations, Nashville. 615-259-3472.

April 17-23, **10th Annual Crosstown Jam**, presented by the Washington Area Music Assn., benefiting So Others Might Eat, Food & Friends, and WAMA, various locations, Washington, D.C. 202-364-8463, x9262.

April 18, **"Music Business 101 For Songwriters,"** presented by ASCAP, ASCAP Building, New York. 212-621-6241.

April 18-21, **Conference on Interactive Marketing**, Hyatt Regency New Orleans, New Orleans. Lauri Gavel, 310-798-0433.

April 19-22, **Impact Conference**, featuring the third annual **Impact/Billboard Networking Fair** on April 21, Bally's Park Place, Atlantic City, NJ. 215-646-8001 (convention information); 212-536-5053 (networking fair information).

April 19, **"Special Markets = Pots Of Gold,"** panel discussing the exploitation of copyrights in ancillary markets, such as TV-advertised compilations, budget packages, and premiums, presented by the Assn. of Independent Music Publishers, BMI, New York. 212-758-6157.

April 20, **Billie Awards**, Supper Club, New York. 212-536-5002.

April 20, **"Going Global: Charting On Both Sides Of The Atlantic,"** presented by the New York chapter of NARAS and the Lena Horne Educational Program, Alliance Française, New York. Jon Marcus, 212-245-5440.

April 21, **Afropop Dance Party/Fundraiser**, benefiting Afropop Worldwide from National Public Radio, the Puck Building, New York. 718-398-2733.

April 25, **Music Video Commissioners' Seminar**, presented by the East Coast chapter of the Music Video Production Assn., Eastman-Kodak Co. conference room, New York. Martin Stone Hennessee, 212-532-6000.

April 26, **Women In Music Business Assn. New**

**York Branch Kickoff Luncheon**, Gramercy Park Hotel, New York. 615-251-3101.

April 26-28, **Fifth Australian Regional AES Convention**, Sydney Exhibition Centre, Sydney, Australia. 011-613-885-5088.

April 27, **Gospel Music Assn. Dove Awards**, Grand Ole Opry, Nashville. 615-242-0303.

### MAY

May 3, **World Music Awards**, Monte Carlo Sporting Club, Monaco. 011-33-93-25-43-69.

May 5-9, **International Council Of Shopping Centers Conference**, Las Vegas Hilton and Convention Center, Las Vegas. 212-421-8181.

May 10, **Academy Of Country Music Awards**, Universal Amphitheatre, Los Angeles. 213-462-2351.

May 10-14, **NAIRD Convention**, Hyatt Regency, San Francisco. 606-633-0946.

May 11-13, **E3—Electronic Entertainment Expo**, conference on interactive entertainment, Los Angeles Convention Center, Los Angeles. 800-660-3976.

May 17, **ASCAP Pop Workshop** (deadline for tapes is May 5), Fez, New York. 212-621-6243.

May 18, **Neil Bogart Memorial Fund Benefit Luncheon**, with educational lecture on preventable cancers, Wyndham Bel Age Hotel, Los Angeles. 310-247-2980.

May 21-24, **VSDA Convention**, Dallas Convention Center, Dallas, Texas. 818-385-1500.

May 23-25, **MIDEM Asia**, Hong Kong Convention & Exhibition Centre, Hong Kong. 011-331-4434-4493.

May 30, **Music & Multimedia '95**, conference presented by NARAS, Nob Hill Masonic Center, San Francisco. 415-749-0779.

May 31, **Songwriters Hall Of Fame 26th Annual Awards Dinner**, Sheraton New York Hotel & Towers, New York. 212-206-0621.

### JUNE

June 5-7, **Sixth Annual Billboard Latin Music Conference**, Hotel Inter-continental, Miami. 212-536-5018.

June 5-10, **24th International Country Music Fan Fair**, Tennessee State Fairgrounds, Nashville. 615-244-2840.

## LIFELINES

### BIRTHS

Girl, Katherine Anne, to **Jay Simms** and **Marcia Flowers-Simms**, April 6 in Nashville. She is director of publicity for Capricorn Records there.

### MARRIAGES

**Mitchell Froom** to **Suzanne Vega**, March 17 in New York. He is a producer. She is an A&M recording artist.

**Chris Turner** to **Chrissy Santamora**, April 2 in Scarsdale, N.Y. She is administrative assistant for Tower Records in Yonkers, N.Y.

### DEATHS

**Sydney Simoné**, 81, of natural causes, March 16 in London. Simoné was a British orchestra leader who conducted for such stars as Charlie Chaplin, Judy Garland, Lena Horne, Marlene Dietrich, Ethel Merman, Sammy Davis Jr., and Diana Ross & the Supremes. He began his career playing violin for silent movies. At age 19, he joined a tango orchestra and later developed his own orchestra. During World War II, he was the conductor for the Ambrose Orchestra

on ENSA tours, the British equivalent of the USO. He also worked on films, including “Alibi,” “Tons Of Money,” and “Russian Lullaby” (in which he doubled for Sir Laurence Olivier as an orchestra leader). In later years, he ran a theatrical agency with Alfred van Straten, another personality of the '30s band era. He also did charity work for the Variety Club. He is survived by his wife, Dinah; two sons—David, president of PolyGram Music Publishing Inc., and Raymond Garcia, managing director of merchandising firm Flying Sources Ltd.—and three grandchildren, Benjamin, Kimberley, and Jacob.

**Tim Foltz**, 23, in an automobile accident, April 5 in Nashville. Foltz was a lighting technician for Bandit Lites in Nashville, where he was employed for the past seven years. For the past three years, he worked on Alan Jackson's tours.

Send information to *Lifelines*, c/o *Billboard*, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

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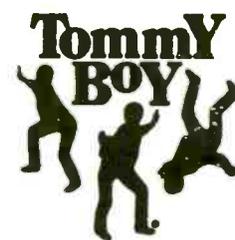
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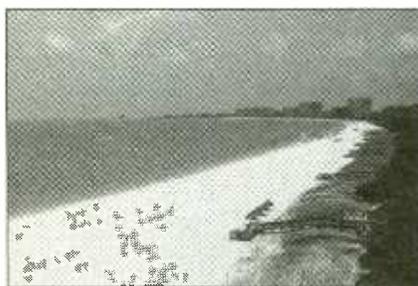
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(Continued on page 92)

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## CHANGES AT TWI

(Continued from page 6)

ming, "which then may be funneled into other divisions of the company for development in other forms," according to the TWI spokeswoman. One of Time Warner Interactive's most recent CD-ROM releases, "Chuck Jones' Peter & The Wolf," followed this route, moving from a CD-ROM concept into book, music, and audiobook tie-ins.

Two newer interactive divisions are aimed at tapping into separate multimedia arenas. WarnerActive was formed earlier this year as a CD-ROM publishing and support unit within the Warner Music Group (Billboard, Jan. 7) and is headed by VP/GM David Archambault, who was formerly VP of multimedia at WEA Corp. In addition to offering marketing, distribution, and support for affiliated labels, WarnerActive also expects to draw on music properties for development of its own branded multimedia titles.

The newest Time Warner multimedia division is Warner Bros. Interactive Entertainment, overseen by former head of corporate strategic planning and development Steven Koltai as senior VP (Billboard, Feb. 18). The unit is a division of Warner Bros. Consumer Products and has the freedom to mine Warner Bros.' rich cache of licensed properties for interactive development—as CD-ROMs, online programming, and interactive TV fare.

MARILYN GILLEN

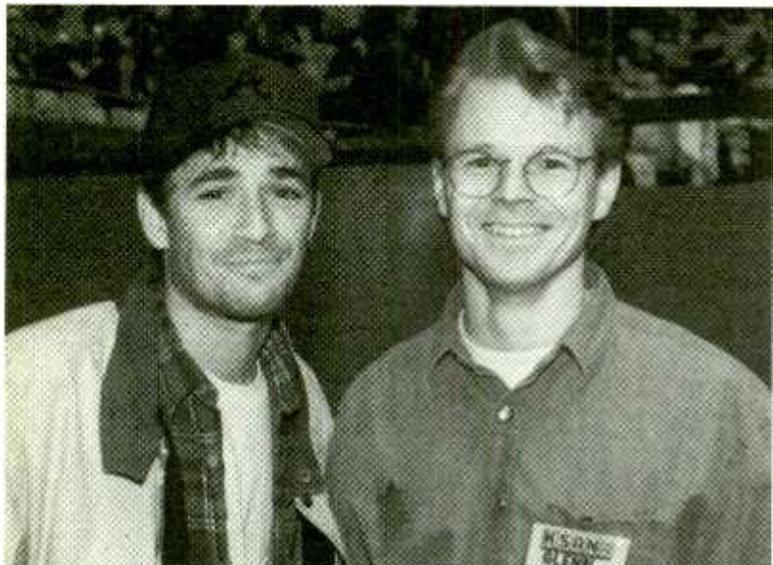
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**Long Riders.** The 1995 Bull Riders Only tour galloped into town and KSAN San Francisco was there to play host. Luke Perry, left, star of the rodeo movie "8 Seconds," is pictured with KSAN afternoon jock and event MC Glenn Boychuk.

## Untapped 80% Await Album Alt. But Loyalty A Constantine Summit Key

■ BY CARRIE BORZILLO

MARINA DEL REY, Calif.—As album alternative radio strives to gain more listeners and higher ratings, several programmers and industry executives put their heads together to discuss possible strategies at the Constantine Programming and Promotions Summit, held here April 7-9.

Consultant Dennis Constantine, who organized the event for his client stations, offered a few thoughts on what it will take for the album alternative format to grow.

Referring to a Burns Media study that indicated 80% of radio listening is done by 20% of radio listeners, Constantine said that instead of targeting the already active 20%, album alternative programmers

should be going after the disenfranchised 80%. (A similar Arbitron study put the percentage of inactive radio listeners closer to 65%.)

"AAA brings the disenfranchised back to the fold," said Constantine. "Research companies go after the 20% that are already listening to the stations. Our potential audience is part of the percentage that isn't listening anymore, and they aren't the ones being surveyed."

"This is why we're no longer working with KBCO [Denver]," Constantine added, referring to a longtime client with which he recently parted ways. "They're going for the 20%. This isn't how AAA will grow. We need new audiences—the 80%—to grow the format."

The growth demo, according to Constantine, is in the 35-44 age bracket, since most other radio formats target the much-sought-after 25-34 demo.

Another way the format will grow is for programmers to back off from "hammering" familiar artists—music played on other formats, which Constantine refers to as "horizontal music"—and put the less-familiar "vertical music" into heavier rotations.

"You don't want to go the safe route for quick success, because you can't build loyalty . . . from something that is so transparent," he said. "We want a long-term relationship with our audience, and we can't get that if we're going for the fad of the month."

Independent album alternative marketing executive Harry Levy of Levitation Entertainment concurred.

"From a sales point of view, you need heavy [rotations] to sell anything . . . and you need more artists like Dave Matthews to call your own, or you're in trouble," said Levy.

Playing the vertical music in heavy rotation also is a good way for a station to "own" that artist, added Levy.

J.B. Brenner, VP of album promotion at A&M, said striking a balance between horizontal and vertical music must be considered carefully.

"AOR was loyal to a fault with heritage bands, and it eventually hurt the format," Brenner said. "AAA must decide how far [to] go with a new Crosby, Stills & Nash album, for example."

Bruce Warren, MD at WXPX Philadelphia, attacked the strategy of playing horizontal music in heavy rotation by calling it a defensive tactic. "It's not what we're about. We'd rather put Keb Mo'ino heavy [rotation] than [Tom] Petty. You're not putting yourself at the offensive," he said.

Brenner also warned of the dangers of PDs backing off a record when it gets hot at another format.

"It's dangerous to come off [a record] when it gets hot just because the staff is sick of it already," said Brenner. "It's like a 6-month CD. You lose if you take it out at 5½ months. When top 40 plays it is when you own it."

Jeff Appleton, VP of rock promotion at 550 Music, noted that when a record gets hot, its promotion budget is increased, so it doesn't make sense for a "station to not get a piece of it."

In the ratings battle, Constantine and WXPX PD Kim Alexander agreed that in order for listeners to participate in ratings surveys, they need to feel like their

favorite station needs their help.

"Get them to love you and know that you need them," said Alexander.

Or, as Constantine suggested, explain Arbitron to listeners off air. "You may get flagged from Arbitron for it, but it won't get you de-listed," joked Constantine.

While stations in the format surely have their share of obstacles, label reps said they also face difficulties.

"Some people higher up [at labels] are [too] wrapped up in spin and Arbitron information," said Appleton. "You get 30-40 spins a week on pop, [so] they don't understand [time spent listening] or how the [album alternative] audience listens. They see six spins on a record, and it doesn't mean much to them. It makes it hard when we ask for time buys from them."

For a wrap-up of the discussion on album alternative promotions, see story on page 94.

## AME Garners A Country Startup Success Syndicated "After MidNite" Lands 189 Affiliates In 18 Months

■ BY ERIC BOEHLERT

NEW YORK—Being in the right place at the right time, with the right idea, has been the deceptively simple equation behind most radio success stories. It holds true for the emerging overnight country phenomenon "After MidNite with Blair Garner."

Tapping into country radio's increasingly contemporary presentation, as well as the growing competition between market rivals, "After MidNite" has landed 189 affiliates since its launch on Nov. 8, 1993, including an impressive array of major-market outlets (WYNY New York, KZLA Los Angeles, KEEY Minneapolis, KNIX Phoenix). It's not a bad start for startup syndicator After MidNite Entertainment.

At the time of the show's sign-on, AME GM/CEO Rod West hoped to count 80 affiliate stations by year's end. When AME doubled that number, "we knew we'd hit a home run," says West, a former ABC Radio Network vet. (While close to 200 affiliates is indeed enviable, there are more than 2,500 country stations nationwide.)

"After MidNite" is delivered via satellite seven nights a week between midnight and 6 a.m. and features former top 40 jock Blair Garner hosting, for all practical purposes, a country morning show, complete with in-studio guest appearances, entertainment news updates, and more than 10 songs an hour. To stations, the show offers both cost-cutting ability (i.e., a paid overnight jock eliminated) and access to major-market talent and production most programmers could not afford.

"It's better than morning shows a lot of people have," says KZLA (Z93.9) PD R.J. Curtis, who added "After MidNite" March 27 (Billboard, April 15).

Curtis notes that sandwiched between his station's high-energy late night program and its own morning show, "After MidNite" serves as "a nice bridge" and gives KZLA the equivalent of "three morning shows" broadcast each day.

The fact is that just a few years back lots of country stations didn't have

one—let alone three—morning shows as they are now defined: music-intensive, personality-driven, uptempo productions. The evolution in recent years toward a high-energy delivery and away from a sleepy, "liner [card] format," as Pat Moyer, PD at KZSN-FM Wichita, Kan., calls it, has made the addition of "After MidNite" much smoother.

"Nobody would have put this show on the air three years ago," says Greg Swedberg, PD at KEEY (K102). "It's radically different [from] what country was allowed to do. But country has become more contemporary in its approach."

The host wishes he could take credit for so adroitly reading the future of

country radio, "but there was no calculated plan," he confesses. Instead, Garner, West, and others at AME simply agreed on an approach they thought would provoke reactions from listeners.

Another force clearly working in the show's favor is the heightened competition between market rivals. Country's swelling ranks have produced second and third country stations ready to accommodate the market. In that sort of atmosphere, programmers, weary of competitors locking up lucrative programming, tend to make decisions more quickly.

"More than anything, I didn't want anybody else in the area to have it," says KZSN-FM's Moyer, recalling his move to add "After MidNite." KEEY's Swedberg tells an identical tale. "I was worried about the competition getting it," he says. Fear, it seems, can be a syndicator's best friend.

The program itself came together when Garner, hoping to create his own vehicle, approached West in '92 and suggested a live, satellite-delivered show for radio's traditionally weakest daypart: overnights. West, who had just failed pitching a new latenight radio

show to ABC, knew the network would not be interested. So he and Garner set out together and formed AME.

Garner's original idea was to target AC, but West saw the signs of coming fragmentation in that format, so the duo set its sights on country. Although Garner made his name at top 40 hit factories, such as WPLJ New York and KIIS Los Angeles, he was born and raised in the Texas panhandle town of Canyon, and, he says, is comfortable with country music.

After a year of preparation, the show signed on with 33 affiliates. Although syndication waters are notoriously rocky, West recalls being comforted by a conversation he had with one of the founders of "American Top 40," perhaps one of the most successful syndicated shows of all time, who pointed out that his show debuted with exactly seven stations.

Both Garner and West (not to mention the rest of the industry) knew they had broken through when, early on, Larry Daniels, OM at heritage KNIX, signed on with "After MidNite." Almost immediately, "other people began to take us more seriously," says Garner. Those people included KZSN's Moyer. "When ["MidNite"] picked up KNIX Phoenix I really took another look at it. [KNIX] obviously knows what they're doing," he says.

Despite its accomplishments, "After MidNite" has run into some resistance finding affiliates, most notably in the country music strongholds of Dallas, Houston, and Nashville. According to West, local stations say their overnight inventories are sold out, making a barter agreement with "After MidNite" impossible.

For now, says West, "we sit and wait until their overnight person quits or moves to another shift," then AME pounces.

Because of the show's success, Garner says he's constantly being asked when he's going to move into the more prestigious morning market. But, he insists, "that's not the idea." For now at least Garner, and AME, is content working the third shift.



## Procedure For Radio Awards Noms Changed

NEW YORK—A revised nomination procedure for the 1995 Billboard/Airplay Monitor Radio Awards will give readers of Billboard's sister radio publication, Airplay Monitor, the opportunity to select this year's nominees.

Format-specific nomination ballots will be inserted into the April 21 issues of the Country, Rock, R&B, and Top 40 Airplay Monitors. (The Top 40 Monitor will contain ballots for both the top 40 and adult contemporary/top 40-adult categories.)

In addition, ballots will be mailed to all AC and Spanish stations monitored by Broadcast Data Systems in order to generate a representative number of nominations in both the AC/top 40-adult and Spanish format categories.

Previously, nominees for the annual awards had been selected by six blue-ribbon nominating panels made up of radio programmers, record label promotion representatives, and members of the Billboard and Airplay Monitor editorial and chart department staffs.

Nomination ballots returned by Friday, May 12 will be tallied, and the nominees selected for this year's awards will appear on a final ballot in the July 8 issue of Billboard and the July 7 issue of Airplay Monitor.

One new award category has been added this year: radio consultant of the year. One award will be presented in this category for each of the following formats: AC, country, rock, R&B, and top 40.

The awards ceremony will be held during the Billboard/Airplay Monitor Radio Seminar, scheduled for Oct. 12-14 at the New York Marriot Marquis hotel.

## Meeting Adult Alternative's Unique Needs Labels, Radio Reap Ideas At Constantine Confab

BY CARRIE BORZILLO

MARINA DEL REY, Calif.—Ideas for promotional tie-ins with record and book retailers were offered by both label promotion executives and station promotion directors at a promotion meeting during the Constantine Programming and Promotions Summit, held here April 7-8. The two groups tossed around thoughts on how to best promote the unique album alternative format, which was the focus of the two-day meeting.

The summit, organized by Dennis Constantine, is an annual meeting of all the stations that his Boulder, Colo.-based album alternative consultancy works with (see related story, page 93).

Nancy Stein, national director of promotion at Warner Bros., called retail tie-ins a promotional "hot button." She suggested that sta-

### PROMOTIONS & MARKETING

tions in markets with a Borders Books & Music outlet should try to tie in with that store, which she believes has the same target audience as that of the album alternative format.

"We did a Loreena McKennitt after-work performance there with radio tied in and coffee served, and it was unbelievable how many [albums] sold," said Stein. "We use Borders a lot. It's great for AAA [stations] and their audience."

Jeff Appleton, VP of rock promotion at 550 Music, added that most listeners of the format don't feel comfortable walking into a Tower store, for instance, because, he believes, Tower salespeople aren't always familiar with the format's music. Borders, on the other

hand, makes listeners of the format feel more comfortable.

Nick Bedding, national director of adult promotion at Capitol, added that Hear Music, which is similar to Borders, is another key outlet for stations and labels to host promotions for album alternative artists.

Other successful retail promotions shared at the meeting include KSCA (FM 101.9) Los Angeles' "Independent Pick Of The Week" promotion, in which the station places a selected indie act in its listening posts at Virgin Megastore (giving it a sale price) and programs the act in heavy rotation. The act is then back-announced on the air as the "Independent Pick Of The Week."

KIOT (the Coyote) Albuquerque, N.M., also has its own listening post at a local retailer with its playlist posted.

Kay Ruh, promotion director at KMMS-FM (the Moose) Bozeman, Mont., ties in with local retailer Cactus Records by placing a Moose sticker on the bin card of all artists featured on the station.

The key to a successful album alternative promotion is to make the event as comfortable and convenient as possible, said Stein. She also suggested that stations solidify their relationships with the label's local promotion rep and with the local promoter.

Independent album alternative promoter Harry Levy of Levitation Entertainment suggested that stations try to tie in a "baby act" with a more established act on the same label at their promotion to ensure the label's willingness to support that promotion.

For example, Jeff Wagstaff, marketing and promotion director at KIOT, is working on a promotion in which the station will send listeners to see a Blues Traveler concert with local favorite Jono Mansen & the Revelators as the opening act. A retailer may also be tied in as the place where listeners register to win.

Also at the promotion meeting one label executive expressed dissatisfaction with station promotion staples such as presenting a concert in town and sending listeners to another city to see a band.

"I want to stop show 'presents,'" said Laura Curtin, VP of rock promotion at Epic, echoing a controversy that has been raging in country radio for years. "All I do is fight about it. Listeners don't care [who presents the show]. If you're good at what you do, you can make it sound like your show anyway. The listener won't know the difference between a 'present' and a 'welcome.'"

Appleton at 550 was equally adamant about fly-aways.

"Fly-aways are a joke," he said. "Only one person wins and [brings] their spouse, who may not even listen to the station. We want as many people as possible covered. It's the biggest waste of money... If I'm spending the money for this, I'd rather spend it elsewhere."

## Arbitron To Use Military And College Area Phone Nos.

NEW YORK—In an effort to better measure radio listening among the traditionally hard-to-measure male 18- to 34-year-old demographic group, Arbitron has implemented a plan to increase the use of phone numbers from military and college housing areas where many of these men reside.

Effective with the spring 1995 survey, the ratings company is adding more than 400,000 military and college area phone numbers to its sample base in 51 markets that have significant college or military populations.

Measuring residents of group quarters continues to be against Arbitron policy. Under the new system, however, Arbitron is locating private, unlisted phone numbers in military or college residences and

including them in the target sample. To collect these numbers, Arbitron contacted colleges and military bases in these markets to identify the telephone numbers in their private exchanges.

Arbitron defines group quarters as "persons in living arrangements of more than nine unrelated individuals." Residents of dorm rooms, bachelor officer quarters, and student apartments are eligible for Arbitron measurement if their residence has a private phone number and fewer than 10 people living in it.

The ratings company tested the plan in eight markets in 1994 and has expanded it to 43 more markets this spring.

PHYLLIS STARK

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# Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 45 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	2	2	21	IN THE HOUSE OF STONE AND LIGHT MERCURY 858 940	◆ MARTIN PAGE 1 week at No. 1
2	1	1	17	TAKE A BOW MAVERICK/SIRE 18000/WARNER BROS.	◆ MADONNA
3	4	5	7	BELIEVE ROCKET 856 014/ISLAND	◆ ELTON JOHN
4	3	3	25	YOU GOTTA BE 550 MUSIC 77551	◆ DES'REE
5	5	4	19	LOVE WILL KEEP US ALIVE Geffen Album Cut	◆ EAGLES
6	6	6	18	HOLD MY HAND ATLANTIC 87230	◆ HOOTIE & THE BLOWFISH
7	7	8	22	HOUSE OF LOVE A&M 0802	◆ AMY GRANT WITH VINCE GILL
8	8	7	10	YOU GOT IT ARISTA 1-2795	◆ BONNIE RAITT
9	10	11	9	UNTIL THE END OF TIME GENERAMA/RHYTHM SAFARI 53183/PRIORITY	◆ FOREIGNER
10	9	9	12	EVERLASTING LOVE EPIC 77756	◆ GLORIA ESTEFAN
11	14	18	11	I KNOW COLUMBIA 77750	◆ DIONNE FARRIS
12	11	13	31	I'M THE ONLY ONE ISLAND 854 068	◆ MELISSA ETHERIDGE
13	12	16	9	STRONG ENOUGH A&M 0798	◆ SHERYL CROW
14	13	12	22	THE SWEETEST DAYS WING 851 110/MERCURY	◆ VANESSA WILLIAMS
15	15	15	21	MENTAL PICTURE SBK 58272/EMI	◆ JON SECADA
16	16	10	19	ON BENDED KNEE MOTOWN 860 244	◆ BOYZ II MEN
17	17	14	28	ALWAYS MERCURY 856 227	◆ BON JOVI
18	18	17	10	IF I WANTED TO ISLAND 854 238	◆ MELISSA ETHERIDGE
19	23	24	8	HOLD ON ATLANTIC 87240	◆ JAMIE WALTERS
20	27	37	3	HAVE YOU EVER REALLY LOVED A WOMAN A&M 1028	BRYAN ADAMS
21	21	22	8	I LIVE MY LIFE FOR YOU EPIC 77812	FIREHOUSE
22	24	26	6	NO MORE "I LOVE YOU'S" ARISTA 1-2804	◆ ANNIE LENNOX
23	25	27	9	I BELIEVE EMI 58320	◆ BLESSID UNION OF SOULS
24	20	20	11	HOW DID I GET BY WITHOUT YOU IMAGO 25091	JOHN WAITE
25	22	21	18	SUKIYAKI NEXT PLATEAU/LONDON 857 736/ISLAND	◆ 4 P.M.
26	26	23	13	YOU DON'T KNOW HOW IT FEELS WARNER BROS. 18030	◆ TOM PETTY
27	30	30	6	TOO BUSY THINKING... ATLANTIC ALBUM CUT	MANHATTAN TRANSFER/P. COLLINS
28	32	31	5	HAKUNA MATATA WALT DISNEY 60341	◆ JIMMY CLIFF FEATURING LEBO M
29	29	25	22	NOTHING LEFT BEHIND US CAPITOL ALBUM CUT	RICHARD MARX
30	31	29	15	ALWAYS AND FOREVER LV 77735/EPIC	◆ LUTHER VANDROSS
31	28	28	8	COME BACK RADIOACTIVE 54956/MCA	◆ LONDONBEAT
32	33	33	7	FOR YOUR LOVE MOTOWN 860 290	◆ STEVIE WONDER
33	36	—	2	LOVE THE ONE YOU'RE WITH LV 77754/EPIC	◆ LUTHER VANDROSS
34	35	36	4	THE BLUE TRAIN ELEKTRA ALBUM CUT/EEG	LINDA RONSTADT
35	34	32	17	LITTLE BITTY PRETTY ONE ELEKTRA ALBUM CUT/EEG	◆ HUEY LEWIS & THE NEWS
36	38	—	2	CAN'T STOP MY HEART FROM LOVING YOU A&M ALBUM CUT	AARON NEVILLE
				★★★ HOT SHOT DEBUT ★★★	
37	NEW ▶	1	1	LET HER CRY ATLANTIC 87231	◆ HOOTIE & THE BLOWFISH
38	RE-ENTRY	3	3	ANOTHER NIGHT ARISTA 1-2724	◆ REAL MCCOY
39	RE-ENTRY	3	3	IF YOU LOVE ME MJJ 77732/EPIC	◆ BROWNSTONE
40	39	—	2	COULD I BE YOUR GIRL A&M ALBUM CUT	◆ JANN ARDEN

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ◆ Videoclip availability. © 1995, Billboard/BPI Communications.

### HOT ADULT CONTEMPORARY RECURRENT

1	1	1	3	WILD NIGHT MERCURY 858 738	◆ JOHN MELLENCAMP
2	—	—	1	IF YOU GO SBK 58165/EMI	◆ JON SECADA
3	2	6	7	ALL I WANNA DO A&M 0702	◆ SHERYL CROW
4	8	7	6	COME TO MY WINDOW ISLAND 858 028	◆ MELISSA ETHERIDGE
5	3	2	4	I'LL MAKE LOVE TO YOU MOTOWN 2257	◆ BOYZ II MEN
6	6	9	23	FOUND OUT ABOUT YOU A&M 0418	◆ GIN BLOSSOMS
7	5	5	11	LUCKY ONE A&M 0724	◆ AMY GRANT
8	7	4	16	LOVE IS ALL AROUND LONDON 857 580/ISLAND	◆ WET WET WET
9	4	3	12	BUT IT'S ALRIGHT ELEKTRA 64524/EEG	◆ HUEY LEWIS & THE NEWS
10	—	—	28	THE SIGN ARISTA 1-2653	◆ ACE OF BASE

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

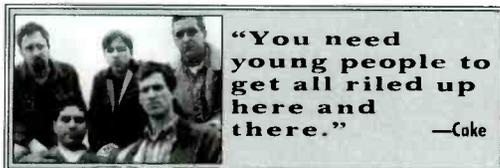
**SETTLE DOWN ROCK'N'ROLLERS:** When Cake, the Sacramento, Calif., band, pokes fun at folks who buy concert T-shirts, "[which] prove you were there, that you heard them first," lead singer John McCrea insists he's not mocking fans. Unless, that is, they're posers. The needling "Rock'N'Roll Lifestyle" debuts at No. 35 on the Modern Rock Tracks chart.

"The song, if you want to get right down to it," says McCrea, "is not meant to be some sort of front to consumerism necessarily, as much as it is a marveling at the abundance of things. [Your CD collection looks shiny and costly.] If it's a diss on anything, it's a questioning of consumption as a substitute for actually rebelling.

"In other words, if you are a rebellious person and the only channel you [use] is buying certain products to strike a rebellious pose, then it's a waste of an impulse

that through human history has been necessary to shake things up."

By opting for the pose, the singer says folks are "substituting something truly subversive or constructively rebellious that could actually shake things up. It gives



them a sort of faux rebellion. That's a shame, because we need those hormones to go ahead and do something that's actually real... You need young people to get all

riled up here and there. And I guess when it's just a riled-up leather jacket or something, it's not quite as effective.

"I'm not saying everybody should be rebellious. But if that's what you're looking for, it'd be better to actually do it than to kind of have this show of things. Join a band or whatever you're good at. Channel your skills in a way that's not just about a sort of blustery distraction. I think it's great people like and enjoy music. I think it's phony that there's a rebellious pose, and that's my only [complaint]."

If McCrea's talk of subversive poses has anyone thinking Cake takes itself or its music too seriously, let the singer be the first to clear the air: "By no means does Cake want to come out as the band that has anything very valuable or profound to say about societal issues, or any kind of far-reaching [topics]."

Billboard® FOR WEEK ENDING APRIL 22, 1995

Album Rock Tracks™				ARTIST
T. WK.	L. WK.	WKS. ON	TRACK TITLE	ALBUM TITLE (IF ANY)
***No. 1***				
1	1	11	LIGHTNING CRASHES	5 weeks at No. 1 ◆ LIVE THROWING COPPER RADIOACTIVE/MCA
2	2	3	CAN'T STOP LOVIN' YOU	◆ VAN HALEN WARNER BROS.
3	3	2	GEL	◆ COLLECTIVE SOUL ATLANTIC
4	4	5	LOVE SPREADS	◆ THE STONE ROSES GEFFEN
5	5	6	EVERYTHING ZEN	◆ BUSH SIXTEEN STONE TRAUMA/INTERSCOPE
6	9	14	DANCING DAYS	ENCOMIUM-A TRIBUTE TO LED ZEPPELIN STONE TEMPLE PILOTS ATLANTIC
7	8	12	WHAT WOULD YOU SAY	◆ DAVE MATTHEWS BAND UNDER THE TABLE AND DREAMING RCA
8	13	20	RIVER OF DECEIT	◆ MAD SEASON ABOVE COLUMBIA
9	6	4	WHEN I COME AROUND	◆ GREEN DAY DOOKIE REPRISE
10	10	11	LIVE FOREVER	◆ OASIS DEFINITELY MAYBE EPIC
11	7	7	YOU WRECK ME	◆ TOM PETTY WILDFLOWERS WARNER BROS.
12	14	13	PRETTY PENNY	STONE TEMPLE PILOTS ATLANTIC
13	12	9	PLOWED	◆ SPONGE ROTTING PINATA WORK
14	11	8	BETTER MAN	◆ PEARL JAM VITALOLOGY EPIC
15	16	16	STAR 69	◆ R.E.M. MONSTER WARNER BROS.
16	18	23	STARSEED	◆ OUR LADY PEACE NAVEED RELATIVITY
17	17	15	GOTTA GET AWAY	◆ OFFSPRING SMASH EPITAPH
18	15	10	LET HER CRY	◆ HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC
19	28	—	GOOD	◆ BETTER THAN EZRA DELUXE ELEKTRA/VEEG
20	23	30	IT'S GOOD TO BE KING	◆ TOM PETTY WILDFLOWERS WARNER BROS.
21	21	28	NOT FOR YOU	◆ PEARL JAM VITALOLOGY EPIC
22	22	29	I GO WILD	◆ ROLLING STONES VOODOO LOUNGE VIRGIN
23	NEW ▶	1	DECEMBER	◆ COLLECTIVE SOUL COLLECTIVE SOUL ATLANTIC
24	19	21	CLEAN MY WOUNDS	◆ CORROSION OF CONFORMITY DELIVERANCE COLUMBIA
25	27	31	THE DAY I TRIED TO LIVE	◆ SOUNDGARDEN SUPERUNKNOWN A&M
26	26	26	MY HALLUCINATION	SHAW/BLADES WARNER BROS.
27	20	18	GOT ME WRONG	ALICE IN CHAINS "CLEPH'S" SOUNDTRACK COLUMBIA
28	30	34	SICK OF MYSELF	◆ MATTHEW SWEET 100% FUN ZOO
29	35	37	ONLY ONE	◆ GOO GOO DOLLS A BOY NAMED GOO METAL BLADE/WARNER BROS.
30	24	19	MURDER INCORPORATED	◆ BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
31	25	24	CORDUROY	PEARL JAM VITALOLOGY EPIC
32	37	40	HEY HEY WHAT CAN I DO	HOOTIE & THE BLOWFISH ENCOMIUM-A TRIBUTE TO LED ZEPPELIN ATLANTIC
33	29	25	DON'T TELL ME (WHAT LOVE CAN DO)	◆ VAN HALEN BALANCE WARNER BROS.
34	33	35	INFECTED	◆ BAD RELIGION STRANGER THAN FICTION ATLANTIC
35	31	33	A TOUT LE MONDE	◆ MEGAETHYL YOUTHANASIA CAPITOL
36	38	36	ALOT TO LOSE	TESLA BUST A NUT GEFFEN
37	NEW ▶	1	MORE HUMAN THAN HUMAN	◆ WHITE ZOMBIE ASTRO-CREEP: 2000 GEFFEN
38	NEW ▶	1	RUN-AROUND	◆ BLUES TRAVELER FOUR A&M
39	RE-ENTRY	25	ABOUT A GIRL	◆ NIRVANA MTV UNPLUGGED IN NEW YORK DGC/GEFFEN
40	RE-ENTRY	18	BRIDGE	◆ QUEENSRYCHE PROMISED LAND EMI

Billboard® FOR WEEK ENDING APRIL 22, 1995

Modern Rock Tracks™				ARTIST
T. WK.	L. WK.	WKS. ON	TRACK TITLE	ALBUM TITLE (IF ANY)
***No. 1***				
1	1	13	LIGHTNING CRASHES	9 weeks at No. 1 ◆ LIVE THROWING COPPER RADIOACTIVE/MCA
2	2	3	GOOD	◆ BETTER THAN EZRA DELUXE ELEKTRA/VEEG
3	4	4	CONNECTION	◆ ELASTICA DGC/GEFFEN
4	3	2	DOWN BY THE WATER	◆ PJ HARVEY TO BRING YOU MY LOVE ISLAND
5	5	6	PLOWED	◆ SPONGE ROTTING PINATA WORK
6	7	8	UNIVERSAL HEART-BEAT	◆ JULIANA HATFIELD ONLY EVERYTHING MAMMOTH/ATLANTIC
7	9	11	SICK OF MYSELF	◆ MATTHEW SWEET 100% FUN ZOO
8	6	5	LIVE FOREVER	◆ OASIS DEFINITELY MAYBE EPIC
9	8	7	EVERYTHING ZEN	◆ BUSH SIXTEEN STONE TRAUMA/INTERSCOPE
10	10	10	THE MAN WHO SOLD THE WORLD	◆ NIRVANA MTV UNPLUGGED IN NEW YORK DGC/GEFFEN
11	17	23	DANCING DAYS	STONE TEMPLE PILOTS ENCOMIUM-A TRIBUTE TO LED ZEPPELIN ATLANTIC
12	14	17	WONDERFUL	◆ ADAM ANT WONDERFUL CAPITOL
13	12	16	STARSEED	◆ OUR LADY PEACE NAVEED RELATIVITY
14	11	14	WHAT WOULD YOU SAY	◆ DAVE MATTHEWS BAND UNDER THE TABLE AND DREAMING RCA
15	19	27	RIVER OF DECEIT	◆ MAD SEASON ABOVE COLUMBIA
16	15	13	WHEN I COME AROUND	◆ GREEN DAY DOOKIE REPRISE
17	13	12	HERE & NOW	◆ LETTERS TO CLEO MELROSE PLACE - THE MUSIC GIANT
18	31	37	LITTLE THINGS	◆ BUSH SIXTEEN STONE TRAUMA/INTERSCOPE
19	20	18	CORDUROY	PEARL JAM VITALOLOGY EPIC
20	27	31	RUN-AROUND	◆ BLUES TRAVELER FOUR A&M
21	24	25	ODE TO MY FAMILY	◆ THE CRANBERRIES NO NEED TO ARGUE ISLAND
22	23	28	LAST GOODBYE	◆ JEFF BUCKLEY GRACE COLUMBIA
23	18	15	LOVE SPREADS	◆ THE STONE ROSES SECOND COMING GEFFEN
24	21	21	AGAINST THE 70'S	MIKE WATT BALL-HOG OR TUG BOAT? COLUMBIA
25	25	29	THE DAY I TRIED TO LIVE	◆ SOUNDGARDEN SUPERUNKNOWN A&M
26	16	9	STAR 69	◆ R.E.M. MONSTER WARNER BROS.
27	35	—	SHE	◆ GREEN DAY DOOKIE REPRISE
28	NEW ▶	1	HURT	◆ NINE INCH NAILS THE DOWNWARD SPIRAL NOTHING/TVT/INTERSCOPE
29	30	30	VIOLET	◆ HOLE LIVE THROUGH THIS DGC/GEFFEN
30	34	—	ARMY OF ME	◆ BJORK TANK GIRL SOUNDTRACK ELEKTRA/VEEG
31	22	20	NOW THEY'LL SLEEP	◆ BELLY KING SIRE/REPRISE
32	33	35	CALIFORNIA	◆ WAX 13 UNLUCKY NUMBERS SIDE 1/INTERSCOPE
33	26	19	BETTER MAN	PEARL JAM VITALOLOGY EPIC
34	37	—	KICK HIM WHEN HE'S DOWN	◆ OFFSPRING IGNITION EPITAPH
35	NEW ▶	1	ROCK 'N' ROLL LIFESTYLE	◆ CAKE MOTORCADE OF GENEROSITY CAPRICORN
36	28	22	STRONG ENOUGH	◆ SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M
37	29	24	SALVATION	◆ RANCID LET'S GO EPITAPH
38	36	—	ONLY ONE	◆ GOO GOO DOLLS A BOY NAMED GOO METAL BLADE/WARNER BROS.
39	40	38	NOT FOR YOU	PEARL JAM VITALOLOGY EPIC
40	NEW ▶	1	MORE HUMAN THAN HUMAN	◆ WHITE ZOMBIE ASTRO-CREEP: 2000 GEFFEN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 109 album rock stations and 44 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 500 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1995, Billboard/BPI Communications.

**HITS! IN TOKIO**  
Week of April 2, 1995

- ① For Your Love / Stevie Wonder
- ② Sexy Girl / Snow
- ③ Sending Love To Everyone / Narada Michael Walden
- ④ No More "I Love You's" / Annie Lennox
- ⑤ Murder Incorporated / Bruce Springsteen
- ⑥ My Cherie / Sheena Easton
- ⑦ White Lines / Duran Duran
- ⑧ Change Of Heart / Wendy Moten
- ⑨ Purple Medley / ♯
- ⑩ I Know / Dionne Farris
- ⑪ High And Dry / Radiohead
- ⑫ Million Miles From Home / Zeke Jones
- ⑬ Mishale / Andru Donalds
- ⑭ Technova / Tei Towa
- ⑮ Promise Me Nothing / Repercussions
- ⑯ Can't Stop Lovin' You / Van Halen
- ⑰ I'm Not In Love / 10CC
- ⑱ Sabor Latino / 3-2 Get Funky
- ⑲ You're Losing Me / Izit
- ⑳ Over My Shoulder / Mike And The Mechanics
- ㉑ Dancing In The Moonlight / Baha Men
- ㉒ Shy Guy / Diana King
- ㉓ Believe / Elton John
- ㉔ "I Love Your Smile" Oriza Bone Remix / Shanice
- ㉕ Love Will Keep Us Together / The James Taylor Quartet
- ㉖ The Sacrifice / Michael Nyman
- ㉗ A Whiter Shade Of Pale / Annie Lennox
- ㉘ Could It Be Forever / The Jazzmasters
- ㉙ You Got It / Bonnie Raitt
- ㉚ Something Sweeter / Workshy
- ㉛ Espresso (All Jacked Up) / Todd Rundgren
- ㉜ RaggaMuffin Girl / Apache Indian
- ㉝ Good Time Here / Gota And The Low Dog
- ㉞ Come Out And Play / Offspring
- ㉟ I Go Wild / The Rolling Stones
- ㊱ Sweetness / Michelle Gayle
- ㊲ Take A Bow / Madonna
- ㊳ Delicious / Shampoo
- ㊴ Another Star / Kathy Sledge
- ㊵ All I Wanna Do / Sheryl Crow
- ㊶ Turn My Head Around / The Philosopher Kings
- ㊷ How Insensitive (Insensatez) / Antonio Carlos Jobim
- ㊸ Musuko / Tamio Okuda
- ㊹ High-heels w/o nigusute / Zard
- ㊺ Here Comes The Hotstepper / Ini Kamoze
- ㊻ Carnival / Cardigans
- ㊼ How Deep Is Your Love / Portrait
- ㊽ Under The Influence / Workshy
- ㊾ You Remind Me / Opaz Featuring Ray Hayden
- ㊿ Toneradas De Desejo / Timbalada

**Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO**

## Hacker Sentenced For Rigging Contests; Texas Grocer Pulls Products On Stern Show

**C**OMPUTER HACKER Kevin Lee Poulsen was sentenced to 51 months in federal prison for rigging telephone lines in order to win radio station contests, according to the Los Angeles Times. Poulsen also was ordered to pay more than \$58,000 in restitution to three L.A. stations, KIIS, KPWR, and KRTH, the paper reports.

Poulsen was indicted in April 1993 on 19 counts, including conspiracy, computer fraud, and obstruction of justice for using his computer to rig contest lines at those three stations (Billboard, May 8, 1993). Poulsen and his accomplices managed to win two Porsches, at least two trips to Hawaii, and thousands of dollars in cash from the stations.

The sentence was the longest ever given to a computer hacker, the Times reports. Poulsen's attorney said he would appeal.

The San Antonio, Texas-based grocery chain H.E.B. Food Stores pulled four products from shelves in its 60 South Texas stores "in response to complaints that the items were advertised during Howard Stern's radio show in which he disparaged slain Tejano singer Selena and Hispanics," according to a report in the Corpus Christi, Texas, Caller-Times newspaper.

The move, which a chain spokesman labeled unprecedented, followed calls from offended Hispanics who demanded that products advertised on Stern's syndicated program be boycotted. They also called for the show to be pulled off the air. (It is heard in Texas on KAMZ El Paso and KEGL Dallas.)

Stern offended some listeners when he mocked the slain star and her music on the air days after she was murdered (Billboard, April 15).

Representatives for some of the pulled products—Heineken and Samuel Adams beer, Gatorade, and oil additive Slick 50—claim that they don't advertise on Stern's show, but that KEGL inadvertently inserted their products' spots during the morning show. An H.E.B. representative told the paper the chain would meet with the companies to determine their relationship with Stern. The paper also reported Maverick Markets pulled Gatorade from its 104 South Texas stores.

Meanwhile, a South Texas judge has issued a warrant charging Stern with disorderly conduct for mocking Selena fans on the air, according to the Asso-

ciated Press. The warrant, which the American Civil Liberties Union has called unconstitutional, could be served if Stern ever sets foot in Texas.

In business news, both American Radio Systems and Katz Media Group Inc. have announced initial public offerings. ARS has filed a registration statement with the Securities and Exchange Com-



by Phyllis Stark  
with reporting by Eric Boehlert  
and Brett Atwood

mission and plans to list 2.8 million shares of its class A common stock on Nasdaq. Katz, whose registration statement has already been declared effective by the SEC, announced an initial public offering of 5.5 million shares of common stock at \$16 per share. The Katz stock will begin trading on the American Stock Exchange under the ticker symbol KTZ.

**PROGRAMMING: CLEMONS TO ABC**  
Look for WGCJ-FM Chicago MD Vic Clemons to become director of network communications for the Tom Joyner morning show at ABC Radio Networks. WGCJ OM Elroy Smith has upped P/T jock Derrick Brown to interim MD while he searches for a replacement. Send resumes to Smith. Also at ABC, Ray De La Garza is upped from producer to executive producer of the Joyner show.



CLEMONS

KMEL/KIOI San Francisco OM Dave Shakes adds PD duties at KIOI, where the PD/MD slot was recently vacated by Angela Perelli, who exited for APD/MD duties at KYSR Los Angeles. The search continues for a new APD/MD at KIOI.

WMYK Norfolk, Va., APD Damon

Williams joins WPGC-AM Washington, D.C., as PD, replacing M.D. Throb.

Doug Gondek joins KCIY (formerly KKCI) Kansas City, Mo., as PD. He most recently was PD at WTEM Washington, D.C., and previously programmed KCIY's local sister station, KCFX.

WWYZ Hartford, Conn., midday host Greg Roche adds PD duties at the station. He replaces Dale Carter, now at KFKF Kansas City, Mo.

Former KUFJ San Jose, Calif., OM Larry Sharp joins KXOA-AM-FM Sacramento, Calif., for the same duties, replacing Don Daniels, now PD at KQQL Minneapolis.

KVJY McAllen, Texas, OM Charlie Kennedy adds those duties at sister station KTEX, replacing Kenny Garcia, now APD at KSET El Paso, Texas.

WLLD Columbus, Ohio, morning man Barry Hill has been named PD at WBTU Fort Wayne, Ind. He replaces John Galow, now at KEEY (K102) Minneapolis.

Allen Kepler is upped from director of programming to VP/programming at Broadcast Architecture.

SW Networks has signed a deal with the Detroit-based consultancy Jacobs Media. Jacobs will assist the network in developing new modern rock programming for national syndication.

### PEOPLE: DAVIS EARNS APD STRIPES

Daisy Davis has been upped from MD to APD at WDAS-FM Philadelphia.

WALR Atlanta morning newsman Jeffrey Charles is upped to APD.

WWMX Baltimore MD Steve Cross adds music duties at sister station WOCT, replacing Bob Scott, who exits.

KRYS-FM Corpus Christi, Texas, PD/morning man Scott Ward exits for the APD/morning host job at KFRG San Bernardino, Calif.

WEQX Albany, N.Y., midday jock John Allers picks up APD stripes. P/T jock Ian Harrison moves into nights and assistant MD duties. PD/night jock Gary Schoenwetter comes off the air.

At WFBC-FM Greenville, S.C., Hawk Harrison joins as MD/morning man, and Marty McFly (aka Marty Mayor) joins as morning co-host. They previously were teamed up at KNIX Phoenix, among other stations. More recently, McFly had been hosting afternoons at WYHY (Y107) Nashville. Former WIMX Harrisburg, Pa., APD/MD/night jock Jeff Mason joins WFBC for middays. Scott Letourneau, formerly of USA Overnight, is the new afternoon host. WFBC PD Kris Abrams still needs a night jock and wants T&Rs. At Y107, MD/night jock Gator Harrison moves to afternoons.

After agreeing to move to Los Angeles to host the afternoon shift at KYSR, current WHTZ (Z100) New York p.m. driver Elvis Duran has decided to stay put and has inked a new, two-year deal with Z100.

WKKX (Kix 106) St. Louis morning co-host Asher Benrubi (aka Smash) exits and has not been replaced.

## KRPM's Caine Doesn't Want To Preach To The Converted

**C**OMPOSER JOHANN Sebastian Bach once said, "There is no dichotomy between secular and sacred as long as you're doing it to glorify God." That is not only a favorite quote of Ichabod Caine, it's also the way he views his job as morning host at KRPM (K106), a secular country station in Seattle.

Caine's religious faith, an important part of his life, subtly influences his show as well. The difference between Caine's show and others is not as much the presence of an overt message as it is the absence of morning show staples like offensive pranks, blue humor, and ego-driven star trips. "You wouldn't tune in and think it's radically different from a regular morning show," says Caine.

"I try not to be obnoxious," he explains. "You really have to win the opportunity to share your faith with anyone. It doesn't just happen. In the morning show, I want to be sensitive. I'm not going to hammer my faith at anyone."

Caine's brand of upbeat humor and personality-intensive radio comes from the way he defines both comedy and his job. "If comedy and humor [are] there to enhance the message, then to me it belongs" in the show, he says. "I don't look at myself as a stand-up comedian. I don't feel the pressure on me to get people laughing hysterically, although they've been known to pull over and giggle. I like to encourage them. I like to give them a lot of hope. That's what I think my job is."

Caine's faith has a much more obvious place in one of the syndicated programs he hosts, "Honky Tonk Sundays." On the one-hour, weekly program, Caine spins Christian country and secular country records with a positive message and interviews stars about their music, personal lives, and faith. Guests have included Marty Stuart, Collin Raye, Tracy Byrd, Brother Phelps, Kathy Mattea, Daron Norwood, and John Berry.

"Honky Tonk Sundays" debuted last November and currently has 50 affiliates, including WIL St. Louis, WBTU Fort Wayne, Ind., and KNFR Spokane, Wash. The show is produced by GMI Media Group and distributed through the Nashville-based Positive Country.

For the past three years, Caine also has been hosting "Country Club" for Entertainment Radio Networks. That show has about 180 affiliates.

Caine has spent his entire 25-year broadcasting career in Washington state. At one point he was in negotiations for a Los Angeles job, but the PD died before the deal could be struck. "I took that as a sign," says Caine, who remembers thinking that "This must be God saying, 'L.A. may

not be the gig for you, buddy.'"

His career stops have included KJRB Spokane and KJR Seattle (both then owned by actor Danny Kaye) and KNBQ Tacoma, Wash. When a short stint at KPLZ Seattle ended, leaving Caine out of work, he spent six months as a furniture mover. Luckily, he was subsequently hired by country KMPS Seattle, where he had a long and successful career. But last year Caine unexpectedly announced that he had accepted a job at KRPM. By way of explanation, he told several KMPS staffers that God was calling him to the rival station.

"No matter how that's said, it's going to sound majorly dorky and kind of out there," admits Caine, who was as surprised as anyone by his own decision. "I drove away [from the KRPM interview] going, 'Please, God, don't do this. You couldn't be asking me to do this' ... I thought I would never leave KMPS."

After sitting out a six month non-compete clause, Caine signed on at KRPM last August. Much like his furniture moving period, Caine says that time away from the business was good for him. "You come back with a greater appreciation for it, and you're able to put it in its proper perspective."

"I've walked by meetings before where people are talking about the competition, and they're saying, 'They're trying to take food off our table,'" Caine says. "That's taking our job a little too seriously."

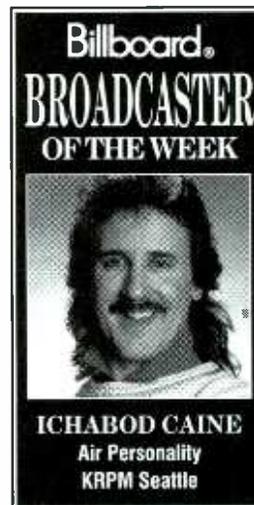
The opportunity to create "Honky Tonk Sundays" was the main reason Caine made the move to KRPM. He saw the show as an opportunity to get stars talking about "their faith, or how God had sustained them ... They're in a position where I think they can encourage many of us."

Despite the subject matter, the show strives to be fun, even irreverent, and Caine says most Christian stations would probably be put off by it. (All the show's affiliates are secular stations, which Caine jokingly refers to as "the ungodly pagans of the planet.")

"I didn't want it to be like, 'Here we are in the pulpit with Ricky Skaggs asking, 'Ricky, the end is coming, what do you think?''" says Caine. The show "has removed that religiosity bag, that whole holier-than-thou thing."

The music Caine selects for the show is deliberately uptempo and hit-driven so that no one would ever tune in and think "neat, kind of a spiritual thing," Caine says.

After a quarter-century on the air, Caine is still perfecting his craft. He points to a January incident in which



ICHABOD CAINE  
Air Personality  
KRPM Seattle

## newsline...

**OWEN WEBER** has been named VP/GM of KIKK-AM-FM/KILT-AM-FM Houston, replacing Bob Moore, now at KRLA/KLSX Los Angeles. Acting GM Dickie Rosenfeld will continue in a consulting role during the transition. Weber had been president/CEO of HMW Communications Inc., a company he helped found. George King, CFO at HMW, has been named acting president.

**JAMES GUSTAFSON** exits the VP/GM position at KHHT/KLBJ-AM-FM Austin, Texas, for similar duties at WCCO Minneapolis.

**TERRY HARDIN** joins KOY/KISO/KZON/KYOT Phoenix to fill the long-vacant GM position. He previously was GSM at WPNT Chicago.

**SCOTT MAHALICK** joins KCNR/KAPN/KLZX/KVRI Salt Lake City as VP/GM.

# HOT 100 SINGLES SPOTLIGHT™

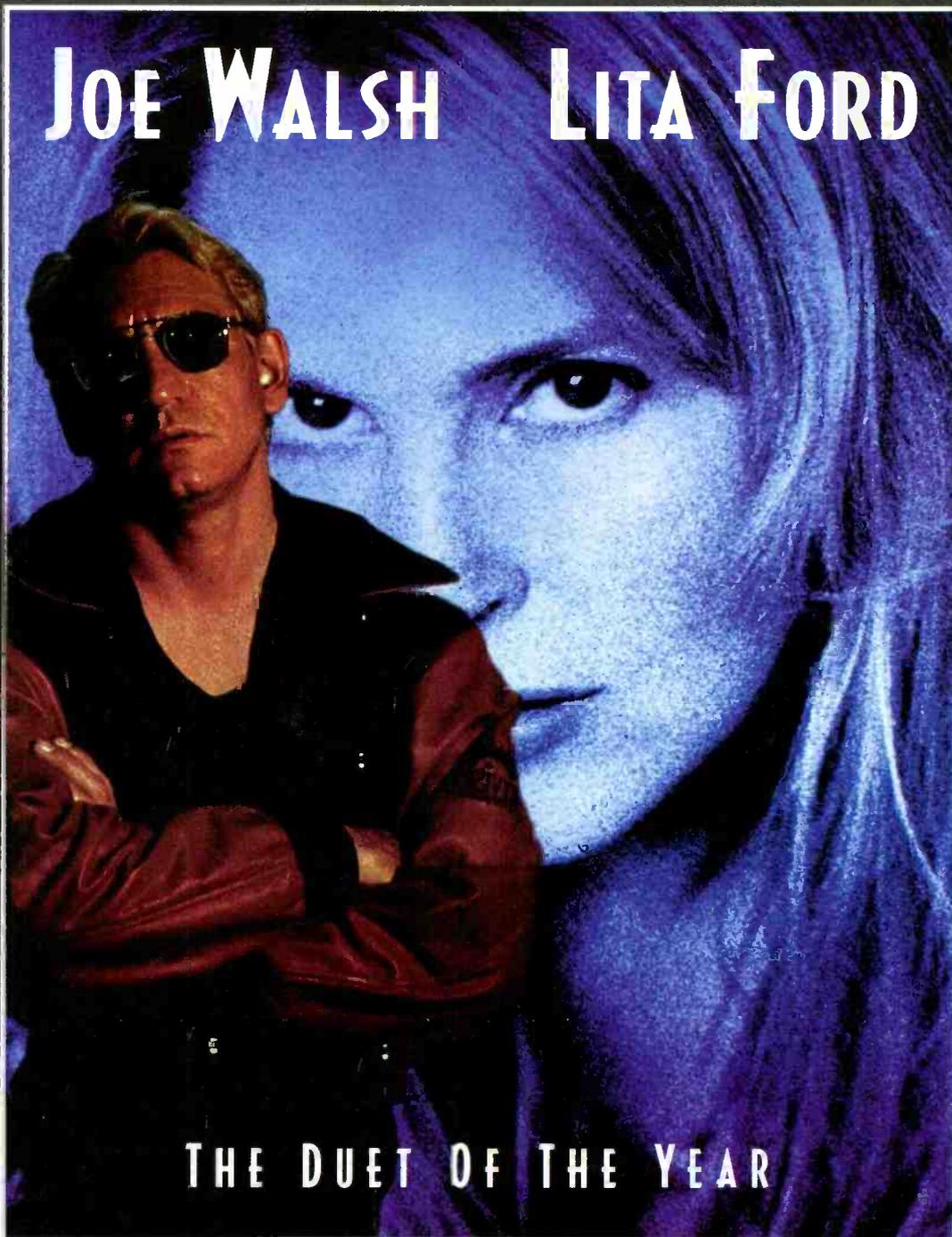
by Michael Ellis

**M**ONTELL JORDAN HOLDS AT No. 1 for a second week with "This Is How We Do It" (PMP/RAL/Island), increasing its lead substantially with a big sales increase and continuing airplay growth. It's the third-biggest point gainer on the entire chart. Over 70% of its points are from sales, which is the opposite pattern of the previous No. 1, Madonna's "Take A Bow," which garnered most of its points from airplay. "Red Light Special" by TLC (LaFace/Arista) is still gaining sales and airplay at No. 2, but is losing ground against Jordan's single and could reach the top only if that song falters. "Freak Like Me" by Adina Howard (Mecca Don/EastWest/EEG) continues to gain and is up to No. 4, but is too far behind in points to challenge for No. 1 next week.

**T**HE TWO BIGGEST POINT gainers, even surpassing the huge gains of Jordan's single, are "Have You Ever Really Loved A Woman?" by Bryan Adams (A&M), from the soundtrack of the film "Don Juan DeMarco," and, close behind, "Give It 2 You" by Da Brat (So So Def/Work). Adams' single rockets up 33 places to No. 33, fueled by strong early airplay and an impressive out-of-the-box No. 41 debut in sales. The instant sales and airplay response on this single indicates No. 1 potential. It's already No. 5 in airplay at KXYQ Portland, Ore., and top 10 at eight other monitored reporting stations. Da Brat's single zooms 37 places to No. 40 mostly because of explosive sales—up 63-19. Early Hot 100 airplay includes No. 2 at KBXX Houston and No. 8 at WPGC Washington, D.C. Although these singles are the two biggest gainers in overall points on the chart, neither wins the Greatest Gainer/Sales (but they are the two runners-up). The sales honor goes to "Craziest" by Naughty By Nature (Tommy Boy). It debuts at No. 24 in sales and jumps 33 places on the Hot 100 to No. 51.

**T**HE GREATEST GAINER/AIRPLAY winner is "Let Her Cry" by Hootie & the Blowfish (Atlantic), up to No. 30 overall and a good bet to match the top 10 success of the group's debut single, "Hold My Hand," which remains at No. 20 after 29 weeks. The new single has top five airplay at 14 monitored stations, including No. 2 at KISF Kansas City, Mo. The runner-up for the airplay nod is "Hold On" by Jamie Walters (Atlantic), which moves up two places to No. 21 in a tight part of the chart and is No. 1 at four stations: WEDJ Charlotte, N.C., WABB Mobile, Ala., WXXX Burlington, Vt., and WZNY Augusta, Ga.

**T**HIS WEEK'S SEVEN DEBUTS include some unusual ones. The big surprise is that the Beatles have the Hot Shot Debut, "Baby It's You" (Apple/Capitol) at No. 67. The single is lifted from the "Live At The BBC" album. It's a cover of the old standard, which has been in the top 10 twice—first in 1962 by the Shirelles. The single debuts with almost 100% of its points from sales. Also entering the chart mostly from sales points is "Freedom," the theme to the film "Panther" on Mercury. "Freedom" is an all-star recording with over 60 female pop, R&B, and rap artists in a tribute to the empowerment of women. Among the featured artists are Brownstone, En Vogue, Mary J. Blige, Vanessa Williams, Salt-N-Pepa, and TLC.



THE DUET OF THE YEAR

"A FUTURE TO THIS LIFE"

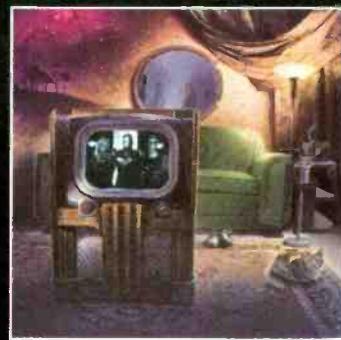
PRODUCED BY JOE WALSH

MIXED BY BILL SZYMZYK

CHR RADIO IMPACT DATE • APRIL 24

FROM THE ROBOCOP® SERIES SOUNDTRACK ALBUM

"A FUTURE TO THIS LIFE" R2-R4 71888



## BUBBLING UNDER™ HOT 100® SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	STRANGE CURRENCIES	R.E.M. (WARNER BROS.)	14	—	1	IT'S GOOD TO BE KING	TOM PETTY (WARNER BROS.)
2	—	1	THE I.N.C. RIDE	MASTA ACE INCORPORATED (DELICIOUS VINYL)	15	18	2	LAY DOWN YOUR LOVE	4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
3	—	1	GRAPEVINE	BROWNSTONE (MJJ/EPIC)	16	9	11	OH YEAH!	ROTTIN' RAZKALS (ILLTOWN/MAD SOUNDS)
4	2	3	JUST ROLL	FABU (BIG BEAT/ATLANTIC)	17	13	10	FOR A CHANGE	NEAL MCCOY (ATLANTIC)
5	6	6	BUBBA HYDE	DIAMOND RIO (ARISTA)	18	—	1	SO FINE	MINT CONDITION (PERSPECTIVE/A&M)
6	5	7	ANSWERING SERVICE	GERALD LEVERT (EASTWEST/EEG)	19	—	1	ANY EMCEE	NINE (PROFILE)
7	3	3	NOT FOR YOU	PEARL JAM (EPIC)	20	14	6	LET'S DO IT AGAIN	BLACKGIRL (KAPER/RCA)
8	—	1	I WISH	SKEE-LO (SUNSHINE/SCOTTI BROS.)	21	11	5	WHAT I'M AFTER	LORDS OF THE UNDERGROUND (PENDULUM)
9	12	5	REFRIED DREAMS	TIM MCGRAW (CURB)	22	22	2	ROLLIN' WIT DANE	DANA DANE (LIFESTYLES/MAVERICK/WB)
10	10	8	SITTIN' IN MY CAR	SLICK RICK (DEF JAM/RAL/ISLAND)	23	—	1	SECRET GARDEN	BRUCE SPRINGSTEEN (COLUMBIA)
11	19	2	FREAK ME BABY	DIS-N-DAT (EPIC STREET/EPIC)	24	—	2	FOR THE LOVE OF YOU	DR. DRE & ED LOVER (RELATIVITY)
12	8	11	DADDY'S HOME	SPANISH FLY (UPSTAIRS/WARNER BROS.)	25	21	5	NOW THEY'LL SLEEP	BELLY (SIRE/REPRISE)
13	17	9	IS IT ME?	MONTECO (FEATURING IMMATURE) (MCA)					

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

# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING  
APRIL 22, 1995



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				<b>*** No. 1 ***</b>		
1	1	1	4	2PAC INTERSCOPE 92399*AG (9.98/16.98) 4 weeks at No. 1	ME AGAINST THE WORLD	1
2	2	5	45	SOUNDTRACK ▲ WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
3	3	3	39	HOOTIE & THE BLOWFISH ▲ ATLANTIC 82613/AG (10.98/15.98) HS	CRACKED REAR VIEW	3
4	5	6	50	LIVE ▲ RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	4
5	4	2	6	BRUCE SPRINGSTEEN COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	1
6	10	—	2	JOHN MICHAEL MONTGOMERY ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	6
7	6	4	22	EAGLES ▲ GEFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
8	8	7	58	SHERYL CROW ▲ A&M 540126 (9.98/15.98) HS	TUESDAY NIGHT MUSIC CLUB	3
9	9	8	32	BOYZ II MEN ▲ MOTOWN 0323 (10.98/16.98)	II	1
10	13	11	21	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	5
11	11	9	61	GREEN DAY ▲ REPRIS 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE	2
12	12	10	17	GARTH BROOKS ▲ LIBERTY 29689 (10.98/15.98)	THE HITS	1
13	14	—	2	REAL MCCOY ARISTA 18778 (10.98/15.98)	ANOTHER NIGHT	13
14	16	15	11	VAN HALEN ▲ WARNER BROS. 45760* (10.98/16.98)	BALANCE	1
15	15	13	3	ELTON JOHN ROCKET 526188/ISLAND (10.98/16.98)	MADE IN ENGLAND	13
16	18	14	27	THE CRANBERRIES ▲ ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	6
17	7	—	2	OL' DIRTY BASTARD ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	7
18	17	12	4	ANNIE LENNOX ARISTA 25717 (10.98/16.98)	MEDUSA	11
				<b>*** Hot Shot Debut ***</b>		
19	NEW	—	1	DURAN DURAN CAPITOL 29419 (10.98/15.98)	THANK YOU	19
20	NEW	—	1	MONTELL JORDAN PMP/RAL 527179*/ISLAND (10.98/15.98)	THIS IS HOW WE DO IT	20
21	19	17	3	VARIOUS ARTISTS ATLANTIC 82731/AG (10.98/16.98)	ENCOMIUM: A TRIBUTE TO LED ZEPPELIN	17
22	20	18	47	OFFSPRING ▲ EPITAPH 86432* (8.98/14.98) HS	SMASH	4
23	24	30	6	VARIOUS ARTISTS FEAT. LEBO M WALT DISNEY 60871 (10.98/16.98)	THE LION KING: RHYTHM OF THE PRIDE LANDS	23
24	27	—	2	SOUL FOR REAL UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	24
25	23	19	81	MELISSA ETHERIDGE ▲ ISLAND 848660 (10.98/15.98)	YES I AM	15
26	26	20	19	MARY J. BLIGE ▲ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	7
27	28	22	20	PEARL JAM ▲ EPIC 66900* (10.98 EQ/16.98)	VITALOGY	1
28	21	25	26	SOUNDTRACK ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21
29	22	—	2	SOUNDTRACK TOMMY BOY 1114* (11.98/16.98)	NEW JERSEY DRIVE VOL.1	22
30	29	23	28	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
31	32	32	27	DAVE MATTHEWS BAND ● RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	31
32	30	21	24	MADONNA ▲ MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98)	BEDTIME STORIES	3
33	36	28	23	DES'REE ● 550 MUSIC 64324/EPIC (9.98 EQ/15.98) HS	I AIN'T MOVIN'	27
34	34	27	23	TOM PETTY ▲ WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS	8
35	38	33	24	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334 (10.98/15.98)	GREATEST HITS	8
				<b>*** Greatest Gainer ***</b>		
36	92	—	3	SELENA ● EMI LATIN 28803 (8.98/12.98) HS	AMOR PROHIBIDO	36
37	33	29	13	BUSH ● TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) HS	SIXTEEN STONE	24
38	43	45	44	TRACY BYRD ● MCA 10991 (10.98/15.98)	NO ORDINARY MAN	38
39	25	16	3	STEVIE WONDER MOTOWN 530238 (10.98/16.98)	CONVERSATION PEACE	16
40	37	31	23	NIRVANA ▲ DGC 24727*/GEFFEN (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
41	40	37	55	TIM MCGRAW ▲ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
42	41	36	30	THE NOTORIOUS B.I.G. ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	15
				<b>*** Pacesetter ***</b>		
43	65	137	3	SOUNDTRACK WORK 67009/COLUMBIA (10.98 EQ/16.98)	BAD BOYS	43
44	50	50	6	ADINA HOWARD MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	44
45	39	24	4	E-40 SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	13
46	49	40	4	MAD SEASON COLUMBIA 67057* (10.98 EQ/15.98)	ABOVE	24
47	47	39	4	COLLECTIVE SOUL ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	39
48	45	38	13	BROWNSTONE ● MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	29
49	46	52	40	SOUNDTRACK ▲ EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
50	44	35	39	BONE THUGS N HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	12
51	48	34	7	DJ QUIK PROFILE 1462* (10.98/16.98)	SAFE + SOUND	14
52	53	57	9	ALISON KRAUSS ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	52

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
53	51	43	23	AEROSMITH ▲ GEFEN 24716 (12.98/17.98)	BIG ONES	6
54	42	26	10	SOUNDTRACK ● ARISTA 18748 (10.98/16.98)	BOYS ON THE SIDE	17
55	67	74	19	BLUES TRAVELER A&M 540265 (9.98/15.98)	FOUR	54
56	35	—	2	SKID ROW ATLANTIC 82730/AG (10.98/16.98)	SUBHUMAN RACE	35
57	57	51	22	SADE ▲ EPIC 66686* (10.98 EQ/16.98)	BEST OF SADE	9
58	31	—	2	FAITH NO MORE SLASH/REPRIS 45723*/WARNER BROS. (10.98/15.98)	KING FOR A DAY/FOOL FOR A LIFETIME	31
59	52	42	25	GLORIA ESTEFAN ▲ EPIC 66205 (10.98 EQ/16.98)	HOLD ME, THRILL ME, KISS ME	9
60	54	46	27	BARRY WHITE ▲ A&M 540115 (10.98/16.98)	THE ICON IS LOVE	20
61	58	49	72	ACE OF BASE ▲ ARISTA 18740 (9.98/15.98)	THE SIGN	1
62	66	65	57	NINE INCH NAILS ▲ NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
63	60	55	35	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (10.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	38
64	56	47	35	WEEZER ▲ DGC 24629/GEFFEN (10.98/15.98) HS	WEEZER	16
65	55	48	28	CLAY WALKER ● GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	42
66	70	61	11	OASIS EPIC 66431 (9.98 EQ/15.98) HS	DEFINITELY MAYBE	58
67	64	64	11	SAWYER BROWN ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	44
68	82	88	37	JOE DIFFIE ▲ EPIC 64357 (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	53
69	68	76	41	HOLE ● DGC 24631/GEFFEN (10.98/15.98)	LIVE THROUGH THIS	52
70	76	59	10	SPONGE WORK 57800/COLUMBIA (7.98 EQ/11.98) HS	ROTTING PINATA	59
71	63	53	25	BON JOVI ▲ MERCURY 526013 (10.98 EQ/16.98)	CROSSROAD	8
72	100	—	2	SOUNDTRACK ELEKTRA 61760/EEG (10.98/15.98)	TANK GIRL	72
73	69	60	44	STONE TEMPLE PILOTS ▲ ATLANTIC 82607*/AG (10.98/16.98)	PURPLE	1
74	62	44	58	YANNI ▲ PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
75	77	82	4	LINDA RONSTADT ELEKTRA 61703/EEG (10.98/16.98)	FEELS LIKE HOME	75
76	72	62	8	TRISHA YEARWOOD MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	28
77	95	91	8	DIONNE FARRIS COLUMBIA 57359 (10.98 EQ/15.98) HS	WILD SEED-WILD FLOWER	77
78	74	67	74	CANDLEBOX ▲ MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX	7
79	73	63	69	COUNTING CROWS ▲ DGC 24528/GEFFEN (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	4
80	80	71	21	METHOD MAN ● DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	4
81	75	56	11	TOO SHORT ● DANGEROUS 41553/JIVE (10.98/15.98)	COCKTAILS	6
82	71	66	41	69 BOYZ ● RIP-IT 6901 (9.98/15.98) HS	NINETEEN NINETY QUAD	59
83	116	123	5	ERIC CLAPTON POLYDOR 527116/A&M (10.98/16.98)	THE CREAM OF ERIC CLAPTON	83
84	84	86	19	KIRK FRANKLIN AND THE FAMILY ● GOSPO-CENTRIC 2119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	71
85	93	103	22	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	26
86	91	83	73	TOM PETTY & THE HEARTBREAKERS ▲ MCA 10813 (10.98/17.98)	GREATEST HITS	5
87	59	54	5	JOHN TESH GTS 4579 (9.98/14.98)	LIVE AT RED ROCKS	54
88	83	73	32	THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	19
89	61	41	11	THE CHIEFTAINS ● RCA VICTOR 62702 (10.98/16.98)	THE LONG BLACK VEIL	22
90	NEW	—	1	VARIOUS ARTISTS LIBERTY 31712* (10.98/16.98)	COME TOGETHER: AMERICA SALUTES THE BEATLES	90
91	79	75	57	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	54
92	108	108	7	JAMIE WALTERS ATLANTIC 82600/AG (10.98/15.98) HS	JAMIE WALTERS	89
93	81	72	28	R.E.M. ▲ WARNER BROS. 45740* (10.98/16.98)	MONSTER	1
94	85	70	57	SOUNDGARDEN ▲ A&M 540198* (10.98/16.98)	SUPERUNKNOWN	1
95	86	85	125	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
96	98	80	41	SOUNDTRACK CAST ▲ WALT DISNEY 60857 (10.98 Cassette)	THE LION KING SING-ALONG (EP)	40
97	89	89	25	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92484*/AG (10.98/16.98)	MURDER WAS THE CASE	1
98	88	68	6	PJ HARVEY ISLAND 524085 (10.98/15.98)	TO BRING YOU MY LOVE	40
99	97	98	42	BLACKSTREET ● INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	52
100	87	77	44	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
101	99	81	25	SCARFACE ▲ RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
102	105	102	191	METALLICA ▲ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
103	94	96	28	ALABAMA ● RCA 66410 (10.98/15.98)	GREATEST HITS III	84
104	90	69	30	ANITA BAKER ▲ ELEKTRA 61555/EEG (10.98/16.98)	RHYTHM OF LOVE	3
105	106	104	74	CELINE DION ▲ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
106	112	110	43	DAVID BALL ▲ WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	53
107	102	116	11	SUBWAY BIV 10 530354/MOTOWN (9.98/13.98) HS	GOOD TIMES	101

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

# Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 198 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>		38	37	6	<b>I LIVE MY LIFE FOR YOU</b>	FIREHOUSE (EPIC)
1	2	13	<b>I KNOW</b>	DIONNE FARRIS (COLUMBIA) 1 wk at No. 1	39	40	10	<b>ODE TO MY FAMILY</b>	THE CRANBERRIES (ISLAND)
2	1	19	<b>TAKE A BOW</b>	MADONNA (MAVERICK/SIRE/WARNER BROS.)	40	33	23	<b>THE RHYTHM OF THE NIGHT</b>	CORONA (EASTWEST/EEG)
3	3	13	<b>STRONG ENOUGH</b>	SHERYL CROW (A&M)	41	44	15	<b>BIG POPPA</b>	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
4	6	15	<b>RUN AWAY</b>	REAL MCCOY (ARISTA)	42	61	2	<b>HAVE YOU EVER REALLY LOVED . . .</b>	BRYAN ADAMS (A&M)
5	4	31	<b>YOU GOTTA BE</b>	DES'REE (550 MUSIC)	43	41	10	<b>FLOWED</b>	SPONGE (WORK)
6	5	23	<b>HOLD MY HAND</b>	HOOTIE & THE BLOWFISH (ATLANTIC)	44	48	4	<b>CAN'T STOP LOVIN' YOU</b>	VAN HALEN (WARNER BROS.)
7	7	20	<b>WHEN I COME AROUND</b>	GREEN DAY (REPRISE)	45	46	4	<b>WHAT WOULD YOU SAY</b>	DAVE MATTHEWS BAND (RCA)
8	8	17	<b>RED LIGHT SPECIAL</b>	TLC (LAFACE/ARISTA)	46	45	5	<b>DEAR MAMA</b>	2 PAC (INTERSCOPE)
9	10	19	<b>IN THE HOUSE OF STONE AND LIGHT</b>	MARTIN PAGE (MERCURY)	47	51	5	<b>I'D RATHER BE ALONE</b>	IV XAMPLE (MCA)
10	9	25	<b>CREEP</b>	TLC (LAFACE/ARISTA)	48	50	3	<b>NO MORE "I LOVE YOU'S"</b>	ANNIE LENNOX (ARISTA)
11	16	8	<b>I BELIEVE</b>	BLESSID UNION OF SOULS (EMI)	49	59	3	<b>ASK OF YOU</b>	RAFAEL SAADIQ (EPIC SOUNDTRAX/550 MUSIC)
12	12	14	<b>CANDY RAIN</b>	SOUL FOR REAL (UPTOWN/MCA)	50	43	15	<b>LIVE FOREVER</b>	OASIS (EPIC)
13	14	12	<b>LIGHTNING CRASHES</b>	LIVE (RADIOACTIVE/MCA)	51	36	32	<b>SUKIYAKI</b>	4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
14	19	7	<b>THIS IS HOW WE DO IT</b>	MONTELL JORDAN (PMP/RAL/ISLAND)	52	53	6	<b>MOVE IT LIKE THIS</b>	K7 (TOMMY BOY)
15	15	7	<b>BELIEVE</b>	ELTON JOHN (ROCKET/ISLAND)	53	58	7	<b>WATERFALLS</b>	TLC (LAFACE/ARISTA)
16	20	11	<b>HOLD ON</b>	JAMIE WALTERS (ATLANTIC)	54	66	3	<b>CLOSE TO YOU</b>	FUN FACTORY (CURB-EDEL)
17	13	35	<b>ANOTHER NIGHT</b>	REAL MCCOY (ARISTA)	55	49	21	<b>BEFORE I LET YOU GO</b>	BLACKSTREET (INTERSCOPE)
18	11	17	<b>IF YOU LOVE ME</b>	BROWNSTONE (MJJ/EPIC)	56	73	2	<b>WONDERFUL</b>	ADAM ANT (CAPITOL)
19	17	28	<b>ON BENDED KNEE</b>	BOYZ II MEN (MOTOWN)	57	67	2	<b>CAN'T YOU SEE</b>	TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)
20	18	20	<b>BETTER MAN</b>	PEARL JAM (EPIC)	58	75	2	<b>RUN-AROUND</b>	BLUES TRAVELER (A&M)
21	23	13	<b>WATER RUNS DRY</b>	BOYZ II MEN (MOTOWN)	59	55	6	<b>CONNECTION</b>	ELASTICA (DGC/GEFFEN)
22	21	10	<b>FREAK LIKE ME</b>	ADINA HOWARD (MECCA DON/EASTWEST/EEG)	60	47	9	<b>YOU GOT IT</b>	BONNIE RAITT (ARISTA)
23	24	34	<b>I'M THE ONLY ONE</b>	MELISSA ETHERIDGE (ISLAND)	61	60	3	<b>UNTIL THE END OF TIME</b>	FOREIGNER (GENERAMA/RHYTHM SAFARI)
24	22	12	<b>BABY</b>	BRANDY (ATLANTIC)	62	56	9	<b>DOWN BY THE WATER</b>	PJ HARVEY (ISLAND)
25	32	8	<b>DREAM ABOUT YOU</b>	STEVIE B (EMPORIA WEST/THUMP)	63	71	2	<b>NEVER FIND SOMEONE LIKE YOU</b>	KEITH MARTIN (RUFFHOUSE/COLUMBIA)
26	31	9	<b>THIS LIL' GAME WE PLAY</b>	SUBWAY (FEATURING 702) (BIV 10/MOTOWN)	64	—	1	<b>SHE</b>	GREEN DAY (REPRISE)
27	27	14	<b>I'M GOIN' DOWN</b>	MARY J. BLIGE (UPTOWN/MCA)	65	68	4	<b>JOY</b>	BLACKSTREET (INTERSCOPE)
28	28	17	<b>LOVE WILL KEEP US ALIVE</b>	EAGLES (GEFFEN)	66	—	1	<b>LIKE THE WAY I DO</b>	MELISSA ETHERIDGE (ISLAND)
29	29	5	<b>TELL ME WHEN</b>	THE HUMAN LEAGUE (EASTWEST/EEG)	67	64	3	<b>KEEP THEIR HEADS RINGIN'</b>	DR. DRE (PRIORITY)
30	35	9	<b>THANK YOU</b>	BOYZ II MEN (MOTOWN)	68	—	1	<b>BEDTIME STORY</b>	MADONNA (MAVERICK/SIRE/WARNER BROS.)
31	30	12	<b>IF I WANTED TO</b>	MELISSA ETHERIDGE (ISLAND)	69	62	12	<b>THE MAN WHO SOLD THE WORLD</b>	NIRVANA (DGC/GEFFEN)
32	26	11	<b>EVERLASTING LOVE</b>	GLORIA ESTEFAN (EPIC)	70	52	15	<b>EVERYTHING ZEN</b>	BUSH (TRAUMA/INTERSCOPE)
33	54	2	<b>LET HER CRY</b>	HOOTIE & THE BLOWFISH (ATLANTIC)	71	—	4	<b>WHITE LINES</b>	DURAN DURAN (CAPITOL)
34	25	29	<b>ALWAYS</b>	BON JOVI (MERCURY)	72	74	2	<b>(SHE'S GOT) SKILLZ</b>	ALL-4-ONE (BLITZZ/ATLANTIC)
35	39	7	<b>GOOD</b>	BETTER THAN EZRA (ELEKTRA/EEG)	73	63	3	<b>DANCING DAYS</b>	STONE TEMPLE PILOTS (ATLANTIC)
36	34	25	<b>EVERY DAY OF THE WEEK</b>	JADE (GIANT)	74	57	19	<b>YOU DON'T KNOW HOW IT FEELS</b>	TOM PETTY (WARNER BROS.)
37	38	27	<b>GET READY FOR THIS</b>	2 UNLIMITED (RADIKAL/CRITIQUE)	75	—	1	<b>SOMEONE TO LOVE</b>	JOY B. FEAT. BABYFACE (Y&B YUM/550 MUSIC)

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

## HOT 100 RECURRENT AIRPLAY

1	2	2	<b>I WANNA BE DOWN</b>	BRANDY (ATLANTIC)	14	19	28	<b>THE SIGN</b>	ACE OF BASE (ARISTA)
2	3	3	<b>100% PURE LOVE</b>	CRYSTAL WATERS (MERCURY)	15	14	20	<b>IF YOU GO</b>	JON SECADA (SBK/EMI)
3	1	2	<b>HERE COMES THE HOTSTEPPER</b>	INI KAMOZE (COLUMBIA)	16	13	88	<b>I'M GOIN' DOWN</b>	Duchess (BMI) HL
4	—	1	<b>HOUSE OF LOVE</b>	AMY GRANT WITH VINCE GILL (A&M)	17	—	1	<b>THE SWEETEST DAYS</b>	VANESSA WILLIAMS (WING/MERCURY)
5	6	41	<b>FOUND OUT ABOUT YOU</b>	GUN BLOSSOMS (A&M)	18	16	17	<b>COME TO MY WINDOW</b>	MELISSA ETHERIDGE (ISLAND)
6	8	5	<b>ALL I WANNA DO</b>	SHERYL CROW (A&M)	19	17	3	<b>SELF ESTEEM</b>	OFFSPRING (EPITAPH)
7	5	19	<b>MR. JONES</b>	COUNTING CROWS (DGC/GEFFEN)	20	11	9	<b>WHEN CAN I SEE YOU</b>	BABYFACE (EPIC)
8	12	3	<b>I ALONE</b>	LIVE (RADIOACTIVE/MCA)	21	18	2	<b>MENTAL PICTURE</b>	JON SECADA (SBK/EMI)
9	15	6	<b>WILD NIGHT</b>	JOHN MELLENCAMP (MERCURY)	22	20	13	<b>FAR BEHIND</b>	CANDLEBOX (MAVERICK/SIRE/WARNER BROS.)
10	7	3	<b>INTERSTATE LOVE SONG</b>	STONE TEMPLE PILOTS (ATLANTIC)	23	21	7	<b>I'LL STAND BY YOU</b>	PRETENDERS (SIRE/WARNER BROS.)
11	4	4	<b>I'LL MAKE LOVE TO YOU</b>	BOYZ II MEN (MOTOWN)	24	—	1	<b>I MISS YOU</b>	N II U (ARISTA)
12	9	5	<b>YOU WANT THIS</b>	JANET JACKSON (VIRGIN)	25	23	33	<b>BABY I LOVE YOUR WAY</b>	BIG MOUNTAIN (RCA)
13	10	20	<b>DON'T TURN AROUND</b>	ACE OF BASE (ARISTA)					

Recurrences are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

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

73	1-LUV	Zomba, BMI/E-40, BMI/Tone Only, BMI/Full Keel, ASCAP/Royalnd Cash, ASCAP) WBM
38	ALWAYS	(Polygram Int'l, ASCAP/Bon Jovi, ASCAP) HL
24	ANOTHER NIGHT	(Copyright Control)
25	ASK OF YOU (FROM HIGHER LEARNING)	(Polygram Int'l, ASCAP/Tony Tomi Tone, ASCAP/Beechwood, BMI/Toshiba, BMI) HL
67	BABY IT'S YOU	(New Hidden Valley, ASCAP/EMI U Catalog, ASCAP/Polygram Int'l, ASCAP)
12	BABY	(Human Rhythm, BMI/Young Legend, ASCAP/Ecstasy, ASCAP/Chrysalis, ASCAP/Facet, ASCAP) WBM
100	BANG AND BLAME	(Night Garden, BMI/Warner-Tamerlane, BMI) HL
74	BEDTIME STORY	(Warner Chappell, PRS/WB, ASCAP/19, ASCAP/BMG, ASCAP)
50	BEFORE I LET YOU GO	(Donni, ASCAP/Zomba, ASCAP/MCA, ASCAP/Tadej, ASCAP/Davey Poth, ASCAP/Chauncey Black, ASCAP/WB, ASCAP/Playhard, ASCAP) HL/WBM
16	BELIEVE	(William A. Bong, PRS/Hania, ASCAP/WB, ASCAP) HL
7	BIG POPPA/WARNING	(Tee Tee, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP/Bovina, ASCAP) HL
70	BROOKLYN ZOO	(Wu-Tang, BMI)
3	CANDY RAIN	(EMI April, ASCAP/E-Z-Duz-It, ASCAP/WB, ASCAP/Evelie, BMI/Twelve And Under, ASCAP/Slam U Well, BMI) WBM/HL
37	CAN'T STOP LOVIN' YOU	(Yesup, ASCAP/WB, ASCAP)
36	CAN'T YOU SEE (FROM NEW JERSEY DRIVE)	(Evelie, BMI/WB, ASCAP/South Of Soul, ASCAP/12 AM, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Late Hours, ASCAP/Big Herb's, BMI) HL/WBM
62	CLOSE TO YOU	(Big Ears, ASCAP)
71	COME BACK	(Warner Chappell, PRS/Warner-Tamerlane, BMI) WBM
87	COME ON	(Flyte Tyme, ASCAP/New Perspective, ASCAP/Seven, BMI/Super, BMI)
69	CONNECTION	(EMI, BMI/EMI Blackwood, BMI) HL
28	COTTON EYE JOE	(Zomba, ASCAP) WBM
51	CRAZIEST	(Naughty, ASCAP/WB, ASCAP) WBM
79	CRAZY LOVE (FROM JASON'S LYRIC)	(Warner Bros., ASCAP/Caledonia Soul, ASCAP) WBM
11	CREEP	(EMI April, ASCAP/D.A.R.P., ASCAP) HL
13	DEAR MAMA	(Joshua's Dream, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/The Underground Connection, ASCAP) WBM
34	DREAM ABOUT YOU/FUNKY MELODY	(B And It Is, BMI/Turkshman, BMI)
96	DREAMER	(MCA, ASCAP) HL
92	EMOTIONS	(Bishstick, BMI/Pac Jam, BMI)
93	EVERLASTING LOVE	(Rising Sons, BMI/EMI Blackwood, BMI) HL
47	EVERY DAY OF THE WEEK	(Armato, ASCAP/Irving, BMI/Little Jerald Jr., BMI/Ju-Ju Bee, BMI) WBM
76	FAT BOY	(Tango Rose, ASCAP)
68	FEEL SO HIGH	(Sony, BMI/Warner Chappell, ASCAP/WB, ASCAP) HL
66	FOE THA LOVE OF \$	(Ruthless Attack, ASCAP/Dollar-N-Sense, BMI/D. J. Yella, BMI)
61	FOR YOUR LOVE	(Stevland Morris, ASCAP) WBM
4	FREAK LIKE ME	(Hanes, Hill And Valentine, ASCAP/Rubber Band, BMI/Polygram Int'l, BMI) HL
72	FREEDOM (FROM PANTHER)	(EMI April, ASCAP/D.A.R.P., ASCAP/Patrick Moxey, ASCAP/Diggin In The Crates, ASCAP/Enjoi, BMI/Butter Jinx, BMI)
75	GET DOWN	(For Ya Ear, ASCAP/Justin Publishing Co., ASCAP/EMI, ASCAP/Bee Mo Easy, ASCAP) HL
86	GET LIFTED	(Zomba, ASCAP/Illotic, ASCAP/Erin Sermon, ASCAP/Windwept Pacific, ASCAP/Longitude, BMI) WBM
44	GET READY FOR THIS	(Any Kind Of Music, ASCAP/MCA, ASCAP) HL
40	GIVE IT 2 YOU	(So So Def, ASCAP/EMI April, ASCAP/My World, ASCAP) HL
33	HAVE YOU EVER REALLY LOVED A WOMAN?	(Badams, ASCAP/Zomba, ASCAP/K-Man, BMI/New Line, BMI/Sony, BMI) WBM/HL
65	HERE & NOW	(Rebecca Lula, ASCAP/Famous, ASCAP) HL
20	HOLD MY HAND	(EMI April, ASCAP/Monica's Reluctance To Lob, ASCAP) HL
21	HOLD ON	(Tyrell, BMI/EMI Blackwood, BMI/James Walters, ASCAP/Kevin Savigar, ASCAP/Almo, ASCAP) HL/WBM
14	I BELIEVE	(EMI April, ASCAP/Tosha, ASCAP/Shapiro Bernstein & Co., ASCAP) HL
45	I'D RATHER BE ALONE	(MCA, ASCAP/Family Tree, ASCAP/Moorer, BMI) HL
23	IF I WANTED TO LIKE THE WAY I DO (MLE)	(ASCAP/Almo, ASCAP) WBM
17	IF YOU LOVE ME	(Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/Orisha, ASCAP/WB, ASCAP/Brown Girl, ASCAP/Night Rainbow, ASCAP/Slow Flow, ASCAP/EMI April, ASCAP) HL/WBM
56	IF YOU THINK YOU'RE LONELY NOW	(Abkco, BMI/Morell, BMI)
8	I KNOW	(Sony, BMI/Frankly Scarlett, BMI/Insofaras, BMI/GMMI, ASCAP) HL
81	I LIKE	(Nu Soul, ASCAP/Almo Irving, BMI/Short Dolls, BMI) WBM
26	I LIVE MY LIFE FOR YOU	(Sony, ASCAP/Wocka-Wocka, ASCAP) HL
41	I'LL BE AROUND	(Rag Top, BMI/Bellboy, BMI/Assorted, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM
22	I'M GOIN' DOWN	(Duchess, BMI) HL
42	I'M THE ONLY ONE	(MLE, ASCAP/Almo, ASCAP) WBM
19	IN THE HOUSE OF STONE AND LIGHT	(EMI Virgin, ASCAP/Martin Page, ASCAP) HL
43	JOY	(Donni, ASCAP/Zomba, ASCAP/T. Lucas, ASCAP/Mr. Peanut Butter, ASCAP/Mjac, BMI/Warner-Tamerlane, BMI) WBM
78	THE KEPPER OF THE STARS	(Songs Of PolyGram, BMI/Pal Time, BMI/New Haven, BMI/Pulpit Rock, BMI/Murrah, BMI) WBM/HL
10	KEEP THEIR HEADS RINGIN' (FROM FRIDAY)	(Ain't Nuthin' Goin' On But Fu-kin', ASCAP)
99	KITTY KITTY	(Down Low, ASCAP/Drop Science, ASCAP)
30	LET HER CRY	(Monica's Reluctance To Lob, ASCAP/EMI April, ASCAP) HL
91	LET'S GET IT ON	(Sony, ASCAP/Second Generation Rooney Tunes, BMI) HL
77	LICK IT	(Tango Rose, ASCAP)
95	LOVE THE ONE YOU'RE WITH/GOING IN CIRCLES	(Goldhill, ASCAP/Almo, ASCAP/Portpete, BMI)
90	MAD IZM	(Channel Live, ASCAP/American, ASCAP/Zomba, ASCAP)
54	MOVE IT LIKE THIS	(Third & Lex, BMI/Btue Ink, BMI/Tee Girl, BMI/Zomba, BMI)
98	MOVE IT TO THE RHYTHM	(ADM, ASCAP/P&M, ASCAP/Watermark, ASCAP/EMI, ASCAP/BMC, ASCAP/Bogam, ASCAP/Colgems-EMI, ASCAP) HL
52	MR. PERSONALITY	(Tango Rose, ASCAP)

# Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>		38	37	3	<b>JOY</b>	BLACKSTREET (INTERSCOPE)
1	1	8	<b>THIS IS HOW WE DO IT</b>	MONTELL JORDAN (PMP/RAL) 3 wks at No. 1	39	23	23	<b>YOU GOTTA BE</b>	DES'REE (550 MUSIC)
2	3	11	<b>FREAK LIKE ME</b>	ADINA HOWARD (MECCA DON/EASTWEST/EEG)	40	42	4	<b>KEEPEER OF THE STARS</b>	TRACY BYRD (MCA)
3	2	7	<b>RED LIGHT SPECIAL</b>	TLC (LAFACE/ARISTA)	41	—	1	<b>HAVE YOU EVER REALLY LOVED . . .</b>	BRYAN ADAMS (A&M)
4	4	14	<b>BIG POPPA/WARNING</b>	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	42	35	7	<b>HOLD ON</b>	JAMIE WALTERS (ATLANTIC)
5	5	16	<b>CANDY RAIN</b>	SOUL FOR REAL (UPTOWN/MCA)	43	46	3	<b>I LIKE</b>	KUT KLOSE (KEI/ELEKTRA/EEG)
6	9	5	<b>KEEP THEIR HEADS RINGIN'</b>	DR. DRE (PRIORITY)	44	43	12	<b>RODEO</b>	95 SOUTH (RIP-IT)
7	7	7	<b>DEAR MAMA</b>	2 PAC (INTERSCOPE)	45	38	19	<b>THE RHYTHM OF THE NIGHT</b>	CORONA (EASTWEST/EEG)
8	6	11	<b>BABY</b>	BRANDY (ATLANTIC)	46	51	5	<b>SO HELP ME GIRL</b>	JOE DIFFIE (EPIC)
9	8	6	<b>RUN AWAY</b>	REAL MCCOY (ARISTA)	47	40	21	<b>YOU DON'T KNOW HOW IT FEELS</b>	TOM PETTY (WARNER BROS.)
10	10	14	<b>THIS LIL' GAME WE PLAY</b>	SUBWAY (BIV 10/MOTOWN)	48	39	9	<b>BROOKLYN ZOO</b>	OL' DIRTY BASTARD (ELEKTRA/EEG)
11	17	2	<b>I'M GOIN' DOWN</b>	MARY J. BLIGE (UPTOWN/MCA)	49	44	19	<b>I MISS YOU</b>	N II U (ARISTA)
12	11	23	<b>CREEP</b>	TLC (LAFACE/ARISTA)	50	52	9	<b>1-LUV</b>	E-40 (FEATURING LEVIT) (JIVE)
13	16	4	<b>ASK OF YOU</b>	RAFAEL SAADIQ (EPIC SOUNDTRAX/550 MUSIC)	51	49	6	<b>IF I WANTED TO LIKE THE WAY I DO</b>	MELISSA ETHERIDGE (ISLAND)
14	15	6	<b>COTTON EYE JOE</b>	REDNEX (BATTERY/JIVE)	52	47	22	<b>CONSTANTLY</b>	IMMATURE (MCA)
15	13	18	<b>TAKE A BOW</b>	MADONNA (MAVERICK/SIRE/WARNER BROS.)	53	57	6	<b>LET HER CRY</b>	HOOTIE & THE BLOWFISH (ATLANTIC)
16	12	20	<b>IF YOU LOVE ME</b>	BROWNSTONE (MJJ/EPIC)	54	69	2	<b>CRAZY LOVE</b>	BRIAN MCKNIGHT (MERCURY)
17	14	16	<b>STRONG ENOUGH</b>	SHERYL CROW (A&M)					

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
108	114	107	50	REBA MCENTIRE ▲ <sup>2</sup> MCA 10994 (10.98/15.98)	READ MY MIND	2
109	104	94	11	NEAL MCCOY ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	68
110	109	93	41	ALAN JACKSON ▲ <sup>2</sup> ARISTA 18759 (10.98/15.98)	WHO I AM	5
111	78	—	2	SARAH MCLACHLAN NETTWERK 19784/ARISTA (7.98/15.98)	THE FREEDOM SESSIONS	78
112	120	138	6	SHANIA TWAIN MERCURY 522886 (10.98 EQ/15.98) HS	THE WOMAN IN ME	112
113	113	106	52	ALL-4-ONE ▲ <sup>2</sup> BLITZZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	7
114	111	112	13	WADE HAYES COLUMBIA 66412 (7.98 EQ/11.98) HS	OLD ENOUGH TO KNOW BETTER	99
115	110	84	4	MATTHEW SWEET ZOO 11081* (10.98/15.98)	100% FUN	65
116	122	151	30	ABBA ● POLYDOR 517007/ISLAND (10.98/16.98)	GOLD	63
117	107	90	27	MARY CHAPIN CARPENTER ▲ COLUMBIA 64327 (10.98 EQ/16.98)	STONES IN THE ROAD	10
118	117	111	28	BROOKS & DUNN ▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	15
119	101	87	60	SARAH MCLACHLAN ▲ NETTWERK 18725/ARISTA (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	50
120	121	117	44	WARREN G ▲ <sup>2</sup> VIOLATOR/RAL 523335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	2
121	119	113	78	SALT-N-PEPA ▲ <sup>3</sup> NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	4
122	123	100	20	ICE CUBE ● PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES	19
123	103	58	3	CHANNEL LIVE CAPITOL 28968* (9.98/13.98)	STATION IDENTIFICATION	58
124	129	92	3	THE WHISPERS CAPITOL 30270 (10.98/15.98)	TOAST TO THE LADIES	92
125	137	118	93	THE CRANBERRIES ▲ <sup>3</sup> ISLAND 514156 (10.98 EQ/16.98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
126	141	139	179	NIRVANA ▲ <sup>2</sup> DGC 24425*/Geffen (10.98/15.98)	NEVERMIND	1
127	135	127	173	PEARL JAM ▲ <sup>8</sup> EPIC 47857* (10.98 EQ/16.98) HS	TEN	2
128	124	—	2	DAVID SANBORN ELEKTRA 61759/EEG (10.98/16.98)	PEARLS	124
129	115	79	18	VANESSA WILLIAMS ● WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	57
130	133	114	5	NINE PROFILE 1460* (10.98/15.98)	NINE LIVEZ	90
131	125	105	22	STING A&M 540269 (10.98/16.98)	FIELDS OF GOLD - BEST OF STING 1984-1994	7
132	118	99	30	ERIC CLAPTON ▲ <sup>3</sup> DUCK/REPRISE 45735/WARNER BROS. (10.98/16.98)	FROM THE CRADLE	1
133	139	132	31	GERALD LEVERT ▲ EASTWEST 92416/EEG (10.98/16.98)	GROOVE ON	18
134	126	109	29	LUTHER VANDROSS ▲ LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	5
135	131	122	28	SOUNDTRACK ▲ MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	17
136	96	—	2	JULIANA HATFIELD MAMMOTH/ATLANTIC 92540/AG (10.98/15.98)	ONLY EVERYTHING	96
137	136	121	20	VARIOUS ARTISTS TOMMY BOY 1109 (11.98/15.98)	MTV PARTY TO GO VOLUME 6	54
138	140	128	63	JOHN MICHAEL MONTGOMERY ▲ <sup>3</sup> ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
139	134	115	33	AMY GRANT ▲ <sup>2</sup> A&M 540230 (10.98/16.98)	HOUSE OF LOVE	13
140	148	143	216	ENIGMA ▲ <sup>2</sup> CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
141	128	78	4	NEW ORDER QWEST 45794/WARNER BROS. (10.98/15.98)	(THE BEST) OF NEW ORDER	78
142	182	168	4	ELASTICA DGC 24728*/Geffen (10.98/16.98) HS	ELASTICA	133
143	138	120	18	THE BEATLES ▲ <sup>4</sup> APPLE 31796*/CAPITOL (15.98/31.98)	LIVE AT THE BBC	3
144	146	144	25	DIAMOND RIO ● ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	100
145	143	130	84	MARIAH CAREY ▲ <sup>8</sup> COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
146	NEW ►	1	1	SELENA EMI LATIN 42770 (8.98/12.98)	LIVE!	146
147	153	172	4	KUT KLOSE KEI/ELEKTRA 61668/EEG (10.98/15.98) HS	SURRENDER	147
148	132	101	3	MORPHINE RYKODISC 10320* (11.98/17.98) HS	YES	101
149	152	177	10	H-TOWN LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK	149
150	144	131	14	SOUNDTRACK 550 MUSIC/EPIC SOUNDTRAX 66944/EPIC (10.98 EQ/16.98)	HIGHER LEARNING	39
151	NEW ►	1	1	RACHELLE FERRELL BLUE NOTE 27820/CAPITOL (9.98/15.98) HS	FIRST INSTRUMENT	151
152	145	129	5	JOHN BERRY PATRIOT 28495/LIBERTY (10.98/15.98)	STANDING ON THE EDGE	106
153	165	170	3	LETTERS TO CLEO CHERRY DISC/GIANT 24598 (9.98/15.98) HS	AURORA GORY ALICE	153
154	142	124	17	SOUNDTRACK ● COLUMBIA 66791 (10.98 EQ/16.98)	READY TO WEAR (PRET-A-PORTER)	29

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
155	167	165	14	LARI WHITE RCA 66395 (9.98/15.98) HS	WISHES	125
156	175	—	33	DA BRAT ▲ SO SO DEF/WORK 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	11
157	127	95	9	VARIOUS ARTISTS GRAMMY 67043/COLUMBIA (10.98 EQ/17.98)	1995 GRAMMY NOMINEES	26
158	151	134	22	JIMMY PAGE & ROBERT PLANT ▲ ATLANTIC 82706*/AG (14.98/19.98)	NO QUARTER	4
159	166	178	5	PORTRAIT CAPITOL 28709 (10.98/15.98)	ALL THAT MATTERS	131
160	200	200	7	JOHN LEE HOOKER POINTBLANK 40107/VIRGIN (9.98/15.98)	CHILL OUT	136
161	157	148	134	QUEEN ▲ HOLLYWOOD 61265 (10.98/16.98)	GREATEST HITS	11
162	156	135	91	TONI BRAXTON ▲ <sup>6</sup> LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
163	155	133	16	SOUNDTRACK RCA 66523 (9.98/15.98)	DUMB AND DUMBER	62
164	NEW ►	1	1	JOHN PRINE OH BOY 013 (9.98/15.98)	LOST DOGS & MIXED BLESSINGS	164
165	159	152	268	ORIGINAL LONDON CAST ▲ <sup>2</sup> POLYDOR 831563*/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
166	130	97	10	RANCID EPITAPH 86434* (9.98/15.98) HS	LET'S GO	97
167	NEW ►	1	1	SELENA EMI LATIN 30907 (8.98/12.98)	12 SUPER EXITOS	167
168	147	119	12	THE STONE ROSES GEFEN 24503 (10.98/16.98)	SECOND COMING	47
169	180	186	32	PATTY LOVELESS ● EPIC 64188 (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	60
170	161	154	7	CRIME BOSS SUAVE 3* (9.98/15.98) HS	ALL IN THE GAME	113
171	154	142	35	IMMATURE ● MCA 11068 (9.98/15.98) HS	PLAYTYME IS OVER	88
172	158	126	13	PORTISHEAD GO! DISCS/LONDON 528553/ISLAND (10.98/15.98) HS	DUMMY	79
173	174	162	26	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)	VOLUME I	42
174	173	166	11	HANK WILLIAMS, JR. MCG CUR8 77690/CURB (10.98/17.98)	HOG WILD	91
175	162	156	125	SOUNDTRACK ▲ <sup>14</sup> ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
176	169	176	3	TANYA TUCKER LIBERTY 28943 (10.98/15.98)	FIRE TO FIRE	169
177	NEW ►	1	1	SOUNDTRACK POLYDOR 527493/A&M (10.98/16.98)	MURIEL'S WEDDING	177
178	193	183	81	NIRVANA ▲ <sup>4</sup> DGC 24607*/Geffen (10.98/16.98)	IN UTERO	1
179	NEW ►	1	1	SELENA EMI LATIN 42635 (7.98/10.98)	ENTRE A MI MUNDO	179
180	NEW ►	1	1	GIPSY KINGS NONESUCH 79358/AG (10.98/16.98)	THE BEST OF GIPSY KINGS	180
181	164	157	99	JANET JACKSON ▲ <sup>6</sup> VIRGIN 87825 (10.98/16.98)	JANET.	1
182	163	155	9	CORROSION OF CONFORMITY COLUMBIA 66208 (10.98 EQ/15.98) HS	DELIVERANCE	155
183	NEW ►	1	1	BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/15.98) HS	DELUXE	183
184	178	164	8	THE JAYHAWKS AMERICAN 43006*/WARNER BROS. (10.98/15.98)	TOMORROW THE GREEN GRASS	92
185	160	149	27	SOUNDTRACK ● NOTHING/INTERSCOPE 92460/AG (10.98/16.98)	NATURAL BORN KILLERS	19
186	150	140	24	TONY BENNETT ● COLUMBIA 66214 (10.98 EQ/16.98)	MTV UNPLUGGED	48
187	168	159	23	MEGADETH ▲ CAPITOL 29004 (10.98/16.98)	YOUTHANASIA	4
188	149	—	2	BIG L COLUMBIA 53795* (10.98 EQ/15.98) HS	LIFESTYLEZ OV DA POOR & DANGEROUS	149
189	170	153	46	JON SECADA ▲ SBK 29272/EMI (10.98/16.98)	HEART, SOUL & A VOICE	21
190	NEW ►	1	1	VARIOUS ARTISTS CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/16.98)		190
191	190	179	29	TRACY LAWRENCE ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	28
192	NEW ►	1	1	SELENA/GRAIELA BELTRAN EMI LATIN 32639 (7.98/12.98)	LAS REINAS DEL PUEBLO	192
193	187	158	72	SNOOP DOGGY DOGG ▲ <sup>4</sup> DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
194	177	163	34	THE JERKY BOYS ▲ SELECT 92411*/AG (10.98/15.98)	THE JERKY BOYS 2	12
195	192	182	45	BEASTIE BOYS ▲ CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	1
196	179	173	53	SOUNDTRACK ● MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	70
197	172	146	45	SEAL ▲ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	20
198	194	171	177	ENYA ▲ <sup>4</sup> REPRISE 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
199	185	160	24	VARIOUS ARTISTS ● TOMMY BOY 1100 (10.98/15.98)	JOCK ROCK VOLUME 1	79
200	NEW ►	1	1	BLESSID UNION OF SOULS EMI 32639 (10.98/15.98) HS	HOME	200

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 1	Brownstone 48	Elastica 142	Alan Jackson 110	John Michael Montgomery 6, 138	Real McCoy 13	The Lion King 2	Van Halen 14
69 Boyz 82	Bush 37	Enigma 140	Janet Jackson 181	Morphine 148	Linda Ronstadt 75	Murder Was The Case 97	Luther Vandross 134
Abba 116	Tracy Byrd 38	Enya 198	The Jayhawks 184	New Order 141	Sade 57	Muriel's Wedding 177	VARIOUS ARTISTS
Ace Of Base 61	Candlebox 78	Gloria Estefan 59	The Jerky Boys 194	Nine 130	Salt-N-Pepa 121	Natural Born Killers 185	VARIOUS ARTISTS FEATURING Lebo M. 23
Aerosmith 53	Mariah Carey 145	Melissa Etheridge 25	Elton John 15	Nine Inch Nails 62	David Sanborn 128	New Jersey Drive Vol. 1 29	1995 Grammy Nominees 157
Alabama 103	Mary Chapin Carpenter 117	Faith No More 58	Montell Jordan 20	Nirvana 40, 126, 178	Sawyer Brown 67	Classic Disney Vol. 1 - 60 Years Of	Classic Disney Vol. 1 - 60 Years Of
All-4-One 113	Channel Live 123	Dionne Farris 77	Kirk Franklin And The Family 84	The Notorious B.I.G. 42	Scarface 101	Musical Magi 190	Musical Magi 190
Anita Baker 104	The Chieftains 89	Rachelle Ferrell 151	Kut Klose 147	Oasis 66	Seal 197	Ready To Wear (Pret-A-Porter)	Come Together: America Salutes
David Ball 106	Eric Clapton 83, 132	Jeff Foxworthy 63	Tracy Lawrence 191	Offspring 22	Jon Secada 189	154	The Beatles 90
Beastie Boys 195	Collective Soul 47	Kenny G 95	Bob Seger & The Silver Bullet Band 35	Ol' Dirty Bastard 17	Bob Seger & The Silver Bullet Band 35	154	Encornium: A Tribute To Led
The Beatles 143	Corrosion Of Conformity 182	Warren G 120	ORIGINAL LONDON CAST	Phantom Of The Opera Highlights	ORIGINAL LONDON CAST	165	Zeppelin 21
Tony Bennett 186	Counting Crows 79	Vince Gill 100	Phantom Of The Opera Highlights	165	Phantom Of The Opera Highlights	165	Jock Rock Volume 1 199
John Berry 152	The Cranberries 16, 125	Gipsy Kings 180	Phantom Of The Opera Highlights	165	Phantom Of The Opera Highlights	165	MTV Party To Go Volume 6 137
Better Than Ezra 183	Crime Boss 170	Amy Grant 139	Phantom Of The Opera Highlights	165	Phantom Of The Opera Highlights	165	Clay Walker 65
Big L 188	Sheryl Crow 8	Green Day 11	Phantom Of The Opera Highlights	165	Phantom Of The Opera Highlights	165	Jamie Walters 92
Blackstreet 99	Da Brat 156	Juliana Hatfield 136	Phantom Of The Opera Highlights	165	Phantom Of The Opera Highlights	165	Weezer 64
Blessid Union Of Souls 200	Dave Matthews Band 31	Hole 69	Phantom Of The Opera Highlights	165	Phantom Of The Opera Highlights	165	The Whispers 124
Mary J. Blige 26	Des'ree 33	John Lee Hooker 160	Phantom Of The Opera Highlights	165	Phantom Of The Opera Highlights	165	Lari White 155
Blues Traveler 55	Diamond Rio 144	Hootie & The Blowfish 3	Phantom Of The Opera Highlights	165	Phantom Of The Opera Highlights	165	Hank Williams, Jr. 174
Bon Jovi 71	Joe Diffie 68	Adina Howard 44	Phantom Of The Opera Highlights	165	Phantom Of The Opera Highlights	165	Vanessa Williams 129
Bone Thugs N Harmony 50	Celine Dion 105	H-Town 149	Phantom Of The Opera Highlights	165	Phantom Of The Opera Highlights	165	Stevie Wonder 39
Boyz II Men 9	DJ Quik 51	Ice Cube 122	Phantom Of The Opera Highlights	165	Phantom Of The Opera Highlights	165	Yanni 74
Brandy 30	Duran Duran 19	Immature 171	Phantom Of The Opera Highlights	165	Phantom Of The Opera Highlights	165	Trisha Yearwood 76
Toni Braxton 162	E 40 45	Method Man 80	Phantom Of The Opera Highlights	165	Phantom Of The Opera Highlights	165	
Brooks & Dunn 118	Eagles 7		Phantom Of The Opera Highlights	165	Phantom Of The Opera Highlights	165	
Garth Brooks 12			Phantom Of The Opera Highlights	165	Phantom Of The Opera Highlights	165	

### 3 NEW VH1 SPOTS LAUNCHED ON UNSUSPECTING TV VIEWERS

(Continued from page 1)

pertinent, and viable music service that meets the needs of the record industry, the cable industry, and an active adult audience that has "graduated" from MTV.

"VH1 reaches 50 million households, but a number of people had given up on the channel in recent years when it strayed away from music," says VH1 president John Sykes.

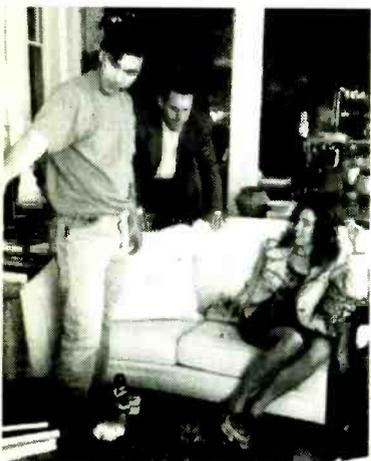
Since assuming the top job at VH1 last year (Billboard, March 12, 1994), Sykes has tapped into his experience as an early member of MTV's development team to revitalize VH1, which had foundered consistently in MTV's younger-skewing shadow.

Since October 1994, Sykes' staff has sharpened the network's focus on a 25-44 demographic, homing in on viewers in the 25-34 age bracket (Billboard, Oct. 22, 1994). The network's creative forces have introduced a new logo, a new playlist of 70% currents, and a new slate of original programming designed to alert viewers that "music comes first" at VH1.

The TV ad campaign is the final and vital step in spreading that message beyond the boundaries of the existing network audience, Sykes says. MTV Networks and parent company Viacom Inc. incorporated the multi-million dollar ad buy into the earliest stages of the overall plan to reposition and brand VH1 as an important music service, he says.

In many ways, the VH1 campaign mirrors the incredibly successful consumer-awareness blitz MTV unveiled in 1983. As stars ranging from Mick Jagger to Pat Benatar announced to the world, "I want my MTV," consumer cognizance of the fledgling video network increased dramatically.

MTV also returns with a national, 11-week TV ad blitz, beginning Mon-



Director Erich Joiner, left, sets up a shot in VH1's consumer-awareness campaign while A&M's Wayne Isaak, center, looks on. In the spot, Sheryl Crow, right, emerges from her video "All I Wanna Do" to trade places with an unsuspecting couch potato. The spot...one of three in Fallon McElligott Berlin's TV campaign for the network, pictures an average VH1 viewer soaring through the sky as she is "sucked" into Crow's clip.

day (17), tied to its self-deprecating, on-air promotional spots featuring "Jimmy the Cab Driver." The loopy Jimmy McBride, portrayed by actor Donal Logue, puts his own spin on the virtues of MTV in 10 spots that highlight the network's video mix, its special programming, and the women of MTV, among other things.

MTV's \$3 million media outlay will air in 25 key markets and is designed

### VH1 1995 Ad Campaign - Madonna



Couple in vintage Porsche pulls up to ATM.

Man makes trans-action at ATM.

Woman in car, transfixed by VH1 playing in storefront.

Madonna's "Take a Bow" video on screen in storefront.

Man turns back to car. Car is empty, his date is gone.

Cut to Madonna's video. Woman from car is in the video with Madonna!

Man turns back to car. Madonna is now in car. She delivers tagline: "The new VH1... It'll suck you in."

1 VH MUSIC FIRST

Animated storyboards from the advertising agency Fallon McElligott Berlin relay the action in a new VH1 commercial starring Madonna. The hi-tech spot, which ends with the tag line "The new VH1: It'll suck you in," showcases Madonna's video "Take A Bow." In the spot, an average viewer's mundane evening takes an exciting turn when she is literally "sucked" into the clip as Madonna takes her place in the real world. The VH1 campaign also features commercials starring Sheryl Crow and Sting.

to solidify the network's image with its 14-34 demo. The media buy stresses national syndication, spot TV, cable TV, and radio outlets, as Jimmy encourages viewers and listeners to "Plug into 'the MTV.'" The network's in-house production staffer Clay Tarver produced the spots with music video director Jesse Peretz.

"We always do advertising, but [we] tend to do most of it on radio, as that's where our audience spends much of its time," says MTV representative Caroline Vincent. "But using television is a great way to reinforce our image, our brand."

Using television to promote the VH1 image and brand to viewers is the most effective vehicle the music network can use at this crucial time in its evolution, says Fred Sattler, director of media research at the L.A. office of ad agency Chiat Day.

"It's a wise move to launch during the NBC prime-time lineup because you get the 'water cooler effect' the next day," says Sattler, noting that professional people often gather in a central workplace to discuss the previous night's most popular programming. "VH1 just has to be mindful to make sure there is no confusion as to where the programming can be found."

Abbey Konowitch, formerly an MTV executive and now GM at Madonna's Maverick Records, says the ad campaign is a wise strategic move, as it will allow those people who are not regular visitors to VH1—but are regular TV viewers—to take a chance on the music video outlet. "[Sykes] has done a good job of reaching the VH1 audience in a hipper style than ever before," he says, "but it's still a secret."

The secret will be out of the bag Thursday, when ads conceptualized by New York-based Fallon McElligott Berlin first hit the airwaves. The ads eventually will air on all major broadcast networks, as well as such cable outlets as TBS, TNT, Discovery, A&E, and E! Entertainment Television. While the commercials premiere during prime time, the ads also will air in a wide variety of time slots, from weekdays to weekends,

from daytime to late-night fringe.

"We wanted to make sure we had most of the changes in place at the channel before we reached out to the American public and asked them to take another look at us," Sykes says. "It's as though we've been in previews all these months, and now we're ready to open the show."

The trio of ads, directed by Scott Burns and Erich Joiner of Tool North America, incorporates recent hit videos by each of the participating artists.

Through the miracles of hi-tech wizardry, a woman gazing at a bank of TV screens in an appliance store window finds herself standing in the bullring in Madonna's "Take A Bow" video. A woman exercising at the gym suddenly pops into Sting's "If I Ever Lose My Faith In You," and a couch potato finds herself soaring through the air in Crow's "All I Wanna Do" clip.

Placing the viewers inside the music videos was "an interesting way to bring people so close to the music, that in this instance, they get sucked into the clip itself," says the ad agency's chief executive and the campaign's creative director, Andy Berlin. "That is a metaphor for what we feel VH1 does best."

The greatest strategic and creative challenge faced by Berlin's crew was overcoming the stigma attached to the "old" VH1, which programmed a plethora of stand-up comedy shows, recycled reruns of situation comedies, and 70% recurrent videos by such acts as Cher, Michael Bolton, and Kenny G.

"The audience already thinks they know VH1, and yet what they know is outdated," Berlin says. "The challenge was to say, 'Hey, wait a minute. All you have to do is some sampling to find out the difference between what you think VH1 is and what it really is.'"

For months, Berlin's team worked with Sykes and other key executives at VH1 to coin a slogan that would best express the changes at the network. "We went from thinking about parodying other commercials to a

very straight laundry list of all the things VH1 had done to change itself," says Sykes. "But we knew we had to cut through the clutter and deliver one clear message, one simple statement, and one lasting impression."

Berlin says the "suck you in" tag line was the first slogan that "caught everyone's fancy." However, the campaign's success was wholly dependent on the artists' participation, he says.

"We were lucky that VH1 had such good relationships with these artists," Berlin says (though he admits he regrets the creative team chose to use one of Madonna's more sedate takes, instead of a characteristically outrageous reading of the suggestive line).

Scheduling the commercial production around the busy artists' agendas wasn't easy, says Sykes. Sting was on location lensing a movie outside London and shot his segments between film takes, while Crow squeezed in the shoot between dates on her concert tour.

In addition, each of the artists dressed in the same costumes they wore in their respective music videos, which presented another challenge. Pieces of Madonna's "Take A Bow" ensemble were flown in from points around the globe, while Crow had to dig through a trunk to find her "All I Wanna Do" garb. In the ads, the

artists emerge from their videos to change places with the viewers so they can deliver the kicker payoff, "The new VH1: It'll suck you in."

Konowitch says Madonna, whose history with Sykes dates back to her own early days as an MTV regular, was eager to participate in the ads. The hi-tech creativity driving the campaign was an attraction for Madonna, one of VH1's all-time top artists. And in many ways, he notes, Madonna personifies the VH1 audience, which, like her, literally grew up on MTV.

Madonna's presence in the campaign not only lends undeniable star power to the spots, but also imbues the network with the kind of credibility it desperately needs, says Konowitch. "The commercials point out that VH1 is a valid place to go find music video, whether you're 12 or 42," he says.

That point is further driven home by the participation of a relative newcomer, the Grammy-winner Crow, says the artist's manager Stephen "Scooter" Weintraub. "VH1's programming is very enjoyable and reaches a wide demographic that goes from teens to adults," he notes. "Sheryl's one of those artists who's got a following that goes from 16- to 40-year-olds."

Weintraub says he is pleased that VH1 came up with ads that he describes as funky. "It's nice. It shows that VH1 isn't stodgy," he says. "It definitely gives them a new image. Hopefully, the commercials will be a step in making good music hip again."

At the very least, Sykes and the team at VH1 hope the commercials will make the network itself hip again.

In conjunction with the TV campaign, a radio buy targeting AC, album rock, and classic rock formats also breaks Thursday in 17 top markets. The 60-second audio version of the TV spots will be heard in New York, Boston, Philadelphia, Atlanta, Cleveland, Minneapolis, Detroit, St. Louis, Chicago, L.A., San Diego, and Seattle.

Network executives also are considering a movie theater advertising campaign.

Once the consumer-awareness campaign wraps May 29, the network turns its attention back to the music and cable TV industry, with a print trade campaign set to bow in late spring/early summer. The ads will present MTV and VH1 as complementary cable music services.

VH1's next major TV outlay will debut this summer, as the network promotes its second VH1 Honors concert, a live music event set for June 22 to celebrate the charitable works of top-selling musicians and artists.

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# SEAGRAM DEAL: TRADE WEIGHS IMPACT ON MCA MUSIC, VIDEO

(Continued from page 1)

will sit down with [MCA], as well as everyone else who is a potential distributor for us, and make the deal that is the best deal for us."

Yet Geffen, who has known Seagram chairman Edgar Bronfman Jr. for years, is optimistic about the outlook for MCA. "I'm sure they'll have a great future with them. It will be a lot easier than dealing with the past Japanese owners. Edgar Bronfman Jr. loves the entertainment business, and MCA is a great entertainment company."

Newly named Geffen Records chairman/CEO Ed Rosenblatt (see story, page 105) says he expects the sale of MCA to have little effect on the label. "One would think as well as we're doing, they would just leave us alone. Certainly nothing changed when we sold the company to MCA, and subsequently nothing changed when MCA was sold to Matsushita. Hopefully, they will continue to let us do what we have been doing."

## RECORD-BREAKING YEAR

In 1994, MCA Music Entertainment Group had a record-breaking year, as it posted gross worldwide revenues of more than \$2 billion (Billboard, Feb. 11). The success of Uni Distribution Corp., Geffen Records, and MCA's international expansion campaign all contributed to the results.

Financial results for MCA Music Entertainment Group have been hidden from public view since Matsushita Electric Industrial bought parent company MCA Inc. in 1990.

Some sources say MCA Music's operating earnings last year were between \$195 million and \$200 million, making it the most profitable unit within a company that also makes films and television programs and operates theme parks.

Observers say that kind of profitability makes it unlikely that Seagram will tamper with or shed the music unit in order to focus on lower-margin, higher-risk movie and TV production.

"Seagram is probably least concerned about the music division," says Harold Vogel, an analyst with Cowen & Co. "It's operating well with experienced managers."

"The issue for Seagram is to seek what's broken and fix it," says Christopher Dixon, analyst with PaineWebber. "But music is a key source of cash flow, almost 50% of MCA's total cash flow. More importantly, it is much less cyclical than movies," which means music is less likely to be affected by an economic downturn.

However, MCA Music's margins are probably less than those of other major record companies. One reason is that MCA lacks the profitable international distribution network that the other majors have. Although MCA has expanded its international presence by establishing subsidiaries in many countries, BMG continues to handle its sales, distribution, and manufacturing overseas (Billboard, June 25, 1994).

Most observers say that within MCA Music, Geffen Records was by far the most profitable label, accounting for about 60% of the music company's cash flow. Estimates of Geffen's profits range from \$110 million to \$118 million. Geffen also accounted for at least 25% of MCA

Music's revenues.

Randy Phillips of Stiefel Phillips Entertainment, which has several ties to MCA Music Entertainment Group, is pleased by the news of the sale to Seagram. Stiefel Phillips is partners with MCA in the Gasoline Alley imprint and represents MCA Concerts' Mighty Morphin Power Rangers tour and artist Patty Smyth.

Says Phillips, "What I know of Edgar Bronfman Jr. and what I have personally experienced about Al Teller's management style, I think they are going to mesh together very, very well."

Bronfman was unavailable for comment.

Some sources say MCA staffers are relieved that it was Seagram and not PolyGram, which has its own labels and distribution arm, that purchased MCA. If PolyGram had bought the company, it undoubtedly would have merged at least some of its existing businesses with MCA's, resulting in layoffs.

Teller was one of 20 senior MCA/Universal executives who met with Bronfman April 12.

Bronfman does have some involvement in the music business. He is a songwriter whose work has been covered by Dionne Warwick and Ashford & Simpson.

In the last year, MCA has made several new label agreements, including deals with former Elektra Entertainment CEO Bob Krasnow (Billboard, Dec. 10, 1994) and Green Day managers Elliot Cahn and Jeff Saltzman (Billboard, March 11).

Says Saltzman, "The basic feeling I'm getting from everyone is that [the purchase is] a positive thing. I'm excited about the possibilities."

Adds Phillips, "It's very, very healthy for that part of the company. It will bring some dynamism and some leadership into the expansion areas, especially into multimedia."

Phillips says that under Matsushita, MCA executives often had their hands tied, as was the case when the company wanted to bid for Virgin Records in the spring of 1992. "They found it very demoralizing that they weren't even allowed to be players in that game," he says. "But I think that is going to change dramatically."

Phillips is also optimistic that artists will benefit. "Once management is re-energized, I think that will trickle down into tremendous opportunities for the artists themselves."

Teller, who was at the helm of MCA's music divisions when Matsushita purchased MCA in November 1990, says little changed at that time. "There was no interference in day-to-day management on the record side," Teller says. "But we did not get the support we were looking for."

## THE POST 'JURASSIC' AGE

Executives at MCA's video and interactive divisions are moving ahead with their plans amidst the corporate management shift.

"I don't know what kind of effect Seagram will have on our division," says MCA Home Video president Louis Feola. "It's too soon to tell."

PaineWebber estimates that MCA Inc.'s overall cash flow will decline this year because it will not have the benefit of "Jurassic Park" home video revenues. In addition, production and marketing costs for the

Kevin Costner feature "Waterworld"—said to be the most expensive movie ever made—will put a drag on earnings.

Although MCA does not have a "Jurassic Park" on the schedule this year, Feola says the division has prepared to fill the void.

As examples, he points to the division's expansion into direct-to-video programming; the fourth-quarter sell-through release of "Casper"; a third "Land Before Time" installment, also due in the fourth quarter; the repricing of "Schindler's List"; and continued catalog promotions.

"The success we had in 1994 did not rely exclusively on 'Jurassic Park,' but certainly it was a very significant part of the achievement," says Feola. "When you subtract 'Jurassic Park' out of '94 and compare it to our '95 forecast, we'll have a bigger year."

On the direct-to-video front, MCA is experiencing an "unprecedented" performance from "The Adventures Of Timmy The Tooth," released in January.

According to Feola, the first three "Timmy" titles are approaching cumulative sales of 500,000 units. Initial shipment on the titles was about 175,000 units.

Three new "Timmy" titles, "Malibu Timmy," "Spooky Tooth," and "Lost My Brush," are due in stores May 12.

In July, MCA will release "Darkman 2: The Return Of Durant," its first direct project for the rental market.

## THE INTERACTIVE FRONT

MCA's interactive division, Universal Interactive, formed in January 1994, continues to be in the start-up phase, according to COO Rob Biniaz. The division has released only two titles, both on the Panasonic 3DO format, in which Matsushita is a heavy investor.

Biniaz says he expects the change in ownership will have little effect on the division's direction, despite being freed from its Matsushita hardware ties.

"From our perspective, we were set up as a software company and not beholden to a hardware company," Biniaz says. "We weren't only producing titles for 3DO."

However, there are no titles for any format on the 1995 release schedule.

Biniaz says the division will continue to focus on the development of high-end games for a variety of formats, with the exception of CD-ROM.

"To us there's a market for video games," he says. "It's less clear yet if you can make money in CD-ROM."

Universal Interactive has an alliance with Naughty Dog Productions, which developed the division's most successful title to date, "Way Of The Warrior."

The division also distributed the less successful "Jurassic Park," which was briefly bundled with the 3DO player.

Although it is the sole minority shareholder in Irvine, Calif.-based game producer Interplay, Universal Interactive does not distribute or market its product.

This summer Interplay will distribute game versions of Universal Pictures' "Casper" and "Waterworld."



by Geoff Mayfield

**EVERLASTING:** With a small sales decline of less than 4% from the prior week, incarcerated rap star 2Pac locks in a fourth straight week at No. 1, with a one-week sum of about 113,000 units. This week's issue marks the fourth anniversary of The Billboard 200's conversion to SoundScan data, and in that time, no other rap album has spent as many weeks at No. 1. **Snoop Doggy Dogg's** 1993 debut spent three nonconsecutive weeks on top; the first **Kris Kross** set (1992) and **Cypress Hill's** latest (1993) each spent two weeks at No. 1, as did last year's multi-artist soundtrack for "Murder Was The Case."

**SECOND PLACE:** For a second straight week, belongs to the multiplatinum soundtrack from "The Lion King" (111,500 units). In fact, with residual benefits from the March 27 Oscars telecast, the "King" falls just 1% shy of dethroning 2Pac. Also bulleting this week is the sequel to "The Lion King," "Rhythm Of The Pride Lands," which rises to No. 23 on sales of almost 42,000 units.

**ALBUM AILMENTS:** Despite releases from such high-profile acts as 2Pac, Bruce Springsteen, Annie Lennox, Elton John, and Stevie Wonder and despite the fact that there were many first-quarter weeks in which as many as five or six albums pushed more than 100,000 units a week, year-to-date sales of albums and singles combined are behind last year's pace (see Market Watch, below). And, for the second straight week, sales are below those posted in the comparable 1994 week. This week is about 9% off the 1994 chart that saw the bow of Pink Floyd's "The Division Bell." More troubling is that last issue's chart—which saw two albums debut in the top 10—trailed the comparable 1994 week—when just one title managed to debut in the top 50—by more than 11%.

**JUICY HORIZON:** The obvious cure for this year's dour sales pace will be hit product, and at least one key purchasing executive thinks the first two quarters' offerings are even skimpier than the first half of last year, when so many traffic-building titles were held for the September-December binge. Look for a big splash next week by **White Zombie**, but after that, things slow down for a bit. May will see a new **Barbra Streisand** album and the soundtrack from Walt Disney's "Pocahontas," but the latter probably won't reach high gear until the animated epic hits screens in June. That month brings new sets from **Pink Floyd** and **All-4-One** and **Michael Jackson's** much anticipated twofer.

**EXTENDED TRIBUTE:** Fans continue to mourn the slaying of Tejano bright light **Selena**, as her latest wins Greatest Gainer (92-36) with a 134.5% gain, while four of her other albums reach The Billboard 200 for the first time (see story, page 8). Some are old enough to qualify for Top Pop Catalog Albums, but were recently active on The Billboard Latin 50. On this week's unpublished Latin list, she holds down the first four slots and No. 6.

**REBOUNDS:** Veteran folkie **John Prine** bows at No. 164, his first appearance on The Billboard 200 since 1980 and the first time his 11-year-old indie label has been represented on the big chart. . . . If you were wondering why **Abba's** 1993 best-of album re-entered three weeks ago (No. 116), it has to do with the movie "Murriel's Wedding," which ran on screens before the Abba-flavored soundtrack hit stores. The soundtrack enters this week at No. 177. . . . A "Saturday Night Live" shot awakens **Dionne Farris'** debut album (95-77, a 14% gain). A new single, "11th Hour," will be worked at R&B radio.

**IF YOU'RE WORKING** under the impression that R&B outsells traditional jazz, **Rachelle Ferrell** offers a contradiction. Her jazz set, which actually was released in Japan before her 1992 U.S. debut hit stores, bows this week at No. 2 on Top Jazz Albums, No. 6 on Heatseekers, and No. 151 on The Billboard 200. That's 10 rungs higher than The Billboard 200 peak earned by her first album, which has logged 115 weeks on Top R&B Albums (No. 83) and has spent 53 weeks on Heatseekers. . . . Contrary to an item in last week's Between The Bullets, **Sarah McLachlan's** "Fumbling Towards Ecstasy" bowed last year at No. 109.

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

WEEKLY UNIT SALES				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1994)	CHANGE
11,675,000	11,838,000	DOWN 1.4%	12,700,000	DOWN 8.1%
YEAR-TO-DATE UNIT SALES				
YTD (1995)	YTD (1994)	CHANGE		
168,632,000	168,544,000	UP 0.05%		

## FOCUS ON SALES BY:

GEOGRAPHIC REGION		STORE LOCALE	
Northeast	644,000 (5.5%)	City	2,897,000 (24.8%)
Mid-Atlantic	1,715,000 (14.7%)	Suburb	4,874,000 (41.7%)
E. North Central	2,034,000 (17.4%)	Rural	3,904,000 (33.4%)
W. North Central	776,000 (6.6%)	South Atlantic	2,154,000 (18.4%)
Pacific	1,889,000 (16.2%)	South Central	1,746,000 (15%)
		Mountain	717,000 (6.1%)

ROUNDED FIGURES

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

# For Geffen's Rosenblatt, Intriguing Power Transfer

■ BY CRAIG ROSEN

LOS ANGELES—An orderly transfer of power at Geffen Records has insiders optimistic that the label will continue to succeed under newly appointed chairman/CEO Ed Rosenblatt despite the departure of the label's founder, David Geffen, one of the most renowned and influential corporate personalities in the history of the record business.

However, there is a possibility that this will not be the end of Geffen's relationship with the label he founded. Rosenblatt says that while he has yet to have discussions with Geffen about distributing his new label, there will be dialog about a possible distribution deal in the future. Geffen also says such a scenario is "possible."

To some observers, Geffen's departure raises questions about the future of the label. His split from the label comes on the heels of Seagram's \$5.7 billion purchase of 80% of MCA (see story, page 1). MCA purchased Geffen in March 1990, prior to MCA's sale to Matsushita.

While Rosenblatt, formerly president/COO of Geffen Records, has been running the day-to-day business since the label was founded in 1980, it was Geffen's personal clout that attracted such superstars as John Lennon, Elton John, Peter Gabriel, Joni Mitchell, Don Henley, and Aerosmith to the label in its first decade.

As one artist manager says, Geffen's influence, powerful media connections, and knack for closing deals will be missed. "There are those moments that happen maybe four times a year when a David Geffen can do things that no one else can," the manager says.

One source says, "David is an icon," and his departure "makes it a mere record label. I'm not belittling Eddie. He's one of the most talented executives in the business, but he's not godlike."

Harold Vogel, analyst with Cowen & Co., acknowledges that "Geffen's ear is probably going to be missed, but you have to assume that in a company of that size, it won't be a major problem."

MCA Music Group chairman/CEO Al Teller says, "David Geffen is irreplaceable. To his credit, he has put together a company that is superb, with an outstanding staff led by Eddie Rosenblatt, who is a great record man. He leaves the company in great

shape for the future. I am very confident and bullish about the prospects for Geffen Records under Eddie Rosenblatt." Rosenblatt, who previously reported to Geffen, will now report to MCA president Sidney Sheinberg.

It's unlikely that Geffen's departure will affect the label's relationship with MCA, Rosenblatt says. "It is about the results, not so much about the personalities," he says. "And I hope our results will continue to grow as they have in the last five years."

The fact that the label continues to operate in its West Hollywood offices, miles from MCA's corporate headquarters, suggests that it has and will continue to operate autonomously.

Rosenblatt notes that the label has reinvented itself over the last few years. "This was a record company known for Whitesnake, Aerosmith, Don Henley, and Cher, but those artists are not with us anymore," he says. "We have been very aggressive in signing bands and will continue to be aggressive."

Much of Geffen's new talent has been attracted by the label's track record of signing and breaking other reputable talents, rather than David Geffen's personal reputation. Nirvana, for example, signed with Geffen because the label was already home to Sonic Youth, a veteran act that it admired.

Peter Mensch of Q Prime management, which represents three Geffen acts—Hole, Tesla, and Veruca Salt—says that Geffen was not personally involved in Veruca Salt's signing to the label.

"While we acknowledge David Geffen's power, wealth, and intelligence, his presence had nothing to do with Veruca Salt signing with Geffen," says Mensch. "We signed on the merits of Geffen as a label and the staff from Eddie on down."

Since October, when Geffen announced the launch of DreamWorks SKG with filmmaker Steven Spielberg and former Disney executive Jeffrey Katzenberg, Rosenblatt has known that he would succeed Geffen when his contract expired.

Rosenblatt's appointment comes in the wake of Geffen's best year ever.



ROSENBLATT

In 1994, the label grossed \$505 million worldwide with 33 domestic and 24 international releases (Billboard, Jan. 21).

"I've been here since day one," says Rosenblatt. "I was the president and David was the chairman of the board in 1980 when we started this company, so I have been preparing for this for 15 years."

Prior to joining Geffen, Rosenblatt worked for Warner Bros. Records. He joined that label in 1971 as director of sales. He was later upped to VP/director of national sales and promotion and was instrumental in the launch of WEA Corp. In 1978, Rosenblatt was appointed senior VP/director of sales and promotion.

Geffen and managers of some of the label's best-selling acts express confidence in Rosenblatt and don't expect big changes in the label's operation.

"Eddie and I have been together for 15 years," says Geffen. "We are very close friends, and I'm thrilled for Eddie. I'm really proud of what the company has accomplished, and I feel very good about what the company stands for. I know that Eddie will keep it as great a record company as it has been in the past."

Mensch of Q Prime calls Rosenblatt's ascension to chairman/CEO "a logical move. He's been there from the beginning, and he has been a great president, and I'm sure he'll be a great CEO. It's a slam-dunk. He does a great job steering the ship. Besides being a good record guy, he is very cool, spiritually."

Martin Kirkup and Steve Jensen of Direct Management, which handles DGC act Counting Crows, also applaud the move. "We're delighted that Eddie has assumed this new position," says Kirkup. "He's really been the backbone of the company."

In the last few years, Geffen has gone through several shifts in its A&R department, which saw the departure of veteran A&R triumvirate Gary Gersh, John Kalodner, and Tom Zutaut. Gersh became president of Capitol Records; Kalodner is senior VP of A&R, West Coast, for Columbia; and Zutaut has yet to resurface.

While at Geffen, Gersh signed Nirvana, Hole, and Counting Crows. Kalodner worked with Whitesnake and Aerosmith, and Zutaut brought Guns N' Roses and Edie Brickell to the label.

However, it is Geffen's current A&R staff that has signed much of

the label's hot new talent. Mark Kates signed Beck, Elastica, and Jawbreaker; Jim Powers brought in Veruca Salt and recent-signing Cowboy Junkies; Jim Barber signed Lisa Loeb; Todd Sullivan inked Weezer and Drivin' n' Cryin', and, with Ray Farrell, signed Southern Culture On The Skids; and Wendy Goldstein inked rap acts the Roots and Genius.

Rosenblatt says, "I'm thrilled with the new A&R staff and the contributions that they have made in a brief period of time."

In addition, former Warner Bros. VP/GM of A&R Roberta Peterson joined the label in January as senior director of A&R and administration.

Rosenblatt says he has no immediate plans to name his successor. He also says that it is unlikely that any key members of his executive staff would leave Geffen for DreamWorks.

"All of my key people are here under contract," says Rosenblatt. "David is very proud of this company. He is very proud of what has been accomplished by this company that bears his name. I seriously doubt that anyone at the company will leave and join his new company. He won't do anything to hurt what this company is. It's not the way he does business."

While Geffen says his only relationship with the label will be in its name and the name of sister label DGC, Rosenblatt says the executives will continue a personal connection. "He has assured me that if I ever need advice or guidance, he will be there," he says.

As for DreamWorks, Geffen says he isn't likely to begin staffing the company's record label until summer. "We are just getting our financing in place and dealing with things that have an immediate need," he says.

Although Geffen didn't officially depart the label until April 14, on March 29 the label held a private farewell party for the executive at now shuttered Chasen's, the traditional spot for Geffen's Christmas party. A number of past Geffen staffers, including Johnny Barbis, Eddie Gilreath, Zutaut, and Kalodner, as well as current executives Robert Smith, Jayne Simon, and Rosenblatt, spoke at the event.

Assistance in preparing this story was provided by Don Jeffrey in New York.



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## Diversified Entertainment Unit Closed By PolyGram

■ BY DON JEFFREY

NEW YORK—PolyGram has quietly closed its PolyGram Diversified Entertainment unit, shifting some businesses to other units and shelving others.

The subsidiary included merchandising, pay-per-view television, stage shows, and concerts. It was effectively dismantled after its chief executive, John Scher, resigned last December because his efforts to expand the unit were rebuffed.

PDE's Great Entertainment Merchandising unit, whose clients include Elton John and Dr. Dre, will continue to operate under Tom Bennett, who is expected to be named president soon.

The unit is overseen by PolyGram's COO, Eric Kronfeld.

No pay-per-view projects are now planned. A spokeswoman says PPV is "probably not on the front burner."

PolyGram remains in theatrical productions through its 30% stake in Andrew Lloyd Webber's Really Useful Group and as producer of the Broadway show "Damn Yankees." But it does not plan to produce new shows.

PolyGram also maintains a 40% stake in Scher's Montclair, N.J.-based company, Metropolitan Entertainment, which promotes concerts, manages tours, and operates several venues.

# The Billboard Bulletin...

EDITED BY IRV LICHMAN

## BARBRA VIDEO SUIT DISMISSED

Rhode Island Superior Court Judge **Netti Vogel** has dismissed the state antitrust suit filed in October by Providence retailer **Vidi-O** against Blockbuster, Sony Music, and **Barbra Streisand**. Vidi-O had challenged the deal giving Blockbuster exclusive rights to "Barbra—The Concert" containing a bonus song not found on the standard videocassette. Judge Vogel ruled Rhode Island's laws only prohibit "unreasonable restraint" of trade, not applicable in this case. Vidi-O was mulling an appeal at press time. Blockbuster meanwhile has been named in a Canadian action by Toronto retailer **Jumbo Video**, unhappy about the chain's North American exclusive on the "Sports Illustrated 1995 Swimsuit Video."

## NEW SOUL CONVENTION DISTRIB

Soul Convention Records owner **Mark Morales**, who as an artist recorded under the moniker **Prince Markie Dee** with the **Fat Boys**, has entered into a distribution agreement with **Motown Records**. The first album scheduled for release is his own "L.D. 'Love Daddy'" in July. Soul Convention formerly was distributed through **Columbia Records**.

## DIANE PETTY LEAVES SESAC

**Diane Petty** has ended a 16-year affiliation with **SESAC**, most recently as Nashville-based senior VP of creative. Petty, credited with playing a big role in **SESAC's** strong Nashville ties, claims her departure was the result of being unable to convince the **SESAC**

management to keep writer members **Susan Longacre**, now with **ASCAP**, and **Amanda Hunt Taylor**, now with **BMI**. She tells *The Billboard Bulletin* she plans to continue her career in the music publishing field. Her successor at **SESAC** had not been named at press time. **Charlotte Scott**, Nashville-based VP of operations at **SESAC**, says that both writers "indicated they needed a change in their lives" and that **SESAC** remains strongly committed to growth in writer membership.

## SUIT OVER EAZY-E ESTATE

A woman who says she bore a child by late rapper **Eric "Eazy-E" Wright** has asked Los Angeles Superior Court to appoint an administrator for his estate. In her April 6 petition, **Tracy Jernigan** claims that **Eazy-E** fathered her 4-year-old daughter, **Erin Wright**, and asks that the **Chemical Trust Co.** of Glendale, Calif., be appointed administrator of **Wright's** estate to insure the payment of child support. According to **Jernigan's** attorney, Superior Court Judge **Robert M. Lettau** set a hearing date for the matter Monday (17), three days after a scheduled hearing on a lawsuit filed by **Eazy-E's** business associate **Mike Klein**, who claims that the musician's widow and lawyers improperly seized control of the rapper's label, **Ruthless Records** (*Billboard*, April 8).

## POPE'S HIT ALBUM IN DISPUTE

A lawsuit involving **Pope John Paul II's** international best seller "The Rosary" has been lodged in U.S. District

Court in Los Angeles. In the April 6 suit, **Six Palms Music Corp.** of L.A. alleges that **Zebulon, N.C.-based ISR Corp.**, which licensed the album from **Cesar Music Ltd.** in Spain, violated copyrights held by **Six Palms** by reproducing the album without mechanical licenses. The suit seeks damages to be determined at trial. **ISR** label manager **Tom Lipsky** tells *The Billboard Bulletin* that **Cesar's** U.S. license for the album was invalid and that **ISR** has forged an agreement with the Vatican, to which it has paid more than \$500,000 in royalties.

## FOUR MEDIA FIRMS MERGE

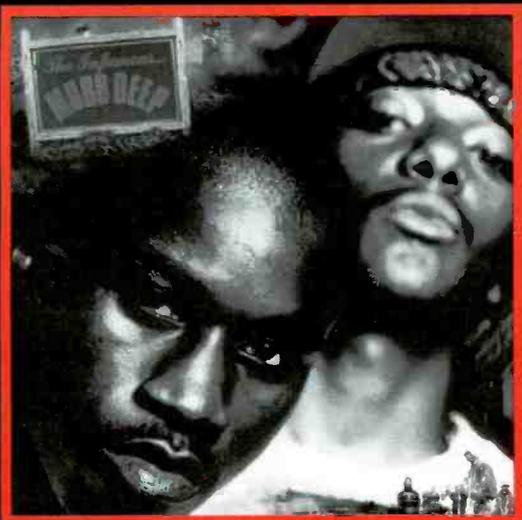
**Orion Pictures Corp.**, the **Actava Group Inc.**, **MCEG Sterling Inc.**, and **Metromedia International Telecommunications** have merged to form **Metromedia International Group Inc.** Each company is expected to operate as a separate entity under the **MIGI** corporate umbrella. Current **Orion** chairman **John Kluge** has been named chairman of **MIGI**.

## VH1 MELISSA TOUR TIX SUCCESS

The special **VH1 Melissa Etheridge** tour sponsorship promotion on April 12 sold more than 40,000 tickets to her concerts, which kick off May 6 in Spokane, Wash. (*Billboard*, April 15). "They went in about a 2½-hour span," says a spokeswoman. "We also received 4 million phone attempts, flooding Ticketmaster's phone lines. With the **VH1** allotment exhausted, the tickets go on sale in the usual manner." **VH1** is the official media sponsor of the tour.

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## Fab Four Debuts On Three Charts

AMERICA SALUTES the Beatles in more ways than one, as the Fab Four is responsible for debuts on three different charts this week. First, there's the Hot 100, where the live-at-the-BBC version of "Baby It's You" is the Hot Shot Debut at No. 67. It's the first time the Mop Tops have had the highest new entry of the week since March 27, 1982, when "The Beatles Movie Medley" debuted at No. 70. It's also the first appearance of the Beatles on the Hot 100 in the '90s, the fourth decade that the Liverpool quartet has charted. The group's last appearance was the re-entry of "Twist And Shout" in the summer of 1986. The debut of "Baby It's You," which first appeared as a studio recording on the album "Introducing... The Beatles" in 1964, extends the foursome's chart span to 31 years and three months, dating back to the first appearance of "I Want To Hold Your Hand" on Jan. 18, 1964.

Not an all-time record, but there's more to come from the group, with "Free As A Bird" scheduled to be the first "new" Beatles single since "The Long And Winding Road" in 1970.

"Baby It's You" is among the few Beatles' singles not composed by **John Lennon**, **Paul McCartney**, or **George Harrison**. **Burt Bacharach** is one of three writers on the song, and its debut on the single chart extends his chart span to 37 years and five months. **Bacharach's** first appearance as a songwriter on a **Billboard** chart happened on Nov. 11, 1957, when **Marty Robbins** debuted with "The Story Of My Life." The Beatles remain on **The Billboard 200** with "Live At The BBC," No. 143 in its 18th week, after peaking at No. 3. But way up at No. 90, the tribute album, "Come Together: America Salutes The Beatles," makes its debut. Featuring artists like **Suzy Bogguss & Chet Atkins** ("All My Loving"), **Randy Travis** ("Nowhere Man"), and **Tanya Tucker** ("Something"), the **Liberty** release is the Hot Shot

Debut on Top Country Albums, entering at No. 13. That makes it the highest-charting tribute album since "Common Thread: The Songs Of The Eagles" was No. 1 last year.

UNARRESTED DEVELOPMENT: **Dionne Farris'** "I Know" reaches a new peak on **The Hot 100**, bulleting 9-8. That matches the peak position of "People Everyday," the second single by the group she once recorded with, **Arrested Development**. "Tennessee" and "Mr. Wendal" both reached No. 6.

"GO" GOING, GONE: This is the first week in almost a year that **Jon Secada's** "If You Go" hasn't appeared on the **Hot Adult Contemporary** chart. It hit the 50-week mark last week, but slipped below No. 20 this week and so is removed to the **Recurrent** chart.

ONE IS THE LONELIEST NUMBER: By staying on top of **The Hot 100** for a second week, **Montell Jordan's** "This Is How We Do It" helps extend a chart record. As **Ian Wallis** of **Scarborough, Ontario**, writes, 1994 was the only calendar year of the rock era where no single spent only one week at No. 1. He adds that it's been two years since "A Whole New World" by **Peabo Bryson & Regina Belle** spent one lonely week at the top, making it the longest stretch in **The Hot 100** history without a one-week at No. 1. **Wallis** also observes that "I'm The Only One" by **Melissa Etheridge** is in its 38th week on **The Hot 100**, which means the **Island** artist is only two weeks away from becoming the first person in the history of the chart to have back-to-back singles chart for 40 weeks or more. "Come To My Window" recently completed a 44-week run. Wait, **Wallis** has more. He cites the oddity of the **4 Seasons'** "December, 1963 (Oh, What A Night)" having two 27-week runs on **The Hot 100**, but somehow never charting in the month of July.



by Fred Bronson

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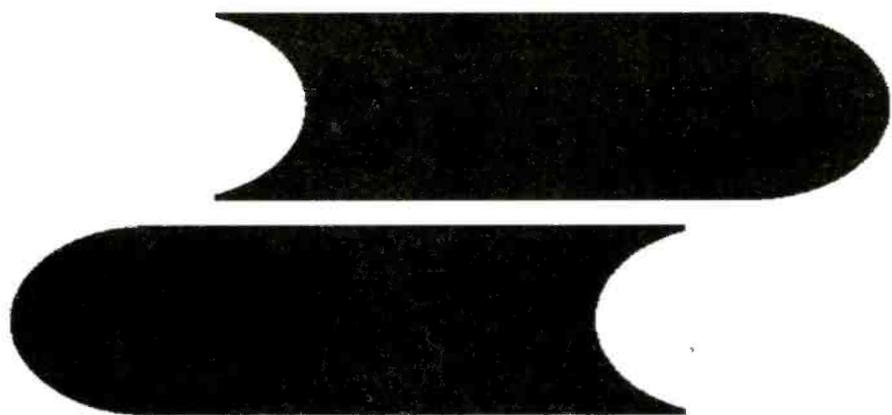
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