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IN MUSIC NEWS



Live Drives To Top After Year On Billboard 200

SEE PAGE 8

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MAY 6, 1995

ADVERTISEMENTS



Discount Chains Crowd Other D.C. Music Retailers

This is part of an occasional Billboard series of retail market studies.

BY BILL HOLLAND

WASHINGTON, D.C.—The Dupont Circle area of lower northwest Washington has long had a music-and-arts



cast to it, and today the boho stretch of Connecticut Avenue and the neighboring area still enriches city life with rock, jazz, and world music clubs; art galleries; bookstores; art cinemas—and more record stores than in any other part of the city.

While music lovers can shop to (Continued on page 53)

Euro Taste For Tradition Boosts Celtic Sounds

This Global Music Pulse Special Report was edited by David Sinclair.

Celtic music from Ireland has become so fashionable they're making



jokes about it: Why did the chicken cross the road? Because it wanted to play with the Chieftains!

But dig beneath the surface and you will find that the current vogue for Celtic music is merely the tip of a thriving musical and cultural tradition that stretches back into the mists of antiquity and far beyond the (Continued on page 83)

Queercore Punk Rock Ready To Face Market

BY BRETT ATWOOD

LOS ANGELES—Now that the American public has accepted punk rock, is it ready for queercore?

Gay and lesbian punk rock, more commonly known as queercore, is coming out of the closet on a variety of small, independent labels. But the musical movement is having a difficult time kicking down the doors at commercial modern rock radio and receives only limited space in most mainstream retail chains.

Queercore acts, characterized by their aggressive melodies and in-your-face lyrics, are springing up in

such cities as San Francisco (Pansy Division, Tribe 8, Sta-Prest); Los Angeles (Extra Fancy, Girl Jesus); New York (God Is My Co-Pilot); Portland, Ore. (Team Dresch); Toronto (Fifth Column); and London (Sister George).

"Queer rock is not Elton John or RuPaul," says Paul V., who manages Extra Fancy, which is

led by gay singer Brian Grillo. "These bands don't fit into any stereotype. Gay people have been in tune with punk rock from its very origin. It's on the fringe, which is something that many gays relate to."

(Continued on page 74)



Rykodisc Plots Zappa Attack Releases 53-Title Mother-Load

BY DREW WHEELER

Frank Zappa's composition "Once Again, Without The Net" may have a special resonance for Rykodisc, as the Salem, Mass.-based label attempts the hair-raising feat of rereleasing 53 newly remastered Zappa albums in a span of 26 days.

"That's about our average annual output," says Don Rose, president of Rykodisc, which last October purchased the Zappa catalog from Gail Zappa and the Zappa Family Trust for an undisclosed sum. "At least it's one marketing campaign," he adds. "It's not 53 mar-

keting campaigns."

Aside from rereleasing titles issued in the past by Rykodisc, the series includes albums on Zappa's Barking Pumpkin label previously distributed by WEA.

"We've dealt with significantly large rerelease series, but nothing this big and not all at once," says Bob Carleton, Rykodisc VP of sales and marketing. He acknowledges that the reissue series may be overwhelming for retailers as well. To simplify things, Rykodisc is offering a liberal returns policy for the new issues as well as the earlier Ryko versions.

(Continued on page 93)



ZAPPA



Twain Writes Her Way To Stardom On Mercury Set

BY CARRIE BORZILLO

LOS ANGELES—Move over Donny and Marie, there's a new pair that's a



TWAIN



little bit country and a little bit rock'n'roll.

That mix is proving to be quite successful. (Continued on page 82)

Chapman Wins Six Dove Awards

BY DEBORAH EVANS PRICE

NASHVILLE—To borrow the title



CHAPMAN



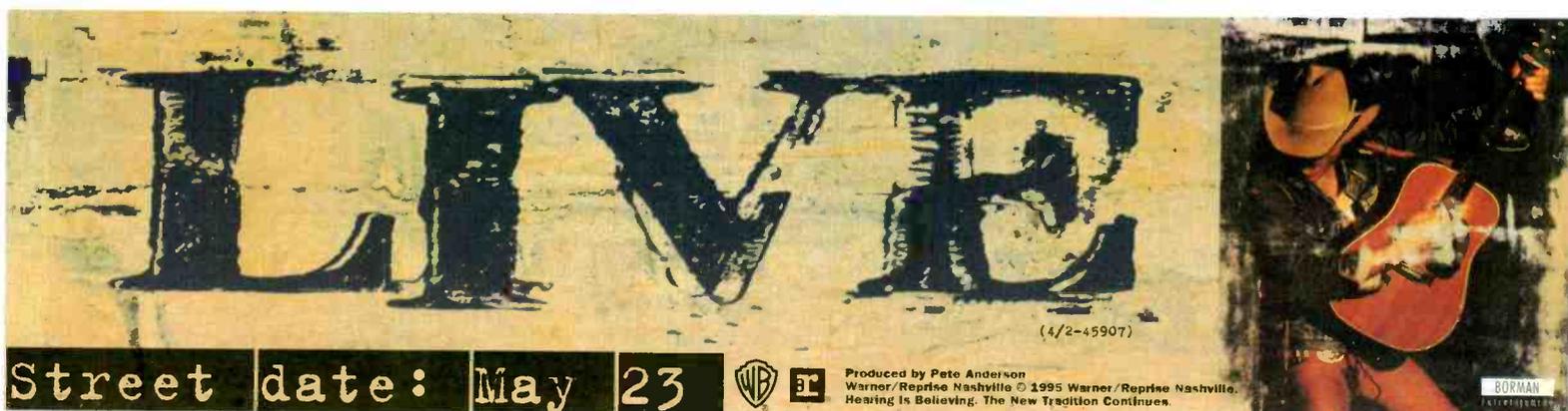
from his current album, Steven Curtis Chapman experienced a taste of (Continued on page 87)



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ROUNDER
25th ANNIVERSARY

FOLLOWS PAGE 48



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Emmis Snares Top Spots In N.Y. Radio Winter Arbitrons Bring Surprises in L.A., S.F.

BY PHYLLIS STARK

NEW YORK—In what will likely become a textbook example of a successful duopoly partnership at work, the winter Arbitron results revealed that Emmis Broadcasting now controls 12.8% of radio listening in New York. Thanks to some savvy programming adjustments, Emmis' two stations here—WRKS and WQHT—made major gains in the ratings period, enabling them to capture the No. 1 and No. 2 slots, respectively.

Prior to Emmis' purchase of WRKS (98.7 Kiss FM) late last year, that station had been targeting essentially the same audience as Emmis-owned WQHT (Hot 97), with WRKS programming a mainstream R&B format and Hot 97 embracing a hip-hop presentation. On Jan. 1, Emmis director of programming Steve Smith and WRKS PD Vinny Brown transfigured Kiss into an adult-targeted station positioned as "smooth R&B and classic soul" and launched a major television advertising campaign featuring artists Barry White, Luther Vandross, and Anita Baker. The

payoff: WRKS surged from a 3.8 to a 7.4 12-plus share, the highest share achieved by any New York station in more than 10 years. WQHT enjoyed an impressive 4.8-5.4 gain of its own, earning the highest share in that station's history.

"With Kiss it was really simple," says Smith. "We saw a tremendous opportunity with classic soul. The music had been missing on the dial for so long, and it seemed so obvious."

As for Hot 97, Smith says "a year and a half ago when we put hip-hop on, there were three stations within a month playing hip-hop. We worked hard to own the position... We turned all the other radio stations off and didn't care what they did. [Now] we're thrilled to be the only station to hear hip-hop."

The success of the Emmis outlets came at the expense of rival R&B station WBLS (3.8-2.7), which recently headed in a more adult direction in an apparent attempt to reverse the downward momentum. The gains at WRKS also had a negative impact on every other adult contemporary station in the market, including WLTW (4.4-4.1), WMXV (3.3-2.7), and WPAT (2.4-1.9), as

well as top 40/adult WPLJ (3.8-3.5) and jazz/AC WQCD (3.9-3.3).

The other notable achievement in the New York ratings was country WYNY's surprising 1.8-2.7 12-plus jump. The boost was partially the result of a cash giveaway "birthday bucks" contest, a major TV advertising campaign to introduce new morning hosts Katherine Brown and David Temple, and a Fan Fair Fantasy Flyaway contest that has generated 300,000 entries so far. But PD Chris Kampmeier says those aren't the only reasons for the ratings gain.

"There's no question that the marketing and advertising had a lot to do with it," Kampmeier says. But he also points out that during some of the dayparts where the station had its largest gains, most notably on weekends, there was no "forced listening" contesting going on. "The biggest impact of the marketing was to wake up the [audience] that was already using the radio station," he says.

A NEW NO. 1 IN LOS ANGELES

The big story in Los Angeles was the rise of Spanish station KLVE, which jumped from No. 11 in the fall to No. 1 in the winter with a 3.2-5.0 12-plus gain. This move topped onetime market leader and rival Spanish station KLAX from a 5.6 to a 4.5 share, down from first to third place overall. Despite a 5.5-5.0 dip, top 40/rhythm KPWR remained in second place.

The other big surprise in Los Angeles was the dismal showing by album rock KLOS morning hosts Mark Thompson and Brian Phelps, whose show was off 4.5-3.0 from the fall.

TOP 10 MARKET HIGHLIGHTS

San Francisco ratings were highlighted by a disappointing 3.7-3.0 drop for heritage jazz/AC outlet KKSF and by a mysterious loss of more than 20% of the country radio audience to other formats. Country leader KSAN was off 2.7-2.1, while its newer rival

(Continued on page 80)



I.R.S. Label Moves Under EMI Records Group Umbrella

NEW YORK—I.R.S. Records, previously an independent unit of EMI Music, will now operate under the EMI Records Group North America banner. EMI Music has wholly owned I.R.S. since 1992.

As a result of the switch, I.R.S. president/founder Miles Copeland will report to EMI Records Group North America chairman/CEO Charles Koppelman. He had reported to EMI Music president/CEO Jim Fifeild.

Under the new arrangement, I.R.S. will continue to operate out of separate offices from the other EMI labels, but it will utilize EMI's corporate marketing resources, which have handled campaigns for several artists in the EMI family. One of the first ventures I.R.S. will participate in under its new alliance is EMI's planned "Zoom" direct marketing project, which will send snippets of songs to targeted consumers.

The move also signifies a strengthening of ties between I.R.S. and other acts signed worldwide to EMI. For example, British band Shampoo, signed by EMI in the U.K., will be released in the U.S. on I.R.S. The strategy had been used selectively before. For exam-

ple, although Carter The Unstoppable Sex Machine was signed to Chrysalis in the U.K., the act released albums on I.R.S. in the U.S.

Additionally, Copeland says I.R.S. will increase the size of its promotional and marketing staffs. He told Billboard last year that he planned to hire up to 13 people for those departments by spring 1995.

Among the acts on I.R.S. are dada, Kirsty MacColl, Pato Banton, hHead and Gren.

I.R.S. also plans to start up two new imprints, an adult-oriented rock label called El Dorado and Gai Saber, a label that will feature singer/songwriters or "softer" music than that usually associated with I.R.S.

"By creating these new imprints, we'll be able to participate in music that wouldn't necessarily be appropriate for I.R.S. as a modern rock label," says I.R.S. GM/senior VP Barbara Bolan. The first release on each label will be a one-off project. El Dorado is planning a "Frampton Comes Alive II" with Peter Frampton; the first project on Gai Saber is "The Rite Of Strings," an album featuring Stanley Clarke, Al Di Meola, and Jean-Luc Ponty.

MELINDA NEWMAN

THIS WEEK IN BILLBOARD

ICE CUBE BRANCHES OUT

Rapper Ice Cube is moving beyond music: Besides collaborating with Dr. Dre on an upcoming album, he's made his directorial and writing debut with the film "Friday." Cube talks with rap columnist Havelock Nelson. **Page 15**

PORN VENDORS ARE A NO-SHOW

There'll be a different look to this year's Video Software Dealers Assn. convention. Fearing arrest by Dallas authorities, exhibitors of adult films won't be displaying their wares. Home video associate editor Eileen Fitzpatrick reports. **Page 59**

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Big Bird & Friends Land In Sony Wonder's Nest

■ BY SETH GOLDSTEIN

NEW YORK—Sony has finally landed the Big Bird of children's entertainment.

In a wide-ranging deal that had been rumored for months, New York-based Children's Television Workshop has agreed to distribute music, videos, and books through Sony Wonder, a division of Sony Music and Epic Records, and movies through Columbia Pictures, which has already begun work on two CTW features.

**SONY
WONDER**

The long-term agreement, running beyond 2000, will turn 2-year-old Sony Wonder into a preschool powerhouse, kid vid's hottest age cohort. Research indicates that 27% of mothers with children aged 2-5 buy at least one video a month.

Columbia TriStar Home Video, meanwhile, will gain entry to direct-to-sell-through movies, the first of these based on CTW's "Sesame Street" characters. Except for "Hook," the
(Continued on page 92)

'Gump' Jogging Past Paramount's Sales Forecast

■ BY EILEEN FITZPATRICK

LOS ANGELES—Retailers appear confident that "Gump" will happen on video, as stores have ordered 15 million units of the six-time Academy Award winner.

The title, which hit store shelves on April 27, is priced at \$22.95. Paramount Home Video had expected to ship about 10 million units (Billboard, Feb. 11), but after "Forrest Gump" swept the Oscars the sales momentum grew, according to executive VP of sales and marketing Jack Kanne.

"What's significant about the number is that retailers don't feel it's a stretch," says Kanne. "We didn't want to flood the market, but retail feels comfortable."

What is even more significant about the pre-order, which includes Canada, is that the supplier didn't demand inflated orders from retailers, unlike other recent major titles, such as "Jurassic Park" and "Snow White And The Seven Dwarfs."

"They didn't push the title on us," says Suncoast Motion Picture Co. president Gary Ross. "Maybe it was a little bit of the fear factor and maybe it was because of their lack of history with event sell-through titles. Whatever the reason, they were smart on 'Gump.'"

Paramount's previous direct-to-sell-through experience was "Wayne's World," which suffered a 50% return rate.

"Throughout the planning process, they were never trying to load in ['Gump']," agrees a rackjobber executive. "If they ended up with 15 million orders, it's because the customer was buying."

Most retailers say pre-sales on the title picked up dramatically after the film triumphed on Oscar night, which may have given retailers added confidence.

Ross says pre-sales doubled each
(Continued on page 92)

Artists offer help to victims of Oklahoma bombing. . . . Good Works, p. 73

The CD Touted As Singles Savior But Retailers Want Lower Prices For Discs

■ BY ED CHRISTMAN

NEW YORK—With the already weak singles configuration being hurt by the decline of the cassette format, a movement is afoot to tout the CD single as a replacement for the cassette single.

Through the week ending April 23, total singles sales are down 14.9% this year, after dipping 10% last year, according to SoundScan. For the year, consumers have purchased 19.7 million cassette singles, down 20.6% from the 24.8 million sold last year in the same time frame. Meanwhile, the CD single has moved 3.7 million units, up 23.3% from the 3 million sold in the period last year. (Cassette album sales are down 9.8%.)

With an almost universal belief that

the single, due to its low price, introduces the young to buying music, some retailers are positioning the CD as the heir apparent in the singles sweepstakes.

Dick Odette, VP of purchasing at Minneapolis-based the Musicland Group, says, "Two basic issues are confronting us. We have one [format] going downhill, and one that is going gangbusters."

But he says the growth of the CD format in itself is not enough to save the single. CD singles are priced too high, he says.

Cassette singles generally carry a list price equivalent of \$3.49, while CD singles are tagged at \$4.98. (The CD-5—which generally has additional tracks not available on an album—is

priced at \$6.49.)

Odette also notes that CD singles are available on only a small percentage of titles, and when they are issued, they come at a later date than the cassette single.

In the April 29 issue of Billboard, only 26 titles on the Hot 100 Singles chart were available as CDs.

Russ Solomon, president of West Sacramento, Calif.-based Tower Records, says the cassette single's decline has left "nothing to sell kids. I'd like to see a cheap single. We need a single in the CD format for \$2-\$3, not \$6. The record companies take a short-term attitude."

Ivan Lipton, president of Milford, Mass.-based Strawberries, agrees. "The
(Continued on page 80)



Literary Lions. Winners of the sixth annual Ralph J. Gleason Music Book Awards are congratulated at the ceremony in New York. The awards were sponsored by Rolling Stone magazine, BMI, and New York University. The awards, which carry cash prizes, are given annually to the three books that best reflect Gleason's high standard of music journalism. Shown, from left, are Robert Rolontz, Gleason committee chairman; Frances W. Preston, BMI president/CEO; Anthony DeCurtis, committee member and Rolling Stone editor; Peter Guralnick, author of first-place book "Last Train to Memphis: The Rise of Elvis Presley"; Marianne Faithfull, author of second-place book "Faithfull: An Autobiography"; Dr. John Gilbert of New York University, committee member; and Michael Pietsch of Little, Brown and Co., editor and publisher of the three winning books. The third-place award went to Colin Escott's "Hank Williams: The Biography."

Study Shows Limits Of PC-Based Market Sees 'Upper-Income Ghetto' For Computer Homes

■ BY EILEEN FITZPATRICK

LOS ANGELES—A new consumer study of personal computer-based systems says the category is unlikely to become a mass-market item until computers get out of the "upper income ghetto."

The findings, compiled by New York-based management consultant firm Alexander & Associates, also disputes household PC penetration levels, which the firm estimates at 22.7 million as opposed to the 30 million reported by the computer industry.

The results were tabulated from 2,000 consumer phone interviews conducted late last year.

Although the PC-installed base increased by 5.9 million from 1993 to 1994, 4 million were replacement systems. Only 1.9 million were new PC owners, according to the survey.

The biggest hurdle the computer industry has to overcome is the vast gap between the income levels of current PC buyers and consumers who haven't bought any multimedia components, including such video game systems as the Super Nintendo Entertainment game machine.

According to the study, the mean household income among the 9.6 million PC and game system households is nearly \$53,000. But among the potential market of 52 million households without a PC or video game system, the income level is \$29,000.

"Half of the purchases are from households above \$50,000," says Alexander president Robert Alexander. "There's no growth below that

level, and PCs have yet to demonstrate they can break out of that market."

Alexander predicts that while the core PC buyer group will continue to purchase products and accelerate its growth, the long-term outlook isn't favorable.

"There are such important structural questions that the growth tracks
(Continued on page 92)

Sony/Philips Demo Dual-Layer DVD

■ BY SETH GOLDSTEIN

NEW YORK—Sony and Philips have taken another jump in the leap-frog competition with Toshiba and Time Warner for the lead in digital videodisc supremacy.

Neither system—Sony/Philips' MultiMedia CD or Toshiba/Time Warner's SD—is near commercial release, as both sides continue to add bells and whistles to heighten consumer acceptability when product arrives late next year.

On April 19, Toshiba/Time Warner

ally Matsushita announced a dual-layer DVD that bumps capacity to 9 gigabytes on a single side (Billboard, April 29). Sony/Philips' dual-layer disc, also played on one side, can hold 7.4 gigabytes.

On April 27, at a San Francisco meeting of CD licensees, Sony and Philips for the first time in the U.S. demonstrated the video capabilities of MultiMedia CD, touted MMCD as the "single format for computer applications and home entertainment," and trotted out endorsements from eight hardware manufacturers in-

cluding Matsushita-owned JVC. The companies emphasized that MMCD is the all-on-one-side format.

Despite Matsushita's dual-layer development, endorsed by the other members of the Toshiba/Time Warner camp, SD is best known as a two-sided disc that must be flipped to be read. Sony and Philips say that's a serious inconvenience, and in San Francisco they claimed the support of computer peripheral manufacturers such as Acer, Aztec, and Teac.

Sony/Philips also cited MMCD's
(Continued on page 92)

Wash. Governor Weighs Bill On 'Erotic' Sound Recordings

■ BY BILL HOLLAND

The governor of Washington state is considering the veto of an updated "harmful-to-minors" statute that would include sound recordings.

A spokesman for Gov. Mike Lowry said April 26 that "the governor has 20 days to consider the legislation, and while he hasn't yet decided to veto [it], he has grave concerns if sound recordings were included this year."

Lowry vetoed a similar measure last year (Billboard, April 16, 1994), and the state's Supreme Court also struck down a previous "erotic music" harmful-to-minors bill aimed at preventing youths from buying explicit records.

The spokesman added that Lowry feels the bill "could have a chilling effect on artists and retailers."

The bill was passed by both houses of the state legislature and adopted in conference April 24.

Harmful-to-minors amendments to state obscenity laws typically target print and video porno, but in recent years conservatives have attempted to add prerecorded music to the materials listed in existing statutes.

Such amendments allow local communities to set obscenity standards more restrictive than statewide standards using federal court guidelines.

In the last few years, the Recording Industry Assn. of America and the National Assn. of Recording Merchandisers, in conjunction with local groups, have helped to defeat such proposals as well as lyric labeling bills that go beyond the music industry's current voluntary labeling.

If the Washington state bill were to become law, retailers selling albums containing lyrics referring to "ultimate sex acts, normal or perverted, actual or simulated" or 13 specific sex acts or violence would be guilty of "gross misdemeanors" and subject to fines.

Retailers could be exempt from the amendment if they kept labeled recordings in a restricted area and stored them in "blinder racks" that hide the lower two-thirds of a cover.

Exemptions also include recordings given to minors by a parent or legal guardian. Parental permission slips to purchase such recordings would also exempt retailers from prosecution.

The RIAA was successful in having the sound recording provision removed from the Senate version in Washington, but the legislature in conference chose the House version, which kept the item.
(Continued on page 80)

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Billboard Music Group

Commentary

Audits Protect An Artist's Publishing Income

BY BRUNO M. STILLO

Does the songwriter really need to audit his or her music publishing company? The answer is an emphatic "Yes."

Drawn from experiences with actual audits, we will track the career of a fictional songwriter. In 1980, after years of writing songs to which no one would listen, much less record, this songwriter finally wrote one that was recorded by a popular singer. A music publisher became instantly interested and signed the writer to an exclusive five-year songwriter's deal. Without much bargaining leverage, the songwriter received royalty rates of 50% of all domestic earnings and 37.5% of all foreign earnings, after deduction of a subpublisher's fee.

During the next five years, some of the writer's songs were recorded by artists whose albums sold well into the millions. This commercial success brought with it a greater demand for the writer's songs, which created a base for the writer's attorney to negotiate a far superior contract in 1985 upon expiration of the old one.

The new contract provided for a royalty rate of 50% of domestic earnings and 50% of all foreign earnings with an "at source" calculation (no subpublishing fees) for new compositions. In addition, the attorney negotiated a co-publishing deal, giving the writer 50% of the publisher's income on new compositions, and extended the improved foreign rate to pre-1985 compositions.

By the end of 1993, the songwriter's financial affairs necessitated a change to a new business manager, who made it a practice to audit record companies and publishing companies.

The audit revealed that foreign earnings were still being paid at a rate of 37.5% per the outdated 1980 agreement, rather than the 50% provided for in the 1985 agreement. Citing a contractual three-year audit limitation period, the music publishing company made a retroactive settlement going back to only 1990. Underpayments for the five years from 1985 through 1989, totaling hundreds of thousands of dollars, were lost forever.

How could the songwriter have been protected from such a disastrous outcome? The writer could have been partially protected by a timely review of each royalty statement received from the publisher, conducted by either his business manager or attorney, who would promptly advise the publisher of any discrepancy. It is paramount that the following procedures, covering the categories with the highest risk of underpaid royalties as determined by an in-depth study of the contract, be undertaken:

- Review of foreign subpublishing fees (when displayed on the statements) to ascertain the accuracy of amounts remitted to the U.S.; when not displayed, only an audit can determine the accuracy of amounts remitted.
- Confirmation, for co-written songs, that the rate paid is in accordance with the agreement between the songwriters. It should also be determined whether the co-writer is administered by the same publisher, as this may affect the rate payable.
- Verification that administration fees deducted on co-published songs were correctly calculated.

- Confirmation that income is received for major songs in foreign territories. A foreign territory may not be collecting for its entire catalog of songs from the foreign society, causing the income to become part of the infamous "black box," which is not ordinarily distributed to writers.

- Review of earnings reported for record companies to ensure payment for all songs that have been released on those labels.



'The best protection available to the songwriter is through periodic audits'

Bruno M. Stillo, CPA, specializes in royalty audits with the firm of Gelfand, Rennett & Feldman, a division of Coopers & Lybrand LLP in New York.

- Comparison of synchronization licenses, which have been both approved and used, against payments reported. This procedure should be performed diligently by the reviewing party, as income from synchronization licenses can be sizable.

- Confirming that checks, indicated on the statement as having been issued, have actually been received. In one case, the songwriter's representative returned a \$1 million advance received prior to year's end to improve his client's tax position. However, due to an internal miscommunication on the writer's team, there was no

follow-up and the check was not re-issued.

- Review that the co-published songs have performance earnings from the performing rights societies—ASCAP, BMI, or SESAC—and that they were paid at the proper percentages and rates. Improper and/or inaccurate registration of songs with the societies could lead to reduced earnings.

- Determining that the writer has been paid for all his or her songs: Miscoding could credit another writer with the ownership of a song, which is not uncommon. Song titles are not protected by copyright, and the writer's song may have the same, or similar, title as one previously written.

- Confirming proper payment of print income—sheet music, folios, image, and likeness payments.

Implementation of these procedures will go a long way to secure the proper payment of royalties. However, an inherent difficulty is the reliance on the limited data usually presented on royalty statements. These statements do not provide the details available only on the underlying source statements sent to the publisher by its foreign subpublishers and by record companies. Access to these source documents, which is usually limited to the songwriter's accountant or attorney, would increase the potential for identifying underreported earnings.

A firm specializing in royalty audits should undertake a preliminary review of contracts and royalty statements in order to screen out those audits that would not be cost-effective. The auditing firm generally does not charge for this consultation. Audits range in cost from \$5,000-\$25,000, and although, after proper screening, the great majority of audits recoup their costs, it is a right that many individuals do not use to their full advantage.

LETTERS

ANOTHER VIEW ON VIOLENCE

I was shocked to see the commentary piece from Al Kooper and Michael Beard, "Our Industry Should Unite For Gun Control" (Billboard, April 22). As a loyal Billboard reader, I must comment that this piece has no place in a magazine devoted to the music industry. This piece is a *political* fiction that includes serious misrepresentation of facts and figures from an organization dedicated to the destruction of one of the basic tenets of the Constitution of the United States, specifically, the right to keep and bear arms.

While I decry all loss of life in person-to-person, criminal violence of all kinds, I do not believe the presence of firearms in society fosters violence. I *do* believe that permissive school systems, government agencies that reward anti-social behavior, ineffective punishment of criminal activity, the decline of the two-parent family unit, lax enforcement of existing laws, and a pervasive attitude that a person's situation is always someone else's fault have fostered a growing number of violence-prone, anti-social misfits.

Unfortunately, the music industry makes money by feeding their violence-prone behavior through the sale, marketing, and dissemination of raging, anti-social "music" from such artists as Scarface, Dr. Dre, Snoop Doggy Dogg, and others of their ilk.

Before you start calling for another, already extremely heavily regulated industry to go out of business due to excessive government regulation, perhaps you should get the music industry to clean up its own act and get rid of the violence-mongers that it harbors.

Peter J. Brown
Entertainment coordinator
Ram International Ltd.
Tacoma, Wash.

LET'S PUT ON A SHOW!

In the commentary "Our Industry Should Unite For Gun Control," Al Kooper and Michael Beard state, "Let us organize a yearly concert in Lennon and Nilsson's names to raise funds and consciousness."

I would like to be apprised of what steps are being taken to organize just such a concert. I support the National Coalition To Stop Gun Violence and think a benefit featuring great musical performers is a fantastic idea.

Please keep me posted.

Robert Kraft
Executive VP
Fox Music
Beverly Hills, Calif.

Editor's note: Interested readers can contact the Coalition at 100 Maryland Ave. N.E., Washington, D.C. 20002-5625; 202-544-7190.

20th Century Fox Forms Distrib Arm For Growing Biz

■ BY SETH GOLDSTEIN

NEW YORK—The evolution of video and interactive programming from exotica into packaged goods has prompted 20th Century Fox Film Corp. to create a distribution entity, 20th Century Fox Home Entertainment. Its emphasis will be on high-volume sales and retail inventory management, common to packaged goods, but unusual for cassette or CD-ROM marketing.



Fox Home Entertainment handles four cassette labels, FoxVideo, Fox Kids Network, CBS

Video, and CBS/Fox Video, and two devoted to new media, Fox Interactive and Magnet Interactive Studios. Magnet and the studio recently agreed to a worldwide label deal for 10-12 titles through 1996, including "The Wall: A Living Memorial," "Comedians," and "Chop Suey."

Bob DeLellis, president of FoxVideo, has been named president of Fox Home Entertainment North America; Jeff Yapp is international president. Total revenues in 1994 exceeded \$800 million. FoxVideo, which last year had sales of \$650 million in the U.S. and Canada (Billboard, Jan. 7), was and will remain the biggest contributor.

But DeLellis suggests more lines are coming. Establishing Fox Home Entertainment "leaves us open to any kind of shrink-wrapped product," he says. "We felt the umbrella was necessary to take advantage of studio resources."

One example of how the umbrella might be used is the digital videodisc. Fox Home Entertainment will be responsible for DVD regardless of whether releases come from FoxVideo or Fox Interactive. "When DVD hits the market, Fox will be a player," says DeLellis, who won't take sides in the format battle between Sony/Philips and Toshiba/Time Warner.

Fox Home Entertainment's immediate task is to smooth the way among direct accounts for a retail inventory management point-of-sale system that it controls under terms of a multi-year agreement with an unidentified provider. "We're positioning ourselves now," DeLellis says.

Most of his effort is going into sell-through. The arrival of Bill Mechanic, who left Disney to become Fox Filmed Entertainment chief operating officer, has accelerated the studio's release of direct-to-sell-through video hits like "Mrs. Doubtfire" and "Speed," more Fox family entertainment features, and the Shirley Temple titles, now several million units strong.

Industry sources indicate FoxVideo shipped 3.8 million copies of box-office turkey "The Pagemaster," housed in the distinctive family entertainment vinyl clamshell. Less than 10% should be returned, they indicate. "Far From Home," another modest box-office performer contained in a clamshell, is expected to top 3 million units.

Retailers will get their first look at what is under Fox Home Entertainment's banner during the Electronic Entertainment Expo in Los Angeles and the Video Software Dealers Assn. convention in Dallas, both this month.

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'Mystic' A Natural For Marley Fans Expectations High For Island Compilation

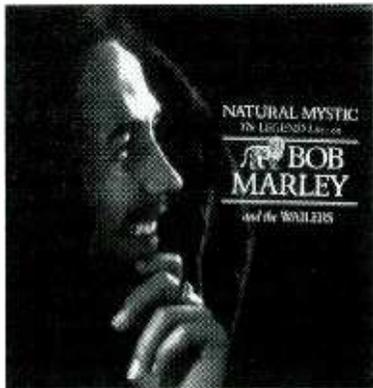
BY ELENA OUMANO

"Natural Mystic: The Legend Continues," Island's new 15-track compilation of Bob Marley's greatest hits, is "a continuation" to 1984's best-selling collection, "Legend," says Neville Garrick, executive director of the Bob Marley Foundation. "Bob definitely has more than 14 greatest hits."

The new release's artwork—Marley's smiling profile—underscores the connection between the two albums by complementing the pensive full-face image that adorns "Legend," which has been certified for sales of 5 million units in the U.S. alone.

Work on "Mystic" began in 1988; at least 50 different compilations were produced and, once the tracks were set, more than 15 running orders.

"'Legend' is so great that we had to come up with a set of tracks that would also feel like the best," says



Chris Blackwell, chairman of Island Records. "Finding them took a long time thinking it through and going through tracks that are strong but weren't on 'Legend,' which was a sort of pop album, a compilation of the most popular singles at the time. Since then, one of Bob's most popular

tunes has been 'Iron Lion Zion,' which we discovered when we put out [the 1992 boxed set] 'Songs Of Freedom.' And some of his best songs either weren't released as singles or perhaps were considered a little political for 'Legend,' songs like 'War,' 'Natural Mystic,' and 'So Much Trouble In The World,' which I think is perfection, one of his best tracks ever."

Expectations at the label run high for the new compilation, which will be released worldwide May 23. "Mystic" is the first Marley studio album to come out since his market grew to its current mammoth proportions. "When 'Legend' was released, there still wasn't that much interest," says Blackwell. "And 'Mystic' plays absolutely great. That's the main thing: when a CD plays from the beginning to end like a long single. It finishes,

(Continued on page 87)

Live's Radioactive Set Takes Long Road To The Top

BY CRAIG ROSEN

LOS ANGELES—In a classic example of successful long-term marketing, Live's Radioactive/MCA album "Throwing Copper" has hit the summit of The Billboard 200 in its 52nd week on the chart. The yearlong run marks the most weeks an album has been on The Billboard 200 before hitting No. 1 since Billboard began using SoundScan data in May 1991.

The album—which has sold 1.9 million units to date, according to SoundScan—is the first Radioactive title to top The Billboard 200. The chart triumph couldn't have come at a better time for Radioactive president Gary Kurfirst, who founded the label as a joint venture with MCA five years ago. Kurfirst says he is currently in negotiations with MCA to renew his contract with the company and has hopes of

launching a second, more grass-roots-oriented label.

The success of Live is also a coup for Radioactive partner MCA, which has had a difficult time breaking new rock acts in recent years. MCA Records president Richard Palmese expresses his delight that not only is "Throwing Copper" a No. 1 album, but it's a successful rock album.

Bob Bell, new release buyer for the 348-store Wherehouse Entertainment chain based in Torrance, Calif., says, "Live continues to get bigger and bigger. The long term for the project is really paying off." Bell reports that the album is No. 2 at the chain, second only to the new "Friday" soundtrack.

Live first appeared on The Billboard 200 in early 1992 with its first full-length album, "Mental Jewelry," which peaked at No. 73 in February 1992. According to SoundScan, the album has sold more than 480,000 copies. "Four Songs," the band's 1991 debut EP, failed to chart.

With the May 1994 release of "Throwing Copper," Radioactive's plan was to shore up the band's base at modern rock and college radio. "That was our mission, because we were coming off a lot of MTV exposure," says Kurfirst. "Even though that can be a real positive in selling records, at alternative radio at that particular time it could also be a negative."

Kurfirst says that MTV's early support of Live created a credibility problem for the young band. To combat that perception, Radioactive chose the anthem-like "Selling The Drama" as the first track to work at radio.

"We chose that track, because we felt that it didn't have much crossover appeal," Kurfirst says. "We just felt, at the college and alternative level, it was the right kind of music with the right sort of lyric."

The label's plan worked; the song hit No. 1 on Billboard's Modern Rock Tracks chart on May 21, 1994. And despite what Kurfirst and the staff of Radioactive felt initially, the track did

(Continued on page 89)

Jazz Pianist Don Pullen Dies Of Lymphoma At 53

BY JIM MACNIE

NEW YORK—The image is unforgettable. The way pianist Don Pullen addressed the keys during one of his animated solos was arguably the most eloquent distillation of bluster and finesse jazz piano has ever heard. Just as recently as a few months ago, one of his excursions—wherein he'd slap at the keys with tense digits and pancaked palms—captivated an utterly rapt audience at Visiones here. Pullen worked his elaborate, effusive stratagems with aplomb. The applause at the solo's climax was nearly as explosive as the music itself. One of jazz's irrefutable thrillers, Pullen died of lymphoma on April 22. He was 53.

The pianist's career trajectory was emblematic of centrist moves made by many of the progressive jazz musicians who began their work in the '60s and '70s. Initially known for the titillating, tangled webs of sound created with free jazz partners like Guiseppe Logan and Milford Graves, the Roanoke, Va., native helped push the music's parameters. But Pullen's well of resources included expertise in R&B and gospel; both influences were heard to some degree on almost all his recordings.

In the mid-'60s, when his playing enhanced both Albert Ayler's soulful caterwaul and the audacious honking of R&B saxist Syl Austin, Pullen proved himself a synthesist. This knack for negotiating the brawny side of the blues and the protracted expressionism of the avant-garde won him a spot with Charles Mingus' ensemble in 1972. Mingus' gorgeous Atlantic discs "Changes One" and "Changes Two," which feature Pullen,

have recently been reissued by Rhino; another scorcher, "Mingus At Carnegie Hall," is out on Mobile Fidelity.

"That band was wild, and everybody was saying, 'C'mon, let's play!'" Pullen told this reporter several years ago. "Hamiet Bluiett would point his sax right at Mingus and blow him away, and then we'd all start to blow. Finally Mingus said, 'Y'all aren't going to leave me out of this, it's my band!' When he joined in, you could really see his spirits lift!"

That kind of playful affirmation of life is a constant thread in Pullen's work. It can be heard on his first solo date for Atlantic, recorded live at the Montreux Jazz Festival in 1977. His potent recitals were well documented during the next decade; Sackville, Horo, and Black Saint have all released solo discs. Particularly compelling is Black Saint's "Evidence Of Things Unseen," a 1984 release.

(Continued on page 75)



Platinum Ecstasy. Arista artist Sarah McLachlan receives a plaque commemorating platinum certification of her Grammy-nominated album "Fumbling Towards Ecstasy." The presentation took place backstage at her recent sold-out show at New York's Radio City Music Hall. McLachlan's newest release is a CD-ROM called "The Freedom Sessions." Shown, from left, are Richard Sanders, Arista VP of artist development; Rick Bisceglia, Arista senior VP; Terry McBride, Nettwerk president and artist manager; Roy Lott, Arista executive VP/GM; Tom Ennis, Arista VP of product development; McLachlan; Len Epand, Arista VP of video production; Clive Davis, Arista president; Richard Sweret, Arista VP of A&R; Jim Urie, Arista senior VP of sales; and Dick Wingate, Arista senior VP of marketing.

Radio Notoriety Lifts Gasoline Alley's Sublime

BY CHRIS MORRIS

LOS ANGELES—Burgeoning airplay for "Date Rape," a track from the 3-year-old album "40 Oz. To Freedom," has propelled the heretofore obscure Long Beach, Calif.-based modern rock trio Sublime to a new level of commercial success. But the group's notoriety has not come without controversy.

Stephanie Payne, a buyer at Aron's Records here, which has seen steady sales on "40 Oz.," says of the album, "We just despise it, and every time someone asks for it, we say, 'Uccchh, here it is.'"

Payne's expression of disgust has been echoed by others. As early as January, when "Date Rape" began to

enjoy major request action and airplay on influential Los Angeles modern rock outlet KROQ, the song—a ska-inflected narrative about a date rape, which concludes with the rapist being sexually assaulted in prison—led some observers to complain that the band was trivializing the crime.

An ongoing debate erupted on America Online; one trade journal columnist derided the song as "completely offensive," while a coordinator for the abortion rights group Rock For Choice excoriated it in a recent article in The Los Angeles Times.

"I just don't see the humor," Payne says. "I just don't think it's funny. So [the rapist] gets it in the end. It's still a dumb song."

Nonetheless, several other modern



SUBLIME

rock outlets have followed KROQ's lead and played the song. Programmers claim that complaints have been few or nonexistent.

"40 Oz. To Freedom," released by the band's Long Beach-based Skunk Records in 1992, has soared with the "Date Rape" exposure: It debuts on Billboard's Heatseekers chart at No. 39 this week, and is No. 1 among titles

in the Heatseekers Pacific regional roundup.

According to SoundScan, "40 Oz." has sold 15,000 units to date. The band's manager, who asks to be referred to as Miguel, claims sales of 35,000-40,000, noting that the album was regularly sold at live dates for two years before airplay for "Date Rape" began.

The album is being worked by a three-man team at Gasoline Alley Records, which signed Sublime in July. While Gasoline Alley is distributed by Uni, "40 Oz." continues to move independently. Independent National Distributors Inc. was recently enlisted to sell the album to chains and one-stops, while a network

(Continued on page 82)

Hendrix Family Fumes Over 'Voodoo Soup'

BY PAUL VERNA

NEW YORK—Members of Jimi Hendrix's family are upset over what they consider fraudulent use of the late artist's music on the recent compilation "Voodoo Soup," released last month on MCA Records in the U.S. and Polydor in the U.K.

The late artist's father, James Allen Hendrix, and sister, Janie Hendrix Wright, object to the overdubbing of drum parts on the album and to an advertisement for a Hendrix-related foundation inserted into the package.

The family's claims are directed at compilation producer Alan Douglas, not at MCA or Polydor. Janie Hendrix says Douglas—who controls the Hendrix tape vault—was negligent in his handling of the artist's recorded archives.

The dispute between the Hendrix family and the Douglas camp is the latest skirmish in a 2-year-old battle. On April 16, 1993, the senior Hendrix sued his former attorney, Leo Branton, and Douglas for fraud and copyright infringement over their exploitation of the Hendrix catalog (Billboard, May 1, 1993). The action, filed in U.S. District Court in Seattle, is scheduled to go to jury trial June 5.

Asked what she finds objectionable about "Voodoo Soup," Janie Hendrix says, "Number one, I don't really like it. It appears to be another overdubbing job similar to that of 'Crash Landing' and 'Midnight Lightning,'" two other posthumous Hendrix compilations overseen by Douglas. "I don't think Jimi would like it either. The original band members were not even used."

Janie Hendrix is referring to the openly credited overdubbing of drum parts on two tracks of "Voodoo Soup" by Bruce Gary, former drummer of power-pop band the Knack. Gary, who is also credited as co-producer on "Voodoo Soup," played on two cuts, the radio track "Stepping Stone" and the instrumental "Roomful Of Mirrors" (Billboard, April 8).

Janie Hendrix also objects to an insert in the CD booklet promoting a Hendrix foundation that the family has not approved. "When you open up the package, out falls this ad for the Jimi Hendrix foundation," she says. "Letters were sent out apparently to people like Danny Glover, Wynton Marsalis, and Carlos Santana asking them to join the foundation and that the family was supportive, and we're not. We have a foundation of our own."

Janie Hendrix says the family's goal in taking action against Branton and Douglas is to protect the family's legacy. (Continued on page 89)



Dave's World. RCA Records Label executives present the Dave Matthews Band with plaques commemorating gold certification of "Under the Table and Dreaming," the group's major-label debut. Shown, from left, are Hugh Surratt, VP of artist development; Bob Jamieson, president; band members LeRoi Moore, Boyd Tinsley, and Carter Beauford; Dave Novik, senior VP of A&R; band member Dave Matthews; Bruce Flohr, senior director of A&R; band member Stefan Lessard; Tom Derr, director of artist development; Peter Robinson, associate director of A&R; Coran Capshaw, band co-manager; and Butch Waugh, senior VP of promotion.

New Tix Service Handles Sellout For Pearl Jam

BY ERIC BOEHLERT

In the venue's fastest sellout ever for a rock show, 9,200 fans purchased tickets through the new ETM sales system to Pearl Jam's June 16 concert at the Casper, Wyo., Events Center. The show will kick off Pearl Jam's summer tour.

Tickets were ordered April 22 when fans dialed up the automated ETM system. Because the ETM system is designed to accept calls only from certain area codes on given days, the tickets were only available to callers from the upper Rocky Mountain region.

Ticket buyers were limited to one pair each; of the 9,200 tickets sold, 1,950 were general admission floor tickets. All tickets were priced at \$18.50, with a \$2 service fee for each ticket and a 45 cents handling charge for each order.

Last year Pearl Jam canceled its summer swing through the U.S., claiming Ticketmaster charged excessive service fees and enjoyed a monopoly in the concert marketplace, making it impossible for the band to tour without the company's involvement. Ticketmaster executives denied the charges. Pearl Jam recently announced it was aligning itself with upstart ETM for the '95 tour (Billboard, April 15).

On the morning of April 22, Wyoming radio stations in Casper, Laramie, Riverton, and Jackson, along with outlets in Billings, Mont., Idaho Falls, Idaho, and Rapid City, S.D., announced the ETM 800 number that fans needed to call for ticket orders.

Local Casper Star-Tribune reporter Jason Marsden said he called ETM at 11:30 a.m., got through to the touch-tone system on the first try and ordered two tickets by credit card. Marsden, who covered the news of the concert and the ticket sales for the newspaper, says he was "listening

(Continued on page 84)

Capricorn Is Back On Track At RED

Focusing On Rock, Label Aims For Indie Greatness

BY PETER CRONIN

NASHVILLE—A little over a year ago, as the label faced the end of its three-year relationship with Warner Bros. Records, the future of Capricorn Records was anything but certain. But since breaking those corporate ties and joining forces with the Sony-owned, New York-based RED Distribution in April 1994, a leaner and meaner Capricorn is back on its feet with an expanding upstart roster that is making noise at both the triple-A and modern rock formats.

"There has always been the desire here for Capricorn to become an independent label once again," says label president Phil Walden. "With all the acquisitions over the past several years of the remaining independents, there's a tremendous void out there, and we aspire to become the next great independent label."

Walden and RED president Sal Licata agree that their year-old corporate relationship already better accommodates what Walden describes as Capricorn's "artist development-oriented" philosophy and that Capricorn's status at RED has made a significant difference in the label's performance.

"Being a priority is the No. 1 advantage," says Licata. "Nothing against WEA, but Capricorn was a very small label within that organization. Phil knows now that he is among my top five labels."



As former president/CEO of EMI Records, Licata has no trouble seeing things from a label perspective, and he feels his experience in that area is one of the things that separates RED from other distributors.

"It brings that label point of view to the distribution company," Licata says. "People who start in distribution and stay there all their lives only know that side."

While the "new" Capricorn has not spawned any multiplatinum megastars, acts like Widespread Panic, the Freddy Jones Band, Lynyrd Skynyrd, and 311 have each built a strong grass-roots base, with albums topping the 100,000 sales mark, according to SoundScan. And

newer signings, like Sonia Dada from Chicago, Cake from Sacramento, Calif., Everything from Charlottesville, Va., and Hayride from Athens, Ga., reflect the company's music-first philosophy.

"The only criteria we use in our signings are, 'Is it great music and do we like it?'" Walden says. "We sign things and then figure out what to do with them, and that's the way it should be. It may limit our growth, but that's OK."

With RED, Walden and company have been able to take advantage of some of the benefits of major label-style distribution without having to reach platinum each time out and without getting lost in the crowd. With its nationwide network of 101 employees, RED can compete with the majors when it comes to market saturation; and with a relatively small roster of only 28 labels, the company is well equipped to give each label its due.

"With independent distribution, you can stay with records for a long time even if they don't sell as much," Licata says. "If we can sell 30,000, that's a lot of records. We are the same as the majors in that we have strong fulfillment, we ship to the same locations, we drop

(Continued on page 80)



EXECUTIVE TURNTABLE

RECORD COMPANIES. Thomas McPartland is named executive VP/North America for the Zomba Group of Companies in New York. He was senior VP of business development for BMG Entertainment North America.

Michael Ostroff is promoted to senior VP of business and legal affairs at MCA Music Entertainment Group in Los Angeles. He was VP of business and legal affairs.

Mercury Records in New York names Peter Lubin senior VP of A&R, Mark Schwartz VP of business and legal affairs, and Lee Knife director of business and legal affairs. They were, respectively, VP of A&R for the RCA Records Label, director of business affairs at Sony Music, and attorney of legal affairs at PolyGram Holdings Inc.

Warner Bros. Records appoints Jeff Levenson VP of jazz in New York, Marylou Badeaux VP of product



MCPARTLAND



OSTROFF



LUBIN



LEVENSON



BADEAUX



SCHWAM



MORROW



CONROY

management/jazz in Los Angeles, and Kathe Charas manager of marketing/jazz in New York. They were, respectively, jazz columnist at Billboard, VP of special projects in the Warner Bros. black music department, and international marketing manager/advertising manager at GRP.

Samantha Schwam is promoted to VP of finance for Atlantic Records in New York. She was director of finance.

Elektra Entertainment Group appoints Joel Klaiman senior national director of alternative promotion in New York, Brian Landau national di-

rector of alternative/triple-A promotion in Chicago, and Margie Weatherly national director of alternative/triple-A promotion in Los Angeles. They were, respectively, national director of alternative promotion for EastWest Records, national director of album rock for Elektra, and West Coast director of alternative promotion for Elektra.

EMI Records (EMI/Chrysalis/SBK) in New York names Maureen Coakley senior director of national publicity and Allison Bandier-Koffman senior director of video promotion. They

were, respectively, publicity director for Rolling Stone and manager of local video promotion for EMI Records.

Tess Arevalo is appointed director of corporate communications for Warner Music International in New York. She was associate director of corporate communications for PolyGram Holding Inc.

Janet Kleinbaum is promoted to senior director of artist development and video promotion at Jive Records in New York. She was director of product management.

PUBLISHING. Brooke Morrow is named VP of international creative operations for EMI Music Publishing in New York. She was director of international and U.S. creative operations.

RELATED FIELDS. Kevin Conroy is named VP of marketing for BMG Entertainment North America in New York. He was VP of marketing for CBS/FoxVideo.

Tom Mihok is promoted to VP/central division manager for MGM/UA Distribution Co. in New York. He was district manager/Eastern Division.

Soul Asylum Shines On 'Dim Light' New Columbia Set Aimed At Broader Market

BY CATHERINE APPLEFELD

WASHINGTON, D.C.—Although Soul Asylum bassist Karl Mueller acknowledges that many people will view "Let Your Dim Light Shine" as the band's sophomore set, the Minneapolis mainstay had already presented its cult following with six albums before it struck multiplatinum with 1992's "Grave Dancers Union."

It is this accumulated buildup that is serving as the guiding principle behind Columbia Records' promotional push for the new album, due June 13. Rather than first elicit core support from the band's heavily alternative fan base as it did last time around, Columbia is taking first single "Misery" simultaneously to modern rock, album rock, triple-A, and other radio formats in an effort to amass broad exposure right out of the box.

"We're taking a different approach, a bigger approach, this time," Columbia product manager Nick Kucci says. "We're still going after the core alternative fan base, because we never want them to feel like they've been left out, but there isn't going to be a setup track this time around like with 'Somebody To Shove.' We did the setup track route



SOUL ASYLUM. From left, Sterling Campbell, Dave Pirner, Dan Murphy, and Karl Mueller.

last time, and we feel Soul Asylum has spent 10 years setting up this new record."

Indeed, given that Soul Asylum released product on various indie labels and endured a short-lived, less than satisfying stint on A&M Records that nearly facilitated its breakup, Mueller views his band's latter-day popularity as just deserts.

"I see 'Grave Dancers Union' almost as a justification for what we'd always been doing," he says. "We still believe in those records we put out before, however long ago. We were doing at that time what we thought was the best we could do, and it's not like we think 'Grave Dancers' is 50 times better than the

other albums."

Although Soul Asylum's passion has been a constant, the string of commercially disappointing releases took its toll on the band, which was close to breaking up after it was dropped by A&M, says Benjie Gordon, Columbia director of A&R, East Coast. "They thought that nobody wanted them, until they started shopping around, and then they realized everyone wanted them. Luckily, there were a lot of true Soul Asylum fans here."

"We got an enormous amount of support from the label, which is something we never felt we had before," says Mueller, who also credits the support of MTV for helping

(Continued on next page)



Let That Pony Run. Members of Capitol Records act Bonepony meet with Capitol execs to discuss the Nashville rock band's June debut. Pictured, from left, are Stephen Smith, Bonepony's manager; Bonepony's Bryan Ward, Scott Johnson, and Kenny Mims; Capitol Records president/CEO Gary Gersh; Capitol VP of A&R Kim Buie; and Johnny Wright, senior director of creative activities, Warner/Chappell Publishing.

Mercury Looks To Turn Corner With 3rd Catherine Wheel Set

BY PAUL SEXTON

LONDON—Armed with what is already being hailed as the strongest album of its career and with live and promotional work in the U.S. planned throughout 1995, British four-piece the Catherine Wheel has turned into a priority alternative act.

Mercury will release "Happy Days," the band's third album, on cassette and CD in the U.S. on June 6, with a double vinyl edition in stores May 23. With all involved praising the strength of the record, "Happy Days" looks set to expand the strong core audience established by the band with its 1992 debut, "Ferment," and 1993 follow-up, "Chrome."

"I know Mercury feel that we've given them a record they can get their teeth into," says the group's lead singer and co-writer Rob Dickinson. "Before, I was always a little confused

as to what sort of a band we were, but now I really don't care what people think. I know how good the band is."

"Happy Days," recorded between April and July last year in London and later mixed in Los Angeles, was co-produced by Dickinson and Gil Norton, who also produced "Chrome." Tim Friese-Greene, the producer of "Ferment," plays keyboards on the new set, which also features Belly's Tanya Donnelly dueting with Dickinson on the powerful "Judy Staring At The Sun," which is likely to be the second single.

"The buzz that surrounds this band is a buzz that you usually only feel with a band that's had a platinum record," says Mercury president Ed Eckstine. "From the moment my company heard the first Catherine Wheel record, we knew this band was special. At the time, the musical climate was just beginning a pro-American phase, but we believed that things would be cyclical and through the process of growth of this band, people would hopefully catch up with them."

Mercury senior director of marketing Marty Maidenberg adds, "The minute we heard the music it was 'OK, our job is 90% done, now it's just a question of getting it out there.'"

That process involves servicing the lead track, "Waydown," May 8 to commercial alternative, album rock, and metal formats. A cassette single will be in stores the following day, also featuring live versions of band favorites "Chrome" and "Crank." The video for "Waydown" was directed by Mark Pellington, most noted for his work with Pearl Jam in the "Jeremy" clip.

(Continued on page 43)



THE CATHERINE WHEEL. Back row, from left, Dave Hawes, Brian Futter, and Rob Dickinson. Front row, Neil Sims.

Lollapalooza Picks A Leaner Lineup, To Harken Back To Festival's 1st Year

LOLLAPALOOZA: The lineup for Lollapalooza '95 is headliner **Sonic Youth**, **Hole**, **Pavement**, **Beck**, **Cypress Hill**, **Sinead O'Connor**, **Jesus Lizard**, and **Mighty Mighty Bosstones**. It's no secret that this year's outing was a struggle for organizer **Perry Farrell** to put together, with potential headliners **Neil Young** or a **Clash** reunion never materializing. Hence, the lineup announcement comes much later than usual this year. Dates will start in early July and last through August.

What's different this year? A tighter, streamlined Lollapalooza that more closely resembles the original festival. Last year's festival had 43 dates, this year's will have 35 dates. Additionally, in some cases, the sites will be scaled down to around 10,000- to 20,000-seat venues, although if sellouts come quickly in a city, the show may be moved to a larger site. The ticket price remains the same as the last two years: \$27.50.

Still unconfirmed is the lineup for the second stage, although names like **Mike Watt**, **the Dambuilders**, and **St. Johnny** are being tossed around.

Few of the main stage acts will have new releases out by the time Lollapalooza kicks off. The exception is **Pavement**, whose **Matador** release, "Wooze Zowie," just came out. **Hole's** 1994 release, "Live Through This," still has some life in it, as evidenced by the residence of "Violet" on the Modern Rock Tracks chart, although O'Connor's latest, "Universal Mother," does not. Mercury plans to repackage the **Mighty Mighty Bosstones'** "Question The Answers" with at least one new track, and **Touch And Go** says it will continue to push the **Jesus Lizard's** "Down," which came out in August 1994. **Cypress Hill's** new record, which was supposed to be out by now, is now slated for a late July/August release on Columbia; both **Sonic Youth** and **Beck** have albums tentatively scheduled for Aug. 29 release. **Geffen** says it will not move up the releases; instead, it will use Lollapalooza to set up the new records.

In years past, Lollapalooza has had an uncanny knack for picking bands on the verge of making it really, really big—witness **Nine Inch Nails** or **Pearl Jam**—right before they've exploded. Unless I'm missing something, I don't see an act here that seems likely to become the next big thing. However, my prediction is that the shows will still do well, given the public's endless curiosity about **Hole's Courtney Love**, which is second only to her own fascination with herself, and the popularity of **Cypress Hill**.

ABSOLUTELY FAB-ULOUS: Riding on the success of "Live At The BBC," the remaining **Beatles** are continuing

work on the audio project that will coincide with the British documentary chronicling the **Fab Four's** history.

According to **George Harrison**, "At the moment we are working on the 'Anthology' album. Maybe by [this] autumn we should have this television program and the record, and everything that goes with it, coming out."

Harrison notes that neither the recording nor the series has a definitive title. "It may be called 'The Beatles By The Beatles,' or it could just be called 'The Beatles Anthology.' Whatever it is called, we are putting together the album,

which will have [many] tracks that never came out. All the ones that did come out will be featured with an alternate mix, so there won't be the same version of something that has already been out." The world already knows that there will be two new tracks featuring **John Lennon** vocals, but Harrison says, "We are trying to keep them [from the public] until the record and the TV show come out, so there is a bit of a surprise there. I think people will like

them."

Of the "Live At The BBC" album, which has sold more than 4 million copies in the U.S. alone, Harrison says, "It was interesting to hear after all those years. We had a lot of energy those days."

THIS AND THAT: Producer **Daniel Lanois** has signed an A&R deal with Capitol Records. Lanois, who has produced artists ranging from **U2** to **Bob Dylan** and the **Neville Brothers**, will bring new acts that he thinks worthy of a deal to the label... **Bob Seger** will receive a lifetime award at the fourth annual Motor City Music Awards in Detroit, April 28... The **Neville Brothers**, **Allen Toussaint**, the **Dixie Cups**, and **Professor Longhair** will be inducted into the New Orleans Music Walk of Fame on May 3... **James Taylor** and **Natalie Cole** will receive honorary doctorates of music from Berklee College of Music on May 7.

ON THE ROAD: **KMFDM**, with **Dink** as the opener, will be on tour through June 3. The band also has tracks on both the "Bad Boys" and "Johnny Mnemonic" soundtracks... **Bonnie Raitt** starts her summer tour May 24 in Raleigh, N.C., with warm-up acts **Charles Brown** and **Ruth Brown**. Select dates will be taped along the way for a live double-album planned for later this year.

Assistance in preparing this column provided by **Craig Rosen** in L.A.

Former Writer Turns Songwriter On Grover's Debut On Zero Hour

BY JIM BESSMAN

NEW YORK—There's always potential danger when journalists get too close to their subjects, but there's no denying it can pay off big professionally.

Angie Carlson, the vocalist/guitarist/songwriter for Chapel Hill, N.C.-based trio Grover, began rock writing as a student at the University of Minnesota and later wrote for such hip sheets as *Matter*. A big fan of fellow North Carolina alternative pop band Let's Active, she interviewed the group for *Minneapolis entertainment guide City Pages*, then struck up a correspondence with its founder, Mitch Easter, who brought her into the band in 1985—and married her.

"I played guitar and keyboards, and then [original member] Faye Hunter left and all of a sudden I had to sing the 'girl parts,'" says Carlson. "Christ! I'd never sung in front of people and never even got myself in the monitors the first two years because I didn't want to hear what I sounded like! So I'd have a few drinks and get my courage up and sing real loud and hope for the best."

After Let's Active broke up in the late '80s, Carlson worked outside of the music industry. However, by the fall of 1993, she was eager to get back into the game and formed Grover. The band name, she says, satisfies her desire for a moniker that offers no "preconceived notions," though it does originate in her younger sister's fondness for the

"Sesame Street" character.

The band came to the attention of Zero Hour's president, Ray McKenzie, who, while too exhausted to last through a late-night New York Grover gig several months back, took a five-song demo by the trio—which also includes ex-Subculture drummer Chris Phillips and former Veldt bassist Dave Burris—along on a drive from San Francisco to Sacramento, Calif.

"I was on a business trip, and there was a thundering rainstorm, and I listened to the tape over and over and called Chapel Hill and said, 'Let's do this,'" says McKenzie, who will release Grover's "My Wild Life" on June 20. "I was just blown away by the songs, and Angie fits perfectly in terms of image and what I want to do with the label: good pop singers who have a lot of passion, à la 22 Brides. That's what Angie's about."

Carlson hails from Hibbing, Minn., the birthplace of Gary Puckett, as her bio notes, and Bob Dylan, as her bio doesn't. After moving to Minneapolis in 1978, she became heavily influenced by locals the Replacements and Hüsker Dü.

"I bet I saw [those two bands] at least once a month for a couple of years," says Carlson, who also spent a year studying in Britain. "I saw people like the Clash and Undertones and Elvis Costello and was a fan of late '70s English punk: I adored the Buzzcocks and liked melodic stuff, like Julian Cope, and also the old Pete Townshend stuff, whose songwriting is perfect for me. But I buy what everybody else buys, like Pavement. And I love the Jayhawks. They said I wrote the first article on them, ever!"

Carlson's own songwriting is "kind of personal," she notes. "I feel like people can smell a rat if you're not sincere, so I try to write stuff that's not flavor-of-the-month. I hope my songs ring true and people hear them and know I mean it. A lot of ['My Wild Life' tracks] are old songs that came from my marriage breaking up—'Damaged Girl' is kind of an apology to Mitch."

Now separated but on friendly terms, Carlson relied on Easter's production expertise for Grover's album. "Some of the stuff on the album is old Mitch demos with him on bass that I liked and didn't want to change because I felt loyal to him and because



GROVER

we'd been together so long and he was such an influence on me," she says. Roadrunner artist Kevin Salem also produced part of "My Wild Life."

"We'll go after the audience that loves great, rockin' pop songs with tons of energy and fat guitar stuff," says McKenzie. "It's the kind of thing you don't have to listen to more than once

to get."

McKenzie sees appeal at college and commercial radio stations for Grover, which had a 1993 indie 7-inch single release on Staplegun Records. "We're trying to get a national tour of college towns, maybe with Superchunk, since Angie's going with a guy in the band, or with one of our own acts, like Dirt Merchants. We're also targeting commercial alternative and triple-A radio with the lead track 'Yeah, I'm Dumb.'"

There are also plans for a video for "Yeah, I'm Dumb." "My idea is a take-off on Donna Summer's 'She Works Hard For The Money,' which had Donna as a waitress," says McKenzie. "Angie's a really sweet girl from Minnesota who's got this working-class ethic, a 'roll-up-your-sleeves' kind of girl. So it fits her, but it probably won't happen because most bands don't like my video ideas!"

Incidentally, McKenzie points out that "My Wild Life," Zero Hour's 10th release, comes out two days before the one-year anniversary of its first, 22 Brides' self-titled album.

SOUL ASYLUM SHINES ON 'DIM LIGHT'

(Continued from preceding page)

break "Grave Dancers." "I hate to admit it, but MTV is a really powerful tool. You get a video in Buzz Bin rotation and you are going to sell a huge amount of albums in the next few weeks."

"Let Your Dim Light Shine," which percolates with the cream of some 40 songs singer/songwriter Dave Pirner had written during the past 2½ years, is undoubtedly the band's most diverse set to date. The high-energy "Misery," which clings to Pirner's classic rhyming-rock style, mingles with the in-your-face, jazz-punk medley of "Caged Rat," the willowy ballad "String Of Pearls," and the jangly "Promises Broken," written by guitarist Dan Murphy and the Jayhawks' Marc Perlman.

"With all the songs we had to choose from, we could have put out a punk-rock record, an all-ballads record, a pop record," Mueller says. "But it's always good to try to do different things and mix it up to keep ourselves interested."

Guiding the album's recording at Hollywood's Ocean Way Studios was producer Butch Vig, a fellow Midwesterner and buddy of the band. After talking to several producers, including Daniel Lanois, Soul Asylum settled on Vig because "he's just a normal guy," Mueller says. "He's not some hotshot New York guy or London guy. He rose through the same ranks as we did at basically the same time. It was probably the most pleasant time I've ever spent in the studio."

Even the widely publicized, unpleasant business of firing longtime drummer Grant Young and replacing him with session veteran and Duran Duran drummer-for-a-minute Sterling Campbell now seems to be fading into the background, says Mueller.

"We'd had creative differences with Grant that had been brewing for a long time," Mueller says. "It was something no one wanted to admit was going on, but if we didn't do something about it, I don't think we would still be a band."

With Campbell now firmed up as a team player, tour plans are in the works. Soul Asylum is scheduled to take to the road this summer in a club jaunt before branching out into a tour in late July that could include

a package with two or three other bands, says Mueller.

"This is going to be their first major headlining tour," Kucci says. "It is a big event, and all aspects of Columbia will be involved. The anticipation at this company and at the distribution company is at a phenomenal peak."

Excitement among retailers, while not quite as breathless, is certainly encouraging.

"They've done pretty well for us," says Roy Burkert, senior buyer for the 37-unit, Troy, Mich.-based Harmony House chain. "Each subsequent album they've released has tended to build the audience base more, and there's no reason sales for the new album won't be greater than the last one."

The key to the album's success, Burkert adds, is radio reception. "If radio kicks in with a good hit song, it should be a top 10 seller," he says. "But we're going to have to have that hit song."

Doug Smith, senior buyer at the 150-store, Carnegie, Pa.-based National Record Mart, agrees. "The major key is going to be the first video and single. If they get a video added to MTV and the first single is well-received before the record comes out, they've got it made," he says.

"It's interesting that the Soul Asylum album is coming out between Pink Floyd and Michael Jackson [releases]," Smith adds. "It could easily outsell both of them, because that's just where kids are today. I think it is the most exciting release of the three."

Columbia is making sure Soul Asylum doesn't get lost in the June tidal wave of releases by keeping the band in the public eye with another stint on "Late Show With David Letterman"—it made an appearance in early April—a Rolling Stone cover story the week of the album's release, and other media hits.

As for the band, traveling for nearly two years in support of "Grave Dancers" only whets its appetite to get back on the road, says Mueller. "The whole point of being in a band to me is to get out and play, and when you tour you get to see new cultures and new people. That's half the fun. The other half is the hour and a half you're on stage every night."

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UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

BOSTON: Maybe it's because **Machinery Hall** got its start as an acoustic trio, but whenever the 4-year-old band plugs in now, it not only packs a wallop, it does so with a finesse that's missing from most power trios. "Playing acoustic and stripped down in our early days helped us concentrate on our sound and songs," says drummer **Paul Buhl**. "We couldn't hide behind walls of distortion." Now known for electrifying marathon sets ("We'll play for two hours when clubs let us," says Buhl), the band licensed demo "Herd" to Britain's **Placebo** label in 1993, where it peaked at No. 3 on *Melody Maker's* indie chart, followed by the self-titled, 13-track, live in-studio CD on Boston-based **Permagrin**. Cuts were aired heavily on two-dozen college stations nationwide and on Boston modern rock station **WFNX**, where **Machinery Hall** was voted best new band of 1994. *Boston* magazine later crowned the act best



MACHINERY HALL

modern rock band. But MH's explosive-yet-melodic sound, led by **Mark Nelson's** ringing guitars and ominous growl, is best experienced on the new "Tile" album. With **Permagrin** promising a big promotional push this summer, the act hits the South and Midwest, including a spot on the two-day **WRAS** festival in Atlanta in June. Contact **Mary Davey** at 617-329-7760.

GREG REIBMAN

CHICAGO: Whatever you do, don't call **Jason & Alison** a folk act. Though the duo's acoustic guitar and cello would seem to peg them as gentle troubadours, **Jason Narducy** and **Alison Chesley** emphatically want to be understood as take-no-prisoners rockers. Actually, all it takes to dispel any preconceptions of folkiness is a listen to their debut album, "Woodshed," on Chicago's **Whitehouse Records**. Narducy's passionate songwriting is aggressively served by his and Chesley's muscular assault on their respective instruments, not to mention Narducy's fiery vocals. "My voice is kind of the guitar sometimes, the cello is bass and often lead guitar, and my attack on acoustic guitar is the drums," Narducy says, adding with a laugh, "It's taken me awhile to get used to being a drummer." The duo met in late '93 when Los Angeles-bred Chesley, pursuing a cello degree at Northwestern University, encountered Narducy at a local coffeehouse. Narducy, in the process of splitting from his power trio **On**, enlisted Chesley to accompany him on some solo performances. Seven months later, they began recording "Woodshed," which has aired on Chicago's **WKQX** and **WXRT** and a number of college stations. Already, the duo has landed high-profile opening slots on tours by **Live** and **Bob Mould**. Says Chesley, who recently began employing a distortion pedal, "The only thing I want people to know is we play loud." Contact **Whitehouse** at 312-583-7499.



JASON & ALISON

MIAMI: After 20 years of modeling, acting, singing, and even a stint on MTV's "Basement Tapes" in New York, chanteuse **Kimona 117** moved to Florida and started a cabaret act in Miami Beach. But what she really wanted to do was rock, so she hooked up with songwriter/guitar player **Floyd Freeman**, formerly of **Natural Causes**, to form **Suzy Creamcheese**. Rounding out the group is bassist **Jeff Rose**, lead guitarist **Rob Nelson**, and drummer **Eddie Gonzalez**. Together the band has spread out a delicious sound that's part '60s pop, part '80s rock, anchored by Kimona's intoxicating vocals and riveting stage presence. In just eight months, the band has become much in demand on the South



SUZY CREAMCHEESE

Florida club scene. Recently they took some time to hole up in Freeman's North Miami studio, the **Dungeon**, to record a full-length CD, scheduled for release in late April on **Chewy Records**. Songs will include the haunting "Sleek Black Cadillac" and the pretty pop of "Put U Down." A supporting tour of the state is planned, and the disc will be marketed to national college radio. Contact manager **Hilary Freeman** at 305-892-2185. **SANDRA SCHULMAN**

ROCK CLIMBING: For **Squirrels**, featured in *Continental Drift* in August 1994, is working on their debut for **550 Music**, which will come out this fall.



Most Valuable Slayer. Los Angeles Dodgers catcher **Mike Piazza**, center, congratulates **Slayer's** **Tom Araya**, left, and **Kerry King** at an L.A. party honoring the group for sales of more than 500,000 units for several of its albums.

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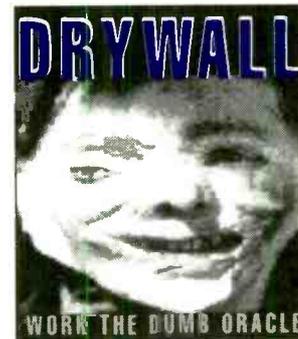
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ELTON JOHN/BILLY JOEL	Death Valley Stadium, Clemson University, Clemson, S.C.	April 9	\$1,962,631 \$50/\$25/ \$19/\$18	59,579 sellout	Cellar Door
EAGLES	Starwood Amphitheatre, Antioch, Tenn.	April 19, 21	\$1,925,101 Gross Record \$89.50/\$42	34,250 two sellouts	PACE Concerts
EAGLES	Coliseum, Birmingham-Jefferson Civic Center, Birmingham, Ala.	April 22	\$1,239,771 Gross Record \$87/\$42	14,588 sellout	PACE Concerts Terry Bassett Presents
JIMMY PAGE & ROBERT PLANT RUSTED ROOT	Boston Garden, Boston	April 9-10	\$910,654 \$42.50/\$28.50	29,868 two sellouts	Don Law Co.
EAGLES	Coliseum, Charleston Civic Center, Charleston, W.Va.	April 18	\$846,535 Gross Record \$81/\$46	11,390 sellout	Belkin Prods/Terry Bassett Presents
TOM PETTY JAYHAWKS	Boston Garden, Boston	April 4-5	\$673,763 \$28.50	23,989 two sellouts	Don Law Co.
BOYZ II MEN BRANDY	Nassau Veterans Memorial Coliseum, Uniondale, N.Y.	April 21	\$507,120 \$45/\$35	13,882 15,000	Haymon Entertainment
TOM PETTY JAYHAWKS	Hardee's Walnut Creek Amphitheatre, Raleigh, N.C.	April 12	\$348,818 \$29.75/\$24.75/ \$14.75	20,083 sellout	PACE Concerts Cellar Door
JIMMY BUFFETT & THE CORAL REEFER BAND TODD SNIDER	North Charleston Coliseum, North Charleston, S.C.	April 14	\$328,710 \$35.50/\$27.50/ \$20.50	11,937 sellout	Cellar Door
TOM PETTY JAYHAWKS	Cynthia Woods Mitchell Pavilion, The Woodlands, Texas	April 18	\$304,866 \$35/\$28/\$20	12,950 sellout	PACE Concerts

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RECOMMENDED
FOR THOSE
WHO HAVE
BEEN GETTING
FAR TOO MUCH
SLEEP AT
NIGHT

SPOTLIGHT
FEATURED ARTIST



DRYWALL
WORK THE DUMB ORACLE

DRYWALL is the latest musical experiment from the fertile imagination of **STAN RIDGWAY**. Raucous, disturbing, yet always entertaining, the new album "WORK THE DUMB ORACLE" is a dark, wild ride through the urban underworld. **POLICE CALL** is the first single.

Other New I.R.S. Releases
The Surfing Brides: *Sparky's Dinner*
The Sahotas: *The Right Time*
Club 69: *Adults Only* (Tribal America)
Various Artists: *Sil Safaa: New Music From The Middle East* (Hemisphere)
Various Artists: *Salsa, Merengue, Mamba* (Hemisphere)
Black Sabbath: *Forbidden* (Coming June 20th)



anti-established 1979

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
1	—	1	TY HERNDON EPIC 66397 (7.98 EQ/1.98)	WHAT MATTERED MOST
2	1	13	SUBWAY BIV 10 530354/MOTOWN (9.98/13.98)	GOOD TIMES
3	4	6	ELASTICA DGC 24728*/Geffen (10.98/16.98)	ELASTICA
4	5	6	KUT KLOSE KEIA/ELEKTRA 61668/EEG (10.98/15.98)	SURRENDER
5	6	7	BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/15.98)	DELUXE
6	3	10	LETTERS TO CLEO CHERRY DISC/GIANT 24598 (9.98/15.98)	AURORA GORY ALICE
7	8	5	BLESSID UNION OF SOULS EMI 31836 (10.98/15.98)	HOME
8	14	15	GILLETTE S.O.S. 11102/200 (11.98/15.98)	ON THE ATTACK
9	12	12	MARTIN PAGE MERCURY 522104 (10.98 EQ/15.98)	IN THE HOUSE OF STONE AND LIGHT
10	7	40	LARI WHITE RCA 66395 (9.98/15.98)	WISHES
11	10	30	CORROSION OF CONFORMITY COLUMBIA 66208 (10.98 EQ/15.98)	DELIVERANCE
12	9	3	RACHELLE FERRELL BLUE NOTE 27820/CAPITOL (9.98/15.98)	FIRST INSTRUMENT
13	13	9	CRIME BOSS SUAVE 3* (9.98/15.98)	ALL IN THE GAME
14	16	31	RAPPIN' 4-TAY CHRYSALIS 30889*/EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'
15	—	1	INI KAMOZE COLUMBIA 67056* (9.98 EQ/13.98)	HERE COMES THE HOTSTEPPER
16	2	2	PAVEMENT MATADOR 45898*/WARNER BROS. (10.98/15.98)	WOWEE ZOWEE
17	11	5	MORPHINE RYKODISC 10320* (11.98/17.98)	YES
18	15	21	RUSTED ROOT MERCURY 522713 (9.98 EQ/15.98)	WHEN I WOKE
19	17	41	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
20	19	79	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU

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	21	14	THE ROOTS DGC 24708*/Geffen (10.98/15.98)	DO YOU WANT MORE?!?!?!?
22	—	1	DEICIDE ROADRUNNER 8944 (10.98/17.98)	ONCE UPON THE CROSS
23	18	3	KMFDM WAX TRAX 7199*/TVT (10.98/16.98)	NIHIL
24	20	28	USHER LAFACE 26008/ARISTA (9.98/15.98)	USHER
25	25	2	JEFF BUCKLEY COLUMBIA 57528 (9.98 EQ/15.98)	GRACE
26	22	20	4 P.M. NEXT PLATEAU/LONDON 828579/ISLAND (10.98/15.98)	NOW'S THE TIME
27	23	19	THE FLAMING LIPS WARNER BROS. 45334* (7.98/11.98)	TRANSMISSIONS FROM THE...
28	33	33	KEN MELLONS EPIC 53746 (9.98 EQ/15.98)	KEN MELLONS
29	27	13	THE NEW LIFE COMMUNITY CHOIR/JOHN P. KEE VERITY 43010/JIVE (10.98/15.98)	SHOW UP!
30	24	4	BIG L COLUMBIA 53795* (10.98 EQ/15.98)	LIFESTYLEZ OV DA POOR & DANGEROUS
31	26	10	MURDER SQUAD G.W.K./DJ WEST 124040*/RAL (9.98/16.98)	MURDER SQUAD NATIONWIDE
32	29	6	BROTHER PHELPS ASYLUM 61724/EEG (10.98/15.98)	ANY WAY THE WIND BLOWS
33	28	19	SHENANDOAH LIBERTY 31109 (10.98/15.98)	IN THE VICINITY OF THE HEART
34	30	84	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM
35	31	8	MIKE WATT COLUMBIA 67086* (10.98 EQ/15.98)	BALL-HOG OR TUGBOAT?
36	39	8	BROTHA LYNCH HUNG BLACK MARKET 53967*/PRIORITY (10.98/17.98)	SEASON OF DA SICCNESS
37	38	7	RICHARD CLAYDERMAN RODVEN 3139 (10.98/16.98)	ONE WORLD OF MUSIC
38	—	24	R.B.L. POSSE IN-A-MINUTE 8700 (9.98/15.98)	RUTHLESS BY LAW
39	—	1	SUBLIME SKUNK 1 (7.98/12.98)	40 OZ. TO FREEDOM
40	40	5	ROTTIN RAZKALS ILLTOWN/MAD SOUNDS 530461*/MOTOWN (9.98/15.98)	ROTTIN TA DA CORE

POPULAR UPRIISINGS

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

MASSIVE PUSH: To capitalize on *Bloodline's* forthcoming tour opening for Lynyrd Skynyrd and Tesla, EMI is embarking on one of its most aggressive marketing campaigns yet for the new band. "Since last April, we knew two things would make this record work: touring and rock radio airplay," says **Dane Venable**, senior director of marketing at EMI. "For any band that

release of its self-titled debut in August 1994. The tour runs through July 16.

Phase one of the tour marketing plan begins May 9 for a week with the release of the live *Allman Brothers* album, "2nd Set," on Epic. A seven-song *Bloodline* cassette sampler and coupon toward the purchase of "Bloodline" will be given away in select stores with the purchase of "2nd Set."

The tie-in is a natural. *Bloodline's* lead singer and bassist, **Berry Oakley Jr.**, is the son of the late Allman Brothers bassist, and Warren Haynes from the Allman Brothers co-wrote "Since You're Gone" and the band's third single, "Calling Me Back." The single will be serviced to album rock radio in early May.

In the markets unaffected by this retail promotion, EMI will tie in with other retailers to give away copies of the "Calling Me Back" single, which includes two live tracks not on the album.

In an effort to get people to the shows early enough to see *Bloodline*, a Fender guitar will be given away before each concert. The promotion is tied in with local album rock stations and Fender dealers in each market.

Another way the label is trying to ensure early attendance is to tie in with local stations for tailgate parties in the parking lot of the venues approximately



Dandelion Dreams. Boston's Tracy Bonham will perform May 3 at the WFNX Best Music Poll show. She's up for best local female vocalist, best local song, and best new local artist. "Dandelion" is the first single from her new *CherryDisc* EP, "The Liverpool Sessions." Early believers include WFNX Boston, WBRU Providence, R.I., and WEQX Albany, N.Y.

shop where the clinic is being held.

As if this isn't enough, EMI has printed 200,000 fliers with information about the band and retail coupons to be distributed at each gig.

FILTERING THROUGH: Reprise has high hopes for *Filter's* debut, "Short Bus," released April 25, as the first single. "Hey Man, Nice Shot" is No. 39 with a bullet on the Modern Rock Tracks this week.

The word-of-mouth on the Cleveland-bred, Chicago-based band began at the 1994 Lollapalooza, when Reprise handed out 10,000 four-song cassette samplers.

In March, modern rock stations such as WMMS Cleveland picked up on "Hey Man, Nice Shot" via the "Demon Knight" soundtrack before Reprise was ready to release the single or service the song officially to radio.

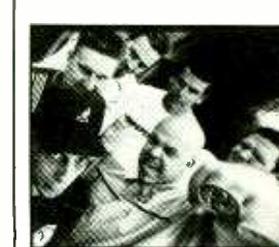
To quickly get product out to support the airplay, Reprise shipped 10,000 copies of "Hey Man, Nice Shot" for a sale price of 99 cents to retailers in 20 key markets.

Geoffrey Weiss, product manager at Warner Bros. and Reprise, says *Filter* will tour later this summer.

EAR OF THE DRAGON: To celebrate Asian Heritage

Month in May, **Soo Young**, of Touch And Go Records act **Seam**, and music journalist **Ben Kim** have put together the *Ear Of The Dragon* tour, which features bands with Asian-American members.

Other acts joining *Seam* on the tour include Aural Borealis/Whiskey Sour's **Venus Cures All**, Restless' **aMiniature**, Mint's **Cub**, and TeenBeat's **Versus**. The tour began April



Phunky Stuff. Phoenix-based *Phunk Junkeez's* *Trauma/Interscope* debut, "Injected," is No. 4 in the Mountain Regional Roundup this week. The band's tour, from May 6 through June 17, includes dates at concerts sponsored by modern rock station WNNX (99X) Atlanta on May 19 and KEGE Minneapolis on May 28.

28 in Toronto and ends May 27 in Chicago.

In addition, *Fortune 5 Records*, via *Revolver USA*, is releasing an Asian-American compilation CD on May 15. The collection features the five bands on the tour, along with 14 other acts such as *EastWest/Elektra's* **Dam-builders**.

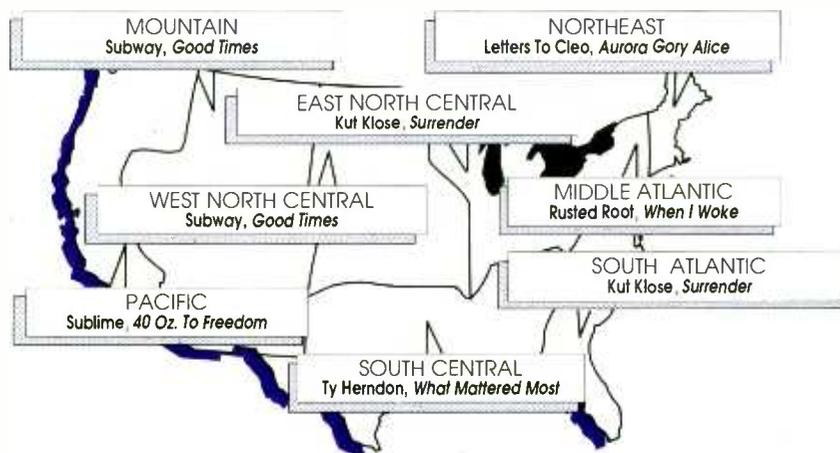


Good Girl. Triple-A radio is eating up Susan Werner's *Private Music* debut, "Last Of The Good Straight Girls." WXPB Philadelphia, WBOS Boston, KSCA Los Angeles, and WFUV New York are airing such songs as the title track, "Through The Glass," and "St. Mary's Of Regret." Werner's on the road through August; her first headline gig is May 6 at Philadelphia's Keswick Theater.

makes its name on the road, you have to make this type of commitment."

On May 1, *Bloodline* heads out on its biggest tour—10,000-20,000 seat venues—since the

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
MOUNTAIN 1. Subway, Good Times 2. Ty Herndon, What Mattered Most 3. Rappin' 4-Tay, Don't Fight The Feelin' 4. Phunk Junkeez, Injected 5. Elastica, Elastica 6. Lari White, Wishes 7. Murder Squad, Murder Squad Nationwide 8. M. Page, In The House Of Stone And Light 9. The Silos, Ask The Dusk 10. Corrosion Of Conformity, Deliverance	NORTHEAST 1. Letters To Cleo, Aurora Gory Alice 2. Blessid Union Of Souls, Home 3. Corrosion Of Conformity, Deliverance 4. M. Page, In The House Of Stone And Light 5. Adam Sandler, They're All Gonna Laugh... 6. Morphine, Yes 7. Elastica, Elastica 8. Jeff Buckley, Grace 9. Rusted Root, When I Woke 10. Ini Kamoze, Here Comes The Hotstepper

one hour before show time. Pizza will be served to the listeners.

In addition, in select markets the band's 17-year-old guitar

whiz, **Smokin' Joe Bonamassa**, will host a free guitar clinic before the show. A music retailer will likely be tied in to sell "Bloodline" at the guitar

Hi-Five Singer Thompson Goes Solo Shapes An Adult Identity On Giant Debut

BY J.R. REYNOLDS

LOS ANGELES—Shedding what he describes as a sugar-coated music style, Hi-Five lead vocalist Tony Thompson takes a more mature lyrical approach as a solo artist with his Giant debut, "Sexsational."

Says Thompson, 19, "With Hi-Five, we dealt with relationships but never talked about the sexual stuff or making love, but since I'm getting older I



THOMPSON

wanted to go with more adult themes." Giant A&R executive Jeffrey Bowens says Thompson's vocal timbre has also matured. "It's gotten a lot stronger and has more definition—which all comes with time," he says. "Tony has a broader [vocal] range now, too; he can do falsetto or go down to the baritone range."

Thompson describes "Sexsational" as a cross between the lyrical bliss of Babyface and the street-edged musicality of R. Kelly. The album—which streets June 13—features the production talents of Sean "Puffy" Combs, Al B. Sure!, Maurice Pearl, David Hollis-

ter, DeVante Swing, and Teddy Riley.

To give Thompson his own identity, Bowens remained close to the production process. "I wanted to keep the project consistent and make sure it was the artist's project and not a producer's album," he says.

"Though there are [several] producers, I sort of identified Al B. Sure!'s style and had the rest of the album keep close to that flavor. I also wanted to include some of the things he was beginning to do on soundtracks like 'Menace To Society.'"

Giant is releasing the peppy, Babyface-penned "I Want A Love Like That" as the first single on May 9 to take advantage of radio's tendency to play uptempo tracks during the summer. The single features a remix by Riley.

Giant hopes to cross over "I Want A Love Like That" to top 40 formats and will service rhythm-crossover stations May 16 and mainstream frequencies June 6.

A Lionel Martin-directed clip was released to BET, the Box, and local video shows April 12. The same date, street teams serviced "I Want A Love Like That" on vinyl to record pools, clubs, and DJs.

Says black music promotion head Tony Collins, "The combination of club and video play should help significantly because by the time we approach radio, they should already know about Tony."

Because Hi-Five (which signed to Giant last year after leaving Jive) has maintained a group identity, Thompson has gained little name recognition for his contributions to the act. To boost awareness, the label is conducting a sticker campaign that targets radio, retail, press, and the public.

Collins says, "Mention Tony Thompson to radio and they'll say, 'Who?' But when you come back with, 'The lead singer for Hi-Five,' they go,

'Oh, yeah.'"

The label is focusing on the 13-25 age group for Thompson. Bowens says, "When Tony first started singing with Hi-Five, he was 15, which was about the same age of his fans back then. With 'Sexsational,' we hope to maintain the now-older original fan base from Hi-Five and go back and get the new, young teenagers coming through."

While a formal retail plan is not yet in place, Collins says Giant will conduct special promotions with independent stores. "A lot of times they can gauge how a record is doing. When they start selling 25-30 pieces in a week, we know we've got something special because that's a lot of records for them."

A summer promotion tour will target the biggest markets in which Thompson's music is selling.



Backstage Hellos. GRP vocalist Phil Perry stands backstage following his recent performance as part of the George Duke & Friends ensemble at New York's Manhattan Center. Pictured, from left, are Caliber artist Howard Hewitt, who also performed; WILD Boston PD Ken Johnson; Warner Bros.' George Duke; and Perry.

Impact's Super Summit Deals Positively With Gender Issues, Displaced Execs

KODAK MOMENTS: Self-determination, cooperation, and the plight of veteran executives were the central issues at Impact's Super Summit Conference IX, held April 19-22 in Atlantic City, N.J.

While the official number of registrants was still being tallied at press time, conference hosts Jules Malamud and Sylvia Davis estimated the conference to be Impact's largest yet.

The issue of female executives displacing male counterparts was hot on the lips of many, and several conference speakers made a point of trying to diffuse the gender tension.

After welcoming registrants to the WEA luncheon, Warner Bros. marketing and promotion senior VP Greg Peck dismissed rumors of gender tension at the Bunny following the installation of a significant number of black female executives, including division chief senior VP Denise Brown.

In an interview with Billboard, Peck said, "The division that some people perceive between men and women in the business is completely erroneous. This is a time when what counts is working together and being professional—it's not about gender."

Describing the division's new executive lineup, publicity VP Gene Shelton said, "It's a handpicked staff based on each person's particular skills—some were women, others were men."

Epic black music division head Lamont Boles, who served as conference chairman, said in his keynote address that caring at a personal level and executive unity help promote the progress of black music executives as a whole.

Said Boles, "It's not about a boys' club or a girls' club—it's about our club."

Following his address, Boles split the room up into roundtable discussion groups on such topics as respect and communication among industry peers and methods of self-improvement. The small-group approach opened lines of communication at each table that in most cases did not exist previously.

Most praised the meeting's "alternative" approach. Said BMG Publishing creative manager Derrick Thompson, "I really felt a sense of coming together of generations. A lot of the ideas developed from the roundtable panel were similar, and I think the meeting did a lot for helping people get more on the same page regarding how we conduct business with each other."

This year's awards recipients at the third annual Living Legends Foundation Dinner were radio station owner Mildred Carter; '60s New York DJ Enoch Gregory; record executives Ron Moseley, August Sims, and Granville "Granny" White; artist/label executive Sylvia Robinson; and radio executive Jerry Rushin.

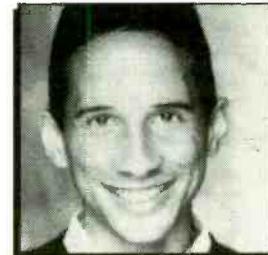
The awards themselves were literally works of Afrocentric art, with designer Linda Howard Ahmed of Plainfield, N.J., individually constructing each award based on the recipient's historical background.

It was disheartening to see so many sidelined senior label execs at the dinner. But it was encouraging how the room embraced its temporarily displaced comrades. Often, executives out of work are avoided like the plague; such was not the case at this conference.

In fact, a couple of the execs are moving forward at warp speed. Since leaving Columbia, Eddie Pugh has refocused his energies and with Livio Harris is co-managing the hit debut of Mecca Don/EastWest artist Adina Howard.

Former Warner promotion VP Hank Spann is also working his way back into the mix as manager of the "close-to-being-signed" new group called Blacmale.

And former MCA black music chief Ernie Singleton's name continues to be the subject of speculation for several top industry posts.



by J. R. Reynolds



Around The Way. Rag Top/EMI hip-hopper Rappin' 4-Tay makes an appearance on the set of "Yo! MTV Raps." The artist's current single is "I'll Be Around," featuring the Spinners. Pictured, from left, are 4-Tay partner Fly, MTV's Dr. Dre, 4-Tay, and MTV's Ed Lover.



SUZANNE BAPTISTE'S
RHYTHM SECTION

STANDING TALL: Once again "This Is How We Do It" by Montell Jordan (PMP/RAL/Island) guards the No. 1 position on the Hot R&B Singles chart. This week it actually increases in airplay and is No. 1 on the Hot R&B Airplay chart for the first time, even though it's been No. 1 on the R&B singles chart for six weeks. However, it's not eligible for a bullet on the singles chart because its decrease in sales points outweighs its increase in airplay points. It seems that the other records in the top five have just about run out of steam, with the exception of "Can't You See" by Total Featuring Notorious B.I.G. (Tommy Boy). "Can't You See" looks strong enough to make it to the top, but it still looks like it's a few weeks away.

CLIMBING UP THE LADDER: "Grapevine" by Brownstone (MJJ/Epic) is knocking at the door of the top five. With healthy gains in both sales and airplay, it shows the potential to surpass the success of the previous No. 2 single, "If You Love Me," which is still popular at radio. "I Like" by Kut Klouse (Keia/Elektra) has the second largest increase in airplay this week, moving it 19-13 on the Hot R&B Airplay chart and 18-11 on the singles chart.

FLOWING LIKE A RIVER: "Water Runs Dry" by Boyz II Men (Motown) has the largest increase in total points on the entire singles chart this week, pushing it from 30-18. It also debuts at No. 18 on the Hot R&B Sales chart. "Water Runs Dry" is No. 1 at WEUP Huntsville, Ala., and top five at five other stations, including WJHM Orlando, Fla., WUSL Philadelphia, and WROU Dayton, Ohio. "Emotions" by H-Town (Luke) continues to grow steadily. It ranks No. 1 at eight stations, including KJMZ Dallas, WBLX Mobile, Ala., and WJMZ Greenville, S.C.

DOUBLE TAKE: "Don't Take It Personal" by Monica (Rowdy/Arista) wins the Greatest Gainer/Airplay and Greatest Gainer/Sales awards for the second consecutive week. This seems to be a new trend; "Can't You See" by Total/Notorious B.I.G. did the same thing just a few short weeks ago. "Don't Take It Personal" is top five at WCDX Richmond, Va., WQOK Raleigh, N.C., WPLZ Richmond, Va., and WZFX Fayetteville, N.C.

HOT SHOT DEBUT: "I'll Be There For You/You're All I Need To Get By" by Method Man Featuring Mary J. Blige (Def Jam/RAL/Island) should win an award for the longest title, but instead it takes the award for Hot Shot Debut on the singles chart. This hip-hop love song shows the other side of hip-hop culture and is a personal favorite of mine. It's No. 1 at WXYV Baltimore and WUSL Philadelphia and top five at WJHM Orlando, Fla., and WOWI Norfolk, Va.

SUPER BAD: Every now and then someone comes along who makes a big impression on the sound of our music. Just as Berry Gordy gave us the Motown sound, there is no doubt that the latest producer/executive to leave his mark is Sean "Puffy" Combs. Just look at the R&B singles chart and it is obvious he has the Midas touch. "Can't You See" by Total/Notorious B.I.G., "Think Of You" by Usher (Lafayette/Arista), "Big Poppa/Warning" by the Notorious B.I.G. (Bad Boy/Arista), and "I'm Going Down" by Mary J. Blige (Uptown) were all produced by him, and he remixed this week's Hot Shot Debut, "I'll Be There ..." by Method Man/Mary J. Blige.

BUBBLING UNDER **HOT R&B SINGLES**

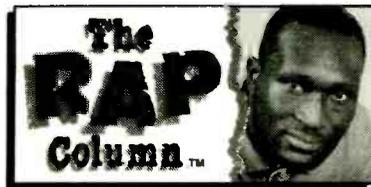
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	7	2	YOU AIN'T WOMAN ENOUGH TO ...	SHIRLEY BROWN (MALACO)
2	2	5	BABY IT'S ON	KANSAS CITY ORIGINAL SOUND (RCA)
3	13	3	MY OL' LADY	BLU (MOTOWN)
4	6	2	HEY LOOKAWAY	QUESTIONMARK ASYLUM (KAPER/RCA)
5	8	4	SILENT TREATMENT	THE ROOTS (DGC/GEFFEN)
6	16	2	I WISH	SKEE-LO (SUNSHINE/SCOTTI BROS.)
7	4	7	TRIP AROUND YOUR BODY	EBONY VIBE EVERLASTING (E.V.E.) (MCA)
8	—	1	GOOD THANGZ	HAMI (CAPITOL)
9	9	5	SHACKLES '95	R.J.'S LATEST ARRIVAL (GOLDEN BOY)
10	5	3	HUSH	S.O.L. (COPIA)
11	17	2	SPARKLE	COMING OF AGE (HDH)
12	22	2	PAYSTYLE	TOO SHORT (DANGEROUS/JIVE)
13	21	2	LAST TO KNOW	FORCE M.D.'S (ICHIBAN)
14	10	6	BOO-TEE BOUNCE	H.M.H. (PHAT HOUSE)
15	11	9	WHAT I'M AFTER	LORDS OF THE UNDERGROUND (PENDULUM)
16	14	3	RAINY DAY	SONS OF SOUL (RAGING BULL)
17	—	1	KALIFORNIA	ABOVE THE LAW (RUTHLESS/RELATIVITY)
18	12	6	ONE MORE DAY	NATE DOGG FEAT. DR.DRE (DEATH ROW)
19	20	5	NEXT LEVEL	SHOW AND A.G. (PAYDAY/FFRR)
20	24	4	LAY DOWN YOUR LOVE	4 P.M. (NEXT PLATEAU/LONON/ISLAND)
21	19	2	ALL GLOCKS DOWN	HEATHER B. (PENDULUM/EMI)
22	—	1	SMILING FACES SOMETIMES	G.A.T. (MCA)
23	—	1	NO ONE LOVES YOU	DRU DOWN (RELATIVITY)
24	—	19	HEAVEN & HELL	RAEKWON FEAT. GHOST FACE KILLER (LOUD)
25	25	2	I LIKE	SKEETA RANK (WEEDEE/NERVOUS)

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

R&B

Having A Little Hip-Hop Chitchat With Ice Cube

BREAKING THE ICE: With his last album "Bootlegs And B-Sides" selling 7,000 units the week ending April 23, according to SoundScan, Priority's Ice Cube remains a rap music mainstay. He is also collaborating with Death Row's Dr. Dre on the upcoming Priority album "Helter Skelter." The set is expected at



by Havelock Nelson

retail by the end of the year.

But the artist also continues to prove that his artistic talents reach beyond music. Recently, Cube made his directorial and writing debut for the current New Line Film "Friday." The film's Priority soundtrack debuted on last week's Top R&B Albums chart at No. 1.

Billboard: You've made an album a year since leaving N.W.A., as well as directing music videos and writing and acting in movies and producing records. What drives you?
Ice Cube: I like to stay busy. I don't like standing still. And if I've got something new, I like for people to hear or see it. Plus I'm trying to develop a foundation behind the scenes. Like I'm doing screenplays now; "Friday" is the first one to make it to the screen.

BB: What does writing do for you? Is it therapy?

IC: Of course. Plus I get a lot of wack, wack scripts that people want me to do. So I figured out a while ago, after I had done "Boyz N The Hood," that pretty much the only way to get me into a good movie is for me to write the script myself.

BB: "Friday" is a light comedy, and even though you've dropped songs like "Cave Bitch" from "The Predator," your last few albums weren't as confrontational. Are you becoming kinder and gentler?

IC: Not at all. I'm the same person I was, except I'm a little more strategic. A lot of my records are kinda like buckshots, all over the place. With "Predator" I wanted to show people I can rhyme straight-up lyrics, that I didn't always have to say something [important politically].

BB: You've been kicking more consciousness in your songs. Has anyone stepped to you and said, "Cube, you're a drag now"?

IC: I always do records based on how I feel. If somebody doesn't want to hear what I've got to say, they shouldn't buy my records. But my last album [of new music], "Lethal Injection," sold more than "AmeriKKKa's Most Wanted," so what can you really say to that?

(Continued on next page)

Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
No. 1					
1	1	2	10	DEAR MAMA (C) (M) (T) (X) INTERSCOPE 98273/AG	◆ 2PAC 5 weeks at No. 1
2	3	3	16	BIG POPPA/WARNING ● (C) (D) (M) (T) (V) (X) BAD BOY 7-9015/ARISTA	◆ THE NOTORIOUS B.I.G.
3	2	1	8	KEEP THEIR HEADS RINGIN' (FROM "FRIDAY") (C) (D) (T) PRIORITY 53188	◆ DR. DRE
4	4	4	5	GIVE IT 2 YOU (C) (M) (T) SO 50 DEF/WORK 77836/COLUMBIA	◆ DA BRAT
5	5	5	4	CRAZIEST (M) (T) (X) TOMMY BOY 670*	◆ NAUGHTY BY NATURE
6	6	6	7	I'LL BE AROUND (C) (T) (X) CHRYSALIS 58331/EMI	◆ RAPPIN' 4-TAY FEAT. THE SPINNERS
7	7	8	13	BROOKLYN ZOO (C) (T) (X) ELEKTRA 64477/EEG	◆ OL' DIRTY BASTARD
8	8	7	19	GET DOWN ● (C) (D) (M) (T) (V) BAD BOY 7-9012/ARISTA	◆ CRAIG MACK
9	10	14	15	TOUR (C) (T) SIGNET 162/RAL	CAPLETON
10	9	9	12	GET LIFTED (C) (T) (X) JIVE 42282	◆ KEITH MURRAY
11	14	16	16	RODEO (C) (M) (T) (X) RIP-IT 9511	◆ 95 SOUTH
12	17	19	5	FREAK ME BABY (C) (T) EPIC STREET 77845/EPIC	◆ DIS 'N' DAT
13	11	11	20	MAD IZM (C) (T) CAPITOL 58313	◆ CHANNEL LIVE
14	16	12	11	I-LUV (C) (T) SICK WID' IT 42289/JIVE	◆ E-40 (FEATURING LEVITI)
15	12	24	3	THE I.N.C. RIDE (C) (M) (T) DELICIOUS VINYL 58376/CAPITOL	◆ MASTA ACE INCORPORATED
16	13	10	11	FOE THE LOVE OF \$ (C) (T) (X) RUTHLESS 5540/RELATIVITY	◆ BONE THUGS N HARMONY
17	15	17	11	SHOOK ONES PART II (C) (T) (X) LOUD 64294/RCA	◆ MOBB DEEP
18	20	15	10	SITTIN' IN MY CAR (C) (M) (T) DEF JAM/RAL 3992/ISLAND	◆ SLICK RICK FEAT. DOUG E. FRESH
19	19	13	9	PEOPLE DON'T BELIEVE (C) (T) (X) RAP-A-LOT 38469/NOO TRYBE	◆ SCARFACE FEAT. ICE CUBE
20	18	18	14	OH YEAH! (C) (D) (T) ILLTOWN/MAD SOUNDS 0260/MOTOWN	◆ ROTTIN RAZKALS
21	24	26	4	ANY EMCEE (C) (T) PROFILE 5435	◆ NINE
22	22	29	3	RESURRECTION (C) (T) (X) RELATIVITY 1250	◆ COMMON SENSE
23	21	22	49	TOOTSEE ROLL ▲ (C) (M) (T) (X) RIP-IT 6911	◆ 69 BOYZ
24	25	20	12	OOH LAWD (PARTY PEOPLE) (C) (M) (T) (X) WRAP 291/ICHIBAN	D.J. SMURF AND P.M.H.I.
25	28	—	2	HEY LOOKAWAY (C) (T) KAPER 64305/RCA	◆ QUESTIONMARK ASYLUM
26	32	—	3	LIFESTYLES OF THE RICH & SHAMELESS (C) (T) UPTOWN 55006/MCA	◆ LOST BOYZ
27	27	23	25	KITTY KITTY (C) (M) (T) (X) RIP-IT 6921	◆ 69 BOYZ
28	23	21	8	SAFE + SOUND (C) (T) PROFILE 5432	◆ DJ QUIK
29	46	—	2	PAYSTYLE (C) (T) (X) JIVE 42275	◆ TOO SHORT
30	41	42	10	PUT IT ON (C) (M) (T) (X) COLUMBIA 77899	◆ BIG L
31	43	35	4	SILENT TREATMENT (C) (M) (T) DGC 19382/GEFFEN	◆ THE ROOTS
GREATEST GAINER					
32	48	—	2	I WISH (C) (T) (X) SUNSHINE 78032/SCOTTI BROS.	◆ SKEE-LO
33	39	33	21	THA BUTTERFLY (C) (M) (T) (X) SO LO JAM 8107/INTERSOUND	◆ WAY 2 REAL
34	33	25	5	ROLLIN' WIT DANE (C) (D) (T) LIFESTYLES/MAVERICK 17907/WARNER BROS.	DANA DANE
35	NEW ▶	1	1	I'LL BE THERE...YOU'RE ALL... (M) (T) (X) DEF JAM/RAL 1879/ISLAND	◆ METHOD MAN/M.J. BLIGE
36	36	34	7	MOVE IT LIKE THIS (C) (M) (T) (X) TOMMY BOY 7633	◆ K7
37	44	40	5	NEXT LEVEL (C) (T) PAYDAY 7034/FFRR	◆ SHOW AND A.G.
38	31	30	22	WHUTCHA WANT? (C) (T) (X) PROFILE 5426	◆ NINE
39	35	31	24	NIKA (C) (M) (T) EPIC STREET 77804/EPIC	◆ VICIOUS
40	26	28	22	RIDE OUT (C) (M) ATTITUDE 17021	◆ D.J. TRANS
41	30	36	19	SUPA STAR (C) (T) (X) PAYDAY 7019/FFRR	◆ GROUP HOME
42	29	27	6	BOO-TEE BOUNCE (C) (M) (T) (X) PHAT HOUSE 7701	◆ H.M.H.
43	42	—	2	ALL GLOCKS DOWN (C) (T) PENDULUM 58367/EMI	◆ HEATHER B.
44	34	45	6	ELEVATION (C) (D) (T) PRIORITY 53176	◆ THE B.U.M.S
45	37	32	11	CAN'T WAIT (C) (T) RAL 1466/ISLAND	◆ REDMAN
46	RE-ENTRY	22	22	HEAVEN & HELL (C) (T) LOUD 64204/RCA	◆ RAEKWON FEAT. GHOST FACE KILLER
47	38	50	8	BORIQUAS ON DA SET (C) (T) VIOLATOR 1247/RELATIVITY	◆ FRANKIE CUTLASS
48	NEW ▶	1	1	WONTIME (C) (T) WRECK 20110/NERVOUS	◆ SMIF-N-WESSUN
49	45	38	12	CRADLE TO THE GRAVE (C) (M) (T) INTERSCOPE 98174/AG	◆ THUG LIFE
50	40	41	26	BRING THE PAIN (C) (M) (T) DEF JAM/RAL 3964/ISLAND	◆ METHOD MAN

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

Billboard TOP R&B ALBUMS

FOR WEEK ENDING MAY 6, 1995

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
No. 1						
1	1	—	2	SOUNDTRACK PRIORITY 53959* (10.98/15.98) 2 weeks at No. 1	FRIDAY	1
2	2	1	6	2PAC INTERSCOPE 92399*/AG (10.98/16.98)	ME AGAINST THE WORLD	1
3	3	3	4	SOUNDTRACK TOMMY BOY 1114 (11.98/16.98)	NEW JERSEY DRIVE VOL. 1	3
4	5	4	3	MONTELL JORDAN PMP/RAL 527179*/ISLAND (10.98/15.98)	THIS IS HOW WE DO IT	4
5	4	2	4	OL' DIRTY BASTARD ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	2
6	7	6	4	SOUL FOR REAL UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	5
7	6	5	21	MARY J. BLIGE UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
8	11	11	32	THE NOTORIOUS B.I.G. BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
9	10	9	8	ADINA HOWARD MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	7
10	8	8	23	TLC LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXCOOL	2
11	12	7	6	E-40 SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	2
12	13	17	34	BOYZ II MEN MOTOWN 0323 (10.98/16.98)	II	1
13	14	16	5	SOUNDTRACK WORK 67009/COLUMBIA (10.98 EQ/16.98)	BAD BOYS	13
14	9	—	2	SOUNDTRACK TOMMY BOY 1130* (8.98/12.98)	NEW JERSEY DRIVE VOL. 2	9
15	17	14	15	BROWNSTONE MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	4
16	16	13	20	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 72119 (9.98/13.98)	KIRK FRANKLIN AND THE FAMILY	6
17	18	—	2	VARIOUS ARTISTS SHOT 7000 (9.98/15.98)	D-SHOT PRESENTS BOSS BALLIN'- BEST IN THE BUSINESS	17
18	15	10	5	STEVIE WONDER MOTOWN 530238 (10.98/16.98)	CONVERSATION PEACE	2
19	19	15	30	BRANDY ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
20	20	12	9	DJ QUIK PROFILE 1462* (10.98/16.98)	SAFE + SOUND	1
GREATEST GAINER						
21	22	19	23	METHOD MAN DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
22	21	18	5	THE WHISPERS CAPITOL 30270 (10.98/15.98)	TOAST TO THE LADIES	8
23	26	25	6	KUT KLOSE KEI/ELEKTRA 61668/EEG (10.98/15.98)	SURRENDER	23
24	24	24	24	H-TOWN LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK	21
25	23	20	29	BARRY WHITE A&M 540115/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	1
26	31	27	44	BLACKSTREET INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	7
27	29	26	9	CRIME BOSS SUAVE 3* (9.98/15.98)	ALL IN THE GAME	11
28	25	21	33	GERALD LEVERT EASTWEST 92416/EEG (10.98/15.98)	GROOVE ON	2
29	27	30	7	NINE PROFILE 1460* (10.98/15.98)	NINE LIVEZ	16
30	30	23	13	TOO SHORT DANGEROUS 41553/JIVE (10.98/15.98)	COCKTAILS	1
31	32	33	44	BONE THUGS N HARMONY RUTHLESS 5526*/RELATIVITY (7.98/12.98)	CREEPIN ON AH COME UP (EP)	2
32	33	28	27	SCARFACE RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
33	28	22	5	CHANNEL LIVE CAPITOL 28968* (9.98/13.98)	STATION IDENTIFICATION	9
34	34	32	32	ANITA BAKER ELEKTRA 61555/EEG (10.98/16.98)	RHYTHM OF LOVE	1
35	39	31	27	SOUNDTRACK DEATH ROW/INTERSCOPE 92484*/AG (10.98/16.98)	MURDER WAS THE CASE	1
36	36	44	47	69 BOYZ RIP-IT 6901 (8.98/15.98)	NINETEEN NINETY QUAD	13
37	35	34	28	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1	6
38	38	37	13	SUBWAY BIV 10 530354/MOTOWN (9.98/13.98)	GOOD TIMES	23
39	37	41	15	SOUNDTRACK EPIC SOUNDTRAX/550 MUSIC 66944/EPIC (10.98 EQ/16.98)	HIGHER LEARNING	9
40	44	40	8	CHRISTOPHER WILLIAMS GIANT 24564/WARNER BROS. (10.98/15.98)	NOT A PERFECT MAN	13
41	40	45	24	SADE EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
42	42	39	22	ICE CUBE PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES	3
43	41	38	32	GLADYS KNIGHT MCA 10946 (10.98/15.98)	JUST FOR YOU	6
44	48	56	43	DA BRAT SO SO DEF/WORK 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	1
45	45	36	7	PORTRAIT CAPITOL 28709 (10.98/15.98)	ALL THAT MATTERS	26
46	50	48	24	KEITH MURRAY JIVE 41555* (10.98/15.98)	THE MOST BEAUTIFUL THING IN THIS WORLD	5
47	53	53	10	VARIOUS ARTISTS RHINO 71859/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1	33

48	52	50	33	USHER LAFACE 26008/ARISTA (9.98/15.98)	USHER	25
49	49	46	30	SOUNDTRACK MERCURY 5229.5 (10.98 EQ/16.98)	JASON'S LYRIC	1
50	47	42	8	FREDDIE JACKSON STREET LIFE 75457/SCOTTI BROS. (9.98/15.98)	PRIVATE PARTY	28
51	43	43	4	VARIOUS ARTISTS AVATAR 124 048/ATLAS (9.98/15.98)	PUMP YA FIST HIP HOP INSPIRED BY THE BLACK PANTHERS	41
52	65	70	10	VARIOUS ARTISTS RHINO 71862/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 4	39
53	46	35	4	BIG L COLUMBIA 53795* (10.98 EQ/15.98)	LIFESTYLEZ OV DA POOR & DANGEROUS	22
54	61	58	10	VARIOUS ARTISTS RHINO 71860/AG (7.98/11.98)	SMOOTH GROOVE: A SENSUAL COLLECTION, VOL. 2	34
55	55	54	14	THE ROOTS DGC 24708*/GEPFEN (10.98/15.98)	DO YOU WANT MORE?!?!?!?	22
56	60	78	15	95 SOUTH RIP-IT 9501* (10.98/16.98)	ONE MO' GEN	29
57	59	47	8	BROTHA LYNCH HUNG BLACK MARKET 53967*/PRIORITY (10.98/17.98)	SEASON OF DA SICNESS	26
58	72	73	3	JESSE UNDERWORLD 29476/CAPITOL (9.98/13.98)	NEVER LET YOU GO	58
59	62	68	23	CHANTE MOORE SILAS 11157/MCA (10.98/15.98)	A LOVE SUPREME	11
60	54	49	13	GEORGE DUKE WARNER BROS. 45755 (10.98/15.98)	ILLUSIONS	33
61	51	29	4	KING TEE MCA 11146* (9.98/15.98)	IV LIFE	23
62	63	61	30	KARYN WHITE WARNER BROS. 45400 (10.98/15.98)	MAKE HIM DO RIGHT	22
63	58	67	31	LUTHER VANDROSS LV 57715*/EPIC (10.98 EQ/16.98)	SONGS	2
64	70	51	23	SPICE 1 JIVE 41547 (10.98/15.98)	AMERIKKA'S NIGHTMARE	2
65	66	69	20	VANESSA WILLIAMS WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	25
66	57	52	23	HOWARD HEWETT CALIBER 10CB (9.98/14.98)	IT'S TIME	29
67	71	72	10	VARIOUS ARTISTS RHINO 71861/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 3	38
68	74	65	8	THA ALKAHOLIKS LOUD 66466*/RCA (9.98/15.98)	COAST II COAST	12
69	56	60	15	SMIF-N-WESSUN WRECK 2005*/NERVOUS (9.98/15.98)	DAH SHININ'	5
70	69	71	38	IMMATURE MCA 11068 (9.98/15.98)	PLAYTIME IS OVER	26
71	73	55	10	MURDER SQUAD G.W.K. (DJ WEST 124040*/RAL (9.98/16.98)	S.C.C. PRESENTS MURDER SQUAD NATIONWIDE	12
HOT SHOT DEBUT						
72	NEW	1		AARON NEVILLE A&M 540349/PERSPECTIVE (10.98/16.98)	TATTOOED HEART	72
73	68	64	20	PHIL PERRY GRP 4026/MCA (9.98/15.98)	PURE PLEASURE	64
74	64	63	22	REDMAN RAL 523846*/ISLAND (10.98/16.98)	DARE IZ A DARKSIDE	1
75	77	81	74	SNOOP DOGGY DOGG DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
76	67	66	5	ROTTIN RAZKALS ILLTOWN/MAD SOUNDS 530461*/MOTO*VN (9.98/15.98)	ROTTIN TA DA CORE	28
77	84	62	25	R.B.L. POSSE IN-A-MINUTE 8700 (9.98/15.98)	RUTHLESS BY LAW	23
PACESETTER						
78	94	89	28	RAPPIN' 4-TAY CHRYSALIS 30889*/EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'	52
79	80	82	127	KENNY G ARISTA 18646 (10.98/15.98)	BREATHLESS	2
80	75	57	6	KAM EASTWEST 61754/EEG (10.98/15.98)	MADE IN AMERICA	20
81	NEW	1		INI KAMOZE COLUMBIA 67056* (9.98 EQ/13.98)	HERE COMES THE HOTSTEPPER	81
82	95	93	7	RARE ESSENCE SOUNDS OF THE CAPITOL 315* (9.98/14.98)	GET YOUR FREAK ON	53
83	76	59	4	DANA DANE LIFESTYLES/MAVERICK 45770/WARNER BROS. (9.98/15.98)	ROLLIN' WIT DANA DANE	42
84	86	84	76	R. KELLY JIVE 41527 (10.98/15.98)	12 PLAY	1
85	85	77	93	TONI BRAXTON LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
86	98	95	66	WU-TANG CLAN LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
87	96	85	69	ZAPP & ROGER REPRIS 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
88	79	—	2	DRE DOG IN-A-MINUTE 8800 (9.98/ 5.98)	I HATE YOU WITH A PASSION	79
89	90	83	117	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98)	RACHELLE FERRELL	25
90	82	76	22	SLICK RICK DEF JAM/RAL 523847*/ISLAND (10.98/16.98)	BEHIND BARS	11
91	89	90	30	JOHNNY "GUITAR" WATSON WILMA 71007*/BELLMARK (9.98/15.98)	BOW WOW	48
92	78	—	2	SHIRLEY BROWN MALACO 7476 (9.98/15.98)	DIVA OF SOUL	78
93	87	94	21	THE DAYTON FAMILY PO BROKE 5433* (9.98/15.98)	WHAT'S ON MY MIND?	42
94	93	86	42	INCOGNITO TALKIN LOUD 522036*/ERVE (9.98/13.98)	POSITIVITY	54
95	RE-ENTRY	42		BIG MIKE RAP-A-LOT 40448/NOO TRYBE (10.98/15.98)	SOMETHIN' SERIOUS	4
96	88	92	53	SOUNDS OF BLACKNESS PERSPECTIVE 549006 (9.98/15.98)	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15
97	83	74	31	CRAIG MACK BAD BOY 73001*/ARISTA (9.98/15.98)	PROJECT: FUNK DA WORLD	6
98	NEW	1		KEITH MARTIN RUFFHOUSE 67024/COLUMBIA (10.98 EQ/15.98)	IT'S LONG OVER DUE	98
99	RE-ENTRY	6		MASTER P NO LIMIT 9901 (8.98/11.98)	99 WAYS TO DIE	41
100	RE-ENTRY	82		MARIAH CAREY COLUMBIA 55205* (10.98 EQ/16.98)	MUSIC BOX	1

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.

THE RAP COLUMN

(Continued from preceding page)

BB: Are you pleased with how "Friday" turned out?

IC: We shot this flick in 20 days for a budget of \$2.3 million, which is no money. So under those circumstances I've got to be pleased with what we've accomplished. Of course, with more money and time the film would've been something different.

BB: Talk about your label, Lench Mob Records.

IC: The next act we've got coming

out is **Kausion**, who are takin' it back to that raw South Central sound 'cause everybody from the West Coast is smooth these days. Their single drops June 20; the album comes out Sept. 5.

BB: What's the M.O. for the label?
IC: I believe in nurturing every group one at a time. I don't see a lot of majors or indies [that are] trying to be majors doing that. And every artist isn't gonna blow up to the sky. With my first artist, **K-Dee**, for example, it's been hell just gettin' sup-

port from radio or video. So we went to the streets. We're up to about 150,000 units now.

BB: It was great hearing you rap over a Dr. Dre groove on the "Murder Was The Case" soundtrack. And you're doing the "Helter Skelter" project with him. Is working with him as good for you as it was for me?

IC: It feels like old times. I'm extra comfortable with Dre. This is the first time in six years I didn't have to be the quarterback or coach in

the studio.

BB: Tell me about the "Helter Skelter" project.

IC: The title relates to something happening for no rhyme or reason. Like me and Dre didn't have to do a record together. I don't want to give everything away about the project because we're still working things out, but I see it as being one of the biggest albums in hip-hop history. It will go down as one of the classics, I think.

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Hot R&B Airplay

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	3	13	THIS IS HOW WE DO IT	MONTELL JORDAN (PMP/RA) 1 wk at No. 1
2	1	14	ASK OF YOU	RAPHAEL SAADI (EPIC SOUNDTRAX/550 MUSIC)
3	2	14	FREAK LIKE ME	ADINA HOWARD (MECCA DON/EASTWEST/EEG)
4	4	14	GRAPEVYNE	BROWNSTONE (MJJ/EPIC)
5	5	19	BABY	BRANDY (ATLANTIC)
6	11	15	THINK OF YOU	USHER (LAFACE/ARISTA)
7	10	11	COME ON	BARRY WHITE (A&M/PERSPECTIVE)
8	9	11	DEAR MAMA	2 PAC (INTERSCOPE)
9	7	22	CANDY RAIN	SOUL FOR REAL (UPTOWN/MCA)
10	8	12	FOR YOUR LOVE	STEVIE WONDER (MOTOWN)
11	6	21	RED LIGHT SPECIAL	TLC (LAFACE/ARISTA)
12	13	29	JOY	BLACKSTREET (INTERSCOPE)
13	19	11	I LIKE	KUT KLOSE (KEIA/ELEKTRA/EEG)
14	17	5	CAN'T YOU SEE	TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)
15	12	27	IF YOU LOVE ME	BROWNSTONE (MJJ/EPIC)
16	16	11	WATER RUNS DRY	BOYZ II MEN (MOTOWN)
17	15	27	I APOLOGIZE	ANITA BAKER (ELEKTRA/VEEG)
18	22	12	CRAZY LOVE	BRIAN MCKNIGHT (MERCURY)
19	14	21	MY LIFE	MARY J. BLIGE (UPTOWN/MCA)
20	29	5	GIVE IT 2 YOU	DA BRAT (SO SO DEF/WORK/COLUMBIA)
21	26	7	EMOTIONS	H-TOWN (LUKE)
22	18	12	JUST ROLL	FABU (BIG BEAT/ATLANTIC)
23	24	21	THIS LIL' GAME WE PLAY	SUBWAY (BIV 10/MOTOWN)
24	36	6	BEST FRIEND	BRANDY (ATLANTIC)
25	20	28	CREEP	TLC (LAFACE/ARISTA)
26	23	20	ANSWERING SERVICE	GERALD LEVERT (EASTWEST/EEG)
27	32	4	EVERY LITTLE THING I DO	SOUL FOR REAL (UPTOWN/MCA)
28	30	8	IT'S BEEN YOU	ANITA BAKER (ELEKTRA/VEEG)
29	34	6	I'LL BE THERE... YOU'RE ALL I...	METHOD MAN/M.J. BLIGE (DEF JAM/RAL)
30	31	8	NEXT TIME	GLADYS KNIGHT (MCA)
31	37	4	FREEDOM	VARIOUS ARTISTS (MERCURY)
32	21	21	I'M GOIN' DOWN	MARY J. BLIGE (UPTOWN/MCA)
33	27	31	GOING IN CIRCLES	LUTHER VANDROSS (LW/EPIC)
34	28	34	BEFORE I LET YOU GO	BLACKSTREET (INTERSCOPE)
35	42	4	THE WAY THAT YOU LOVE	VANESSA WILLIAMS (WING/MERCURY)
36	25	21	BIG POPPA	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
37	33	7	KEEP THEIR HEADS RINGIN'	DR. DRE (PRIORITY)

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

HOT R&B RECURRENT AIRPLAY

1	1	3	PRACTICE WHAT YOU PREACH	BARRY WHITE (A&M/PERSPECTIVE)
2	—	1	ON BENDED KNEE	BOYZ II MEN (MOTOWN)
3	2	6	BE HAPPY	MARY J. BLIGE (UPTOWN/MCA)
4	3	2	CAN I STAY WITH YOU	KARYN WHITE (WARNER BROS.)
5	4	6	U WILL KNOW	B.M.U. (BLACK MEN UNITED) (MERCURY)
6	6	3	I BELONG TO YOU	TONI BRAXTON (LAFACE/ARISTA)
7	8	10	HERE COMES THE HOTSTEPPER	INI KAMOZE (COLUMBIA)
8	9	12	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN)
9	10	11	BODY & SOUL	ANITA BAKER (ELEKTRA/VEEG)
10	7	27	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)
11	5	3	CONSTANTLY	IMMATURE (MCA)
12	18	5	I MISS YOU	N II U (ARISTA)
13	21	17	I DON'T WANT TO KNOW	GLADYS KNIGHT (MCA)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
38	40	4	SOMEONE TO LOVE	JON B. FEATURING BABYFACE (YAB YUM)
39	35	35	I WANNA BE DOWN	BRANDY (ATLANTIC)
40	52	3	DON'T TAKE IT PERSONAL	MONICA (ROWDY/ARISTA)
41	39	20	WHY WE SING	KIRK FRANKLIN AND THE FAMILY (GOSPE-CENTRIC)
42	48	9	WHEN U CRY I CRY	JESSE (UNDERWORLD/CAPITOL)
43	43	6	SHY GUY	DIANA KING (WORK/COLUMBIA)
44	53	10	MAKE SWEET LOVE TO ME	THE WHISPERERS (CAPITOL)
45	41	12	I CAN CALL YOU	PORTRAIT (CAPITOL)
46	49	10	IS IT ME?	MONTECO (FEATURING IMMATURE) (MCA)
47	45	13	SO FINE	MINT CONDITION (PERSPECTIVE)
48	46	11	RUB UP AGAINST YOU	FREDDIE JACKSON (STREET LIFE/SCOTTI BROS.)
49	44	9	YOU'RE SORRY NOW	ZHANE (ILL TOWN/MOTOWN)
50	38	13	THANK YOU	BOYZ II MEN (MOTOWN)
51	51	8	TAKE IT TO THE FRONT	YVBE (ISLAND)
52	50	7	CRAZIEST	NAUGHTY BY NATURE (TOMMY BOY)
53	54	19	MARY JANE (ALL NIGHT LONG)	MARY J. BLIGE (UPTOWN/MCA)
54	70	2	FROGGY STYLE	NUTTIN' NYCE (POCKETOWN/JIVE)
55	66	2	FIRE	SUBWAY (BIV 10/MOTOWN)
56	59	30	IF YOU THINK YOU'RE LONELY NOW	K-CI HAILEY OF JODECI (MERCURY)
57	62	7	I'LL BE AROUND	RAPPIN' 4-TAY (CHRYSALIS/EMI)
58	57	12	IF ONLY YOU KNEW	PHIL PERRY (GRP/MCA)
59	63	4	I LIKE WHAT YOU'RE DOING TO ME	JOYA (ATLAS/PERSPECTIVE)
60	55	12	SOUL SEARCHIN'	ME'SHELL NDEGEOCELLO (EPIC SOUNDTRAX)
61	58	5	KEEP IT RIGHT THERE	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
62	60	6	I'D RATHER BE ALONE	IV XAMPLE (MCA)
63	—	1	I DON'T MIND	IMMATURE (MCA)
64	64	5	HOLIDAY	MEN AT LARGE (EASTWEST/EEG)
65	61	6	NEVER FIND SOMEONE LIKE YOU	KEITH MARTIN (RUFFHOUSE/COLUMBIA)
66	69	6	DA B SIDE	DA BRAT & THE NOTORIOUS B.I.G. (SO SO DEF)
67	72	3	GOOD OLE FASHION LOVE	LO-KEY? (PERSPECTIVE)
68	65	2	I WILL SURVIVE	CHANTAY SAVAGE (RCA)
69	—	1	U BETTER RECOGNIZE	SAM SNEED FEATURING DR. DRE (DEATH ROW)
70	—	1	IF IT'S ALRIGHT WITH YOU	LORENZO (LUKE)
71	—	1	FIRST LOVER	THE GAP BAND (RAGING BULL)
72	56	14	LET'S DO IT AGAIN	BLACKGIRL (KAPER/RCA)
73	—	1	CAN U GET AWAY	2 PAC (INTERSCOPE)
74	—	1	THIS TIME	CHANTE MOORE (SILAS/MCA)
75	71	8	SAFE + SOUND	DJ QUIK (PROFILE)

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

Recurrences 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.

60	1-LUV	(Zomba, BMI/E-40, BMI/Tone Only, BMI/Full Keel, ASCAP/Royaland Cash, ASCAP) WBM
29	ANSWERING SERVICE	(Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
82	ANY EMCEE	(Protons, ASCAP/Lickshot Lyrics, ASCAP/Pretty Helen, ASCAP/Warner-Tamerlane, BMI) WBM
2	ASK OF YOU (FROM HIGHER LEARNING)	(Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Beechwood, BMI/Toshiba-EMI, BMI) HL
10	BABY	(Human Rhythm, BMI/Young Legend, ASCAP/ECstasoul, ASCAP/Chrysalis, ASCAP/Peccot, ASCAP) WBM
39	BEFORE I LET YOU GO	(Donni, ASCAP/Zomba, BMI/MCA, ASCAP/Tade, ASCAP/Davey Pool, ASCAP/Chauncey Black, ASCAP/WB, ASCAP/Playhard, ASCAP) WBM
14	BIG POPPA/WARNING	(Tee Tee, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP/Bovina, ASCAP) HL
62	BROOKLYN ZOO	(Wu-Tang, BMI)
9	CANDY RAIN	(EMI April, ASCAP/E-Z-Duz-It, ASCAP/WB, ASCAP/Evelle, ASCAP/Twelve And Under, ASCAP/Slam U Well, BMI) WBM/HL
5	CAN'T YOU SEE (FROM NEW JERSEY DRIVE)	(Evelle, ASCAP/WB, ASCAP/South Of Soul, ASCAP/12 AM, ASCAP/Late Hours, ASCAP/Big Herb's, BMI/EMI Blackwood, BMI/Jance Combs, BMI) WBM/HL
100	CAN U SHOW ME	(Quijano Street, BMI)
13	COME ON	(Fyte Tyme, ASCAP/New Perspective, ASCAP/Seven Songs, BMI/Super, BMI/EMI April, ASCAP) WBM
33	CRAZIEST	(Naughty, ASCAP/WB, ASCAP) WBM
19	CRAZY LOVE (FROM JASON'S LYRIC)	(Warner Bros., ASCAP/Caledonian, ASCAP) WBM
31	CREEP	(D.A.R.P., ASCAP) HL
4	DEAR MAMA	(Joshua's Dream, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/The Underground Connection, ASCAP/Four Knights, BMI) WBM
88	DEVOTE ALL MY TIME	(Yelrah, BMI/Rondor, BMI) WBM
25	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)	(D.A.R.P., ASCAP/Afro Dredite, BMI/Nu Rhythm And Life, BMI/EMI April, ASCAP) HL
83	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
99	ELEVATION (FREE MY MIND)	(Burrin Ave., BMI/O/B/O Itself, BMI)
20	EMOTIONS	(Bishstick, BMI/Pac Jam, BMI) WBM
40	EVERY LITTLE THING I DO	(EMI April, ASCAP/Soul On Soul, ASCAP/WB, ASCAP/Evelle, ASCAP/Twelve And Under, ASCAP/Slam U Well, BMI/Taking Care Of Business, BMI)
56	FIRE	(Dinky B, ASCAP/BMD, ASCAP)
85	FIRST LOVER	(C Dub, BMI)
77	FOE THA LOVE OF \$	(Dollaz-N-Sense, BMI/D.J. Yella, BMI/Ruthless Attack, ASCAP)
98	FOR THE LOVE OF YOU	(4 The Dough, ASCAP/EMI April, ASCAP/Bovina, ASCAP/Terrell Hilton, BMI)
16	FOR YOUR LOVE	(Steveland, ASCAP) WBM
3	FREAK LIKE ME	(Hanes, Hill And Valentine, ASCAP/Rubber Band, BMI/Polygram Int'l, BMI)
69	FREAK ME BABY	(Potsburg, BMI/Ujima, BMI/Hey Skimo, BMI)
21	FREEDOM (FROM PANTHER)	(EMI April, ASCAP/D.A.R.P., ASCAP/Patrick Moxey, ASCAP/Diggin In The Crates, ASCAP/Enjoi, BMI/Butter Jinx, BMI) HL
59	GET DOWN	(For Ya Ear, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP) HL
58	GET LIFTED	(Zomba, ASCAP/Illitic, ASCAP/Enck Semon, ASCAP/Windswept Pacific, ASCAP/Longitude, BMI) WBM
15	GIVE IT 2 YOU	(So So Def, ASCAP/EMI April, ASCAP/My World, ASCAP) HL
28	GOING IN CIRCLES/LOVE THE ONE YOU'RE WITH	(Porpete, BMI/Goldhill, ASCAP/Almo, ASCAP) WBM
57	GOOD OLE FASHION LOVE	(Fyte Tyme, ASCAP/New Perspective, ASCAP/EMI April, ASCAP) WBM
6	GRAPEVYNE	(Brown Girl, ASCAP/Night Rainbow, ASCAP/Stone Jam, ASCAP/Mess, Nitty & Capone, ASCAP/WB, ASCAP) WBM
65	HOLIDAY	(Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
90	HOOK ME UP	(Booty Ooty, BMI)
27	I APOLOGIZE	(All Baker's, BMI/Heritage Hill, ASCAP/WB, ASCAP/Onsha, ASCAP/Paisley Park, ASCAP) WBM
43	I CAN CALL YOU	(Hee Bee Dooinit, ASCAP/Unit 4, ASCAP/WB, ASCAP) WBM
79	I DON'T MIND	(Fat Hat, BMI/EMI Virgin, BMI/Ut-Porsa, ASCAP/EMI Virgin, ASCAP)
95	I'D RATHER BE ALONE	(Warner-Tamerlane, BMI/Kings Kid, BMI/Fyte Tyme, ASCAP/New Perspective, ASCAP/EMI April, ASCAP) WBM
48	I'D RATHER BE ALONE	(MCA, ASCAP/Family Tree, ASCAP/Moore, BMI) HL
66	IF IT'S ALRIGHT WITH YOU	(Keith Sweat, ASCAP/E.A. ASCAP/WB, ASCAP/Deep Sound, ASCAP/Zomba, ASCAP) WBM
71	IF ONLY YOU KNEW	(Warner-Tamerlane, BMI) WBM
22	IF YOU LOVE ME	(Stone Jam, ASCAP/Mess, Nitty & Capone, ASCAP/Onsha, ASCAP/WB, ASCAP/Brown Girl, ASCAP/Night Rainbow, ASCAP/EMI April, ASCAP/Slow Flow, ASCAP) WBM
56	IF YOU THINK YOU'RE LONELY NOW	(Abkco, BMI/Moreil, BMI)
55	I LIKE WHAT YOU'RE DOING TO ME	(Globe Art, BMI/That's Right, BMI)
11	I LIKE	(Nu Soul, ASCAP/Almo Irving, BMI/Short Dolls, BMI/Trving, ASCAP) WBM
42	I'LL BE AROUND	(Rag Top, BMI/Bellboy, BMI/Assorted, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM
38	I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY	(Careers-BMG, BMI/Wu-Tang, BMI/Jobete, ASCAP/Ramecca, BMI)
26	I'M GOIN' DOWN	(Duchess, BMI) HL
63	THE I.N.C. RIDE	(DAMASTIA, ASCAP/Varry White, ASCAP/EMI April, ASCAP/Bovina, ASCAP)
34	IS IT ME?	(Zomba, ASCAP/Hookman, ASCAP/Halle Berry, BMI) WBM
32	IT'S BEEN YOU	(Whole Nine Yards, ASCAP/Avd One, ASCAP/Unobsky, BMI/Music Corp. Of America, BMI/OfHara, BMI)
50	I WANNA BE DOWN	(Human Rhythm, BMI/Young Legend, ASCAP/Chrysalis, ASCAP/Peccot, ASCAP) WBM
76	I WANNA KNOW YOU	(Dacara, ASCAP)
12	JOY	(Donni, ASCAP/Zomba, ASCAP/T. Lucas, ASCAP/Mr Peanut Butter, ASCAP/Mjac, BMI/Warner-Tamerlane, BMI) WBM
23	JUST ROLL	(Little Los, BMI)
49	KEEP IT RIGHT THERE	(DeSwing, ASCAP/EMI April, ASCAP)
17	KEEP THEIR HEADS RINGIN' (FROM FRIDAY)	(Ain't Nutthin' Goin' On But Fu-kin', ASCAP)
78	LET'S DO IT AGAIN	(Warner Chappell, BMI)
72	LET'S GET IT ON	(Second Generation Rooney Tunes, BMI/Sony Tunes, ASCAP) WBM/HL
92	LIFESTYLES OF THE RICH & SHAMELESS	(EMI April, ASCAP/Bee Mo Easy, ASCAP/Lost Boyz, BMI)
87	LOVE TODAY	(Chrysalis, ASCAP/kharatrov, ASCAP/B.Black, ASCAP)
74	MAD IZM	(Channel Live, ASCAP/American, ASCAP/Zomba, ASCAP) WBM
44	MAKE SWEET LOVE TO ME	(Bachthead, BMI/Magic

Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	12	THIS IS HOW WE DO IT	MONTELL JORDAN (PMP/RA) 6 wks at No. 1
2	2	13	FREAK LIKE ME	ADINA HOWARD (MECCA DON/EASTWEST/EEG)
3	3	9	DEAR MAMA	2 PAC (INTERSCOPE)
4	5	6	ASK OF YOU	RAPHAEL SAADI (EPIC SOUNDTRAX/550 MUSIC)
5	7	5	CAN'T YOU SEE	TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)
6	6	16	BIG POPPA	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
7	4	8	KEEP THEIR HEADS RINGIN'	DR. DRE (PRIORITY)
8	10	5	GIVE IT 2 YOU	DA BRAT (SO SO DEF/WORK/COLUMBIA)
9	8	9	RED LIGHT SPECIAL	TLC (LAFACE/ARISTA)
10	21	2	DON'T TAKE IT PERSONAL	MONICA (ROWDY/ARISTA)
11	9	20	CANDY RAIN	SOUL FOR REAL (UPTOWN/MCA)
12	16	11	I LIKE	KUT KLOSE (KEIA/ELEKTRA/EEG)
13	14	14	THINK OF YOU	USHER (LAFACE/ARISTA)
14	12	14	BABY	BRANDY (ATLANTIC)
15	17	3	FREEDOM	VARIOUS ARTISTS (MERCURY)
16	15	4	CRAZIEST	NAUGHTY BY NATURE (TOMMY BOY)
17	11	4	I'M GOIN' DOWN	MARY J. BLIGE (UPTOWN/MCA)
18	—	1	WATER RUNS DRY	BOYZ II MEN (MOTOWN)
19	13	20	THIS LIL' GAME WE PLAY	SUBWAY (FEATURING 702) (BIV 10/MOTOWN)
20	20	6	CRAZY LOVE	BRIAN MCKNIGHT (MERCURY)
21	18	5	EMOTIONS	H-TOWN (LUKE)
22	23	5	JOY	BLACKSTREET (INTERSCOPE)
23	19	7	I'LL BE AROUND	RAPPIN' 4-TAY (CHRYSALIS/EMI)
24	29	2	GRAPEVYNE	BROWNSTONE (MJJ/EPIC)
25	25	10	FOR YOUR LOVE	STEVIE WONDER (MOTOWN)
26	24	12	BROOKLYN ZOO	OL' DIRTY BASTARD (ELEKTRA/VEEG)
27	22	24	IF YOU LOVE ME	BROWNSTONE (MJJ/EPIC)
28	26	19	GET DOWN	CRAIG MACK (BAD BOY/ARISTA)
29	27	9	JUST ROLL	FABU (BIG BEAT/ATLANTIC)
30	30	15	TOUR	CAPLETON (SIGNET/RAL)
31	28	12	GET LIFTED	KEITH MURRAY (JIVE)
32	38	16	RODEO	95 SOUTH (RIP-IT)
33	53	3	SHY GUY	DIANA KING (WORK/COLUMBIA)
34	32	9	IS IT ME?	MONTECO (FEATURING IMMATURE) (MCA)

Jackson's New Single Will 'Scream' To Be A Hit

CONFESSIONS OF A FAN: Ever since we plunked down the first buck of our childhood allowance of \$2.50 for a copy of "Rockin' Robin" by Michael Jackson in 1972—the 45 rpm record that triggered an incurable, lifelong addiction to popular music—the advent of a new MJ single continues to be a monumental event in our life. Even as his personal trials have snagged more attention than his music, we never stopped marveling at Jackson's consistent output of meticulously crafted singles. To that end, we approached a recent sneak preview of his latest creation with the excitement of a privileged, diehard fan. Sinking into an overstuffed leather sofa at New York's plush Sony Studio, we found tremendous pleasure in discovering a single that is as accessible to dancefloors as it is to radio airwaves.

In late May, an elaborate campaign supporting MJ's fifth Epic opus, "HIStory: Past, Present & Future—Book I," will begin with the onset of "Scream," a confrontational, hip-hop-charged duet with sister Janet Jackson. In its original form, produced by the siblings with Jimmy Jam and Terry Lewis, the track shudders with waves of acidic industrial noise and metallic guitar feedback that darkly underline the repeated lyric "stop pressuring me" and turn it into a bitter mantra of mental exhaustion and rebellion.

As with the artist's previous album, "Dangerous," clubland citizens are acknowledged with several equally imaginative and dramatic post-productions—this time, by David Morales. Upon initial impact, his house-rooted arrangement of rolling piano lines and vibrant horn patches appears to contradict the anger of the Jacksons' original concept. But by the end of the track's first rumbling percussion breakdown, a subtle edge of defiance begins to whip through the track and fatten the chorus with a motivating, forward-reaching energy. Surrendering to Morales' hypnotic, almost militaristic loop of the spewed "stop fucking with me" lyrical climax, we had visions of summertime punters chanting and punching the air. To call this Morales' best remix work since Mariah Carey's "Dream Lover" would be an understatement.

"Scream" also benefits from a couple of chilled hip-hop mixes by KayGee of Naughty By Nature—listen for a rugged guest rap by bandmate Treach, as well as Jasmine Guy's chirpy background vocals. The single is just one of numerous solid dancefloor contenders on "HIStory," which Epic is smartly offering on a triple-vinyl pressing that invites turntable track-surfing. The rigidly percussive "They Don't Care About Us" begs for tribal reconstruction, as does the Dallas Austin collaboration, "This Time Around," with its wicked, hand-clapping chorus

and rap by the Notorious B.I.G. Elsewhere, DJs will likely indulge in "You Are Not Alone," a smooth, R&B-flavored pairing with R. Kelly, that invites an eventual disco-house treatment.

Emerging from the listening session, we could not help but add this experience to a memory bank that includes such vivid recollections as rushing directly from grammar school to a local New York record shop on the late spring afternoon that "Ben" was released, or arguing with fellow high school music junkies on the A-side merit of "Working Day And Night" when it appeared as the flipside to "Don't Stop 'Til You Get Enough." Men-



by Larry Flick

tally returning to the often jaded parameters of the music industry, we smiled at the fact that, beyond allegations and other media-saturated activities, a Michael Jackson tune could be as exhilarating now as it was roughly 12 years ago. After the imminent volumes of critical analyses of the artist and "HIStory" are written, that is the note on which we will choose to end.

ON PAULA'S HEELS: Paula Abdul ends a three-year absence from the competitive fray at the end of May with "My Love Is For Real," the first single from her new Virgin collection, "Head Over Heels." Club-heads should brace themselves... Abdul has once again donned her dancin' shoes. Working with an army of producers that includes Rhett Lawrence, Darryl Simmons, Elliot Wolf, and Oliver Leiber, the set effectively returns to the twitchy dance/pop of her early hits "Straight Up" and "Forever Your Girl," while wisely investigating current, jeep-friendly hip-hop grooves.

From the chunky funk rhythms of "Crazy Cool," a smoldering collaboration with the Family Stand, to the Motown-spiked soul of "Ain't Never Gonna Give You Up," featuring harmonies by Color Me Badd, "Head Over Heels" is relentlessly giddy and upbeat. Interestingly, the set's house-angled numbers, "Sexy Thoughts" and "Get Your Groove On," are not nearly as rhythmically engaging as the downtempo (but remix-friendly) "Love Don't Come Easy" and "Ho-Down."

Regardless, "Head Over Heels" is deep with potential hits—starting with "My Love Is For Real," which has the juice to become a boombox summer anthem, with its rugged hip-hop beats, breathy lead vocals, and swirling guest vamps by Ofra Haza. Sound Factory

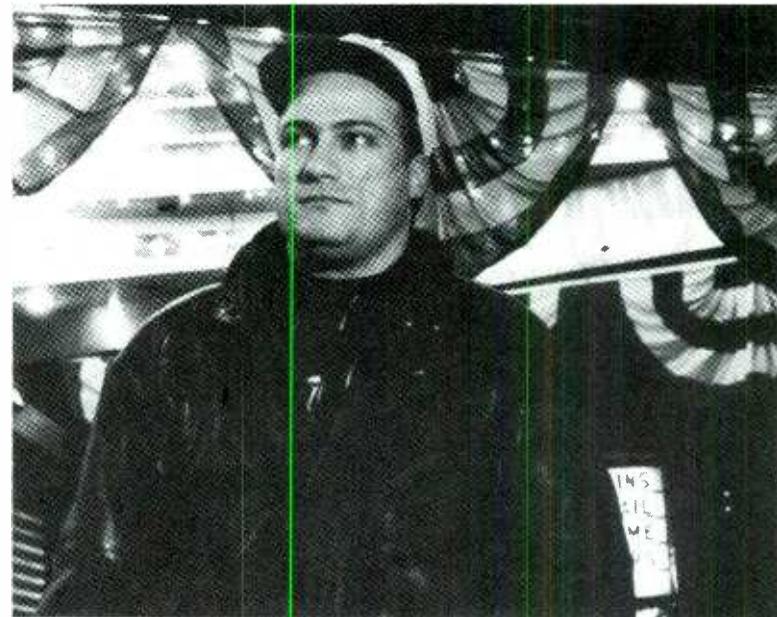
nightclub disciples in New York have already gotten a preview of Junior Vasquez's revelatory tribal-house remixes, which he premiered at the legendary venue's recent sixth anniversary soiree. His growth as a producer with clear pop sensibilities is strongly evident here.

But Vasquez is not the only contributor to the single's stellar 12-inch pressing. Chicago-rooted production team Mark Picchiotti and Teri Bristol have a stab at the jam, turning in low-down, wriggling funk mixes, while Eric "E-Smoove" Miller and U.K.-based up-and-coming clique Strike round out the package. Tasty, tasty...

SINGLES GOIN' STEADY: EightBall chanteuse Joi Cardwell is inching closer to the early June release of her long-awaited debut album, "The World Is Full Of Trouble," and will launch the set with a new single, "Love & Devotion." The overall tone of the track is considerably more sultry than her more vigorous previous hits, "Jump For Joi" and "Trouble." Still, the groove kicks quite nicely and will prove to be equally useful to both peak-hour and deep-underground programmers.

Cardwell's clever way with words results in a penetrating message of hope, while also locking in a tight, infectious hook. We are optimistic that "Love & Devotion" will surpass the expected club saturation and spread onto crossover radio playlists.

Producer Kingsley O's enduring K. London Posse resurfaces with "Rise Above," a gospel-laced houser that previews the posse's forthcoming "Out From Under" compilation. Vocally fronted by newcomer Sharita, who delivers a rousing, star-powered perform-



Dan The Man. Producer/DJ Danny Tenaglia takes a breather from an ongoing promotional tour supporting his Tribal America debut album, "Hard & Soul." His itinerary has included turntable gigs around the U.S., Japan, and the U.K., where the set's current 12-inch single, "Look Ahead," is a dancefloor smash. "Hard & Soul" also includes the 1994 hit, "Bottom Heavy," as well as guest performances by Roxy and Carole Sylvian. Tenaglia's remix schedule also continues to be active, with his recently completed interpretation of "Hold My Body Tight" by East 17 slated for release later this season.

ance, the track strobos with layers of grinding church organs and skittling percussion. "Rise Above" is easily the strongest single to come from the Connecticut-headquartered collective to date.

We are still enjoying residual musical results of our recent sojourn to Chicago (Dance Trax, April 22). Digging deeper into the underground, the independent Mind Food Records has sprouted into view. The relatively young label is starting to win rightful props with several singles that deftly blur the lines dividing the city's signature house sound and more European rave and trance flavors. "Songs Of The Flower," featuring Deeper Throat, Dharma Buns, and Gold Coast, flutters with racing beats and caustic synths, while the dubby "Hypnotize" by Tom Tom (aka Leiam Sullivan and Lee Oakes) delights with a forceful bassline, swirling synth passages, and a coquettish female vocal vamp. Be aware of Mind Food now; we think you will be seeing a lot of action from this rambunctious new outlet in the coming months.

GRAPEVINE: Neil Tennant and Chris Lowe celebrate their 10th anniversary as the Pet Shop Boys in early July with "Flippantly," a collection of rare single B-sides on SBK/EMI Records. The two-CD/cassette set will be launched with remixes of "In The Night," which was first heard on the flipside of "Opportunities." Tennant and Lowe are tentatively slated to begin writing and recording material for a new album this fall... Although Crystal Waters' now-classic "100% Pure Love" is still getting recurrent radio airplay across

the U.S., Mercury Records is prepping for the late-May release of "Relax," the third single from the diva's sturdy "Storyteller" album. The breezy, pop-inflected houser has been tweaked to suit a variety of formats by Todd Terry, the Power Tools production posse, and Jazz'n'Groove (aka Florida upstarts Brian Tapper and Roy Grant)... Johnny Vicious is fresh from the studio with hearty remixes of "Fallen Angel," the latest offering from Traci Lords' impressive "1,000 Fires" debut on Radioactive Records. We are anxiously awaiting confirmation of an armload of new projects by the talented young producer.

New York's Radikal Records further builds its creative cachet with the addition of Secret Life to its roster. Later this month, the U.K. act previews its brilliant full-length set, "Sole Purpose," with the hot import single "Love So Strong." A double-pack of mixes by Brothers In Rhythm, Porter & Gleadall, and the Association should ensure widespread DJ interest... Longtime fans of pure hi-NRG music already know that "NRG For The '90s" subsidiary of the Hot Tracks remix service is essential listening each month. Besides regularly acknowledging the strength of the dance subgenre with the respect it deserves, it is also a source for top-quality mixes of hard-to-find jams. This month's installment is particularly strong, as Darren Day's fun'n'frothy U.K. single "Young Girl" gets a spiffy remix by Robert Farrell, who gives the Jocelyn Brown/Kym Mazelle duet, "Gimme All Your Lovin'," a playful bounce. Check 'em out.

Billboard. **Dance**
HOT Breakouts
FOR WEEK ENDING MAY 6, 1995
CLUB PLAY

1. YOU STAXX CHAMPION
2. OYE COMO VA TITO PUENTE JR. PUENTE
3. FREAKY LOU2 STRICTLY RHYTHM
4. DO ME RIGHT BUTTER EMOTIVE
5. LOVE COME DOWN EVE GALLAGHER RADIKAL

MAXI-SINGLES SALES

1. WATER RUNS DRY BOYZ II MEN MOTOWN
2. PUMP IT TRUCE STRICTLY RHYTHM
3. BOOMBASTIC SHAGGY VIRGIN
4. CAN YOU FEEL THE LOVE TONIGHT HARAJUKU zyx
5. DIVA CLUB 69 FEATURING KIM COOPER TRIBAL AMERICA

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	2	5	7	RESPECT BRILLIANT! 58341/EMI	JUDY CHEEKS
2	3	3	9	BEDTIME STORY MAVERICK/SIRE 41895/WARNER BROS.	MADONNA
3	4	4	8	RUN AWAY ARISTA 1-2809	REAL MCCOY
4	5	8	22	BODY TO BODY (KEEP IN TOUCH) VICIOUS MUZIK 1276	SHADES OF LOVE
5	1	1	10	THESE SOUNDS FALL INTO MY MIND HENRY STREET 166	THE BUCKETHEADS
6	8	10	8	I GOT LOVE DYNASTY 1210/RAGING BULL	KLEO
7	11	20	5	WHAT HOPE HAVE I U.S. CHAMPION 318	SPHINX
8	7	2	10	HEARTBEAT LONDON 0051	JIMMY SOMERVILLE
9	16	28	4	OPEN YOUR HEART EPIC 77867	M PEOPLE
10	10	15	7	HIGHER STATE OF CONSCIOUSNESS STRICTLY RHYTHM 12321	WINK
11	14	25	5	MOVE IT TO THE RHYTHM SBK 58359/EMI	TECHNOTRONIC FEATURING YA KID K
12	6	7	9	MY LOVE IS DEEP VESTRY 004/STRICTLY RHYTHM	SARA PARKER
13	18	31	4	MY LOVE MOONSHINE MUSIC 88414	KELLEE
14	17	22	7	TEMPLEHEAD EPIC 77682	TRANSGLOBAL UNDERGROUND
15	19	26	6	TELL ME WHEN EASTWEST 66147/EEG	THE HUMAN LEAGUE
16	31	—	2	I'M READY VIRGIN UNDERGROUND 38472/VIRGIN	SIZE 9
17	9	9	11	WHEN DO I GET TO SING "MY WAY" LOGIC 59007	SPARKS
18	15	6	10	COTTON EYE JOE BATTERY 46500/JIVE	REDNEX
19	27	34	4	I FOUND LOVE COLUMBIA LP CUT	C+C MUSIC FACTORY
20	26	36	4	LET THE BEAT GO ON LOGIC 59010	DR. ALBAN
21	21	27	7	DROP A HOUSE DIG IT 012	URBAN DISCHARGE FEATURING SHE
22	20	14	12	PAUL'S PAIN STRICTLY RHYTHM 12315	T. BRISTOL & M. PICCHIOTTI PRESENT NIGHTMAN
				★★★ Power Pick ★★★	
23	36	45	3	THIS TIME SILAS 55045/MCA	CHANTE MOORE
24	12	13	11	ATOMIC BRILLIANT!/CHRYSALIS 58340/EMI	BLONDIE
25	13	12	12	JUMP FOR JOI EIGHT BALL 051	JOI CARDWELL
26	23	23	7	HIGHER (FEEL IT) STRICTLY RHYTHM 12310	R.A.W.
27	25	16	10	KEY OF LIFE WAAKO 1232	MICHELLE WILSON
28	22	17	8	EVERYTIME YOU TOUCH ME ELEKTRA 66154/EEG	MOBY
29	29	33	6	LET'S START OVER CUTTING 334	PAMELA FERNANDEZ
30	35	39	4	NADIE ENTIENDE (NOBODY UNDERSTANDS) ATLANTIC 85592	B-TRIBE
31	32	35	6	GOTTA NEW LOVE UNDERGROUND CONSTRUCTION 128	R. ROSARIO & M. GRANT/DONNA BLAKELY
32	38	43	3	THAT AIN'T RIGHT MAXI 2023	JUDY ALBANESE
33	28	19	9	SATURDAY NIGHT CURB 77080	WHIGFIELD
34	39	—	2	WELCOME TO THE FACTORY HOT N' SPYCY 1271	ANGEL MORAES FEAT. SALLY CORTEZ
35	41	47	3	LET US PRAY BOLD! SOUL 2007	EDDIE "FLASHIN'" FOWLKES FEAT. MAURISSA ROSE
36	42	—	2	MESSAGE OF LOVE MCA 55020	LOVE HAPPY
37	44	—	2	CONWAY STRICTLY RHYTHM 12337	REEL 2 REAL FEATURING THE MAD STUNTMAN
38	40	44	3	WHERE DID LOVE GO AVENUE FOCH 15537/CRITIQUE	FEM 2 FEM
39	30	24	11	HOW I LOVE HIM TIMBER! 656/TOMMY BOY	CYNTHIA
				★★★ Hot Shot Debut ★★★	
40	NEW	1	1	TOO MANY FISH VIRGIN 38477	FRANKIE KNUCKLES FEATURING ADEVA
41	NEW	1	1	TONIGHT IS THE NIGHT LOGIC 59011	LE CLICK
42	NEW	1	1	BABY BABY EASTWEST 66138/EEG	CORONA
43	NEW	1	1	WAKE IT UP G-ZONE 440 606/ISLAND	LOVEWATCH
44	37	29	10	ANOTHER WORRY FREEZE 50071	HOUSE OF GYPSIES FEATURING AL WISE
45	NEW	1	1	PICK IT UP KING STREET 1026	CAROLYN HARDING
46	48	—	2	TOTAL ECLIPSE OF THE HEART CRITIQUE 15539	NICKI FRENCH
47	NEW	1	1	MENTAL PICTURE SBK 58338/EMI	JON SECADA
48	45	37	7	HAPPY MAN EASTWEST 66151/EEG	MICHAEL WATFORD
49	24	11	12	NEVER GET ENOUGH KINETIC/REPRISE 41879/WARNER BROS.	WATERLILLIES
50	33	18	12	YOUR LOVING ARMS SIRE 66150/EEG	BILLIE RAY MARTIN

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	4	CRAZIEST (M) (T) (X) TOMMY BOY 670	NAUGHTY BY NATURE
2	3	4	12	THIS IS HOW WE DO IT (M) (T) PMP/RAL 1469/ISLAND	MONTELL JORDAN
				★★★ Greatest Gainer ★★★	
3	9	—	2	BEDTIME STORY (T) (X) MAVERICK/SIRE 41895/WARNER BROS.	MADONNA
4	2	2	16	BIG POPPA WARNING (M) (T) (X) BAD BOY 7-9016/ARISTA	THE NOTORIOUS B.I.G.
5	4	5	5	GIVE IT 2 YOU (M) (T) SO SO DEF/WORK 77835/COLUMBIA	DA BRAT
6	7	3	7	RUN AWAY (M) (T) ARISTA 1-2809	REAL MCCOY
7	5	8	4	CAN'T YOU SEE (T) TOMMY BOY 676	TOTAL FEAT. THE NOTORIOUS B.I.G.
8	8	9	13	FREAK LIKE ME (T) (X) MECCA DON/EASTWEST 66175/EEG	ADINA HOWARD
9	47	—	2	TOO MANY FISH (T) (X) VIRGIN 38477	FRANKIE KNUCKLES FEATURING ADEVA
10	6	6	8	KEEP THEIR HEADS RINGIN' (T) PRIORITY 53188	DR. DRE
11	10	41	3	THE I.N.C. RIDE (M) (T) DELICIOUS VINYL 58376/CAPITOL	MASTA ACE INCORPORATED
12	11	7	9	YOUR LOVING ARMS (T) (X) SIRE 66150/EEG	BILLIE RAY MARTIN
				★★★ Hot Shot Debut ★★★	
13	NEW	1	1	I'LL BE THERE...YOU'RE ALL I... (M) (T) (X) DEF JAM/RAL 1879/ISLAND	METHOD MAN/M.J. BLIGE
14	43	—	2	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (M) (T) ROWDY 3-5041/ARISTA	MONICA
15	16	10	9	DEAR MAMA (M) (T) (X) INTERSCOPE 95774/AG	2PAC
16	13	13	3	RESURRECTION (T) (X) RELATIVITY 1250	COMMON SENSE
17	24	12	14	BABY (T) (X) ATLANTIC 85593/AG	BRANDY
18	22	—	2	WONTIME (T) WRECK 201 10/NERVOUS	SMIF-N-WESSUN
19	31	38	9	CLOSE TO YOU (T) (X) CURB-EDEL 77077	FUN FACTORY
20	33	—	2	ALL I WANNA DO (T) (X) BIG BEAT 95766/AG	JOANNE FARRELL
21	12	11	4	ANY EMCEE (T) PROFILE 7435	NINE
22	15	19	13	BROOKLYN ZOO (T) (X) ELEKTRA 66166/EEG	OL' DIRTY BASTARD
23	14	20	20	CANDY RAIN (T) (X) UPTOWN 54905/MCA	SOUL FOR REAL
24	20	18	10	COTTON EYE JOE (T) (X) BATTERY 46500/JIVE	REDNEX
25	29	21	8	RED LIGHT SPECIAL (M) (T) (X) LAFACE 2-4099/ARISTA	TLC
26	40	27	9	TOTAL ECLIPSE OF THE HEART (T) (X) CRITIQUE 15539	NICKI FRENCH
27	18	17	6	NEXT LEVEL (T) PAYDAY 120 038/FFRR	SHOW AND A.G.
28	17	16	19	GET DOWN (M) (T) BAD BOY 7-9013/ARISTA	CRAIG MACK
29	RE-ENTRY	14	14	LICK IT (M) (T) (X) S.O.S. 1008/ZOO	ROULA
30	NEW	1	1	WHAT HOPE HAVE I (T) U.S. CHAMPION 318	SPHINX
31	19	14	5	JOY (M) (T) (X) INTERSCOPE 95769/AG	BLACKSTREET
32	23	24	8	SHOOK ONES PART II (T) (X) LOUD 64315/RCA	MOBB DEEP
33	35	23	10	PUT IT ON (M) (T) (X) COLUMBIA 77728	BIG L
34	NEW	1	1	OWN DESTINY (T) WEEDED 20147/NERVOUS	MAD LION
35	NEW	1	1	I WISH (T) (X) SUNSHINE 78032/SCOTTI BROS	SKEE-LO
36	36	—	7	BORIQUEAS ON DA SET (T) VIOLATOR 1247/RELATIVITY	FRANKIE CUTLASS
37	25	15	4	HEARTBEAT (T) (X) LONDON 0051	JIMMY SOMERVILLE
38	NEW	1	1	COME ON (T) (X) A&M 1027	BARRY WHITE
39	26	26	11	IF YOU LOVE ME (M) (T) (X) MJJ 77733/EPIC	BROWNSTONE
40	28	28	12	GET LIFTED (T) (X) JIVE 42281	KEITH MURRAY
41	27	—	2	KEEP IT REAL (M) (T) (X) CAPITOL 58355	MILKBONE
42	RE-ENTRY	5	5	I'LL BE AROUND (T) (X) CHRYSALIS 58331/EMI	RAPPIN' 4-TAY FEAT. THE SPINNERS
43	37	29	12	RELEASE YO' DELF (T) DEF JAM/RAL 4185/ISLAND	METHOD MAN
44	RE-ENTRY	19	19	WHAT I NEED (M) (T) MERCURY 6617	CRYSTAL WATERS
45	48	—	11	THINK OF YOU (M) (T) (X) LAFACE 2-4095/ARISTA	USHER
46	50	47	13	OH YEAH! (T) ILLTOWN/MAD SOUNDS 0261/MOTOWN	ROTTIN RAZKALS
47	RE-ENTRY	27	27	DREAMER (M) (T) (X) MCA 54922	LIVIN' JOY
48	34	45	15	TOUR (T) SIGNET 162/RAL	CAPLETON
49	49	39	11	SKY HIGH (T) (X) CRITIQUE 15536	NEWTON
50	NEW	1	1	SILENT TREATMENT (M) (T) DGC 22050/GEFFEN	THE ROOTS

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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Patsy Cline's Music Lives On MCA Releases Cast Album From Play

BY EDWARD MORRIS

NASHVILLE—Thirty-two years after her death, Patsy Cline remains very much alive commercially. MCA Records reports that her 1973 "Greatest Hits" collection has sold more than 6 million copies. "Always . . . Patsy Cline," a two-woman musical play about her friendship with a fan, will start its second season May 4 at Nashville's Ryman Auditorium.

Additionally, a road company version of the play has been drawing "excellent" crowds, according to Buddy Lee Attractions president Tony Conway, and will probably tour abroad late this year. MCA has just released an original cast album of the play. And a second musical play—"Patsy! A World Premiere Tribute To Patsy Cline"—begins its run May 6 at the Grand Palace in Branson, Mo.

"Always . . . Patsy Cline," the album, was recorded live at the Ryman and produced by Steve Tillisch. Running 73 minutes, it contains 18 songs and transitional dialog, edited from the full play. Mandy Barnett plays (and sings) Patsy Cline, while Tere Myers takes



the role of her friend, Louise Seger. The two will again star in the Ryman presentation, which will extend through Oct. 28. The play will be performed from three to four days a week.

Country Salutes Gospel On Sparrow's 'Grace' Set

NASHVILLE—Sparrow Records is aiming at both the Christian and country music markets with its upcoming album, "Amazing Grace: A Country Salute To Gospel." Set for release July 4, the collection features performances of gospel standards by 11 country stars.

Sparrow will donate a third of the album royalties to the Gospel Music Assn. to use for educational programs for gospel performers and songwriters and to "preserve the heritage of gospel music."

Chordant Distribution will distribute the album to the Christian music market, and Cema Distribution will work the secular markets.

The singers and songs on "Amazing Grace" are Billy Dean (with gospel singer Susan Ashton), "In The Garden"; John Berry, "Blessed Assurance"; Charlie Daniels, "Kneel At The Cross"; Marty Raybon, "Beulah Land"; Martina McBride, "How Great Thou Art"; Paul Overstreet, "Mansion Over The Hilltop"; Lari White, "Amazing Grace"; Alison Krauss & the Cox Family, "I'd Rather Have Jesus"; Emmylou Harris, "Precious Memories"; and John Anderson, "Peace In The Valley."

All the cuts except those by Raybon, Harris, and Anderson were recorded especially for this album. Producers were Brown Bannister, John Guess, Ed Seay, Paul Worley, Ron Griffin, and Monroe Jones.

To promote the album's release, Sparrow will distribute four-color flyers and sampler CDs to those attending Fan Fair June 5-10 in Nashville. The material will be used as "bag stuffers," and the samplers probably also will include cuts from gospel albums by Daniels, Raybon, and Ashton.

Sparrow will advertise "Amazing Grace" in Country America magazine and on TNN. The number of TNN spots has yet to be determined, but they will be clustered in and around a "Sam's Place" special scheduled to air July 12

(Continued on page 24)



Signing On. Prize-winning songwriter Susan Longacre, center, signs with ASCAP. Witnessing the deed are Pat Rolfe, at left, ASCAP's writer representative, and Connie Bradley, at right, the association's Southern regional executive director. Longacre was SESAC's writer of the year, 1991-93, and its most-recorded writer for 1994.

MCA, which does not expect to release any singles from the album, is still fine-tuning its marketing and promotional plans for the project.

The label intends to highlight the album on a segment of TNN's "Music City Tonight" sometime in May. And it will sell cassettes and CDs of the album at the Ryman, as well as at local Ernest Tubb Record Shops, Opryland, and the Country Music Hall of Fame and Museum store.

At regular retail outlets, MCA will attempt to have "Always . . . Patsy Cline" racked both in the Patsy Cline and original cast recording bins.

(Continued on page 24)



Metal For Mavericks. MCA Records and Uni Distribution execs present the Mavericks with platinum records for the group's "What A Crying Shame" album. Shown, from left, are Maverick Nick Kane; Frank Callari, the group's manager; Maverick Paul Deakin; John Burns, president of Uni Distribution; Bruce Hinton, chairman of MCA Records/Nashville; Maverick Raul Malo; Maverick Robert Reynolds; Walt Wilson, MCA/Nashville's senior VP of sales and marketing; and Bob Schnieders, executive VP of sales and marketing, Uni Distribution.

Gift Of Liberty (& Patriot) To O.J. Jurors; George & Tammy Are 'One' For MCA Set

FRIENDS IN CLOSED SPACES: We've heard about target marketing, but this takes the prize. (Just what that prize should be is a question that still gnaws at us.) It seems Liberty Records' regional sales manager Hank Tovar decided that the O.J. Simpson jurors needed music in their increasingly drab lives. Specifically, some Liberty and Patriot music.

Toward that end, he gathered up copies of "Come Together: America Salutes The Beatles," Garth Brooks' "The Hits," John Berry's "Standing On The Edge," Lisa Brokop's "Every Little Girl's Dream," and the hit gospel album by Kirk Franklin & the Family and shipped them off to the courthouse.

In less time than it takes to hate a ticket scalper, Tovar got a letter from Judge Lance Ito that said: "Thank you for taking the initiative to provide the sequestered Simpson jurors with [the CDs]. They were thrilled to receive the musical 'care packages' and the Court is grateful for your kindness and consideration."

We wonder if the judge listened to "The Thunder Rolls" before he passed out the goodies.

MAKING THE ROUNDS: It's the country equivalent of reuniting the

Beatles: George Jones and Tammy Wynette are back together. Their MCA album, "One," will be out June 20. They'll make their first official stage appearance at Fan Fair June 6 on the MCA show. And they're set to tour as a duo later this year. Best of all, their voices are still glorious. New acts, take note. This is country music defined and illustrated.

Country Weekly's readers voted Golden Pick Awards for their favorite performers in a recent promotion to mark the magazine's first anniversary. Winners were announced on TNN's "Music City Tonight." Among them were Alan Jackson, male vocalist; Reba McEntire, female vocalist; Brooks & Dunn, favorite duo; Confederate Railroad, favorite group; "I Swear," sung by John Michael Montgomery, favorite song; and Garth Brooks' "In Pieces," favorite album. Johnny Cash and Loretta Lynn were picked as all-time favorite artists. More than 130,000 readers voted.

Acts selected to perform at Fanfest '95 at the Los Angeles County Fairgrounds May 5-7 are John Anderson, Boy Howdy, Confederate Railroad, Diamond Rio, Joe Diffie, Doug Kershaw, Tracy Lawrence, Chris LeDoux, Johnny Lee, Little Texas, Martina McBride, Tim McGraw, Doug Supernaw, and Rick Trevino . . . Nashville Publishers Network, an association of 57 independent

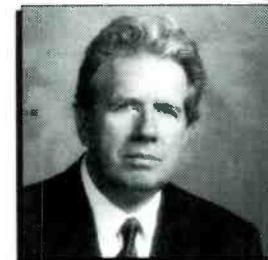
music publishing companies, has elected Garth Shaw, Singing Roadie Music Group, president; Jeffrey Hollandsworth, Marco Music Group, VP; Erik Thorson, ETG Music, treasurer; and Dee Moeller, Destade Music, secretary . . . The Osborne Brothers pay tribute to their late Grand Ole Opry peer in their new Pinecastle/Webeo album, "The Ernest Tubbs Song Folio" . . . Eddie Rabbitt and Crystal Gayle are once again a vocal team for the Curb Records single "I Made A Promise To You." The song is from the soundtrack of the upcoming movie "Gordy." In 1982, the two had a No. 1 country hit with "You And I." The new single bows May 9 . . . Owen Bradley is producing Donna Meade Dean's new album. No label affiliation yet. The singer's last album, "Love's Last Stand" on Mercury, came out in 1987.

Step One Records' regional promotion rep, Roy Perry, was hospitalized in Nashville by a heart attack April 24. At press time, he was in intensive care. Sharon Pennington will be handling Perry's territory in his absence . . . Nashville singer/songwriter Candace Asher will appear in the BBC-TV documentary, "Women In Country Music." It will air this spring. Asher was chosen to represent Music City's "hopefuls" who are attempting to make it in the business . . . Moore Entertainment, Nashville, has appointed Danny Brown director of corporate events . . . Capricorn Records has named Dee Ann Metzger its Denver regional promotion manager . . . Nathan Bishop is the new national college promotion manager for Nashville's Meridian Records . . . Last but not least, Peter Cronin departs Billboard's editorial team Friday (5) to run the new Nashville office of Maverick Music Publishing.

MARK YOUR CALENDAR: Billy Ray Cyrus plays himself in an episode of "The Nanny" Wednesday (3) on CBS-TV . . . Béla Fleck & the Flecktones will play Nashville's Ryman Auditorium May 23. Guest pickers will include Chick Corea, Sam Bush, Jerry Douglas, and Edgar Meyer . . . Skoal Music, Total Petroleum Convenience Stores, and King Soopers supermarkets will sponsor a day-long Rock The Rockies festival May 28 at Denver's Stapleton Airport. Appearing will be Lynyrd Skynyrd, the Charlie Daniels Band, Foreigner, Tanya Tucker, the Smithereens, the Freddy Jones Band, John Berry, and Bad Company. Jeff Foxworthy will be MC. Pace Concerts and Corlew & Associates, both of Nashville, are producing the event. Tickets are available through Ticketmaster.



by Edward Morris



FOR THE RECORD

Bryan Austin's label affiliation was incorrectly stated in the April 29 Nashville Scene column. He records for Patriot Records.

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING MAY 6, 1995

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				★ ★ ★ No. 1 ★ ★ ★			
1	1	1	4	JOHN MICHAEL MONTGOMERY ATLANTIC 82728/AG (10.98/16.98) 4 weeks at No. 1	JOHN MICHAEL MONTGOMERY	1	
2	2	2	19	GARTH BROOKS ▲ ³ LIBERTY 29689 (10.98/15.98)	THE HITS	1	
3	3	3	46	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3	
4	5	5	11	ALISON KRAUSS ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	4	
5	4	4	57	TIM MCGRAW ▲ ⁴ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1	
6	6	6	67	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3	
7	9	11	24	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	1	
8	11	8	13	SAWYER BROWN ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	5	
9	13	21	11	SHANIA TWAIN MERCURY 522886 (10.98 EQ/15.98) HS	THE WOMAN IN ME	9	
10	7	9	39	JOE DIFFIE ▲ EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6	
11	10	7	30	CLAY WALKER ● GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	4	
12	8	10	10	TRISHA YEARWOOD ● MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3	
13	17	—	2	VARIOUS ARTISTS COLUMBIA 67020/SONY (9.98 EQ/15.98)	NASCAR: RUNNIN' WIDE OPEN	13	
14	14	16	30	ALABAMA ● RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	12	
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★			
15	NEW		1	TY HERNDON EPIC 66397/SONY (7.98 EQ/11.98) HS	WHAT MATTERED MOST	15	
16	15	12	36	THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	2	
				★ ★ ★ GREATEST GAINER ★ ★ ★			
17	27	32	31	TRACY LAWRENCE ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3	
18	12	14	64	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6	
19	22	24	30	BROOKS & DUNN ▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1	
20	24	22	16	WADE HAYES DKC/COLUMBIA 66412/SONY (7.98 EQ/11.98) HS	OLD ENOUGH TO KNOW BETTER	19	
21	20	20	43	ALAN JACKSON ▲ ³ ARISTA 18759 (10.98/15.98)	WHO I AM	1	
22	23	17	45	DAVID BALL ▲ WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6	
23	16	18	52	REBA MCENTIRE ▲ ³ MCA 10994 (10.98/15.98)	READ MY MIND	2	
24	18	15	46	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2	
25	25	27	7	JOHN BERRY PAIRLOT 28495/LIBERTY (10.98/15.98)	STANDING ON THE EDGE	22	
26	26	25	65	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1	
27	21	23	29	MARY CHAPIN CARPENTER ▲ COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1	
28	28	19	13	NEAL MCCOY ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10	
29	31	29	35	PATTY LOVELESS ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8	
30	19	13	3	VARIOUS ARTISTS LIBERTY 31712* (10.98/16.98)	COME TOGETHER: AMERICA SALUTES THE BEATLES	13	
31	34	34	30	TOBY KEITH ● POLYDOR 523407 (10.98/15.98)	BOOMTOWN	8	
32	30	28	44	LARI WHITE RCA 66395 (9.98/15.98) HS	WISHES	24	
				★ ★ ★ PACESETTER ★ ★ ★			
33	37	45	50	TRAVIS TRITT ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3	
34	33	31	5	TANYA TUCKER LIBERTY 28943 (10.98/15.98)	FIRE TO FIRE	28	
35	29	26	40	DIAMOND RIO ● ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13	

○ 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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
36	32	30	13	HANK WILLIAMS, JR. MCG CURB 77690/CURB (9.98/15.98)	HOG WILD	14
37	38	39	27	VARIOUS ARTISTS BNA 66416 (10.98/15.98)	KEITH WHITLEY/A TRIBUTE ALBUM	37
38	36	35	52	PAM TILLIS ▲ ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
39	35	33	82	REBA MCENTIRE ▲ ³ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
40	39	37	64	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
41	41	38	136	GEORGE STRAIT ▲ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
42	44	54	65	COLLIN RAYE ● EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
43	40	36	7	RICK TREVINO COLUMBIA 66771/SONY (9.98 EQ/15.98)	LOOKING FOR THE LIGHT	24
44	49	51	29	CLINT BLACK ● RCA 66419 (10.98/16.98)	ONE EMOTION	8
45	45	49	4	DOUG STONE COLUMBIA 64330/SONY (9.98 EQ/15.98)	FAITH IN ME FAITH IN YOU	45
46	54	56	22	HAL KETCHUM CURB 77660 (10.98/15.98)	EVERY LITTLE WORD	31
47	43	44	133	ALAN JACKSON ▲ ³ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
48	42	40	147	MARY CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
49	56	50	32	MARK CHESNUTT ● DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	15
50	46	41	6	MARTY STUART MCA 11204 (10.98/15.98)	THE MARTY PARTY HIT PACK	37
51	48	46	113	BROOKS & DUNN ▲ ⁴ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
52	47	43	193	BROOKS & DUNN ▲ ⁵ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
53	57	57	30	LITTLE TEXAS ● WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	10
54	51	53	76	FAITH HILL ▲ WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
55	59	55	35	KEN MELLONS EPIC 53746/SONY (9.98 EQ/15.98) HS	KEN MELLONS	42
56	52	48	59	JOHN BERRY ● LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	13
57	62	58	14	JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	45
58	50	42	3	HIGHWAYMEN LIBERTY 28091 (10.98/15.98)	THE ROAD GOES ON FOREVER	42
59	60	62	128	JOHN MICHAEL MONTGOMERY ▲ ⁴ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
60	55	47	6	BROTHER PHELPS ASYLUM 61724/EEG (10.98/15.98) HS	ANY WAY THE WIND BLOWS	43
61	53	52	16	SHENANDOAH LIBERTY 31109 (10.98/15.98) HS	IN THE VICINITY OF THE HEART	31
62	63	60	24	BILLY RAY CYRUS ● MERCURY 526081 (10.98 EQ/16.98)	STORM IN THE HEARTLAND	11
63	58	59	84	MARTINA MCBRIDE ● RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	14
64	67	66	86	GARTH BROOKS ▲ ³ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
65	64	63	52	RANDY TRAVIS ● WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	10
66	65	61	32	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	53
67	68	71	102	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
68	66	64	24	DOUG STONE EPIC 66803/SONY (10.98 EQ/15.98)	GREATEST HITS VOLUME 1	29
69	61	—	2	RADNEY FOSTER ARISTA 18757 (9.98/15.98) HS	LABOR OF LOVE	61
70	70	67	138	VINCE GILL ▲ ³ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
71	69	65	9	GEORGE DUCAS LIBERTY 28329 (9.98/13.98) HS	GEORGE DUCAS	57
72	72	68	40	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	40
73	RE-ENTRY	4	JEFF FOXWORTHY LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT	72	
74	71	69	6	JEFF FOXWORTHY LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL	67
75	RE-ENTRY	24	JOHN ANDERSON BNA 66417 (9.98/15.98)	COUNTRY 'TIL I DIE	43	

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY  FOR WEEK ENDING MAY 6, 1995

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁶ MCA 12* (7.98/12.98) 177 weeks at No. 1	GREATEST HITS	207
2	3	HANK WILLIAMS, JR. CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	21
3	2	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	205
4	4	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	59
5	5	GEORGE STRAIT ▲ ² MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	207
6	6	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	207
7	7	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	205
8	8	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	12
9	10	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	192
10	12	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	41
11	9	MARY CHAPIN CARPENTER ▲ COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	31
12	11	HANK WILLIAMS MERCURY 823293 (7.98 EQ/10.98)	24 GREATEST HITS	13
13	14	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	50

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	15	WAYLON JENNINGS ▲ ⁴ RCA 8506* (8.98)	GREATEST HITS	83
15	13	VINCE GILL MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	17
16	21	TRAVIS TRITT WARNER BROS. 26589 (9.98/13.98)	IT'S ALL ABOUT TO CHANGE	7
17	20	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	78
18	16	REBA MCENTIRE ▲ ² MCA 10400 (10.98/15.98)	FOR MY BROKEN HEART	9
19	17	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	7
20	22	ALABAMA ▲ ³ RCA 7170* (9.98/13.98)	GREATEST HITS	196
21	25	ALABAMA ▲ RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	44
22	19	KENNY ROGERS ▲ LIBERTY 46106/CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	100
23	18	ANNE MURRAY ▲ LIBERTY 46058 (7.98/12.98)	GREATEST HITS	141
24	—	TANYA TUCKER ● LIBERTY 91814 (9.98/13.98)	GREATEST HITS	29
25	—	KEITH WHITLEY RCA 6494 (7.98/11.98)	DON'T CLOSE YOUR EYES	1

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

COUNTRY CORNER



by Wade Jessen

WHO'S ON FIRST: John Michael Montgomery (Atlantic) becomes the first artist, since 1993, who manages to push a former No. 1 title back to the top of Billboard's Hot Country Singles & Tracks chart. His "I Can Love You Like That" became his fifth No. 1 on this chart two weeks ago, but it was then bumped off by Brooks & Dunn's "Little Miss Honky Tonk" (Arista). The last time a country single made a return to the No. 1 slot was Garth Brooks' "Ain't Goin' Down 'Til The Sun Comes Up" (Liberty) in September 1993. At that time, Tracy Byrd's "Holdin' Heaven" (MCA) interrupted Brooks' run at No. 1 for one week.

Meanwhile, another cut from Montgomery's current album debuts at No. 71. Atlantic VP/GM Bryan Switzer says that "Sold (The Grundy County Auction Incident)" began receiving immediate airplay after the arrival of Montgomery's album at radio. Early enthusiasts for the song include programmers at KKBQ Houston, KYNG Dallas, KZLA Los Angeles, KIKK Houston, WAMZ Louisville, Ky., and WIL St. Louis. Switzer confirms that "Sold" will be the upcoming single from "John Michael Montgomery," which remains at No. 1 on the Top Country Albums chart for the fourth consecutive week. A pop version of "I Can Love You Like That" by All-4-One will be included on its upcoming Atlantic album, slated for release June 6. The group had 1994's top-selling single with Montgomery's No. 1 song "I Swear."

TY BREAKER: Epic's Ty Herndon takes Hot Shot Debut honors at No. 15 on Top Country Albums with "What Mattered Most," the highest country album debut by a new artist since Billy Ray Cyrus' "Some Gave All" (Mercury) entered our chart at No. 1 in June 1992. With the album's title cut at No. 7 on Hot Country Singles & Tracks, Sony Nashville sales VP Mike Kraski says the Herndon project has the kind of scenario record companies dream of. Kraski is quick to compliment Epic's promotion department for a strategic airplay campaign and the label's A&R department for careful song selection. Herndon relied upon outside material for the entire album, including songs by Hank Cochran, Dean Dillon, Jim Croce, Vince Gill, and Don Schlitz. The set debuts at No. 1 on our Heatseekers chart and enters The Billboard 200 at No. 101. Atlantic's Tracy Lawrence posts a gain of more than 2,000 units over the previous week with "I See It Now" (27-17) to take the Greatest Gainer trophy, while Pacesetter honors go to Travis Tritt's "Ten Feet Tall & Bullet Proof" (Warner Bros.) at No. 33.

FORMIDABLE COMBINATION: Lorrie Morgan (BNA) returns to Hot Country Singles & Tracks with Hot Shot Debut honors for "I Didn't Know My Own Strength" at No. 62. Morgan's new release will be included along with two other new cuts in a greatest hits package scheduled for release June 27. One of the three new songs, produced by James Stroud, is a cover of Billie Jo Spears' 1980 hit "Standing Tall." Other debuts: "My Heart Will Never Know" by Clay Walker (Giant) at No. 66 and "Bobbie Ann Mason" by Rick Trevino (Columbia) at No. 68. Airpower Awards go to Polydor's Toby Keith at No. 16 for "You Ain't Much Fun," Hal Ketchum's "Stay Forever" (MCG Curb) at No. 17, and Sawyer Brown's "I Don't Believe In Goodbye" (Curb) at No. 18.

Taylor, Carpenter, Colvin To Headline Telluride Fest

BY EDWARD MORRIS

NASHVILLE—Four days of concerts, music contests, and workshops and seminars will highlight the annual Telluride (Colo.) Bluegrass Festival, June 15-18. The annual event has distinguished itself by featuring not bluegrass alone but all manner of acoustic music.

Among this year's headliners are James Taylor, Mary Chapin Carpenter, Shawn Colvin, and Ralph Stanley. Competitions will be held in flatpick guitar, fingerstyle guitar, banjo, mandolin, fiddle, and band. There is a troubadour contest as well.

Here is the lineup, in order of appearance:

June 15—Salt Licks, High Strung, Iris DeMent, Chesapeake, Ralph Stanley, Ani DiFranco, and Wolfstone.

June 16—The Daily Planet, William Eaton, Mark O'Connor, Sugarbeat, Leftover Salmon, Béla Fleck & the Flecktones, Bruce Cockburn, Peter Rowan & the Free Mexican Air Force with Flaco Jimenez.

June 17—Bill Miller, Hapa, Tony Trischka, Syd Straw & Dudley Connell, Tim & Mollie O'Brien & the O'Boys, Nashville Bluegrass Band, Mary Chapin Carpenter, Sam Bush & John Cowan.

June 18—The Five Blind Boys From Alabama, Third Tyme Out, Michael Hedges, Telluride Bluegrass Jam (with Russ Barenberg, Sam Bush, Jerry Douglas, Béla Fleck, Tim O'Brien, and Mark Schatz), Shawn Colvin, Del McCoury, James Taylor.

Tickets are being sold on both an event-long and daily basis.



Kennel Club. Giant Records' Daron Norwood, on sofa, soothes his pal Bad Dog during an appearance on TNN's "Music City Tonight." Behind him are the show's hosts, Lorianne Crook and Charlie Chase. Norwood's recent single, "Bad Dog, No Biscuit," inspired the line dance Bad Dog Boogie.

Instrumental Winners Announced By Academy Of Country Music

NASHVILLE—More than two-dozen country acts are slated to perform on the Academy of Country Music awards show May 10. The three-hour special will air on NBC-TV from Universal Amphitheatre in Universal City, Calif.

The ACM will confer 12 performance awards during the show, ranging from top new male and female vocalists to entertainer of the year. Just announced are the winners in the instrumentalist categories: Glenn Worf, bass; Eddie Bayers, drums; Mark O'Connor, fiddle; Brent Mason, guitar; Matt Roll-

ings, keyboard; Terry McMillan, harmonica; and Paul Franklin, steel guitar.

Scheduled to perform are John Anderson, Alabama, Garth Brooks, Brooks & Dunn, Joe Diffie, Vince Gill, Faith Hill, Alan Jackson, Tracy Lawrence, Little Texas, Shelby Lynne, Barbara Mandrell, Kathy Mattea, Reba McEntire, Willie Nelson, Doug Stone, Pam Tillis, Lisa Brokop, Chely Wright, David Ball, John Berry, Tim McGraw, Victoria Shaw, the Tractors, and John & Audrey Wiggins.

PATSY CLINE LIVES ON

(Continued from page 22)

Buddy Lee Attractions has been booking the play's road company since last August. Recently, says Conway, the play toured Memphis, Columbus, Ohio, and Kingston, N.Y. It will soon be in Cleveland for a week and in Cincinnati for three days. After that, it will move on to Atlantic City, N.J., Philadelphia, and Rochester, Mich.

"Ideally, we like to put it in a 1,500- to 2,500-seat theater," Conway explains. "We're drawing excellent crowds. This is a wonderful show that does business."

The touring troupe consists of the two characters, plus a six-piece band. "It's not real expensive to stage and transport," Conway says, noting that although there are props involved, no set changes are required.

"We will continue to tour it in North America this year, and we're looking at doing an international tour, possibly in the fall," Conway adds. He says the MCA cast recording will be sold on the road.

The Branson production, which stars singer/actress Gail Bliss, runs twice a day, Monday through Saturday, through October. It features "more than 20" of Cline's hits and has a cast of 14, including a six-piece band.

COUNTRY SALUTES GOSPEL ON SPARROW SET

(Continued from page 22)

and July 18 and on "Music City Tonight" programs during the week of June 26. Artists from the album will be featured on both these shows.

Throughout July, Sparrow will offer radio stations that program mainstream country, positive and Christian country, and Southern gospel a 60-minute special—named the same as the album—on a barter basis. Raybon hosts the show, and Huntsman Entertainment, Inc., of

Nashville, produced it.

The label has not yet decided if it will release any singles from the album, but a spokeswoman says it is unlikely.

BMG Record Club will offer the album as a country main selection during July.

Sparrow will also release Raybon's first solo album in July. He is the lead singer for Shenandoah.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
12 ADALIDA (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL	ASCAP/Acuff-Rose, BMI) WBM/HL
43 AMY'S BACK IN AUSTIN (Square West, ASCAP/Howlin' Hits, ASCAP/Red Brazos, BMI/Original Hometown Sheet, BMI) WBM	ASCAP/Acuff-Rose, BMI) WBM/HL
33 AS ANY FOOL CAN SEE (Sony Tree, BMI/Terilee, BMI/Golden Reed, ASCAP/New Clarion, ASCAP) HL/WBM	ASCAP/Acuff-Rose, BMI) WBM/HL
53 BETWEEN THE TWO OF THEM (Alabama Band, ASCAP/Wildcountry, ASCAP) WBM	ASCAP/Acuff-Rose, BMI) WBM/HL
69 BIGGER FISH TO FRY (Farren Curtis, BMI/Longitude, BMI/Mike Curb, BMI) WBM	ASCAP/Acuff-Rose, BMI) WBM/HL
68 BOBBIE ANN MASON (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Sony Cross Keys, ASCAP/New Haven, BMI) WBM/HL	ASCAP/Acuff-Rose, BMI) WBM/HL
8 THE BOX (Sometimes You Win, ASCAP/All Nations, ASCAP/Nocturnal Eclipse, BMI/Careers-BMG, BMI/Minnetonka, BMI) WBM/HL	ASCAP/Acuff-Rose, BMI) WBM/HL
48 BUBBA HYDE (Almo, ASCAP/Warner-Tamerlane, BMI/Mister Charlie, BMI) WBM	ASCAP/Acuff-Rose, BMI) WBM/HL
30 CALIN'S BLOOD (Almo, ASCAP/Magnasong, BMI/Red Quill, BMI) WBM	ASCAP/Acuff-Rose, BMI) WBM/HL
35 CLOWN IN YOUR RODEO (Emly Boothe, BMI/Careers-BMG, BMI) HL	ASCAP/Acuff-Rose, BMI) WBM/HL
47 DARNED IF I DON'T (DANGED IF I DO) (Sony Tree, BMI/Acuff-Rose, BMI) WBM/HL	ASCAP/Acuff-Rose, BMI) WBM/HL
61 DIDN'T HAVE YOU (Magnasong, BMI/Fed Quill, BMI/Killer Boy, BMI/Semi Quaver, BMI)	ASCAP/Acuff-Rose, BMI) WBM/HL
20 FAITH IN ME, FAITH IN YOU (WB, ASCAP/Big Tractors, ASCAP/Avalon Way, ASCAP) WBM	ASCAP/Acuff-Rose, BMI) WBM/HL
34 FALL IN LOVE (Sony Cross Keys, ASCAP/Kim Williams,	ASCAP/Acuff-Rose, BMI) WBM/HL
49 GET OVER IT (Careers-BMG, BMI/Breaker Maker, BMI/Be Mine, ASCAP) HL	ASCAP/Acuff-Rose, BMI) WBM/HL
9 GIVE ME ONE MORE SHOT (Maypop, BMI/Wildcountry, BMI) WBM	ASCAP/Acuff-Rose, BMI) WBM/HL
4 GONNA GET A LIFE (Warner Source, SESAC/Dynnda Jam, SESAC/Mighty Nice, BMI/Laudersongs, BMI) WBM/HL	ASCAP/Acuff-Rose, BMI) WBM/HL
13 THE HEART IS A LONELY HUNTER (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Sony Cross Keys, ASCAP/New Haven, BMI) WBM/HL	ASCAP/Acuff-Rose, BMI) WBM/HL
74 HOG WILD (Bocephus, BMI/Pig's Eye, BMI)	ASCAP/Acuff-Rose, BMI) WBM/HL
26 HOUSE OF CARDS (Why Walk, ASCAP)	ASCAP/Acuff-Rose, BMI) WBM/HL
57 I AM WHO I AM (Great Cumberland, BMI/Diamond Struck, BMI) WBM	ASCAP/Acuff-Rose, BMI) WBM/HL
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	ASCAP/Acuff-Rose, BMI) WBM/HL
62 I DIDN'T KNOW MY OWN STRENGTH (Maypop, BMI/Nineteenth Hole, BMI/Bellarmino, BMI)	ASCAP/Acuff-Rose, BMI) WBM/HL
18 I DON'T BELIEVE IN GOODBYE (Travelin' Zoo, ASCAP/Seventh Son, ASCAP/Club Zoo, BMI) WBM	ASCAP/Acuff-Rose, BMI) WBM/HL
70 I DON'T KNOW (BUT I'VE BEEN TOLD) (Warner-Tamerlane, BMI/JenErLin, BMI) WBM	ASCAP/Acuff-Rose, BMI) WBM/HL
28 IF I WERE YOU (Soundbeam, BMI/Full Keel, ASCAP/Farrenuff, ASCAP) WBM	ASCAP/Acuff-Rose, BMI) WBM/HL
27 IF YOU'RE GONNA WALK, I'M GONNA CRAWL (Songs Of PolyGram, BMI/HotDogGone, BMI/Button Willow,	ASCAP/Acuff-Rose, BMI) WBM/HL
46 I'M LIVING UP TO HER LOW EXPECTATIONS (Polygram Int'l, ASCAP/Ranger Bob, ASCAP/Nothin' But Net, SESAC/EMI, SESAC) HL	ASCAP/Acuff-Rose, BMI) WBM/HL
21 I'M STILL DANCIN' WITH YOU (Sony Tree, BMI) HL	ASCAP/Acuff-Rose, BMI) WBM/HL
75 I SHOULD HAVE BEEN TRUE (Sony Tree, BMI/Raul Malo, BMI/Night Rainbow, ASCAP/Matanzas, ASCAP) HL/WBM	ASCAP/Acuff-Rose, BMI) WBM/HL
19 I WAS BLOWN AWAY (Careers-BMG, BMI/Doo Layng, BMI) HL	ASCAP/Acuff-Rose, BMI) WBM/HL
2 THE KEEPER OF THE STARS (Songs Of PolyGram, BMI/Pal Time, BMI/New Haven, BMI/Pulpit Rock, BMI/Murrah, BMI) HL/WBM	ASCAP/Acuff-Rose, BMI) WBM/HL
58 THE LIKES OF ME (Maypop, BMI/Wildcountry, BMI/Sony Cross Keys, ASCAP) WBM/HL	ASCAP/Acuff-Rose, BMI) WBM/HL
3 LITTLE MISS HONKY TONK (Sony Tree, BMI/Showbilly, BMI) HL	ASCAP/Acuff-Rose, BMI) WBM/HL
59 LOOK AT ME NOW (Seventh Son, ASCAP/New Court, BMI) WBM	ASCAP/Acuff-Rose, BMI) WBM/HL
38 LOOK WHAT FOLLOWED ME HOME (EMI Blackwood, BMI/Forrest Hills, BMI) WBM/HL	ASCAP/Acuff-Rose, BMI) WBM/HL
42 MISSISSIPPI MOON (Tony Joe White, BMI/Screen Gems-EMI, BMI/High Horse, BMI) HL	ASCAP/Acuff-Rose, BMI) WBM/HL
66 MY HEART WILL NEVER KNOW (Galewood, BMI/Ensign, BMI/Kidbilly, BMI/Issy Moon, BMI)	ASCAP/Acuff-Rose, BMI) WBM/HL
52 ONE AND ONLY LOVE (BMG, ASCAP/Careers-BMG, BMI) HL	ASCAP/Acuff-Rose, BMI) WBM/HL
64 ONE OF THOSE NIGHTS (Warner-Tamerlane, BMI/Sony Tree, BMI) HL/WBM	ASCAP/Acuff-Rose, BMI) WBM/HL
37 PARTY CROWD (N2D, ASCAP/American Romance, ASCAP)	ASCAP/Acuff-Rose, BMI) WBM/HL
73 PLEASE REMEMBER ME (Sony Tunes, ASCAP/Blue Sky Rider, BMI) WBM	ASCAP/Acuff-Rose, BMI) WBM/HL
5 REFRIED DREAMS (Zomba, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI) WBM/HL	ASCAP/Acuff-Rose, BMI) WBM/HL
56 ROCKIN' THE ROCK (MCA, ASCAP/Gary Burr, ASCAP) HL	ASCAP/Acuff-Rose, BMI) WBM/HL
67 SHE FEELS LIKE A BRAND NEW MAN TONIGHT (Acuff-Rose, BMI) WBM	ASCAP/Acuff-Rose, BMI) WBM/HL
22 SO HELP ME GIRL (Songwriters Ink, BMI/Texas Wedge, ASCAP) HL	ASCAP/Acuff-Rose, BMI) WBM/HL
71 SOLD (THE GRUNDY COUNTY AUCTION INCIDENT) (Of, ASCAP/Robroy West, BMI)	ASCAP/Acuff-Rose, BMI) WBM/HL
6 SONG FOR THE LIFE (Tessa, BMI) WBM	ASCAP/Acuff-Rose, BMI) WBM/HL
50 SOUTHERN GRACE (Square West, ASCAP/Howlin' Hits, ASCAP/Sony Tree, BMI/Edisto Sound, BMI/Sony, BMI) WBM	ASCAP/Acuff-Rose, BMI) WBM/HL
15 STANDING ON THE EDGE OF GOODBYE (Kicking Bird, BMI/Sony Tree, BMI/Edisto Sound, BMI) HL	ASCAP/Acuff-Rose, BMI) WBM/HL
17 STAY FOREVER (WB, ASCAP/Blue Gator, ASCAP/Maverick, ASCAP/WB, BMI/Hecktone, BMI/Foreshadow, BMI) WBM	ASCAP/Acuff-Rose, BMI) WBM/HL
14 SUMMER'S COMIN' (Blackened, BMI/Irving, BMI) WBM	ASCAP/Acuff-Rose, BMI) WBM/HL
32 TELL ME I WAS DREAMING (Post Oak, BMI/Brass Crab, BMI) HL	ASCAP/Acuff-Rose, BMI) WBM/HL
25 TEXAS TORNADO (Sony Tree, BMI) HL	ASCAP/Acuff-Rose, BMI) WBM/HL
10 THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE) (Almo, ASCAP/LaSongs, ASCAP/Taste Auction, BMI/Waccissa River, BMI) WBM	ASCAP/Acuff-Rose, BMI) WBM/HL
44 THAT'S JUST ABOUT RIGHT (Warner-Tamerlane, BMI)	ASCAP/Acuff-Rose, BMI) WBM/HL
45 THEY'RE PLAYIN' OUR SONG (Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP/Starstruck Writers Group, ASCAP/Mark D., ASCAP/Little Big Town, BMI/American Made, BMI) WBM	ASCAP/Acuff-Rose, BMI) WBM/HL
29 THINKIN' ABOUT YOU (Sierra Home, ASCAP/AMR, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) WBM	ASCAP/Acuff-Rose, BMI) WBM/HL
55 THIS IS ME MISSING YOU (Madwomen, BMI/Sony Tree, BMI/Warner-Tamerlane, BMI/Resaca Beach, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) WBM	ASCAP/Acuff-Rose, BMI) WBM/HL
31 THIS WOMAN AND THIS MAN (Almo, ASCAP/Bamatuck, ASCAP/WB, ASCAP/Lunnmusic, ASCAP) WBM	ASCAP/Acuff-Rose, BMI) WBM/HL
63 WALK ON (Patrick Joseph, BMI/Warner-Tamerlane, BMI/WB, ASCAP/Samosonian, ASCAP) WBM	ASCAP/Acuff-Rose, BMI) WBM/HL
60 WHAT'LL YOU DO ABOUT ME (Combine, ASCAP/EMI Blackwood, BMI) HL	ASCAP/Acuff-Rose, BMI) WBM/HL
7 WHAT MATTERED MOST (Gary Burr, ASCAP/MCA, ASCAP/August Wind, BMI/Longitude, BMI/Alberta's Paw, BMI) WBM/HL	ASCAP/Acuff-Rose, BMI) WBM/HL
24 WHEN YOU SAY NOTHING AT ALL (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI) HL	ASCAP/Acuff-Rose, BMI) WBM/HL
72 WHERE I USED TO HAVE A HEART (Hayes Street, ASCAP/Craig Bickhardt, ASCAP) WBM	ASCAP/Acuff-Rose, BMI) WBM/HL
39 WHEREVER YOU GO (Blackened, BMI/Irving, BMI) WBM	ASCAP/Acuff-Rose, BMI) WBM/HL
36 WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN) (Benefit, BMI/Stallion, BMI/Sony Tree, BMI) WBM/HL	ASCAP/Acuff-Rose, BMI) WBM/HL
11 WHOSE BED HAVE YOUR BOOTS BEEN UNDER (Shania Twain, BMI/Zomba, ASCAP) WBM	ASCAP/Acuff-Rose, BMI) WBM/HL
54 WILLIN' TO WALK (Polygram Int'l, ASCAP/St. Julien, ASCAP) HL	ASCAP/Acuff-Rose, BMI) WBM/HL
40 WORKIN' FOR THE WEEKEND (Cupit, BMI/Cupit Memories, ASCAP)	ASCAP/Acuff-Rose, BMI) WBM/HL
16 YOU AIN'T MUCH FUN (Songs Of PolyGram, BMI/Tokeco, BMI) HL	ASCAP/Acuff-Rose, BMI) WBM/HL
51 YOU CAN SLEEP WHILE I DRIVE (Almo, ASCAP/MLE, ASCAP) WBM	ASCAP/Acuff-Rose, BMI) WBM/HL
41 YOU CAN'T MAKE A HEART LOVE SOMEBODY (Victoria Kay, ASCAP/BMG, ASCAP/Little Beagle, ASCAP) HL	ASCAP/Acuff-Rose, BMI) WBM/HL
23 YOU DON'T EVEN KNOW WHO I AM (Sony Cross Keys, ASCAP/Purple Crayon, ASCAP) HL	ASCAP/Acuff-Rose, BMI) WBM/HL
65 YOU HAVE THE RIGHT TO REMAIN SILENT (Co-Heart, BMI)	ASCAP/Acuff-Rose, BMI) WBM/HL

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				★★★ No. 1 ★★★	
1	2	1	10	I CAN LOVE YOU LIKE THAT S.HENDRICKS (S.DIAMOND,M.DERRY,J.KIMBALL)	2 weeks at No. 1 ◆ JOHN MICHAEL MONTGOMERY (V) ATLANTIC 82728
2	3	5	16	THE KEEPER OF THE STARS T.BROWN (D.LEE,D.MAYO,K.STALEY)	◆ TRACY BYRD (C) (V) MCA 54988
3	1	3	12	LITTLE MISS HONKY TONK S.HENDRICKS,D.COOK (R.DUNN)	◆ BROOKS & DUNN (C) (V) ARISTA 1.2790
4	9	11	11	GONNA GET A LIFE M.WRIGHT (F.DYCUS,J.LAUDERDALE)	◆ MARK CHESNUTT (C) (V) DECCA 54978
5	6	7	11	REFRIED DREAMS J.STROUD,B.GALLIMORE (J.FOSTER,M.PETERSON)	◆ TIM MCGRAW (C) (V) CURB 76931
6	8	8	13	SONG FOR THE LIFE K.STEGALL (R.CROWELL)	◆ ALAN JACKSON (V) ARISTA 1.2792
7	10	15	11	WHAT MATTERED MOST D.JOHNSON (G.BURR,V.MELAMED)	◆ TY HERNDON (C) (V) EPIC 77843
8	7	9	13	THE BOX K.LEHNING (R.TRAVIS,B.MOORE)	◆ RANDY TRAVIS (V) WARNER BROS. 17970
9	4	4	13	GIVE ME ONE MORE SHOT G.FUNDIS,ALABAMA (T.GENTRY,R.OWEN,R.ROGERS)	ALABAMA (V) RCA 64273
10	12	12	16	THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE) G.FUNDIS (L.WHITE,C.CANNON)	◆ LARI WHITE (V) RCA 64233
11	11	13	17	WHOSE BED HAVE YOUR BOOTS BEEN UNDER R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (V) MERCURY 856 448
12	13	16	7	ADALIDA T.BROWN,G.STRAIT (M.GEIGER,W.MULLIS,M.HUFFMAN)	GEORGE STRAIT (C) (V) MCA 55019
13	5	2	12	THE HEART IS A LONELY HUNTER T.BROWN,R.MCINTIRE (M.D.SANDERS,E.HILL,K.WILLIAMS)	REBA MCINTIRE (V) MCA 54987
14	17	28	5	SUMMER'S COMIN' J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK (V) RCA 64281
15	15	18	10	STANDING ON THE EDGE OF GOODBYE J.BOWEN,C.HOWARD (J.BERRY,S.HARRIS)	◆ JOHN BERRY (V) PATRIOT 18401
				★★★ AIRPOWER ★★★	
16	18	21	7	YOU AIN'T MUCH FUN N.LARKIN,H.SHEED (T.KEITH,C.GOFF,JR.)	◆ TOBY KEITH (C) (V) POLYDOR 851 728
				★★★ AIRPOWER ★★★	
17	20	24	13	STAY FOREVER A.REYNOLDS,J.ROONEY (B.TENCH,H.KETCHUM)	◆ HAL KETCHUM (C) (V) MCG CURB 76929
				★★★ AIRPOWER ★★★	
18	19	23	8	I DON'T BELIEVE IN GOODBYE M.A.MILLER,M.MCANALLY (M.MILLER,S.EMERICK,B.WHITE)	◆ SAWYER BROWN (C) (V) CURB 76936
19	16	20	9	I WAS BLOWN AWAY P.TILLIS,S.FISHELL (L.MARTINE,JR.)	PAM TILLIS (V) ARISTA 1.2802
20	21	22	10	FAITH IN ME, FAITH IN YOU J.STROUD,D.STONE (D.LOGGINS,T.BRUC)	◆ DOUG STONE (C) (V) COLUMBIA 77837
21	22	29	8	I'M STILL DANCIN' WITH YOU D.COOK (C.RAINS,W.HAYES)	◆ WADE HAYES (C) (V) DKC 77842/COLUMBIA
22	14	6	14	SO HELP ME GIRL J.SLATE,J.DIFFIE (H.PERDEW,A.SPOONER)	◆ JOE DIFFIE (C) (V) EPIC 77808
23	24	30	8	YOU DON'T EVEN KNOW WHO I AM E.GORDY,JR. (G.PETERS)	◆ PATTY LOVELESS (C) (V) EPIC 77856
24	29	34	11	WHEN YOU SAY NOTHING AT ALL R.SCRUGGS (D.SCHLITZ,P.OVERSTREET)	◆ ALISON KRAUSS & UNION STATION (C) (V) BNA 64329
25	32	45	4	TEXAS TORNADO T.LAWRENCE,F.ANDERSON (B.BRADDOCK)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
26	25	33	7	HOUSE OF CARDS J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77826
27	31	37	8	IF YOU'RE GONNA WALK, I'M GONNA CRAWL B.CANNON,N.WILSON (B.CANNON,L.BASTIAN)	SAMMY KERSHAW (V) MERCURY 856 686
28	37	41	5	IF I WERE YOU J.HOBBS,E.SEAY,P.WORLEY (J.HOBBS,C.FARREN)	COLLIN RAYE (V) EPIC 77859
29	23	17	17	THINKIN' ABOUT YOU G.FUNDIS (B.REGAN,T.SHAPIO)	◆ TRISHA YEARWOOD (C) (V) MCA 54973
30	35	40	8	CAIN'S BLOOD B.CANNON,L.SHELL (J.SUNDRUD,M.JOHNSON)	◆ 4 RUNNER (C) (V) POLYDOR 851 622
31	28	26	17	THIS WOMAN AND THIS MAN J.STROUD (J.PENNIG,M.LUNN)	◆ CLAY WALKER (V) GIANT 17995
32	45	52	4	TELL ME I WAS DREAMING G.BROWN (T.TRITT,B.R.BROWN)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT
33	30	31	19	AS ANY FOOL CAN SEE T.LAWRENCE,F.ANDERSON (P.NELSON,K.BEARD)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87180
34	39	43	6	FALL IN LOVE B.BECKETT (K.CHESENEY,B.BROCK,K.WILLIAMS)	◆ KENNY CHESNEY (C) (V) BNA 64306
35	40	47	6	CLOWN IN YOUR RODEO J.LEO (W.KIRKPATRICK)	◆ KATHY MATTEA (V) MERCURY 856 484
36	27	10	14	WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN) T.BROWN (V.GILL,B.ANDERSON)	VINCE GILL (C) (V) MCA 54976
37	44	50	8	PARTY CROWD T.BROWN (D.L.MURPHY,J.HINSON)	◆ DAVID LEE MURPHY (C) (V) MCA 54977

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
38	26	14	17	LOOK WHAT FOLLOWED ME HOME B.CHANCEY (D.BALL,T.POLK)	◆ DAVID BALL (C) (V) WARNER BROS. 17977
39	38	36	19	WHEREVER YOU GO J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK (V) RCA 64267
40	43	44	7	WORKIN' FOR THE WEEKEND J.CUPIT (J.CUPIT,J.HONEYCUTT,K.MELLONS)	KEN MELLONS (C) (V) EPIC 77861
41	41	38	20	YOU CAN'T MAKE A HEART LOVE SOMEBODY T.BROWN,G.STRAIT (S.CLARK,J.MACRAE)	GEORGE STRAIT (C) (V) MCA 54964
42	48	65	3	MISSISSIPPI MOON J.STROUD,J.ANDERSON (T.J.WHITE,C.WHITSETT)	◆ JOHN ANDERSON (V) BNA 64274
43	42	35	20	AMY'S BACK IN AUSTIN C.DINAPOLI,D.GRAU,LITTLE TEXAS (B.SEALS,S.A.DAVIS)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 1-8001
44	47	57	4	THAT'S JUST ABOUT RIGHT M.WRIGHT,T.DUBOIS (J.BLACK)	◆ BLACKHAWK (V) ARISTA 1-2813
45	63	—	2	THEY'RE PLAYIN' OUR SONG B.BECKETT (J.JARRARD,M.D.SANDERS,B.DIPIERO)	◆ NEAL MCCOY ATLANTIC ALBUM CUT
46	46	51	5	I'M LIVING UP TO HER LOW EXPECTATIONS J.STROUD,R.TRAVIS,D.MALLOY (B.MCDILL,T.ROCCO)	◆ DARYLE SINGLETARY (C) (V) GIANT 17902
47	53	68	3	DARNED IF I DON'T (DANGED IF I DO) D.COOK (R.DUNN,D.DILLON)	◆ SHENANDOAH (V) LIBERTY 18484
48	33	19	14	BUBBA HYDE M.POWELL,T.DUBOIS (C.WISEMAN,G.NELSON)	◆ DIAMOND RIO (C) (V) ARISTA 1-2787
49	49	54	7	GET OVER IT B.BECKETT (K.FOLLESE,S.BENTLEY,A.FOLLESE)	◆ WOODY LEE ATLANTIC ALBUM CUT
50	64	—	2	SOUTHERN GRACE C.DINAPOLI,D.GRAU,LITTLE TEXAS (P.HOWELL,B.SEALS,S.HARRIS)	◆ LITTLE TEXAS WARNER BROS. ALBUM CUT
51	68	—	2	YOU CAN SLEEP WHILE I DRIVE G.FUNDIS (M.ETHERIDGE)	◆ TRISHA YEARWOOD (C) (V) MCA 55025
52	55	58	6	ONE AND ONLY LOVE R.SCRUGGS (S.D.JONES,B.TOMBERLIN)	◆ RUSS TAFF (C) (V) REPRISE 17918/WARNER BROS.
53	34	27	13	BETWEEN THE TWO OF THEM J.CRUTCHFIELD (M.CATES)	◆ TANYA TUCKER (V) LIBERTY 18485
54	56	60	6	WILLIN' TO WALK S.FISHELL,R.FOSTER (R.FOSTER)	◆ RADNEY FOSTER (C) (V) ARISTA 1-2752
55	70	—	2	THIS IS ME MISSING YOU D.COOK (J.HOUSE,M.POWELL,D.COCHRAN)	◆ JAMES HOUSE (C) (V) EPIC 77870
56	61	64	5	ROCKIN' THE ROCK S.HENDRICKS (G.BURR)	LARRY STEWART (C) (V) COLUMBIA 77857
57	59	66	5	I AM WHO I AM J.THOMAS,H.DUNN (H.DUNN,T.SHAPIO,C.WATERS)	◆ HOLLY DUNN (C) RIVER NORTH 3003
58	62	62	6	THE LIKES OF ME D.COOK (L.BOONE,R.BOWLES)	◆ MARTY STUART (V) MCA 55010
59	60	53	20	LOOK AT ME NOW B.J.WALKER,JR.,K.LEHNING (B.WHITE,D.GEORGE,J.TIRRO)	◆ BRYAN WHITE (C) (V) ASYLUM 64489
60	58	55	17	WHAT'LL YOU DO ABOUT ME R.LANDIS (D.LINDE)	DOUG SUPERNAW (C) BNA 64214
61	65	67	5	DIDN'T HAVE YOU B.MONTANA,J.MCKELL,D.FLINT (B.MONTANA,J.K.WATSON)	◆ BILLY MONTANA (C) MAGNATONE 1101
				★★★ Hot Shot Debut ★★★	
62	NEW ▶	1	1	I DIDN'T KNOW MY OWN STRENGTH J.STROUD (R.BOWLES,R.BYRNE)	◆ LORRIE MORGAN (V) BNA 64287
63	66	—	2	WALK ON G.MASSENBURG,L.RONSTADT (M.BERG,R.SAMOSE)	LINDA RONSTADT (C) (V) ELEKTRA 64427/EEG
64	67	69	4	ONE OF THOSE NIGHTS J.CRUTCHFIELD (C.TWITTY,T.SEALS)	◆ LISA BROKOP PATRIOT ALBUM CUT
65	69	73	4	YOU HAVE THE RIGHT TO REMAIN SILENT C.BROOKS (B.SWEAT,C.SWEAT)	PERFECT STRANGER CURB ALBUM CUT
66	NEW ▶	1	1	MY HEART WILL NEVER KNOW J.STROUD (S.DORFF,B.KIRSCH)	◆ CLAY WALKER (C) (V) GIANT 17887
67	51	39	11	SHE FEELS LIKE A BRAND NEW MAN TONIGHT S.GIBSON (A.TIPPIN,M.P.HEENEY)	◆ AARON TIPPIN (V) RCA 64272
68	NEW ▶	1	1	BOBBIE ANN MASON S.BUCKINGHAM,B.CHANCEY (M.D.SANDERS)	◆ RICK TREVINO (C) (V) COLUMBIA 77903
69	57	61	5	BIGGER FISH TO FRY C.FARREN (J.STEELE)	◆ BOY HOWDY (C) (V) CURB 76940
70	52	46	11	I DON'T KNOW (BUT I'VE BEEN TOLD) K.STEGALL,J.KELTON (W.DENNIS)	◆ WESLEY DENNIS (C) (V) MERCURY 856 486
71	NEW ▶	1	1	SOLD (THE GRUNDY COUNTY AUCTION INCIDENT) S.HENDRICKS (R.FAGAN,R.ROYER)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT
72	54	49	9	WHERE I USED TO HAVE A HEART P.WORLEY,E.SEAY,M.MCBRIDE (C.BICKHARDT)	◆ MARTINA MCBRIDE (C) (V) RCA 62948
73	75	—	2	PLEASE REMEMBER ME R.CROWELL,T.BROWN (R.CROWELL,W.JENNINGS)	◆ RODNEY CROWELL (C) (V) MCA 55024
74	RE-ENTRY	2	2	HOG WILD C.HOWARD (H.WILLIAMS,JR.,R.ARNOLD)	◆ HANK WILLIAMS, JR. (C) (V) MCG CURB 76948
75	72	63	15	I SHOULD HAVE BEEN TRUE D.COOK (R.MALO,S.LYNCH)	◆ THE MAVERICKS (C) (V) MCA 54975

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

HOT COUNTRY RECURRENTS

1	2	1	5	OLD ENOUGH TO KNOW BETTER D.COOK (C.RAINS,W.HAYES)	◆ WADE HAYES COLUMBIA
2	—	—	1	FOR A CHANGE B.BECKETT (S.SESKIN,J.S.SHERILL)	◆ NEAL MCCOY ATLANTIC
3	1	—	2	LIPSTICK PROMISES R.BENNETT (G.LUJAS,T.SILLERS)	◆ GEORGE DUCAS LIBERTY
4	3	2	3	MY KIND OF GIRL J.HOBBS,E.SEAY,P.WORLEY (D.COCHRAN,J.JARRARD,M.POWELL)	◆ COLLIN RAYE EPIC
5	4	3	11	GONE COUNTRY K.STEGALL (B.MCDILL)	◆ ALAN JACKSON ARISTA
6	5	5	9	PICKUP MAN J.SLATE,J.DIFFIE (H.PERDEW,K.K.PHILLIPS)	◆ JOE DIFFIE EPIC
7	9	7	8	GOIN' THROUGH THE BIG D M.WRIGHT (R.ROGERS,J.WRIGHT,M.WRIGHT)	MARK CHESNUTT DECCA
8	10	8	13	IF I COULD MAKE A LIVING J.STROUD (K.STEGALL,R.MURRAY,J.JACKSON)	◆ CLAY WALKER GIANT
9	6	6	13	TAKE ME AS I AM S.HENDRICKS (B.DIPIERO,K.STALEY)	◆ FAITH HILL WARNER BROS.
10	7	4	5	THIS TIME M.MILLER,M.MCANALLY (M.MILLER,M.MCANALLY)	◆ SAWYER BROWN CURB
11	8	10	8	NOT A MOMENT TOO SOON J.STROUD,B.GALLIMORE (W.PERRY,J.BARNHILL)	◆ TIM MCGRAW CURB
12	14	11	31	BE MY BABY TONIGHT S.HENDRICKS (E.HILL,R.FAGAN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
13	15	12	16	LIVIN' ON LOVE K.STEGALL (A.JACKSON)	◆ ALAN JACKSON ARISTA

14	12	14	24	XXX'S AND OOO'S (AN AMERICAN GIRL) G.FUNDIS,H.STINSON (A.RANDALL,M.BERG)	TRISHA YEARWOOD MCA
15	16	13	17	KICK A LITTLE C.DINAPOLI,D.GRAU,LITTLE TEXAS (P.HOWELL,D.O'BRIEN,B.SEALS)	◆ LITTLE TEXAS WARNER BROS.
16	24	21	17	SHE'S NOT THE CHEATIN' KIND D.COOK,S.HENDRICKS (R.DUNN)	◆ BROOKS & DUNN ARISTA
17	11	9	3	SOMEWHERE IN THE VICINITY OF THE HEART D.COOK (L.LABOUNTY,R.CHUDACOFF)	◆ SHENANDOAH/ALISON KRAUSS LIBERTY
18	18	16	5	MI VIDA LLOCA (MY CRAZY LIFE) P.TILLIS,S.FISHELL (P.TILLIS,J.LEARY)	◆ PAM TILLIS ARISTA
19	21	17	32	WINK B.BECKETT (B.DIPIERO,T.SHAPIO)	◆ NEAL MCCOY ATLANTIC
20	13	—	2	BEND IT UNTIL IT BREAKS J.STROUD,J.ANDERSON (J.ANDERSON,L.DELMORE)	JOHN ANDERSON BNA
21	17	15	13	IF YOU'VE GOT LOVE S.HENDRICKS (S.SESKIN,M.D.SANDERS)	JOHN MICHAEL MONTGOMERY ATLANTIC
22	—	20	15	NOW I KNOW G.FUNDIS (C.RAINS,C.GREENE,D.COOK)	◆ LARI WHITE RCA
23	20	19	23	DOWN ON THE FARM J.STROUD,B.GALLIMORE (K.K.PHILLIPS,J.LASETER)	◆ TIM MCGRAW CURB
24	19	23	17	BABY LIKES TO ROCK IT S.RIPLEY,W.RICHMOND (S.RIPLEY,W.RICHMOND)	◆ THE TRACTORS ARISTA
25	22	18	11	DOCTOR TIME S.BUCKINGHAM (S.LONGACRE,L.WILSON)	◆ RICK TREVINO COLUMBIA

◆ 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.

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by		ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			SoundScan			
★★ NO. 1 ★★						
1	3	59	Benedictine Monks of Santo Domingo de Silos ▲ ²		ANGEL 55138 (10.98/15.98)	CHANT 25 weeks at No. 1
2	1	19	SOUNDTRACK		SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED
3	2	34	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲		ATLANTIC 82614 (14.98/19.98)	THE 3 TENORS IN CONCERT 1994
4	4	241	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ²		LONDON 430433 (10.98 EQ/15.98)	IN CONCERT
5	5	32	CECILIA BARTOLI		LONDON 443452 (10.98 EQ/15.98)	MOZART PORTRAITS
6	8	6	SOUNDTRACK		TRAVELLING 1005 (13.98/17.98)	FARINELLI
7	6	7	LUCIANO PAVAROTTI		LONDON 444450 (10.98 EQ/15.98)	PAVAROTTI IN CENTRAL PARK
8	7	11	GIL SHAHAM		DG 43993 (10.98 EQ/15.98)	VIVALDI: THE FOUR SEASONS
9	9	11	VARIOUS ARTISTS		TELEDEC 98724 (10.98/15.98)	SENSUAL CLASSICS, TOO
10	NEW	▶	PHILIP GLASS ENSEMBLE		NONESUCH 79347 (19.97/29.97)	GLASS: LA BELLE ET LA BETE
11	11	6	ST. PETERSBURG ORCH. (TEMIRKANOV)		RCA 61926 (9.98/15.98)	PROKOFIEV: ALEXANDER NEVSKY
12	10	4	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS		MILAN 57032 (9.98/15.98)	THE SOUL OF CHANT
13	13	15	SEQUENTIA		DEUTSCHE HARMONIA MUNDI 77320 (9.98/15.98)	VON BINGEN: CANTICLES OF ECSTASY
14	12	32	JAN GARBAREK/HILLIARD ENSEMBLE		ECM 21525 (9.98/15.98)	OFFICIUM
15	14	150	UPSHAW/ZINMAN		NONESUCH 79282 (10.97/15.97)	GORECKI: SYMPHONY NO. 3

TOP CLASSICAL CROSSOVER™

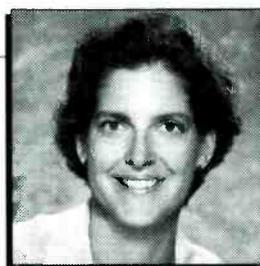
THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by		ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			SoundScan			
★★ NO. 1 ★★						
1	1	65	MICHAEL NYMAN ●		VIRGIN 88274 (10.98/15.98)	THE PIANO 49 weeks at No. 1
2	2	24	GERMAINE FRITZ/EMILY VAN EVERA		ANGEL 55246 (10.98/15.98)	VISION: MUSIC OF HILDEGARD VON BINGEN
3	3	69	JOHN WILLIAMS/IZTHAK PERLMAN		MCA 10969 (11.98/17.98)	SCHINDLER'S LIST
4	4	32	PLACIDO DOMINGO		ANGEL 55263 (10.98/15.98)	DE MI ALMA LATINA
5	5	14	LONDON SYMPHONY ORCHESTRA		ANGEL 55344 (9.98/15.98)	STING: FORTRESS
6	6	30	VARIOUS ARTISTS		WINDHAM HILL 11150 (9.98/15.98)	BACH VARIATIONS
7	8	32	JAMES GALWAY		RCA 62700 (9.98/15.98)	WIND OF CHANGE
8	13	110	VARIOUS ARTISTS		LONDON 440100 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS
9	12	130	JAMES GALWAY		RCA 60862 (9.98/15.98)	THE WIND BENEATH MY WINGS
10	7	49	THE CHIEFTAINS		RCA 61490 (9.98/15.98)	THE CELTIC HARP
11	10	14	ROYAL PHILHARMONIC (CLARK)		HOLLYWOOD RECORDS 62006 (10.98/16.98)	THE QUEEN COLLECTION
12	15	69	LONDON SYMPHONY (WILLIAMS)		ARISTA 1-1012 (54.98)	THE STAR WARS TRILOGY
13	RE-ENTRY	▶	LONDON SYMPHONY ORCHESTRA		RCA 62526 (9.98/15.98)	SYMPHONIC ROLLING STONES
14	14	4	MARK O'CONNOR/CONCORDIA ORCH. (ALSOP)		WARNER BROS. 45846 (10.98/15.98)	THE FIDDLE CONCERTO
15	NEW	▶	SOUNDTRACK		ANGEL 55311 (10.98/15.98)	JEFFERSON IN PARIS

TOP OFF-PRICE CLASSICAL™

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by		ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			SoundScan			
★★ NO. 1 ★★						
1	1	11	KINGSTON SYMPHONY ORCHESTRA		MICHELE RECORDS 2501 (7.98/9.98)	ANIMATED CLASSICS 8 weeks at No. 1
2	2	41	THE CHOIR OF VIENNA		SPECIAL 5118 (3.98/4.98)	MYSTICAL CHANTS
3	5	6	VARIOUS ARTISTS		RCA 62641 (3.98)	THE IDIOT'S GUIDE TO CLASSICAL MUSIC
4	3	4	VARIOUS ARTISTS		MADACY 8709 (9.98/14.98)	PIANO BY CANDLELIGHT
5	6	37	VARIOUS ARTISTS		MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
6	4	2	VARIOUS ARTISTS		MADACY 8708 (9.98/14.98)	CLASSICS FOR RELAXATION & MEDITATION
7	7	33	VARIOUS ARTISTS		INFINITY DIGITAL 57243 (4.98 EQ)	VIVALDI: THE FOUR SEASONS
8	9	22	VARIOUS ARTISTS		INFINITY DIGITAL 57257 (4.98 EQ)	CHOPIN: THE ROMANTIC PIANO
9	12	8	VARIOUS ARTISTS		CAMEO CLASSICS 8751 (2.98/4.98)	THE VERY BEST OF BEETHOVEN
10	10	38	VARIOUS ARTISTS		MADACY 0330 (4.99/6.99)	ROMANTIC CLASSICS: INTIMATE MOMENTS
11	RE-ENTRY	▶	VARIOUS ARTISTS		INFINITY DIGITAL 57220 (4.98 EQ)	BEETHOVEN: SYMPHONY NO. 5
12	11	18	VARIOUS ARTISTS		INFINITY DIGITAL 57229 (4.98 EQ)	BEETHOVEN: PIANO SONATAS
13	15	21	VARIOUS ARTISTS		MADACY 5417 (5.98/9.98)	50 CLASSICAL MASTERPIECES
14	RE-ENTRY	▶	VARIOUS ARTISTS		INFINITY DIGITAL 57236 (4.98 EQ)	RAVEL: BOLERO
15	NEW	▶	VARIOUS ARTISTS		MADACY 5639 (12.98/19.98)	A FESTIVAL OF GREGORIAN CHANTS

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

Artists & Music

Classical
KEEPING
SCORE™

by Heidi Waleson

ANGEL AND THE MONK: The singing monks of Santo Domingo de Silos, the surprise stars behind the 6-million-selling Angel recording "Chant," have a few more chants up their sleeves. "The Soul Of Chant," five full masses recorded in 1956-62, is out on the French liturgical music label Jade and its companion label Milan, which is better known here for soundtracks to movies like "The Brady Bunch" and "Clear And Present Danger."

Milan brought **Laurentino Saenz de Buruaga**, a Silos monk, and **Alejandro Masso**, a musicologist and producer of the recording, to New York to promote the CD, which comes from a cache of early recordings made by the now-defunct Pax label to disseminate Gregorian chant to other religious communities. De Buruaga and Masso claim that the older performances represent the "authentic" sound of the Silos choir, when the community had 60 members. (The Angel recordings were made with smaller forces in the 1970s by the Hispavox label.) The organ that underscores the earlier chants (necessary, de Buruaga says, to maintain pitch because intermittent electricity required lots of stopping and starting) also adds to the rather Romantic sensibility of those performances. Milan plans to put out more CDs based on remasterings of the six other "educational" records; de Buruaga says that the monks will not be doing any new recording.

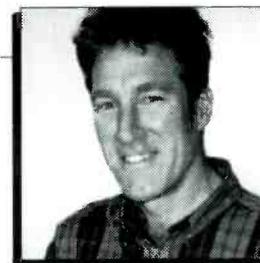
The two emissaries also stirred up some controversy, claiming that the monks were paid only about \$40,000 in royalties for "Chant" and its successor, "Chant Noel," based on the 20-year-old Hispavox agreement, and that the abbey is having no further dealings with Angel or its European counterpart, EMI. Steve Murphy, president of Angel

Records, begs to differ. He says that EMI has a cordial relationship with the abbey and its abbot, **Clemente Serna**, and that the company has made a video, in cooperation with the monks, about the abbey, monastic life, and chant. The video has been released in Europe and will be released in the U.S. soon. What's more, he says, EMI has made a new, live recording of a mass in the monastery that will be out in November. While unwilling to offer royalty figures, Murphy contends that EMI has paid royalties to the monks and made a whole new deal for the new projects. Of the salvos fired by de Buruaga and Co., he says, "The tone, style, and presentation is inconsistent with our communications with the abbey."

Toby Pieniek, COO of Milan, insists that "Soul Of Chant," with its restrained ecclesiastical art and detailed notes (in Europe, it is packaged with scores), is "targeted at the classical and liturgical market." Still, Milan's marketing strategy (full-page ads, press conferences, videos) for the release indicates that the company doesn't mind piggy-backing on the success of "Chant." "Of course, we want to sell records, and if it crosses over we'll be happy," Pieniek says. So far, he says, "Soul" has sold between 8,000 and 10,000 copies.

CONDUCTORS CHANGE SPOTS: London Records recently hosted a lunch in New York to celebrate **Herbert Blomstedt's** 10 years with the **San Francisco Symphony** and the release of their 29th recording together, **Bruckner's Fourth Symphony**. A few more records are still in the can, and Blomstedt was conducting his valedictory Carnegie Hall/SFS concerts before heading off to Europe with the band. He steps down at the end of this season.

Meanwhile, the folks at RCA Victor Red Seal have signed up **Michael Tilson Thomas** as an exclusive artist. Tilson Thomas, incidentally, becomes music director of the San Francisco Symphony this fall, so the SFS is moving to RCA. The five-year deal includes 25 records, 15 of them with the SFS (the others will feature the **New World Symphony** and the **London Symphony**). First up: SFS with **Prokofiev's "Romeo and Juliet"** in Tilson Thomas' own arrangement.

Jazz
BLUE
NOTES™

by Jim Macnie

LUSH LIFE: The association between sax and orchestra has a vibrant history in jazz. From the "Bird With Strings" date that was recently reissued by Verve, to the heady and heart-wrenching arrangements found on **Stan Getz's "Focus,"** to the "Naked Lunch" soundtrack where **Ornette Coleman** sails poignantly over **Howard Shore's** ominous charts, the union of reeds and strings is part of the lineage. With "Pearls," **David Sanborn** has decided to address the style. His latest for the Elektra label is hyper-romantic, and its debut at the pinnacle of the Top Jazz Albums chart strongly suggests that a well-established artist can stretch whatever muscles he/she wants and still come up a winner. Sanborn's tart lyricism is fully in place as he lites through the program of standards, ranging from the modern ("This Masquerade") to the classic ("For All We Know"). The latter boasts a ghostly vocal by **Jimmy Scott**. The production of "Pearls" was a collaboration: **Tommy LiPuma** shares credit with **Johnny Mandel**.

Sanborn has consistently changed contexts over his last few dates. Progressive efforts with **Hal Willner** were interspersed with the patented Sanbornian funk of his last Elektra disc, "Hearsay." The saxist obviously thrives on discovering the nuances of each different jazz context. With "Pearls" he finds out how it is to be covered with the opulence of a full orchestra.

It would be silly to bring up the topic and not mention another, equally deep, disc. On the new "A Lazy Afternoon," tenor saxist **Harold Land** glides through **Ray Ellis'** orchestral charts, rhapsodizing forlorn and alluding

to noirish days gone by. His **Lester Young** side comes to the fore here. The album is on the Postcards label.

REVELRY: When the outcasts set up shop for an idea-exchanging confab, they choose an out location. The Canadian countryside is the long-standing setting for **Festival International de Musique Actuelle** in Victoriaville, Quebec, a fest that deals in jazz's experimental side. Freebop, spontaneous improvisation, postmodern composition, and el swingo all will have a say this year; overlapping of each, we hope, will occur as well. There are plenty of opportunities: 25 concerts are scheduled over a five-day stretch. The cast is culled from all over the globe, and the programs include four world premieres and eight North American premieres. Rather than a holiday of entertainment, it's an incubator of concentrated creativity. Highlights include **Charles Papasoff's International Baritone Conspiracy**, **John Zorn's Masada**, a **Phil Minton/Veryan Weston** duo, the **Kronos Quartet**, **Bob Ostertag**, **Rene Lussier**, the **David Ware Quartet**, and accordionist **Guy Klucevsek & His Bantam String Orchestra**. The fest runs May 18-22.

MEMORIES: When jazz insiders align their escapades, some kind of personal history and some kind of edification usually crop up. Producer **Bob Thiele** has been there and done that in a big way. His new memoir, "What A Wonderful World" (Oxford), glides in and out of his life in music, accounting for pop (he lobbied for **Buddy Holly's** first single to be released by an initially disinterested Coral label), jazz (he, ahem, recorded a little date called "A Love Supreme"), and baseball (**Mickey Mantle** once sang behind a Thiele microphone). It's a breezy tome; dabs of mud are slung, vivid anecdotes are told. There's no theorizing or analyzing at work. But some of the revelations regarding his most fertile jazz period—the bulk of the '60s were spent at **Impulse!**, which defined the times aesthetically—are welcome tidbits to the canon. His current label, **Red Baron**, is also discussed. A companion CD with the book's title was released simultaneously on **Red Baron**.

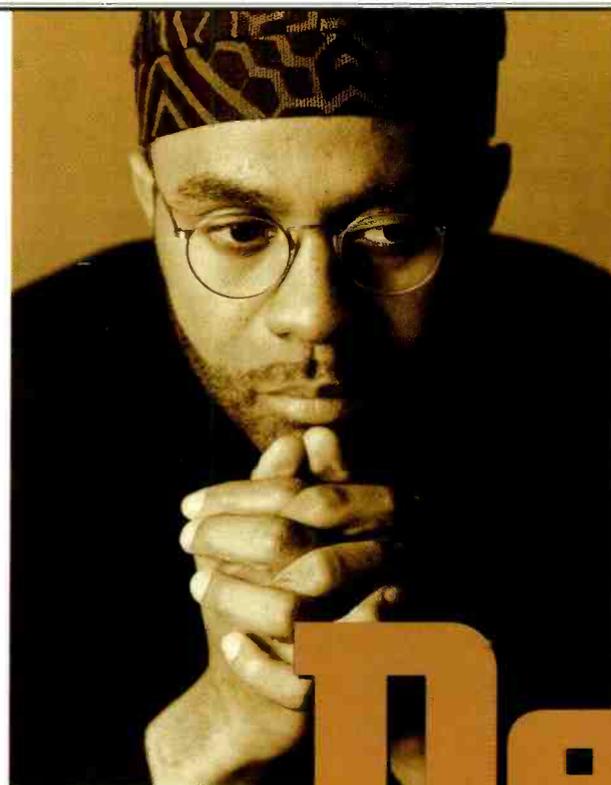
Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			No. 1	
1	1	4	DAVID SANBORN ELEKTRA 61759/EEG	4 weeks at No. 1 PEARLS
2	2	3	RACHELLE FERRELL BLUE NOTE 27820/CAPITOL	FIRST INSTRUMENT
3	3	43	TONY BENNETT ● COLUMBIA 66214	MTV UNPLUGGED
4	NEW ▶		WYNTON MARSALIS & ELLIS MARSALIS COLUMBIA 66880	JOE COOL'S BLUES
5	4	5	JOE HENDERSON VERVE 7222 HS	DOUBLE RAINBOW
6	5	14	CHRISTIAN MCBRIDE VERVE 3989	GETTIN' TO IT
7	6	81	SOUNDTRACK HOLLYWOOD 61357	SWING KIDS
8	9	10	CYRUS CHESTNUT ATLANTIC 82719/AG	THE DARK BEFORE THE DAWN
9	11	32	JOSHUA REDMAN QUARTET WARNER BROS. 7072 HS	MOOD SWING
10	7	9	VARIOUS ARTISTS SONY CLASSICAL 66566	COLOR AND LIGHT-JAZZ SKETCHES ON SONDEHEIM
11	14	6	JAMES CARTER ATLANTIC 82742/AG	THE REAL QUIET STORM
12	8	3	KENNY RANKIN PRIVATE 82124	PROFESSIONAL DREAMER
13	10	41	GROVER WASHINGTON, JR. COLUMBIA 64319	ALL MY TOMORROWS
14	15	56	ETTA JAMES PRIVATE 82114	MYSTERY LADY
15	12	97	HARRY CONNICK, JR. ▲ COLUMBIA 53172	25
16	13	75	TONY BENNETT COLUMBIA 57424	STEPPIN' OUT
17	23	6	CARMEN MCRAE NOVUS 63163/NOVUS/RCA	FOR LADY DAY
18	17	3	CHARLIE HADEN/HANK JONES VERVE 7249	STEAL AWAY
19	16	3	YELLOWJACKETS GRP 9809	COLLECTION
20	19	3	LENA HORNE BLUE NOTE 31877/CAPITOL	AN EVENING WITH LENA HORNE
21	24	71	BILLIE HOLIDAY VERVE 3943	BILLIE'S BEST
22	20	31	MARCUS ROBERTS COLUMBIA 66437 HS	GERSHWIN FOR LOVERS
23	18	3	THE GENE HARRIS QUARTET CONCORD 4640	BROTHERHOOD
24	21	10	THE TEODROSS AVERY QUARTET GRP 9788	IN OTHER WORDS
25	RE-ENTRY		DIANA KRALL GRP 9810	ONLY TRUST YOUR HEART

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			No. 1	
1	1	125	KENNY G ▲ [®] ARISTA 18646	76 weeks at No. 1 BREATHLESS
2	2	6	SPYRO GYRA GRP 9808	LOVE & OTHER OBSESSIONS
3	3	14	PAT METHENY GROUP GEFEN 24729	WE LIVE HERE
4	4	13	JOHN TESH PROJECT GTS 4578	SAX ON THE BEACH
5	6	13	GEORGE DUKE WARNER BROS. 45755	ILLUSIONS
6	5	2	BELA FLECK WARNER BROS. 45854	TALES FROM THE ACOUSTIC PLANET
7	7	30	PHIL PERRY GRP 4026	PURE PLEASURE
8	8	29	NAJEE EMI 30789	SHARE MY WORLD
9	10	55	INCOGNITO VERVE FORECAST 2036/VERVE HS	POSITIVITY
10	9	49	NORMAN BROWN MOJAZZ 0301/MOTOWN	AFTER THE STORM
11	11	51	JOHN TESH PROJECT GTS 34573	SAX BY THE FIRE
12	16	2	NELSON RANGELL GRP 9814	DESTINY
13	12	7	PIECES OF A DREAM BLUE NOTE 28532/CAPITOL	GOODBYE MANHATTAN
14	14	12	TOM SCOTT GRP 9803	NIGHT CREATURES
15	13	24	DAVID SANBORN WARNER BROS. 45768	THE BEST OF DAVID SANBORN
16	15	24	JEFF LORBER VERVE FORECAST 3738/VERVE	WEST SIDE STORIES
17	17	28	ACOUSTIC ALCHEMY GRP 9783	AGAINST THE GRAIN
18	19	3	CHRIS BOTTI VERVE 7 141	FIRST WISH
19	18	6	HILARY JAMES AND BOB JAMES WARNER BROS. 45849	FLESH AND BLOOD
20	21	34	RUSS FREEMAN & THE RIPPINGTONS GRP 9781	SAHARA
21	20	92	DAVE KOZ ● CAPITOL 98892	LUCKY MAN
22	NEW ▶		RAY OBIEDO WINDHAM HILL 11162	ZULAYA
23	22	84	FOURPLAY ● WARNER BROS. 45340	BETWEEN THE SHEETS
24	RE-ENTRY		PAUL HARDCASTLE JVC 2033	HARDCASTLE
25	24	2	LARRY CORYELL CTI 67238	I'LL BE OVER YOU

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



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IN STORES MAY 9



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Jobim Tribute Proves Disappointing

AN INCREDIBLE LETDOWN: During his brief discourse that prefaced the concert "A Tribute To Antônio Carlos Jobim," the show's musical director **Lee Ritenour** promised the eagerly anticipating audience, which included Brazilian president **Fernando Henrique Cardoso**, a program of "incredible" and "historic" proportions.

Incredibly, history was not made on April 18 at Avery Fisher Hall in New York, even though the assembled cast was impressive: **Milton Nascimento**, **Gal Costa**, **João Gilberto**, **Herbie Hancock**, **Caetano Veloso**, and **Sting**, to name a few.

Rather, a string of Brazilian and Anglo notables darted on and off stage, delivering polite, but scarcely inspiring, performances of familiar classics by **Jobim**, one of the greatest composers of this century. **Jobim** died of heart failure in December at age 67.

In short, the **Jobim** tribute concert—produced by **Ritenour's** wife, **Carmen Santos Ritenour**—was an admirable endeavor that probably was destined to fall short of expectations, primarily because it was too ambitious. There simply were too



by John Lannert

many artists with too little time on stage to inject their sentiment into the proceedings.

The end result was a taxing, three-hour, 20-minute homage with a depressing paucity of magical interludes. Nearly a third in attendance left before the encore.

The program's most endearing moment did not involve any marquee names. Shortly before a brief intermission, **Jobim's** 11-year-old daughter, **Maria Luiza**, and his twentysomething pianist grandson, **Daniel**, performed a charming version of "O Samba De Maria Luiza" that drew the loudest applause of the evening.

"**Maria Luiza**" was not only cute, it was in equal parts unpretentious, playful, and touching—much like **Jobim** himself. The high-powered talent invited to perform seemed in-

capable of doing the same. In their quest to assume quiet reverence for **Jobim**, these stars turned what should have been a free-flowing, upbeat tribute into an awkwardly stiff requiem. Even the sound mix de-emphasized the rhythm instruments in an effort to create a low-key intensity often identified with **Jobim**.

Bad to mediocre performances came in steady succession. Toward the show's end, **Sting**, who acted as if he were late for another engagement, turned in a version of "Insensatez" (How Insensitive) that could be best described by the song's title. **Gilberto** and former wife, **Astrud**, acted like estranged lovers during a glitch-filled reading of **Jobim's** global smash, "Girl From Ipanema."

And while **Daniel Caymmi's** overwrought rendition of "Samba Do Avião" was pure lounge lizard, other famed invitees such as **Hancock**, **Eliane Elias**, and **Nascimento** turned in introspective performances that smacked of an overdose of self-absorption.

The tribute concert was not an unmitigated disaster, however. **Costa**, **Veloso**, guitarist **Oscar Castro-Neves**, the **Jobim** family, **Nana Caymmi**, and cellist **Jacques Morelenbaum** imbued their performances with their own artistic nuances which, nonetheless, still conveyed their respect toward **Jobim**. **Costa**, in particular with her high, gin-clear voice, shined through an emotive reading of "Dindi" and "A Felicidade."

To his credit, **Lee Ritenour** emphasized **Jobim's** songs by keeping

(Continued on page 43)

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LATIN TRACKS A-Z

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

Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE SONGWRITER
				*** NO. 1 ***	
1	1	1	14	SELENA EMI LATIN 4 weeks at No. 1	FOTOS Y RECUERDOS (C.HYNDE)
2	2	2	10	LA MAFIA SONY	TOMA MI AMOR (A.LARRINAGA)
3	3	3	8	LOS DINNOS UNICO/FONOVISA	EL TAXISTA (J.SEBASTIAN)
4	4	4	25	SELENA EMI LATIN	◆ NO ME QUEDA MAS (R.VELAZ)
5	5	6	5	LOS TIGRES DEL NORTE FONOVISA	LA FAMA DE LA PAREJA (T.BELLO)
6	6	5	14	BRONCO FONOVISA	QUE NO ME OLVIDE (J.G.ESPARZA)
7	7	14	4	INDUSTRIA DEL AMOR UNICO/FONOVISA	SIEMPRE TE VOY A QUERER (A.SOLIS)
				*** AIRPOWER ***	
8	17	22	3	CLAUDIO RODVEN	VEN JUNTO A MI (C.BERMEDEZ)
9	11	17	4	THE BARRIO BOYZZ SBK/EMI LATIN	◆ UNA VEZ MAS (R.C.PORTER, M.FLORES)
				*** AIRPOWER ***	
10	21	—	2	ROCIO DURCAL ARIOLA/BMG	VESTIDA DE BLANCO (R.LIVI)
11	9	8	7	LIBERACION FONOVISA	A ESA (R.DAMIAN)
12	14	10	5	LOS FUGITIVOS RODVEN	SI TE VAS (M.A.GALARZA)
13	8	9	5	BANDA RITMO ROJO FONOVISA	MI CORAZON LLORO (FRANCISCO BURTAZ)
				*** AIRPOWER ***	
14	18	26	3	BRONCO FONOVISA	ESA MUJER (J.G.ESPARZA)
15	NEW ▶	1	1	M. A. SOLIS Y LOS BUKIS FONOVISA	TE AMO MAMA (M.A.SOLIS)
16	10	12	6	CRISTIAN MELODY/FONOVISA	AZUL GRIS (A.MANZANERO, R.CANTORAL)
17	19	16	6	JOHNNY RIVERA SONERO/SONY	SE PARECIA TANTO A TI (R.VIZUETE)
18	15	15	11	FAMA SONY	◆ AMOR PERDONAME (J.GALVAN, J.ROSARIO)
19	13	11	6	ALVARO TORRES EMI LATIN	◆ REENCUENTRO (A.TORRES)
20	30	—	2	REY RUIZ SONY	ESTAMOS SOLOS (J.L.PILOTO)
21	25	—	2	WILKINS RCA/BMG	QUE ME PASA CONTIGO (R.OSORIO)
22	NEW ▶	1	1	EDNITA NAZARIO EMI LATIN	NO PUEDO OLVIDARTE (J.DWAYNE)
23	16	13	26	SELENA EMI LATIN	◆ BIDI BIDI BOM BOM (S.QUINTANILLA, P.ASTUDILLO)
24	24	30	6	LUCERO MELODY/FONOVISA	QUIEN SOY YO (R.PEREZ BOTA)
25	NEW ▶	1	1	LUIS MIGUEL WEA/LATINA	DELIRIO (C.PORTILLO DE LA LUZ)
26	20	—	2	SAYLOR & FULTZ RODVEN	ESTARE (H.DAVIS, B.WEST, W.HUTCH, B.GORDY)
27	40	—	2	ROSARIO SDI/SONY	ESTOY AQUI (R.G.FLORES, A.G.FLORES, L.A.SORIANO)
28	22	27	24	PEDRO FERNANDEZ POLYGRAM/LATINA	MI FORMA DE SENTIR (J.M.DEL CAMPO)
29	NEW ▶	1	1	ELSA GARCIA EMI LATIN	DIEZ (H.B.RAMON)
30	NEW ▶	1	1	LOS YONIC'S FONOVISA	QUISIERA AMARTE MENOS (X.SANTOS)
31	RE-ENTRY	3	3	LOS CAMINANTES LUNA/FONOVISA	QUERERTE ASI (A.DEBAR)
32	31	20	11	FITO OLIVARES FONOVISA	CUPIDO BANDIDO (R.OLIVARES)
33	32	—	2	JULIAN WEA/LATINA	ENTRE ELLA Y YO (G.MARQUEZ)
34	27	35	11	LA TROPA F MANNY/WEA/LATINA	LAGRIMAS (J.B.FARIAS)
35	NEW ▶	1	1	LOS GUARDIANES DEL AMOR ARIOLA/BMG	CORAZON ROMANTICO (A.PASTOR)
36	NEW ▶	1	1	JAILENE EMI LATIN	MIO (J.R.FLOREZ, C.VALLE)
37	37	—	12	EMILIO EMI LATIN	DONDE ANDARA (P.YBARRA)
38	RE-ENTRY	21	21	LA DIFERENCIA ARISTA-TEXAS/BMG	◆ LINDA CHAPARRITA (M.C.SPINDOLA)
39	RE-ENTRY	5	5	ELIDA Y AVANTE SONY	LUNA LLENA (E.LEDESMA)
40	NEW ▶	1	1	GILBERTO SANTA ROSA SONY	SUENOS SON (M.VERENA)
POP		TROPICAL/SALSA		REGIONAL MEXICAN	
28 STATIONS		18 STATIONS		54 STATIONS	
1	CLAUDIO RODVEN VEN JUNTO A MI	1	JOHNNY RIVERA SONERO/SONY SE PARECIA...	1	LA MAFIA SONY TOMA MI AMOR
2	THE BARRIO BOYZZ SBK/EMI LATINA UNA VEZ MAS	2	REY RUIZ SONY ESTAMOS SOLOS	2	SELENA EMI LATIN FOTOS Y RECUERDOS
3	CRISTIAN MELODY/FONOVISA AZUL GRIS	3	GILBERTO SANTA ROSA SONY SUENOS SON	3	LOS DINNOS UNICO/FONO- VISA EL TAXISTA
4	WILKINS RCA/BMG QUE ME PASA CONTIGO	4	JAILENE EMI LATIN MIO	4	LOS TIGRES DEL NORTE FONOVISA LA FAMA DE...
5	SAYLOR & FULTZ RODVEN ESTARE	5	OLGA TANON WEA/LATINA YA ME CANSE	5	INDUSTRIA DEL AMOR UNICO/FONOVISA SIEMPRE...
6	ALVARO TORRES EMI LATIN REENCUENTRO	6	MIMI IBARRA M.P. NO PUEDE SER	6	SELENA EMI LATIN NO ME QUEDA MAS
7	EDNITA NAZARIO EMI LATIN NO PUEDO OLVIDARTE	7	FRANKIE RUIZ RODVEN MI FORMULA DE AMOR	7	BRONCO FONOVISA QUE NO ME OLVIDE
8	JULIAN WEA/LATINA ENTRE ELLA Y YO	8	GIRO SDI/SONY EL PASAJERO	8	BANDA RITMO ROJO FONO- RAMA/FONOVISA MI...
9	LUIS MIGUEL WEA/LATINA DELIRIO	9	RIKARENA J&N/EMI LATIN TE DEJE DE QUERER	9	LOS FUGITIVOS RODVEN SI TE VAS
10	ROSARIO SDI/SONY ESTOY AQUI	10	PUERTO RICAN POWER M.P. SOLO CONMIGO	10	LIBERACION FONOVISA A ESA
11	SPARX FONOVISA TE AMO, TE AMO, TE AMO	11	THE BARRIO BOYZZ SBK/EMI LATINA UNA VEZ MAS	11	BRONCO FONOVISA ESA MUJER
12	MONICA NARANJO SONY LLORANDO BAJO LA LLUVIA	12	LUIS ENRIQUE SONY CUANDO NOS TIENTA...	12	FAMA SONY AMOR PERDONAME
13	LUCERO MELODY/FONOVISA QUIEN SOY YO	13	CLAUDIO RODVEN VEN JUNTO A MI	13	M. A. SOLIS Y LOS BUKIS FONOVISA TE AMO MAMA
14	VARIOUS ARTISTS GLOBOS/SONY HEY JUDE	14	EDGAR JOEL RODVEN NO TE VOY A OLVIDAR	14	LOS CAMINANTES LUNA/FONOVISA QUERERTE...
15	MYRIAM HERNANDEZ WEA LATINA ESE HOMBRE	15	ZAFRA NEGRA EMI LATIN EL HOMBRE LLORA	15	ELSA GARCIA EMI LATIN DIEZ

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 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/BPT Communications, Inc.

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Artists & Music

EMI's Luigi Mantovani Stirs Up The Status Quo In Chile

■ BY JOHN LANNERT

When EMI Chile managing director Luigi Mantovani came to Chile last year, he was determined to shake up a market entrenched in quiet decline.

"My idea was not to adjust myself to the pace of the country or the business here, but to do it the other way around," says Mantovani. "So I have tried to reach and get things done rapidly."

So far, Mantovani has gotten off to a fast start.

Believing that Chileans would buy product by domestic acts, Mantovani went on a signing spree, inking 25 acts. Some of the artists the label is trying to break are Los Barracos, La Isla, Lucybell, and Jano Soto. Mantovani says he signed acts that would appeal to a younger demographic, because, as he puts it, "in Chile, like the rest of the world, 80% of the buying public is 14-18, female."

Mantovani also found Chile's retail structure in shambles, with record stores situated in unfavorable locales. Worse, many of the stores were poorly stocked and managed by personnel who did not understand the rudiments of retailing.

"So we have a Monday morning breakfast with the retailers, where we invite all of the main shop assistants," says Mantovani. "We try to train them about the business, show them videos, and talk about music."

Another big concern of Mantovani's is that huge retailer La Feria Del Disco owns 55% of the domestic market. "What happens if they go bankrupt?" he asks.

Indeed, most of Mantovani's counterparts in Chile say that La Feria needs competition, with one executive saying, "A Tower Records would give the retail market here a big boost."

Because retail stores are generally not easily accessible, Mantovani is looking to put product in super-

markets and gas stations. "The idea is to put the music where the buyers are, not the other way around," he says.

At the end of January, Mantovani claims EMI became the first label in Chile to introduce a budget line, when the label kicked off its "Precio Enano" (Dwarf Price) series.

The prices set for this campaign were \$7.50 for CDs and \$3.75 for cassettes. Well-known acts included in this 50-title launch were international names such as Queen, Culture Club, and Kenny Rogers, as well as local favorites Cecilia, Inti-Illimani, and Victor Jara.

According to the label, more than 150,000 units from the "Precio Enano" series were sold in one month. EMI plans to release an additional 150 titles of that series by the end of the year. In March, EMI introduced its Rock National campaign, a series of shows featuring a wide range of the label's rock artists who will perform at the Santiago disco called Network.

Despite his active agenda, Mantovani is scarcely resting on his laurels. Mantovani says EMI conducted market research of the Chilean record consumer that he is sharing with other labels in the country. Further, EMI currently is remastering and recompiling catalog repertoire of domestic acts for release later in the year.

Though he has broken new ground at retail, Mantovani laments the country's growing piracy problem, along with domestic radio, which he says not only does not identify artists or songs, but also does not pay performance royalties.

Mantovani is quick to note, however, that these thorny problems are not specific to Chile, adding that he is optimistic about the growth of the domestic record industry.

"The music scene here is quite good," says Mantovani, "so there is a big opportunity to make music here that can sell."

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HAWAII

THE BILLBOARD SPOTLIGHT

The State Of Music In The 50th State

Labels And Distributors Show That No Market Is An Island

BY DON WELLER

To someone on the mainland, the Aloha State is an idyllic playground with panoramic beauty, where temperatures rarely go below 65 or above 88, where no ethnic majority exists and the worst air pollutant is an erupting volcano.

But to those who live here, Hawaii is regarded differently. We have seen our sugar and pineapple industries prosper, then suffer from hard times. We have watched military bases expand on large chunks of precious land. We have witnessed a soggy marsh area called Waikiki transformed into wall-to-wall hotels. We have endured distorted images of the islands coming from the mainland entertainment media. Most important, as reflected in their music, we have seen native Hawaiians tenaciously preserve their ancient culture and increase their demands for sovereignty.

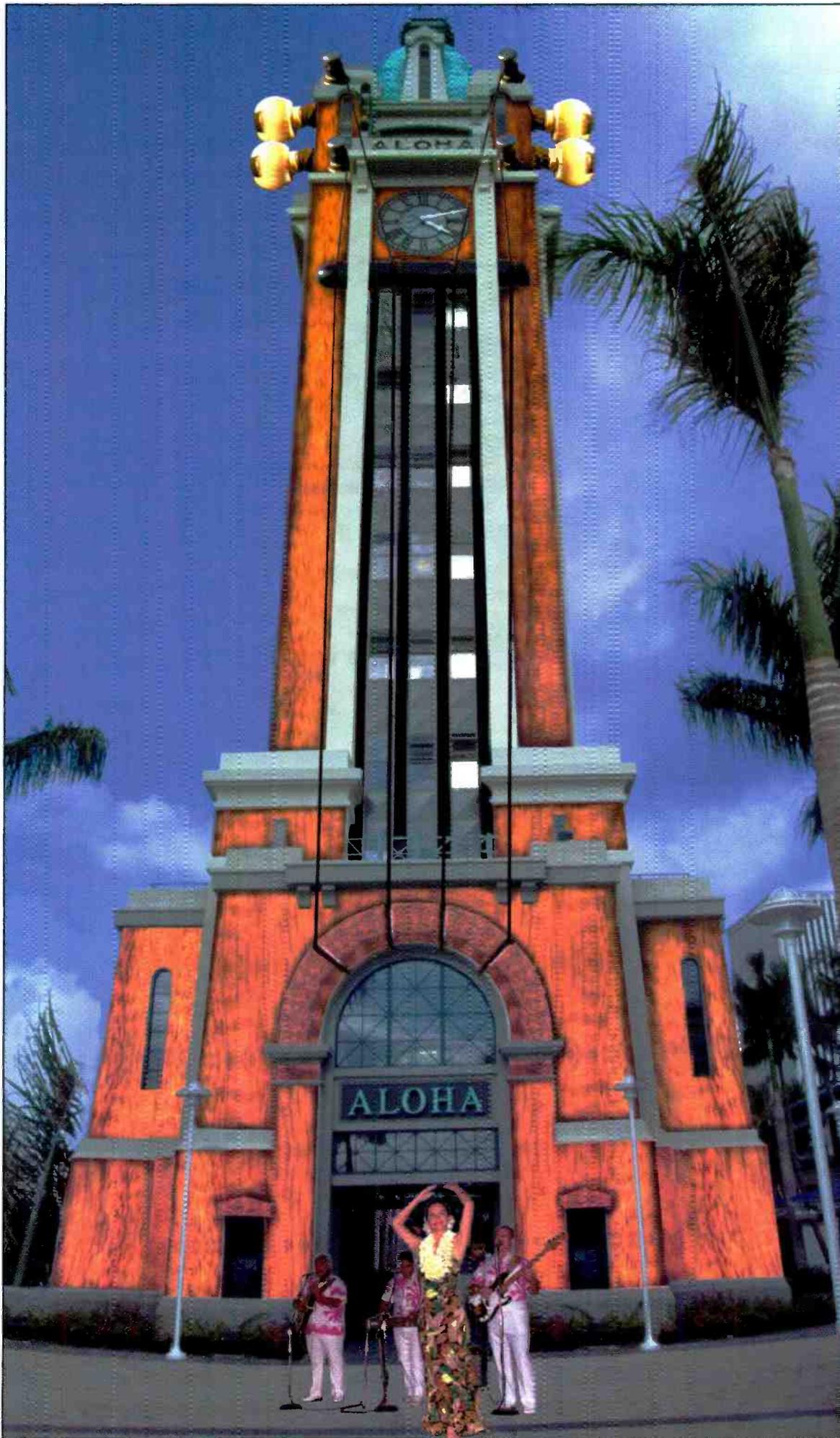
Music has always been the critical medium of communication for Hawaiian culture. And a renaissance in traditional and contemporary Hawaiian music is taking place now, igniting a boom in the sales of island albums.

Hawaii Governor Ben Cayetano is keenly interested in the islands' music industry. "We are extremely proud of the increase in the quantity, quality and variety of Hawaiian albums, as well as the growing number of studios that service both local and mainland talent," he says. "With the rising interest in world music and a proliferation of telecommunication, I envision a bright future for the spread of our Hawaiian sounds."

TROPICAL TALLIES

No figures exist for gross local-album sales in any given year or for the number of recording artists and labels. However, everyone agrees that (1) island albums annually gross between \$25 million and \$50 million, (2) within any given week, a hot local album usually will outsell the biggest mainland album, (3) since last year at this time, the number of local artists and labels has risen significantly, and (4) the outlook for island-music exposure on the mainland and to points east looks more promising than ever.

Tower Records has addressed the problem of tabulating an album's popularity in any given week for each store by posting each week's Top 25 sellers. "I'd say about 12% to 13% of all our album sales are by
Continued on page 34



Taking It On The Road

Hawaiian Acts Play To Mainland Audiences Of Nostalgic Tourists And Homesick Islanders

BY WAYNE HARADA

Out-of-town travel doesn't come easy for Hawaii's recording acts. They pretty much have to open up their own markets, commonly in destinations that have some Hawaii-oriented base, with ex-Islanders forming the bulk of ticket buyers. They're often selling the culture, as well as the music, to transplanted Hawaiians hungry for the Island experience.

"People who used to live in Hawaii, college kids away from home and Hawaiians-at-heart are the ones who come to our shows," says Kata Maduli, whose Mt. Kalihi Productions books popular Hawaiian touring act Makaha Sons. "The response is outrageous—and the more we return, the more people we draw."

Maduli has started billing some of the concerts "Portraits Of Hawaii's Music." In the series, he books the Makaha Sons, a Na Hoku Hanohano Award-winning ensemble featuring Louis "Moon" Kauakahi and the Koko Brothers, Jerome and John, and surrounds them with a cache of shining young stars, like songbird Teresa Bright, singer-composer Del Beazley, kumu hula (hula teacher) Chinky Mahoe, singer Robi Kahakalau and falsetto singer Dennis Pavao. Often, a venerable staple like Genoa Keawe fills the bill, or a slack-key guitar wizard like Cyril Pahinui.

"We not only do the concerts, but we do cultural exchange at the same time," says Maduli. Along with the formal shows, informal demonstrations are often held—Jerry Koko sharing his ukulele skills, Kauakahi and Kahakalau heading Hawaiian language sessions, John Koko and Maduli explaining the virtues of the bass.

"And when we get the kumu along, Chinky and people like Frank Hewett will do sessions on Hawaiian dance," says Maduli. "The audience loves it."

But one Hawaii act—Ho'aikane, a six-member band specializing in Island-style reggae ("Jawaiian")—is braving the odds. It doesn't aim its concerts to transplanted Hawaiians. Instead, it plays the mainstream, along with top reggae names such as Inner Circle and Steel Pulse.

"We play 'hard dates,' like last year's 'Reggae On The River' concert at a state park in Percy, Calif.," says manager Bob Peyton. "We work alongside some top reggae names, like Steel Pulse. Ho'aikane also
Continued on page 34

The landmark Aloha Tower has presided over Honolulu Harbor since 1926. This image was created by Hawaiian photographer Ric Noyle, who blended photos of the historic building, elements of a ukelele, and a Hawaiian band and dancer for this salute to Hawaiian music.

HAWAII

Beyond The Awards

The Hawaii Academy Of Recording Arts Works To Preserve, Protect And Promote Local Music

BY ELLEN PELISSERO

With little notice outside the Hawaiian Islands, the Hawaii Academy of Recording Arts (HARA) will produce its annual Na Hoku Hanohano Awards in Honolulu on May 9. It is remarkable that this elaborate event has survived and even prospered within the limited marketplace to be self-assuredly celebrating its 17th year.

With a market base of only slightly more than 1 million residents, and a music community of fewer than 500 artists, HARA not only has provided focus for the development of a full-fledged recording industry in the Islands but also has been the impetus for the training and encouragement of home-grown talents whose creative preferences embrace the gamut of the '90s musical spectrum—from Hawaiian-language recordings to reggae and rap.

The music scene in Hawaii wasn't always healthy. In 1975, the local output totaled only five albums. Twenty years later, Hawaii's music is vital and growing—a dynamic, thriving mixture of tradition and innovation, due in no small part to the establishment, in 1982, of the Hawaii Academy of Recording Arts.

HAWAIIAN HISTORY

Before recorded history, music flourished in Hawaii as an integral part of a society derived from Polynesia but uniquely self-contained. Despite myriad cultural upheavals, political turmoil and powerful external influences, the music of Hawaii survived—sometimes barely. It has, over the years, been forbidden or restricted, ballyhooed or imitated, but most often ignored and periodically overwhelmed by the American musical mainstream.

An 1898 Thomas Edison film provided the world its first glimpse of Hawaii, and the American entertainment industry subsequently gave rise to an English-language fantasy of Hawaii. While the barest hints of Hawaii's music made occasional lunges into the pop mainstream—Bing Crosby's "Sweet Leilani," Andy Williams' "Hawaiian Wedding Song (Ke Kali Nei Au)," Elvis Presley's "Blue Hawaii" and Don Ho's "Tiny Bubbles," for example—in truth, the real stuff was dying. Rock 'n' roll nearly killed it.

What jerked Hawaiian music back from the precipice was the era of protest. During the time of the Civil Rights movement, Hawaiian kids discovered that they had their own land, protest songs ("Kaulana Na Pua—Famous Are The Flowers") and anthem ("Hawaii Pono," composed by King David Kalakaua). Fusing these historical and musical influences, they recorded nearly forgotten *mele* (songs) and *oli* (chants)—amplified and harmonically experimental—that both pleased *na kapuna* (the elders), who enjoyed hearing the old songs again, and captivated younger audiences.

What followed was nothing short of a musical and cultural renaissance. While there were only five Hawaiian albums pro-

duced in 1975, two years later the industry released 53. By 1978, that number vaulted to 110 and the artistry was superb.

Although NARAS had no appropriate categories for Hawaii's music, the need to encourage local musical excellence was apparent to Krash Kealoha, DJ and program director at KCCN Radio, then the state's only all-Hawaiian radio station. In 1978, under Kealoha's guidance, the station launched the Na Hoku Hanohano (Stars Of Distinction) Awards. At first, balloting was by popular vote. The public was asked to select the best recordings in several loosely defined categories.



Krash Kealoha

HARA RAISING AWARENESS

Public participation quickly proved unwieldy, and allegations of ballot stuffing surfaced. By the fourth year, a concerted attempt was made to conduct the Awards more professionally, and Hawaii's entertainment community looked to NARAS for direction. New categories were introduced, and public voting was phased out in favor of industry members. To further both the structure and prestige of the Awards, in 1982 the Hawaii Academy of Recording Arts (HARA) was created along the lines of NARAS but with the mandated purpose of preserving, protecting and promoting the music of Hawaii.

After a few wobbly years, HARA stabilized sufficiently to begin reaching beyond the awards toward fulfillment of its mandate. By 1985, the Academy had secured finances to fund an annual music scholarship; launched a quarterly newsletter; initiated a Hawaiian music discography; manufactured Hoku "Winner" and "Nominee" stickers for qualifying product, resulting in increased sales; and began the "Support Island Music" campaign. Also in 1985, a live telecast of the Awards show, clearly the Hawaiian entertainment event of the year, was broadcast statewide.

By 1992, the state of Hawaii, recognizing the economic significance of the industry, began underwriting several Academy programs. It now offers Folklife apprenticeships and professional instruction in copyright law, recording, engineering and marketing free to aspiring composers and artists and has launched a program to promote product outside the state.

In 1994, the Academy brought Na Hoku Hanohano home. Simultaneous with the live broadcast of peer recognition, an 800 number was set up so Hawaiian fans could phone in their votes for "Favorite Entertainer Of The Year."

It's been a long and bumpy road for Hawaii's music, and it is hoped that one day national acclaim will be accorded its artists. Until then, the entirely volunteer Hawaii Academy of Recording Arts will see to it that Hawaii's contribution to America's musical heritage will not pass uncelebrated. ■

See page 36 for this year's Hoku nominees.

Past Hoku Winners Prove Diversity And Longevity Of Hawaiian Talent

BY JOHN BERGER

Keola & Kapono Beamer

This hot '70s duo's "Honolulu City Lights" (1978) is still an all-time local hit. The multi-Hoku winning Brothers split up in the early '80s. Kapono has blended slack-key with original rock and New Age music. He's won several Hokus for solo albums, and his current project is a collaboration with Dave Jenkins (of Pablo Cruise). Keola is a Hoku-winning composer, and his current "Wooden Boat" album is part of George Winston's Hawaiian Slack Key Guitar Masters series.

Teresa Bright

This popular singer is known for her sultry blending of Hawaiian, hapa-haole and jazz. She's won multiple Hoku awards, both with Steve Mai'i (Steve & Teresa) and as a solo act, including Female Vocalist Of The Year (1991).

Brother Noland & Tony Conjugacion

Noland is a talented trend-setting composer-musician with strong social awareness; Tony is an acclaimed falsetto vocalist who appeared on Broadway as Tony C. Avanti. Both have won Hokus as solo acts. Their two albums recorded as a duo creatively blend several styles of Hawaiian music.

Brothers Cazimero

This Hawaiian duo has been around for 20 years, and their rock-influenced arrangements of Hawaiian standards are



contemporary classics. Their 12-year gig at the Royal Hawaiian Hotel just ended last fall; they now reside at Bishop Museum. Frequent Hoku winners since 1978, Robert and Roland are also solo winners.

Brudda Walta

Walta and producer "Bully" Soares kick-started the "Jawaiian" boom of local-style reggae with "Hawaiian Reggae," which earned the Hoku for Contemporary Album Of The Year—a rare win for reggae.

Cecilio & Kapono

Multi-Hoku-winning duo Cecilio Rodriguez and Henry Kapono Kaaihue started creating new sounds in contemporary local music in 1973 and released three albums on Columbia. They've each been solo since the late '70s, but periodic reunions have included a successful 1988 album. Both are prolific composers, active performers and popular concert acts. "Cee" is a Hoku-winning composer; Kaaihue won two for "Broken Promise" (1992).

Nohelani Cypriano

This rock vocalist had a big hit with "Lihue" in 1977 and was named Female Vocalist Of The Year in 1980 and 1992.

Loyal Garner

A local star for over 20 years, "The Lady Of Love" is an accomplished pianist and powerful vocalist who sings jazz, gospel, pop and Hawaiian. She's won two Hokus for Female Vocalist Of The Year (1982, 1993).

Hapa

This Hawaiian-pop duo of mainland-born Barry Flanagan and native-Hawaiian Keli'i Kaneali'i is based in Maui. Hapa was awarded a whopping six Hokus at last year's ceremony.

Ho'okena

These staunchly traditionalist multi-Hoku winners are led by Manu Boyd. The talented vocalists and composers are leading the current revival of traditional-style Hawaiian music.

Willie K

This prolific composer and witty concert act plays pop, local reggae and Hawaiian-language hard rock with equal impact. He's the winner of four Hokus.

Ka'au Crater Boys

Emie Cruz Jr. and Troy Fernandez comprise this hot young duo. Fernandez's distinctive technique on ukulele has fueled a revival of interest in the instrument. The Boys received the 1994 Hoku for Contemporary Album Of The Year.

Kapena

"Kelly Boy" De Lima and brothers Tivani and Teimomi Tatofi are local favorites, with strong sales since their 1986 debut album. An imaginative use of ukulele as lead instrument marks much of Kapena's best work, and De Lima is one of the great young Hawaiian falsettos. Kapena was a winner at the 1988 Hokus.

Ku'uipo Kumukahi

Kumukahi received six Hokus, including the two most prestigious—Traditional Hawaiian Performance Of The Year and Haku Mele, judged by a panel of elders for fluency in Hawaiian and composition of an original Hawaiian-language song (1994).

Jay Larrin

Popular for two decades, this prolific composer was named Male Vocalist Of The Year in 1980 and 1982.

Melveen Leed

Sometimes pigeonholed as "Hawaiian-country," Leed sings pop, Hawaiian and jazz with equal authority—and plays ukulele, slack-key guitar and piano. The five-time winner of Female Vocalist Of The Year now lives in Tahiti.

Makaha Sons and Israel Kamakawi'ole

These two separate extremely popular acts began as Makaha Sons Of Ni'ihau in

1975. The traditionalist Hawaiian quartet consisted of Mel Amina, Louis "Moon" Kauakahi, and Skippy and Israel "Iz"



launched a Hawaiian-rock revolution in 1979. Moon has expanded the boundaries of contemporary Hawaiian music by blending slack-key with genres ranging from reggae to samba to European pop. Both Sunday Manoa and Peter Moon Band are Hoku-winners.

Peter Moon

Moon was a core member of the seminal late-'60s contemporary-Hawaiian group Sunday Manoa, and his Peter Moon Band



launched a Hawaiian-rock revolution in 1979. Moon has expanded the boundaries of contemporary Hawaiian music by blending slack-key with genres ranging from reggae to samba to European pop. Both Sunday Manoa and Peter Moon Band are Hoku-winners.

Pandanus Club

Hoku-winning composer-musician Ken Makuakane also produces other acts, works as a studio musician and runs his own record company. There have been several membership changes since the original trio won three Hokus in 1990.

Jerry Santos/Olomana

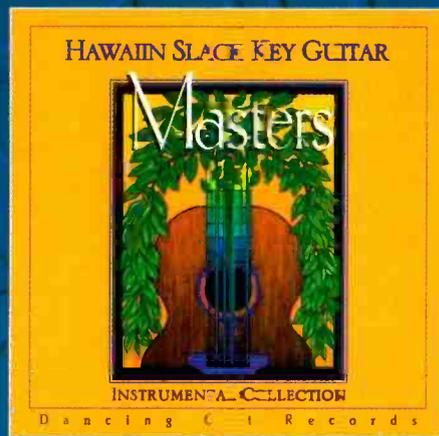
Founded in the mid-'70s as a duo (Santos and Robert Beaumont), Olomana won six Hokus following Beaumont's death in 1982. Olomana now performs both as a male trio and as a quartet featuring Haunani Apoliona. The quartet won the Hoku for Traditional Hawaiian Album in 1992. Santos and Apoliona are both multiple-winners as solo artists.

Palani Vaughan

A former member of Sunday Manoa, Vaughan is best-known for a four-album series honoring the musical and political legacy of Hawaiian patriot-martyr King David Kalakaua, which won two Hoku awards. ■

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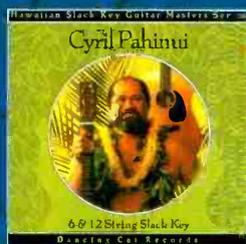


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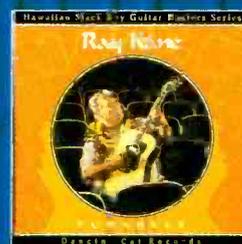
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Cyril Pahinui continues to advance the musical legacy of his father, the legendary Gabby Pahinui.



Ozzie Kotani incorporates a wide variety of techniques and influences, including his distinctive four-finger picking.



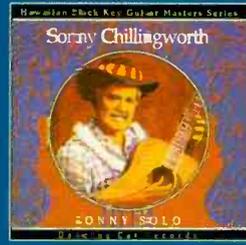
Ray Kane the "ambassador of slack key", has captivated audiences around the world.



Leonard Kwan is one of the elder statesmen of slack key. His compositions and arrangements have influenced everyone.



Keola draws on a Hawaiian heritage that encompasses traditional chant and hula, the royal art songs, folk, and contemporary.



One of Hawai'i's most influential slack key guitarists, Sonny Chillingworth (1932-74) embodied the legend of the Hawaiian cowboy.



Ledward earned his nickname, "Lima Wela" (fiery fingers), with his dazzling technique and lightning-fast ability to improvise.

Soon to be released in 1995:

Moses Kahumoku
(solo slack key)
George Kuo
(solo slack key)
Barney Isaacs & George Kuo
(acoustic steel & slack key duets)
Keola Beamer
(solo slack key)

"Hawaiian slack key guitar; warm tones and incredible chops." — *Boston Globe*

"In the hands of slack key masters such as Ray Kane or Sonny Chillingworth, the fluid slides and slurring progressions richly evoke the gentle surf." — *Guitar Player*

"Hawaiian slack key: fingerpicking good." — *San Francisco Examiner*

Music from Hawai'i is more than Don Ho and Alfred Apaka.

Singers from Hawai'i today embrace a variety of styles including folk, reggae, country, jazz and traditional pop. Listen to these multiple Nā Hōkū Hanohano award winning vocalists*:

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Kapono Beamer

Teresa Bright

Tony Conjugacion

Nohelani Cypriano

Loyal Garner

Willie K

Israel Kamakawiwo'ole

Karen Keawehawai'i

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HAWAII

ON THE ROAD

Continued from page 31

played with Inner Circle in 'Reggae On The Coast' in Oxnard."

The band explores markets where their music is somewhat known (gigs in Guam, Saipan and Tahiti were scheduled this spring), but what differentiates them from other acts is how they tour—like a mainland bus-and-truck operation. "We hire tour buses, like a music band, and move everything by bus on a two-week tour," says Peyton. "And we don't cater to the civic clubs or hula halua." It's not snobbery, just acclimatization of choice.

The traveling gigs don't necessarily support newly released product. For many Hawaii acts, out-of-town work trips expand their horizons, widen their international appeal and clearly become busmen's holi-



Ho'aikane

days—a chance to experience a city or a town or renew friendships, while picking up a few bucks.

CULTURAL CONNECTION

Comedian Frank DeLima, a Hoku Award-winning artist specializing in parodies and ethnic gags, has ventured to Las Vegas (California Hotel) and pockets of the West Coast (Los Angeles, San Francisco, Seattle) in recent years. "It's hard to open markets without a connection," says DeLima, who works with his Na Kolohe combo. "A kid from Hawaii helped me open up gigs at the Holiday Inn in Long Beach. It helps to have a Hawaiian club in the city you're visiting, because they come, and they bring their friends."

DeLima's usual itinerary includes a two-night stand at the California Hotel, a bastion for Hawaiian gamblers. His California appearances in Torrance and San Francisco have, in recent times, expanded to the Pacific Northwest (Washington and Oregon).

Tony Ruivivar, leader of the Society Of Seven nightclub and recording act, agrees



Frank DeLima

that out-of-town treks depend on a market that includes folks who've seen them previously in Hawaii. "We now perform two shows a year at Knotts Berry Farm and the main showroom in Reno," says Ruivivar.

And the band also journeys to parts of Canada—Ontario, Toronto, Vancouver—attracting Canadians familiar with their performances from earlier Island visits.

"Sure, you rely on the malihini (newcomer) who discovered you in Waikiki," said Leah Bernstein of the Mountain Apple Company, which manages and records the Brothers Cazimero, one of Hawaii's top cultural draws. "But if there's enough fan support, it's worth making a trip. When you go to L.A., you draw the Hawaiians who miss home and the music."

Several years ago, Robert and Roland Cazimero, who are kingpins in the act, played a sold-out gig at Carnegie Hall in New York. Besides diehard fans who planned vacations in New York to see "The Caz," the act drew homesick Islanders from up and down the East Coast.

The Brothers, formerly at the Royal Hawaiian Hotel, are presently ensconced in a unique showroom—the main Hawaiian Hall of Bishop Museum, a historical facility housing Island artifacts. It's all part of the museum's new "cultural tourism" program showcasing "living history" in the songs and dances of The Caz and their halua troupers.

The Caz, indeed, are cultural ambassadors, who have journeyed to Japan for sold-out concerts. The act also appeared on the nationally televised Miss America Pageant the year after the first Miss Hawaii became Miss America. ■

THE STATE OF MUSIC

Continued from page 31

local artists," notes Mathew Koenig, Tower regional manager. "We simply take the information out of our computer. This week, for example, our Top 3 sellers are local." A few months ago, Tower opened a small record shop in the Waikiki International Marketplace called the Hit Hut. It carries only island albums and caters to tourists.

At least 100 to 200 different labels and six major distributors (Surfside, Mountain Apple, Kona-Kai, Microphone, Music Craft and Olinda Road) compete for a piece of the market. The Mountain Apple Company, formed in 1977 by Jon de Mello, is a major player in Hawaii's recording business. It has its own publishing. It's a major local distributor (Big Boy Records, Punahale Productions, Panini, Honey, Island Jam and others) and label (for artists such as the Brothers Cazimero, Rap Reipiinger, Andy Bumatai, Henry Kapono, Brother Noland and Israel Kamakawiwo'ole).

"He's the closest thing to Hawaiian royalty," says producer and Mountain Apple CEO Jon de Mello, of "Iz" Kamakawiwo'ole. The uke-playing "gentle giant" gets "an overwhelming response from around the planet, and his latest release, 'E Ala E,' is No. 1 in Hawaii."

Mountain Apple president Leah Bernstein says, "Most of our mainland distribution is done through direct contact with record stores and chains." She notes that Mountain Apple not only offers distribution, but can also help administer a label.

Like Mountain Apple, Paradise Records

is part of a multi-sided business that includes publishing (Niniko Publishing) and concert promotion (through Tom Moffatt Productions). Moffatt, who began promoting in the late 1950s, established Paradise Records in 1978 with what became the biggest-selling Hawaiian album ever: Keola and Kapono Beamer's "Honolulu City Lights." Says Moffatt, "If any album from Hawaii deserves a gold record, 'Honolulu City Lights' does."

"The nice thing about being in the promotion business is that we can offer acts concert exposure," adds Moffatt.



Israel Kamakawiwo'ole

"Whenever possible, I'll use one of our acts for live shows here, on the mainland or in TV ads."

Besides the Beamers, Paradise's catalog (and its sister label Blue Water) have about 35 titles, with such major artists as Cecilio & Kapono, Loyal Garner, Kalapana, The Krush and Marlene Sai. Surfside is its distributor for Hawaii and Guam, its own Shell Distribution moves product on the mainland.

ALL IN THE FAMILY

Hula Records, owned by the McDiarmid family, was incorporated in 1961 (though one might find old recordings from as far

Continued on page 37

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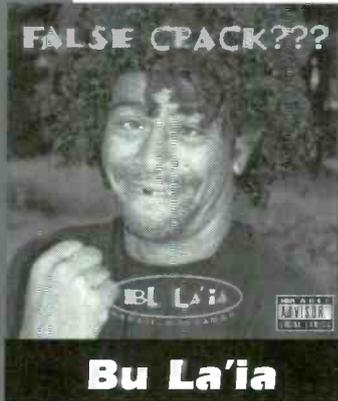


Olinda Road

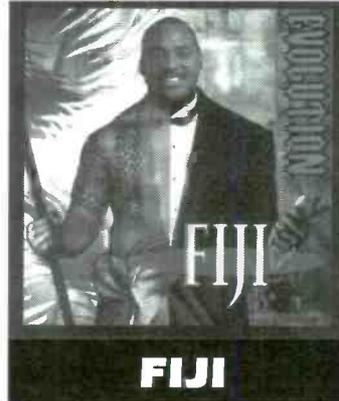
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 Danny Estocado
 Kupuna Ford
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 Hokeo Mau
 Homegrown Band
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 Human Toyz
 Island Band
 Warren Johnson
 K.K.Kaminaka
 Nate Kanae
 Titus Kinimaka
 Ron Kuala'au
 Margo
 Melodious Thunk
 Jack Miller & The Beat Klub
 Richard Natto
 New Generation
 Nightwing
 Pagan Babies
 Phase VI
 Jeff Rasmussen
 Saga
 Simplicity
 SKI-103
 Sistah Sistah
 Spike
 Spiny Norman
 Sundance
 The Tantra Monsters
 3 Scoops of Aloha
 Toma / Natto
 Tropical Wine
 2 Local Boyz
 Patricia Watson



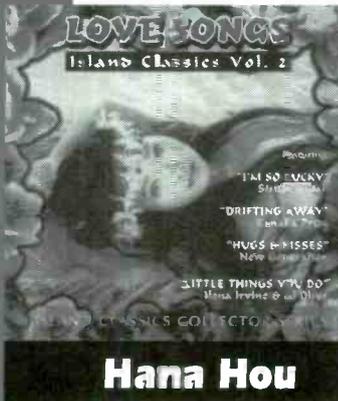
Bu La'ia
"False Crack???"



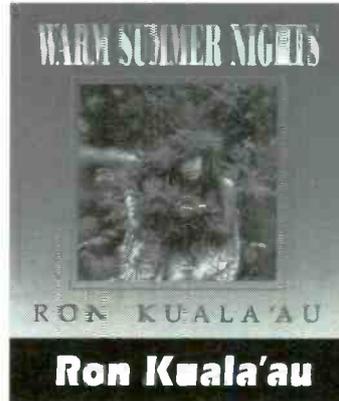
FIJI
"Evolution"



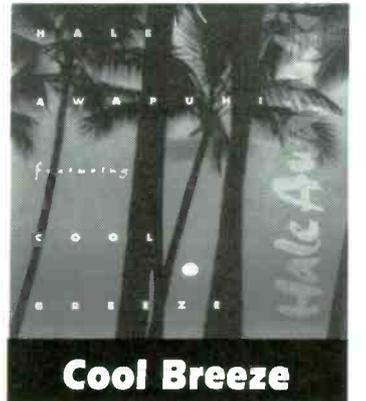
Helemano
"Reggae on Fire"



Hana Hou
"Love Songs"



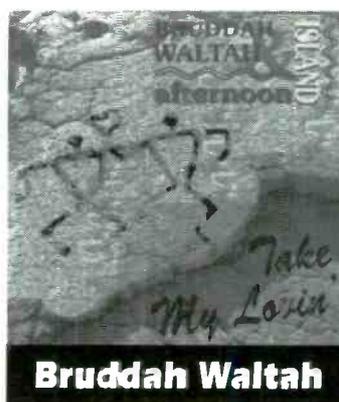
Ron Kuala'au
"Warm Summer Nights"



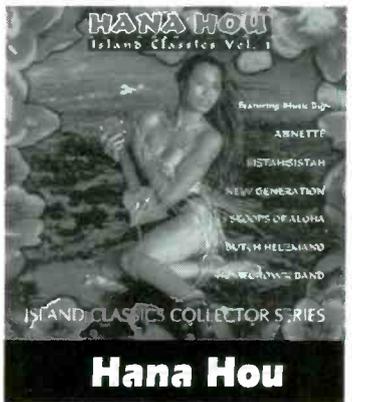
Cool Breeze
"Hale Awapuhi"



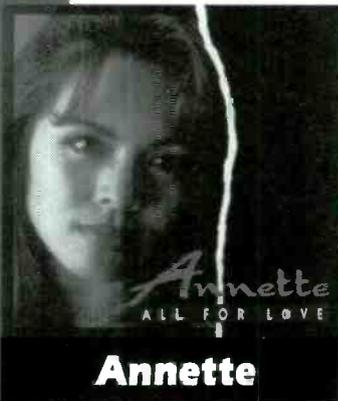
DITA
"Anything Goes"



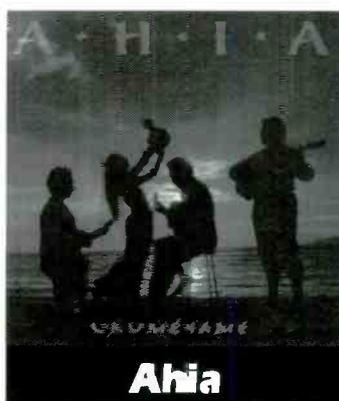
Bruddah Waltah
"Take My Lovin'"



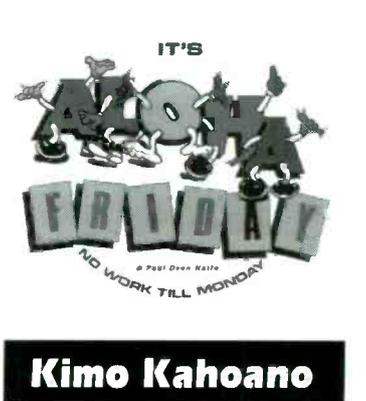
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"Ukumehame"



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"Aloha Friday"

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Cecilio & Kapono

Ho'okena

The Krush

The Peter Moon Band

The Pandanus Club

The Brothers Cazimero

Hapa

Kapena

The Makaha Sons

Olomana

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*groups who have won album of the year or group of the year awards.

HAWAII

HOKU '95: THE NOMINEES ARE

The following are nominees for the 1995 Na Hoku Hanohano Awards, to be held May 9 in Honolulu.

FEMALE VOCALIST

TERESA BRIGHT, "Painted Tradition" (Pumehana Records)
NOHELANI CYPRIANO, "What's Going On" (Island Jam Records)
ILONA IRVINE, "Pretty Sugar Pie" (Rose Records)
GENOA KEAWE, "Hula Hou" (U'ilani Productions)
JOANIE KOMATSU, "Without Tears/Waimaka'ole" (Little Pine Productions)

MALE VOCALIST

SONNY CHILLINGWORTH, "Sonny Solo" (Dancing Cat Records)
KAIPO HALE, "My Thoughts My Music My Time" (Kaiponohoa Productions)
GARY HALEAMAU, "Kaleimomi" (Pua Records)
DENNIS PAVAO, "All Hawai'i Stand Together" (Poki Records)
KEALI'I REICHEL, "Kawaiipunahele" (Punahele Records)

GROUP

KAPONO BEAMER & DAVE JENKINS, "Cruisin' On Hawaiian Time" (Luster Bros. Records)
BROTHER NOLAND & TONY CONJUGACION, "Ku2" (Tiki Talk Records)
HAWAIIAN STYLE BAND, "Rhythm Of The Ocean" (Top Flight Records)
KA'AU CRATER BOYS, "On Fire!" (Roy Sakuma Productions)
MAKAHA SONS, "Ke Alaula" (Poki Records)

MOST PROMISING ARTIST(S)

FJJI, "Evolution" (Platinum Pacific)
5:05, "Stay Awake" (Flyin' Hawaiian Productions)

KANILE'A COLLECTION, "Nahenahe" (The Kai O Mokulua Co.)
KO'OLAU, "Ko'olau" (Ko'olau Productions)
KEALI'I REICHEL, "Kawaiipunahele" (Punahele Records)

ANTHOLOGY

BEST OF KAHUANU LAKE TRIO, VOL. II
KE PO'OKELA, Kahuanu Lake Trio (Hula Records), Donald P. "Flip" McDiarmid III, producer
BEST OF PALANI VAUGHAN, Vol. 2, Palani Vaughan (Nakahili Productions), Nakahili Productions, producer
CLASSIC COMPOSITIONS BY KENNETH MAKUAKANE, Various Artists (Pua Records), Kenneth Makuakane, producer
LEI POINA'OLE: THE BEST OF GARY HALEAMAU, Gary Haleamau (Liko Records), John Keoni Fujitani, producer
THE COLLECTION, Tony Conjugacion (Aloha Records), Tony Conjugacion, producer

POPULAR HAWAIIAN ALBUM

ALL HAWAI'I STAND TOGETHER, Dennis Pavao (Poki Records)
KAWAIPUNAHELE, Keali'i Reichel (Punahele Records)
KE ALAULA, Makaha Sons (Poki Records)
PAINTED TRADITION, Teresa Bright (Pumehana Records)
SONNY SOLO, Sonny Chillingworth (Dancing Cat Records)

ISLAND CONTEMPORARY ALBUM

IRON MANGO, Peter Moon Band (Kanikapila Records)
KU2, Brother Noland & Tony Conjugacion (Tiki Talk Records)
MOKULUA, Pandanus Club (Pua Records)
RHYTHM OF THE OCEAN, Hawaiian Style Band (Top Flight Records)
WOODEN BOAT, Keola Beamer (Dancing Cat Records)

CONTEMPORARY ALBUM

CRUISIN' ON HAWAIIAN TIME, Kapono Beamer & Dave Jenkins (Luster Bros. Records)
EVOLUTION, Fiji (Platinum Pacific)
ON FIRE!, Ka'au Crater Boys (Roy Sakuma Productions)
STAY AWAKE, 5:05 (Flyin' Hawaiian Productions)
WHAT'S GOING ON, Nohelani Cypriano (Island Jam Records)

INSTRUMENTAL

AUHELE, John Keawe (Homestead Productions)
DEJA VU, Ohta-San (M & H Hawai'i)
LED LIVE—SOLO, Ledward Kaapana (Dancing Cat Records)
PUNAHELE, Ray Kane (Dancing Cat Records)
6 & 12 STRING SLACK KEY, Cyril Pahinui (Dancing Cat Records)

COMEDY ALBUM

HOME IN DA HOUSING, 2 Local Boyz (Tropical Jam Productions)
STAND UP COMIC 198421994, Andy Bumatai (KDE Records)
I LIKE SING FOR YOU?, Mel Cabang (Bolohead Productions)

RELIGIOUS ALBUM

REACH INTO FOREVER, Mark Souza Band (Antioch Ministries)
REACH OUT TO JESUS, David Medeiros Jr. And Daniel Siangco (One Heart One Soul)
SAVED, Malani Bilyeu (BBBCIC)
SON CRAZY, Darryl Castillo & Challenge (Island Spring)
WE ARE A VOICE, Word Of Life Christian Center (Word Of Life Christian Center)

SINGLE

FRIENDS, Na Leo Pilimehana (Mix Blend Records)
HE PUA WEHIWA, Mililani (Mix Blend Records)
IMAGINE, Nohelani Cypriano (Island Jam Records)
DON HO SHUFFLE/MAUI SMILES, Nathan Aweau (Hula Records)
RAINY NIGHT IN HONOLULU, Nohelani Cypriano (Island Jam Records)

SONG

E HO'I I KA PILI, by Keali'i Reichel (Punahele Records)
KAUANOEANUHEA, by Keali'i Reichel (Punahele Records)
KAWAIPUNAHELE, by Keali'i Reichel (Punahele Records)
KE ALAULA, by William Panui and Louis Kauakahi (Poki Records)
OPIHI MAN, by Craig Kamahale (Roy Sakuma Productions)

ALBUM

ALL HAWAI'I STAND TOGETHER, Dennis

Pavao (Poki Records), Kata Maduli, producer
KAWAIPUNAHELE, Keali'i Reichel (Punahele Records), Keali'i Reichel and Fred Krauss, producers
KE ALAULA, Makaha Sons (Poki Records), Kata Maduli, producer
ON FIRE!, Ka'au Crater Boys (Roy Sakuma Productions), Roy Sakuma, producer
SONNY SOLO, Sonny Chillingworth (Dancing Cat Records), George Winston, producer

GRAPHICS (ALBUM COVER DESIGN)

ELAINE IWAMASA AND NEAL IZUMI, "Ke Alaula," Makaha Sons (Poki Records)
ELAINE IWAMASA AND NEAL IZUMI, "Painted Tradition," Teresa Bright (Pumehana Records)
DAVID KANAYA AND RANDY JAY BRAUN, "Lokomaika'i—The Aloha Festivals," Various Artists (Royal Hawaiian Shopping Center)
MITCH MCEWEN, "Rhythm Of The Ocean," Hawaiian Style Band (Top Flight Records)
GIANMARCO TSUKANO AND RUDOLPH HELDER, "On Fire!," Ka'au Crater Boys (Roy Sakuma Productions)

ENGINEERING

MILAN BERTOSA, DAVE TUCCIARONE, TIM NELSON AND MIKE GRANDE, "Rhythm Of The Ocean," Hawaiian Style Band (Top Flight Records)
RICK ASHER KEEFER AND GAYLORD HOLOMALIA, "Ku2," Brother Noland and Tony Conjugacion (Tiki Talk Records)
JIM LINKNER AND D.J. PRATT, "Ke Alaula," Makaha Sons (Poki Records)
CHARLEY LUKA, "Nahenahe," Kanile'a Collection" (The Kai O Mokulua Co.)
DAVE TUCCIARONE, "Future Frontiers," Kapena (KDE Records)

LINER NOTES

NONA BEAMER, "Wooden Boat," Keola Beamer (Dancing Cat Records)
TERESA BRIGHT, FRANK K. HEWETT AND KATA MADULI, "Painted Tradition," Teresa Bright (Pumehana Records)
LOUIS MOON KAUAKAHI, "Ke Alaula," Makaha Sons (Poki Records)
JOANIE KOMATSU, "Without Tears/Waimaka'ole," Joanie Komatsu (Little Pine Productions)
FRED KRAUSS, "Kawaiipunahele," Keali'i Reichel (Punahele Records)

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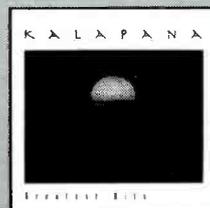
Pauline Wilson "Intuition" A collection of both romantic and inspirational themes, "Intuition" showcases Seawind vocalist Pauline Wilson's phenomenal talent, distinctive character and musical vision. Featuring a stirring re-make of the Seawind classic "Follow Your Road."



Seawind "Remember" Seawind's CD debut features over 70 minutes of music from their late seventies self-titled debut and its follow-up "Window of a Child" as well as 5 previously unreleased tracks.



Bangkok Blue "Siamese Twins" Beautifully composed, arranged and recorded, "Siamese Twins" was inspired by old Thai & Cambodian folk and classical songs and is combined with jazz/New Age arrangements.



Kalapana "Greatest Hits" This release chronicles the career of one of Hawai'i's long-standing entertainment fixtures, featuring Kalapana's own brand of pop jazz. Michael Paulo got his start in this classic Hawaiian jazz band.

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THE STATE OF MUSIC

Continued from page 34

back as the 1940s on Hula, especially the "Hawaii Calls" series). Kona-Kai Distribution, also owned by the McDiarmid family, has been in existence since the late '50s. Its artists include Gabby Pahinui,



Keola Beamer

Danny Keleikini, Auntie Edith Nanakaole, Genoa Keawe, Peter Moon and the Sunday Manoa. "Hula has 100-plus titles," says Flip McDiarmid. "It emphasizes traditional and contemporary Hawaiian music. In fact, the 'Hawaii Calls' series is still the top-selling title in Waikiki."

Tropical Music, Inc., the parent company of Poki, Pumehana and Discos Tropical Records, was started in 1974 by veteran record producer Bill Murata. The corporation is held by a number of individuals, including president Lea A. Uehara and Winirod Kurokawa (owner of Music Craft Distributors, which handles its product). "The major acts on Poki and Pumehana, such as Makaha Sons, Dennis Pavao, Teresa Bright, Del Beazley, Ohta-san and Frank Hewett, tend to focus on traditional Hawaiian music," explains Uehara. "Our more contemporary acts are on Discos Tropical." According to Uehara, distribution of the company's product is primarily within Hawaii. "We are actively seeking mainland distribution through chain stores and other distributors," she adds.

Kahale Music, distributed by Microphone Music, was started in 1988 by John Kahale Chang. Its 27-title catalog includes such artists as Ledward Kaapana & I Kona, Na Waiho'Olu'U O Ke Anuenue and Brothers And Sisters. Though Chang does sell to the mainland, he says, "We really target Hawaii, as far as marketing is concerned. If someone on the mainland

Continued on page 40

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MVP MUSIC features its patented *Point of Sale Plexi-Case* Displayer, putting our clients in the very best position at over 100 retail outlets. And, **MVP MUSIC** uses its extensive media contacts for airplay and product exposure.

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Especially when you mix them in paradise! **MVP MUSIC** offers the very best in air and ground transportation, hotel accommodations, venues, staging and security.

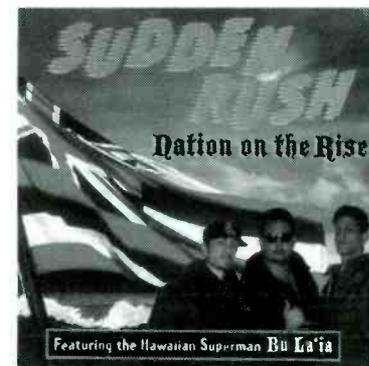
MVP MUSIC also coordinates radio interviews, special appearances, and autograph sessions at major music retail outlets.

With some of the world's greatest scenery and recreation, and top notch recording facilities, business *will* be pleasure! And, when in Hawaii, all guests of **MVP MUSIC** are transported by *Rocky's Limousine Service* and stay at the beautiful *Ala Moana Hotel*.

Many *Mahalos* to EMI recording artist *Rappin' 4-Tay* for their great performance at *Spring Jamm '95!*

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MVP MUSIC proudly presents the debut CD from Hawaii's very own **SUDDEN RUSH** and their combination of hip-hop, dance hall, R&B, chants and straight-up rap to enlighten people about the history and culture of the Kingdom of Hawai'i - instilling a positive message to today's youth, and paying respect to their ancestors and kapuna.



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HAWAII

Retail Chains Link With Hawaii

The Islands' Shores Attract Music Stores

BY DON JEFFREY

Music retailers in Hawaii say that although business costs are greater than on the mainland, sales volumes can be higher and competition is not as intense as in the other states. But that may change, as several big chains devise plans to open superstores there.

Dan Conetta, VP of marketing for 79-store Borders Books & Music, says the company will open its third store in Hawaii—in downtown Honolulu—this summer. Its second Hawaiian store opened in February, the first in 1993. At present there are “no additional plans” to open another, he adds. Although many retailers maintain that people go to Borders to buy books not recordings, Conetta asserts that music is “a significant portion” of the company’s business.

At press time, another big bookstore

chain, Barnes & Noble, was planning to have opened a store in Honolulu. Lisa Herling, VP of corporate communications, says the outlet will have 50,000 music titles, which is about average for one of the chain’s superstores. “We anticipate a strong market there,” she says.

Brian Regan, spokesman for Virgin Retail Group, which does not have stores in the islands yet, says, “We’re looking at Hawaii very closely. It’s a very vibrant retail market. We will definitely be looking to enter the Hawaiian marketplace.” He estimates that move could occur “within a couple of years.”

And Gerald Weber, president of 562-store Blockbuster Music, says, “We have no music stores there. But it’s absolutely part of our long-range plan.”

THE CHAIN GANG

In number of current stores, the biggest chain in Hawaii is Tempo Music, with 16 mall outlets. In recent months, Tempo acquired the assets of bankrupt J&R’s Music Shops of Hawaii and is in the process of changing the stores to Tempo. There will be 12 Tempo outlets, three Jelly’s Comics And Books and one House Of Music. Bob Jordano, director of marketing for Tempo’s Hawaiian stores, says, “We’re the only major chain on all the major islands.”

The biggest superstore in Hawaii is Tower Records, which has been there for at least 12 years. It is estimated that 12% of the

retailer’s business comes from Hawaii. Tower has four music stores and one video store there. But executives say there are no immediate plans to open another outlet.

“It’s a terrific market,” says Borders’ Conetta. He says his first store in Hawaii is one of the highest-volume units in the entire chain. “[Hawaii’s] not as different as people think it is. Retailers tend to go to Hawaii and think of it as having totally special needs. That’s not the case.”

The biggest difference in music between the Borders stores in Hawaii and on the mainland, according to Conetta, is “the assortment, as far as titles.” He says local tastes play a big part in the product mix there, and the local music is displayed in the section called “Hawaiiana.”

Mathew Koenig, Tower’s regional manag-



Tower Records

er, Hawaiian Islands, says he has noticed one thing about the Hawaiian music scene that is different from the mainland: “The people, the artists, the way they support each other.” He says the artists attend one another’s shows, creating a community of musicians that may not exist in highly competitive cities like New York.

Koenig says it is essential for retailers to support local music; he estimates that 12% to 13% of his business is Hawaiian music. Indicative of Tower’s commitment to the

local scene, only Hawaiian product is displayed in the store’s windows.

COSTS OF LIVING

But everyone agrees that at least some prices are higher in Hawaii than in other parts of the U.S. “Everything’s higher—rent, electricity,” says Koenig. But not product. “We get it overnight. And we refuse to pay freight.”

Despite higher costs, Koenig says Tower maintains the same pricing as on the mainland, which means the retailer has to make up for the increased costs through higher volume.

Conetta says inflated expenses show up “predominantly in freight: to get the product on the islands is so much higher.” With stores in such major—and expensive cities—as San Francisco, Los Angeles, Chicago and Anchorage, Borders is “already dealing with high rent,” notes Conetta. “[In Hawaii] leases are the same as a major city.”

Weber, whose Blockbuster chain is sizing up the market for possible growth, says, “It’s an expensive market; the cost of operations is very high. It’s essential to have the right real estate.”

Labor, however, does not seem to be a costly or difficult issue for Hawaiian music retailers.

Jordano says the cost of labor is no higher in Hawaii than in other places. In fact, he says, “It’s surprisingly low.” Many store workers live with their families, he says, which reduces their cost of living.

Koenig says Tower does not have trouble finding people to work in his stores. And he praises his employees’ “aloha spirit,” which is sometimes rare in mainland stores. “[In Hawaii] they say ‘hi’ to you and ‘thank you,’” he says.

Another chain that operates in Hawaii is Musicland, which has eight Sam Goody, Musicland and Suncoast mall outlets there. The Minneapolis-based company declined comment. ■

Channel Surfing

Hawaiian Television Presents Exposure Opportunities For Local Artists

BY JEFF NICOLAY

Hawaii is known worldwide as a mecca for all varieties of surfers—big-wave riders, small wave shredders, windsurfers, bodyboarders, etc. Over the past few years, it’s also become a great place for channel surfers to check out the best in



The Hawaiian Style Band

contemporary and traditional Hawaiian music on television.

Local programming ranges from “MTV Unplugged”-style shows to a music-oriented game show that reflects the myriad

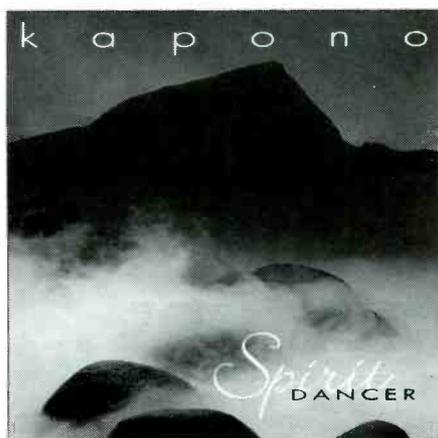
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cultural influences that make this market so unique.

SPOTLIGHT ON LOCALS

Producer-director Michael Ainsworth describes "Hot Hawaiian Nights"—which airs Thursday nights on KFVE (UPN) and Saturday nights on KHNL (Fox)—as a means of giving local artists statewide exposure in the face of a decline in live venues. Originally planned as a 10-week summer replacement series less than two years ago, the half-hour program has attracted a strong enough local following to hold its own against network competition.

Ainsworth says he gets 10 to 20 inquiries per week from local artists hoping for exposure on the show, which typically showcases one well-known artist or group with a shorter segment devoted to up-and-coming acts.

"Nights" is taped live, with minimal rehearsal, in a modest—Ainsworth calls it "intimate"—studio at the station. Ainsworth uses live cameras, one of which is mounted on the ceiling "to make the studio look bigger." The featured bands' friends and family generally serve as the studio audience.

Postproduction is far from modest, however, utilizing the station's in-house audio facility, Dolphin Sound, and its 48-track recording console to produce a finished audio product with stereo quality on par with albums the studio produces for local artists.

Over at the CBS affiliate, KGMB airs "Island Music, Island Hearts" on a quarterly basis. Unlike his counterpart at "Nights," producer-director Scott Sorensen takes the hour-long show on location, "to where the music comes from."

Often, the artists themselves determine where their performances are shot. Sorensen describes this as something along the lines of the "traditional Hawaiian back porch," where generations of Hawaiian musicians have shared their craft with family and friends. Although the show typically showcases at least two local acts, "Island Hearts" sometimes focuses on a single artist or group of special merit. Like Ainsworth, Sorensen reports no difficulty in booking acts for the show.

EVERYONE'S A STAR

The same holds true for the producers of the local ratings phenomenon called "Hawaii Stars." Since its 1993 premiere, it has become the most popular locally produced television show in the islands.

Airing Sunday evenings on KHON (NBC), "Stars" is a half-hour game show in which amateur local karaoke enthusiasts vie with one another for cash and prizes. Two winners from each night's competition go on to compete with winners from previous weeks, all vying for three annual grand-prize packages worth over \$10,000.

"We get people from all walks of life on the show," says host-producer Carole Kai. "They range from bricklayers to teachers, store clerks to stockbrokers."

Kai and her co-host, local radio personality Kimo Kahoano, are joined on the show each week by three local celebrities who judge the performances and determine the evening's top contestant. The runner-up is determined by the television audience, who dial a local 900-number to vote for their favorite. Proceeds from the calls go to local public schools.

Kai and company tape the shows every



The Ka'au Crater Boys

three to four weeks, producing three at a time from a stage located in the middle of Honolulu's Ala Moana Shopping Center, where a crowd of several hundred gathers to watch. Her production staff uses two fixed and two hand-held cameras during the live taping, then spends about eight hours in postproduction.

Two local magazine-format shows also feature frequent segments on local musicians.

"Hawaiian Moving Company," which airs opposite "Hawaii Stars" on KGMB, got its start 15 years ago as a disco music show. The half-hour program has long since broadened its focus, and producer-writer Randy Brandt credits the show's host, top-rated local radio morning man Michael W. Perry, with infusing his own musical interests into the program's content. Unlike the two local "Unplugged"-style shows, musical segments on

"Company" focus on special events and milestones rather than live performances.

Emme Tomimbang left a position as one of the city's premiere television reporters to produce and host a series of specials called "Emme's Island Moments" for KHON in 1993. The show, which was picked up by KHNL earlier this year, highlights what Tomimbang refers to as "feelings, thoughts, experiences and memories that one shares from being in Hawaii." Island music is a frequent component; popular local artists Ka'au Crater Boys, the Hawaiian Style Band and Hapa have all appeared on the program.

Beyond the local network affiliates, there is a smattering of island music airing on ATTN, Oceanic Cablevision's local cable-access channel, as well as some Asian music shows on KIKU, a local station devoted to multicultural programming. ■

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HAWAII



Sonny Chillingworth

"I tried shopping for labels but found them primarily interested in a sure thing; they weren't inclined to take risks," says Pajimola. "I really don't think it's as hard to go with your own label as some people say. You get to concentrate on the music, project your own style and have more control of the money."



Henry Kapono

THE STATE OF MUSIC

Continued from page 37

wants our product, Tower often will have it or people can call us at the phone number on each album. With Brothers And Sisters, we are actively seeking mainland distribution because we feel their contemporary Christian music would have a market there."

At least half of Hawaiian album releases are first-time efforts on (often numerically monikered) labels that only exist for that album. Most of them have to consider affiliating with a local distributor, as the non-contiguous nature of the state makes the dissemination of product by one person nearly impossible. A good example of this process is Nightwing's 1988 eponymous album, which ultimately fell victim to the bankruptcy of a label that bought its master. It was rereleased two months ago under the new Fly By Night Music label, which group leader Timmy Pajimola also owns, and is distributed by Olinda Road.

TAKING UP THE SLACK KEY

Nearly everyone in Hawaii's music industry finds it difficult to adequately praise George Winston for his slack-key guitar series on the BMG-distributed, Windham Hill-marketed Dancing Cat label. Slack-key is a special style of playing in which some of the strings are loosened from standard tuning. Until Winston showcased it, that



Teresa Bright

style of playing existed only in the islands. "As far as I'm concerned, [the Dancing Cat series] is the biggest and best thing that's happened to Hawaiian music this past year," says Mike Kelly, general manager of Hawaiian music radio station KCCN.

Al Yoshioka, record manager at Harry's Music (Hawaii's oldest record store), summarizes a long list of accolades offered by artists, label owners and many outside the business: "Everyone who's met George Winston has praised him for his generosity and genuine love for the legacy of Hawaii's music culture."

To date, Dancing Cat has released albums by slack-key artists Ray Kane ("Punahele"), the late Sonny Chillingworth ("Sonny Solo"), Keola Beamer ("Wooden Boat"), Ledward Kaapana ("Led Live—Solo"), Cyril Pahinui ("6 & 12 String Slack Key Guitar"), Leonard Kwan ("Ke'ala's Mele") and Ozzie Kotani ("Kani Ki Ho'alu: The Sound Of Slack Key"). The label plans five more releases before September, including a compilation, another one from Beamer and solo releases by Moses Kahumoku, Barney Isaacs and George Kuo. ■

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ON FIRE

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Songwriters & Publishers

ARTISTS & MUSIC

G. Schirmer Has Winning Formula Gould Earns Publisher 17th Pulitzer

BY IRV LICHTMAN

NEW YORK—At 81, Morton Gould has his first Pulitzer Prize in music for his work "Stringmusic," but G. Schirmer and Associated Music Publishers, his music publisher, is more familiar with the prestigious award, having published 17 winners by 14 composers in the last 52 years. It is also batting .500 in Pulitzers given over the last 10 years.

With this track record, the publisher has developed a formula for spreading the good news and, of course, for describing the sales potential of the works in question.

"The Pulitzer is recognition from a composer's peers that both the winning work and his or her body of repertoire is of a stature that rewards repeated hearing," says Ed Matthew, G. Schirmer/AMP promotion manager.

Of the 17 Pulitzer Prize-winning pieces in the G. Schirmer/AMP catalog, seven are for orchestra, including the Gould piece; four are chamber works; three are operas; two are cantatas; and one is a film score, Virgil Thomson's "The Louisiana Story" (1949).

G. Schirmer/AMP was the first publisher of a musical score to win a Pulitzer, with William Schuman's cantata "A Free Song" in 1943. Before that year, there was no music category.

Other Pulitzer Prize-winning composers published by the company are Stephen Albert, John Harbison, Karel Husa, Charles Ives, Leon Kirchner,

Mel Powell, Walter Piston, Gunther Schuller, and, with two apiece, Samuel Barber, Elliott Carter, and Gian Carlo Menotti.

"Before a work wins the prize, the premiere has to take place," Matthew



plan to put the promotion department on the road. At the premiere itself, the publisher takes part in promotion/congratulation meetings with those involved in the premiere. The latter include the composer, performers, those who commissioned the work, and administrators.

After the premiere takes place, Matthew's staff circulates additional reading material to performers and artistic administrators with reviews and a sheet of the "nuts and bolts" specifications of the piece (i.e., duration, orchestration, description). Sheets like these are also enclosed with all outgoing rental orders from the publisher's library. Reviews are highlighted in the publisher's monthly newsletter, and the work is added to all work lists, which include biographies, catalogs, and databases. The piece is promoted in calls from Matthew's staff and in meetings with music programmers and through ads in trade magazines.

"Beyond the obvious press release and rewriting of biographies and brochures after a Pulitzer, or other major recognition, more examination scores are sent out," says Matthew. "With the prize, we now have a hook for performers to not only take another look at the winning composition but the composer's other works as well—in Morton Gould's case, it's a repertoire covering all genres except opera. The award is used to spur recordings [not assigned as of press time].

"If the work is not yet in print—meaning that it is available only in rental or in manuscript—we accelerate the schedule of editing, engraving, proof-reading, and printing that puts music into the hands of the music purchaser." The printing process reflects great strides made in this area in the last decade. "With our state-of-the-art computer engraving, almost every score we provide for a premiere is no longer in the composer's handwriting but in a computer-engraved edition," says Matthew.

Matthew says a consumer publication of the Gould piece is expected by June to coincide with the annual meeting of the American Symphony Orchestra League. It will carry a list price of between \$20 and \$30.

standing of a good lyric, a strong musical hook, and the ability to cast songs for feature films and TV is, in our view, clearly defined," says Blue.

The company is planning production of albums featuring songs they represent, projects that the partners feel are a good fit for an operation in which Kern also has a background—special markets and premiums.

IRV LICHTMAN



Global Hip-Hopping. Prodigy and Havoc, known as the hit hip-hop act Mobb Deep, have signed a worldwide co-publishing arrangement with BMG Songs. Their new Loud/RCA album, "The Infamous," released April 25, follows their latest hit single, "Shook Ones Part II." Shown seated at the publisher's New York headquarters, from left, are Stanley Schneider, BMG Music VP of legal and business affairs; Havoc and Prodigy; and Jack Rannels, Mobb Deep attorney. Shown standing, from left, are Sandra Bynum, Mobb Deep co-manager; Derrick Thompson, BMG Music creative manager of urban music; and Tami Cobb, co-manager of the duo.

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
HOT R&B SINGLES		
THIS IS HOW WE DO IT	Montell Jordan, Oji Pierce, R. Walters	Mo' Swang/ASCAP, Oji's/BMI, Def American/BMI
HOT COUNTRY SINGLES & TRACKS		
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
HOT R&B SINGLES		
THIS IS HOW WE DO IT	Montell Jordan, Oji Pierce, R. Walters	Mo' Swang/ASCAP, Oji's/BMI, Def American/BMI
HOT RAP SINGLES		
DEAR MAMA	2PAC, Tupac Shakur, Tony Pizarro	Joshua's Dream/BMI, Interscope Pearl/BMI, Warner-Tamerlane/BMI, The Underground Connection/ASCAP
LATIN 50		
FOTOS Y RECUERDOS (BACK ON THE CHAIN GANG)	Chrissie Hynde	EMI April/ASCAP

Regarding Song Royalties, Writers Deserve A Raise

DOESN'T THE WRITER RATE? Songwriter/producer John Tiven says history and inflation are compelling reasons why songwriters deserve a higher mechanical royalty. The issue will be debated soon, as Congress must grapple with the end, beginning in 1998, of the current system, which has a payment schedule based on the Consumer Price Index and fixed every two years.

"In 1909, you could get candy for a penny, and for 3 cents you mail a letter. And a songwriter and publisher would split 2 cents as the mechanical rate for a song royalty," Tiven says.

"Far be it for me to put the guilt

on record companies for 80 years of underpayment, but it seems that 6.6 cents for a song royalty is totally out of whack with both the worth of a song and with what simple inflation should have done to the rate. Not to mention that the 6.6 cents gets whittled down to 5 with the three-quarter [controlled composition] rate, and with the standard 10-song cap, the writer and publisher are lucky to come out with 2 cents apiece.

"No one seems to realize the damage this does to the music being made, but consider that most record contracts contain restrictions that create a negative incentive to include outside songs (even if they're the best songs available) and to use more than 10 songs. It's no wonder that most records end up in the dumpster and most artists are unrecouped!

"When consumers started to favor CDs as opposed to vinyl and cassettes, all of a sudden record companies had a product they could sell for \$15 instead of \$10. Royalties to artists reflected this raise, but the songwriter failed to share in the booty. Most foreign countries base their song royalties on the dealer cost of the albums, giving between 9% and 10% of the published dealer price to the writer/publisher. Perhaps it's time for America to follow suit, but who will lead the charge?"

HOW ABOUT THESE? Burton Lane's membership in the Songwriters Hall of Fame would have been assured by his co-authorship (with lyricist E.Y. Harburg) of the songs for 1947's "Finian's Rainbow" and 1964's "On A Clear Day You Can See Forever" (lyrics by Alan Jay Lerner). Songs from "Finian's" dominated the second act of the tribute to Lane in the Lyric & Lyricist series at New York's 92nd Street Y April 9 and 10. Featured was a goodly sampling of his work, along with Lane's own presence as performer and narrator.

Of course, Lane is associated with dozens of wonderful songs, starting with his first hit, 1933's "Everything I Have Is Yours" (lyrics by Harold Adamson), one of many he wrote for film musicals, including the endearing

"How About You?" (lyric by Ralph Freed), surely the best catalog of simple pleasures shared by two young folks ever written. Lane, now 83, has had other great lyric writers, including Frank Loesser and Ira Gershwin. Among the treasures from those collaborations were his late-'30s film songs with Loesser, the swinging "I Hear Music" and "The Lady's In Love With You." A pre-"Finian's" collaboration with Harburg included the lovely "A World In My Arms," from 1940's "Hold On To Your Hats," which proved to be Al Jolson's last Broadway vehicle.

A group of young talents did full justice to the songs, while Jim Lowe narrated the amiable script and performed one song.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Corp.:

1. Nirvana, "MTV Unplugged In New York."
2. Cranberries, "No Need To Argue."
3. Aerosmith, "Big Ones."
4. Stevie Ray Vaughan, "Texas Flood."
5. Sting, "Fields of Gold: Best of Sting 1984-1994."



by Irv Lichtman

Musique Enterprises International Owners Have Plans To Go Abroad

NEW YORK—If the name Musique Enterprises International has a continental flavor, despite its ownership by Americans Helene Blue and Roz Kern, it's because its owners are signaling an eventual international reach. The new company handles publishing, co-publishing, subpublishing, administration, song plugging, producing, licensing, and representation of masters.

"We want to be a worldwide organization in five years," says Blue. A veteran music publishing figure, she was worldwide GM of Paul McCartney's MPL Communications before she and Kern, former director of business affairs for Cema Special Markets, opened MEI last December.

"We're planning on offices in London, Asia, and Europe," says Blue, who continues to be a shareholder (since 1988) in an Australian music publisher, Jewel Music.

At the moment, MEI handles such clients as MPL Communications, Charles Strouse, Lee Adams, Hy Zaret, the Ray Gilbert catalogs, Van McCoy Music, Kathy Sommer, Barry Harmon, Amy Powers, Christopher Berg, Frank Evans, J-M Dorthan, and the estates of Pablo Casals and Arthur Siegel.

"Since Roz and I have backgrounds in performance—having worked in opera, music theater, and cabaret—our under-

Music Video

ARTISTS & MUSIC

MTV Latino Targets Consumers New Division Plans Promo Merchandise

BY DEBORAH RUSSELL

LOS ANGELES—A novel line of merchandise from MTV will add spice to the Latin marketplace by late 1995, now that Miami-based MTV Latino has launched a new business development division for Latin America.

Antoinette Zel, VP, law and business affairs and new business development, heads the department. She is targeting consumers in Argentina, Mexico, and Chile with Latin-oriented merchandise, music, and entertainment products that promote MTV's 24-hour, Spanish-language network.

"As we support the cable growth and extension of the channel, we find this is a fun way of connecting with our core audience," says Zel of the department's merchandising agenda. MTV Latino debuted Oct. 1, 1993. It is MTV's sixth global music-video network and currently reaches 5 million households in Latin America and the U.S.

Zel anticipates Latin-specific MTV products, such as apparel, accessories, novelties, stationery, and music titles, will be in stores by the third quarter of this year. The network already has signed agent representation deals for its consumer products in Argentina, Mexico, and Chile, and Zel says her next priorities include markets in Uruguay, Paraguay, and Bolivia. Latin viewers in the U.S. are a key target as well, she adds.

"Our security is the audience," Zel says. "The MTV trademark is a well-known quantity and is recognized around the world as a symbol of a certain lifestyle and value system. This is a way for our viewers to identify themselves with that set of values."

While the products marketed to Latin audiences will bear the unique MTV spin, they will be tailored to meet the cultural interests of the regions and countries in which they are sold, Zel says.

"The channel is tailored to [Latin audiences] in their language, so now we want them to have the same feeling with all of the product," she says. "It's

a piece of MTV they can own, wear, listen to, or use."

The financial outlay for a line of products specific to MTV Latino remains unclear at this early stage, says Zel.

"This has never been done before, and it's too soon to tell what the market can bear," she says. "Our expectations are high, and we are determining how much we want to invest and what role our agents and partners will play in the future."

One of Zel's related goals is to produce an original radio program, titled "Radio MTV," that would be part of an audio package to be syndicated pan-regionally, she says. The weekly, two-hour show would likely take the form of a magazine program that would include such MTV signature features as "rockumentaries," "Unplugged" concerts, and "The Week In Rock"-type news vignettes.

"It's a way to really penetrate the Latin market," says Zel of the radio initiative. MTV Latino may produce the program in-house or with a radio partner, she says. In addition, Zel's team is meeting with representatives of Spanish radio outlets in the U.S. in order to best determine how to serve American audiences with Latin audio programming that cross-promotes MTV Latino.

Album titles that will be released by the network will mirror their MTV U.S.

counterparts in many ways, Zel says. MTV Latino representatives are speaking with label executives regarding the production of compilation albums, but no deals have been struck yet, she says. In addition, MTV Latino has produced its own "Unplugged" concerts for Los Fabulosos Cadillacs and Caifanes, with two forthcoming productions set for Charly García and El Tri. It has yet to be determined whether performances in the "Unplugged" series will be released as albums by year's end, Zel says.

And though much of the territory Zel and her department manager, Adam Nathanson, will cover is yet unmined, one thing is certain, Zel claims: "The demand [for MTV merchandise] is there, absolutely. We don't give tips [for service in Latin markets], we give [MTV] premiums!"

In addition to her new responsibilities, Zel, who formerly worked for the MTV Networks' Nickelodeon in New York, oversees business affairs for MTV Latino and negotiations for record label and talent agreements, affiliate sales, and advertising sales. She also serves as MTV Latino's general counsel for international and domestic legal matters.

MTV Latino reaches audiences in South America, Central America, Mexico, the Caribbean, and the U.S.

PRODUCTION NOTES

LOS ANGELES

• Meta Films director **Mike Oblowitz** shot the **Tractors'** Arista video "Badly Bent." **Jane McCord** of 2POP/L.A. edited the production.

• P.O.L.'s Giant Records clip "Stupid" is a Film Xero production directed and shot by **Steven T. Miller** and **R. Brad Murano**; **Ken Byrnes** produced.

• The A+R Group's **Christina Wayne** directed the **Waterlillies'** "Never Get Enough" video for Warner Bros. **Lance Acord** directed photogra-

phy on the shoot; **Michael Kahn** produced. In addition, the A+R Group's **David Dobkin** reeled the **Nonce's** American video "Bus Stops" with DP **Jeff Venditti**. **Steven Hens** produced.

NEW YORK

• Propaganda Films director **Paul Boyd** recently reeled **Chris Whitley's** Work Group video "O God My Heart Is Ready Now." In addition, Propaganda's **Rebecca Blake** directed "Someone To Love," an Epic Records video by **Jon B. Featuring Babyface**.

• **Kevin Salem's** new Roadrunner video "Will" is a Moxie Music production directed and shot by **Neil Tousseint**. **Shirley Moyere** produced. In addition, Moxie's **John Bruce** directed **Scarce's** A&M video "Freakshadow." **Sam Henriques** directed photography on the shoot; **Peter Brook** produced.

• Director **Brian "Black" Luvar** recently reeled **King Just's** "No Flow" video for Blacklist/Select Records. **Kevin Swain** produced the clip for 339 Productions; **David Daniels** was DP.

FOR THE RECORD

The April 22 article "PBS To Air Clapton Documentary" should have noted that Ken Ehrlich Productions produced the film. Cinematographer **Ernest Dickerson** shot the Clapton interviews, while DP **Jerry Watson** directed photography on the eight-camera concert shoot.

Union Pacific Sues Jonze For Watt's 'Big Train' Video

TRAIN WRECK: The humor practiced by notoriously wacky Satellite Films director **Spike Jonze** derailed the crew at Union Pacific Railroad Co. recently, when one of its employees caught **Mike Watt's** debut Columbia clip, "Big Train," on MTV.

Jonze and Watt are now two of the defendants named in a big complaint filed on behalf of Union Pacific. Lawyers for the railroad filed papers March 30 in U.S. District Court in Houston, citing copyright infringement, defamation, fraud, civil conspiracy, and invasion of privacy based on a scene in "Big Train."

The low-budget clip, lensed in a model railroader club in San Pedro, Calif., features footage of a model railroad intercut with Watt playing the dual comic roles of "good engineer" and "bad engineer."

Union Pacific took issue with a scene in which the cartoonish bad engineer tosses a bomb, swills booze, and runs over unsuspecting passers-by from a Centennial Class locomotive exclusive to the Union Pacific line. The train, whose color scheme and shape are trademarked, bears the distinctive Union Pacific insignia. The words "Union Pacific" are painted clearly on the train's side.

Union Pacific officials did agree to allow Jonze and video producer **Vincent Landay** to use the Centennial Class locomotive in the "Big Train" video. But lawyers for the railroad claim the Satellite Films director and producer misrepresented the video concept when seeking that permission.

Danielle Cagaanan, who helms Satellite Films' music video division, declined to comment.

"Big Train" is now off the air for good, thanks to a restraining order obtained by Union Pacific, but MTV had programmed the clip in its late-night "120 Minutes" show in early February. The network's programming team pulled the video immediately upon being contacted by Union Pacific officials Feb. 14.

Satellite and Columbia, in a quest to disassociate themselves from Union Pacific and get the video back on TV, blurred and fully "erased" any written references to the railroad company in the clip. But Union Pacific claimed the train's distinctive color scheme still identified the locomotive as theirs.

So, footage of the train was tinted, and on March 29, Sony officials informed Union Pacific the label planned to redistribute the edited video to cable and broadcast TV programmers.

Union Pacific responded the next day by filing the complaint in Houston, seeking injunctive relief and damages as a result of any video airplay. The company claims the out-

ward appearance of the locomotive itself (tinted and insignia-free) is still "a distinguishing feature," says Union Pacific attorney **Tom Bayko**.

The complaint contends the "Big Train" video "convey[s] . . . that Union Pacific negligently entrusts its locomotives to dangerous, incompetent, and intoxicated engineers." As a result of airplay, the complaint claims, "Union Pacific has suffered and will suffer impairment of reputation and standing in the community, loss of goodwill, and destruction of its favorable public image."

Defendants named in the complaint include Sony Music Entertainment, MTV Networks, Satellite Films, and producer **Landay**. The complaint charges the defendants acted "maliciously" and with "ill will, bad, or evil motive" in producing "Big Train." Union Pacific is seeking a jury trial and judgments against each of the defendants, including punitive and exemplary damages to be determined.

Columbia president **Don Jenner** responds: "The 'Big Train' video is obviously humorous and creative, which the public would have recognized had they been allowed to see it. We removed the Union Pacific logos from the toy trains, as the railroad com-

pany asked, and even made the trains pink. For the Railroad to have continued its attack demonstrates its true motive—to censor the content of the video and muzzle Mike Watt and Spike Jonze's freedom of artistic expression. The video for 'Big Train' is brilliant, and Mike Watt's fans should be able to see it. But sadly, they never will."

Union Pacific's attorney Bayko contends the company is not trying to infringe on the label's right to artistic freedom. "If they had used a generic black locomotive, we would have had no right to file a complaint," he says.

Watt, whose past gigs include stints in the **Minutemen** and **FIRE HOSE**, is traveling (by bus, we hope) in support of his solo debut, "Ball-Hog Or Tugboat?" The album features a slew of alternative hipsters, including **J Mascis**, **Thurston Moore**, and **Frank Black**.

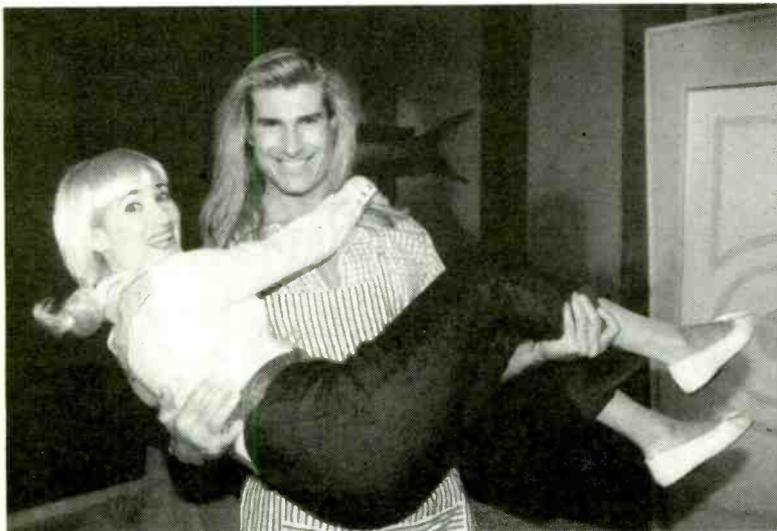
Jonze recently was signed to direct a film version of the classic children's book "Harold And The Purple Crayon."

REEL NEWS: F.M. Rocks recently signed "The Basketball Diaries" director **Scott Kalvert** and director **Norman Watson** . . . The Eye hears noted rock critic **Anthony DeCurtis** will become a permanent on-air fixture at VH1 . . . **Randy Sosin** is now senior director of video production at A&M . . . **Daniel Falk** is now executive producer of music videos at The End.

THE EYE



by Deborah Russell



Kiss And Tell. In Jill Sobule's new Lava/Atlantic video, "I Kissed A Girl," the artist portrays an all-American, suburban housewife who strays from hubby Fabio to embark on a brief affair with her female neighbor. Morgan Lawley of Lucky Lady Films (not pictured) directed the shoot.

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 ★ ★ NEW ADDS ★ ★ LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD



14 hours daily
 1899 9th Stree NE,
 Washington, D.C. 20018

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

★ ★ NEW ADDS ★ ★

Kirk Franklin & The Family, Why We Sing
 Tony Thompson, I Wanna Love Like That
 Rosie Gaines, I Want You
 Sean LeVert, Put Your Body Where Your Mouth Is
 Society Of Souls, Pushin'
 2nd Nature, Can You Show Me Omar,
 Saturday
 69 Boyz, Five O, Five O
 Terence Trent D'Arby, Vibrator
 Lucas, Wau Wau Wau



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Joe Diffie, So Help Me Girl
- 2 Ty Herndon, What Mattered Most
- 3 Sawyer Brown, I Don't Believe In Goodbye
- 4 Tim McGraw, Refried Dreams
- 5 Alan Jackson, Song For The Life
- 6 Mark Chesnut, Gonna Get A Life
- 7 Lari White, That's How You Know
- 8 Tracy Byrd, The Keeper Of The Stars

- 9 Shania Twain, Whose Bed Have Your Boots...
- 10 The Mavericks, I Should Have Been True
- 11 Brooks & Dunn, Little Miss Honky Tonk
- 12 John Michael Montgomery, I Can Love You...
- 13 Rodney Crowell, Please Remember Me
- 14 John Berry, Standing On The Edge Of Goodbye
- 15 Rick Trevino, Bobbie Ann Mason
- 16 Lorie Morgan, I Didn't Know My Own...
- 17 Billy Ray Cyrus, One Last Thrill
- 18 Blackhawk, That's Just About Right
- 19 Rhett Akins, That Ain't My Truck
- 20 Trisha Yearwood, Thinkin' About You
- 21 Travis Tritt, Tell Me I Was Dreaming
- 22 Shenandoah, Darned If I Don't
- 23 James Hogg, This Is Me Missing You
- 24 Clint Black, Summer's Comin'
- 25 Doug Stone, Faith In Me, Faith In You
- 26 Trisha Yearwood, You Can Sleep While...
- 27 Neal McCoy, They're Playin' Our Song
- 28 Tracy Lawrence, Texas Tornado
- 29 Randy Travis, The Box
- 30 Jon Randall, I Came Straight To You
- 31 Stacy Dean Campbell, Eight Feet High
- 32 John Bunzow, Easy As One, Two, Three
- 33 Terry Radigan, Half A Million Teardrops
- 34 Rodney Foster, Willin' To Walk
- 35 The Tractors, Badly Bent
- 36 Patty Loveless, You Don't Even Know Who...
- 37 Marty Stuart, The Likes Of Me
- 38 Kenny Chesney, Fall In Love
- 39 Mary Chapin Carpenter, House Of Cards
- 40 Lisa Brokop, One Of Those Nights
- 41 Kathy Mattea, Clown In Your Rodeo
- 42 Noah Gordon, I Need A Break
- 43 Martina McBride, Where I Used To Have...
- 44 Hal Ketchum, Stay Forever
- 45 Highwaymen, It Is What It Is
- 46 Russ Taff, One And Only Love
- 47 Tanya Tucker, Between The Two Of Them
- 48 A Runner, Cain's Blood
- 49 Woody Lee, Get Over It
- 50 Billy Montana, Didn't Have You

† Indicates Hot Shots

★ ★ NEW ADDS ★ ★

Crystal Gayle/Eddie Rabbit, I Made A Promise
 Daron Norwood, My Girl Friday
 Garth Brooks, The River
 Little Texas, Southern Grace
 Shania Twain, Any Man Of Mine
 Victoria Shaw, Forgiveness



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 The Notorious B.I.G., Big Poppa
- 2 Dave Matthews Band, What Would You Say
- 3 Live, Lightning Crashes
- 4 Dr. Dre, Keep Their Heads Ringin'
- 5 TLC, Red Light Special
- 6 Sheryl Crow, Strong Enough
- 7 Boyz II Men, Water Runs Dry
- 8 Bush, Little Things
- 9 Hootie & The Blowfish, Let Her Cry
- 10 Van Halen, Can't Stop Lovin' You

- 11 Brandy, Baby
- 12 Madonna, Bedtime Story
- 13 Dionne Farris, I Know
- 14 Rappin' 4-Tay, I'll Be Around
- 15 Nine Inch Nails, Hurt
- 16 Soul For Real, Candy Rain
- 17 Jill Sobule, I Kissed A Girl
- 18 Montell Jordan, This Is How We Do It
- 19 Bruce Springsteen, Secret Garden
- 20 Stone Temple Pilots, Interstate Love Song
- 21 R.E.M., Strange Currencies
- 22 Mary J. Blige, I'm Goin' Down
- 23 2Pac, Dear Mama
- 24 Rednex, Cotton Eye Joe
- 25 Green Day, When I Come Around
- 26 Jeff Buckley, Last Goodbye
- 27 The Cranberries, Zombie
- 28 Tom Petty, It's Good To Be King
- 29 Hole, Violet
- 30 Radiohead, Fake Plastic Trees
- 31 Elastica, Connection
- 32 Adina Howard, Freak Like Me
- 33 Madonna, Take A Bow
- 34 Juliana Hatfield, Universal Heart-Beat
- 35 TLC, Creep
- 36 Duran Duran, White Lines
- 37 Coolio, Fantastic Voyage
- 38 Soundgarden, Black Hole Sun
- 39 Melissa Etheridge, If I Wanted To
- 40 Letters To Cleo, Here & Now
- 41 Matthew Sweet, Sick Of Myself
- 42 Offspring, Self Esteem
- 43 Monsternagnet, Negasonic Teenage Warhead
- 44 Mad Season, River Of Deceit
- 45 Hootie & The Blowfish, Hold My Hand
- 46 PJ Harvey, Down By The Water
- 47 Green Day, Basket Case
- 48 Rolling Stones, I Go Wild
- 49 Better Than Ezra, Good
- 50 Collective Soul, December

★ ★ NEW ADDS ★ ★

The Black Crowes, Wiser Time
 Blessid Union Of Souls, I Believe
 Soul For Real, Every Little Thing
 Total Feet. Notorious B.I.G., Can't You See
 Annie Lennox, No More "I Love You's"



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

- 1 Mark Chesnut, Gonna Get A Life
- 2 Trisha Yearwood, You Can Sleep While...
- 3 John Michael Montgomery, I Can Love You...
- 4 Tim McGraw, Refried Dreams
- 5 Clint Black, Summer's Comin'
- 6 Lari White, That's How You Know
- 7 Tracy Lawrence, Texas Tornado
- 8 Tracy Byrd, The Keeper Of The Stars
- 9 Randy Travis, The Box
- 10 Billy Ray Cyrus, Deja Blue
- 11 Brooks & Dunn, Little Miss Honky Tonk
- 12 Alan Jackson, Song For The Life
- 13 Tanya Tucker, Between The Two Of Them

- 14 Ty Herndon, What Mattered Most
- 15 John Berry, Standing On The Edge Of Goodbye
- 16 Sawyer Brown, I Don't Believe In Goodbye
- 17 Patty Loveless, You Don't Even Know Who...
- 18 Marty Stuart, The Likes Of Me
- 19 Kathy Mattea, Clown In Your Rodeo
- 20 Stacy Dean Campbell, Eight Feet High
- 21 Billy Ray Cyrus, One Last Thrill
- 22 Hal Ketchum, Stay Forever
- 23 Doug Stone, Faith In Me, Faith In You
- 24 Mary Chapin Carpenter, House Of Cards
- 25 Rodney Crowell, Please Remember Me
- 26 John Anderson, Mississippi Moon
- 27 Blackhawk, That's Just About Right
- 28 Travis Tritt, Tell Me I Was Dreaming
- 29 Shenandoah, Darned If I Don't
- 30 Jon Randall, I Came Straight To You

★ ★ NEW ADDS ★ ★

Rhett Akins, That Ain't My Truck
 Lorie Morgan, I Didn't Know My Own Strength
 Rick Trevino, Bobbie Ann Mason
 Clay Walker, My Heart Will Never Know



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Sheryl Crow, Strong Enough
- 2 Dionne Farris, I Know
- 3 Elton John, Believe
- 4 Hootie & The Blowfish, Hold My Hand
- 5 Hootie & The Blowfish, Let Her Cry
- 6 Melissa Etheridge, If I Wanted To
- 7 Martin Page, In The House Of Stone And...
- 8 Madonna, Bedtime Story
- 9 Eagles, Love Will Keep Us Alive
- 10 Blessid Union Of Souls, I Believe
- 11 Tom Petty, It's Good To Be King
- 12 Blues Traveler, Run Around
- 13 Bonnie Raitt, You Got It
- 14 Des'ree, You Gotta Be
- 15 Annie Lennox, No More "I Love You's"
- 16 John Mellencamp, Wild Night
- 17 Bruce Springsteen, Secret Garden
- 18 Counting Crows, Mr. Jones
- 19 Madonna, Take A Bow
- 20 Melissa Etheridge, I'm The Only One
- 21 Jon Secada, If You Go
- 22 Boyz II Men, Water Runs Dry
- 23 Abba, Dancing Queen
- 24 Sheryl Crow, All I Wanna Do
- 25 Gloria Estefan, Turn The Beat Around
- 26 Tom Petty, You Don't Know How It Feels
- 27 Bruce Springsteen, Streets Of Philadelphia
- 28 Melissa Etheridge, Come To My Window
- 29 Bob Seger, Turn The
- 30 Des'ree, Feel So High

★ ★ NEW ADDS ★ ★

Mary Karlsen, I'd Be Lying
 Jeff Buckley, The Last Goodbye

Artists & Music

TURNING THE CORNER WITH CATHERINE WHEEL

(Continued from page 10)

But in keeping with the band's credo, there'll be an alternative single and video. Mercury is also pressing a 7-inch single for college radio featuring the eight-minute epic "Eat My Dust You Insensitive Fuck," for which a promo clip (perhaps better called a short film) has been directed by actor Stephen Dorff, who got to know Dickinson in Los Angeles. The cast of the minmovie includes Summer Phoenix.

"We're servicing it to college and alternative clubs," says Maidenberg, "and regional video outlets that can play it." Even the B-side of this 7-inch single strikes an alternative pose, being a live bootleg of the group's modern rock anthem "Black Metallic," recorded in Dallas, that Maidenberg says the label "came across."

In the U.K., the band's two previous albums have had copious critical praise but only one week apiece on the sales charts.

Mercury's Fontana label here will release "Waydown" slightly later than in the U.S., May 22, with the album out June 5.

Radio and retail in the U.S. amplify the feeling that as alternative becomes the new mainstream, and with U.K. modern rock acts making a concerted comeback in the states, this will be the Catherine Wheel's year. "I think 'Judy Staring At The Sun' could be a really big radio hit, especially with Tanya singing on it," says Todd Meehan, manager of Tower Records' Sunset Boulevard store in Los Angeles. "I don't think [English music] ever really went away."

"There's certainly more of an acceptance of the British sound," says Alexa Tobin, PD of longtime supporters WBRU Providence, R.I., which recently added "Waydown" from a pre-release cassette. "It's really nice to have them back and see them producing good music. I thought 'Chrome' was OK, but not nearly as strong as ['Ferment]."

Maidenberg says, "In the past, we

loved the music, and there was a legion of fans that went out and bought it, but [the band was] always a bit ahead of the curve. This time they fit right in with what's being played. The rest of the world has caught up with the Catherine Wheel."

"I think we're going down roads not many British bands are going down," says Dickinson. "A lot of them are slightly oriented towards a kitschy, retro sound. I'd rather listen to Nine Inch Nails or Tool than Blur. I don't begrudge them their success, but I can understand why America doesn't embrace some of that stuff."

Meehan recalls the success of the band's extensive 1992 U.S. tour, which included dates with labelmates House Of Love and Ocean Colour Scene and an in-store performance by all three bands. "We're trying to get another in-store set up. The best time to do that is the night of release. We did a signing [appearance] with White Zombie recently and sold 500 pieces of product the night of release."

The band has live and promo duties planned for the bulk of the year, including some British festival appearances. "They'll be on the road through December," says Maidenberg, "doing radio and festival dates for college and alternative radio, then opening up for a major act in July and August and headlining from September onwards."

Press coverage is planned by such mainstream titles as Rolling Stone, Spin, and Musician and alternative bibles including Raygun and Detour; the group will play "Late Night With Conan O'Brien" June 8 and "The Jon Stewart Show" in the early fall, "when the colleges get back into [session]," Maidenberg adds.

"Touring in America made me really ambitious as to what we could achieve," says Dickinson. "I think we've finally broken free of the shackles of our influences and started influencing ourselves."

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 6, 1995.



Continuous programming
 12000 Biscayne Blvd
 Miami, FL 33181

AMERICA'S NO. 1 VIDEO

Dis-N-Dat, Freak Me Baby

BOX TOPS

- Total, Can't You See
- Method Man, All I Need
- 2Pac, Dear Mama
- Boyz II Men, Water Runs Dry
- TLC, Red Light Special
- Kut Klose, I Like
- Smooth, Mind Blown
- Adina Howard, Freak Like Me
- Above The Law, Kalifornia
- Rappin' 4-Tay, I'll Be Around
- Subway, Fire
- Snow, Anything For You
- Nuttin' Nyc, Froggy Style
- Bone Thugs N Harmony, Foe The Love Of \$
- Dana Dane, Rollin' Wit Dane
- Quo, Quo Funk
- Montell Jordan, This Is How We Do It
- Dr. Dre, Keep Their Heads Ringin'
- Changing Faces, Keep It Right There
- Mary J. Blige, I'm Goin' Down
- Blackstreet, Joy
- Wax, California
- O' Dirty Bastard, Brooklyn Zoo
- 95 South, Rodeo
- Alkoholiks, The Next Level
- Jemini The Gifted One, Funk Soul Sensation
- Po' Broke N' Lonely, Twisted
- DJ Quik, Safe & Sound
- Double X, Money Talks

ADDS

- Danzig, I Don't Mind The Pain
- Kid Sensation, Seawton Funk
- Lil 1/2 Dead, 12 Pcofodjo
- Monica, Don't Take It Personal
- Nine, Any Emcee
- Our Lady Peace, Starseed
- Tony Thompson, I Wanna Love Like That
- Various Artists, The Point



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

- Bob Seger, Turn The Page
- Bruce Springsteen, Secret Garden
- Brother Phelps, Anyway The Wind Blows
- Neal Schon, Big Moon
- Eagles, Hotel California
- Hootie & The Blowfish, Let Her Cry
- Iglesias/Parton, When You Tell Me...
- Elton John, Believe
- Alison Krauss/Union Station, When You Say...
- John Michael Montgomery, I Can Love Like...
- Sheryl Crow, Strong Enough
- Immortal Beloved, Ode To Joy
- Kitaro, Dance Of Sarasvati
- Martin Page, In The House...
- Blessid Union Of Souls, I Believe
- Johnny Clegg, Cruel, Crazy Beautiful World
- Manhattan Transfer, Let's Hang On
- John Lee Hooker, Chill Out
- John Berry, Standing On The Edge Of Goodbye
- Harry Connick Jr., She



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

- Method Man, All I Need
- Show & AG, Next Level
- L.O.T.U.G., What I'm After
- Double X, Money Talks
- Stevie Wonder, For Your Love
- D'Angelo, Brown Sugar
- Boyz II Men, Water Runs Dry
- Raphael Saadiq, Ask Of You
- Montell Jordan, This Is How We Do It
- Blu, My Ol' Lady
- Various Artists, Freedom (Rap Version)
- KRS-ONE, Ah Yeah
- UTD, Manifest To Destiny
- Dr. Dre, Keep Their Heads Ringin'

Frankie Cutlass, Boriquas On The Set
 The Roots, Silent Treatment
 Naughty By Nature, Craziest
 O' Dirty Bastard, Brooklyn Zoo
 Mercenary, Rhymentor
 Spearhead, Hole In The Bucket



Continuous programming
 Hawley Crescent
 London NW18TT

- Take That, Back For Good
- Snap, The First The Last Eternity
- Janet Jackson, Whoops Now
- East 17, Let It Rain
- Freakpower, Tune In...
- Scatman John, Scatman
- Offspring, Self Esteem
- Scooter, Move Your Ass
- MNS, I've Got A Little...
- U96, Club Bizarre
- Connells, '74-'75
- La Bouche, Be My Lover
- Ni Kamoze, Here Comes The Hotstepper
- Intracrawlers, Push That Feeling On
- Annie Lennox, No More "I Love You's"
- Herbie, Right Type Of Mood
- Green Day, Basket Case
- Wet Wet Wet, Julia Says
- Buckheads, The Bomb!
- Brownstone, If You Love Me



Continuous programming
 2806 Opryland Dr
 Nashville, TN 37214

- Dakoda Motor Co., Truth
- DC Talk, Luv Is A Verb
- BeBe & CeCe Winans, If Anything...
- Kathy Troccoli, Mission Of Love
- Ian, Come To Me
- Christafari, Listening
- Michael W. Smith, Cross Of Gold

Margaret Becker, Deep Calling Deep
 Kim Boyce, Not Too Far...
 4 Him, Real Thing
 BeBe & CeCe Winans, Love Of My Life
 PFR, Wonder Why
 Rebecca St. James, Side By Side
 Big Tent Revival, Two Sets Of Joneses
 Guardian, See You In Heaven(ADD)



One hour weekly
 216 W Ohio
 Chicago, IL 60610

- Jim Carrol, People Who Died
- Sleeper, Delicious
- Our Lady Peace, Starseed
- Sick Of It All, Step Down
- Jeff Buckley, Last Goodbye
- Gwen Marris, Cosmic Dick
- Faith No More, Digging The Grave
- Jewell, Who Will Save Your Soul
- Todd Snider, Allright Guy
- Tragically Hip, Nautical Disaster
- Shudder To Think, X-French Tee Shirt
- Toad The Wet Sprocket, Fly From...
- Peter Murphy, Scarlet Thing In You
- Kevin Salem, Will



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

- Our Lady Peace, Starseed
- Filter, Hey Man, Nice Shot
- Archers Of Loaf, Harnessed
- Cold Water Flat, Virus Road
- Jill Sobule, Kissed A Girl
- Dag, Lovely Jane
- Jeff Buckley, Last Goodbye
- Tree, Johnny Bravo
- Red Ants, Freak A Thon
- Duran Duran, White Lines

LATIN NOTAS

(Continued from page 28)

the instrumentation simple and sparse. And he somehow held together this disparate congregation of proud stars, even at the conclusion of the concert when he asked them all to return to the stage to take a final bow.

CONFERENCE UPDATE: Kathy Spanberger, senior VP of peermusic, has been confirmed as a participant on the panel "Latin Music Market 101: Everything You've Ever Wanted To Know About The U.S. Latin Market."

ASCAP INKS JUANGA: ASCAP has signed one of Mexico's great

composers Juan Gabriel for direct performance rights representation in the U.S. ASCAP membership manager Ivan F. Alvarez says the agreement is valid until the end of the year, after which he hopes to renegotiate a long-term accord.

Other composers signed by ASCAP in the past few months are ace trumpeter Arturo Sandoval, pop/merengue diva Olga Tañon, Barrio Boyzz vocalist Angel Ramirez Jr., Sony Discos recording artist Donato Poveda, Miami dance remixer Carlos Sarli, pop/rocker Tommy Anthony, and Son Montero, publishing company for Metroblue recording artist Nil Lara.

Reach For The STARS!
MOVING? RELOCATING?
 ARE YOU INTERESTED IN RESIDENTIAL, COMMERCIAL OR STUDIO PROPERTIES? BE SURE TO READ THE ADS IN THE REAL ESTATE TO THE STARS CLASSIFIED SECTION EVERY WEEK IN BILLBOARD.

Australia To Reverse Record-Import Policy

BY CHRISTIE ELIEZER

SYDNEY—A five-year campaign of lobbying by the record industry here is bearing fruit now that the Australian government is reversing its decision to allow parallel imports.

The government had decided three years ago to open the country to such merchandise and had enacted legislation designed to take effect from last July. However, subsequent political developments neutralized that timetable, and on April 20 the government completely rescinded its original decision.

Some media commentators have attacked the government for bowing to record company pressure instead of pressing ahead with its promise of lower record prices.

However, the multinational record companies who produce CDs domestically and invest in Australian acts are not having it all their own way. In return for retaining the exclusive right to import recorded music, the government has committed them to investing \$270 million in developing local A&R over the next three years—similar to the schemes it applies for the information technology and telecommunications industries.

Furthermore, the government's new Australian Competitive and Consumer Commission will monitor record prices.

"The last five years have been the most difficult, frustrating, and anxiety-filled I've endured," says Emmanuel Candi, who as executive director of the Australian Record Industry Assn. made 100 trips to the political capital of Canberra in that time. "But I can't think of too many other more important issues. This one is the very core of music industry investment and funding."

Russian Writers, Labels Unite For C'Right Protection

BY VADIM YURCHENKOV

MOSCOW—Russia's writers and record companies have forged a united front to fight for better copyright protection in the country.

Labels' body RFA and authors' society RAO will now jointly press for the establishment of "world standards and norms." RAO represents not only Russian authors but also societies from other countries.

The two organizations have undertaken to pool resources and coordinate their actions in tackling Russia's formidable piracy problem. RFA will also support RAO in protecting authors' rights and will assist RAO in issuing appropriate mechanical licenses. In addition, RFA will exert pressure on its members and other labels to clear all their releases with RAO.

Under the agreement, the bodies will work together to enhance Russian copyright law by defining minimum standards for copyright holders over neighboring rights. Once

The issue was discussed a number of times before the nine-person federal cabinet over the last two years. But the cabinet's mixture of protectionists and free marketeers consistently failed to break the deadlock.

According to Candi, a major obstacle was the government's inability to realize the industry's exceptional concerns over the issue.

"It was very much a square peg in a round hole situation," he says. "They saw it as a tariff discussion within world trends, and we had to show copyright strengthening was consistent with recent international copyright trends and the government's trade liberalization policies of the last 10 years."

In 1990, a survey by the Prices Surveillance Authority found that Australians paid more for CDs (about \$21.60 for an album) than overseas consumers, particularly those in the U.S. and Europe. To address the problem, the PSA called for the removal of the import controls the multinationals enjoyed under the country's Copyright Act.

Industry figures, backed by high-profile artists such as Peter Garrett of Midnight Oil and Peter Franan of Boom Crash Opera, campaigned for a rejection

of the PSA recommendation. They argued that without copyright surety, the multinationals would stop investing in domestic talent and probably relocate to countries with protectionist policies.

Unwilling to risk these consequences, the cabinet opted for partial regulation in mid-1992. It announced that from July 1, 1994, import competition would be allowed on new releases from overseas but not on records by Australian artists. It predicted that CD prices would drop by about 12%.

The legislation lapsed with the government elections in March 1993. That allowed the music industry to regroup. In what the Sunday Age newspaper called "one of the most successful and professional lobbying campaigns in recent Australian political history," the industry shifted the balance from having two cabinet supporters in 1990 to seven, enough to approve a reversal of the import ruling.

Although cynics suggest the government was beholden to the music business for its massive support during the election, it is more plausible that external circumstances brought about the shift.

Australia's signing of the GATT agreement rendered the 1992 compromise ille-

gal. Recent studies indicate that the price differential between Australia and the U.S. had substantially narrowed, and the attorney general's department warned that parallel importation could risk a major trade battle with the U.S.

The government's decision, however, produced an angry reaction in several quarters. "The government ought to be given a Grammy Award for indecisive performance in this area of micro-economic reform," says Louise Sylvan, CEO of the Australian Consumers Assn. "Why should record buyers have to bear the brunt of excess prices from rules made by the government which allow monopolies?"

Sen. Richard Alston, head of the opposition party's arts portfolio, calls the government's "disgraceful backflip" over lowering record prices "a massive slap in the face for consumers and particularly young people."

The most critical stance came from the Financial Review, which accused the music industry of deliberately clouding the issue with doomsday warnings of piracy and the destruction of the domestic music sector. Arguing that protection for new talent would be better achieved via subsidi-

(Continued on page 48)

U.K. C'Right Rules May Be Thrown Out

BY JEFF CLARK-MEADS

LONDON—The U.K.'s proposed new copyright law may bring in millions of pounds for musicians, but is seen as so biased against performers that sympathetic politicians may attempt to have it thrown out of parliament on their behalf.

The opposition Labour Party is said to be receptive to musicians' fears over the potential effect of the government's Copyright and Rights of Performers Regulations 1995 (Billboard, April 29).

The depth of those fears was clearly stated at the "pre-incorporation" meeting of the Assn. of United Recording Artists last week. John Glover, manager of Beverley Craven and Go West and one of the driving forces behind AURA, said the issues now raised were the "most important for musicians for 20 years."

However, the association itself was branded by the Musicians' Union from the floor of the meeting as divisive and obstructive to the musicians' cause. A representative of the 100-plus-year-old union said performers should be tackling the issues united under one organization.

The meeting, held at the Performing Right Society offices in London, was called by the International Managers Forum and the British Assn. of Songwriters, Composers and Authors to outline the reasons why they feel there is a need for AURA, their proposed professional association for recording artists.

The catalyst for AURA was the draft copyright law, for which the consultation period ended April 28. Though it grants performers a legal right to broadcast and public performance income for the first time, BASCA general secretary Amanda Harcourt said it still

would not give artists access to the very large sums they were due from collecting societies overseas.

She said that broadcast royalties are sent from one national society to another only when their respective systems are in harmony.

The proposed new U.K. system would be incompatible with the rest of Europe, she said, because it would not grant performers the right to control copyright in the context of broadcasting and public performance. Harcourt said that elsewhere in the European Union, record companies and artists had a joint right enshrined in law.

IMF/AURA legal adviser Nigel Parker added, "There are huge amounts of money that will not be returned to the U.K. because of this."

However, Harcourt said that the Labour Party had generally understood the musicians' case on the draft regulations. She pointed out that while there would be no notice before the regulations came to the House of Commons, there would be opportunity for debate in parliament's upper chamber, the House of Lords.

Harcourt said, "I think the front bench of the Labour Party will take it up, and I think they will in the House of Lords." She stated that further meetings with Labour Lords were due. Harcourt added that without the joint right to control copyright as enjoyed by artists elsewhere in the EU, performers were "very, very vulnerable."

At present, only record companies have a legal right to royalties from the broadcast and public performance of records, monies that collecting society Phonographic Performance Ltd. administers on their behalf.

As a gesture from the record companies, PPL customarily distributes

20% of its net income to named artists on a voluntary basis. However, Harcourt said several big-name acts had negotiated with their labels to receive a higher proportion of PPL income than the general 20% rate for artists.

Artist manager Peter Janner told the meeting that the government's proposed new copyright legislation was an assistance to performers on the basis

(Continued on page 48)



Coming Into Dock. Janet Jackson treated some 10,000 fans to a unique concert at the London Arena in the Docklands area of the city. "Dance In Docklands," promoted by Marshall Arts, created a massive dancefloor in the arena, with seating for those who needed it. Acts and DJs taking part in the event included MNB, Ultimate Kaos, Shut Up & Dance, and Roger Sanchez & CJ Mackintosh. Jackson is seen here accepting a special plaque commemorating the event from London Arena marketing manager Bob Schwartz. The venue is operated by Philadelphia-based management company SMG.

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Avex Makes Fast Tracks With Dance Music In Japan

■ BY STEVE McCLURE

TOKYO—Independent record label Avex Trax, which has almost single-handedly put dance music on the map in Japan, has finally arrived. Earlier in April, Avex became the 29th member of the Recording Industry Assn. of Japan and in three years plans to make an initial public offering on the Tokyo Stock Exchange's over-the-counter market.

Meanwhile, Tom Yoda, chairman of Avex D.D., which oversees the Avex group's operations, has taken over as Avex D.D. president from Ken Suzuki, who stays on the Avex board of directors. Yoda will continue as chairman.

Preparations for the OTC offering will be overseen by a section in the newly established president's office.

"The aim of the OTC offering is not to raise money," Yoda says, "but to help organize Avex into a company suitable for public investment. Our goal is to become a world-class company with a better management structure."

In the seven-month business term ending March 31, Avex's revenues totaled 13.43 billion yen (\$161 million), up 96% over the corresponding period the previous year. The irregular seven-month period resulted from the need to adjust Avex's financial year to meet OTC listing requirements.

Avex began as a dance-oriented importer/wholesaler in 1988 and scored its first major success with a series of techno compilations released in conjunction with the now-defunct Tokyo disco, Juliana's.

It began its evolution into an all-around record company by signing dance/pop outfit trf, which has sold a staggering 15 million CDs (albums and singles) since its February 1993 debut. Other new domestic acts developed by Avex include rapper m.c.A.T. and idol-type singer HITOMI.

The next stage in Avex's expansion involved deals with overseas acts such as 10cc (worldwide licensing and publishing) and Bananarama (Japan/Far East licensing and publishing), and worldwide licensing and publishing deals with singers Cheryl Lynn and Jaki Graham. Earth, Wind & Fire has been signed for Japan and the Far East.

The company has also branched out into music publishing and concert promotion, as well as the disco business, which it entered in late 1994 by opening what it says is Asia's biggest disco, Velfarre, in Tokyo's Roppongi district.

Avex last year hired Phil France, formerly with PWL Records, as marketing manager of its London office. He is overseeing the "Eurogroove project," which involves remixes of tracks by European dance artists working with trf producer Tetsuya Komuro.

The company's British operation, which includes music publisher Prime Direction International Ltd., set up shop in London in June and handles copyright administration and acquisition.

In the U.S., Avex set up a dance-oriented label, Avex Critique, Jan. 1 in a joint venture with Critique Records of Woburn, Mass.

Austrian Label Income Up 9.8% In '94

■ BY MANFRED SCHREIBER

VIENNA—Austrian record companies saw a 9.8% rise in their income in 1994, according to the local IFPI group.

The group, whose members account for 87% of the market, says the wholesale value of products sold by the companies it represents was \$188 million.

A total of 23.3 million albums and singles were sold by the companies in 1994—2 million more than in 1993—in a market fueled by the growing success of the CD. The format now accounts for 79% of all albums and 99% of all singles.

In the albums market, 13.7 million CDs—worth \$160 million—were shipped. Volume for the format was up 17.7% and value rose by 15.6% compared with 1993.

The number of vinyl albums shipped fell 63.7% to 67,179 while the number of cassette units fell 18.1% to 2.3 million.

In the singles sector, CDs were up 17.7% at 2.63 million; 7-inch vinyl singles fell 80% to 11,661, and 12-inchers dropped 46.4% to 38,220.

Among the IFPI member companies, the biggest in Austria is PolyGram and its Amadeo operation with 20.5% of the market (down from 22.8% in 1993).

Following PolyGram are BMG Ariola with 17% (22.1% in '93), EMI with 17% (15.3%), Warner Music with 12.8% (12.7%), Sony

Spain To Launch Campaign To Sell Its Music Seminars, Trade Fairs In Latin America Planned

■ BY HOWELL LLEWELLYN

MADRID—Spain's performing rights society, SGAE, and the country's commerce ministry are to launch a joint campaign to sell Spanish music around the world through a new government department called the Spanish Music Exploitation Office (OEME).

The campaign will start with three days of seminars in June, which will be followed after the summer by trade fairs called Expoteonia in Argentina, Colombia, and Cuba, in which Spain's culture ministry will also be involved.

"We have finally been able to persuade somebody in government that music from Spain is an important

source of export revenue," says SGAE deputy chairman and managing director Teddy Bautista. "SGAE presented the initiative to the commerce ministry, and they enthused over the idea."

Bautista explains that the seminars, to which overseas business representatives will be invited, will discuss the different sectors from which purchasers of Spanish music and associated services can obtain support from any of the commerce ministry's 48 offices worldwide.

The sectors will be producers/labels, promotion/agents/managers, publishers/radio/television, and ancillary services such as instrument manufacturers and PA and lighting com-

panies.

The Expoteonia trade fairs will be broad-based, with sections selling products from other Spanish industries and agriculture, but an important area will be devoted to the music industry. "It will include soundcarriers, printed music, books, and Spanish artists who will perform in the cities where the fairs are held," says Bautista. "It will be like a monographic MIDEM or New Music Seminar—just one country selling its music. I am enthusiastic and optimistic about the project."

He also explains the choice of countries to launch the campaign. "Argentina is currently the most important country in the world for Spanish investment. Colombia is Latin America's fastest-emerging economy, and Cuba is now opening up to some free-market commercial activity."

Bautista adds, "Spain is the main investor in Cuba, and in addition, Cuba, Spain, and Brazil are the three great powers of Latino music."

The new campaign will promote only music from Spain, but SGAE will continue with other efforts to increase interest in Spanish-language music overall. For example, it will be taking various Cuban acts to Germany's PopKomm festival in August.

Music with 12.7% (12.3%), Koch with 7.6% (5.7%), and Echo with 5.7% (5.1%).

Domestic repertoire's share of the total market in 1994 was stable at 8.2%; folk music rose from 4.0% to 4.6%, and classical was up from 9% to 9.1%.

The IFPI figures also show that

piracy is almost nonexistent in Austria, accounting for less than 1.5% of all records sold.

However, imports from around the European Union of titles available through Austrian record companies are estimated to account for between 6% and 10% of the market.

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newsline...

THREE BRITISH music companies have won Queen's Awards for Export Achievement for 1994. EMI Music Publishing U.K., Lightning Export, and theater production company Cameron Mackintosh received the honors for marked increases in their export earnings. The export honor for EMI Music Publishing follows the one won by EMI Records U.K. last year.

HITS OF THE WORLD

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JAPAN (Dempa Publications Inc.) 5/1/95

THIS WEEK	LAST WEEK	SINGLES
1	1	WOW WAR TONIGHT H JUNGLE WITH T AVEV TRAX
2	NEW	IKANJY YANAKANJI EAST END X YURI EPIC/SONY
3	NEW	WANDABURA SUNDAY KOMME KOME CLUB SONY
4	NEW	TIME MACHINE FUMIYA FUJII PONY CANYON
5	NEW	BLOW UP SINJI TAKEDA PONY CANYON
6	NEW	ONLY YOU YUKI UCHIDA KING
7	NEW	KODOH BUCK-TICK VICTOR
8	4	DREAMS COME TRUE THANK YOU EPIC/SONY
9	2	OVERNIGHT SENSATION TRF AVEV TRAX
10	7	TRY ME WATASHI WO SHINJITE NAOMI AMURO WITH SUPER MONKIES TOSHIBA/EMI
ALBUMS		
1	1	TRF DANCE TO POSITIVE AVEV TRAX
2	2	DREAMS COME TRUE DELICIOUS EPIC SONY
3	3	CHISATO MORITAKA DO THE BEST ONE UP MUSIC
4	NEW	WANDS PIECE OF MY SOUL B-GLAM
5	NEW	MASATAKA FUJIZANE FOREVER TOSHIBA/EMI
6	4	ZARD FOREVER YOU B-GLAM
7	5	TAMIO OKUDA 29 SONY
8	8	MIKI IMAI A PLACE IN THE SUN LIVE FOR LIFE
9	6	KOME KOME CLUB DECADE SONY
10	NEW	STREET SLIDERS WRECKAGE EPIC/SONY

NETHERLANDS (Stichting Mega Top 50) 4/29/95

THIS WEEK	LAST WEEK	SINGLES
1	1	THINK TWICE CELINE DION EPIC
2	3	CONQUEST OF PARADISE VANGELIS WARNER
3	2	BACK FOR GOOD TAKE THAT RCA
4	NEW	TOGETHER IN WONDERLAND CHARLY LOWNOISE POLYDOR
5	NEW	SCATMAN JOHN SCATMAN RCA
6	9	FLY 2 BROTHERS ON THE 4TH FLOOR EMI
7	4	SELF ESTEEM OFFSPRING PIAS
8	7	PUSH THE FEELING ON NIGHTCRAWLERS MERCURY
9	5	LEAT ME NU TOCH NIET AILEEN CLOUSEAU EMI MUSIC
10	NEW	HAVE YOU EVER REALLY LOVED A WOMAN BRYAN ADAMS A&M
ALBUMS		
1	1	ANDRE RIEU STRAUZ & CO. MERCURY
2	2	CELINE DION THE COLOUR OF MY LOVE EPIC
3	4	VANGELIS 1492-CONQUEST OF PARADISE WARNER
4	3	CRANBERRIES NO NEED TO ARGUE ISLAND
5	5	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
6	7	OFFSPRING SMASH PIAS
7	8	KOOS ALBERTS SAMEN TERUG NAAR MEKUM CNR
8	NEW	WET WET WET PICTURE THIS MERCURY
9	6	IRENE MOORS & DE SMURFEN GA JA MEE NAAR SMURFEN EMI
10	10	SOUNDTRACK LION KING MERCURY

AUSTRALIA (Australian Record Industry Assn.) 4/30/95

THIS WEEK	LAST WEEK	SINGLES
1	1	HERE'S JOHNNY HOCUS POCUS SHOCK
2	3	TOTAL ECLIPSE OF THE HEART NICKI FRENCH SHOCK
3	7	BACK FOR GOOD TAKE THAT BMG
4	2	THINK TWICE CELINE DION EPIC
5	8	RUN AWAY MC SAR/REAL MCCOY BMG
6	4	ANOTHER NIGHT MC SAR/REAL MCCOY BMG
7	6	SUKIYAKI 4 P.M. LONDON/POLYGRAM
8	10	COTTON EYE JOE REDNEX BMG
9	5	BEDTIME STORY MADONNA WARNER
10	19	MOUTH MERRY BAINBRIDGE GOTH/BMG
11	NEW	ISRAEL'S SON SILVERCHAIR MURMUR/SONY
12	11	WHEN I COME AROUND GREEN DAY WARNER
13	18	EVERYBODY ON THE FLOOR TOKYO GHETTO PUSSY SONY
14	12	LET IT RAIN EAST 17 LONDON
15	9	SORRENTO MOON (I REMEMBER) TINA ARENA COLUMBIA
16	NEW	STRONG ENOUGH SHERYL CROW A&M
17	16	SPEED ALPHA TEAM SHOCK
18	NEW	COME BACK LONDON BEAT BMG
19	14	I'M JEALOUS DIVINYLS BMG
20	NEW	HEY GIRL (THIS IS OUR TIME) CDB COLUMBIA/SONY
ALBUMS		
1	NEW	THREE LEGGED DOG THE CRUEL SEA POLYDOR
2	1	FROGSTOMP SILVERCHAIR MURMUR/SONY
3	4	GREEN DAY DOOKIE WARNER
4	2	GARTH BROOKS THE HITS EMI
5	3	CRANBERRIES NO NEED TO ARGUE ISLAND
6	6	CELINE DION THE COLOUR OF MY LOVE EPIC
7	14	STONE TEMPLE PILOTS PURPLE WARNER
8	8	TEA PARTY THE EDGES OF TWILIGHT EMI
9	7	FAITH NO MORE KING FOR A DAY/FOOL FOR A LIFETIME LIBERATION
10	9	MADONNA BEDTIME STORIES WARNER
11	NEW	TONY BENNETT UNPLUGGED COLUMBIA/SONY
12	16	ROACHFORD PERMANENT SHADE OF BLUE COLUMBIA
13	11	OFFSPRING SMASH SHOCK
14	12	SOUNDTRACK PULP FICTION MCA
15	NEW	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M
16	10	TINA ARENA DON'T ASK COLUMBIA
17	19	JOHN LEE HOOKER CHILL OUT VIRGIN/EMI
18	5	SKID ROW SUBHUMAN RACE WARNER
19	15	PEARL JAM VITALOGY EPIC
20	13	PHIL COLLINS FAR SIDE OF THE WORLD TOUR '95 WARNER

CANADA (The Record) 4/17/95

THIS WEEK	LAST WEEK	SINGLES
1	17	HAVE YOU EVER REALLY LOVED A WOMAN BRYAN ADAMS A&M/PGD
2	1	TAKE A BOW MADONNA MAVERICK/WEA
3	4	SUKIYAKI 4 P.M. NEXT PLATEAU/PGD
4	7	BELIEVE ELTON JOHN ROCKET/ISLAND
5	5	PIPE DREAMZ YAKOO BOZ QUALITY
6	6	SQUARE DANCE SONG BKS W/ASHLEY MACISAAC A&M
7	2	ANOTHER DAY WHIGFIELD FUTURETEL/QUALITY
8	3	ALWAYS BON JOVI MERCURY/PGD
9	8	SOMEDAY I'LL BE SATURDAY NIGHT BON JOVI MERCURY/PGD
10	10	ON BENDED KNEE BOYZ II MEN MOTOWN/PGD
11	9	SECRET MADONNA MAVERICK/WEA
12	13	LOVE IS ALL AROUND WET WET WET LONDON/PGD
13	16	IF YOU LOVE ME BROWNSTONE EPIC/SONY
14	14	SHORT DICK MAN 20 FINGERS ZOO/BMG
15	11	SYMPATHY FOR THE DEVIL GUNS N' ROSES GEFEN/UNI
16	NEW	RUNAWAY REAL MCCOY ARISTA/BMG
17	NEW	I KNOW DIONNE FARRIS COLUMBIA/SONY
18	19	ODE TO MY FAMILY CRANBERRIES ISLAND/PGD
19	15	BABY BRANDY ATLANTIC/WEA
20	12	SATURDAY NIGHT WHIGFIELD FUTURETEL/QUALITY
ALBUMS		
1	1	ANNIE LENNOX MEDUSA RCA/BMG
2	3	CRANBERRIES NO NEED TO ARGUE ISLAND/PGD
3	4	GREEN DAY DOOKIE REPRISE/WEA
4	2	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA/SONY
5	12	HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC/WEA
6	11	LIVE THROWING COPPER MCA/UNI
7	6	ELTON JOHN MADE IN ENGLAND ROCKET/ISLAND
8	5	S. CROW TUESDAY NIGHT MUSIC CLUB A&M/PGD
9	NEW	WHITE ZOMBIE ASTRO-CREEP 2000 GEFEN/UNI
10	10	TEA PARTY EDGES OF TWILIGHT EMI/CMA
11	13	VARIOUS ARTISTS THE LION KING HOLLYWOOD/WEA
12	9	OFFSPRING SMASH EPITAPH
13	14	COLLECTIVE SOUL COLLECTIVE 4 ATLANTIC/WEA
14	7	EAGLES HELL FREEZES OVER GEFEN/UNI
15	16	JANN ARDEN LIVING UNDER JUNE A&M/PGD
16	15	VAN HALEN BALANCE WARNER BROS./WEA
17	17	NIRVANA MTV UNPLUGGED IN NEW YORK DGC/UNI
18	20	VARIOUS ARTISTS DANCE MIX USA '95 QUALITY/SONY
19	8	DURAN DURAN THANK YOU PARLOPHONE
20	18	THE TRAGICALLY HIP DAY FOR NIGHT MCA/UNI

GERMANY compiled by Media Control 4/25/95

THIS WEEK	LAST WEEK	SINGLES
1	2	BACK FOR GOOD TAKE THAT RCA
2	1	CONQUEST OF PARADISE VANGELIS EASTWEST
3	3	SCATMAN JOHN SCATMAN RCA
4	4	COMPUTERLIEBE DAS MODUL URBAN MOTOR
5	5	FRED COME TO BED E-ROTIK INTERCORD
6	6	HARDCORE VIBES DUNE URBAN MOTOR
7	7	ADIEMUS ADIEMUS EMI
8	8	THE FIRST THE LAST ETERNITY SNAP! ARIOLA
9	10	BE MY LOVER LA BOUCHE ARIOLA
10	11	LICK IT 20 FINGERS FEATURING ROULA ZYX
11	9	'74-'75 CONNELLS INTERCORD
12	13	WHOOOPS NOW JANET JACKSON VIRGIN
13	15	SELF ESTEEM OFFSPRING EPITAPH
14	NEW	DROSTE, HORST DU MICH MARK' OH URBAN MOTOR
15	12	DISCO FANS STAR SWAN DANCE POOL
16	20	DU MUSST EIN SCHWEIN SEIN PRINZEN ARIOLA
17	14	OLD POP IN AN OAK REDNEX ZYX
18	NEW	BASKET CASE GREEN DAY WEA
19	NEW	WONDERFUL DAYS THEO & CHARLY LOWNOISE URBAN MOTOR
20	19	THINK TWICE CELINE DION COLUMBIA
ALBUMS		
1	1	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
2	2	VANGELIS 1492-CONQUEST OF PARADISE EASTWEST
3	3	CRANBERRIES NO NEED TO ARGUE ISLAND/MERCURY
4	7	OFFSPRING SMASH EPITAPH
5	5	GREEN DAY DOOKIE REPRISE
6	4	ANNIE LENNOX MEDUSA RCA
7	6	ELTON JOHN MADE IN ENGLAND MERCURY
8	8	CLAWFINGER USE YOUR BRAIN WEA
9	9	REDNEX SEX & VIOLETS ZYX
10	10	KELLY FAMILY OVER THE HUMP KEL-LIFE
11	13	WET WET WET PICTURE THIS PRECIOUS/MERCURY
12	NEW	PAN FROM PARADISE FREE THE SPIRIT POLYSTAR
13	11	FAITH NO MORE KING FOR A DAY/FOOL FOR A LIFETIME LONDON/METRONOME
14	18	H-BLOCKX TIME TO MOVE ARIOLA
15	15	FURY IN THE SLAUGHTERHOUSE THE HEARING OF THE SENSE OF BALANCA SLAUGHTERHOUSE
16	16	CELINE DION THE COLOUR OF MY LOVE COLUMBIA
17	NEW	DOOFEN LIEDER, DIE DIE WELT NICHT BRA ARIOLA
18	12	MADONNA BEDTIME STORIES SIRE
19	14	WESTERNHAGEN AFFENTHEATER WEA
20	17	CONNELLS RING ALTERNATION/INTERCORD

FRANCE (SNEP/IFOP/Tite-Live) 4/15/95

THIS WEEK	LAST WEEK	SINGLES
1	1	ZOMBIE CRANBERRIES ISLAND
2	2	RESPECT ALLIANCE ETHNIK VIRGIN
3	4	POUR QUE TU M'AIMES ENCORE CELINE DION COLUMBIA
4	3	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
5	6	A GIRL LIKE YOU EDWYN COLLINS VIRGIN
6	5	WHOOOPS NOW JANET JACKSON VIRGIN
7	7	ALWAYS BON JOVI JAMBICO/MERCURY
8	17	LICK IT 20 FINGERS & ROULA EMI
9	3	STAY ANOTHER DAY EAST 17 BARCLAY
10	11	COTTON EYE JOE REDNEX JIVE
11	10	CHACUN SA ROUTE KATCHE, MANU & ORYEMA, GEFREY & TONTON VIRGIN
12	14	GIRL YOU'LL BE A WOMAN SOON URGE OVERKILL MCA
13	13	YOUR SONG BILLY PAUL VERSAILL
14	9	SHORT DICK MAN 20 FINGERS EMI
15	15	MEGAMIX ICE MC AIRPLAY
16	12	GLORY BOX PORTISHEAD BARCLAY
17	NEW	SEARCHING CHINA BLACK POLYDOR
18	20	NO MORE "I LOVE YOU'S" ANNIE LENNOX RCA
19	19	QUELLE AVENTURE! NO SE FEATURING MENELIK BIG CHEE
20	16	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN DISNEY/PHONOGRAM
ALBUMS		
1	1	CELINE DION D'EUX COLUMBIA
2	2	CRANBERRIES NO NEED TO ARGUE ISLAND
3	3	MICHEL SARDOU OLYMPIA '95 TREMA
4	6	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
5	4	ELTON JOHN MADE IN ENGLAND MERCURY
6	7	VARIOUS SANSON COMME ILS L'IMAGINENT WEA
7	5	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
8	10	SOUNDTRACK THE LION KING WALT DISNEY
9	8	VARIOUS ENTRE SOURIRE ET LARMES SQUATT
10	NEW	SOUNDTRACK 101 DALMATIENS WALT DISNEY
11	12	STEVIE WONDER CONVERSATION PEACE POLYDOR
12	15	OFFSPRING SMASH PIAS
13	9	SUPREME N.T.M. PARIS SOUS LES BOMBES EPIC
14	13	ALAIN SOUCHON C'EST DEJA CA VIRGIN
15	14	NATIVE NAT LIVE ARIOLA
16	NEW	SOUNDTRACK PULP FICTION BARCLAY
17	11	EAST 17 STEAM POLYGRAM
18	NEW	JOHN LEE HOOKER CHILL OUT VIRGIN
19	19	ANNIE LENNOX MEDUSA RCA
20	17	ALLIANCE ETHNIK SIMPLY ET FUNKY DELABEL

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	BACK FOR GOOD TAKE THAT RCA
2	2	DON'T STOP (WIGGLE WIGGLE) OUTHERE BROTHERS STIP/WEA
3	3	TWO CAN PLAY THAT GAME BOBBY BROWN MCA
4	NEW	KEY TO MY LIFE BOYZONE POLYDOR
5	4	HAVE YOU EVER REALLY LOVED A WOMAN BRYAN ADAMS A&M
6	NEW	IF YOU ONLY LET ME IN MNB 1ST AVENUE/COLUMBIA
7	7	CHAINS TINA ARENA COLUMBIA
8	NEW	BEST IN ME LET LOOSE MERCURY
9	8	IF YOU LOVE ME BROWNSTONE MJJ/EPIC
10	5	BABY BABY CORONA ETHERNAL/WEA
11	12	LOVE & DEVOTION MC SAR/REAL MCCOY LOGIC/ARISTA
12	17	BOO RAY'S GROOVE LOVE CITY GROOVE PLANET
13	9	NOT OVER YET GRACE PERFECTO/EASTWEST
14	6	U SURE DO STRIKE FRESH
15	10	I NEED YOU DEUCE LONDON
16	15	BUBBLING HOT PATO BANTON WITH RANKING ROGER VIRGIN
17	13	SOUR TIMES PORTISHEAD GO! BEAT
18	NEW	DRIVING WITH THE BRAKES ON DEL AMITRI A&M
19	14	THE BOMB! BUCKETHEADS POSITIVA
20	16	THE FIRST THE LAST ETERNITY SNAP! ARIOLA
21	NEW	I WANNA BE FREE (TO BE WITH HIM) SCARLET WEA
22	NEW	LET'S GET IT ON SHABBA RANKS EPIC
23	NEW	FEEL ME FLOW NAUGHTY BY NATURE BIG LIFE
24	11	JULIA SAYS WET WET WET PRECIOUS ORGANISATION
25	NEW	FOOLS GOLD '95 STONE ROSES SILVERTONE
26	20	HOLDING ON TO YOU TERENCE TRENT D'ARBY COLUMBIA
27	NEW	JESSIE JOSHUA KADISON SBK
28	19	CRAZY MARK MORRISON WEA
29	18	RED LIGHT SPECIAL TLC LAFACE
30	NEW	HAUNTED SHANE MacGOWAN AND SINEAD O'CONNOR ZTT
31	21	DON'T GIVE ME YOUR LIFE ALEX PARTY SYSTEMATIC
32	24	MARVELOUS LIGHTNING SEEDS EPIC
33	NEW	FIRE PRINZA FEATURING DEMOLITION MAN LABELLO BLANCO
34	22	THINK TWICE CELINE DION EPIC
35	28	I'M GOIN' DOWN MARY J. BLIGE UPTOWN/MCA
36	27	PUSH THE FEELING ON NIGHTCRAWLERS FFRR
37	26	THANK YOU BOYZ II MEN MOTOWN
38	30	TURN ON, TUNE IN, COP OUT FREAK POWER 4TH+B'WAY
39	23	STRANGE CURRENCIES R.E.M. WARNER BROS.
40	33	ONE MAN IN MY HEART HUMAN LEAGUE EASTWEST

THIS WEEK	LAST WEEK	ALBUMS
1	1	WET WET WET PICTURE THIS PRECIOUS ORGANISATION
2	2	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
3	5	CRANBERRIES NO NEED TO ARGUE ISLAND
4	3	ANTHONY WAY THE CHOIR-MUSIC FROM THE BBC-TV SERIES DECCA
5	4	CELINE DION THE COLOUR OF MY LOVE EPIC
6	6	ANNIE LENNOX MEDUSA RCA
7	8	PORTISHEAD DUMMY GO! BEAT
8	7	BLUR PARKLIFE FOOD/PARLOPHONE
9	13	R.E.M. MONSTER WARNER BROS.
10	NEW	BOB DYLAN UNPLUGGED COLUMBIA
11	NEW	TERENCE TRENT D'ARBY TERENCE TRENT D'ARBY'S VIBRATOR COLUMBIA
12	9	BOO RAY'S WAKE UP! CREATION
13	10	ELASTICA ELASTICA DECEPTIVE
14	17	OASIS DEFINITELY MAYBE CREATION
15	11	ELTON JOHN MADE IN ENGLAND ROCKET
16	NEW	INSPIRATIONS PAN PIPE PURE MUSIC
17	26	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS.
18	16	KIRSTY MacCOLL GALORE VIRGIN
19	12	HUMAN LEAGUE OCTOPUS EASTWEST
20	15	THE BEAUTIFUL SOUTH CARRY ON UP THE CHARTS GO! DISCS
21	28	ETERNAL ALWAYS & FOREVER 1ST AVENUE/EMI
22	14	FREE THE SPIRIT PAN PIPE MOODS POLYGRAM/TV
23	19	GREEN DAY DOOKIE REPRISE
24	25	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
25	23	BON JOVI CROSS ROAD JAMBICO/MERCURY
26	31	MASSIVE ATTACK PROTECTION/NO PROTECTION VIRGIN
27	22	RADIOHEAD THE BENDS PARLOPHONE
28	21	JIMMY NAIL CROCODILE SHOES EASTWEST
29	33	NIRVANA NEVERMIND GEFEN
30	27	LEFTFIELD LEFTISM HARD HANDS/COLUMBIA
31	NEW	TINA TURNER SIMPLY THE BEST CAPITOL
32	NEW	QUEEN GREATEST HITS 2 PARLOPHONE
33	24	M PEOPLE BIZARRE FRUIT DECONSTRUCTION/RCA
34	20	FREAK POWER DRIVE-THRU BOOTY 4TH+B'WAY
35	NEW	EAGLES THE VERY BEST OF... ELEKTRA
36	30	JANET JACKSON JANET/JANET REMIXED VIRGIN
37	39	TWISTED DEL AMITRI A&M
38	NEW	PINK FLOYD THE DARK SIDE OF THE MOON EMI
39	36	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M
40	NEW	DEACON BLUE OUT TOWN-GREATEST HITS COLUMBIA

ITALY (Musica e Dischi) 4/24/95 (FIMI) 4/19/95

THIS WEEK	LAST WEEK	SINGLES
1	1	BABY BABY CORONA owa
2	4	BE MY LOVER LA BOUCHE ARIOLA
3	2	MISSING EVERYTHING BUT THE GIRL BLANCO Y NEGRO
4	3	MOVIN' ON DA BLITZ BLISS CO/INPROGRESS
5	NEW	FLY AWAY HADDAWAY ARIOLA
6	9	ZOMBIE A.D.A.M. FEATURING AMY REFLEX
7	NEW	FEEL IT J.T. COMPANY MWC
8	5	BACK FOR GOOD TAKE THAT RCA
9	7	YOUR LOVING ARMS BILLIE RAY MARTIN EASTWEST
10	6	NOWHERE LAND CLUB HOUSE FEATURING CARL MEDIA
ALBUMS		
1	1	PINO DANIELE NOW CALPESTARE IL FIORE NEL DESERTO CGO
2	2	NERI PER CASO LE REGAZZEE EASY RECORDS
3	4	G. GRIGNANZ DESTINAZIONE PARADISO MERCURY
4	3	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
5	5	CRANBERRIES NO NEED TO ARGUE ISLAND
6	9	ELTON JOHN MADE IN ENGLAND ROCKET
7	7	ANNIE LENNOX MEDUSA RCA
8	6	FIORIELLO FINALMENTE TU RTI MUSIC
9	10	SPAGNA SIAMO IN DUE EPIC
10	8	ANDREA BOCELLI BOCELLI SUGAR/RTI MUSIC

SPAIN (TVE/AFYVE) 4/15/95

THIS WEEK	LAST WEEK	SINGLES
1	4	YOU BELONG TO ME JX MAX MUSIC
2	2	QUIERO VOLAR G.E.M. MAX RECORDS

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 4/29/95 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	BACK FOR GOOD TAKE THAT RCA
2	2	SCATMAN JOHN SCATMAN ICEBERG
3	3	CONQUEST OF PARADISE VANGELIS EASTWEST
4	4	THINK TWICE CELINE DION EPIC
5	5	BABY BABY CORONA OWA
6	9	DON'T STOP OUTHERE BROTHERS HOTSOUND
7	8	THE FIRST THE LAST ETERNITY SNAP! ARIOLA
8	7	ZOMBIE CRANBERRIES ISLAND
9	6	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
10	10	TWO CAN PLAY THAT GAME BOBBY BROWN MCA
ALBUMS		
1	1	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
2	2	CRANBERRIES NO NEED TO ARGUE ISLAND
3	3	ELTON JOHN MADE IN ENGLAND ROCKET
4	4	ANNIE LENNOX MEDUSA RCA
5	5	VANGELIS 1492-CONQUEST OF PARADISE EASTWEST
6	6	GREEN DAY DOOKIE REPRISÉ
7	8	OFFSPRING SMASH EPITAPH
8	NEW	WET WET WET PICTURE THIS PRECIOUS ORGANISATION
9	9	CELINE DION THE COLOUR OF MY LOVE EPIC
10	NEW	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN

FINLAND (Seura/IFPI Finland) 4/21/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SCATMAN JOHN SCATMAN ICEBERG
2	2	BACK FOR GOOD TAKE THAT LONDON
3	3	THE FIDDLE BASIC ELEMENT EMI
4	6	FIND ANOTHER WAY CAPTAIN HOLLYWOOD MEGA
5	4	POISON PRODIGY XL
6	7	BABY BABY CORONA ROBYX
7	NEW	MOVE YOUR ASS SCOOTER EDEL
8	NEW	CLUB BIZARRE U96 URBAN MOTORS
9	10	SIKADUO HURAA HURAA COLUMBIA
10	8	MOVERTON ROMEO & JULIA POLYDOR
ALBUMS		
1	1	REDNEX SEX & VIOLINS JIVE
2	2	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
3	3	OFFSPRING SMASH EPITAPH/SPINEFARM
4	4	PANDORA TELL THE WORLD STOCKHOUSE/VIRGIN
5	NEW	SIR ELWOODIN HILJAISET VARIT PUOLI VIISI AAMULLA HERODES/EMI
6	6	CMX RAUTAKANTELE HERODES/EMI
7	9	NORDMAN NORDMAN SONEF/POLYGRAM
8	5	FAITH NO MORE KING FOR A DAY/FOOL FOR A LIFETIME LONDON/POLYGRAM
9	7	KAJJA KOO TUULIKELLO WEA
10	NEW	BASIC ELEMENT THE ULTIMATE RIDE EMI

DENMARK (IFPI/Nielsen Marketing Research) 4/29/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SARAJEVOS BORN DEM HAB VARIOUS BMG/ARIOLA
2	2	BACK FOR GOOD TAKE THAT RCA
3	3	THINK TWICE CELINE DION EPIC
4	4	I'M ALIVE CUT'N'MOVE EMI-MEDLEY
5	6	BABY BABY CORONA SCANDINAVIAN
6	5	SCATMAN JOHN SCATMAN BMG/ARIOLA
7	8	I'VE GOT A LITTLE SOMETHING FOR YOU MNS COLUMBIA
8	NEW	HAVE YOU EVER REALLY LOVED A WOMAN BRYAN ADAMS A&M
9	NEW	LOVE ME FOR A REASON BOYZONE POLYGRAM
10	NEW	DISKOFIL TANGO A LA CARTE DISKOFIL SCANDINAVIAN
ALBUMS		
1	NEW	SHU-BI-DUA SHU-BI-DUA 15 ELAP
2	NEW	LISA NILSSON TILL MORELIA BMG ARIOLA
3	4	CELINE DION THE COLOUR OF MY LOVE EPIC
4	5	D.A.D. HELPYOURSELFISH EMI-MEDLEY
5	8	CRANBERRIES NO NEED TO ARGUE ISLAND
6	10	POUL KREBS SMA SENSATIONER PLADECOMPAGNIET
7	NEW	ELTON JOHN MADE IN ENGLAND POLYGRAM
8	6	STATUS QUO WHATEVER YOU WANT POLYDOR
9	NEW	OFFSPRING SMASH BORDER
10	7	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA

PORTUGAL (Portugal/AFIP) 4/24/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	VANGELIS 1492-THE CONQUEST OF PARADISE EASTWEST
2	4	CRANBERRIES NO NEED TO ARGUE ISLAND
3	3	LAURA PAUSINI LAURA PAUSINI WARNER
4	2	O.F.B.- H. VON KARAJAN ADAGIO KARAJAN POLYGRAM
5	5	LAURA PAUSINI LAURA PAUSINI II WARNER
6	7	VARIOUS CAPITAL-PARA QUEM GOSTA COLUMBIA
7	NEW	MARCO PAULO BEIJINHOS DOCES EMI
8	6	VARIOUS '95 GRAMMY NOMINEES COLUMBIA
9	NEW	SITIADOS O TRIUNFO DOS ELECTRODOM ARIOLA
10	9	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA

IRELAND (IFPI Ireland) 4/12/95

THIS WEEK	LAST WEEK	SINGLES
1	1	BACK FOR GOOD TAKE THAT RCA
2	2	DON'T STOP (WIGGLE WIGGLE) OUTHERE BROTHERS CAPITOL
3	4	JULIA SAYS WET WET WET PRECIOUS
4	NEW	NOT OVER YET GRACE PERFECTO
5	3	THINK TWICE CELINE DION EPIC
6	5	LET IT RAIN EAST 17 LONDON
7	NEW	TWO CAN PLAY THAT GAME BOBBY BROWN MCA
8	8	PUSH THE FEELING ON NIGHTCRAWLERS LONDON
9	NEW	BABY BABY CORONA ETERNAL
10	6	TURN ON, TUNE IN, COP OUT FREAK POWER 4TH+B'WAY
ALBUMS		
1	1	GARTH BROOKS THE HITS CAPITOL
2	4	FRANCES BLACK THE SKY ROAD OARA
3	6	VARIOUS DANCE MANIA '95-VOL. 2 PURE MUSIC
4	2	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
5	NEW	VARIOUS NOW THAT'S WHAT I CALL MUSIC '30 EMI/VIRGIN/POLYGRAM
6	3	CHARLIE LANDSBOROUGH WHAT COLOUR IS THE WIND RITZ
7	8	PARNASSUS ARTS GROUP WORLD CUP ME ARSE ITAMAR/WARNER
8	9	SOUNDTRACK PULP FICTION MCA
9	7	CELINE DION THE COLOUR OF MY LOVE EPIC
10	NEW	BLUR PARKLIFE FOOD

AUSTRIA (Austrian IFPI/Austrian Top 30) 4/29/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SCATMAN JOHN SCATMAN BMG
2	5	CONQUEST OF PARADISE VANGELIS WARNER
3	9	THE FIRST THE LAST ETERNITY SNAP! BMG
4	NEW	BACK FOR GOOD TAKE THAT BMG
5	NEW	BE MY LOVER LA BOUCHE BMG
6	NEW	LASS UNS SCHMUTZIG LIEBE MUCHEN DIE SCHROEDERS WARNER
7	2	OLD POP IN AN OAK REDNEX ECHO
8	8	SHORT DICK MAN 20 FINGERS ECHO
9	NEW	FRED COME TO BED E-ROTIC ECHO
10	NEW	LICK IT 20 FINGERS ECHO
ALBUMS		
1	3	VANGELIS 1492-CONQUEST OF PARADISE WARNER
2	NEW	ELTON JOHN MADE IN ENGLAND MERCURY
3	1	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
4	NEW	HUBERT VON GOISERN WIA DI ZEIT VERGEHT LIVE BMG
5	6	KELLY FAMILY OVER THE HUMP EMI
6	4	ANNIE LENNOX MEDUSA ARISTA
7	8	GREEN DAY DOOKIE WARNER
8	7	OFFSPRING SMASH EMI
9	NEW	CLAWFINGER USE YOUR BRAIN WARNER
10	2	REDNEX SEX & VIOLINS ECHO

NORWAY (Verdens Gang Norway) 4/29/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SELF ESTEEM OFFSPRING BORDER
2	3	WISH YOU WERE HERE REDNEX BMG
3	2	THINK TWICE CELINE DION EPIC
4	5	SCATMAN JOHN SCATMAN BMG
5	4	BACK FOR GOOD TAKE THAT RCA
6	6	BASKET CASE GREEN DAY WARNER
7	NEW	MOVE YOUR ASS! SCOOTER EDEL
8	7	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN POLYGRAM
9	8	I'VE GOT A LITTLE SOMETHING FOR YOU MNS COLUMBIA
10	NEW	HYPER, HYPER SCOOTER EDEL
ALBUMS		
1	1	CELINE DION THE COLOUR OF MY LOVE EPIC
2	3	REDNEX SEX & VIOLINS BMG
3	5	ELTON JOHN MADE IN ENGLAND POLYGRAM
4	7	RENE ANDERSEN BREAK OF DAWN EMI
5	2	HELLBILLIES LAKAFANT TYLDEN
6	4	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
7	8	BO KASPER ORKESTER PA HOTELL CUPOL
8	6	ANNIE LENNOX MEDUSA RCA
9	9	JIMMY NAIL CROCODILE SHOES WARNER
10	10	DI DERRE JENTER OG SANN SONEF

HONG KONG (IFPI Hong Kong Group) 4/16/95

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	ERIC MOO HAVE A MIND TOO EMI
2	NEW	WINNIE LAU IT'S GUILTY TO BE ALONE BMG
3	NEW	BONDY CHIU EVERY 2 SECONDS FITTO
4	2	EKIN CHEUNG MY BEST SHOW LIVE BMG
5	3	PRISCILLA CHAN WELCOME BACK POLYGRAM
6	1	VARIOUS TOUCHING WOMEN'S HEART ROCK
7	10	FAYE WONG FAYE WONG LIVE IN CONCERT CINEPOLY
8	NEW	KAREN TONG BEAUTIFUL CHOOSE POLYGRAM
9	NEW	HACKEN LEE AMIABILITY MISUNDERSTANDING STAR
10	4	AARON KWOK YOU ARE MY EVERYTHING WARNER

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

FRANCE: The presidential elections are under way, and music is playing its part in the process. Each candidate has an anthem that is used to stir the emotions of supporters, usually when the candidate makes a grand entrance at political rallies. The daily newspaper *Le Monde* has listed the different selections, which are as diverse as the candidates' political colors. Conservative frontrunner Jacques Chirac uses Dave Brubeck's "Take Five" for his videoclips, while Prime Minister Edouard Balladur starts his meetings with Vangelis' pompous music for the movie "1492." Communist candidate Robert Hue has chosen Miles Davis' version of Michael Jackson's "Human Nature," and his socialist rival Lionel Jospin has selected music by Jean-Jacques Goldman. To the right of the political spectrum, conservative Philippe de Villiers is fond of Dixieland jazz, while the National Front's Jean-Marie Le Pen favors Verdi's "Nabucco." But the most amusing and apposite song of the campaign is by a band from the south of France called *Fabulous Trobadors*. It's a rap number released on Mercury that lists all the politicians and then poses the question "Que Sera Notre Future?" (What Will Our Future Be?). Good question! **EMMANUEL LEGRAND**

NEW ZEALAND: Since the release of its debut album, "Churn" (Wildside), in 1993, alternative metal band *Shihad* has been widely tipped as the country's most exciting international rock prospect. The four-piece band from the capital of Wellington is now well on the way to realizing that potential with the release of its sophomore album, "Killjoy," in the U.K., Europe, and Japan, the territories covered by its signing to Germany's Noise International (a subsidiary of Modern Records). In Australasia *Shihad* remains with indie Wildside. Recently on the road in Europe with *Faith No More*, *Shihad* has continued touring in support of the new album, co-headlining with Wildside/Noise labelmates and fellow Wellingtonians *Head Like A Hole*. "Killjoy" confirms the musical direction of "Churn": a rhythmic, near-industrial approach that avoids the usual heavy metal guitar indulgences, a sound that could be compared to New York's *Helmet* or Ireland's *Therapy?* Formed while the musicians were still at



school, the band started out as a conventional thrash metal outfit but was later influenced by local, left-field guitar noise groups such as *Bailterspace*. *Shihad*'s consistently formidable live show has won it a loyal fan base at home and is beginning to do the same further afield. **RUSSELL BAILLIE**

PHILIPPINES: The *Eraserheads*, four guys who have never taken their music too seriously, have turned out to be the surprise hit of the year. Although the band's debut album, "Ultra-electromagneticpop," was a success, sales of its follow-up, "Circus" (BMG), have been nothing short of phenomenal: 20,000 units (gold) in 12 days, 40,000 (platinum) in 38 days, and 110,000 (almost triple platinum) sold at the last count. The most successful single from the album, "Magasin" (Magazine), tells the story of a young man's rude discovery of his fiancée in a girlie publication. "With A Smile," the group's new chartbuster, is a gentle love song that departs from the band's usually cutting lyrics. The four musicians—*Ely Buendia* (vocals), *Boddy Zabala* (bass), *Nito Adoro* (guitar), and *Raymond Marasigan* (drums)—are all in their early 20s and make a point of shunning all genre labels, preferring to be known simply as a pop group. But what sets the *Eraserheads* apart from the crowd is the deadpan humor in its music and lyrics. Although tackling themes that are often pondered by young people, they do so without evoking the usual feelings of pain and angst. **MARC O. GOROSPE**

NETHERLANDS: The government-subsidized Dutch Rock Foundation, Stichting Popmuziek Nederland, has compiled three promotional CDs (not available for sale) that will be distributed at international music trade fairs this year. The discs, featuring 48 Dutch acts, confirm the strength and variety of the country's music scene. Arranged thematically, they are titled "Groove Music From The Netherlands" (featuring hip-hop, funk, jazz, and dance acts), "Rock Music From The Netherlands" (acts including *Shine*, *Julia P.*, and *I Travel*), and "World Music From The Netherlands" (*Aydin Konyali*, *Le Bombo*, *Africa Soli*, and many others). Copies of the CDs were initially given away in March at the South By Southwest convention in Austin, Texas, where Dutch acts *Bettie Serveert*, *Prodigal Sons*, and *Hallo Venray!* performed. **WILLEM HOOS**

SERBIA: Komuna, the first private recording company in the country formerly known as Yugoslavia, has issued 10 CDs in its "YU Retrospective" series featuring ex-Yugoslav bands. The compilation, assembled by rock journalists *Bogica Mijatović* and *Petar Popović*, includes several previously unreleased recordings. Presented with an eye for both genre and era, the CDs span the pioneering days of the '60s (mostly cover versions of hits elsewhere in the world), the progressive era of the early '70s (meaning songs up to 15 minutes in length), and the once-thriving acoustic music scene, akin to modern day "Unplugged" performances. There is also an "ethno-rock" disc, featuring bands whose music during the past 30 years has tapped into the lodestone of Balkan folk music for inspiration. Also on disc is a selection of Yugoslav "new wave" acts, reminding us of a time when the music scene here was one of the most interesting in Europe. Regrettably, this compilation has only emerged after the breakup of the country, but it provides for the first time a systematic overview of the past, making it a valuable and informative collection for fans and rock music archaeologists alike. Komuna plans to release another four such series during 1995. **PETAR JANJATOVIĆ**

EMI Italy Negotiates To Buy Stake In Indie Label Media

BY MARK DEZZANI

MILAN—Italian dance indie Media Records is acknowledging that it is in advanced negotiations with EMI over the sale of a majority stake in the label.

Gianfranco Bortollotti, managing director of the Brescia-based label, says, "We are discussing the finer points of the deal, including the length of my contractual obligation to Media after a possible buyout and how to ensure creative autonomy within the label if it is taken over by a major."

Bortollotti founded Media Records and nurtured its international success with cross-border hits from dance duo Capella and club legends the 49'ers and Clubhouse.

EMI Italy managing director Roberto Citerio confirms that negotiations to buy out Media have taken place, but he declines to comment further on how far the talks have progressed.

EMI here is looking to acquire a piece of the dance market through strategic buyouts. The pressure is on Italy's major labels to enter the sector, which until now has remained the domain of indie companies.

Bortollotti has announced that Media's underground dance label,

Heartbeat Records, will become autonomous, separate from Media's other operations. This has raised speculation that the niche club label could remain outside any deal with EMI.

Heartbeat label manager Fabio Bacci says the label, created in December, was formed to experiment with the latest trends in the rapidly moving underground dance scene. He says it is now commercially mature enough to be able to support itself outside Media's umbrella.

"Media caters to the commercial crossover in the dance market, whereas Heartbeat is more experimental, with less commercial compromise for the hardcore dance fan, which is the breeding ground for future crossover trends," says Bacci.

Dancefloor hits from Heartbeat so far include Rosedub's "Turn The Volume High" and Freelance Workers' "Give Me More," both of which are hard-house productions characterized by driving rhythms and thumping basslines.

Industry insiders suggest that most of the majors have made a play for Media, but that the path to a deal has now been left clear for EMI.

Bortollotti says that a buyout will help him realize some of the multimedia projects he has planned.

AUSTRALIA TO REVERSE RECORD-IMPORT POLICY

(Continued from page 44)

dies, it added, "Lower [CD] prices are likely to lead to increased sales, and a bigger market would lead to increased local production."

The retail sector, which has said that a 15% price drop would increase sales tenfold, approves. Barry Bull, head of the Australian Music Retailers Organisation, says, "If chain retailers were allowed to import, prices might have come down, but small retailers could not have competed."

A number of smaller retailers contacted by Billboard were underwhelmed. "Certainly our consumers aren't happy," says Chris Keogh of Sydney's Anthem

Records, "but I don't think price is a big issue with them. If they want a CD, they'll adjust their budgets."

Warwick Brown of Greville Records in Melbourne adds, "The import issue was relevant a few years ago when there was a time lapse between overseas and local releases."

"We were importing Nirvana's 'Nevermind' because 40 or 50 people a day were coming in asking for it and it hadn't been issued here three months later. But nowadays, the Australian majors are issuing almost simultaneously with the rest of the world."

RUSSIAN WRITERS, LABELS UNITE

(Continued from page 44)

standards have been agreed on, RFA and RAO will lobby the Russian government to have them written into law.

Copyright legislation was adopted in the Russian Federation in November. Under it, importers and manufacturers of blank tape and recording equipment are obliged to pay a royalty that RAO will collect.

The agreement between Russia's authors and record companies is another important step on the road to internationally accepted standards of copyright protection.

After the spring of 1973, when the former Soviet Union joined the Universal Copyright Convention and, as a result, established the All-Union Copyright Agency (VAAP), there were no further moves towards adopting Western practices.

But in the last six months, post-communist Russia has not only implemented its own copyright legislation, it has joined the Berne and Geneva conventions on intellectual property. The agreement between RFA and RAO is seen as a significant boost to that process.

Nonetheless, the challenge facing the legitimate industry is huge. Record pirates had substantial freedom in the Soviet Union and were often regarded by the public as heroes because of the access they gave to otherwise prohibited Western product.

Many amassed fortunes and came to wield political influence. Indeed, their efforts are regarded as having significantly delayed the implementation of Russia's copyright law.

Yakudo Finds Itself With Wider Exposure Like Japanese-Canadians, Band Faces Adjustment

BY LARRY LeBLANC

TORONTO—Yakudo is not your everyday alternative-styled or roots band. That's what the audience learned at the HMV Canada showcase during the recent Canadian Music Week.

Performing originals and traditional Japanese taiko (drum) music, the six-man Japanese-Canadian ensemble provided a thunderous contrast to the 16 other bands doing half-hour sets.

"The majority of our shows are in the [Japanese-Canadian] community, so doing that show was different for us," says the group's leader, Randy Kayama. "We weren't sure how we would be received, considering the other groups, but we gave it our best shot. However, we really had to shorten our numbers, because many of them usually go about 10 minutes or longer."

Founded as Toronto Suwa Daiko by Japanese drum master Daihachi Oguchi in 1981, the ensemble studied the traditional drum music of Japan's Suwa region, which is predominantly based on the area's religious agricultural festivals and civil wars, in its first decade. The group was renamed Yakudo (meaning "full of life and energy") in 1993 to reflect a wider range of musical styles its members sought to explore.

Affiliated with the Japanese Canadian Cultural Centre, which serves as a focus for the activities of Japanese-Canadians in Toronto, Yakudo consists of part-time players Randy Kayama, his cousin Craig Kayama, Chris Kano (the group's only original member), Miyako Panalaks, Darren Miyasaki, and Sama Baba. Members are mostly in their 20s and are sansei, or third-generation, Japanese-Canadians.

The group performs 50-70 concerts a year, primarily in Ontario. Its repertoire consists of 16 pieces: eight traditional Japanese compositions and eight original songs written by Kano or the band's former leader Gary Nagata, who left three years ago.

Members perform on flutes, gongs, wood blocks, conch shells, and Japanese-imported drums, including the o'daiko (large, barrel-type drum), miya daiko (floor drum), and shime daiko (small,



YAKUDO

high-pitched drum). Made of hardwood and covered with cowskin, each drum costs between \$5,000 to \$10,000 (Canadian).

Besides rehearsals, band members also teach weekly drum classes at the cultural center. "That's where we get our recruits," says Randy.

"This is the smallest the group has been," says Craig. "We've had up to 13. It'd be nice if we had more people so we could rotate [on stage], because we can get pretty tired."

Randy adds, "Performing this music takes a lot of endurance. We do a lot of [exercise] drills just to keep in condition." With an estimated population of 15,000, which is considerably smaller than such groups as Chinese, Filipinos, or South Asians, Toronto boasts the largest Japanese-based community in Canada. Turbulent forces, however, marked the community's origins. Its settlers were not immigrants, but mostly Japanese-Canadians uprooted from their homes on the British Columbia coast following Japan's bombing of Pearl Harbor, Hawaii, on Dec. 7, 1941.

Prompted by security concerns and widespread racism in the country, the Canadian government passed a law forcing the removal of 22,000 people of Japanese heritage along the British Columbia coast. Toronto was the first choice for these people, and, despite a municipal resolution seeking to prohibit them from entering the city, more than 700 Japanese-Canadians settled here before the war's end. In 1949, when the Canadian government updated the Immigrant Act, removing restrictions on the movement of Japanese-Canadians, most of them stayed here.

Currently, with an intermarriage rate (with non-Japanese) as high as 90% among sansei Japanese-Can-

dians, who largely live throughout the city as opposed to living in one neighborhood, the survival of a distinct Japanese-Canadian community here is in question.

Additionally, not being Japanese and not being quite accepted in some quarters as Canadian because of race has caused a distinct polarization within the community. One side has attempted to maintain a distinctly Japanese-styled culture, while the other has distanced itself from its origins.

"[Heritage] didn't mean much to me before being in the group," Randy admits. "I didn't want to be Japanese. Now I'm trying to get back a little of our culture. This [music] is our heritage."

The group released a self-titled album last June. They initially had 1,000 CDs manufactured for sale within the Japanese-Canadian community, and recently HMV Canada and Sam The Record Man stores downtown began selling it as well.

Explaining the long delay in releasing the album, Randy says it was initially intended as only a demo to attract more work for the group. It was recorded in two days and hurriedly mixed over a three-day period. "We then sat on it because we were going to raise more funds to remix it," he says. "Then when we finally had funds, we decided to release it as it was."

Produced by Don Quan, who had taken drum classes with the band members, the album was recorded at Inception Sound Studio in 1992 and features original compositions by Kano and Nagata.

Accustomed to performing live as a unit, the band members found the process of recording mind-boggling. "With the studio being so small we had to break the songs into individual parts and play our own parts with headphones on," says Craig. "On stage, we filter off each other, and the music is largely spontaneous. In the studio, we were on our own with nobody beside us."

Agreeing that it's difficult for many of the varied forms of Japanese traditional music to exist outside Japan, that they are too much a part of a homogeneous culture, Randy says, "There's a lot of different drum groups in Japan, but we are very isolated here. Performing in Japan, of course, is also one of our dreams. Our short-term goals are to get more songs together and to get a video released. Our long-term goal is to become better than we are."

U.K. COPYRIGHT RULES MAY BE THROWN OUT

(Continued from page 44)

that "the government is doing over artists so badly that they are almost forcing us to act collectively."

He said it was vital to act now because of the prospect of music being digitally delivered to homes, which could mean fewer records being sold.

However, from the floor of the Musicians' Union meeting, representative Horace Trubridge said it was vital that musicians stand together in the face of the proposed new law. He described the planned incorporation of AURA as "unbelievable" and "incredibly damaging"

before walking out of the meeting.

Meeting chairman Dennis Muirhead said the next step will be for the IMF to send letters to those presently outlining plans for AURA and asking for musicians' participation.

Muirhead also told the meeting that AURA has considered joining the new, MU-driven artists royalty collection agency Performing Artists' Media Rights Assn. While IMF/AURA had so far declined to take part, Muirhead emphasized that there was still room for discussion.

MAPLE BRIEFS

WARNER MUSIC CANADA act Spirit Of The West will perform May 12 and 13 with the Vancouver Symphony at the Orpheum Theatre in Vancouver. The performances are being filmed and recorded for a television special and album.

Rounder Records

1970 — 1995 25 YEARS OF EXPLORING REAL MUSIC

Diversity is the strength of Rounder Records.

BLUEGRASS, BLUES,
CAJUN/ZYDECO, REGGAE
AND WORLD MUSIC

are just some of the genres Rounder has been involved with for a quarter century. In this world of musical flavors-of-the-month, of trend-driven record labels, Rounder Records has never waivered from its commitment to the soul of roots music.

A BILLBOARD ADVERTISING SUPPLEMENT

A Quarter Century On, "America's Biggest Little Record Company" Is Rooted, Global And Wildly Eclectic



In the 25 years since the label made its bow—with the Oct. 20, 1970, release of albums by old-time banjoist George Pegram and Cambridge string band the Spark Gap Wonder Boys—the Rounder sound has grown to encompass a multiplicity of genres—rock 'n' roll, urban and country blues, folk, Cajun, Tex-Mex, reggae, R&B and soul, and world music. The label now issues some 100 albums annually, has a catalog of more than 1,600 albums and distributes 19 labels.

➔ BY CHRIS MORRIS



FOUNDERS OF ROUNDER: FROM LEFT, BILL NOWLIN, KEN IRWIN, MARIAN LEIGHTON LEVY

MARIAN LEIGHTON LEVY, KEN IRWIN AND BILL NOWLIN, the three founders and principals of Cambridge, Mass.-based Rounder Records, admit that they have a "company line" about the music their label releases.

Levy says, "A guy named Pete Welding sort of coined a phrase at the time of George Thorogood's first record, referring to Rounder as 'a label of roots music and its contemporary offshoots.' Granted, 'roots music,' like 'alternative,' has come to mean a more particular thing than we evoke by it, but I think that's a really accurate summary."

Adds Irwin, "When someone calls up with a demo and tries to describe themselves, I ask, 'Well, can you still hear the roots?' If you can't, it's probably too pop for us."

Explaining the diversity of Rounder's music, Nowlin says, "In the independent-label field, you tend to have people who are very passionate about one kind of music, and very adept at following that, promoting that. The difference between us and many of the independent labels is that we've been very eclectic."

Eclectic indeed. In the 25 years since Rounder made its bow—with the Oct. 20, 1970, release of albums by old-time banjoist George Pegram and Cambridge string band the Spark Gap Wonder Boys—the Rounder sound has grown to encompass a multiplicity of genres—rock 'n' roll, urban and country blues, folk, cajun, Tex-Mex, reggae, R&B and soul, and world music. More than 1,600 albums may be found in Rounder's catalog; the label continues to issue some 100 albums annually and distributes 19 labels, including Black Top, Messidor, Corason, American Clave and Rooster Blues, on a national basis. The company also manages Rounder Kids, formerly known as Music For Little People Distribution, which specializes in children's audio and video distribution.

The firm's business has burgeoned remarkably since the days when its three collegiate founders ran it out of a Boston-area house. Today, Rounder's interests also include Distribution North America (an outgrowth of Rounder Distribution, operated today as a joint venture with Valley Record Distributors in Woodland, Calif.), which handles over 300 lines nationally, including Rounder; a mail-order operation, Roundup Records; and two music publishing companies. The label alone employs more than 100 people in three Cambridge facilities.

Like most success stories, Rounder's has humble origins. In 1970, Irwin and Nowlin, who were roommates at Tufts University, were deeply involved with the Boston-area music scene and became habitués of Cambridge's folk locus, Club 47. Levy, who had met Irwin one summer in Maine, was a fellow university student who shared their passion for American roots music.

Hitchhiking back from a fiddler's convention, Irwin happened to be

picked up on the road by a man named Ken Davidson, who ran an independent label called Kanawha Records and rediscovered the great fiddler Clark Kessinger. Irwin recalls, "I came back and said to my roommate [Nowlin], 'Hey, this guy started a record company. Why don't we start a record company?'"

After making an abortive attempt to record a Boston show by the Lilly Brothers, Levy and Irwin visited Davidson at his home down south. "He played us this George Pegram tape," Irwin remembers. "We said, 'That's pretty cool, you putting that out?' And he said, 'No, I don't think so.' He wasn't really as involved in the record company. He said, 'You can probably buy it.' He told us who owned the tape. We paid \$125 for it, and that was Record No. 1."

LOOKING A LITTLE MORE LEGIT

Rounder's distribution efforts grew concurrently, and out of necessity, Nowlin recalls: "When we walked into record shops with our first couple of albums, nobody really wanted to buy these couple of albums from us

➔

"In the independent-label field, you tend to have people who are very passionate about one kind of music, and very adept at following that, promoting that. The difference between us and many of the independent labels is that we've been very eclectic."

—Bill Nowlin

as a separate vendor. They said, 'Who's your distributor?' And we said, 'Well, we are.' And they said, 'But you only have two records.' We realized there were other small companies in this same dilemma. We started off representing six very small companies. We put together a little mimeographed listing of our records and theirs, and suddenly we looked a little more legitimate, I guess."

Of the Rounder label's growing distribution efforts over the years, Levy says, "We either liked the people and believed in their particular type of mission in doing the label that they were doing, or they were doing something that we wouldn't have felt uncomfortable having on Rounder itself even."

GEORGE'S BREAKTHROUGH

Rounder's catalog grew exponentially over the years, with albums (some of them produced by Irwin) by such notable artists as bluegrass' Norman Blake, Del McCoury, J.D. Crowe & the New South, bluesman Fred McDowell, and a variety of cajun and zydeco acts. But it wasn't until

the advent of Delaware's rock-blues dynamos George Thorogood & The Destroyers in 1978 that the label hit its commercial breakthrough.

"It was certainly one of the most significant points in our development," Irwin admits. "George not only got a lot of attention from a larger audience, but we also realized that what we were doing wasn't sufficient for an artist like that. An awful lot of people we'd been working with were probably as much hobbyist as we were, in a lot of regards. A lot of them played music for fun, they didn't have a huge touring schedule and they didn't need the type of marketing and promotion [Thorogood did]."

PHILO'S WRITERS, HEARTBEAT'S REGGAE

The commercial success of Thorogood, who racked up two gold albums for Rounder before moving on to major labeldom, helped spur a deepening professionalism and fuel its development in a variety of musical genres. During the early '80s, the company enlisted a growing roster of singer-songwriters and purchased the Philo label to house its acts in that niche. In 1981, at the urging of Duncan Browne (who today heads up DNA), the company founded its reggae imprint Heartbeat. Staff producer Scott Billington mined the Crescent City's motherlode of blues and R&B for Rounder's New Orleans Masters series. And, at the dawning of the '90s, Levy and her husband Ron began plumbing the Southern scene (particularly Memphis' homegrown talent) for the Bullseye Blues line.

"There are areas of music—one doesn't happen to come to mind at the moment—that we haven't worked in yet, perhaps, but it's only because we haven't run across it," Nowlin says.

ROOTS AND THE RETAIL MARKETPLACE

While Rounder's musical interests have grown over the years, the company has never lost sight of its own roots: Its major star today is the young singer-fiddler Alison Krauss. "It's kind of interesting," Nowlin points out, "that Alison was born two years after Rounder began, so she literally grew up listening to some of our records."

Levy says that the contemporary audience and today's retail marketplace both harbinger well for Rounder's future:

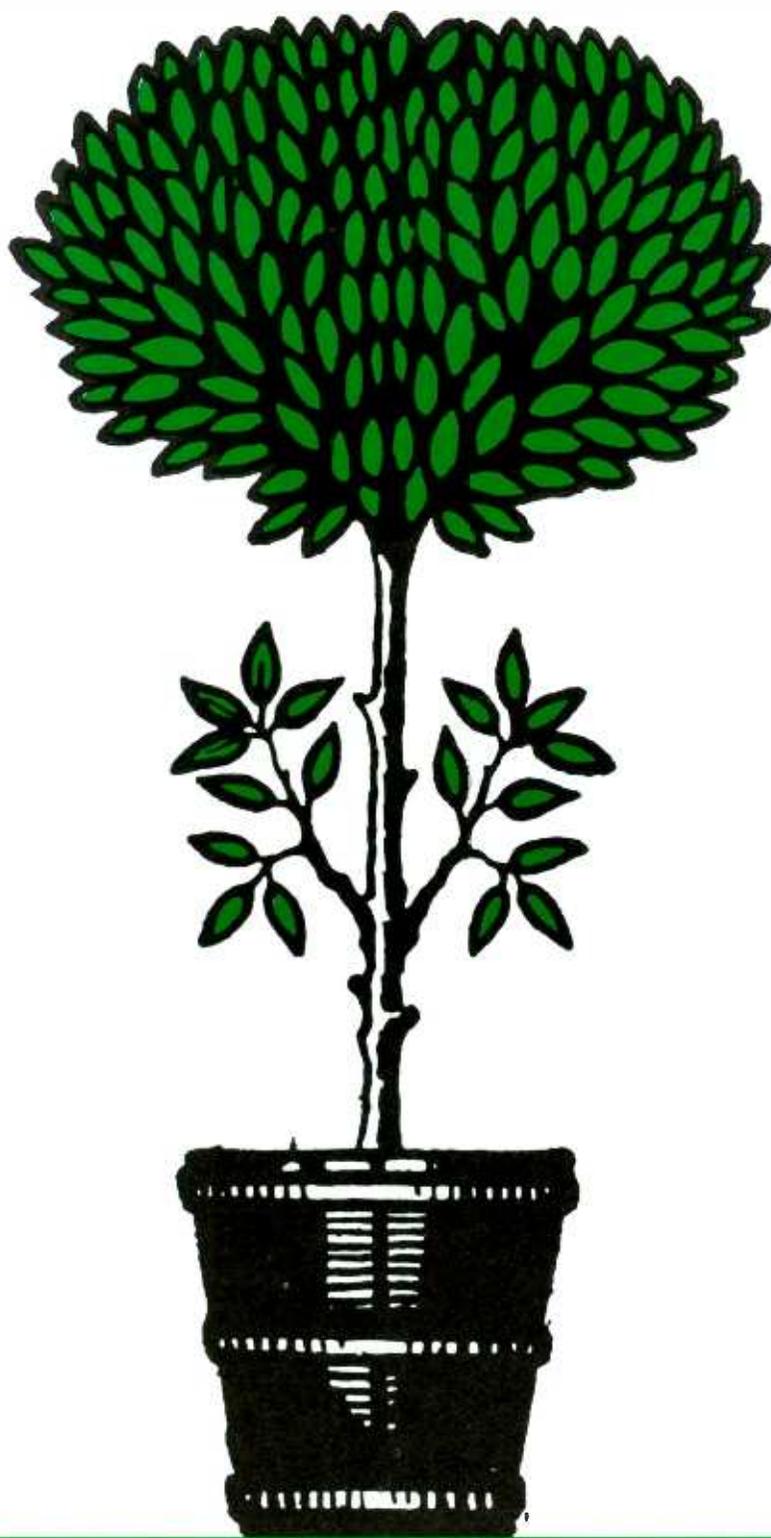
"There are a lot of younger people these days who have come along who say, 'Wow, Woody Guthrie, this is something kind of remarkable,' not unlike us in the '60s, when we discovered Bob Dylan's first album. It's not something that we anticipated, but I think that the audience actually has become a growing audience."

"There are many record stores as well as, now, growing numbers of bookstores, who are interested in carrying deep catalog. They're interested in diversity, and they're not just interested in carrying Billboard's Top 50 or Top 100...That says something about what is happening with the kind of grass-roots support for and interest in the kinds of music we're doing."

So what does the next quarter-century hold for Rounder?

Says Nowlin, "My goal 25 years from now is to be doing the same thing...I have no doubt that it will be larger in the process."

Levy concurs. "I don't think we see the next 25 years as being terribly different from the past 25 years," she says, "in the sense that we want to keep on doing what we have been doing." ■



Rounder Records: always encouraging us to explore music from the roots up.

Valley Record Distributors heartily congratulates Rounder Records on twenty-five years of deep-rooted commitment to artists and catalog - a winning tradition that presages a successful future.

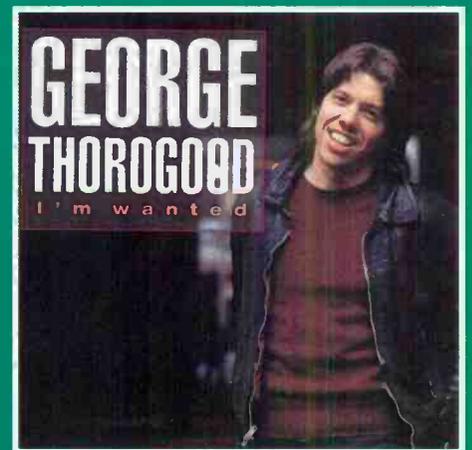


ROUNDER

25th Anniversary

Congratulations on 25

GEORGE THOROGOOD



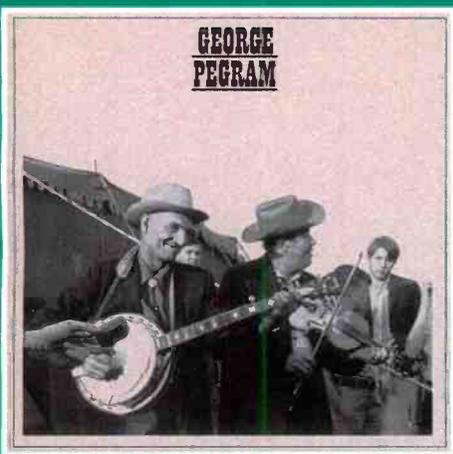
1977

MARK O'CONNOR



1975

GEORGE PEGRAM



1970

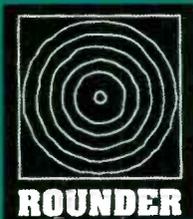
Rounder Records

"Ultimate"

In the span of 25 years, not only have you been instrumental in the development of the bluegrass sound, but you have remained

"The passion for

Thanks for letting us be



VARRICK

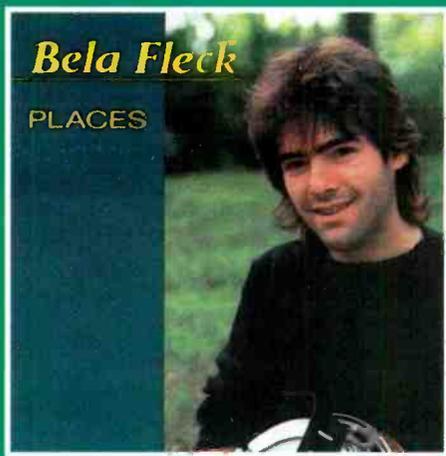
DISCTRONICS

RECORDS

Anniversary

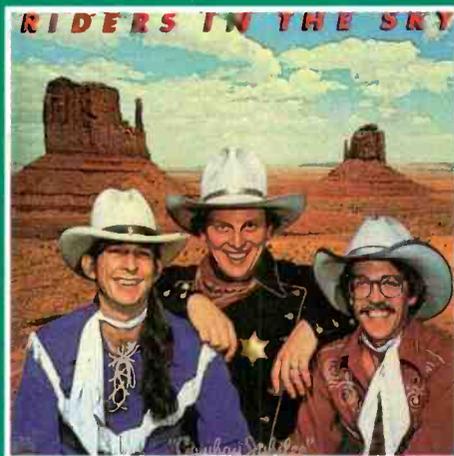
years of Great Music!

BELA FLECK



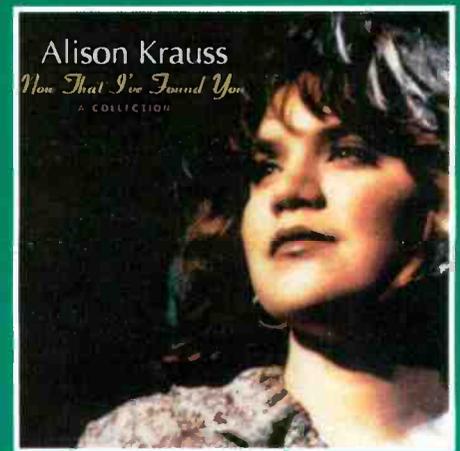
1980

RIDERS IN THE SKY



1980

ALISON KRAUSS



1987

*is the essence of
Success"
you achieved incredible growth and been
several critically acclaimed artists
true to your original ideals
great music"
part of your family!*



AMERICAN MULTIMEDIA

Rounder's Contract With America's Music: It's In The Genres

IN ITS CONTINUING SEARCH for authenticity and soulfulness in American roots music, Rounder Records has established itself over the past two decades as the major independent label for those interested in this country's musical innovations and traditions. The company founded by Ken Irwin, Marian Leighton Levy and Bill Nowlin has built a catalog of more than 1,600 titles. Specialized A&R techniques and marketing strategies have allowed the label to grow and continue to explore the 'real music' which inspired three Boston-area college students to evolve from hobbyists to professionals a quarter century ago. In their own words, Rounder's founders and producers describe the growth of the company and its commitment to the musical genres for which Rounder is best-known...



BLUEGRASS



ALISON KRAUSS: HER UNPRECEDENTED SUCCESS HAS HELPED BOOST BLUEGRASS' VISIBILITY.

KEN IRWIN, Rounder Founder:

"When we got started, we wanted to make records of the music we loved best, and that certainly included bluegrass and acoustic string band music of all types. Due to the unprecedented success of Alison Krauss right now, our bluegrass artists and catalog are enjoying greater visibility than ever before. With her own excellent band Union Station,

Alison helped revitalize the entire field of bluegrass, additionally producing a band like the Cox Family and by recording with pop and country stars like Emmylou Harris, Dolly Parton, Vince Gill, Shenandoah and Linda Ronstadt. There's more interest now than in years in traditional artists, too, like Del McCoury, three-time IBMA Male

BY RICHARD HENDERSON

Vocalist Of The Year, who has been nominated a couple of times recently for Grammy Awards. Of equal significance is that his band represents two generations of the music, with his sons' instrumental work being nominated or winning for Best Banjo and Best Mandolin at this year's International Bluegrass Music Association Awards. We're really excited to be working with new artists of considerable stature like Claire Lynch and IIIrd Tyme Out. And we could never leave out the Johnson Mountain Boys, who in many ways perfectly represent what bluegrass means to us, as does the stellar musicianship of J.D. Crowe, also a 1995 Grammy finalist.

"In bluegrass, as in all the music we're looking to record, first and foremost we're hoping to hear the soulfulness, the emotiveness, that makes all the best music authentic and makes it live anew each time it's heard by anyone of whatever generation. With many of our artists, I've produced most of our bluegrass records going back to our early releases, and that aesthetic is what we're always looking for, whether it's a Lynn Morris record or a James King record. I like to think we've also played a major role in improving the quality of the music we love, while we've certainly been in the forefront of marketing bluegrass and folk music. Even though the music—or the market's interest in the music we do—may not be any different, the records are just more marketable if they look good, sound good and have intelligible liner notes.

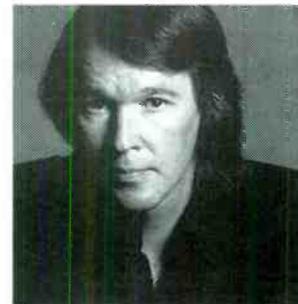
"Look at Alison Krauss, who's had every opportunity in the world to go to a major and has turned them down, as George Thorogood did for years and years. Riders In The Sky started out with us, went to two majors and wound up coming back. I think we're going to see more of that. A few of our artists have made videos, but there are still not enough outlets for them in this country. If somebody can do well on CMT, we've done videos, as with Alison, Tish Hinojosa and Laurie

Lewis, a really strong artist who began in bluegrass and is now crossing over into the singer-songwriter area, and into country as well. It's good to see the lines between genres blurring, and that there are a lot more people now who just like good music, rather than just one type of music."

FOLK

KEN IRWIN:

"In terms of folk music, we've developed from our very traditional base in the beginning to becoming more inclusive of the singer/songwriter tradition and the current singer/songwriter scene. Bill Morrissey, whose first novel will be published by Knopf next year, is one of our all-time favorites, as well as Cheryl Wheeler, Carrie Newcomer, Kristina Olsen, Kimberly M'Carver, David Olney, disappear fear's power-folk, Vance Gilbert, John Forster, Diane Ziegler and our longest-time Phio recording artist, Mary McCaslin, who just made a record last year after a long hiatus."



A NOVEL FROM KNOPF: FOLK FAVORITE BILL MORRISSEY

MARIAN LEIGHTON LEVY, Rounder Founder:

"Working in artist relations and development, it's been an incredible 25 years, with seeing a wonderful artist like George Thorogood and his Delaware Destroyers achieve unheard-of success (for a label like ours [gold-record status for each of his first two Rounder titles] to Alison Krauss now selling at a faster rate than any other record in our history, our first Billboard Top 10 country album and Top 60 Billboard pop album and her catalog selling in excess of 100,000 copies even before the success of her current album. In the realm of folk and singer/songwriters, we've seen artists like Christine Lavin and Nanci Griffith, whose catalogs are still strong sellers for us, progress to become leaders in folk music.

"Generally, I think artists today are overall more realistic and realize the limitations of the majors for certain types of music, and our strengths, particularly in the areas of folk and blues."

BLUES

MARIAN LEIGHTON LEVY:

"Rounder has been growing with the times. We began with what we

Continued on page R-8

AND THE BAND PLAYS ON...

All the best for your
25th
 anniversary

Dear Marian,
 Ken & Bill,

"HAMMER" MUSIK GmbH + INDUSTRIAL MUSIC S.A.R.L.

Dear Marian,
 Ken and Bill,

Congratulations
 on your 25th
 Anniversary!

I'm proud to be a
 part of your family.

Thank You,

Myers Media • New York • Nashville

KEN, BILL, & MARIAN

THANKS FOR EXPLORING

REAL MUSIC WITH US.

American Clave

Black Top

Bohemia Beat

Claddagh

Clean Cuts

Corason

Daring

Globestyle U.S.

Heartbeat

In & Out

Lucky Seven

Messidor

Rooster Blues

Tone-Cool

Traditional Crossroads

Upstart

Vestapol Videos

World Circuit

american clave



CLADDAGH



VESTAPOL VIDEOS



CORASON



The Rounder Family Of Nationally Distributed Labels

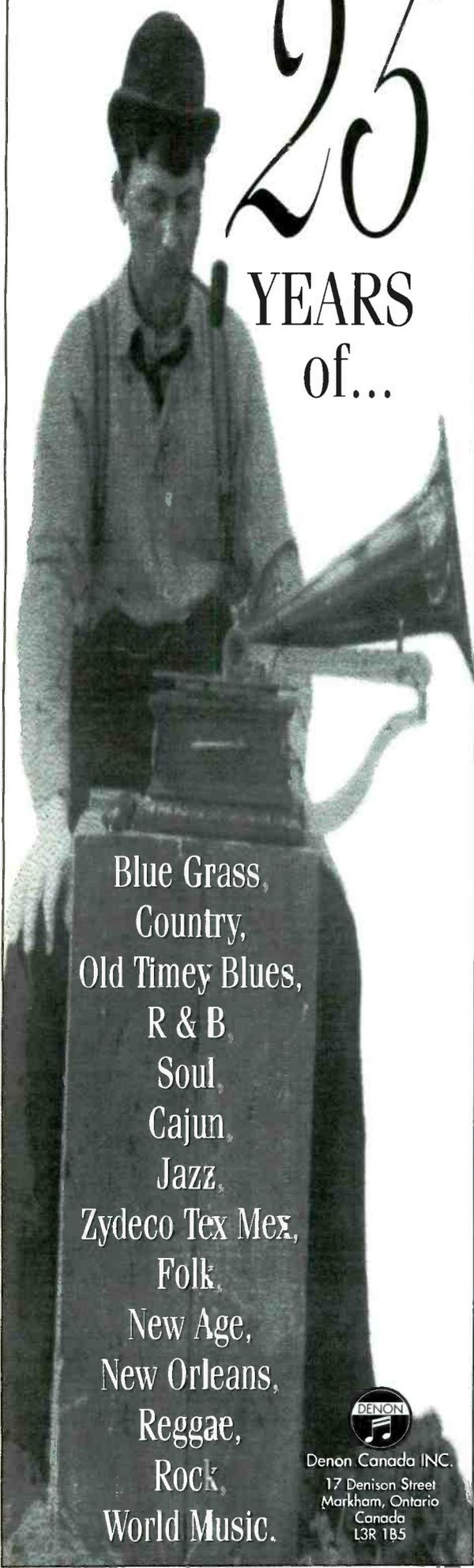
ROUNDER RECORDS

DENON
CANADA

salutes

THE ROUNDERS

on **25**
YEARS
of...



Blue Grass,
Country,
Old Timey Blues,
R & B,
Soul,
Cajun,
Jazz,
Zydeco Tex Mex,
Folk,
New Age,
New Orleans,
Reggae,
Rock,
World Music.



Denon Canada INC.
17 Denison Street
Markham, Ontario
Canada
L3R 1B5



It's In The Genres
Continued from page R-6

felt were the more authentic country blues and other artists available to us at that time. We were folklorists who liked Mississippi Fred McDowell, Furry Lewis, Johnny Woods and others. And our releases even back then reflected our passions for zydeco, cajun and the blues, with Ken doing field recording in Louisiana in the early '70s and licensing Rockin' Dopsie records for the U. S. somewhat later. But if there were as many new and younger artists in the early days of Rounder, we'd have been recording them too. It's simply an issue of the passage of time: a whole generation of new artists has grown up since we started the label; the J. Geils Band hadn't yet made its first record, and last year we released J. Geils and Magic Dick's new band; Ron Levy was touring with Albert King and B. B. King, and now he records for us and produces most of our blues records; Marcia Ball hadn't yet made her first record when we started Rounder. We all kind of grew up together, a



SURPRISES AND PERSEVERANCE: BLUESMAN CHARLES BROWN

new generation of players emerged who were negatively influenced by British blues-rock in the '60s and wanted to play a more authentic form of the music. "In the blues realm, we've recorded Charles Brown, Lowell Fulson, Irma Thomas, Johnny Adams and Ann Peebles, all great talents from different, strong regional-music scenes who are in the prime of their careers, but who have been passed over by the commercial black-music world because they aren't young artists or rap artists. We do our part to extend classic American styles with newer talents like Little Jimmy King, who works very much in the tradition of his spiritual grandfather, Albert King, or someone like Preston Shannon, who is deeply rooted in Memphis soul, or Michelle 'Evil Gal' Wilson, who has a voice as big as Big Maybelle's or Dinah Washington's.

"Smokin' Joe Kubek's Texas sound is a natural for anyone who enjoyed the Fabulous Thunderbirds or Stevie Ray Vaughan, and

Roomful Of Blues continues to lead the jump-blues band style today. They're the best."

SCOTT BILLINGTON, A&R, Producer:

"The Rounder blues roster has grown over the years from a small but impressive series of country blues recordings to field recordings to the first records I produced for them of traditional, acoustic artists like Johnny Shines. After George Thorogood's success, Rounder was able to sign more active, touring bands carrying on the blues and keeping it alive in their own way. So I got to work with Clarence 'Gatemouth' Brown, whose record I produced in 1982 was a blues Grammy Award winner.

"After the founders and Ron Levy started the Bullseye Blues label for the Rounder family of labels, I've produced several artists for that as well, most recently Little Buster And The Soul Brothers, which should be out later this year.

RON LEVY, A&R, Bullseye Blues Producer:

[on co-founding the Bullseye Blues custom-label with the three Rounder principals]: "I didn't want a narrow definition of the blues. A lot of the other major-indie blues labels do specialize in one style or region of blues, but I was inspired by Memphis blues, West Coast blues, Chicago, every kind of blues there is. I wanted to offer music of premier quality, but I didn't want to be locked into a narrow or individualistic kind of identity. I wanted Bullseye Blues to be representative of the complete spectrum of blues in the country today, a label where the artists would reinforce each other. For every legendary guy, there's a new guy who's going to be exciting, too, like Luther 'Guitar Junior' Johnson or Preston Shannon.

"From the beginning, Bullseye had the weight of Rounder's 20-year involvement with the music, both with their own titles and the fact of distributing other blues labels. Rounder itself is so diversified and eclectic in its releases, that it seemed like a good idea to make Bullseye Blues become our primary blues-release outlet, packaged in a consumer-friendly way, so that you know you're getting the blues.

"I'm 50% producer and 50% artist, whose latest release is 'B-3 Blues And Grooves' [Levy toured as a pianist with B.B. King and Albert King, among many other artists]. My A&R approach is simply about being honest and consistent in presenting the artist's identity, but allowing for the occasional surprise as well, like when we used the New Orleans Symphony on Charles Brown's album.

"Rounder's strong presence in certain regions has helped; I used our New Orleans connection to record with Champion Jack Dupree when he returned to that city—his first record cut in the U.S. in nearly three decades.

"Bnois King and Smokin' Joe Kubek are among our best-sellers—and, like Roomful Of Blues, good examples of what perseverance can achieve. These guys play probably 200-plus dates a year. Speaking of perseverance, there's Charles Brown and Lowell Johnson, both of whom had songs recorded by Eric Clapton on his latest record. To have songs that are 40 years old turn up in Billboard's Top 10, it just shows that it pays to have faith and believe in what you're doing, no matter what."

LOUISIANA

KEN IRWIN:

"I started getting involved with cajun music as early as 1973 [with] my first trip to Louisiana, doing our first cajun record with D. L. Menard in his house...we recorded his band in the kitchen. This is an area [cajun], where we've had terrific impact. We've released albums by bands that I consider 'young masters', like Steve Riley and the Mamou Playboys. They studied with Dewey Balfa and play traditional cajun and beyond. They'll be the band that brings cajun music to a wider audience. We've signed the Basin Brothers, who have been nominated for a Grammy, to do a new album. But we have our stalwarts in the field, like Jo-el Sonnier, Bruce Daignepont, Eddie Lejeune and D.L. Menard, who many refer to as 'the cajun Hank Williams.'"



'CUTTIN' IN THE KITCHEN: D.L. MENARD

SCOTT BILLINGTON:

"Rounder has become the most active label recording the music of Louisiana—New Orleans R&B, brass-band music, cajun, zydeco, the whole spectrum. It seems that everyone here is involved in one way or another. Bill [Nowlin] is often present for the zydeco sessions. Ken has been very active in signing and producing cajun bands, and Marian and Ron have signed artists like the Dirty Dozen Brass Band, the ReBirth Brass Band and Mardi Gras Indians like Bo Dollis and Monk Boudreaux. The most exciting aspect of my work in Louisiana over the past few years has been working with so many new or young artists—like L'il Brian and the Zydeco Travelers and pianist Davell Crawford. At one point, I was thinking it was very important to document music like zydeco and New Orleans R&B—that it wasn't going to be around for-

Continued on page R-12

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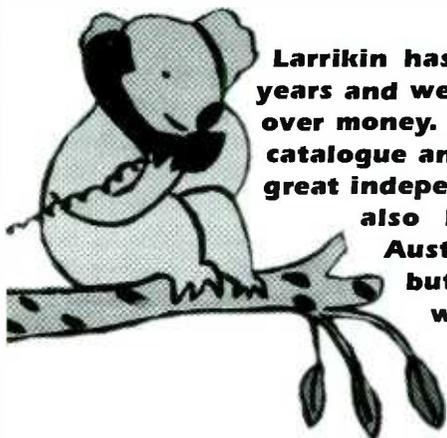


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Rounder Over There

Newly Formed International
Distribution Arm Takes U.S.
Labels Abroad In Style

BY RICHARD HENDERSON



ROUNDER RECORDS' PRESENCE IN FOREIGN MARKETS, particularly in European territories, has grown exponentially in the last few years. Until recently, Rounder relied on licensing individual titles to foreign labels in order to make inroads with European fans of the traditional American music which has been the company's hallmark. Even so, the label faced uncertainties common to most American independents attempting to do business in a market that appeared lucrative but often proved unwieldy and impenetrable. In January 1995, Rounder launched Continental Record Services (CRS), headquartered in Wageningen, in eastern Holland. The brainchild of Rounder founder Bill Nowlin, CRS is an effort to create a single, easily monitored channel of supply and communication with distributors across Europe. CRS is a new type of company, one whose mobility and proprietary design combine the best elements of American and European record promotion, as well as providing a reliable supply conduit for stocking American titles throughout Europe's numerous and diverse markets. All CRS sales are made to distributors; there are no direct dealings with the continent's retailers.



"Paving the way
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CORASON



ras

Already, the cream of America's independent labels have elected to use CRS as a European base of operations. Along with Rounder, companies such as Black Top, RAS Records, Modern Blues, Watermelon Records, Dejadisc, Sector 2, Corason, Kokopelli, Black Magic and others have been quick to see the multiple advantages offered by CRS. Munich Records, a Dutch label headquartered literally next door to CRS, is also being distributed; certainly their trust in the fledgling distributor is rooted partly in the fact that CRS is run by Bert Pijper, a former Munich Records employee.

RE-STOCKING & ROYALTY COLLECTING

As described by Bill Nowlin, the flexibility of CRS' design enables it to function effectively as a central warehouse for all of Europe. For example, Rounder supplied CRS with a large initial stock of its titles. Small numbers of units could then be ordered from and shipped to distributors in different countries quickly, eliminating the need for many individual distributors to carry a deep inventory, and re-stocking can be done quickly. Each territory's specific needs may thus be easily met. Also, CRS clears all mechanical copyrights, eliminating the time expended by each distributor down the line involved with clearing the rights for each song on each title. CRS can function as a publishing representative in Europe, its continental basis making royalty collection from smaller, distant territories that much easier.

"MUNICH'S DELIGHT"

The marketing assistance offered by CRS is indispensable for indies exporting abroad, especially those labels whose artists tour Europe with any frequency. CRS handles promotion per the client's instructions and parameters, targeting the thrust of advertising (and its expense) so as to maximize its effectiveness. Here, the expertise and ingenuity of the European staff is displayed to best advantage. One of Bert Pijper's strategies that has already paid off handsomely is called "Munich's Delight," a promotional arrangement worked out between CRS and its closest neighbor whereby deeper stock is maintained on a chosen title each month, with additional marketing (bulk mailing of postcards, in-store displays, importing the artist for limited promotion-



TOURING ANNUALLY: RORY BLOCK



BIG IN BENELUX: TISH HINOJOSA

al tours) focused on that title.

Rounder's esoteric roster benefits from this special treatment; as noted by Chris Cote, export coordinator working out of Rounder's Cambridge, Mass., offices, certain genres of music, such as the blues, are already as popular in Eastern Europe as in America, with artists such as Rounder's Rory Block having often built overseas audiences through yearly touring. Suddenly, working a record in a foreign territory, especially in conjunction with a tour, seems appealingly familiar to an American label in touch with CRS. Cote remarks that there are

fewer outlets for country and other American musics, but that he is confident of CRS' ability to interest Europeans in these forms as well.

BENELUX DIGS BROWN

Pijpers notes that the popularity already achieved by artists like Block, Tish Hinojosa, Charles Brown and others, especially in the Benelux (where Rory Block has sold as many as 30,000 copies of a given album), bodes well for the acceptance of CRS stock by the continent's retailers. The European record-buyer often seeks music that is considered marginal in the U.S., such as Hawaiian or *rembetika* music from Greece, both of which Rounder is a past master at packaging. Artists whose notoriety is regional at best in their own country are often well-known throughout Holland, as is Flaco Jimenez, popularized for his work with Ry Cooder.

For the immediate future, CRS is looking to expand into the newly opened markets of Eastern Europe, with its sights presently set on additional headquarters in Prague. CRS hopes to function as a stand-alone distributor in this incarnation, penetrating hitherto untapped territories to the east. ■

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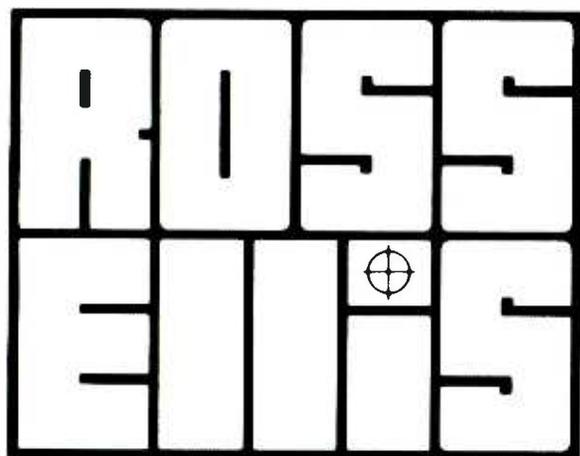
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Selling Real Music

It's what's in the grooves
 that counts—but so do the
 efforts of a many-hatted
 marketing department.

BY JIM BESSMAN

For nearly all of Rounder Records' remarkable 25 years, it had remained more than happy just to record and release the kinds of



quality music it has championed since its inception. Only in the last two years has the label taken on a more aggressive marketing approach, and the results have been dramatic.

"Obviously, Alison Krauss' 'Now That I've Found You' is the standout example, but our numbers have been consistently heading upward," says Brad Paul, Rounder's VP of national promotion and publicity, noting that Krauss' runaway February release had already sold 95,000 copies after the first six weeks. "If we hit 20,000 sold on a title before, we'd jump up and down! It was a major achievement. But now 20,000 or 30,000 is the norm on priority projects."

What led to the veritable "explosion," Paul adds, was a new commitment by the owners and a virtual hiring boom at Rounder, which began two years ago. "When I started here 12 years ago, the promotion department was me, myself and I," he says. "I even packed the boxes to mail out the promos! But two years ago, we hired Susan Piver as full-time sales and marketing director, and moved the retail-promotion people into her department. I also hired a person to help handle press full-time as well; we no longer spread one person

Continued on page R-14



It's In The Genres

Continued from page R-8

ever, I see things differently now: The music is still thriving, and maybe it's in some part due to Rounder keeping the music moving forward through its recordings."

TEXAS, AND POINTS BEYOND

BILL NOWLIN, Rounder Founder:

"Our first work in Tex-Mex came from my having a frequent-flyer ticket about to expire. I decided to go to San Antonio and called Chris Strachwitz of Arhoolie Records (one of our idols in the business), who had done a great deal of Tex-Mex recording. Chris recommended a few dance halls, record companies to visit and a few restaurants. I got interested in the regional record companies, like Hacienda, Joey, Freddie and Del Bravo, that were working in this strong indigenous music. At the same time, Carl Finch from Brave Combo sent me a tape of some of his favorite selections.

"I booked a follow-up trip that embraced Corpus Christi, McAllen, San Benito and San Antonio, and went around and met the owners of these companies, arranging to license tracks for what became a series of a dozen or so albums so far. Returning to the Tejano Conjunto festival in San Antonio, I heard and met many of the bands, and we began to record artists like Santiago Jimenez, Mingo Saldivar and Tony De La Rosa.

"In our early years, we spent a great deal of time in the mountains of Appalachia, but within three or four years both Ken and I had logged Louisiana field trips, and by 1977 I'd done our first African field recording in Togo. From the beginning, we have welcomed tapes produced by others in the various genres of music we've been proud to work with: John Miller Chernoff's Ghanaian drumming, Mark Wilson's Cape Breton fiddle albums, Dick Spottswood's ongoing reissue series touching on Turkish, Irish and other ethnic musics and many more. Working with such wonderful musics in so many different and vital genres has been a real pleasure for all of us." ■

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to Ken, Marian and Bill
on your 25th anniversary!
Thanks for making this our 9th!**

ALISON KRAUSS & UNION STATION

(photo: Ken and Alison, May 9, 1986)

**CONGRATULATIONS
TO
ROUNDER!**



**KEITH CASE &
DENISE STIFF**



Selling Real Music
Continued from page R-12

“We showed the retailers who our best-selling artists were, and which titles were important if you like Texas blues, Chicago blues, bluegrass, folk, Louisiana music, reggae and world music—depending on which genre was being promoted.”

Susan Piver
sales and marketing director

from retail to press.”

In fact, Paul now has nine full-timers working under him: two working radio (one concentrating on album-alternative, ‘Americana’ and blues formats, and the other promoting to stations according to Rounder-artist touring activity, and also handling bluegrass programmers); two publicists (one for tour press, the other for national publicity); two club, concert and festival promoters; two office assistants; and one coordinator for all promotional mailings. The increased staff, Paul, says, allows Rounder to focus on more than one or two priority releases at any given time, and to promote all new releases more aggressively.



Sales and marketing director Piver notes that Rounder’s marketing department has likewise significantly expanded in the last two years, from one to nine employees. “There was so much emphasis for so long here on making the records and promoting the artist,” says Piver. “But in recent years, we’ve really tried to develop relationships with the retail community.”

To make stocking Rounder product easier for the retailer, the label broke down its approximately 1,600-title catalog along genre lines. “That sounds obvious now, but two and a-half years ago it wasn’t,” continues Piver. “Major retailers were just starting to stock genres, and it proved to be a beautiful turning point for Rounder.”

Taking advantage of the trend, Rounder began offering genre promotions to retailers two years ago, in which specific segments of the catalog were highlighted. “We put everything in a genre on sale for a month and created a budget-priced sampler, special-order grids, posters and best-seller lists,” says Piver. “We showed the retailers who our besiselling artists were, and which titles were important if you like Texas blues, Chicago blues, bluegrass, folk, Louisiana music, reggae, and world music—depending on which genre was being promoted.”

The genre samplers have sold close to 300,000, says Piver, who notes that a boxed set of four double-CD genre compilations, individually covering blues, bluegrass, folk and Louisiana music and together representing “the best of Rounder for the past 25 years,” will be available in September at a budget price.

“I’d love to say our success is because we have the greatest musicians and marketing department, but the retail community has really taken an interest,” she says.

Reflecting back further, Paul adds, “People ask all the time, ‘How did you get so much done with such few resources?’ The answer is that, even in the beginning, we tried to focus on certain projects as much as possible and cover as many bases as possible. Slowly, over the years, we were able to put more resources into handling the flood of incoming calls from radio, press, retail and clubs. We still all wear a bunch of hats—just fewer per person!” ■

PHILO SO FAR

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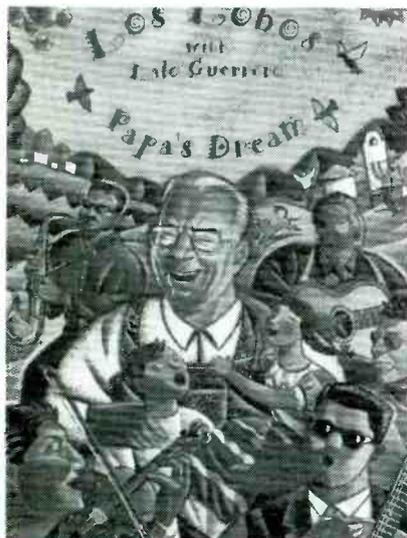


Rounder Kids

The company's newest wing distributes little-people's labels to alternative markets in 50 states.

BY KASTY THOMAS

In addition to Rounder's success with its own imprint and its foreign and domestic distribution of other labels, the company has recently moved into the distribution of children's music. Last September, Rounder Records purchased the distribution arm of Music For Little People (MFLP), which included distribution of the MFLP label and 150 to 200 other children's labels. The purchase also included the seven-member staff of MFLP, who had been together for six years.



As Rounder Kids, the number of distributed labels has increased to approximately 250 (represented by some 2,200 titles). However, Will Forest, general manager of Rounder Kids, qualifies its growth by emphasizing that Rounder Kids "does not want to get too overwhelming in terms of what is carried."

All Rounder Kids' business, with the exception of shipping—which is done from Rounder's Cambridge, Mass. warehouse—is still con-

ducted from Montpelier, Vt., where the MFLP distribution offices were located.

While there is not a Rounder Kids imprint per se, there are children's-music artists who are on Rounder Records and distributed by Rounder Kids. They include Cathy & Marcy, John McCutcheon and Rachel Buchman.

Among Rounder Kids' distributed labels are MFLP ("A Child's Celebration Of Broadway," Los Lobos' "Papa's Dream"), RAS ("Reggae For Kids"), MCA (Raffi), Sugar Beats Music (Sherry And The Sugar Beats), Disney ("Lion King"), Sony Wonder (Kenny Loggins' "Return To Pooh Corner") and BMG Kidz (Joanie Bartels).

THE INDEPENDENT COMMITMENT

"We distribute the majors, but we don't distribute everything they come out with," says Forest. "It has to be right for us. But we carry all the titles on the independent labels we choose to distribute. It's a mat-

➤ **"Museum trade shows are of interest because you have to sell particular product into particular types of museums," Tangney explains. "Children's museums are open to any number of types of product, but, for instance maritime, Native American or zoological museums are highly specialized."**

➤ **Ann Tangney, marketing director**

ter of cost and commitment. The majors are more expensive, but with independents we can make a commitment to inventory; we can't turn as quickly, but they work with us on cost."

Ann Tangney, Rounder Kids marketing director, adds, "It also has to do with our account base—some of our accounts want something more unique, and that's what our independents can supply."

Rounder Kids does not have exclusive rights to any label they distribute. "By having exclusive rights, we would be saying, 'We can get you in every store in the country,' and I don't think anyone can do that," says Forest. That is not to say, however, that Rounder Kids product cannot be found. To the contrary, the company serves accounts in



ROUNDER KIDS PRODUCT: BOBBY BUSHBABY; BOTTOM, BALZAC DE CHAMELEON

all 50 states, operating in what is considered "the alternative market," which means book- and toy-stores and gift and museum shops, among others. They do not sell to record or video stores, nor do they have a mail-order catalog.

MUCH ADO ABOUT MUSEUMS

To ensure the highest level of visibility, the sales staff works approximately 10 trade shows a year, including bookstore and museum trade shows. "Museum trade shows are of interest because you have to sell particular product into particular types of museums," Tangney explains. "Children's museums are open to any number of types of product, but, for instance maritime, Native American or zoological museums are highly specialized."

In addition to CDs and cassettes, Rounder Kids also distributes children's videos. Distributed labels include Video Treasures (the Thomas The Tank Engine series and Madeline) and Western Publishing (more Madeline). Special-interest videos such as "There's Goes A Bulldozer" (KidVision) and GeoKids' "Flying, Trying & Honking Around" (Columbia/TriStar), are also selling well.

Another video genre opening up for Rounder Kids is live action. Notes Tangney, "Live action is becoming more popular than animation. Animation is of course a steady seller, but the interest in live action is exploding."

Rounder Kids is already one of the top distributors of children's music and video in the alternative market. As for the future, "The challenge and the excitement for us," Forest states, "is to find new ways to get our product in as many places as possible." ■

Congratulations on the first 25 years.

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Secada Visits Coconuts. EMI artist Jon Secada's in-store at Coconuts in New York's Rockefeller Plaza drew huge crowds and live TV coverage. Shown, from left, are Russ Bach, president, Cema Distribution; Vinnie Birbiglia, singles buyer, Trans World Entertainment; Secada; Gene Rumsey, VP, national accounts, Cema; Joe McFadden, senior VP, sales and marketing, Cema; John Nicholas, national accounts manager, Cema.

Nat'l Record Mart's Fiscal Year Shows Mixed Picture

BY DON JEFFREY

NEW YORK—National Record Mart has released preliminary results for the recently completed fiscal year that show overall sales increases but weakness in same-store comparisons.

For the 12 months that ended March 25, sales rose 18.9% to \$95.6 million from \$80.4 million the year before. The principal reason for the gain was a net increase of 23 stores during the year, making a total of 141 at fiscal year's end. The company plans to open 15 stores this year.

But sales from stores open at least one year went up only 2.7% for the year, which the company says reflects the "continued effects of competitive pressures in certain markets."

Price wars initiated by the electronics retailers Best Buy and Circuit City have reduced sales and profits for many music chains.

"We're reacting as fast as we can, trying to gain margin," says Theresa Carlise, senior VP/CFO, of National Record Mart. "But we don't want customers to go away. We're only doing it where we can." She adds, "Whatever the cause of the price war, we all have to make the effort to build margin up. It kind of has to be a team effort."

National Record Mart's fiscal fourth quarter—which runs from January through March—was weak. Total sales increased 12.3% to \$21.9 million from \$19.5 million, but same-store sales rose only 1%.

The company says that comparisons were difficult because last year's fourth quarter, unlike this year's, included the Easter holiday, which provided a spurt in sales. Same-store sales for March plunged 8.1% this year.

Carlise says sales in April were "probably about flat if not slightly higher," adding that they were a "huge improvement over March."

Another reason for sluggish sales, according to National Record Mart and other retailers, is that there were few exciting new

albums released in the first three months of this year.

The company also cites an overall decline in U.S. consumer spending, due in part to an increase in consumer debt.

National Record Mart did not release annual or quarterly earnings. It plans to disclose its full report in June.

The retailer's stock has been in the doldrums for the past year because of low earnings. At press time the company's stock closed at a new 52-week low of \$2 a share in Nasdaq trading; the high is \$5.50. To take advantage of the low price, the company announced it would repurchase 31,600 shares on the open market. That results in a total of 75,700 shares in the company treasury. The number of outstanding shares now stands at about 5.2 million.

"We see it as an attractive economic investment for us," says Carlise of the stock purchase. "Based on our knowledge, it's a good time to be buying. The best use of our capital right now is buying back the stock."

At \$2 a share, the market capitalization of National Record Mart is \$10.4 million.



He Lives There. To celebrate the release of his album "We Live Here" on Geffen Records, Pat Metheny is inducted into the Walk of Fame at Tower Records in Boston. Pictured, from left, are Mike Bowser, promotions assistant, Tower; Robert Stapleton, regional manager, Tower; Myfanwy Collins, promotions director, Tower; Metheny; Kevin Twitchell, regional marketing manager, Geffen; David Shoelmon, Metheny's manager; Mike Toomey, sales representative, Uni Distribution; and Mike Khouri, regional sales manager, Uni.

Where Used CDs Are A Specialty Greenwich, Conn., Store Fills A Niche

BY FRANK DICOSTANZO

GREENWICH, Conn.—For Scott Kramer, a 30-year-old entrepreneur who was determined to get into music retailing, the traditional advice of "find a need and fill it" meant one thing: selling used CDs.

Tired of commuting into Manhattan, and unhappy in his corporate sales job, Kramer realized his dream in September 1993, when he opened Entertainment Exchange, a 1,100-square-foot music and gift shop in the Cos Cob section of Greenwich.

While his market focus is on quality used CDs at low prices (typically \$7.99), the store also happens to be situated in one of the wealthiest communities in America, with a median family income of \$80,568. Yet, in a store where the most expensive item is \$25 (namely, Aerosmith's "Pandora's Box"), "customers tend to be more price sensitive,"



says Kramer. Nevertheless, with a Sam Goody store and other music competitors nearby, Kramer felt he would never be able to compete on price when it came to selling new CDs.

"Specializing in used CDs offers me a way to separate myself from the tough competition in my area," he says, adding that most of his competitors carry few, if any, used CDs.

Before opening his store, Kramer was determined to learn more about the business. After hearing about a used-CD retail franchise in Indiana, he went there and studied it, then decided to use the marketing techniques he learned to start his own business. "It helped me to realize that there was a market for used CDs right in my own hometown, and one that I could tap into as an independent."

He pays \$3 a disc to those who want to cash in their CDs. Major artists like Elton John and Billy Joel, he notes, are a quick sell.

Music accounts for 70% of the store's



Entertainment Exchange is located in the Cos Cob section of wealthy Greenwich, Conn. (Photo: Frank DiCostanzo)

sales. The current inventory of 4,000 CDs (no cassettes are sold) includes 50% rock/pop, 10% hard rock, 20% classical, 10% jazz, and 10% rap and dance.

Sales have grown 15% in the past year. The annual gross is about \$200,000. Profits are reinvested in the business for now, and labor is supplied by family and friends. Financing for the business was procured privately; Kramer invested nearly \$100,000.

While demand for used CDs has remained strong, the biggest challenge, Kramer concedes, has been maintaining a steady and consistent supply of music. For instance, jazz has fallen from 20% to 10% of sales because so few jazz aficionados have been willing to cash in their CDs. Classical has suffered a similar fate. Compounding matters, adds Kramer, is the cyclical nature of dealing with used CDs. Some months, he says, the store will be overwhelmed by people liquidating their CD collections, while other times there will be minimal activity.

"Classical and jazz attract an older, more upscale audience that really doesn't need the \$3, so I'll use promotion to convince them that a few dollars is better than letting the CDs gather dust," Kramer says.

And while patience is a virtue of older customers—who don't mind waiting for newer releases to appear in the used-CD bins—the same cannot be said for teenagers. "The average 14-year-old won't wait for that new Pearl Jam CD," he points out.

To track inventory, all sales and purchases are monitored by computer. The system records how long the CDs have been in the store and the number of copies on hand. "The data helps me make better decisions as to what CDs I should buy and what I should pay," he says. On the sales side, customers spend between \$16 and \$20 per visit.

He adds, "I also turn down a lot of CDs because the disc may be scratched or damaged." Also, the jewel boxes sometimes tend to be cracked or broken. But to keep CD prices low, the store sells replacement jewel boxes separately.

The CDs are kept behind the counter, with only the jewel boxes and cover art displayed in custom-built racks. If a

customer wants to sample a CD before buying it, he or she can find it at the counter and hear it at one of the store's two listening stations with headphones and remote controls.

To draw more customers and encourage people to trade in their old CDs, Kramer has turned to cable TV ads. His 30-second spots, which have run nearly a year and feature Kramer, are shown locally on the USA, Nickelodeon, MTV, Discovery, and ESPN channels. "For me, cable has been very effective because it lets me address the public directly and it has a very diverse reach," he says.

Although the store's focus is on selling music, gifts account for 30% of sales. Such items include scented candles, stuffed animals, wind chimes, and low-priced jewelry aimed at the teenage market. Kramer purchases most of the gift merchandise through trade and exhibition shows. Gifts and accessories "help pay the rent," he says, by broadening the customer base, which in turn "helps sell more CDs."

For example, pogs, the bottle-top collectibles that are the latest rage among children and preteens, have dramatically increased customer traffic, as the kids come in accompanied by adults who are then drawn to the CD racks.

Currently, the only new CD products the store carries are featured on an interactive sampling display manufactured by World Disc Music. They sell for \$15.99. "I've only had it a few weeks, but customers seem to like the idea of pressing a button and hearing it play. It's also been good on sales."

Still, he is adamant about not carrying any other new recordings. "The only way new CDs might benefit me is for the sake of convenience," he says.



Only jewel boxes and cover art are displayed in the specially made CD bins at Entertainment Exchange. The CDs are behind the counter. (Photo: Frank DiCostanzo)

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Alliance May Offer Stock; Blockbuster, Virgin Settle

PUBLIC TALK: Retail Track hears Alliance Entertainment Corp. is getting ready to do a secondary stock offering. The company, which has a capitalization of \$232 million, will likely use the proceeds to resume its acquisition binge. The stock closed at \$6.75 April 25. Company executives decline to comment, but one source familiar with the thinking of AEC's management says that likely acquisition targets will include the usual list of suspects often rumored to be talking with Alliance.

SETTLING UP: The divorce settlement between Blockbuster Entertainment and Virgin Retail Group has been finalized, and the two companies are still married, sort of.

In the U.S., Blockbuster will give up its equity in the two stores—in Costa Mesa and Sacramento, Calif.—developed by Virgin, which will assume full ownership. A third store, in Los Angeles on Sunset Boulevard, is co-owned by Virgin with B.S. Sung. Virgin, on its own, will continue to expand in the U.S. It currently has a store under construction in New York's Times Square.

In Australia, Blockbuster will take over four stores it previously owned jointly with Virgin; those stores will eventually have the Blockbuster name. In Europe the two companies will continue their partnership, sharing ownership of 17 stores operated by Virgin.

In addition, says Blockbuster spokesman **Wally Knief**, the Fort Lauderdale, Fla.-based company will get the 10% equity in Virgin Interactive it didn't already own, and now that company will be 100% owned by Spelling Entertainment, a Blockbuster subsidiary. Virgin executives were unavailable for comment.

PULSING RIPPLES: Last week's column item about the new **Pink Floyd** album "Pulse," which will incorporate a blinking light powered by two double-A batteries, elicited quite a number of comments from the peanut gallery.

First off, it seems that Retail Track did **Rick Kudolla**, Sony's senior VP of sales, a disservice by not reporting everything he told me, as the number one question on everybody's minds was, What happens if on any given copy of the album the batteries run out of power while still in the store?

Another question asked on the heels of that one: Will retailers then have to open up the package and put in new batteries? And if they do, will Sony overlook its return policy that disallows the return of product where the dog bone has been breached?

Last week, Kudolla told Retail Track that the two double-A batteries should keep the light flashing for nearly a year. But just in case that isn't enough of an answer to appease the worried, Kudolla quips, "Our field marketing reps will carry a battery recharger with them."

Lou Mann, Capitol senior VP of sales, notes with interest that Columbia's "Pulse" will contain a live version

of the entire "Dark Side Of The Moon" album. The original album is on Capitol and still moves more than 500,000 units annually, and Mann says he might plan a promotion to capitalize on Columbia's release. "But I will promote my 'Dark Side Of The Moon' with a 'No Batteries Needed' tagline," he jokes.

Finally, **Jeff Brody**, senior VP of sales at Mercury, and **Lou Dennis**, senior VP of sales at Warner Bros., called Retail Track to say that Sony Music, which is issuing the **Pink Floyd** double album, a **Michael Jackson** double album, and a **Soul Asylum** album, will not corner the market for retail's open-to-buy dollars in June. That month, Mercury is coming out with a new **Bon Jovi** album and Warner Bros. will ship a new **Rod Stewart** album. Also due in June

are releases from **Paula Abdul** (Virgin) and **All-4-One** (Atlantic). Last week I incorrectly reported the price of the CD version of Michael Jackson's album. The cor-

rect price is \$32.98.

CH-CH-CHANGES: The Navy Exchange System, in Virginia Beach, Va., has consolidated its rack suppliers, awarding an exclusive contract to Virginia Beach, Va.-based Eurpac for supplying all its music and video product worldwide. Previously, Eurpac shared the \$40 million-plus account with Troy, Mich.-based Handleman Co. and Franklin, Tenn.-based Ingram Merchandising. Buyer **Tim Maloney** reports that Navy Exchange used a bidding process to determine its supplier.

WHO'S ON FIRST: Capitol's label directors, formerly known as regional marketing representatives, have been reassigned to the department headed by **Lou Mann**, senior VP of sales for the label. Previously, the label directors and VP of marketing **Faith Henschel** reported to **Bruce Kirkland**, the label's GM/senior VP. Of the reassignment, Mann says, "The label directors' issues are my issues. Instead of going through different layers to reach a business decision, this will make Capitol more efficient and more responsive to the customer base."

THE MUSICLAND BEAT: The Musicland Group has made more personnel changes. **Doug Tracey**, previously GM of the company's On Cue division and senior VP of distribution, will give up On Cue responsibilities to concentrate on distribution. The company recently closed its Edison, N.J., warehouse and opened its new 750,000-square-foot facility in Franklin, Ind.

Larry Kurzeka, marketing director at the Suncoast Motion Picture Co., will assume responsibility for On Cue. He has been given the title of VP/GM for the division. In other Musicland news, **Mary Jane Nagel**, formerly VP of operations for Media Play, has joined Cleveland-based OfficeMax as VP of inventory management. **Ed Fallon**, real estate director for the East Coast, has also left the company.

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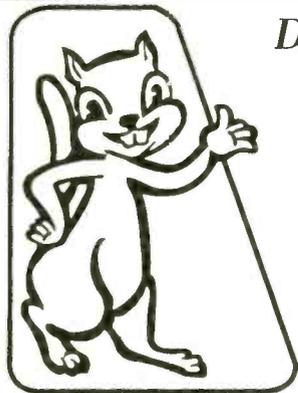
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What And Who To Expect At NAIRD Meet Plenty Of Panels To Stay Busy, And Softball, Too

BIZ BY THE BAY: It's just a week and a half until the 1995 National Assn. of Independent Record Distributors and Manufacturers Convention at the Hyatt Regency in San Francisco, so we thought it might be wise to preview the confab's fullest schedule yet. We present the highlights here; plan your schedule now.

As in the past, opening day, May 10, is devoted to "crash course" panels for entry-level indies. The moderator for the schedule is Rounder Records' **Susan Piver**. Newcomers will have their own keynoter this year: **Diane Sward Rapaport**, author of "How To Make And Sell Your Own Recording." (Rapaport will also participate in a May 13 workshop on start-up labels.)

The crash courses include sit-downs on start-up legalities and technicalities, record production and manufacturing, distribution, retail marketing, and promotion. Each of the day's six sessions includes a full complement of professionals in the designated subject; among these are **Bruce Iglauer** and **Chris Young** of Alligator Records, **Fred Held** of M.S. Distribution, **Janice Mancuso** of Reference Recordings, and **Susan Anderson** of Koch International.

On May 11, the day kicks off with the always entertaining "Legends Panel," an annual nostalgia fest that features industry vets sharing favorite war stories. NAIRD executive director **Pat Martin** says that panelists aren't yet finalized, but this is always an amusing highlight.

Panels begin in earnest May 12. Of particular interest to the readers of this column will be the panel on retail/distributor relationships; moderated by Susan Piver, it will feature crosstalk by **John Ruch** of Distribution North America, **Natalie Waleik** of Newbury Comics, **Gary Arnold** of Best Buy, **Rick Frystak** of City Hall Records, **Bob Douglas** of HMV, and **James Cooper** of Musicmania.

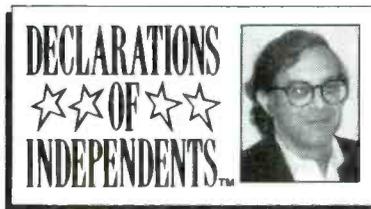
Another session that day will focus on heightening the profile of indie labels in retail stores. Moderator **Lafe Dutton** of Music For Little People will grill **Jeff Brothers** of Step One Records, **Gail Countryman** of Rough Trade Records, **John Kunz** of Waterloo Records and Watermelon Records, **Gary Himelfarb** of RAS Records, and **Michael Crockett** of Koch International.

The afternoon of May 12 is set aside for special interest groups covering hard rock and metal, new age, blues, children's music, and bluegrass and folk.

On May 13, retail issues will be addressed at a morning panel moderated by **Virginia Callaway** of High Windy Audio; **Mark Cope** of Album Network, **Mike Dreese** of Newbury Comics, **Steve Bergman** of Schoolkids' Records & Tapes, and **Andrew Chinnici** of Lakeshore Music will supply the ammo.

The annual distribution fireworks begin that afternoon with a panel surveying the fluctuating state of indie wholesaling. Moderator **Morris McClellan** of Lifedance Distribution will lead a session with **Mark Viducich** of Bayside Distribution, **John Kolstad** of Mill City Music, **Bob Lampkin** of M.S. Distribution, and **Bruce Iglauer**.

In a not-so-rare moment of self-pro-



by Chris Morris

motion, Declaration Of Independents has bravely volunteered to moderate the May 13 panel on national distribution (Grand C, street level, see you there). Our distinguished panelists include **Nina Easton** of Ichiban Records, **Alan Becker** of Relativity Entertainment Distribution, **Lou Miranda** of Alliance Entertainment Corp., **Bob Feldman** of Red House Records, and **Chris Joyce** of Malverne/Independent National Distributors Inc.

The same afternoon, further special interest sessions will be offered on jazz, world music, rap/R&B/urban, and gospel and religious music.

If you've ever wondered how the charts in the publication work in the age of SoundScan, Billboard director of charts **Geoff Mayfield** will enlighten you at a May 13 workshop on new technologies.

The convention climaxes that evening with a banquet at which NAIRD Hall of Fame inductees **Chris Strachwitz** and **Jerry Garcia** will be installed and winners of the 1994 NAIRD Indie Awards will be announced. Entertaining this year will be **David Grisman** (Acoustic Disc), **Sarah Elizabeth Campbell** (Dejadisc), and **David Roth** (Folk Era).

As if all this isn't enough, NAIRD is also mounting an open-invitation softball game at Moscone Field #1 at Funston Park on May 11. The competition will afford a rare opportunity to see some of the indie music biz's most august personages make idiots out of themselves on the basepaths. As **Casey Stengel** once said, ain't NAIRD grand?

FLAG WAVING: The title of **Mike Johnson's** Up Records album is "Where Am I?," and the singer/guitarist may well be asking that question these days. As we speak, he's some 14 hours away in Tokyo, where he is on tour in his capacity as bassist in **Dinosaur Jr.**

The music that Johnson makes on his first solo record is distinctly different from the furious gouts of sound generated by Dino. "Where Am I?" is a subdued, acoustic-based affair; listeners will immediately note the similarity between Johnson's album and the two records he produced for **Screaming Trees' Mark Lanegan** on Sub Pop.

Johnson says his music "has kind of evolved that way. I was in a punk rock band years ago where I sang and played guitar, oddly enough called **Snakepit**. But my voice fit better [in] an acoustic format."

He adds, "I've never really wanted to go full-on rock, but I wanted to develop a band with an electric guitar player. But my controlling nature forbids it."

Johnson says the next step in his evolution will be to develop "some full-blown arrangements, with strings and everything." He plans to record a new album in June or July; it may be released on a major label, for the big boys

have been pursuing him.

"It's kind of scary," he says of the potential major affiliation. "You wonder how much of your life you're signing away—Am I going into the military?"

After **Dinosaur Jr.** returns from the Far East, Johnson will play a couple of solo acoustic dates in early May at McCabe's Guitar Shop and the Troubadour in Los Angeles; Dino's **J Mascis** will also appear in the show.

While in L.A., Johnson and Mascis will appear before the cameras in director **Alison Anders'** film "Grace Of My Heart," to which the musicians are contributing a song. "We're supposed to be in the movie as some sort of fictional '60s characters," he says.

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I SAW THE LIGHT, and HELLO, IT'S ME

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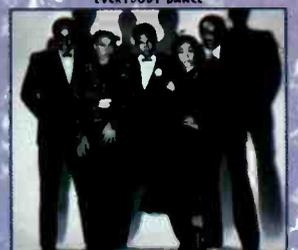
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EVERYBODY DANCE



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YOU ARE THE WOMAN
CINDERELLA and
JUST REMEMBER I LOVE YOU

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CLASSICS



Features
I'VE GOT A WOMAN - BROWN IN MY OWN TEARS - (NIGHT TIME IS) THE RIGHT TIME

RHINO SPECIAL EDITIONS

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I Got You Babe



Features the Hits
THE BEAT GOES ON
I GOT YOU BABE and
WHEAT NOW, WHEAT LOVE

RHINO SPECIAL EDITIONS

THE BEST OF
TOMMY JAMES
& The Shondells



Features the Hits
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I THINK WE'RE ALONE NOW, and
CRYSTAL BLUE PERSUASION

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TIRED OF WAITING FOR YOU



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DISCOUNT CHAINS CROWD D.C. MUSIC RETAILERS

(Continued from page 1)

their heart's content at 10 different stores in the less than one-square-mile area, the concentration has made growth and expansion for the smaller businesses more and more difficult in the '90s.

"It's terrific for record buyers," says John Olsson, who owns Olsson's Books & Records four-store chain and who is a 20-year veteran of the area. "But the competition is getting fierce."

Indeed, that may be an understatement. The Dupont Circle area represents a microcosm of the intense infighting among music merchants in the greater Washington, D.C., area.

In the last year, three major chains have invaded the already crowded D.C. marketplace. Minneapolis-based electronic merchant, Best Buy, is building nine locations in suburban Maryland and Virginia. Borders, the Ann Arbor, Mich.-based book and music retailer, now runs four outlets here. HMV so far has opened one outlet, a 12,000-square-foot location in Georgetown, but the Stamford, Conn.-based merchant prefers to cluster stores, weaving together a presence of superstores and smaller outlets, depending on available opportunities.

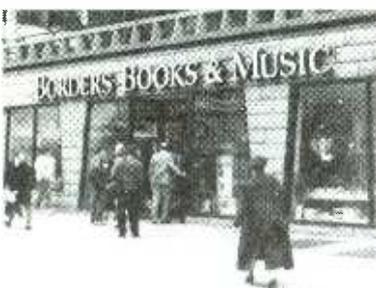
Prior to the arrival of Best Buy, HMV, and Borders, the 200-unit Circuit City, mainly known for stereo and video gear, added music to 18 of its area locations.

Longtime players in Washington, D.C., include Beltsville, Md.-based Kemp Mill Music, which has 26 stores in the D.C. area; Waxie Maxie, a 38-unit division of the Milford, Mass.-based Strawberries; Olsson's, which has five stores in the D.C. area; Nobody Beats The Wiz, with 13 stores in the market; and Tower/Records And Video, which has six units there.

Despite the influx of music merchants into the D.C. area, Ivan Lipton, president of Strawberries, says, "We have opened a few stores in D.C. this year, and we plan on opening a few more. Although Washington is a tough marketplace because of the pricing situation, if you do it right, you can still put in some stores, which can compete effectively. Although, to be sure, I don't have my sight set on opening a store in Dupont Circle any time soon."

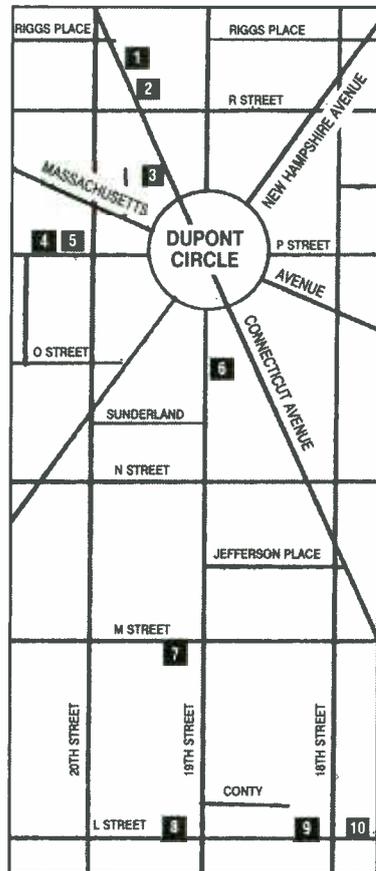
To make matters worse, a nationwide price war may be at its most competitive level in Washington, where the top three leading U.S. music discounters—Best Buy, Circuit City, and Nobody Beats The Wiz—are facing each other for the first time.

For years, Washington was known as the lowest-priced music market in the nation, as Nobody Beats The Wiz,



The large windows at Washington's downtown location of Borders Books & Music at 18th and L streets give customers a feel of the cozy surroundings inside the store that offset the imposing cut-stone facade.

Dupont Circle District of Washington D.C.



- 1) Melody
- 2) Phantasmagoria
- 3) Kemp Mill
- 4) 12" Records
- 5) Second Story
- 6) Olsson's
- 7) Serenade
- 8) Kemp Mill
- 9) Border's
- 10) Sam Goody's

Kemp Mill, and Waxie Maxie competed for market dominance. When Circuit City added music to its offering, the competition got hotter, and then the introduction of Best Buy helped bring the cauldron to a boil.

"Overall, this has always been a tough market," says one local distribution executive. "The addition of Circuit City didn't affect everybody as much as Best Buy, and the two together are like a poison pill to other merchants. I hear them crying the blues daily about pricing."

Merchants in the Dupont Circle area are not immune to competitive pricing pressures. While some buyers search the in-town shops for hard-to-find releases, others are drawn to the suburban discounters with their \$9.99 hit pricing points.

The Dupont Circle commercial area is unofficially bounded by L Street to the south and Florida Avenue, nine blocks to the north. The neighborhood also seeps a block or two west of the avenue to 18th and 19th streets, and at its southern tip bumps into the Washington Square "power corridor" along K Street.

Local chain locations such as Olsson's at 1307 19th St. and the two Kemp Mill Records, at 19th and L streets and 1518 Connecticut Ave., are established in the neighborhood; old-timers also include smaller shops such as Serenade at 1800 M St., Melody at 1623 Connecticut Ave., the eponymous 12" Dance Records at 2010 P St., and Second Story Books at 20th and P streets.

Newer competitors strutting their stuff include the Musieland Group,

which opened a Sam Goody's at 18th and L streets, sharing the southern corner with Borders, and a larger Kemp Mill location at 19th and L streets.

NEW KID ON THE BLOCK

The latest chapter in the Dupont Circle sweepstakes began with the arrival in January of a small, snazzy shop at 1619 Connecticut Ave. with the bodacious name of Phantasmagoria.

Phantaz, as it is known locally, which also has a suburban Wheaton, Md., location, offers a mixed bag: a large inventory of new and used CDs and oodles of vintage vinyl. The selection tilts to alternative rock.

What makes this arrival most interesting, however, is that Phantaz set up shop just two stores south of the veteran Melody.

Both shops are in the 1,800-square-foot range, housed in standard first-floor rectangular spaces. At Phantaz, the look is uncluttered and sleek: Made-for-CD racks hold empty jewel cases (CDs are behind the counter); it also employs a uniquely designed, thin replica cover system, which makes browsing easy and theft difficult. In "fat" sections (such as Elvis Presley and the Grateful Dead), "that means the CDs take up 2 inches instead of 2 feet of space," says co-owner Bobby Rencher. There's also a loft floor at the back of the store, giving it another space boost in crowded quarters.

Melody, which has a 15-year history in the area (it used to be on the corner of Connecticut Avenue and Q Street), on the other hand, long ago embraced a variant of the axiom that less is more—in this case, more is more.

Perhaps the closest in appearance to New York's jampacked Greenwich Village minishops, Melody is a monument to old-style record store organized clutter.

Waterfall new-release displays vie for attention with retrofitted LP racks of catalog and budget CDs (all in old-fashioned, oversize traps) and display cases filled with portable stereo equipment.

The shop's walls are either filled with bubble-packed accessories on pegboards or pasted with posters. Vintage section cards ("Jazz" and "Rock") hang from wires in the ceiling.

Both shops downplay the new-kid-on-the-block competition.

"Things are just fine," says Melody buyer Charley Manning. "No big change, really. We have different clientele. Our customers are looking for imports, classical, jazz, African, Latin. And frankly, there's

(Continued on next page)



The new Phantasmagoria store at 1619 Connecticut Avenue has a sleek look, with its neon visible from a block away. It is located two shops from the veteran Melody store.



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DISCOUNT CHAINS CROWD ALREADY JAMMED D.C. NEIGHBORHOOD

(Continued from preceding page)

so much traffic, especially on weekends, there's no problem."

Phantaz's Rencher agrees. "There's a hell of a lot of weekend business. We get a lot of teenagers, of course, and a lot of the tourists and Europeans are buying the [jazz and R&B] vinyl. I think we draw from the neighborhood, too, and so does Melody."

A large contingent of the Dupont Circle area customers are from the gay and lesbian communities, since

several gay-oriented bookshops and organization headquarters are also along the strip, and both Phantaz and Melody do good business with gay customers.

Nearby Second Story Books also offers a catch-as-catch-can assortment of used CDs and vinyl albums, and a few doors down, 12" Dance Records still has a lock on clubgoers searching for the latest remix singles and compilations.

Olsson's has larger locations

elsewhere in the city and suburbs; the Dupont Circle store has evolved into a minishop of prerecorded music, with a truncated 1,000 square feet for CDs. Its pre-Borders tunes'n'tomes format continues to draw faithful customers, however, and its other outlets pick up some of the slack, according to owner John Olsson, who has resumed more day-to-day management of all the stores in the local chain, with positive results, he

says.

Kemp Mill's little 1,600-square-foot store on Connecticut Avenue, a scant block south of Melody and Phantaz, is hanging in there.

The block on which it is located is frayed due to future rehabilitation, and the store is a bit shabby and cluttered, too, but "looks can be deceiving," says Kemp Mill owner Howard Applebaum.

"It does well for us," he says. "Not great, but good. I think we do

best there with music with an edge, whether that's rock or rap or jazz. It's got really good staff who recommend releases to customers."

Kemp Mill has responded aggressively to the invasion by discounters. Since last October, the chain has cut pricing, stepped up advertising, shrunk overhead, and closed weaker performing stores.

Serenade, at 18th and M streets, which closed up its shop at 1710 Pennsylvania Ave. last year, continues to serenade its classical music customer base, who seeks out its stock of imports. It also relies heavily on a savvy sales staff and personable service to counter what an insider calls a tough challenge facing "an established family-run store."

IN THE SHADOW OF TOWER

Located slightly outside the cultural/geographical boundaries of the Dupont Circle/Connecticut Avenue area in the West End—but affecting the business of every other shop in town—is Tower's



Dupont Circle's Phantasmagoria offers custom-built CD racks and a second-story loft space for extra inventory.

D.C. metro area flagship, at 2000 Pennsylvania Ave., four blocks west of the White House.

Located at the tip of the George Washington University campus, Tower became D.C.'s new "destination" shop the moment it opened in December 1984, and overnight changed the status of its competitors to second-tier, leaving each to carve out a specialized niche.

"With Tower around, I just don't know how they all stay in business," says a local label rep who asked to remain anonymous. "But the reality here is, even though the market has grown some there's no way they all will stay in business. There have already been victims. I don't think anybody has a piece of the pie they would have had if Tower hadn't arrived."

With 23,400 square feet (including video) in its three-story digs, Tower has by far the largest and deepest inventory in town.

"It also has the highest number of titles of any store in the chain," says manager Paul Menkes.

While the other small stores fight for survival, Borders (with three more area locations in the suburbs) has nevertheless cornered a sizable chunk of the upscale white-collar market by doing what it does best—provide a peaceful culture corner respite from the busy street outside. And 10,500 square feet of music space doesn't hurt either.

(Continued on next page)

Billboard Spotlights

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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	—	SELENA EMI LATIN 27190 (7.98/16.98)	★★ NO. 1 ★★ MIS MEJORES CANCIONES-17 SUPER EXITOS 1 week at No. 1	1
2	1	BOYZ II MEN ▲ MOTOWN 530231 (9.98/15.98)	COOLEYHIGHHARMONY	22
3	3	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	85
4	4	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210*/ISLAND (10.98/16.98)	LEGEND	196
5	6	GREEN DAY LOOKOUT 46* (7.98/10.98)	KERPLUNK	27
6	2	ELTON JOHN ▲ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	195
7	7	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	204
8	5	PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	207
9	8	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	207
10	11	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	207
11	15	GREEN DAY LOOKOUT 22* (7.98/10.98)	39/SMOOTH	24
12	46	LIVE ● RADIOACTIVE 10346/MCA (9.98/15.98)	MENTAL JEWELRY	4
13	12	NIRVANA ▲ SUB POP 34* (8.98/14.98)	BLEACH	54
14	10	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	202
15	16	METALLICA ▲ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	193
16	22	OFFSPRING EPITAPH 86424* (9.98/15.98)	IGNITION	15
17	13	JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	156
18	14	EAGLES ▲ ELEKTRA 105*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	207
19	18	JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	205
20	17	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	183
21	9	SOUNDTRACK ▲ POLYDOR 825095/A&M (9.98/15.98)	GREASE	23
22	23	THE DOORS ▲ ELEKTRA 60345/EEG (12.98/19.98)	BEST OF THE DOORS	190
23	20	EAGLES ▲ ELEKTRA 103/EEG (7.98/11.98)	HOTEL CALIFORNIA	110
24	—	SELENA Y LOS DINOS EMI LATIN 42359* (7.98/16.98)	VEN CONMIGO	1
25	19	ERIC CLAPTON ▲ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	204
26	28	MADONNA ▲ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	7
27	29	BEASTIE BOYS ▲ DEF JAM 527351/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL	127
28	26	AEROSMITH ▲ COLUMBIA 57367 (7.98 EQ/11.98)	GREATEST HITS	204
29	25	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	112
30	33	METALLICA ▲ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	184
31	31	MELISSA ETHERIDGE ▲ ISLAND 842303 (9.98/13.98)	MELISSA ETHERIDGE	29
32	30	JIMI HENDRIX ▲ CAPITOL 96414 (10.98/16.98)	BAND OF GYPSYS	5
33	27	LED ZEPPELIN ▲ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	175
34	34	ALICE IN CHAINS COLUMBIA 67059 (4.98 EQ/6.98)	SAP (EP)	4
35	38	NINE INCH NAILS ▲ NOTHING/TVT-INTERSCOPE 92213/AG (7.98/11.98)	BROKEN	7
36	24	THE BEATLES ▲ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	92
37	39	METALLICA ▲ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	183
38	21	THE BEATLES ▲ CAPITOL 46446 (10.98/16.98)	ABBAY ROAD	66
39	36	GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	102
40	47	AC/DC ▲ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	107
41	35	VARIOUS ARTISTS WALT DISNEY 60605 (6.98/11.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	18
42	—	PATSY CLINE ▲ MCA 12* (7.98/12.98)	GREATEST HITS	196
43	48	NIRVANA ● DGC 24504*/Geffen (10.98/15.98)	INCESTICIDE	2
44	—	WHITE ZOMBIE ▲ Geffen 24460* (10.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1	1
45	43	EAZY-E RUTHLESS 57100*/PRIORITY (10.98/17.98)	EAZY-DUZ-IT	4
46	45	EAGLES ▲ ELEKTRA 60205/EEG (10.98/15.98)	GREATEST HITS VOL. 2	202
47	42	ELTON JOHN ▲ MCA 10693 (7.98/12.98)	GREATEST HITS 1976-1986	59
48	32	BILLY JOEL ▲ COLUMBIA 40121* (15.98 EQ/28.98)	GREATEST HITS VOL. I & II	204
49	41	YANNI ▲ PRIVATE MUSIC 2067 (10.98/15.98)	REFLECTIONS OF PASSION	57
50	40	SOUNDTRACK MCA 10541 (10.98/15.98)	RESERVOIR DOGS	9

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■■ indicates past or present Heatseeker title. ©1995, Billboard/BPI Communications, and SoundScan, Inc.

Retail

DISCOUNTERS IN D.C.

(Continued from preceding page)

Music manager Andy Sibray says that Borders' top sales genre is classical.

"I know it's far different from the national trend," he says, adding that Borders' older and better-educated commuter/customer base is probably one of the main reasons for the surprising totals (jazz is second, rock is third, international is fourth). Regular in-store appearances and concerts ranging from local duos to national celebrities such as NPR host and jazz pianist Marion McPartland are also a plus.

While Borders and other large newcomers thrive, most smaller stores in the Dupont/downtown area are also affected by newer forces outside the picturesque perimeter.

When Circuit City broke into the CD business at its 18 locations a few years back, it siphoned off more and more business both inside and outside the Capitol Beltway. And the recent arrival of Best Buy insures that many hit-product buyers now often zoom out to the suburbs and not downtown for CD purchases.

Both electronic merchants practice loss-leader pricing for their top 10 hits, with Circuit City using a \$9.88 price and Best Buy coming in at \$9.96. In addition, the two chains tend to price most of the rest of their front-line product at about \$11.99.

Olsson's has a new competitive pricing policy that takes advantage of current label programs (BMG classical at \$10.99), offers many hit albums priced at \$11.99, and varies its selection of harder-to-find classical and indie pop and jazz items from the \$13.99 area up to a ceiling of \$15.99 and \$16.99 stickers.

Up the street, Melody also relies more on monthlong label special sales: In jazz, for example, Verve reissues are on sale one month, classic Blue Note "Price Busters" reissues the next.

Phantasmagoria, because it sells new CDs as well as used CDs and vinyl, is a virtual crazy quilt of prices, but new product, even that on indie labels from various distributors, hovers around \$11.99-\$13.99 generally.

Kemp Mill has the most aggressive pricing of the local chains: It advertises all Billboard's top 20 hits for \$10.99.

Nonhit product is often \$11.99, and Kemp Mill also features a wide selection of midline and cutout catalog from Sony, EMI, and other labels in cutout bins that is more extensive than at other stores.

Likewise, Nobody Beats The Wiz is urban-leaning, with very competitive pricing.

Considering the aggressive pricing already dominating the Dupont Circle micromarket, "all it would take is for Best Buy to open a store in Washington, and then all of us would be down the toilet," says Phantaz's Rencher.

No matter which way you cut it, whether it's pricing or an overabundance of music retail space, Olsson concludes, "The competition here is absolutely fierce, no question."

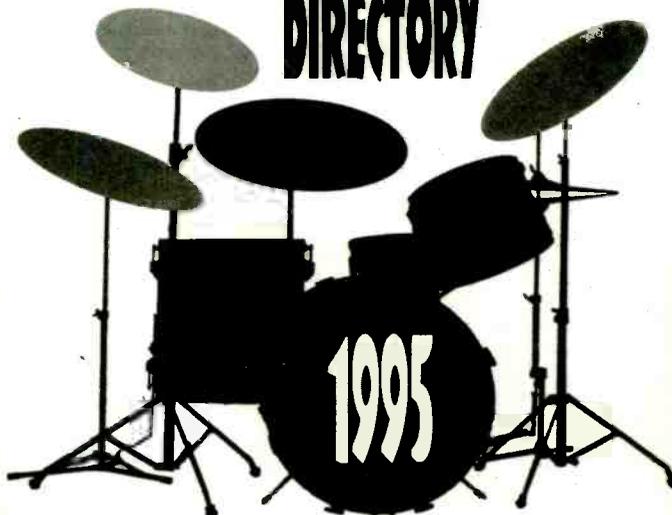
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Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

POP

► **THE HOAX**
Sound Like This
PRODUCERS: The Hoax & Mike Vernon
Atlantic 82739

♪ Featured in *Music To My Ears*,
April 1

► **BOB DYLAN**
MTV Unplugged
EXECUTIVE PRODUCERS: Jeff Kramer, Jeff Rosen
Columbia 67000

That the elusive and reclusive Mr. Dylan has recorded some of his biggest hits in an "Unplugged" setting is an event unto itself. Unfortunately, the detachment with which he delivers such sacrosanct pieces as "All Along The Watchtower," "The Times They Are A Changin'," and "Like A Rolling Stone" will preclude these versions from approaching the impact of the originals. Other material, like "John Brown," "Tombstone Blues," and "With God On My Side," is fresher and more worthy of Dylan's best work. A marketable record, but not the milestone it could have been.

THE MAKE BELIEVE BALLROOM
The Spiffire Band
PRODUCER: none listed
Alanna 5561

By way of an English recording, Alanna last year put out a swing era tribute to the D-Day landing. It now turns to the Canadian group the Make Believe Ballroom to commemorate the 50th anniversary of the end of World War II in May (Germany) and August (Japan) of this year. Dozens of favorites from those years, presented on 24 tracks, sound as good as ever half a century and a digital sound revolution later. Many buyers will get the point when this CD is placed in the nostalgia bins. Distributed by Koch International.

R & B

► **KEITH MARTIN**
It's Long Overdue
PRODUCERS: Various
Ruffhouse/Columbia 67024

The label that produced Kris Kross, Cypress Hill, and other teen-oriented hitmakers moves into the adult market via this smooth R&B package from newcomer Keith Martin. The Hot 100 Singles success of lead track "Never Find Someone Like You" indicates a strong potential at R&B, pop, and AC radio. Other selections on this ballad-heavy set could turn the same trick, including "Moment In Time," "Forever Will Be (The Wedding Song)," and the bouncy "Give It Up."

RAP

► **VARIOUS ARTISTS**
New Jersey Drive: Original Motion Picture Soundtrack, Vols. 1 & 2
PRODUCERS: Various
Tommy Boy 1114/1130

First volume of soundtrack from controversial Nick Gomez film (executive-produced by Spike Lee) has rappers from across the hip-hop nation sharing disc space with singers including Total (the slippery smash "Can't You See"), Sabelle, and Maze featuring Frankie Beverly (the classic "Before I Let Go"). As it moves between rap coats, the set drops phat, melodic tracks from such top acts as Naughty By Nature, Keith Murray, Young Lay featuring Mac Mall & Ray Luv, and Blak Panta. Volume two, meanwhile, is more rooted in East Coast underground aesthetics, with tracks from the likes of Smif-N-Wessun, Mad Lion, Jeru The Damaja, and O.C. featuring Organized Konfusion. It's all good and groovy.

SPOTLIGHT



VARIOUS ARTISTS
Friday: Original Motion Picture Soundtrack
PRODUCERS: Various
Priority 53959

Smash soundtrack to Ice Cube flick is a cohesive sampler of bouncy, booming rap and retro-nouveau R&B. It features Dr. Dre's "Keep Their Heads Ringin'," an eerie and hypnotic groove with a witty brag rap and cheery singing; 2 Live Crew's bass-funky "Hoochie Mama," about fast times in the 'hood; Cube's intense "Friday," about a laid-back ghetto evening; and Scarface's strutting "Friday Night," which has the performer on the prowl for fun. New smooth jams from the Isley Brothers and former P-Funk potnas Bootsy Collins and Bernie Worrell complete the package alongside '80s classics from Rick James ("Mary Jane"), Roger ("I Heard It Through The Grapevine"), and Rose Royce ("I Wanna Get Next To You").

JAZZ

► **RACHELLE FERRELL**
First Instrument
PRODUCER: Lenny White
Blue Note 27820

Label debut for outstanding jazz/R&B vocalist Rachele Ferrell was recorded five years ago, but only saw Japanese release. This eclectic set includes a syncopated spin on Sam Cooke's "You Send Me" and a chirping duet with saxophonist Alex Foster on "Inchworm." Standards include her soulful, nearly tempo-free take on "My Funny Valentine," her scat-happy, Betty Carter-ish phrasings on "Bye Bye Blackbird" and "What Is This Thing Called Love," and an "Autumn Leaves" that features Wayne Shorter, Michel Petruccianni, Stanley Clarke, and producer Lenny White. Ferrell backs herself on piano for her composition "Extensions" with a sweet, Laura Nyro-like elegance.

► **DAVID SANCHEZ**
Sketches Of Dreams
PRODUCER: John Snyder
Columbia 67021

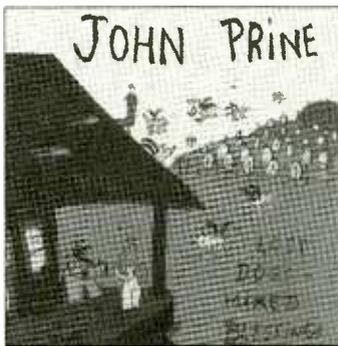
Sophomore release from hot young saxman David Sanchez is a sharp blend of Latin jazz with more straight-ahead stylings, accompanied by a stellar crew that includes Roy Hargrove, Danilo Perez, Dave Kikoski, Leon Parker, and Jerry Gonzalez. Standout tracks include the frenetic Latinism of "Africa Y Las Americas," the lovely, midtempo harmonies of "Tu Y Mi Cancion," and the oddly structured, but relentlessly rhythmic Sanchez original "Mal Social." Islands of calm come with two Rodgers & Hart melodies: a sweet-natured "It's Easy To Remember" and a light-footed "Falling In Love With Love."

NEW AGE

DEUTER
Terra Magica: Planet Of Light
PRODUCER: C.G. Deuter
Higher Octave 7075

Deuter is one of the original avatars of

SPOTLIGHT



JOHN PRINE
Lost Dogs And Mixed Blessings
PRODUCER: Howie Epstein
Oh Boy! 013

He may take his time, but when John Prine delivers a record, he really delivers. As usual, the tragic and the comic are mixed up in Prine's songs, which are perfectly framed on a multilayered sonic canvas courtesy of producer Howie Epstein, who also oversaw 1991's "The Missing Years." From the faux bagpipes on "Humidity Built The Snowman" to the Darth Vader background vocals on "Big Fat Love," Epstein takes things a step further this time, while keeping Prine's eloquent voice front and center. A feast for triple-A, which will likely grab onto "This Love Is Real" (a duet with Marianne Faithfull) and "Lake Marie."

new age, and his essential formula hasn't changed in 20 years of recording. He mixes perky synthesizer sequences with Renaissance recorder melodies and world music touches. Originally influenced by Indian music, his world now embraces African percussion, Native American flute, and Appalachian hammered dulcimer. Deuter brings these elements together with infectious melodies that are childlike without being schlocky. He also imposes on his work an austere sense of design that keeps "Terra Magica" out of the treacle trap.

LATIN

► **REY RUIZ**
En Cuerpo Y Alma
PRODUCER: Tommy Villarin
Sony 81545

On his third album, Cuban-born salsa star flexes his sinewy baritone to good measure, but his fans may not be willing to wait a lengthy 2 1/2 to 3 minutes before he reaches all-important improvisational segments. While first single "Estamos

SPOTLIGHT



KING CRIMSON
Thrak
PRODUCERS: King Crimson & David Bottrill
Virgin 40313

A decade since splintering into solo projects, the King Crimson lineup of Robert Fripp, Adrian Belew, Tony Levin, and Bill Bruford reunites, now augmented by Trey Gunn and Pat Mastelotto on stick and percussion. Rather than breaking new ground, as has been the band's wont since its debut in 1969, the "double-trio" format revisits the Crimson's of yore, notably the mid-'70s "Red" period and the early '80s. Highlights include "Dinosaur," "One Time," "Sex Sleep Eat Drink Dream," and instrumental epic "Vroom." A welcome return by a progressive outfit that never lost its footing.

Solos," now shaping up to be a strong hit, is undoubtedly album's best song, there are a few other tracks that excite, save "Una Forma De Olvidarte."

★ **CARLOS VARELA**
Como Los Peces
PRODUCER: Carlos Varela
Ariola/BMG 25474

Admirers of Spanish bard Joaquin Sabina surely will latch onto Cuban troubadour's penetrating slice-of-life anecdotes. Sabina even matches his grainy background vocals with Varela's guttural rasp on driving entry "Solo Tu (Puedes Traer El Sol)." Varela's perceived support of current regime in Cuba dooms radio chances in potentially best market, Miami, but noncommercial outlets and some Puerto Rican stations could pick up the slack.

COUNTRY

RADNEY FOSTER
Labor Of Love
PRODUCERS: Steve Fishell, Radney Foster
Arista 18757

In a genre largely divided between

VITAL REISSUES™

MARVIN GAYE
The Master—1961-1984
COMPILATION PRODUCER: Amy Herot
Motown Master Series 31453-0492

The latest in Motown's superlative Marvin Gaye reissue program is this deluxe, four-disc set spanning the legendary soul singer's entire career. It contains all Gaye's top 10 pop and R&B hits, including "I Heard It Through The Grapevine," "What's Going On," and "Sexual Healing." It also presents 13 previously unreleased tracks, alternate versions and remixes of hit songs, and other oddities. Carefully remastered to 20 bits, the material sounds extraordinarily good, and the package—spiced with testimonials from the likes of Smokey Robinson, Magic Johnson, and Stevie Wonder—is equally worthy of Gaye's legacy.

ABBA
Thank You For The Music
COMPILATION PRODUCER: Chris Griffin, with George McManus
Polydor 314 523 472

Besides containing all the Swedish hitmakers' hits—"S.O.S.," "Dancing Queen," "Fernando," "Voulez-Vous," and more—this extensively annotated and illustrated four-disc package offers the Abba fan a trove of rare and previously unavailable material, including alternate takes, medleys, B-sides, and outtakes. Although the extra tracks do not measure up to the group's signature tunes, they are of surprisingly "releasable" quality and therefore likely to enhance the Abba legacy rather than compromise it. A definitive career retrospective.

writers and artists, Radney Foster combines the best of both worlds. His sophomore solo effort finds the singer/songwriter moving further from the pop leanings of his former duo, Foster & Lloyd. He manages to embrace tradition on songs like "Willin' To Walk" and "Walkin' Talkin' Woman" without resorting to clichés and cuts his own stylistic swath on midtempo workouts like "Making It Up As I Go Along" and the heartfelt title track. With all the empty hats galloping into Nashville, it's real good to have this guy around.

GOSPEL

► **THE INGRAM GOSPEL SINGERS**
Make My Heart Your Home
PRODUCERS: Sanchez Harley, Al Hobbs & Sean Baker
Aleho/Tyscot 3004

This 25-voice choir from South Florida bolts out of the gate with all the energy of an unbridled colt. With strong songs and exciting solo and ensemble singing, the group's debut glimmers on the surface with contemporary production values while drawing deeply from the well of heartfelt, traditional gospel. The title song is a moving, modern-day hymn, and "Down In My Soul"—a classic in the making—packs enough musical and spiritual punch to nearly raise the dead and make even the nonbeliever stand up and shout, "Amen!"

CONTEMPORARY CHRISTIAN

TONY VINCENT
PRODUCERS: Brent Bourgeois, Charlie Peacock
Star Song 37

On this self-titled CD, Tony Vincent makes one of the most impressive major-label debuts in Christian music in recent years. The songs are a solid collection of meaty lyrics set to textured pop melodies. Produced by Brent Bourgeois and Charlie Peacock, the project exudes radio-friendly appeal. Highlights include the Beatlesque "High," the gorgeous ballad "Holiday," and "Whole New Spin," which starts with a hypnotic intro and continues to build with pulsating bass and drums. Exposure on the Newsboys tour should help garner this newcomer the attention he deserves.

BRUCE HAYNES
PRODUCERS: Bobby Ali
Cheyenne 9423

Christian country music is one of the most popular styles in the Christian industry, and artists like Bruce Haynes are the reason why. He has a strong, rich voice that covers a wide territory, from "Jesus And John," about an old farmer who depends on Jesus Christ and John Deere, to "My Old World," a two-steppin' toe-tapper. "He's Leaving Her For Him" is about the death of a spouse, and "Together" is a child's plea for a unified family. This album should find favor with fans of all country music, Christian or otherwise.

CLASSICAL

★ **JOHN O'CONNOR**
Franz Schubert: Sonata in A major, D. 959; Moments Musicaux, Op. 94, D. 780
PRODUCER: James Mallinson
Telarc 80369

A sterling, rich recording of two important Schubert pieces. John O'Connor's sense of timing and dynamics is especially apparent in his rendering of the melancholy Andantino of the Sonata in A major. The whole performance is imbued with a regal quality, a self-assuredness that is at times also vulnerable and playful. The six Moments Musicaux—often called "character pieces"—are relatively short, three-part compositions with gentle variations in color and mood, opening a window into Schubert's compositional mind.

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

EDDIE MONEY *After This Love Is Gone* (4:14)
PRODUCERS: Richie Zito, Eddie Money
WRITERS: L. Trogg, S. Solomon, J. Clifforth
PUBLISHERS: Lifesize/Reata, ASCAP; Shepard Solomon/
Joseph Clifforth, BMI
Wolfgang 001 (cassette single)

Money ushers Bill Graham's resurrected Wolfgang Records back into the competitive fray with a chugging, rock-edged pop ballad. Although the song is fraught with familiarity, Money's performance is dead-on. By the end of the track's four-or-so minutes, the chorus will have taken up residence in the brain. A fine choice for top 40 and adult-skewed pop formats. Contact: 415-541-4900.

TERENCE TRENT D'ARBY *Vibrator* (4:07)
PRODUCER: Terence Trent D'Arby
WRITER: T. T. D'Arby
PUBLISHER: EMI-Virgin/Monastery. PRS; EMI-Virgin
Songs, BMI
Work 6965 (c/o Sony) (cassette single)

Retro-minded title cut from D'Arby's fourth album skittles with a rigid, James Brown-inspired beat and a vocal that is among his most bluesy and effective to date. The arrangement is fleshed out with fuzzy guitars that teeter between classic funk and psychedelic rock. The end result is an ambitious single that may not squash longtime comparisons to Lenny Kravitz, but it sure is a lot fun.

LIZ PHAIR *Jealousy* (3:38)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Matador/Atlantic 6199 (cassette single)

Phair's fury is unmistakable. The singer fires off an angry assault on her own jealous rage over a loud rumble of sputtering guitars and drums. The extra noise only adds to the atmosphere, as it brings out a determined spirit in the vocal. From the critically acclaimed album "Whip-Smart."

SLAUGHTER *Searchin'* (4:04)
PRODUCERS: Dana Strum, Mark Slaughter
WRITER: not listed
PUBLISHER: not listed
CMC International 95094 (CD single)

Ever-photogenic, headbanging quartet previews its upcoming album, "Fear No Evil," with a thunderous, pop-inflected rock anthem that is appropriately aggressive for album rock radio, but smooth enough to make the grade at top 40. Contact: 919-269-5508.

THE ANTENNA MAN *Ode To O.J.* (no timing listed)
PRODUCER: Zapa
WRITER: not listed
PUBLISHER: not listed
New York City 01636 (CD single)

More novelty fare inspired by the seemingly endless O.J. Simpson trial. This time, New York cable TV personality stomps through a reggae-spiced pop/hip-hop groove, warbling silly lines like "Don't mess with O.J., he'll beat the rap any old way." CD format sports no less than seven versions to lure play at pop and R&B radio. Contact: 212-874-6714.

R & B

★ **MONICA JACKSON** *Let Me Be Your Angel* (3:58)
PRODUCERS: Peter Brunetta, Michael Eckart, Dain Noel
WRITERS: N.M. Walden, B. Hull
PUBLISHERS: WB/Walden/Gratitude Sky, ASCAP;
Warner-Tamerlane/Cotillon/Brass Heart, BMI
REMIXERS: Peter Brunetta, Michael Eckart, Dain Noel,
the Birmingham Boys
Kryptik 1303 (CD single)

Jackson kicks it old-school R&B with this delicious cover of the Stacy Lattisaw pop chestnut. Not only does she hit every roof-raising note from the song's original arrangement, but Jackson also brings a sweet soul to the song that belies her apparent youth. R&B radio programmers would be wise to jump on this tingling gem ASAP—before top 40 tastemakers discover this bright, new

talent. Contact: 818-344-8882.

TINA MOORE *Never Gonna Let You Go* (4:14)
PRODUCERS: M.Doc, Jere MC
WRITERS: T. Moore, T. Ford
PUBLISHERS: My Jonathan/Ineva, BMI
Street Life/Scotti Bros. 78019 (c/o BMG) (cassette single)

Moore skips and slinks over hand-clapping R&B rhythm with a youthful, thoroughly appealing style. There are moments when her fluttering range takes on a tone that is notably close to Mariah Carey—which will not hurt in opening doors at several formats. Factor in a festive sing-along chorus, and you have a formidable contender.

HERBIE HANCOCK *Butterfly* (3:33)
PRODUCERS: Herbie Hancock, Bill Summers
WRITERS: H. Hancock, B. Maupin
PUBLISHER: not listed
Mercury 1045 (c/o PolyGram) (CD promo)

A highlight from Hancock's fine "Dis Is Da Drum" opus is offered as a cool, refreshing splash of urban sophistication to R&B and jazz radio regulars. Instrumental jam is textured with wafting flutes and cushiony keyboards and anchored by a non-nonsense midtempo funk beat that provides needed youth appeal.

COUNTRY

► **CLAY WALKER** *My Heart Will Never Know* (3:23)
PRODUCER: James Stroud
WRITERS: S. Dorff, B. Kirsch
PUBLISHERS: Galewood Songs/Ensign/Kidbilly/Issy Moon, BMI
Giant 7531 (c/o Warner Bros.) (CD promo)

One of the brightest stars in country music's new wave, Walker is batting 1,000 at radio. He delivers one of his best-ever vocal performances, conveying all the heartbreak of this well-written ballad's lyric.

NEW & NOTEWORTHY

MACK 10 *Foe Life* (4:04)
PRODUCER: Ice Cube
WRITER: not listed
PUBLISHER: not listed
Priority 50877 (cassette single)

Protégé of Ice Cube is primed to dominate jeeps and radio airwaves this summer with a slammer about commitment—be it your 'hood, life, or boyz. Mack drops solid rhymes with a swaggering snarl that befits the track's simple but wicked beat. Purists will jam on the hard-edged rap, while radio minds will find the track's gang chants and winding funk guitar sample catchy enough to hang in heavy rotation. Be on the lookout for Mack's self-titled debut album in June.

SECRET LIFE *Love So Strong* (12:16)
PRODUCERS: Brothers In Rhythm
WRITERS: P. Bryant, A. Throup
PUBLISHERS: not listed
REMIXERS: Brothers In Rhythm, Paul Wright, Chris Porter, Pete Gleadall, the Association
Pulse-8 USA/Radikal 805 (c/o BMG) (12-inch single)

British dance/pop act has been enjoying widespread acclaim from import-savvy programmers for a while now. Domestic availability of this invigorating house music anthem should ensure instant mainstream club approval. In the hands of ever-hot producers Brothers In Rhythm, the track exudes expected disco rhythm drama, while also sporting a percolating, gospel-laced chorus that has the soulful quality needed to entice ears beyond dancefloors. First single from "Sole Purpose" is ripe and ready for crossover radio picking.

► **DAVID BALL** *What Do You Want With His Love* (3:40)

PRODUCER: Blake Chancey
WRITERS: D. Ball, L. Jeffries
PUBLISHERS: New Court/Low Country/EMI-Blackwood/
Bait And Tackle, BMI
Warner Bros. 7528 (CD promo)

Deep into his smash set "Thinkin' Problem," Ball is still coming up with winning singles like this. Against an achingly slow shuffle beat, the singer/songwriter gets a chance to turn on the vocal charm to deliver what sounds like his next hit.

SHANIA TWAIN *Any Man Of Mine* (4:07)

PRODUCER: Robert John "Mutt" Lange
WRITERS: S. Twain, R.J. Lange
PUBLISHERS: Loon Echo, BMI; Zomba Enterprises,
ASCAP
Mercury 1427 (c/o PolyGram) (CD promo)

Twain aims right for the dance clubs with this hi-tech hoedown. The lyrics are dancefloor dumb, but the song is undeniably catchy. Besides, any song that borrows a vocal hook from the Three Stooges can't be all bad.

PIRATES OF THE MISSISSIPPI *Paradise* (2:46)

PRODUCER: David Malloy
WRITER: R. Murrh, B. McDill
PUBLISHERS: Murrh, BMI; PolyGram International/
Ranger Bob, ASCAP
Giant 7454 (c/o Warner Bros.) (CD promo)

The Pirates bounce back with this ode to the isolationist way of life. It is a simplistic view, but—not to worry—lead singer Bill McCorvey pours his heart into it anyway.

DANCE

► **GLORIA ESTEFAN** *Cherchez La Femme* (7:29)
PRODUCERS: Emilio Estefan, Lawrence Dermer
WRITERS: A. Darnell, S. Browder Jr.
PUBLISHER: Rainyville, BMI
REMIXERS: Ronnie Ventura, Pablo Flores, Jose "Pepe" Ojedo
Epic 7084 (c/o Sony) (12-inch single)

La Gloria will continue to rule dancefloors with this tribalized house cover of the disco-era nugget, popularized by Dr. Buzzard's Original "Savannah" Band. Post-production by Ronnie Ventura ripples with a slight salsa flavor, nicely complementing Estefan's sassy performance. Four sturdy versions of the track promise play at several club formats and on crossover radio mix-shows. Another bauble from the "Hold Me, Thrill Me, Kiss Me" set.

PEACE TRAIN *Bangin' My Drum* (3:20)

PRODUCERS: Peace Train
WRITERS: P. Elam, M. Boila
PUBLISHERS: Fikenmil, BMI; Microphilms, ASCAP
Hulleon 76764 (CD single)

Charming new male duo makes a good first impression with this percussive hi-NRG jumper. Although the track could use a longer mix to increase club play potential, it already has a muscular bassline that works quite well. Donna Summer fans should spend a moment with the act's earnest cover of her lovely "There Will Always Be A You" from "Bad Girls." Contact: 313-528-8165.

BUTTER *Do Me Right* (no timing listed)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Eric Kupper, That Kid Chris
Emotive 775 (12-inch single)

U.K. dance music enthusiasts no doubt already know this slice of diva-driven house from its strong run on import. In its U.S. form, Eric Kupper and That Kid Chris fill a double-pack of vinyl with potent remixes that explore a broad palette of ideas, ranging from plush disco to aggressive dub. A delight. Contact: 212-645-7330.

AC

► **JON SECADA** *Where Do I Go From You* (4:15)

PRODUCERS: Jon Secada, Emilio Estefan
WRITER: D. Warren
PUBLISHER: Realsongs
SBK/EMI 54343 (c/o Cema) (CD promo)

While Secada prepares to step into the

role of Danny Zuko in the Broadway musical "Grease," AC listeners are given a swaying love song from his recent album, "Heart, Soul & A Voice." As always, Secada is the picture of vocal melodrama, and he makes the most of Diane Warren's romantic lyrics—in both English and Spanish. A no-brainer for programmers . . . just play it.

LEA SALONGA *The Journey* (4:19)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Atlantic 6216 (CD promo)

The theme to the high-rated "Redwood Curtain" TV movie gives co-star, pop ingenue Salonga, an opportunity to mine her overlooked debut collection. This cinematic ballad twinkles with vibrant synths and strings, softly underlining Salonga's crystalline soprano vocal range and delicate delivery. AC radio should quickly embrace this lovely effort.

MILLA *It's Your Life* (3:39)

PRODUCERS: Richard Feldman, Mark Holden
WRITERS: M. Jovovich, R. Feldman, M. Holden
PUBLISHERS: EMI-Blackwood/Sense O'Milla, BMI;
Orca Songs/PolyGram International/Dreaming Dog,
ASCAP
SBK/EMI 19874 (c/o Cema) (CD promo)

Unfortunately, Milla will continue to elicit comparisons to Tori Amos and Kate Bush with this sweeping pop epic, which is grandly executed with forceful strings and melancholy horns before breaking down to a strumming acoustic climax. Amid all of this activity, Milla shoulders the parameters of her vocal range with the finesse of a seasoned actor.

ROCK TRACKS

DINK *Get On It* (3:54)

PRODUCERS: Dink
WRITERS: S. Carlin, J. Herring, S. Harris
PUBLISHERS: Rhymes With Stink/MCA, BMI; Music Of
Life, PRS
Capitol 58365 (c/o Cema) (CD single)

No one combines rock and hip-hop quite like the oddly named Dink. These purveyors of hybrid-pop simultaneously bang heads and bounce booty, as they race raging guitars and a hasty beats-per-minute count. For more of the same, investigate the additional remixes by Dave "Rave" Ogilvie, Anthony Valcie, and KMFDM's Sascha.

WANDERLUST *I Walked* (4:35)

PRODUCERS: Michael Musmanno, Wanderlust
WRITER: S. Sax
PUBLISHER: Pepperstash, ASCAP
RCA 64325 (c/o BMG) (cassette single)

Wanderlust merges together the best elements of grass roots and modern rock on this unpretentious track. The Philadelphia quartet struts its ample guitar prowess with infectious energy, as a sea of studied vocals delivers the harmonious hook. Do not bypass it.

IVY *Get Enough* (2:41)

PRODUCERS: Ivy
WRITERS: Ivy
PUBLISHER: Unfiltered, ASCAP
Seed 6186 (CD single)

Listen closely. Lead singer Dominique Durand deliberately deceives the lazy listener, as her seductive French accent seeps through a suspiciously sugar-sweet delivery. The uptempo vocal interpretation, accompanied by jangly guitars and solid drumming, masks the dark-themed lyrics contained within. Pure as dirt, but cool nonetheless.

SEA OF SOULS *Water* (3:32)

PRODUCERS: Tres Swan, Andrew McNeely, Herb McNeely
WRITER: A. McNeely
PUBLISHER: Pen/Cob, BMI
Trumpeter 1810 (CD cut)

Nonfolk, Va.-based band embraces the clanging alternative guitar rock so prevalent in the U.K., while delving into and questioning human morals and faith. Heady stuff, but it is delivered

with a concise pop hook and the kind of downtrodden vocals that modern rock readily embraces. From the band's noteworthy "Feed The Machinery" sophomore release. Contact: 804-455-8454.

ANGRY SALAD *Empty Radio* (4:28)

PRODUCER: Jeff Bluestein
WRITER: B. Whelan
PUBLISHER: Bea & Millie, ASCAP
Breaking World 720 (7-inch single)

This Boston-based trio has certainly paid its dues. Having opened for acts like Live, Counting Crows, and the Spin Doctors, the band has acquired the necessary skills to further season its already well-structured melodies. A straightforward rock structure is peppered with a fierce chant hook and vocals that recall the Cure's Robert Smith. Contact: P.O. Box 962, Cambridge, Mass. 02140.

ISH *Run* (3:57)

PRODUCER: MBJ
WRITER: Ish
PUBLISHER: Audio Assembly, ASCAP
Audio Assembly 004 (CD single)

Industrial rock is not dead, as proven on this rumbling sensory assault that recalls vintage Depeche Mode and early Nine Inch Nails. Urgent drum machine lines, whipping siren samples, and ominous vocal snippets add up to a chilling aural journey into darkness. College radio and alternative club jocks should take a close listen. Contact: 908-390-8537.

RAP

► **NINE** *Any Emcee* (3:59)

PRODUCER: Rob Lewis
WRITERS: D. Keyes, R. Lewis, T. Bell, P. Hart
PUBLISHERS: Protoons/Lickshot/Pretty Helen, ASCAP;
Warner-Tamerlane, BMI
Profile 7435 (maxi-cassette single)

The raspy rapper is back. Nine follows up his rap hit "Whutcha Want" with another winner. This track loops elements of the Spinners' 1972 hit "I'll Be Around" around a bare backbeat, while a sampled bit of Erik B. & Rakim fills the gap-filled groove. Hip-hop-friendly urban and crossover radio programmers will want to jump on this out of the box.

SMIF-N-WESSUN *Wontime* (4:49)

PRODUCERS: Mr. Walt, Rich Black
WRITERS: R. Nurse, W. Dewgarde, D. Yates, T. Williams
PUBLISHERS: Notes Of Wisdom/Misam
Wreck 20110 (c/o Nervous) (12-inch single)

Smif-N-Wessun is loaded and ready. The emotionally charged rap act keeps the bass-cushioned beat slow and low, lingering in deep groove territory for the duration of the entire track. Suspense-filled synthesizers and raucous rants create a dark atmosphere with an ample amount of street savvy. Give it a shot. Contact: 212-730-7160.

ODB *Brooklyn Zoo* (3:54)

PRODUCERS: ODB, True Master
WRITERS: R. Jones, D. Harris
PUBLISHER: Wu-Tang, BMI
Elektra 9200 (CD single)

This Wu-Tang Clan protégé borrows heavily from that crafty rap act for its own debut. ODB uncages some heavy hitting hip-hop rhythms, roughed up further by a rugged street rap. The rhymes have been cleaned up considerably for this radio edit, which should appeal to rap-friendly radio programmers.

QUESTIONMARK ASYLUM *Hey Lookaway* (4:21)

PRODUCER: Terrence Argrow
WRITERS: T. Argrow, M. Gadsdon, K. Jones, D. Heppburn
PUBLISHERS: Fecal/Money in the Bank/EMI-Blackwood
Kaper/RCA 64302 (c/o BMG) (cassette single)

This Washington, D.C.-based quartet weaves pleasant R&B melodies with a stringent rap to form a funky hip-hop flavor. The Erick Sermon-helmed remix incorporates a deep dub beat, which adds a maddening twist to an already tumultuous tune.

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

Content Providers Learn Online Reality

BY MARILYN A. GILLEN

There are equal measures of good news and bad news for so-called "content providers" looking to move their businesses into the online realm. "The opportunity is enormous," says Mary Modahl, managing director of the People and Technology Strategies division at Boston-based analysts Forrester Research. "So are the challenges."

The good, the bad, and some ugly truths (forget traditional business models, for one) were the focus of an April 25 executive breakfast sponsored by Forrester and attended by new-media point people from entertainment and retail companies looking for answers to some basic, but still fuzzy, questions: for example, how many consumers are actually able to access their content online? How do you measure the success of a site? And how is money going to be made through these sites, both in the short and longer terms?

On the good-news front, "there is a very healthy consumer business" online already, Modahl said, led right now by commercial services CompuServe and America Online. Forrester predicts a fairly rapid user migration to the Internet's World Wide Web, however, with direct Web usage surpassing commercial services (including the yet-to-debut Microsoft Network) by 1998. Web sites offer clear benefits to content providers, Modahl said, including the fact that there is no service owner to negotiate with, that the companies retain complete control of their content, and that there are low entry barriers (this also could fall into the "downside" camp, though, meaning that the playing field is fairly level for established companies and newcomers alike; established brand names will nonetheless provide an initial edge, Modahl believes).

One complication with Web sites

is the lack of a clear registration element, meaning it is difficult to definitively track who and how many people stop by. Estimates of the total Web user base vary widely. Although there are an estimated 2½ million to 3 million people who have downloaded or copied the browser software necessary to surf that particular portion of the Internet (one way to gauge usage), Forrester estimates only 250,000-500,000 of these are true "consumers" dialing in from home. By 2000, though, Forrester predicts about 20 million

'There's a clear opportunity for someone who can offer an enormous price advantage'

Web users, with 14 million entering directly and about 6 million entering through proprietary-service gateways. "That will represent half the PCs in homes," Modahl said.

The opportunity is clear: a huge potential reach for content providers. One of many challenges: "[Whoever] is probably not on the Web right now is your customer," Modahl said, but rather a very specific and relatively narrow demographic. "You need to drive your customer onto the Web" through cross-marketing via traditional channels and other outside prods.

Once they are there, Modahl maintains, you need to get them to come back: challenge No. 2. And you've got to get them to spend money: the really big one that no one has quite figured out yet.

Online sales "are not even a blip yet," said Modahl. Online services generated about \$200 million in goods sold last year, she said, as compared with about \$2.1 trillion at

U.S. retail and \$53 billion in catalog sales. "We looked at some of the services out there now on commercial services and found unbelievably small sales: A dozen pizzas, two or three bunches of flowers a week, numbers like that," Modahl said.

Nonetheless, Modahl believes there is "a clear opportunity for a Sam Walton here—someone who realizes they can offer an enormous price advantage" brought about by the economies of scale the huge Internet base offers. To reach 20 million consumers through a print catalog could cost \$12 million, she said, compared with an outlay of \$150,000 to establish a site that could reach 20 million online customers.

Eventually the free-access model of Web sites will have to give way to some fee-based services, Modahl believes. "This can't go on indefinitely the way it is," she said. "You will probably see different models developing, and we think there will certainly be a 'bundle' level, where customers pay for a set bundle of content."

In the absence of actual online sales, how can a company tell if its

site is "a success"? Short-term gauges that can be applied now include the number of people who are willing to "join"—to register or sign up in some form or another, Modahl said. Another gauge is the volume of user-generated content—active chat areas and copious E-mail signal active participants rather than casual browsers.

In the longer term, companies will need to look soberly at "dollars per hit," Modahl said, rather than just gross hits. "You can't keep looking at how many people come by, but will need to look at whether that compels them to spend money," she said.

A final gauge in the long-term of a successful site will be the value of its "hot links," Modahl said—the hypertext links in one site that send users to another site. Many such links now are offered free (others for as much as \$300) but could become a significant revenue source akin to newspaper ad revenues long-term, Forrester predicts.

The bottom line, according to Forrester: "For the next three years, the Web is a place to learn, not earn."



PUPPET MOTEL
Macintosh CD-ROM
(PC due this fall)
Voyager, \$39.95

Performance/recording artist Laurie Anderson was "multimedia" long before the word took a cyberturn in the disc-based direction. Her official move into CD-ROM finds her breaking ground again with a visually arresting title that takes the interactive music concept off on a wild, wondrous romp into the darker reaches of the surreal realm. Throw away the guidebook—getting lost here is most of the fun, and making purely intuitive decisions and connections is a large part of the point.

The disc, created by Anderson in collaboration with designer Hsin-Chien Huang, packs in more than an hour's worth of 16-bit, 44K music, much of it previously unavailable (the unreleased song "The Box" is well worth seeking out in the Writing Room). There's also a fantastic take on the titular "Puppet Motel" from her recent Warner Bros. album "Bright Red," as well as a new spin on that set's "In Our Sleep" (with Lou Reed), among others. The disc also incorporates some material from the just-out spoken-word album, "The Ugly One With The Jewels And Other Stories," also on Warner Bros.

This is not a "music title," though, in the interactive sense of the concept as often seen thus far. There are no virtual mixing boards, for instance, no video bio, no lyrics, no cheery "meet the band." In that sense, it's much closer in spirit and style to Cyan/Broderbund's "Myst" and Voyager's "Freak Show," both of which excel because of the

immersive worlds they create and sustain.

The eerily empty 3D environs of the "Puppet Motel" contain a labyrinth of 33 rooms, each delivering different experiences, puzzles, music, and creative activities (write a novel, maybe, or play a violin). There's the Green Room (where users can "go backstage" with Anderson and get downloadable updates on her current Nerve Bible tour), the Writing Room (where instead of re-mixing a song you can re-edit a novel), the Ouija Room (where questions are answered), and the Stage (a rendering of her Nerve Bible set), for instance. All of it is infused with Anderson's spirit—literate, quirky, darkly humorous.

Beautifully packaged, the CD-ROM should also get a profile boost from Anderson's ongoing 50-city tour, sponsored by Voyager, which is also selling copies of the disc at shows. By all means, check it out. And check in.

MARILYN A. GILLEN

ENTER*ACTIVE FILE IS MOVING

The EnterActive File is moving west. As of May 7, please send all multimedia news and correspondence—including video game, CD-ROM, online, and new technology news and products for review—to the attention of Marilyn A. Gillen, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036.

MNI To Unveil Latest MusicNet

MNI INTERACTIVE is unveiling the second issue of its MusicNet CD-ROM at this week's Comdex trade show in Atlanta. The sophomore edition of the album previewing and purchasing guide (Billboard, March 18) boasts several new features, according to the company, including a modem ordering option. Customers can now click on an "order" button when they want to purchase an album and hit "send" to route the E-order directly to MusicNet for fulfillment (purchases are delivered by overnight mail). Phone and fax order options remain.

Also new in the issue due out in mid-May: a "British Beat" arena featuring more than 30 albums by that region's artists; and "Hot Spot," a promotional area where advertisers can showcase their products. Elektra (with the "Tank Girl" soundtrack) and Virgin (with King Crimson's "Thrak") are among the May advertisers, according to MusicNet.

THE TRAIL-BLAZING issue by Geffen Records of a previously unreleased Aerosmith track over the CompuServe network has been nominated in the 1995 Computerworld Smithsonian Awards. The exclusive online release of "Head First," which was made available to download for free, "demonstrated the effectiveness of compression techniques and is stimulating new thinking in the use of information technology for artistic expression and distribution electronically," according to the nominating committee. Finalists will be announced later this month, and winners revealed June 5. All nominees are included in a permanent collection at the Smithsonian Institution's National Museum of American History.

COMING SOON: A bevy of Paramount films soon will be making the move to the home gaming arena. Among those to look for in various incarnations this year: Midisoft will develop a CD-ROM title based on the May 24 "epic drama" "Braveheart," starring Mel Gibson; Viacom Interactive plans a CD-ROM spinoff of the Aug. 4 "futuristic action thriller" "Virtuosity," starring Denzel Washington and Kelly Lynch; and Ocean of America plans a screen saver and video games based on the currently filming big-screen adventure "Mission: Impossible," starring Tom Cruise.

In other news, MGM/UA Home Video has set up a "retailer forum" on America Online (see page 64).

AMERICAN LASER GAMES leaves no doubt about the target market for its latest game line: Games For Her. Titles in the new line "will emphasize nonviolent social interaction and thinking skills, as opposed to quick reflexes and aggression," according to the company, which has established a new division dedicated to developing games for this underserved market. First up: "McKenzie & Co.: Junior Year," described as a "social interactive adventure providing a first-person glimpse of high school life from a girl's point of view." Other news of girl-skewed activities is expected to be announced at this month's Electronic Entertainment Expo in Los Angeles.



Close Encounter. The stars of the CD-ROM game "The Daedalus Encounter" celebrate its release along with executives from Mechadeus, the game's developer, and Virgin Interactive Entertainment, its distributor. Pictured at the Atlas Bar and Grill in L.A., from left, are Deirdre O'Malley, executive producer, Mechadeus; actor Christian Bocher; Martin Alper, president/CEO, VIE; actress Tia Carrere; and John Evershed, president, Mechadeus.

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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PICTURE THIS

By Seth Goldstein



TIME-SHARE: The digital videodisc keeps pushing its way to the front of home video conversations. Its next appearance: the VSDA convention in Dallas later this month. More to the point, the show's annual hi-tech panel will feature a representative of the Sony/Philips camp and Warren Lieberfarb, president of Warner Home Video and spokesman for the Toshiba/Time Warner system.

The two sides are sharing time for the first time before an audience of video retailers who are expected to stock under-\$20 discs containing up to four hours of movies. Toshiba and Time Warner until now have avoided appearances—and possible confrontations—with their rival.

Lieberfarb and whoever the other side sends are sure to draw a crowd. How is Dallas doing overall? Less than a month from the May 21 start, grumbling about falling attendance has risen. The most dire guesstimates dip as low as 4,000-5,000 vs. 14,000 in Las Vegas last year. "It makes perfect sense," says an unhappy studio executive who thinks the show "has lost its reason for being. At least Las Vegas was a paid vacation." VSDA is standing by its estimate of 10,000.

One glitch that might have tarnished the turnout has been settled: The overlap with a Sybase sales meeting won't affect the show, says VSDA president Jeffrey Eves. "About the only difference is that a small handful of exhibitors will have to accelerate their move-in by four hours." Instead of starting at 8 a.m., they'll begin halls C, D, and E booth construction at noon, May 18. VSDA will mark exhibit dimensions beforehand, so it's "a distinction without a difference," Eves adds.

Sybase, squeezed between the earlier National Cable Television Assn. and VSDA, went to Equity Court seeking compensation from Dallas for the Convention Center scheduling foul-up (Billboard, April 29). During the four-day trial, Sybase sources complained about VSDA's inflexibility and said VSDA knew of the problem last summer, but did nothing.

After the settlement, however, Sybase cooled down. "It's complicated, but it's doable," says external affairs VP Mike Engelhardt, "and the changes will be transparent." Both sides requested, and received, a court order to put teeth in the pact. Dallas is paying an undisclosed sum.

No Porn Displays At VSDA Meet Vendors Fear Getting Arrested In Dallas

BY EILEEN FITZPATRICK

LOS ANGELES—One of the Video Software Dealers Assn.'s most popular attractions won't be at the May 21-24 convention in Dallas.

Don't worry: Disney is still doing an extravagant dinner show and Leonard Maltin will host the Homer Awards, as before. But if you were anticipating another visit to the adult section of the exhibit floor, figure on doing something else.

For the first time in VSDA history, porn vendors won't be exhibiting their wares, because they are afraid of getting arrested by Dallas authorities. "There's no question in our minds that our product is constitutionally protected, but with the hostile attitude of law enforcement in Dallas, who wants the grief?" says Jeff Douglas, chairman of the Free Speech Assn., the trade organization representing the adult video industry.

National obscenity guidelines set forth by the U.S. Supreme Court in its 1973 Miller vs. Calif. decision say materials that are patently offensive depictions of sexual activity; that appeal to the prurient interest; and that are without serious literary, artistic, or scientific value can be ruled obscene. The judgment is based on community standards, which in Texas

translates to a statewide ban.

Despite Miller's broad interpretation of obscenity, Dallas law enforcement's pursuit of adult distributors is described as among the most aggressive in the country. Threats of prosecution certainly have dampened retailers' ardor.

According to VSDA Dallas chapter president Janna Blackwood, only 15 outlets of the hundreds of video stores in the city carry any adult tapes. Eight or 10 of those carry porn exclusively.

"Adult is a small percentage of my business," Blackwood says. "And I keep it behind a closed door and check ages before letting anyone in there." She also uses a video camera to monitor customers who visit the section.

Blackwood is not surprised adult suppliers have pulled out of the convention. "I don't blame them," she adds. "Who wants to take a risk getting arrested and thrown in a Texas jail?"

The conservative wind in Dallas apparently didn't chill VSDA's enthusiasm about selecting the city, regardless of the consequences for certain members. "We were very upset to be informed that the convention was moving to a place that wouldn't accommodate us," says Howard Levine, national sales director of Vivid Video.

"It's very disheartening to support VSDA for 10 years and see that they're not supporting us."

But Douglas points out that VSDA acted in "good faith and tried to find some way for Dallas to accommodate us. The mistake was going to Dallas in the first place."

VSDA spokesman Bob Finlayson blames an overzealous district attorney, who within the last year has turned up the heat on adult businesses.

"When the board made the decision to go to Dallas, we were not aware of the intensity of potential problems for adult exhibitors a year ago," Finlayson says. "The DA has decided to make it a big issue."

Finlayson adds that convention center officials made assurances that adult suppliers wouldn't be harassed, but reneged on the promise when the political environment became unfriendly. According to Finlayson, representatives from the adult industry, a local Dallas attorney, and VSDA executive VP Rick Karpels were dispatched to meet with the police de-

(Continued on page 63)

Sony Wonder Bows Nick Jr. For Toddlers

BY MOIRA McCORMICK

CHICAGO—Toddlers alert (parents, too): Sony Wonder's Nickelodeon Collection will be augmented by its first preschool home video releases July 29, when Nick Jr. Video debuts with three titles.

Nick Jr. is the banner given the cable network's daytime preschool programming block. Never before has it been available at retail. According to Catherine Mullally, VP and executive producer of entertainment products for Nickelodeon, there had previously been discussions about releasing home video titles based on longstanding preschool show "Eureeka's Castle," but nothing was finalized.

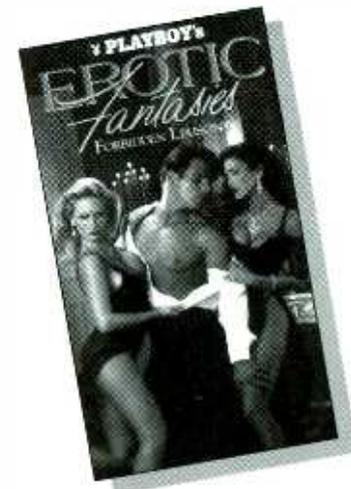
Now, a "Eureeka's Castle" title will be among the first three Nick Jr. Video releases. Those three are "Sing A Long At Eureeka's Castle," "Sing A Long With Binyah Binyah Polywog" (from the program "Gullah Gullah Island")

(Continued on page 66)



One In A Million. Enrique Perez, right, plant manager of Thomson Consumer Electronics' Juarez, Mexico, facility, presents marketing and sales executive VP Joseph Clayton with the millionth RCA digital satellite system dish. DSS, launched a year ago, could pose a threat to cassette sales and rentals as home installations and services proliferate. Clayton predicts 10 million DSS households by 2000 and annual programming revenues upward of \$6 billion.

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PLAYBOY HOME VIDEO

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'Paper Moon' Rises Over Bogdanovich Paramount Series

BY DREW WHEELER

NEW YORK—With the struggle over family values at the forefront of our national dialog, Paramount Home Video weighs in with an honest movie about the bond between a man and his daughter. The fact that the stars of "Paper Moon" con, dupe, and swindle their way across Depression-era America is beside the point. Moviegoers' affection for the congenial grifters of "Paper Moon" may well lure sell-through customers to Paramount's promotion of director Peter Bogdanovich.

June 20 marks the release of the letterboxed Directors' Series edition of "Paper Moon," accompanied by other Bogdanovich titles "Daisy Miller," "Targets," and "The Thing Called Love." The previously released pan-and-scan version of "Paper Moon" is also part of the promotion.

"There seems to have been, in the last year or so, more and more focus on the directors of movies," says Jack Kanne, Paramount Home Video executive VP of sales and marketing. "There seems to be a lot of interest in terrific directors, and certainly Bogdanovich has the name. We've got a segment of his catalog that we're very proud of and [that] we think there's a market for."

As to the charm of "Paper Moon," Kanne says, "It's a movie that appeals to a broad-based audience. There's really no violence in it, there's no sex in it. And it's a terrific story."

The Directors' Series "Paper Moon" cassette begins with an interview with Bogdanovich—who discusses his directing style—plus an amusing series of blown, unused takes with stars Ryan and Tatum O'Neal. He describes its atmosphere as "like guerilla warfare. 'Get over here, quick.' We were fighting the light, fighting the rain. 'Now, be yourself! Be casual!' It was hard." Ultimately, the Bogdanovich interview reveals that he considers "Paper Moon" to be "more the way I wanted it than any picture I'd made."

Bogdanovich's first directorial triumph was 1971's "The Last Picture Show," followed by "What's Up, Doc?" the next year and "Paper Moon" in 1973. Among his later films is 1985's "Mask." He has written extensively about his fellow directors and has recently completed work on "Prowler," a television pilot starring Scott Bakula.

"Daisy Miller" is Bogdanovich's 1974 cinematic version of the Henry James novel, starring Cybill Shepherd, Barry Brown, Cloris Leachman, and Eileen Brennan. "That's a kind of underrated picture that I rather think is quite good," Bogdanovich says.

The freshest release in the collection is 1993's "The Thing Called Love," which starred Samantha Mathis, Dermot Mulroney, Sandra Bullock, and River Phoenix, with featured country artists K.T. Oslin and Trisha Yearwood. It was the last role completed by Phoenix, who died that same year.

"He was one of the most talented people I ever met," Bogdanovich says
(Continued on next page)

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(Source: Independent Research)

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Prebook: August 1, 1995

Will Call: October 3, 1995

NAAD: October 6, 1995

* Independent Research. ** Adjusted for inflation.

† General Mills and video purchases required. Complete details on mail-in certificate inside *Cinderella* videocassette. Disney and General Mills' mail-in offers good October 3, 1995, through January 31, 1996, in U.S.A. only. Void where prohibited.

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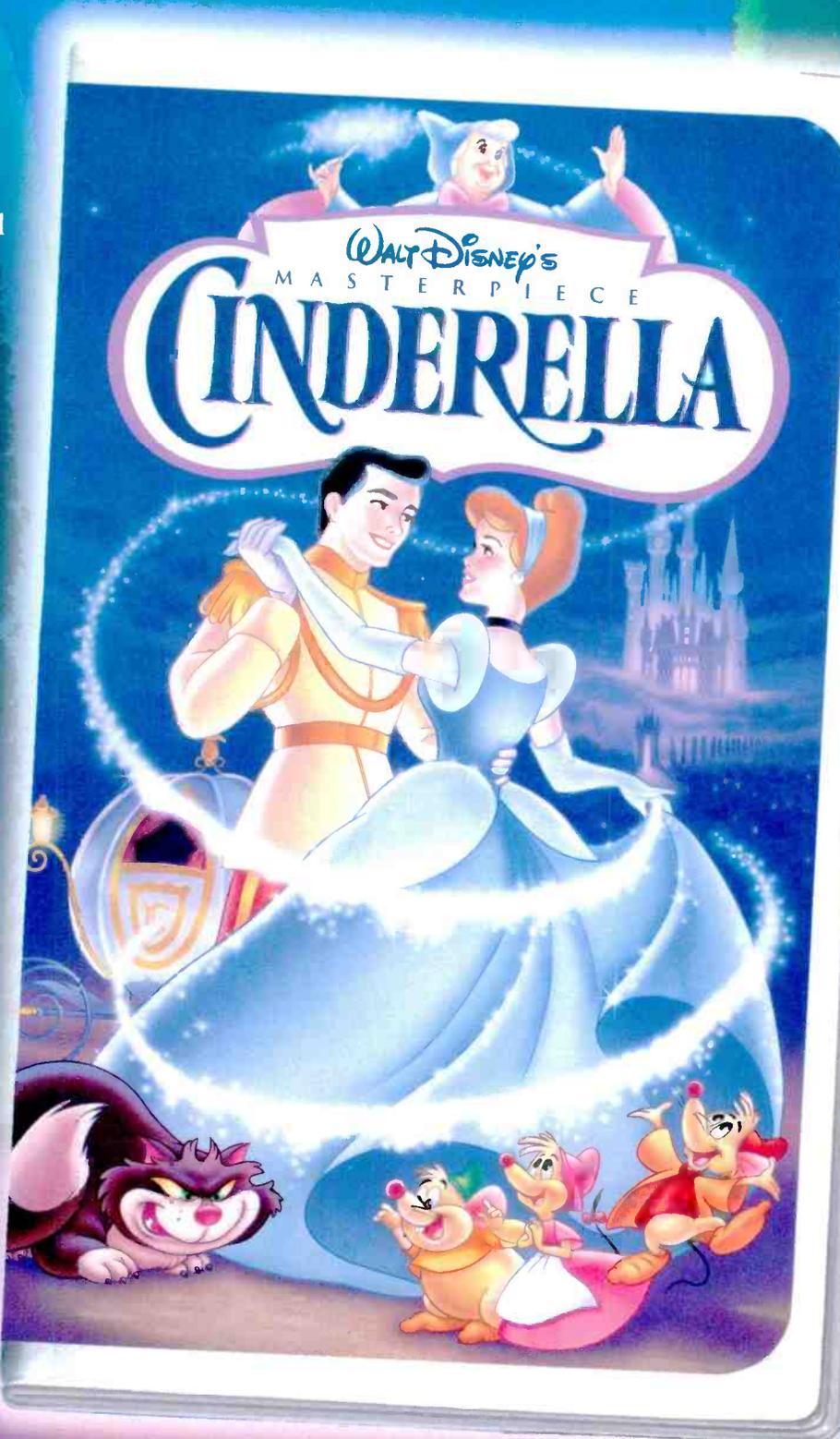
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BOGDANOVICH SERIES

(Continued from preceding page)

of Phoenix. "And, I think, more of a contributor, more of a collaborator on the picture than any actor I can think of that I ever worked with. He was involved not just in the rewriting of the script, but in the casting. He was an extraordinarily gifted, sweet, adorable guy."

"The Thing Called Love" was the first major picture for pre-"Speed" Bullock. "I had some resistance about her and had to fight to get her in it," says Bogdanovich. "And we were not even halfway through, and some producers heard about how good she was, and she got 'Demolition Man' when we were finishing it."

The 1968 thriller "Targets" was produced before Bogdanovich became a household name but has stealthily earned its place in the annals of genre movies. Previously released on cassette by Paramount in its Cult Classics series, Bogdanovich thinks the title is "much more seen on video than it was ever seen in theaters." Filmed by noted cinematographer Laszlo Kovacs, it was also the last film in the long career of horror legend Boris Karloff.

Film fans' most recent memory of Karloff may be his excoriation at the hands of competing frightmeister Bela Lugosi, as portrayed by Martin Landau in his Oscar-winning "Ed Wood" performance. Does Bogdanovich feel that Karloff's star has been tarnished by the bitter Lugosi of "Ed Wood"?

"That's just because Bela Lugosi was a jealous actor, and they had to be true to that, I suppose," says Bogdanovich. "Everybody knows Karloff was a good actor and Lugosi wasn't. I think that's what irked Lugosi." Paramount's new print of "Targets" was supervised by Bogdanovich and Kovacs.

The focal point of "Paper Moon" was Ryan O'Neal's 9-year-old daughter, Tatum, who would win a best supporting actress Oscar for her role. "Nobody was really for that casting. They thought it was a bit off the wall," says Bogdanovich, "But I'd had two very big successes preceding it, and they pretty much listened to me. Nobody really wanted to make it in black and white either. But again I won the battle—when you have a hit or two, they leave you alone."

Was Bogdanovich nervous about giving such a crucial role to a child with no acting experience? "I wasn't, and that's probably just sheer stupidity. It was hell to do it," he remembers. "It was a very, very difficult picture on a lot of levels."

Paramount's Bogdanovich collection includes one movie from the '60s, two from the '70s, and one from the '90s. What sort of portrait of Bogdanovich's career do these four films create? "They're very different," he says. "I think that 'Paper Moon' and 'Thing Called Love' and 'Daisy Miller' have certain melancholy qualities in common. A kind of sadness. And 'Targets' is a pretty heavy picture. It has an edge of not only melancholy but also tragedy."

The Bogdanovich titles are part of Paramount's current Great Movie, Great Price promotion of 10 titles in the U.S. and 12 in Canada. The state-side offerings include "What's Eating Gilbert Grape?," "Wayne's World II," "The Day After," "Impulse," and "It's
(Continued on page 63)

Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

"American Hot Video—Volume One," Video Music Inc., 60 minutes, \$7.98.

First volume in a new series from Video Music Inc. focuses on R&B music with 13 uncut, artfully styled videos that flow seamlessly one to the next. Selections include Boyz II Men's "Thank You," TLC's "Red Light Special," Mary J. Blige's "Be Happy," Babyface's "Rock Bottom," Des'ree's "You Gotta Be," Stevie Wonder's "For Your Love," and more. The appeal here is VMI's packaging together of such a random sampling of videoclips, which amounts to a personalized video channel sans commercials for those who groove to the R&B/jazz sound. The low price also should raise a few eyebrows and bend a few ears.

CHILDREN'S

"Mary-Kate & Ashley Olsen: The Case Of The Mystery Cruise," Dualstar/Warner Vision, 30 minutes, \$12.95.

The children's entertainment market's case of the incurable cuties continues with this latest "Adventures Of Mary-Kate & Ashley" title, which features high adventure on the high seas. When the twins accompany their parents on a cruise, they are quickly called into action to solve a missing computer caper when their dad's prize program disappears. The video, which concludes with a sappy music video, is typical Olsen fare—lots of coy comments and springy songs. "Cruise" and its new sister release, "The Case Of The Sea World Adventure," will

special that aired April 22.

"Big Cable Bridges," Segments Of Knowledge (800-354-3444), 30 minutes, \$19.95.

Live-action look at the makings of cable bridges is big entertainment for curious little minds. Two children host a series of interviews with engineers, bridge specialists, and others in the know to create a complete picture of how the mammoth structures are designed and constructed. Video, aimed at children ages 4-12 and clearly a card-carrying member of the still-popular live-action edutainment sector, is full of quality action footage and answers.

HEALTH/FITNESS

"Karate Masters," UAV Entertainment (803-548-7300), 45 minutes, \$9.99.

Although Austin St. John, the karate master who leads this workout, is perhaps best known for his role as Jason the Red Ranger in the "Power Rangers" children's TV



series, his karate class is suitable for participants older than the traditional "Power Rangers" pack. St. John leads viewers through a series of warm-ups, then launches into basic karate techniques and various stances that will facilitate their entrance into the popular martial-arts ring. He also devotes time to discussing and demonstrating the self-discipline that accompanies any martial arts exercise. Program is divided into segments, making it perfect for young viewers with short attention spans.

"Hearing Loss: You Can Live Without It," Interlingual Images (800-855-2881),

approximately 25 minutes, \$24.95.

This highly informative, low-budget video is aimed at the more than 22 million Americans who live with some sort of hearing loss. That point is immediately obvious to anyone who pops in the tape as they will notice its soundtrack is turned way down, forcing them to follow along by reading the captions on screen. Among the topics addressed by a real expert in the field are the latest technological advances, various everyday coping strategies, and an overview of agencies and other self-help organizations to which hearing-impaired people can turn. Perhaps most importantly, the video empowers its audience to realize they can effectively communicate—which is half the battle.

"Escape: Stress Relief, Meditation, Relaxation," Software Business Marketing (800-232-4639), 50 minutes, \$19.95.

This video, meant to serve as a safe harbor from the hectic schedules and stress most people face in their daily lives, is divided into three complete 15-minute segments that basically comprise sweeping nature footage highlighted by a soothing, new age soundtrack. Although it could be argued that one could obtain the benefits "Escape" offers by viewing a nature program or popping on an instrumental album, the combination of the two media together makes for a nice compact package. Also available from Software Business Marketing is the "Escape" audiotape for use when a VCR is not convenient.

SPORTS

"Shawn Kemp: The Reignman," "Hakeem The Dream," CBS/Fox Video, 50 minutes each, \$19.98 each.

CBS/Fox shines the light on two of the NBA's hottest stars in these new titles that offer a different kind of court television. "The Reignman" tracks one of the youngest players ever to join the NBA, from Shawn Kemp's difficult decision to forgo college and sign with the Seattle SuperSonics at age 19 to his already legendary

dunks and on-court antics. "Hakeem The Dream" celebrates the 10th season of Houston Rockets star Hakeem Olajuwon and traces his journey from Nigeria to the U.S. to an



NBA championship last year. Both videos promise the action and star power to lure the basketball devotee.

EDUCATIONAL

"World Of Discovery Series," ABC Video, 60 minutes each, \$19.95 each.

Three new additions to ABC's beautifully filmed series—"Lion: Africa's King Of The Beasts," "Earthquakes: The Terrifying Truth," and "Secrets Of The Golden River"—cover a gamut of wild kingdoms. To tell the story of "Lion," photographers spent a year following a lion pride in northern Tanzania and witnessed their familial ties and fantastic struggle to survive. "Earthquakes" provides the daunting details behind these indiscriminating natural disasters and shows why residents living in Boston and New York may have as much to fear as those in California. "Secrets Of The Golden River"



features breathtaking images of the flora and fauna that inhabit the Amiga River Basin, the largest rain forest on earth.

Billboard

FOR WEEK ENDING MAY 6, 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	6	STARGATE (PG-13)	Live Home Video 60190	Kurt Russell James Spader
2	2	5	THE SPECIALIST (R)	Warner Home Video 13574	Sylvester Stallone Sharon Stone
3	3	6	THE RIVER WILD (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82008	Meryl Streep Kevin Bacon
4	35	2	THE SHAWSHANK REDEMPTION (R)	Columbia TriStar Home Video 74593	Tim Robbins Morgan Freeman
5	5	5	ONLY YOU (PG)	Columbia TriStar Home Video 73263	Robert Downey, Jr. Marisa Tomei
6	4	4	ANGELS IN THE OUTFIELD (PG)	Walt Disney Home Video Buena Vista Home Video 2753	Danny Glover Tony Danza
7	7	12	CLEAR AND PRESENT DANGER (PG-13)	Paramount Home Video 32463	Harrison Ford Willem DaFoe
8	6	9	TIMECOP ◊ (R)	MCA/Universal Home Video Uni Dist. Corp. 82169	Jean-Claude van Damme Mia Sara
9	8	14	TRUE LIES (R)	FoxVideo 8640	Arnold Schwarzenegger Jamie Lee Curtis
10	9	10	NATURAL BORN KILLERS (R)	Warner Home Video 13228	Woody Harrelson Juliette Lewis
11	19	3	EXIT TO EDEN (R)	HBO Home Video 91164	Dan Aykroyd Rosie O'Donnell
12	14	2	LOVE AFFAIR (PG-13)	Warner Home Video 13167	Warren Beatty Annette Bening
13	12	2	THE PAGEMASTER (G)	FoxVideo 8641	Macaulay Culkin Christopher Lloyd
14	13	3	WES CRAVEN'S NEW NIGHTMARE (R)	New Line Home Video Turner Home Entertainment N4120	Robert Englund Heather Langenkamp
15	11	7	MILK MONEY (PG-13)	Paramount Home Video 32973	Melanie Griffith Ed Harris
16	10	12	IT COULD HAPPEN TO YOU (PG)	Columbia TriStar Home Video 72813	Nicolas Cage Bridget Fonda
17	15	11	COLOR OF NIGHT (R)	Hollywood Pictures Home Video Buena Vista Home Video 2550	Bruce Willis Jane March
18	16	3	THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT (R)	PolyGram Video 2006337133	Terence Stamp Hugo Weaving
19	22	3	A SIMPLE TWIST OF FATE (PG-13)	Touchstone Home Video Buena Vista Home Video 3081	Steve Martin
20	20	17	THE CLIENT (PG-13)	Warner Home Video 13233	Susan Sarandon Tommy Lee Jones
21	21	9	IN THE ARMY NOW (PG)	Hollywood Pictures Home Video Buena Vista Home Video 3079	Pauly Shore
22	23	3	CAMP NOWHERE (PG)	Hollywood Pictures Home Video Buena Vista Home Video 3078	Christopher Lloyd
23	26	2	SILENT FALL (R)	Warner Home Video 13569	Richard Dreyfuss Linda Hamilton
24	18	8	THE LION KING (G)	Walt Disney Home Video Buena Vista Home Video 2977	Animated
25	24	6	JASON'S LYRIC (NR)	PolyGram Video 8006339093	Allen Payne Jada Pinkett
26	25	14	WOLF (R)	Columbia TriStar Home Video 71153-5	Jack Nicholson Michelle Pfeiffer
27	27	17	RENAISSANCE MAN (PG-13)	Touchstone Home Video Buena Vista Home Video 2754	Danny DeVito
28	28	13	THE MASK (PG-13)	New Line Home Video Turner Home Entertainment N4011	Jim Carrey
29	29	10	CORRINA, CORRINA (PG)	New Line Home Video Turner Home Entertainment N4013	Whoopi Goldberg Ray Liotta
30	33	5	SILENT HUNTER (R)	New Line Home Video Turner Home Entertainment 4017	Miles O'Keefe Fred Williamson
31	39	17	BLOWN AWAY (R)	MGM/UA Home Video 105129	Jeff Bridges Tommy Lee Jones
32	30	9	BARCELONA (PG-13)	New Line Home Video Turner Home Entertainment 4015	Taylor Nichols Chris Eigeman
33	32	3	NOSTRADAMUS (R)	Orion Home Video 3046	Tcheky Karyo Rutger Hauer
34	RE-ENTRY		ANDRE (PG)	Paramount Home Video 33138	Keith Carradine Tina Majorino
35	38	7	PRINCESS CARABOO (PG)	Columbia TriStar Home Video 73503	Phoebe Cates Stephen Rea
36	RE-ENTRY		DEAD BADGE (R)	Cabin Fever Entertainment 114	Brian Wimmer M. Emmet Walsh
37	37	2	THE NEW AGE (R)	Warner Home Video 13030	Peter Weller Judy Davis
38	31	13	THE SHADOW ◊ (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82007	Alec Baldwin Penelope Ann Miller
39	36	8	FRESH (R)	Miramax Home Entertainment Buena Vista Home Video 4138	N'Bushe Wright Samuel L. Jackson
40	17	2	PENTATHLON (R)	Live Home Video 69925	Dolph Lundgren

◆ 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.



receive additional exposure via the twins' yearlong Anheuser-Busch theme-park tour and an ABC-TV

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.

NO PORN DISPLAYS*(Continued from page 59)*

partment and the DA's office several weeks ago.

While the meeting with the police department went well, the DA's office wasn't guaranteeing anything. District attorney John Vance says he didn't spend much time with VSDA representatives. "We told them what the state law was," says Vance, adding, "But I wasn't aware that the adult suppliers won't be attending."

The fact that the show isn't open to the public wouldn't alter the law's enforcement, Vance says.

"We thought it would be best not to allow the DA to use our show as a publicity stunt," says Finlayson about the meeting. "And we thought it best that adult suppliers did not attend."

But other observers say VSDA was well aware of the Dallas situation prior to the DA's stand. "People on the board knew Texas would be a problem," says an industry executive. "It's a tough community, and maybe VSDA went in there too strong. They don't like outsiders in Dallas."

Finlayson contends the trade organization "explored every potential option" to resolve the conflict. VSDA will meet again with adult suppliers to discuss the possibility of making a sales kit of adult product available to retailers who request it at the show. Dealers would receive it afterward, he says.

In addition to damaging its image in the adult trade, the Dallas brouhaha will cost VSDA a large source of revenue. Vivid's Levine says the company generally spends about \$30,000 to attend the annual convention. One-third of that is booth fees, and the rest is ancillary expenses, such as registration passes, hotels, and transportation.

Some 20-25 adult suppliers regularly exhibit, and their absence could add up to nearly \$750,000 in lost revenues, if they all match Vivid's budget.

Finlayson says the figure is "no where near even \$500,000" but would not disclose how much VSDA will lose. Other sources estimate VSDA will write off a minimum of \$100,000 in booth fees.

BOGDANOVICH SERIES*(Continued from page 61)*

All True," which details an unfinished film by Orson Welles.

The Directors' Series "Paper Moon" retails at \$29.95. "Targets" and "The Thing Called Love" have been reduced from rental pricing to \$14.99 and \$19.95, respectively. "Daisy Miller" and the pan-and-scan "Paper Moon" are also \$14.95.

As to why Paramount is marketing both versions of "Paper Moon," Paramount's Kanne says that the series is "probably a different clientele. Somebody that's more into the film and more into the director."

Paramount has given the same treatment to alien-turned-auteur Leonard Nimoy for his "Star Trek IV: The Voyage Home" and to Adrian Lyne for "Fatal Attraction." Says Kanne, "We think there is consumer interest for it. For that little extra, for the behind-the-scenes and the view of the director."

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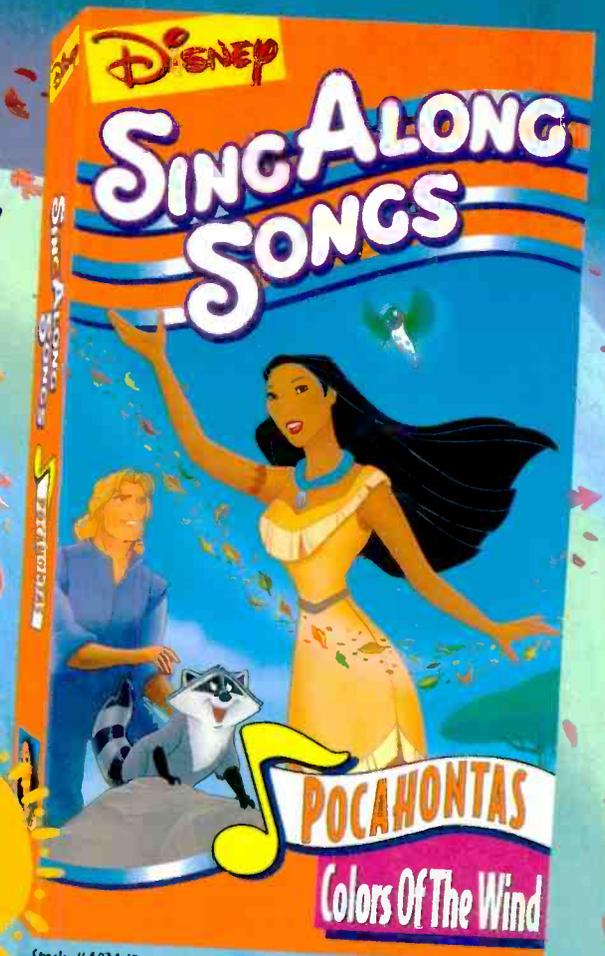
- "Pocahontas" 'Sing-Along' will be out in stores while "Pocahontas" movie is still playing in theaters!
- Perfectly timed to profit from the most heavily merchandised movie in history!

"Sing-Along Songs" Is Disney's #1 Selling Video Line — Over 20 Million Sold!

Greatest Marketing Support Ever For A 'Sing-Along'!

- Up to \$7 consumer savings!
- TV/Print advertising generating 1.4 billion impressions!

Suggested Retail Price	\$12.99
Disney Mail-In Rebate	-\$3.00
Pyramid Mail-In Rebate	-\$4.00
Net Cost	\$5.99!



Stock #4814/Running Time: Approx. 35 Minutes
Color/Not Rated

Up To \$7 Savings!

\$3 Mail-In Rebate!*



When Consumers Purchase "Colors Of The Wind" PLUS ANY Disney "Sing-Along Songs"; "Winnie The Pooh" OR "Aladdin's Arabian Adventures" Video!



*Complete details inside videocassette. Mail-in offer good July 18, 1995, through September 30, 1995, in U.S.A. only. Void where prohibited.

\$4 Mail-In Rebate!**

When Consumers Purchase "Colors Of The Wind" PLUS \$10 Worth Of "Pocahontas" Children's Accessories From Pyramid!



**Complete details inside videocassette. Mail-in offer good July 18, 1995, through September 30, 1995, in U.S.A. only. Void where prohibited.

Prebook: May 30 Will Call: July 18 NAAD: July 21



Walt Disney Home Video distributed by Buena Vista Home Video, Burbank, CA 91521. Printed in U.S.A. © The Walt Disney Company.



3 Home Video Cos. Click On Net With Promo Sites

SURFING THE NET: Three home video companies are using the Internet's World Wide Web to advertise and, in one case, to sell product to the expanding online universe.

HBO Video has the most comprehensive site on the Web, which can be accessed through the Time Warner home page at <http://www.pathfinder.com/> or <http://hbohomevideo.com/>.

Internet users who pay a call to the page can click on information about all of HBO's 1995 releases, including synopses, photos, preorder and release dates, a full-motion video clip, and marketing promotions at their local stores. Also shown are photos of box and point-of-purchase materials. Download time is 7-12 minutes and information is updated monthly.

At a New York press conference, HBOV president Henry McGee said that on April 18, its first night of operation, the page recorded more than 300 visits, or "hits." Consumers cannot purchase product, however, except at retail.

HBOV expects to use the site for advertising, McGee said. "It's relatively inexpensive," added senior VP of marketing Peter Liguori, "and it's as efficient as trade advertising. But it's not a substitute for it."

New age supplier Mystic Fire has a Web page, which can be accessed at <http://www.echonyc.com/mysticfire>. Visitors to the site, which has no sound or video capacity, can get information about the company's 165-title catalog. And they can buy product online. The page has been up and running since mid-April.

On a smaller scale, MGM/UA Home Video has set up an address on America Online. VP of market development Beth Bornhurst says this is the first phase of what will be expanded to a Web site.

The address, MGMUAVIDEO@aol.com, was set up to act as an additional line of communication between the supplier and retailers. "There's probably a couple of thousand retailers that have online access, but within a year or two this will be the standard form of communication," Bornhurst says.

In addition to communicating by E-mail to MGM/UA's Santa Monica, Calif., headquarters, retailers will be added to a mailing list for updates on new releases and marketing programs.

The studio's theatrical unit established an Internet site in January, but video releases are not included. Bornhurst says the video unit is evaluating costs and developing content before getting onto the Web.

"It's not expensive to put press releases on the Web, but you just can't throw out anything," she says. "We like to make visiting our site more adventuresome."

Bornhurst says the studio's "Tank Girl" game on the Internet is a prime

example. "Even though the movie was not that successful, people accessed 'Tank Girl' online and stayed and played the game," she says.

SADDLE UP: On the heels of its network airing, Republic Pictures Home Video has dropped the price of "Texas" to \$19.98.

The miniseries, based on the James Michener book, was a rental hit last fall when Republic announced that retailers would get an exclusive window before it was shown on television. The strategy worked, with Republic shipping

about 150,000 units to the rental market.

However, the Spelling Entertainment production scored only a 10.3 rating when it

aired on ABC April 16.

In addition to repricing "Texas," Republic has put together an eight-title Roy Rogers collection, including "Susanna Pass," "Twilight In the Sierras," and "The Golden Stallion."

Each is priced at \$9.98, and the complete set is available for \$79.98. Street date is May 16. Cassettes come packaged with an original theatrical poster. Consumers who purchase the set receive a free copy of the documentary "Roy Rogers, King Of The Cowboys."

Meanwhile, Video Treasures debuts six Hopalong Cassidy titles this month, priced at \$9.99 each. Each cassette contains three episodes of Cassidy's long-running television show from the early days of the medium. Video Treasures expects to release a total of 16 videos by the end of the year.

'NATIONS' REBATE: Warner Home Video will offer a \$20 rebate when consumers purchase the eight-volume series "500 Nations" plus either "Wyatt Earp" or "Maverick."

The historical documentary about Native Americans and the settling of North America, narrated by Kevin Costner, arrives in stores May 30, following its CBS broadcast. Individual tapes are priced at \$19.95, the set at \$139.92.

CHARLIE BROWN AND Godzilla: Paramount Home Video will launch two summer sell-through promotions featuring four "Peanuts," and four "Godzilla" titles.

Titles in the "Peanuts" promotion include "The NASA Space Station," "The Birth Of The Constitution," "Snoopy The Musical," and "The Charlie Brown & Snoopy Show, Volume 5." Each is \$9.95.

The Godzilla collection includes, "Godzilla Vs. Mothra," "Godzilla Vs. Monster Zero," "Terror Of Mechagodzilla," and "Last Days Of Planet Earth," available for the first time on video. All titles, \$9.95 each, are dubbed in English.

Street date for the summer promotions is June 27.



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	8	THE LION KING	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	26.99
2	2	2	THE PAGEMASTER	FoxVideo 8641	Macaulay Culkin Christopher Lloyd	1994	G	22.98
3	3	4	ANGELS IN THE OUTFIELD	Walt Disney Home Video Buena Vista Home Video 2753	Danny Glover Tony Danza	1994	PG	19.99
4	4	13	THE MASK	New Line Home Video Turner Home Entertainment N4011	Jim Carrey	1994	PG-13	19.98
5	6	9	SNOOP DOGGY DOGG: MURDER WAS THE CASE	WarnerVision Entertainment 50625-3	Snoop Doggy Dogg	1995	NR	16.98
6	7	11	FOUR WEDDINGS AND A FUNERAL	PolyGram Video 8006317693	Andie MacDowell Hugh Grant	1994	R	19.95
7	8	29	JURASSIC PARK	MCA/Universal Home Video Uni Dist. Corp. 82061	Sam Neill Laura Dern	1993	PG-13	24.98
8	5	9	THE LITTLE RASCALS	MCA/Universal Home Video Uni Dist. Corp. 82144	Travis Tedford Bug Hall	1994	PG	24.98
9	22	23	SPEED	FoxVideo 8638	Keanu Reeves Dennis Hopper	1994	R	19.98
10	13	10	LITTLE GIANTS	Warner Home Video 16200	Rick Moranis Ed O'Neill	1994	PG	24.96
11	9	10	BEAVIS & BUTT-HEAD: WORK SUCKS!	MTV Music Television Sony Music Video 49615	Animated	1995	NR	14.98
12	23	21	EAGLES: HELL FREEZES OVER	Geffen Home Video Uni Dist. Corp. 39548	Eagles	1994	NR	24.98
13	14	17	THE LAND BEFORE TIME II	MCA/Universal Home Video Uni Dist. Corp. 82142	Animated	1994	G	19.98
14	11	10	BEAVIS & BUTT-HEAD: THERE GOES THE NEIGHBORHOOD	MTV Music Television Sony Music Video 49616	Animated	1995	NR	14.98
15	NEW		PAGE/PLANT: NO QUARTER (UNLEDD)	WarnerVision Entertainment 52000-3	Jimmy Page & Robert Plant	1995	NR	29.98
16	12	10	PLAYBOY: FABULOUS FORTIES	Playboy Home Video Uni Dist. Corp. PBV0770	Various Artists	1995	NR	19.95
17	18	71	ALADDIN	Walt Disney Home Video Buena Vista Home Video 1662	Animated	1992	G	24.99
18	10	12	PENTHOUSE: SWIMSUIT 2	Penthouse Video WarnerVision Entertainment 50784-3	Various Artists	1995	NR	19.95
19	19	26	SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Home Video Buena Vista Home Video 1524	Animated	1937	G	26.99
20	40	2	BABY'S DAY OUT	FoxVideo 8639	Joe Mantegna Lara Flynn Boyle	1994	PG	14.98
21	17	10	PLAYBOY SEXY LINGERIE: DREAMS & DESIRES	Playboy Home Video Uni Dist. Corp. PBV0769	Various Artists	1995	NR	19.95
22	15	11	PLAYBOY CELEBRITY CENTERFOLD: PATTI DAVIS	Playboy Home Video Uni Dist. Corp. PBV0774	Patti Davis	1995	NR	19.95
23	21	34	RESEVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
24	25	18	THE BOB MARLEY STORY	Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	1990	NR	14.95
25	NEW		POCAHONTAS	Sony Wonder 49622	Animated	1995	NR	14.98
26	31	23	NIRVANA: LIVE! TONIGHT! SOLD OUT!!	Geffen Home Video Uni Dist. Corp. 39541	Nirvana	1994	NR	24.98
27	27	22	PLAYBOY: 1995 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0767	Various Artists	1994	NR	19.95
28	28	12	PENTHOUSE: PET OF THE YEAR PLAYOFF '94	Penthouse Video WarnerVision Entertainment 50778-3	Various Artists	1994	NR	19.95
29	20	58	YANNI: LIVE AT THE ACROPOLIS	BMG Video 82163	Yanni	1994	NR	19.98
30	36	2	O.J. SIMPSON TRIAL SERIES: VOL. 1	WarnerVision Entertainment 52150-3	Marcia Clark Johnnie Cochran	1995	NR	12.95
31	33	3	IT'S THE EASTER BEAGLE, CHARLIE BROWN	Paramount Home Video 83741	Animated	1974	NR	12.95
32	16	76	AMADEUS	Republic Pictures Home Video 5805	Tom Hulce F. Murray Abraham	1984	PG	14.98
33	NEW		MARY-KATE & ASHLEY: SEA WORLD	Dualstar Video WarnerVision Entertainment 30066-3	Mary-Kate & Ashley Olsen	1995	NR	12.98
34	NEW		HISTORY OF ROCK N' ROLL: COLLECTOR'S SET	Warner Home Video 13870	Various Artists	1995	NR	159.92
35	37	14	PLAYBOY'S WOMEN OF COLOR	Playboy Home Video Uni Dist. Corp. PBV0772	Various Artists	1995	NR	19.95
36	30	2	THE MAKING OF A HARD DAY'S NIGHT	MPI Home Video MP7056	The Beatles	1995	NR	19.98
37	32	2	TITANIC	FoxVideo 1804	Clifton Webb Barbara Stanwyck	1953	NR	19.98
38	NEW		BARNEY SAFETY	Barney Home Video The Lyons Group 2005	Various Artists	1995	NR	14.95
39	34	9	PHILADELPHIA	Columbia TriStar Home Video 52613	Tom Hanks Denzel Washington	1993	PG-13	19.95
40	26	11	SARAH MCLACHLAN: FUMBLING TOWARDS ECSTASY-LIVE	6 West Home Video BMG Video 15729	Sarah McLachlan	1994	NR	14.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

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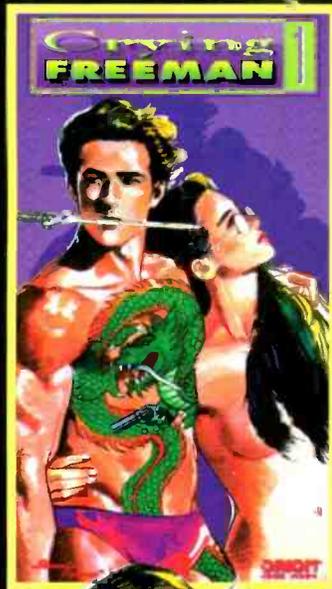
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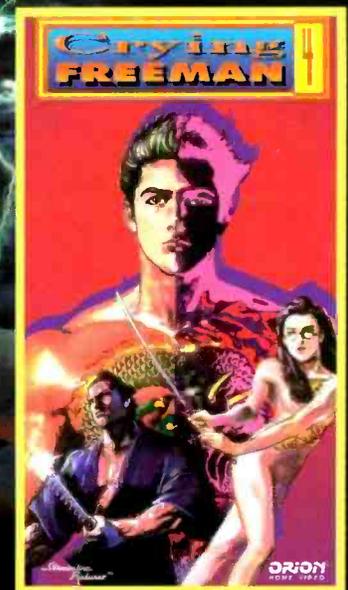
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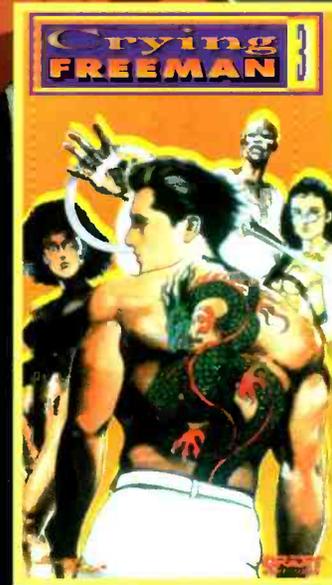
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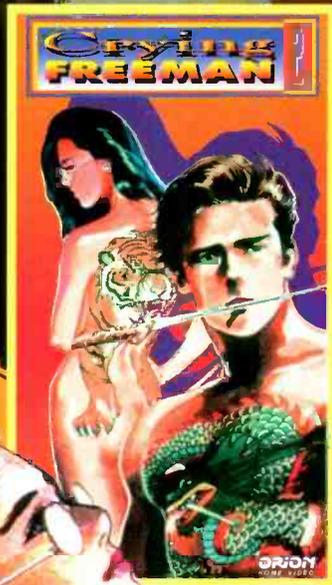
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HOME VIDEO

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SONY WONDER DEBUTS NICK JR. FOR PRESCHOOLERS

(Continued from page 59)

Gullah Island") and "Small Is Beautiful" (from the program "Allegra's Window"). In addition, three more titles, one from each program, will arrive during the fourth quarter of this year.

"Gullah Gullah Island" and "Allegra's Window" debuted on Nickelodeon last fall, part of the multimillion dollar commitment to preschool programming Nickelodeon announced it was making last year.

"Gullah Gullah Island" is a live-action program featuring an African-American family living on one of South Carolina's Sea Islands, home of the African-influenced Gullah culture. "Allegra's Window" is a live-action puppet program about the life and times of a 3-year-old girl.

The Nick Jr. titles will combine original footage shot for video with songs and vignettes from the programs, according to John Phillips, senior director of mar-

keting for Sony Wonder.

Phillips says a mail-in rebate will be part of the Nick Jr. marketing push. A national print ad campaign targeting parenting publications is set for a pair of two-month periods, August-September and November-December.

However, Phillips says that on-pack bonus items, which have been utilized with Sony Wonder's Nickelodeon video titles from "Ren & Stimpy," "Rugrats," and other series, will not be supporting Nick Jr. "The 'surprise inside' package has not been as compelling" as anticipated, he says. Better for preschool videos are parenting magazines, "the most concentrated area in which to reach the target audience."

Mullally says that Nickelodeon's regular ad campaign for the Nick Jr. programs will also be tagged with video information. And, she says, "We're looking

at working with a touring show performed by 'Gullah Gullah Island' stars Ron and Natalie Daise," with the possibility of including the show as part of the Nick Jr. Video promotion.

"We'd like to see it actualized by summer," Mullally adds. The Daises' touring show, which predates their "Gullah Gullah Island" involvement, is a multimedia presentation called "Sea Island Montage." Mullally says, "We're also looking at other promotional opportunities for the Nick Jr. Video line, such as contests."

She says, "The preschool shows are very music-based, so we'll be launching a Nick Jr. audio line in early '96."

New Nick Jr. product will be released based on an upcoming preschool series premiering this fall. That series is to be based on the award-winning "Little Bear" beginner books by Else Holm-lund, illustrated by Maurice Sendak.

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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	10	MURDER WAS THE CASE WarnerVision Entertainment 50625-3	Snoop Doggy Dogg	LF	16.98
2	2	22	HELL FREEZES OVER ▲ Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98
3	4	10	YOU MIGHT BE A REDNECK IF... ▲ Warner Reprise Video 3-38416	Jeff Foxworthy	VS	7.98
4	5	2	NO QUARTER (UNLEDD) WarnerVision Entertainment 52000-3	Jimmy Page & Robert Plant	LF	29.98
5	3	59	LIVE AT THE ACROPOLIS ▲ BMG Video 82163	Yanni	LF	19.98
6	7	6	NBA JAM THE MUSIC VIDEOS CBS/Fox Video FoxVideo 4301	Various Artists	LF	14.98
7	6	81	OUR FIRST VIDEO ▲ DualStar Video WarnerVision Entertainment 30039-3	Mary-Kate & Ashley Olsen	SF	12.98
8	NEW ▶		THANK YOU ABBA PolyGram Video 8006323833	Abba	LF	19.95
9	8	23	LIVE! TONIGHT! SOLD OUT!! ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	24.98
10	9	30	BARBRA-THE CONCERT ▲ Columbia Music Video Sony Music Video 24 V50115	Barbra Streisand	LF	24.98
11	10	32	BOYZ II MEN THEN II NOW ● Motown Home Video PolyGram Video 8006326553	Boyz II Men	LF	19.95
12	11	34	THE 3 TENORS IN CONCERT 1994 ▲ WarnerVision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	LF	29.98
13	12	53	LIVE Curb Video 177706	Ray Stevens	LF	16.98
14	13	7	LIVE AT RED ROCKS Video Treasures 33003	John Tesh	LF	19.98
15	17	23	JANET ● Virgin Music Video 77796	Janet Jackson	LF	19.98
16	14	22	LIVE CONCERT HOME VIDEO Epic Music Video Sony Music Video 19 V50114	Sade	LF	19.98
17	15	22	WOODSTOCK '94 ▲ PolyGram Video 8006333673	Various Artists	LF	24.95
18	19	26	THE BOB MARLEY STORY ● Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	14.95
19	18	26	THE GATE TO THE MIND'S EYE ▲ BMG Video 80101-3	Thomas Dolby	LF	19.98
20	16	14	LIVE AT THE MAX PolyGram Video 8006332193	Rolling Stones	LF	19.95
21	21	138	REBA IN CONCERT ● MCA Music Video Uni Dist. Corp. 10380	Reba McEntire	LF	14.98
22	24	78	LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX ▲ 6 West Home Video BMG Video 15725-3	Alan Jackson	LF	14.98
23	29	4	SHOW UP! LIVE HOME VIDEO Zomba Video BMG Video 43010-3	The New Life Community Choir/John P. Kee	LF	19.98
24	34	51	KICKIN' IT UP ● WarnerVision Entertainment 50656-3	John Michael Montgomery	SF	12.98
25	25	48	THE SIGN ● 6 West Home Video BMG Video 15728	Ace Of Base	SF	9.98
26	20	20	THE CREAM OF ERIC CLAPTON ● PolyGram Video 440081189	Eric Clapton	LF	14.95
27	23	149	THIS IS GARTH BROOKS ▲ Liberty Home Video 40038	Garth Brooks	LF	24.98
28	26	105	COMEDY VIDEO CLASSICS ▲ Curb Video 177703	Ray Stevens	LF	16.98
29	40	72	MARIAH CAREY ▲ Columbia Music Video Sony Music Video 19 V49179	Mariah Carey	LF	19.98
30	28	73	LIVE SHIT: BINGE & PURGE Elektra Entertainment 5194	Metallica	LF	89.98
31	22	25	BIG ONES YOU CAN LOOK AT ● Geffen Home Video Uni Dist. Corp. 39546	Aerosmith	LF	24.98
32	31	31	SABOTAGE ● Capitol Video 77787	Beastie Boys	LF	16.98
33	33	80	GREATEST HITS ▲ MCA Music Video Uni Dist. Corp. 10932	Reba McEntire	LF	19.98
34	30	6	YOU GOTTA LOVE THAT!/DAY-O WarnerVision Entertainment 50828-3	Neal McCoy	LF	12.98
35	RE-ENTRY		VULGAR VIDEO WarnerVision Entertainment 50345-3	Pantera	LF	16.98
36	27	26	CROSS ROAD ● PolyGram Video 8006367773	Bon Jovi	LF	19.95
37	RE-ENTRY		INDIAN OUTLAW ● Curb Video 77708	Tim McGraw	LF	9.98
38	32	64	DANGEROUS: THE SHORT FILMS Epic Music Video Sony Music Video 19 V49164	Michael Jackson	LF	19.98
39	37	28	WAR PAINT-VIDEO HITS BMG Video 66284	Lorrie Morgan	SF	12.95
40	RE-ENTRY		FUMBLING TOWARDS ECSTASY-LIVE 6 West Home Video BMG Video 15729	Sarah McLachlan	LF	14.98

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Arnold's 'Junior,' Jean-Claude's 'Fighter' Kick Onto Disc

MCA/UNIVERSAL has two action heroes assuming decidedly different roles this spring. **Arnold Schwarzenegger** gets pregnant in **Ivan Reitman's "Junior"** (wide, \$39.98) on June 13, while **Jean-Claude Van Damme** gets in the requisite kicking and punching in **Steven deSouza's "Street Fighter"** (\$34.98), a martial-arts fantasy based on the popular video game, bowing June 27.

In addition, MCA/Universal has "Anne Of The Thousand Days" with **Richard Burton** (wide, \$39.98) and "Dead Air" with **Gregory Hines** (\$34.98) set for June.

AMERICAN HISTORY: Warner offers the epic documentary "500 Nations" (386 mins., \$139.98) in a laser-disc boxed set on May 30. Originally aired on CBS, this ambitious production is a marvelous introduction to Native American history and culture. **Kevin Costner** hosts, and **Wes Studi**, **Patrick Stewart**, **Graham Greene**, and **Edward James Olmos** are among those providing the voices of the past.

ROCK'N'ROLL: Another collector's laser release due this spring from Warner is the 10-hour documentary "The History Of Rock 'N' Roll" (boxed set, digital audio, \$159.98).

PIONEER's "Forrest Gump" laser-disc (wide or pan-scan, THX, AC-3, \$49.98) is a compelling package that includes the 37-minute documentary "Through The Eyes Of Forrest Gump."

The price tag is high, but the movie's phenomenal popularity and the THX edition's sensational quality should catapult the "Gump" disc into many a home.

Also from Pioneer, Paramount's "Drop Zone" with **Wesley Snipes** (wide or pan-scan, THX, AC-3, \$44.98) jumps June 13. "Curse Of The Starving Class" with **James Woods** and **Kathy Bates** (\$34.98) bows May 16, while **Paul Verhoeven's "Spetters"** (\$34.98) is due

LASER SCANS™

by Chris McGowan

May 30. And new \$24.98 Pioneer mid-line titles include "Barbarella," "The Firm," "Kafka," and "Trading Places." Just out is Paramount's "D.A.R.Y.L." (1985, wide, remastered, \$39.98), with **Mary Beth Hurt** and **Michael McKean**.

COLUMBIA TRISTAR bows **Gillian Armstrong's "Little Women"** (\$34.98) on June 20. The cast includes **Winona Ryder**, **Susan Sarandon**, and **Samantha Mathis**.

BERGMAN ON DISC: MGM/UA has released **Ingmar Bergman's** classic psychological drama "Persona" with **Bibi Andersson** and **Liv Ullmann** (\$34.98). **Voyager** offers the Swedish director's bleak and challenging "Winter Light" with **Max Von Sydow** (\$49.95).

MORE NEW RELEASES: MGM/UA also has released the double bill "That Midnight Kiss/Toast Of New Orleans" (\$69.98), both of which star **Mario Lanza** and **Kathryn Grayson** singing their way through various romantic and career entanglements.

Voyager's "Sanjuro" (wide, \$49.95), directed by **Akira Kurosawa** and starring **Toshiro Mifune**, is a beautiful, funny, and ac-

tion-packed tale about a jaded samurai who rescues and also befuddles a group of naive young swordsmen.

Image's "Chushingura" (wide, \$69.99), directed by **Hiroshi Inagaki**, is a stirring epic based on a historic Japanese story of royal intrigue, revenge, and loyalty.

And Miramax's "The Advocate" (wide, \$39.99) is an intriguing and sexy medieval thriller about an idealistic young lawyer, a porcine suspect, and a village with some dark secrets. The cast includes **Colin Firth**, **Ian Holm**, **Donald Pleasence**, and **Nicol Williamson**.

VICIOUS LASERDISC: On May 3, **Voyager** is set to bow a special edition of **Alex Cox's "Sid And Nancy,"** the tragic love story of punk icon **Sid Vicious** and **Nancy Spungen**. Included will be a supplementary section and audio commentary by actors **Gary Oldman** and **Chloe Webb**, screenwriter **Abbe Wool**, critic **Greil Marcus**, filmmakers **Julian Temple** and **Lech Kowalski**, and musician **Elliot Kidd**.

VOYAGER'S "A Night To Remember" (extras, \$99.95), available now, presents the gripping and realistic 1958 British film about the sinking of the **Titanic** and adds extensive supplementary material. Included are audio commentary by **Don Lynch** and **Ken Marshall**, who teamed up on a book about the **Titanic**, and a 60-minute "making of" documentary, which includes behind-the-scenes footage from the movie.

Billboard®

FOR WEEK ENDING MAY 6, 1995

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS AGO	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ ★ No. 1 ★ ★ ★								
1	1	11	TRUE LIES	FoxVideo Image Entertainment 8640-85	Arnold Schwarzenegger Jamie Lee Curtis	1994	R	49.98
2	3	5	THE SPECIALIST	Warner Home Video 13574	Sylvester Stallone Sharon Stone	1994	R	34.98
3	9	5	STARGATE	Live Home Video Pioneer LDCA, Inc. 20190	Kurt Russell James Spader	1994	R	44.98
4	2	7	THE MASK	New Line Home Video Image Entertainment 2992	Jim Carrey	1994	PG-13	39.99
5	20	3	THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT	PolyGram Video Image Entertainment 800633713	Terence Stamp Hugo Weaving	1994	R	34.98
6	8	5	THE RIVER WILD	MCA/Universal Home Video Uni Dist. Corp. 42241	Meryl Streep Kevin Bacon	1994	PG-13	39.98
7	4	7	TIMECOP ◊	MCA/Universal Home Video Uni Dist. Corp. 42242	Jean-Claude van Damme	1994	R	39.98
8	5	11	CLEAR AND PRESENT DANGER	Paramount Home Video Pioneer LDCA, Inc. 32463	Harrison Ford Willem DaFoe	1994	R	44.98
9	6	23	SPEED	FoxVideo Image Entertainment 8638	Keanu Reeves Dennis Hopper	1994	R	29.98
10	7	9	NATURAL BORN KILLERS	Warner Home Video 13228	Woody Harrelson Juliette Lewis	1994	R	39.98
11	11	44	THE TERMINATOR	NSB Film Corp. Image Entertainment 2940	Arnold Schwarzenegger	1984	R	39.99
12	12	9	COLOR OF NIGHT	Hollywood Pictures Home Video Image Entertainment 2550	Bruce Willis Jane March	1994	NR	39.99
13	16	3	WES CRAVEN'S NEW NIGHTMARE	New Line Home Video Image Entertainment 2998	Robert Englund Heather Langenkamp	1994	R	39.99
14	13	27	JURASSIC PARK ◊	MCA/Universal Home Video Uni Dist. Corp. 41829	Sam Neill Laura Dern	1993	PG-13	44.98
15	17	13	THE SHADOW ◊	MCA/Universal Home Video Uni Dist. Corp. 42197	Alec Baldwin Penelope Ann Miller	1994	PG-13	34.98
16	NEW ▶		LOVE AFFAIR	Warner Home Video 13167	Warren Beatty Annette Bening	1994	PG-13	34.98
17	10	5	JASON'S LYRIC	PolyGram Video Image Entertainment 8006339091	Allen Payne Jada Pinkett	1994	NR	34.95
18	18	44	TOTAL RECALL	Carloco Home Video Pioneer LDCA, Inc. 68901-WS	Arnold Schwarzenegger	1990	R	39.95
19	22	3	EXIT TO EDEN	HBO Home Video Pioneer LDCA, Inc. 91164	Dan Aykroyd Rosie O'Donnell	1994	R	39.98
20	14	11	WOLF	Columbia TriStar Home Video 7115-6	Jack Nicholson Michelle Pfeiffer	1994	R	39.95
21	23	25	SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Home Video Image Entertainment 1524	Animated	1937	G	29.99
22	19	31	ALADDIN	Walt Disney Home Video Image Entertainment 1662	Animated	1992	G	49.99
23	25	7	TIME BANDITS	Paramount Home Video Pioneer LDCA, Inc. 2310	Sean Connery John Cleese	1981	PG	39.98
24	NEW ▶		THE MAKING OF A HARD DAY'S NIGHT	MPI Home Video MP7056	The Beatles	1995	NR	29.98
25	24	17	EAGLES: HELL FREEZES OVER ▲	Geffen Home Video Uni Dist. Corp. 3061	Eagles	1994	NR	39.99

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

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Pro Audio

Galaxy Grows Into Its Own Universe Facility Can Link 3 Control, Live Rooms

■ BY MARC MAES

MOL, Belgium—Having invested \$13 million in construction and equipment, Galaxy Studios has expanded into what it claims is the continent's most advanced recording facility.

The studio, set in this bucolic Flemish town, is currently being tested by national and international artists, producers, and engineers. In addition to a Neve Capricorn 96-channel digital console—one of the largest on the continent—Galaxy boasts a hall that has more than 3,000 square feet of recording space and sets new standards in terms of isolation.

Galaxy was founded in 1982 by brothers Wilfried and Guido van Baelen as a modest 8-track recording studio in a chicken shack in their parents' backyard. By 1991, the studio had become the first 48-track digital outlet in Benelux.

The new studio was built on the existing site around the original studio, which remained in operation during construction.

"We put some nine tons of rubber on the roof of the building and were able to keep the original studio operational during the two-year construction period," says managing director Wilfried van Baelen. "Today, the original Galaxy is incorporated into the new complex as Studio 2."

With the classical market demanding increasingly spacious recording areas, the van Baelens felt a need for an extra large hall and were determined to achieve the best possible re-

sults.

In order to absorb the cost of the large hall, the studio needed a second control room that would offer more flexibility to the other rooms, says Wilfried van Baelen. "We started studying the idea of having more than one live room. That's where the idea of an interactive studio was born. Today, we are able to combine three live rooms and three control rooms tailored to our clients' needs," he says.

As acoustic design and isolation of the adjacent areas was one of the owners' main concerns, engineer Guido van Baelen contacted Eastlake Audio to carry out a study for what was to become the new Galaxy. Eastlake managing director David Hawkins designed and supervised the building of the new studio.

"The idea of constructing a building in the luxury of a green field site was, given the highly technical requirements, a big challenge," says Hawkins. "The isolation level acceptable for an ordinary studio where recording areas are separated by corridors is 60 dB. In exceptional cases where we've made 'workshop' studios where two control rooms have one recording area, we've succeeded [in achieving] up to 75 dB of isolation."

"When Wilfried said that he wanted total independence between each isolated area, I was quick to point out that this demanded very serious industrial requirements."

Consequently, van Baelen contacted Gerber Belgium, which specializes in industrial sound solutions, and, with the Laboratory of Building

Physics Acoustics from Leuven University, they figured the calculations needed to construct the studio complex.

In order to obtain the 95-dB isolation they sought, the van Baelens used 32-cm-thick walls, a massive concrete floor measuring 45 cm and built on mechanical springs to allow extreme noise damping, and special layered glass panes weighing about 1,000 kgs apiece. To illustrate the breathtaking "silence" during the studio's opening, an engineer fired gunshots in the main hall, producing

(Continued on next page)



Producing Success. Top-notch producers Russ Titelman and Tony Visconti headlined the Grammy Education Outreach Panel at the Hard Rock Cafe in New York April 4. Held in cooperation with the National Academy of Recording Arts & Sciences (NARAS), the program affords New York City public school students the opportunity to meet top industry figures, including such past speakers as L.L. Cool J and Jon Secada. Shown, from left, are Jon Marcus, executive director of the New York Chapter of NARAS; Visconti; Jordan Naftal, general manager of the Hard Rock; and Titelman.

For Producer/Engineer Chris Kimsey, Things Got Rolling With The Stones

■ BY BEN CROMER

Veteran British producer/engineer Chris Kimsey insists on certain ground rules before working with an artist.

"I won't make an album by laying down the drums first," says the 43-year-old Kimsey. "I don't see how people can make records with a drum sound. How do they know what the drum should sound like if nothing else is playing?"

His production of the forthcoming Elektra album by Canadian rocker Colin James illustrates his point. "We cut everything live and just went back and replaced some of Colin's guitar and vocal," he says proudly. "That's the way I like to make records."

Kimsey took the same approach with James' 1993 Virgin album, "Colin James And The Little Big Band." "I think we cut it in about 10 days," Kimsey says. "Motley Crue was in the next studio, and by the time we'd finished that album they'd done one guitar solo. I heard later that they never used that solo anyway," he adds with a laugh.

Kimsey's other recent accomplishments include producing the latest Polydor project by French pop icon Johnny Hallyday, "Roughtown," and co-producing two tracks from the Chieftains' current RCA Victor album, the gold-certified "The Long Black Veil." The Chieftains' project included contributions from the Rolling Stones, a band with which Kimsey has a close working relationship, having engineered or co-produced such albums as "Sticky Fingers," "Some Girls," "Tattoo You," and "Steel Wheels."

With the Stones, Kimsey initially was responsible for engineering and mixing; later, he became an invaluable consultant by helping with other facets of the creative process, from se-

lecting guitar sounds to contributing ideas during writing sessions with Mick Jagger and Keith Richards.

One of Kimsey's most significant contributions to the Stones canon is "Tattoo You," which he was forced to compile when Jagger and Richards had a temporary falling out.

"Mick and Keith weren't talking to each other and we had to get an album together, so I decided to go into the vaults," Kimsey recalls. He says that "Start Me Up" was recorded for "Some Girls," while "Waiting On A Friend" dated from the "Goats Head Soup" period. "I'd just be left alone," Kimsey says with obvious glee. "They'd come in and say, 'Great, fantastic.' It was a very easy relationship to work with those guys."

Kimsey's initial contact with the Stones came about through his internship at Olympic Studios in London. Kimsey joined Olympic in the late '60s as an assistant engineer (or "tea boy," as he puts it) when the Stones were using the famed studio.

That apprenticeship gave Kimsey the confidence to become an independent engineer and co-producer in the early '70s, leading to album projects by Ten Years After, Spooky Tooth, Mott the Hoople, and Bad Company.

Kimsey also struck up a friendship with Peter Frampton, becoming a key member of the artist's team by engineering and co-producing such albums as "Wind Of Change," "Frampton," and the live "Frampton Comes Alive."

The success of that landmark concert recording led to charges that the audience applause was boosted in the mix. "I remember a lot of people said, 'Oh, they've looped it and they've doubled it,' but we never did," Kimsey insists. "It was just a wonderful thing we got on tape."

Moreover, "Frampton Comes Alive" was initially slated to be a single disc. "Frampton's manager, Dee Anthony, said, 'We're only going to do a single album. No one wants a gatefold, no one wants a double album.' Then, A&M co-founder Jerry Moss came down to the studio and heard the

album and said, 'Where's the rest of it?' So we went back and mixed the other half," Kimsey says.

Kimsey's fondness for that era clearly shows in his recording preferences. In addition to his well-stated belief in live-in-the-studio performances, Kimsey enthuses over vintage microphones and analog technology.

"A lot of studios invest too much money on outboard gear and digital machines," Kimsey complains. "Really, all you need is a good room and a functional desk and tape machine."

Not surprisingly, Kimsey's back-to-the-future attitude includes recording instruments via amplifiers rather than directly through the console. "The strong link in the chain is good microphones. I tend to go for antique microphones," he says.

Unlike some producers and artists, Kimsey prefers working in commercial studios rather than at home. "I always try to make whatever studio I'm in my own," he says. "I move things around and bring in bits of furniture so it becomes your home. I also like going from studio to studio, because the rooms have a different sound. I find that challenging."

After more than 25 years in the music business, Kimsey has learned not to take everything personally. For instance, he used to be upset if a remix engineer altered his mixes. That changed one day when he was driving in Los Angeles and heard "Miss You."

What Kimsey thought was the radio edit, which had been remixed by Bob Clearmountain, turned out to be the album version, which Kimsey himself had done.

"I was thinking, Bob is really good, this is fantastic," Kimsey says. "But the radio version had the sax solo edited out, and all of a sudden the sax solo comes on. It was the best thing that could have happened to me."



KIMSEY

NEW PRODUCTS AND SERVICES

JBL introduced two monitor products at the National Assn. of Broadcasters show in Las Vegas. Its Digital Monitor System One (DMS-1) is designed to reproduce musical waveforms at high sound-pressure levels, particularly in digital studios. The DMS-1 system includes a comprehensive digital controller pre-programmed to optimize overall performance. The controller acts as a stereo two-way crossover, signal alignment delay and multiband equalizer. JBL's other product introduction, the 6208 biamplified reference monitor, is a powered nearfield

monitor system that retails for \$499 per speaker. Both are available from Northridge, Calif.-based JBL Professional, a Harman International company.

ANOTHER Harman company, AKG Acoustics, is trying to solidify its



JBL DMS-1



AKG C577

substantial share of the minicondenser microphone market with the C577, a new, dual-diaphragm unit that the company claims is the smallest of its kind. The mike's side-mounted diaphragm design increases overall sensitivity while reducing unwanted noise, according to an AKG statement.

David Angress, VP of North American sales and marketing for sister company JBL Professional, says, "Big-screen, high-resolution video

(Continued on next page)

BELGIAN STUDIO GALAXY GROWS INTO ITS OWN UNIVERSE

(Continued from preceding page)

a sound-pressure level of 120 dB that was inaudible in the nearby control room.

Hawkins says, "In the 350 projects I've been involved in, I've never seen anything like this. Galaxy is a top-end studio, far beyond worldwide accepted standards. Bearing in mind the fact that studios worldwide are at a crossroads today, with high technology equipment allowing high-quality recording in people's basements, I think much preproduction work will be brought to this studio."

Galaxy's equipment specs include the 96-channel Neve Capricorn in Control Room 1, a 52-channel Amek Angela board in Control Room 2, and a 48-channel Neve 8108 in the third control room. The featured monitors

in Control Room 1 are Genelec 1035As, which were customized to obtain the lowest possible frequencies allowed by the architecture of the room, according to Wilfried van Baelen.

All three studios are linked together, offering a wide range of recording options, complete post-production, and audio for video. The studio complex also boasts a complete backline, including a Steinway grand piano.

Furthermore, the recently completed Eurostar train link between the U.K. and mainland Europe allows Galaxy to obtain virtually any piece of special outboard equipment within four or five hours.

"With daily rates varying from \$850 to just over \$1,000, we are

highly competitive on an international basis," says van Baelen. "People who just rent the smallest studios can add the hall for special live effects or drum recording and pay for the time they need instead of hiring the whole setup for the day."

Wilfried van Baelen added that, in view of the Flemish government's expected move toward liberalizing its telecommunications policy, the Galaxy's main hall reverb could be rented out as a room reverb via ISDN lines, operating as a "natural Lexicon."

After all, if a chicken shack can evolve into a state-of-the-art recording center, anything is possible.



Top Priority. Priority Records artist Mack 10, right, is shown working on his self-titled debut album at Skip Saylor Studios in Hollywood with executive producer Ice Cube. Due in June, "Mack 10" was preceded by the single "Foe Life" April 25. Also, the Mack 10 track "Take A Hit" was featured on the "Friday" soundtrack and on the B-side of the Dr. Dre smash "Keep Their Heads Ringin'."

Billboard

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING APRIL 29, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	DANCE-SALES
TITLE Artist/ Producer (Label)	THIS IS HOW WE DO IT Montell Jordan/ O. Pierce M. Jordan (PMP/RAL)	THIS IS HOW WE DO IT Montell Jordan/ O. Pierce, M. Jordan (PMP/RAL)	LITTLE MISS HONKY TONK Brooks & Dunn/ S. Hendricks D. Cook (Arista)	KEEP THEIR HEADS RINGIN' Dr. Dre/ Dr. Dre (Priority)	CRAZIEST Naughty By Nature/ Naughty By Nature (Tommy Boy)
RECORDING STUDIO(S) Engineer(s)	ECHO SOUND (Los Angeles) Bob Morse	ECHO SOUND (Los Angeles) Bob Morse	SOUNDSHOP (Nashville) Mike Bradley	DRE'S CRIB (Los Angeles) Tom Daughterty Keston Wright	MARION (New Jersey) Dave Bellochio
RECORDING CONSOLE(S)	Trident Vector MK II	Trident Vector MK II	Trident Vector	SSL 4000	Amek Einstein
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Sony/MCI JH 24	Sony/MCI JH 24	Sony PCM 3348	Sony 3348	Tascam ATR 80
STUDIO MONITOR(S)	Custom Echo Sound	Custom Echo Sound	Westlake BBSM 15 Yamaha NS10M	Custom TAD	Westlake BBSM12 Yamaha NS10M Tannoy
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	THE CASTLE (Nashville) Scott Hendricks John Kunz	DRE'S CRIB (Los Angeles) Tom Daughterty Keston Wright	SOUNDTRACKS (New York) Angela Piva
CONSOLE(S)	Trident Vector MK II	Trident Vector MK II	SSL 4056G	SSL 4000	SSL 4000 With Ultimotion
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Sony/MCI JH 24	Sony/MCI JH 24	Sony PCM 3348	Sony 3348 Mitsubishi X-850	Studer A827
STUDIO MONITOR(S)	Custom Echo Sound	Custom Echo Sound	UREI 813B B&W	Custom TAD	Tannoy DMT
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MASTERING (ALBUM) Engineer	BERNIE GRUNDMAN Chris Bellman	BERNIE GRUNDMAN Chris Bellman	MASTERMIX Hank Williams	BERNIE GRUNDMAN Brian Gardner	HIT FACTORY Herb Powers
PRIMARY CD REPLICATOR (ALBUM)	PMDC	PMDC	Sonopress	Capitol Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	PDO	PDO	Sonopress	Capitol Manufacturing	WEA Manufacturing

© 1995, Billboard/BPI Communications. Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

NEW PRODUCTS AND SERVICES

(Continued from preceding page)

makes on-talent microphones appear much more conspicuous, but the C577 is so small it virtually vanishes. And yet the sound quality easily meets digital system requirements—an astonishing achievement by our engineers in Vienna."

LEXICON has upgraded its popular 300 effects processor with the 300L, a new unit that supports the LARC remote controller. The 300L, like its predecessor, offers more than 150 reverb, ambience, delay/pitch effects, compression/expansion, and mastering programs, all controllable via the LARC. In addition, Lexicon announces that existing 300 units that are upgraded with Version 3.5L software can also accept the LARC. The one-rack-space LR4 FrameLink enables one LARC re-



LEXICON 300L

ote controller to control up to four mainframe effects units, including any combination of the upgraded 300, 300L, 480L, and 224XL.

FROM OTARI come two product upgrades for the recording and post-production market: the DTR-8 DAT recorder and RADAR View software for the Random Access Digital Audio Recorder (RADAR). The DTR-8 is a professional DAT unit that succeeds the Otari DTR-7. The new device uses a two-head mechanism for professional quality, conforms to the DAT conference standard for compatibility with other DAT machines, and does not use the Serial Copy Management System. It has a +4 dBu (-10 dBv switchable) active balanced analog I/O with XL-type connectors and has both AES/EBU and coaxial digital ports. In search mode, the DTR-7 locates data at 300 times normal play speed.

Otari's RADAR View package—offered free to RADAR owners—is operable via the RE-8 session controller and features the following: 24 input/output meters, allowing placement of the RADAR unit itself in the machine room; large SMPTE timecode display; 24-track display of audio with multilevel zoom capability; and digital audio routing status for internal AES/EBU, S/PDIF, and optional Adatlink ports. The software also displays project names and status indicators, including sample rate, clock source, vari-speed value, crossfade settings, and more.

IN A PARTNERSHIP aimed at Macintosh-based multimedia developers, Opcode Systems Inc.'s Open Music System (OMS) software will be incorporated into Apple's QuickTime multimedia application, according to a statement from Palo Alto, Calif.-based Opcode. Opcode also announces an upgrade to its popular Studio Vision Pro. The new package, Version 3.0, offers 256-channel, fully assignable mixing capabilities; audio to MIDI and MIDI to audio conversion; time compression/expansion and pitch shift; and Pro Tools III and TDM compatibility, among other features.

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(Continued on page 72)

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Update

LIFELINES

BIRTHS

Girl, Devan Brooke, to **John and Sandra Sullivan**, March 4 in Schaumburg, Ill. He is director of manufacturing services for Fox Video. She is regional promotion manager for Elektra Entertainment.

Girl, Kelly Elisabeth, to **Denny and Terry Nugent**, born March 21, adopted March 31, in Cleveland. He is program director for WGAR Cleveland.

Boy, William Alexander Shaw Anderson, to **William Anderson and Robin Shaw**, March 24 in Los Angeles. He is a film and television composer. She is president of Anderson Scores, a music production company.

Girl, Carly Rose, to **David and Deborah Amlen**, March 25 in New York. He is president of Sound On Sound Recording Studios there.

Boy, Andrew Michael, to **Don and Barbara Firstman Kaplan**, April 11 in Woodland Hills, Calif. She is West Coast regional sales manager for AEC Music Distribution.

Boy, Zedrick Martin Hamblin DiMenno, to **Tim Hamblin and Jo Rae DiMenno**, April 12 in Austin, Texas. He is artistic director for the Austin Music Network. She is publicist for South By Southwest.

Boy, Graham William Havland, to **Larry and Sara Stessel**, April 18 in New York. He is senior VP/GM of EMI Records.

MARRIAGES

Benjamin Goldman to **Allysa Lawson**, March 25 in Tarrytown, N.Y. He is manager of A&R for Epic Records. She is an account executive at Susan Blond Inc.

Peter Humberger to **Christina Boyd**, April 28 in Maui, Hawaii. He is an artist manager and partner in Dream Street Management Inc., which has offices in Los Angeles and New York.

DEATHS

Eden Ahbez, 86, in an automobile accident, March 4 in Sky Valley, Calif. Ahbez was a songwriter best known for "Nature Boy," first recorded by Nat "King" Cole for Capitol Records in 1948 and subsequently covered by 37 other artists. An album of unreleased songs by Ahbez is being assembled by David Janowiak, trustee of Ahbez's estate. Ahbez was preceded in death by his wife and son; he is survived by his brother-in-law, Al Jacobson.

Joseph Anthony Richards, 45, of a heart attack, April 10 in Topanga Canyon, Calif. Richards was a singer, actor, musician, and songwriter. He toured with his own band, the Joe Richards Group, and made guest appearances with avant-garde rock/theatrical troupe the Tubes. At the time of his death, he was working on an album of his own compositions and forming the Joe Richards Orchestra to perform music by his late father, composer Johnny Richards, known for such

standards as "Young At Heart."

In addition to his music career, Richards was an actor who appeared on Broadway at age 15 in "Pickwick." He also appeared in the original San Francisco and Los Angeles productions of "Hair." Other credits included music videos by Lindsey Buckingham and the Pointer Sisters, Olivia Newton-John's "Let's Get Physical" TV special, and various films and TV shows. He is survived by his mother, Blanca, and longtime companion, Jonathan P. Myers. Donations in his memory may be made to the Joe Richards Memorial Fund, c/o G. Smith, 9301 Encino Ave., Northridge, Calif. 91325.

Don Pullen, 53, of lymphoma, April 22 in East Orange, N.J. Pullen was a major jazz pianist (see story, page 8).

William Martin McCormick, 73, of pulmonary fibrosis, April 23 in Boston. McCormick was president of McCormick Broadcasting. He began his career in 1946 at radio station WOR New York, where he rose to the position of general sales manager. In 1960 he moved to Boston and became GM of radio station WRKO, TV station WNAC, and the Yankee Network. In 1972, he formed McCormick Communications, which acquired radio properties in Buffalo, N.Y., Providence, R.I., and Norfolk, Va., and briefly owned WEZE Boston. In 1986 those stations were sold; McCormick formed a new company, McCormick Broadcasting, which acquired two radio stations in Savannah, Ga. He is survived by his wife, Joan; three daughters, Jean Marie, Patricia McCormick DiGiovanna, and Joanie; one son, William Jr.; and one sister, Helen Leaver. Donations in his memory may be made to the Brigham and Women's Hospital, 75 Francis St., Boston, Mass. 02115.

Ginger Rogers, 83, of natural causes, April 25 in Rancho Mirage, Calif. Although she performed in 73 motion pictures, including an Oscar-winning role in "Kitty Foyle" in 1940, she is indelibly linked with the 10 she made as Fred Astaire's singing/dancing partner for RKO in the '30s and one for MGM in a reunion with Astaire in 1949. The RKO/Astaire-Rogers teaming got under way in 1933's "Flying Down To Rio," in which they introduced Vincent Youmans, Edward Eliscu, and Gus Kahn's "The Carioca," and continued with musicals that featured the pair performing new songs by America's greatest songwriters, including Jerome Kern & Dorothy Fields, Irving

Berlin, Cole Porter, George & Ira Gershwin, and Harry Warren, among others. Before her teaming with Astaire, Rogers appeared in the classic Warner Bros. musicals "42nd Street" and "Gold Diggers of 1933." A former Charleston dance contest winner, her first big break was that of the lead in the Gershwin brothers' 1930 Broadway triumph, "Girl Crazy." She returned to the Broadway stage in 1965 to play the lead in "Hello, Dolly!" and portrayed the Queen in the 1965 Rodgers & Hammerstein TV show, "Cinderella," which was a rewrite of the team's 1957 TV musical. Columbia Records released the soundtrack of both productions.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.



Biohazard Boosts Benefit. Members of hardcore band Biohazard chat with Dan Cortese of MTV Sports, center, at Board Aid II, a benefit concert to raise money for HIV/AIDS education, prevention, and care programs for teens and young adults. The event was held at the Snow Summit ski resort in California and raised more than \$150,000 from corporate and individual donations. Biohazard's current Warner Bros. album is "State Of The World Address." Shown, at left, is band member Evan Seinfeld; at right is band member Danny Schuler.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

MAY

May 3, **World Music Awards**, Monte Carlo Sporting Club, Monaco. 011-33-93-25-43-69.

May 3, **"The Great Unexplored Profit Center: International Music Publishing,"** sponsored by International Managers Forum, BMI office, New York. Barry Bergman, 212-213-8787.

May 5-9, **International Council Of Shopping Centers Conference**, Las Vegas Hilton and Convention Center, Las Vegas. 212-421-8181.

May 6, **Fifth Annual Seminar On Legal And Business Issues In The Music Industry**, presented by Maryland Lawyers For The Arts, University of Baltimore Law Center, Baltimore. Scott Johnson, 410-347-7388.

May 8-9, **The Multimedia Law Institute**, conference presented by Business Development Associates Inc., the American Bar Assn. Section of Science and Technology, and the Federal Bar Assn.

Intellectual Property and Communications Law Section, Grand Hyatt, New York. 800-394-9390.

May 10, **Academy Of Country Music Awards**, Universal Amphitheatre, Los Angeles. 213-462-2351.

May 10, **Entertainment Law: The Year In Review '94-'95**, presented by Stan Soochoer, Washington Area Lawyers for the Arts and the D.C. Bar, Arts Club of Washington, Washington, D.C. 202-393-2826.

May 10-14, **NAIRD Convention**, Hyatt Regency, San Francisco. 606-633-0946.

May 11-13, **E3—Electronic Entertainment Expo**, conference on interactive entertainment, Los Angeles Convention Center, Los Angeles. 800-660-3976.

May 11-13, **Canadian Assn. For Music Therapy Conference**, Wilfred Laurier University, Waterloo, Ontario. 519-884-0710 x2631.

May 17, **ASCAP Pop Workshop**, Fez, New York. 212-621-6243.

May 17-20, **Third Annual International Music Market**, Hyatt Regency Hotel, Singapore. 011-44-71-723-2277.

May 18, **Neil Bogart Memorial Fund Benefit**

Luncheon, with educational lecture on preventable cancers, Wyndham Bel Age Hotel, Los Angeles. 310-247-2980.

May 21-24, **VSDA Convention**, Dallas Convention Center, Dallas. 818-385-1500.

May 23-25, **MIDEM Asia**, Hong Kong Convention & Exhibition Centre, Hong Kong. 011-331-4434-4493.

May 31, **Songwriters Hall Of Fame 26th Annual Awards Dinner**, Sheraton New York Hotel & Towers, New York. 212-206-0621.

JUNE

June 4, **City Of Hope Fifth Annual Celebrity Softball Challenge And Concert**, Greer Stadium, Nashville. Scott Goldman, 213-626-4611.

June 5-7, **Sixth Annual Billboard Latin Music Conference**, Hotel Inter-continental, Miami. 212-536-5018.

June 5-10, **24th International Country Music Fan Fair**, Tennessee State Fairgrounds, Nashville. 615-244-2840.

June 14-18, **Black Radio Exclusive Convention**, Sheraton Hotel, New Orleans. 213-469-7262.

GOOD WORKS

OKLAHOMA CITY RELIEF: In the wake of the terrorist bombing of a federal building in Oklahoma City April 19, several artists will be donating monies from concert appearances to aid victims and their families.

In addition to the benefit concerts, pianist **Danny Wright** has written a piece, "In Memory," which he was scheduled to record in Fort Worth, Texas, April 27. Proceeds from the song will benefit the Victims and Family Relief Fund established by Oklahoma Gov. **Frank Keating**. "In Memory" will be released on Moulin D'Or Recordings, which is distributed nationally by Navarre Corp.

Two artists, **Matthew Sweet** and the **Black Crowes**, are using appearances in the city to provide assistance.

Sweet, as part of his current U.S. tour, played the Will Rogers Center in Oklahoma City April 26, with the net proceeds going to the American Red Cross Disaster Relief Fund.

The Black Crowes, who have moved

their originally scheduled May 2 performance at the city's Music Hall to May 10, will donate all proceeds from their concert to the local chapters of the following charities: the Red Cross, Feed the Children, and the Salvation Army. Also, American Recordings, the band's label, will match the band's donation. Creative Artists Agency, the band's booking agency, and Beaver Productions, the promoter of the Oklahoma City show, will donate their commissions from the concert.

In another benefit concert, Boston Skyline recording act **Peggossus** will perform May 7 at the Unitarian Universalist Church in Concord, N.H.

The day following the bombing, Oklahomans **Reba McEntire**, **Garth Brooks**, **Ronnie Dunn** (of **Brooks & Dunn**), and **Vince Gill** (who joined the other three by phone) sent a satellite message of support from Nashville to the three TV network affiliates in Oklahoma City. "Their main thing," says

McEntire's publicist, **Jennifer Bohler**, "is that they don't think a benefit concert is the appropriate response right now." They encouraged people to donate to the Red Cross, Bohler adds. On the evening of the explosion, the **Tractors** (who are from Tulsa) led a concert audience in Huntsville in singing "Amazing Grace" to honor the victims. **Joe Diffie** took up donations from two of his audiences in Alaska to add to his own contribution and gave \$15,000 to a relief fund. **Toby Keith** visited the city and spoke to Feed The Children officials. Then he purchased supplies for the survivors and rescue crews. His wife took blankets and clothing to aid the children involved. Keith also expressed his willingness to participate in a benefit concert, once conditions are right for it. Newcomer **Wade Hayes** has provided public service announcements to Oklahoma City's country stations. Asylum Records' **Bryan White** has offered to stage or participate in a benefit.

QUEERCORE PUNK ROCK READY TO FACE THE MARKET

(Continued from page 1)

Tribe 8 bassist Lynn Payne agrees. "Punk music fans are more open minded," says Payne. "Many of the early punk pioneers were ambiguous about their sexuality. Androgyny has always been a part of the scene."

Says Matt Wobensmith, founder of the San Francisco-based Outpunk label and fanzine, "This music is very life affirming to me and other people. This is an important way for young gay people to connect. We are coming out into a world that we often don't feel a part of. Gay punk bands are making the music that we want to hear."

In September, Outpunk released "Outpunk Dance Party," a compilation of 11 gay and lesbian punk acts.

Though gay and lesbian artists have been instrumental in the growth of alternative rock, few have chosen to address their sexual identity openly in their music.

One early pioneer was Tom Robinson, known for his 1978 anthem "Glad To Be Gay," which was released on the Capitol-distributed Harvest label.

Yet in the years since Robinson's bold statement, there has been an absence of positive gay role models in alternative rock circles, says Pansy Division bassist Chris Freeman.

"When I was 15 and realized that I was gay, I really needed to find a band like this," says Freeman. "There was absolutely no one to look up to."

Adds Donald Suggs, assistant director for the Gay and Lesbian Alliance Against Defamation, "The music industry hasn't exactly been flooded with great gay role models until recently."

Suggs says that past waffling on sexual orientation by artists like Elton John and David Bowie only muddled the issue for many gay and lesbian youths, who were struggling to come to grips with their own identity.

But a new generation of artists appears to be more willing to be frank about their sexuality. "The time is right for people to be honest," says Pansy Division's Freeman. "Maybe this is one of the last things left to shock parents."

Even some heterosexual artists have helped promote a newfound spirit of tolerance in the rock world, including the late Kurt Cobain and the Lemonheads' Evan Dando. Both artists have openly embraced their gay followings in their lyrics and liner notes.

Further, Green Day singer Billy Joe gave Pansy Division the coveted opening spot on last year's Green Day tour. Green Day's first two albums were released by Berkeley, Calif.-based indie Lookout Records, also the label home for Pansy Division.

With Green Day's offer, Pansy Division emerged from relative obscurity and found itself suddenly playing large arenas.

"The jocks who were in the front row waiting for Green Day to come on were forced to deal with it," says Freeman. "Our lyrics are so blatant, that it is impossible to deny what we are saying."

Pansy Division's latest album on Lookout Records, "Pile Up," is a collection of singles, B-sides, and rare cuts from the quartet. The act includes safe sex and gay crisis phone-line information in its liner notes.

After Pansy Division, the best-known queercore act is Team Dresch. The female quartet is experiencing some acceptance at retail and college radio with its Chainsaw Records' debut, "Personal Best." The album title is a reference to the lesbian-themed film of the same name.

Hugh Jones, marketing director of Seattle-based Cellophane Square, which has three stores, says, "Team Dresch is appealing to consumers well beyond the gay community. There is a big underground scene of both heterosexual and gay fans that embrace them."

NOT EXCLUSIVELY GAY

Not all of the queercore acts are exclusively gay or lesbian. In fact, the quartet Extra Fancy has only one openly gay member and Pansy Division has had several straight men in its lineup, including current drummer Dustin Donaldson.

"We do not reverse discriminate," says Freeman.

The queercore acts also try to reach beyond the gay and lesbian audience. New York-based upstart indie Trip Records is banking on crossover acceptance for its roster of gay and lesbian acts, according to VP John Fredrick.

The label issued its first compilation of gay and lesbian acts, titled "This Way Out," earlier this year. The cross-genre release contains queercore tracks from Fredrick, a New York-based artist, and



grunge girl group Special Head.

QUEERCORE AT RETAIL

Finding a place to purchase queercore music is not always easy. While some major chains are beginning to carry the more established indie acts, a sizable portion of sales in the genre comes from local gay and lesbian bookstores.

"We have straight guys coming in asking for Pansy Division, because they saw them open for Green Day," says Susan Linn, music buyer for A Different Light, a gay and lesbian book chain in New York, Los Angeles, and San Francisco. "I guess it's not available many places."

Distributors handling queercore releases say that Tower, HMV, and Virgin Megastores have been among the more supportive chains. "There has been a lot more gay and lesbian music to sell in the past year," says Jeff Boggs, music buyer for Tower Records in Atlanta.

Boggs established a gay and lesbian music section at the outlet about a year ago when he noticed a larger flow of queercore product.

"A lot of the music may only connect with the gay and lesbian community," says Boggs. "Straight

people might not understand what Pansy Division is singing about."

However, Bobbie Hall, senior buyer for the Los Angeles Virgin Megastore, disagrees.

"It's not just gays and lesbians who are buying this music," says Hall. "Some of these acts have real crossover potential."

Hall says a recent in-store appearance by Pansy Division at the Virgin Megastore in Costa Mesa, Calif., drew a respectable crowd.

In addition, the Los Angeles store quickly sold out of its first shipment of Extra Fancy's debut 7-inch single, "You Look Like A Movie Star, Honey." Hall also says the artwork on the Diablo Musica single, which depicts a comically explicit nude caricature of actor John Travolta, is catching the attention of consumers.

Many of the 540 stores in the Fort Lauderdale, Fla.-based Blockbuster Music chain are carrying the Pansy Division and Team Dresch albums.

"We were surprised by their interest," says Tim Cummings, Southeast regional sales representative for New York-based Caroline Distribution, which supplies product to Blockbuster Music.

Cummings says that the chain has refused to carry some albums with controversial artwork and lyrics in the past.

The cover art of Pansy Division's "Pile Up" depicts several semi-nude men stacked on top of one another, while the back cover of Team Dresch's "Personal Best" features pictures of a lesbian couple in a passionate embrace.

"We made sure that they knew exactly what [the Pansy Division record] was before we filled their request for it," he says. "This is not a title that we would assume that they would generally want to take in."

'ZINES AND CATALOGS

For queercore fans in some areas, mail-order catalogs and underground gay punk magazines provide a vital link to the community and its often hard-to-find music.

"Many lesbians and gays are concerned about where it is safe to shop in smaller communities," says Elizabeth Baker, sales representative for Durham, N.C.-based Ladyslipper, a direct-mail and retail distributor that caters primarily to the lesbian community. "They aren't even able to find this music locally. There are still places where intolerance is very strong."

"As more artists come out, the more our business increases," says Baker.

Some popular underground punk magazines include the Minneapolis-based Abrupt Lane Change and Chicago's Homocore Chicago, as well as the European publications Androzine from Paris and Speed Demon from Milan.

THE RADIO CHALLENGE

While queercore is slowly making gains at mainstream retail outlets, the challenge of securing radio airplay still exists.

Commercial modern rock airplay is almost nonexistent for openly gay punk bands. College radio is about the only place to find queercore.



The members of the Los Angeles-based queercore act Tribe 8 sometimes perform topless and encourage members of the audience to follow suit.

"We base the music we play on the quality of the record, not the sexual orientation of the band," says Chris Doridas, music director for public radio station KCRW Los Angeles. The station is playing tracks from Team Dresch and Extra Fancy.

"I'm sure commercial radio will have a hard time programming material that is blatantly homophobic," he says. "I think the breakthrough point will happen with songs that are open to interpretation."

Two Extra Fancy tracks also have received limited airplay on KROQ Los Angeles.



"It doesn't matter if the music is created by someone gay or straight," says KROQ music director Lisa Worden. "I honestly don't know how our audience would react if we played a song with obviously gay lyrics. The average listener probably wouldn't even pick up on it. Besides, there are many modern rock acts with gay members on the air already."

STORIES OF INTOLERANCE

Though most acts are pleased by recent social and political advances for the gay movement, many are still grappling with the occasional bout of homophobia and intolerance. Extra Fancy, for example, was attacked by a gang of skinheads during a Los Angeles performance in 1994.

Singer Brian Grillo, the sole gay member of Extra Fancy, says fear drove him to change the gender in the lyrics to the gay-themed song "What I Have," at the last minute during a recent recording session.

"I changed the lyric 'I won't tell my man I love him' to 'I won't tell you that I love you,'" says Grillo. "There were all these straight guys in the studio, and I kind of freaked out."

Ironically, it was his straight

fans who complained the loudest about the change. Grillo says that several heterosexual punk fans implored him to switch back to the original lyrics on a subsequent recording.

Despite such progress, the rock community is still filled with those who openly express their discomfort with the gay lifestyle.

Grillo was particularly disappointed to read a recently published interview with rocker Ted Nugent, who told BAM magazine, "On a purely biological nuts and bolts review, homosexuality has gotta be wrong... I'm uncomfortable with the manifestations of homosexuality."

Grillo, who was previously the lead singer of the now-disbanded rock group Lock-Up, says his sexuality caused problems for the act, which was signed to Geffen Records.

"Two weeks after they signed us, my then-manager called me and said, 'What are we gonna do about you?' He wanted me to suppress my sexuality, because I did not fit the stereotype mold. It was a horrible time for me."

There is plenty of infighting within the gay and lesbian community, too. The more outlandish and extreme antics of many queercore bands upset some conservative members of the gay community.

The all-female act Tribe 8 received negative reactions from concertgoers who were surprised by its sexually charged live performances. Some members of the quintet have been known to perform topless, and encourage members of the audience to follow suit. Singer Lynn Breedlove frequently performs mock castration on a dildo, as she sings the song "Frat Pig." The performance ends with the imitation male organ being tossed into the audience.

"The phenomena of Tribe 8 slicing a dildo in half and throwing it into the audience can be very intimidating to a straight male audience," says Jennifer Einhorn, East Coast manager for Goldenrod-Horizon Distribution, which distributes many gay and lesbian acts.

"That is done tongue-in-cheek," says Tribe 8's Payne. "Of course, we are not telling people to actually cut off men's [penises]."

When they were signed to perform at the annual Michigan Women's Music Festival last year, many within the lesbian community complained. Festival organizer-

(Continued on next page)

QUEERCORE PUNK ROCK READY TO FACE THE MARKET

(Continued from preceding page)

ers responded by holding a workshop for attendees who were uncomfortable with the nudity and confrontational politics of the show.

"The main argument was between the cultural feminists and the radical pro-sex feminists," says Payne. "We didn't walk out of that meeting with any sense of agreement, but at least we gave each other the room to discuss the situation."

Shell Davina, drummer for the Los Angeles-based female rock band Girl Jesus, says that she has found more support in the gay and lesbian community than from her heterosexual female counterparts.

"As a female band, we expected a strong network of women in music to stick together," says Davina. "Instead, we found a lot of competition. Many [other female rock acts] have been snooty to us. The gay network has been really strong. We've had more club owners be sexist to us than homophobic."

Tribe 8's Breedlove says homophobic responses to gay and lesbian music are not bound by geographic region. The band ran into its first case of homophobia in its hometown of San Francisco last year, when a club venue pulled the plug on the show when some fans dropped their tops.

"There was a sex industry party with nudity there the next week, but no one stopped that," says Breedlove. "I guess they were

threatened by us."

Pansy Division's Freeman says the band got pelted with beer cans and money at a recent Detroit concert.

"I made about \$30 in spare change," Freeman jokes. "We've gotten the finger on many occasions, but we just finger 'em right back."

Freeman says the band decided to confront the fear of such incidents early in its career.

"We used to argue about whether or not we would play gay bars or straight rock clubs," says Freeman. "We were afraid that we would get beat up in rock clubs, but we decided to play them anyway."

Team Dresch encourages its concertgoers to bash back those who attack. The quartet frequently integrates self-defense lessons into its stage performance.

Despite this burgeoning underground indie movement, major la-

bels have been slow to take the bait.

"The bigger labels aren't aware of what is going on in this movement," says Davina. "I would be afraid that they might sign us as a tax write-off or something. The indies seem more supportive."

Pansy Division's Freeman says he is surprised that his act has yet to be approached by a major label, given the flurry of press attention it received after supporting Green

Day.

"The major labels act like we don't exist," says Extra Fancy's Grillo. "They say that no one will want to hear what I am singing about. Maybe they are afraid. They just don't know what to do with us."

"It seems like we have to work twice as hard to get attention, because I refuse to hide the fact that I happen to be gay."

FAMED JAZZ PIANIST DON PULLEN DIES

(Continued from page 8)

A unique rapport with mates from Mingus' group continued after the legendary bassist died in 1979. With drummer Dannie Richmond and bassist Cameron Brown, Pullen and tenor saxist George Adams formed the Don Pullen/George Adams Quartet. Its output was considerable in both quality and quantity, and its take on the classic quartet setting was intrepid. Some called the approach inside-out music, others deemed it "freedom swing." Once again, Pullen had struck an amalgam of approaches. The band was making some conceptual advances.

"It's always fascinating to sit down and play without any written music," Pullen said, "but it also has limitations. One of them is that it all begins to sound alike. I found constantly playing free did lead to a bit of a dead end. Good writing

gives you a direction. The quartet is concerned with cultivating an audience, but we don't write down to people."

The quartet made a string of records for the Timeless, Soul Note, and Palcoscencio labels before it signed domestically with Blue Note in 1986. The recognition at home prompted the first Blue Note disc's title, "Breakthrough."

When Adams died in 1992, Pullen wrote a bittersweet tribute called "Ah, George, We Hardly Knew Ya." The pianist's casual nature never belied his fervent emotions. His reputation as a gentle and caring person was always evident in his work.

The Pullen signature sound became quite refined by the late '80s, when he shifted his band to a trio. Blue Note's "New Beginnings" and "Random Thoughts" are ze-

niths of ardent mainstream playing. The knotty, full-fisted clusters he worked on his whole life were riveting. Like a street con playing a shell game in the piano's upper register, switching cupped hands at blinding speed, he dared you to pick the one in which the blues was hidden. His knuckles were constantly blistered, and his solos were often beguiling.

"That just sort of happened," he said of his technique. "It was the only method by which I could play what I was hearing. What has happened is I've been able to get quite accurate with it: shift tonalities and play the right notes."

Besides piano, Pullen was one of the key exponents of contemporary jazz organ. Playing a Hammond B3 with lounge singers when he first arrived in New York was "a bread and butter gig" for him.

"Milano Strut" on Black Saint is one of the key documents of the organ entering the progressive jazz realm. Of late, his organ work was sensual and sleek, as proven on saxist David Murray's 1989 Columbia release "Shakill's Warrior."

Pullen's music was always hyper-rhythmic, and in the last few years he had begun to formally investigate the possibilities of specific cultural cadences. His latest band was dubbed the African Brazilian Connection. It included versatile hand percussionist Mor Thiam. The unit's new "Live ... Again" album has just been released on Blue Note.

The African Brazilian Connection has one disc pending, a collaboration with the Chief Cliff Singers, a group of seven Native American vocalists from Montana. Yet untitled, it is due in stores next year.



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Belly Meets The Buzzard. Tanya Donnelly of Belly stops by WMMS Cleveland to meet the station's infamous mascot and lots of staffers. Pictured, from left in the back row, are Barb Balchick, Reprise Records; Heidi Kramer, WMMS promotion director; Doug Kubinski, WMMS assistant PD/music director; and Judi Rothenberg, WMMS programming assistant. In the middle row are Matt Surrena, WMMS programming assistant; and Donnelly. In the front row are John Gorman, WMMS operations manager/PD; and Lou Santini, WMMS air personality.

Radio Turns Up In The Oddest Places RR Stations, Hotels Are Home To Studios

■ BY STEVE KNOPPER

Either out of a desire to be different or because of a decent deal on rent, radio stations sometimes broadcast from a building that looks nothing like a radio station. They operate in a shopping mall, an old railroad station in the middle of an industrial park, a suburban house, and even a refurbished poultry warehouse. In Austin, Texas, one station airs out of a building once called the Armadillo World Headquarters.

Even in downtown Kansas City, Mo., the Pennsylvania Hotel—with its huge chandeliers and fountain in the lobby—seems an unlikely spot for country music. But in many ways, say managers of country station KBEQ-FM, it's ideal.

"If you need a place with free tow-

els, this is it," says PD Mike Kennedy, whose station has operated, in one format or another, out of the 300-room hotel for 10 years. "A lot of the celebrities stay in this hotel, so we get first crack at them."

Other location fringe benefits include underwater Monopoly in the pool (broadcast live), "shave-a-Shriner" contests when conventions come to town ("very itchy," Kennedy says, "but all in all a lot of fun"), elevator races, bed checks for out-of-towners, and interviews with hotel guests like Regis Philbin, Joe Montana, Leon Spinks, and Wayne Newton.

"It does get a little hectic," Kennedy says. "Sometimes, when [contest] winners come in, they go to the front desk of the lobby instead of our front desk. That's crazy."

At triple-A station WXLE Albany, N.Y., an operations manager works in the laundry room of a '50s-style ranch house. At KRSH, the triple-A station in Santa Rosa, Calif., the sales staff makes phone calls from an actual railroad car, next to the managers' offices in a refurbished train station.

The quirky arrangements, managers say, sometimes work to the stations' publicity advantage.

At top 40 KQKQ (Sweet 98) Omaha, Neb., the DJs sit on a flat, 4 foot-by-6 foot platform. They use their feet to operate mechanical controls that raise and lower the platform like an elevator. A few pedestals—raised off the ground—contain reel-to-reel tape recorders, master soundboards, and other technical necessities. To operate the studio, DJs raise themselves to the pedestals.

All this is visible, at least partially, to people walking outside near the studio windows. But when a DJ is fully raised, says VP/GM Marty Riemenschneider, a bystander can see only his feet. So the station installed a video monitor outside, and DJ watching has become a popular tourist attraction.

"It's unlike anything else you've ever seen," Riemenschneider says.

KIOT (the Coyote), another triple-A station, in Albuquerque, N.M., is also a tourist attraction. Its neon coyote head hangs in an earthy



KQKQ (Sweet 98) Omaha, Neb., PD Dan Kieley, left, and assistant PD/afternoon host Staci Kelly demonstrate the station's elevated platform, which air personalities can raise and lower like an elevator to operate studio equipment.

shopping mall near the center of town. Upstairs, stores sell beads and used records; nearby, there is a health-food restaurant, an African imports store, and a place to buy Southwestern-style furniture.

"It's pretty unique," says Mike Marrone, PD and music director. "When artists stop by to play on the air, like Leo Kottke—he's looking at girls walking by in the mall, and he's slamming away on the guitar."

Unconventional studio locations can be elaborate or subtle. Unless you know something about local music history in Austin, you might not grasp the significance of KGSR's location. The triple-A station broadcasts where the Armadillo World Headquarters, an eclectic live-music hall, used to be.

But that was 15 years ago, and today there isn't even a plaque to commemorate its history. Legend has it, says PD Jody Denberg, that the 'dillo's old proprietors put a voodoo curse on the building after they left. Of course, he says, they removed the curse when KGSR moved in.

"Other than that," Denberg says, "it doesn't really affect us—other than when I'm giving directions to old Austinites."

Direct-Mail Firm, Radio Link Campaigns 16 Stations Share Costs, Plug Package, Get Spots

■ BY LARRY JAFFEE

Looking to boost spring ratings, 16 stations in top markets are cross-marketing their listener contests with low-cost direct mail in a Carol Wright co-op consumer mailing to approximately 15 million households.

Donnelley Marketing Inc., which operates Carol Wright, commissioned radio promotion firm Rich White & Associates Inc. to sign up radio stations programming formats that appeal to the typical Carol Wright consumer.

Donnelley is spending \$2 million in paid commercial time on the 16 stations, as well as five others that are not promotion partners.

Carol Wright's targeted demographic, 25-44-year-old female heads of households with children, usually listen to radio stations with country, oldies, top 40, and adult contemporary formats, says Rich White of Rich White & Associates of White Plains, N.Y.

The 16 participating stations are located in New York (WPLJ), Los Angeles (KIIS), Chicago (WUSN), Philadelphia (WOGL-FM), Dallas (KPLX), Washington, D.C. (WBIG-FM), Houston (KIKK-FM), Boston (WEGQ), Miami (WMXJ), San Diego (KSON), St. Louis (WKXX), Phoenix (KOOL-FM), Tampa, Fla. (WUSA), Portland, Ore. (KKRZ), Kansas City, Mo. (WDAF), and Birmingham, Ala. (WMJJ).

These stations are placing inserts, containing winning numbers for such prizes as cash, cars, and vacations, in the Carol Wright packages. Station call letters and logos are customized on the co-op package envelopes. The stations pay only for the printing cost of their inserts, which varies by market, depending upon the size of the mailing.

During the second week of April, stations began on-air cross-promotion of the latest Carol Wright mail-

ing, which also contains almost 30 offers from packaged food brands, restaurants, retailers, and direct marketers.

The radio-promoted Carol Wright mailing will be repeated in May to 15 million households, as well as in September and October with monthly drops to 30 million households, according to Karen P. Schreiner, group director for Donnelley, which has offices in Stamford, Conn., and Oakbrook Terrace, Ill.

"It's the first time this type of radio

PROMOTIONS & MARKETING

tie-in promotion has ever been done," White claims. "The stations extend into the homes that Carol Wright has delivered to. It benefits both sides."

In addition to the stations' frequent on-air plugs for the direct-mail promotion, Donnelley is spending more than \$2 million in commercial air time for 30-second spots, Schreiner says.

In New York, WPLJ PD/morning co-host Scott Shannon is plugging Carol Wright and the station's giveaway of a Jeep Grand Cherokee, a Disney World family vacation, and thousands of dollars in cash.

"We wanted to reach out and touch the people, and Carol Wright provided the form to do that," says Shannon. He estimates that Carol Wright was promoted "at least 24 times a day" throughout April.

In the promotion's first few weeks, "response has been tremendous," with people outside the mailing area, but inside the listening audience calling to get the Carol Wright mailing, Shannon adds.

"We look at our partnership with Carol Wright as a cost-effective way to reach 1.4 million households," says Roy Laughlin, KIIS station manager, whose morning man, Rick Dees, is promoting the Carol Wright pro-

gram.

Laughlin says the Carol Wright mailing will help "pull in people who don't normally listen," because the station is giving away \$1,000 an hour to callers on their birthday. KIIS' co-op insert promotes the birthday game.

Laughlin isn't sure how many times each day Carol Wright is promoted on the station, but he says the combination of "cash and trade" (paid commercials and station-sponsored announcements) makes "a significant commitment" to the promotion.

Even though Donnelley would have paid for it, Laughlin says that KIIS decided to cover the cost of the envelopes and inserts, because it wanted the graphics to be consistent with the station's previous advertising efforts.

In five other markets—San Francisco, Detroit, Atlanta, Cleveland, and San Jose, Calif.—Donnelley did not have station partners for the spring promotion. However, stations in Detroit and Cleveland are among 11 that have already signed up for the fall Carol Wright program, scheduled to be expanded to 30 markets, White says.

Radio time promoting Carol Wright is also being purchased on KYCY San Francisco, WKQI Detroit, WGST Atlanta, WDOK Cleveland, and KBAY San Jose. Those stations are not inserting promotional pieces into the spring mailing.

On-air announcements made on these stations urge listeners to watch their mailboxes for the Carol Wright package. Paid spots also include five-second brand identification tags promoting co-op participants, such as Alamo Rent-A-Car, J.C. Penney, and Red Lobster.

The radio promotion is going to households that represent half of Carol Wright's total universe of 30 million addresses, according to Schreiner.



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1	1	1	23	IN THE HOUSE OF STONE AND LIGHT MERCURY 858 940	MARTIN PAGE 3 weeks at No. 1
2	2	3	9	BELIEVE ROCKET 856 014/ISLAND	ELTON JOHN
3	3	2	19	TAKE A BOW MAVERICK/SIRE 18000/WARNER BROS.	MADONNA
4	4	4	27	YOU GOTTA BE 550 MUSIC 77551	DES'REE
5	5	5	21	LOVE WILL KEEP US ALIVE GEFFEN ALBUM CUT	EAGLES
6	6	6	20	HOLD MY HAND ATLANTIC 87230	HOOTIE & THE BLOWFISH
7	7	7	24	HOUSE OF LOVE A&M 0802	AMY GRANT WITH VINCE GILL
8	9	11	13	I KNOW COLUMBIA 77750	DIONNE FARRIS
9	11	20	5	HAVE YOU EVER REALLY LOVED A WOMAN? A&M 1028	BRYAN ADAMS
10	8	9	11	UNTIL THE END OF TIME GENERAMA/RHYTHM SAFARI 53183/PRIORITY	FOREIGNER
11	14	13	11	STRONG ENOUGH A&M 0798	SHERYL CROW
12	13	12	33	I'M THE ONLY ONE ISLAND 854 068	MELISSA ETHERIDGE
13	10	8	12	YOU GOT IT ARISTA 1-2795	BONNIE RAITT
14	12	10	14	EVERLASTING LOVE EPIC 77756	GLORIA ESTEFAN
15	15	19	10	HOLD ON ATLANTIC 87240	JAMIE WALTERS
16	17	16	21	ON BENDED KNEE MOTOWN 860 244	BOYZ II MEN
17	19	22	8	NO MORE "I LOVE YOU'S" ARISTA 1-2804	ANNIE LENNOX
18	16	14	24	THE SWEETEST DAYS WING 851 110/MERCURY	VANESSA WILLIAMS
				★★★ AIRPOWER ★★★	
19	21	23	11	I BELIEVE EMI 58320	BLESSID UNION OF SOULS
20	20	18	12	IF I WANTED TO ISLAND 854 238	MELISSA ETHERIDGE
21	22	24	13	HOW DID I GET BY WITHOUT YOU? IMAGO 25091	JOHN WAITE
				★★★ AIRPOWER ★★★	
22	23	21	10	I LIVE MY LIFE FOR YOU EPIC 77812	FIREHOUSE
23	18	15	23	MENTAL PICTURE SBK 58272/EMI	JON SECADA
24	25	25	20	SUKIYAKI NEXT PLATEAU/LONDON 857 736/ISLAND	4 P.M.
25	33	36	4	CAN'T STOP MY HEART FROM LOVING YOU A&M ALBUM CUT	AARON NEVILLE
26	28	—	2	SECRET GARDEN COLUMBIA 77847	BRUCE SPRINGSTEEN
27	26	28	7	HAKUNA MATATA WALT DISNEY 60341	JIMMY CLIFF FEATURING LEBO M
28	24	26	15	YOU DON'T KNOW HOW IT FEELS WARNER BROS. 18030	TOM PETTY
29	34	37	3	LET HER CRY ATLANTIC 87231	HOOTIE & THE BLOWFISH
30	32	30	17	ALWAYS AND FOREVER LV 77735/EPIC	LUTHER VANDROSS
				★★★ HOT SHOT DEBUT ★★★	
31	NEW ▶	1		WATER RUNS DRY MOTOWN 860 358	BOYZ II MEN
32	27	27	8	TOO BUSY THINKING... ATLANTIC ALBUM CUT	THE MANHATTAN TRANSFER
33	35	33	4	LOVE THE ONE YOU'RE WITH LV 77754/EPIC	LUTHER VANDROSS
34	31	34	6	THE BLUE TRAIN ELEKTRA ALBUM CUT/EEG	LINDA RONSTADT
35	38	38	5	ANOTHER NIGHT ARISTA 1-2724	REAL MCCOY
36	29	29	24	NOTHING LEFT BEHIND US CAPITOL ALBUM CUT	RICHARD MARX
37	30	32	9	FOR YOUR LOVE MOTOWN 860 290	STEVIE WONDER
38	37	35	19	LITTLE BITTY PRETTY ONE ELEKTRA ALBUM CUT/EEG	HUEY LEWIS & THE NEWS
39	NEW ▶	1		TELL ME WHEN EASTWEST 64443/EEG	THE HUMAN LEAGUE
40	RE-ENTRY	4		IF YOU LOVE ME MJJ 77732/EPIC	BROWNSTONE

○ 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	2	2	3	IF YOU GO SBK 58165/EMI	JON SECADA
2	1	—	2	ALWAYS MERCURY 856 227	BON JOVI
3	3	1	5	WILD NIGHT MERCURY 858 738	JOHN MELLENCAMP
4	10	4	8	COME TO MY WINDOW ISLAND 858 028	MELISSA ETHERIDGE
5	4	3	9	ALL I WANNA DO A&M 0702	SHERYL CROW
6	6	5	6	I'LL MAKE LOVE TO YOU MOTOWN 2257	BOYZ II MEN
7	9	10	30	THE SIGN ARISTA 1-2653	ACE OF BASE
8	5	6	25	FOUND OUT ABOUT YOU A&M 0418	GIN BLOSSOMS
9	7	8	18	LOVE IS ALL AROUND LONDON 857 580/ISLAND	WET WET WET
10	—	7	12	LUCKY ONE A&M 0724	AMY GRANT

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Working A Club? Try 'Bar Games'

BY CARRIE BORZILLO

LOS ANGELES—Rick Jensen, who was morning man at the former WCKZ (Kiss 102) Charlotte, N.C., is hoping to spice up nightclub appearances by radio personalities and club DJs with his newly released booklet, "Bar Games."

The 32-page publication details how to set up and execute such simple yet fun games as "Vegetable Olympics," "The Rumanian Carrot Squat," "Hide The Wienie," "The Caribbean Cucumber Relay Races," and "Playdough Playmates."

Jensen even suggests ways of making longtime favorites like "Name That Smell" more interesting.

He is promoting the book, which costs \$14.95, via word-of-mouth, trade advertisements, and on Bob Hamilton's "The New Radio Star" online service for radio programmers and promotion directors.

To help spread the word about the book, Jensen also sent free copies to consultants and broadcasting group VPs of programming.

"About five years ago, I started compiling all these games that have been tried and proved," says Jensen. "I wrote the book because I had so many different kinds of bar games, and the clubs loved it. When other DJs would try to get gigs there, I would block them out, because the clubs were so happy with the response I got."

Jensen created the book on his home computer and sent it to Naperville, Ill.-based Petru & Associates Marketing Services for printing. Three days and \$1,000 later, the book was finished and 80 copies



Hard Rock Laughs. When Comedy Central celebrated picking up the old punk TV series "The Young Ones," it pulled on Motorhead to help celebrate at its party at the Cafe A Go-Go in New York. Pictured, from left, are Morah Hochstein of WAXQ (Q104.3) New York, Motorhead's Lemmy, and Tara Jackson of Q104.3.

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have been sold—even to DJs in Canada and New Zealand.

"I'm not going to make a bundle on this. It was just really fun to do," says Jensen, who is planning to get back into radio. "I'm planning a second one, which will help pay for the first one, but it's a year or so away."

As for the high price for the small

booklet, Jensen says he originally wanted to sell it for \$8-\$10. However, several consultants suggested he raise the price, since most nightclub appearances bring jocks an extra \$300-\$500 per appearance.

"If they get one or two ideas out of this, it's worth their money," Jensen says.

Jensen has also handled mornings at the former WAPI-FM (195) Birmingham, Ala., and afternoon drive at WKRQ (Q102) Cincinnati.



Master of His Universe. Jason Alexander of "Seinfeld," in Minneapolis promoting his new movie "For Better Or For Worse," stopped by the local Planet Hollywood where he appeared on KEGE-FM's "Savage Radio." Pictured, from left, are "Savage Radio" producer Scott Robb, Alexander, and news and traffic reporter Toni Dillon.

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WINTER '95 ARBITRONS

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Call	Format	'94	'94	'94	'94	'95	Call	Format	'94	'94	'94	'94	'95
NEW YORK—(1)													
WRKS	R&B adult	4.3	4.1	4.2	3.8	7.4	WJLB	R&B	6.3	6.9	6.4	6.9	7.1
WQHT	top 40/rhythm	4.1	4.4	4.5	4.8	5.4	WJMR	country	4.4	4.4	4.2	4.1	6.3
WCBS-FM	oldies	4.6	4.5	4.3	4.9	4.6	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WHTZ	top 40	4.0	4.1	4.6	4.2	4.4	WJWJ	country	4.0	3.7	4.2	4.1	4.1
W5KQ-FM	Spanish	3.1	3.1	3.4	4.2	4.4	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WABC	N/T	4.2	3.7	3.9	4.7	4.1	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WLTW	AC	4.7	5.0	4.9	4.4	4.1	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WINS	N/T	4.3	4.0	3.7	3.6	4.0	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WCBS-AM	N/T	3.6	3.1	3.1	3.5	3.5	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WPLI	top 40	3.4	4.0	4.5	3.8	3.5	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WQCD	adult alt	3.6	3.6	3.5	3.9	3.3	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WRRK	cls rock	4.0	3.5	3.7	3.2	3.2	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WOR	N/T	3.1	3.4	3.1	3.3	3.0	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WQXR	classical	2.2	2.3	2.5	2.7	2.8	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WBSL	R&B	4.2	3.8	4.1	3.8	2.7	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WMAV	AC	3.6	3.5	3.4	3.7	2.7	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WYNY	country	2.1	2.0	1.9	1.8	2.2	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WFAN	sports	2.7	3.1	2.8	2.8	2.7	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WADO	Spanish	1.7	1.8	2.1	1.7	2.1	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WAXQ	album	1.6	2.0	1.9	1.8	2.1	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WHEW	album	2.2	2.3	2.5	2.3	2.1	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WPAT-FM	AC	2.6	3.0	2.5	2.4	1.9	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WQEW	adult std	1.6	1.7	2.1	1.3	1.8	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WALK-AM-FM	AC	1.0	1.1	1.9	1.0	1.0	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WLIB	N/T	1.3	1.1	1.1	1.2	1.0	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WSKQ-AM	Spanish	1.1	1.8	1.0	7	1.0	WJWJ	country	4.0	3.7	4.2	4.1	4.1
LOS ANGELES—(2)													
KLVE	Spanish	3.2	3.7	2.5	3.0	5.2	WJLB	R&B	6.3	6.9	6.4	6.9	7.1
KPWR	top 40/rhythm	4.7	5.1	5.4	5.5	5.0	WJMR	country	4.4	4.4	4.2	4.1	6.3
KLAX	Spanish	5.6	6.1	5.4	5.6	4.5	WJWJ	country	4.0	3.7	4.2	4.1	4.1
KROQ	modern	3.8	4.7	4.6	4.5	4.4	WJWJ	country	4.0	3.7	4.2	4.1	4.1
KIIS-AM-FM	top 40	3.8	3.9	4.0	4.1	4.2	WJWJ	country	4.0	3.7	4.2	4.1	4.1
KOST	AC	4.7	4.2	3.8	4.0	4.1	WJWJ	country	4.0	3.7	4.2	4.1	4.1
KNBT	R&B	3.3	3.6	3.2	3.8	4.0	WJWJ	country	4.0	3.7	4.2	4.1	4.1
KNX	N/T	2.6	2.6	2.6	2.2	3.7	WJWJ	country	4.0	3.7	4.2	4.1	4.1
KFI	N/T	4.5	3.8	4.7	4.6	3.4	WJWJ	country	4.0	3.7	4.2	4.1	4.1
KBIG	AC	3.4	2.9	3.6	3.6	3.2	WJWJ	country	4.0	3.7	4.2	4.1	4.1
KRTH	oldies	3.5	3.2	3.9	3.8	3.2	WJWJ	country	4.0	3.7	4.2	4.1	4.1
KZLA	country	2.3	2.9	2.5	2.3	2.8	WJWJ	country	4.0	3.7	4.2	4.1	4.1
KABC	N/T	3.8	3.5	3.7	3.2	2.6	WJWJ	country	4.0	3.7	4.2	4.1	4.1
KTWV	adult alt	1.8	2.0	2.6	2.5	2.6	WJWJ	country	4.0	3.7	4.2	4.1	4.1
KFWB	N/T	3.0	2.8	2.3	2.5	2.5	WJWJ	country	4.0	3.7	4.2	4.1	4.1
KYSR	AC	2.5	2.8	2.7	2.6	2.5	WJWJ	country	4.0	3.7	4.2	4.1	4.1
KCBS-FM	cls rock	3.2	3.0	2.9	2.4	2.4	WJWJ	country	4.0	3.7	4.2	4.1	4.1
KLOS	album	2.7	2.8	2.5	2.7	2.3	WJWJ	country	4.0	3.7	4.2	4.1	4.1
KKJH	Spanish	2.0	1.7	1.3	1.7	2.2	WJWJ	country	4.0	3.7	4.2	4.1	4.1
KLXK	cls rock	2.9	2.8	2.7	2.4	2.1	WJWJ	country	4.0	3.7	4.2	4.1	4.1
KXEZ	AC	1.8	1.8	2.1	1.9	2.1	WJWJ	country	4.0	3.7	4.2	4.1	4.1
KKGO-AM-FM	classical	1.9	1.7	1.9	1.3	1.8	WJWJ	country	4.0	3.7	4.2	4.1	4.1
KWKW	Spanish	1.1	1.1	1.0	1.5	1.6	WJWJ	country	4.0	3.7	4.2	4.1	4.1
KLAC	adult std	1.0	1.7	1.6	1.7	1.5	WJWJ	country	4.0	3.7	4.2	4.1	4.1
KRLA	oldies	1.1	1.2	1.5	1.5	1.4	WJWJ	country	4.0	3.7	4.2	4.1	4.1
KSCA	album	1.9	1.8	1.1	1.9	1.3	WJWJ	country	4.0	3.7	4.2	4.1	4.1
KTNQ	Spanish	2.9	2.2	2.1	1.8	1.2	WJWJ	country	4.0	3.7	4.2	4.1	4.1
KXED	Spanish	1.4	1.3	1.0	2.2	1.2	WJWJ	country	4.0	3.7	4.2	4.1	4.1
KIKF/KYKF	country	4	6	6	9	1.1	WJWJ	country	4.0	3.7	4.2	4.1	4.1
KBUE	Spanish	1.8	8	9	9	1.0	WJWJ	country	4.0	3.7	4.2	4.1	4.1
KMQA	Spanish	1.2	7	6	7	1.0	WJWJ	country	4.0	3.7	4.2	4.1	4.1
CHICAGO—(3)													
WGN	N/T	6.2	6.9	6.4	6.9	7.1	WJLB	R&B	6.3	6.9	6.4	6.9	7.1
WGCI-FM	R&B	7.1	7.0	7.4	6.3	6.4	WJMR	country	4.4	4.4	4.2	4.1	6.3
WUSN	country	4.4	4.4	4.2	4.1	4.3	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WLIT	AC	4.0	3.7	4.2	4.1	4.1	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WBBM-FM	top 40/rhythm	5.4	4.9	4.3	4.3	4.0	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WVAZ	R&B adult	3.3	3.4	3.5	4.3	3.9	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WKQX	modern	3.5	3.8	4.3	3.6	3.7	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WMAQ	N/T	2.6	1.9	2.0	2.2	3.6	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WBBM-AM	N/T	4.2	4.2	4.1	3.9	3.4	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WJMK	oldies	2.6	3.5	2.6	3.1	3.4	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WLUP	N/T	3.9	3.1	3.2	3.3	3.2	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WNWA	adult alt	3.1	2.5	3.6	3.5	3.2	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WRXC	album	2.3	2.7	2.8	3.1	3.0	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WLS-AM	N/T	3.5	3.2	3.4	3.5	2.9	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WXRT	album	2.7	2.6	2.7	2.7	2.8	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WJOD	Spanish	1.9	2.8	2.8	2.7	2.7	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WAIT	adult std	1.6	1.8	1.1	1.1	2.4	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WTMX	AC	2.4	2.6	2.2	2.4	2.4	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WCCK	cls rock	2.5	2.6	2.6	2.3	2.3	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WVIB	classical	1.8	1.1	1.1	1.9	2.0	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WEJH-FM	R&B	1.9	1.8	1.5	2.3	1.9	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WPNT	AC	2.5	1.8	2.6	2.2	1.9	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WYSY	'70's oldies	1.7	2.6	2.4	1.8	1.7	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WSCR	sports	1.9	1.6	1.4	1.8	1.6	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WGCI-AM	oldies	1.5	1.2	1.3	1.1	1.4	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WFMT	classical	1.1	1.1	1.4	1.1	1.3	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WMPV	sports	1.0	1.0	9	1.3	1.2	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WIND	Spanish	1.2	7	9	1.3	1.1	WJWJ	country	4.0	3.7	4.2	4.1	4.1
WJJD	N/T	2.9	2.6	2.5	2.3	1.1	WJWJ	country	4.0	3.7	4.2	4.1	4.1

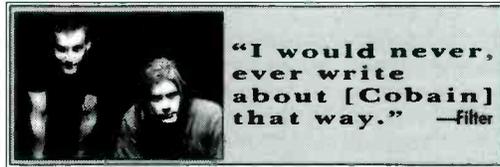
Call	Format	'94	'94	'94	'94	'95	Call	Format	'94	'94	'94	'94	'95
BOSTON—(10)													
WJFK-FM	N/T	4.4	4.6	4.3	4.2	3.2	WMOX	N/T	16.5	14.7	14.9	14.9	13.8
WARW	cls rock	2.0	2.5	2.2	2.5	2.6	WMLN	country	8.7	8.8	9.1	7.2	8.9
WWRC	N/T	1.3	1.2	1.9	1.6	1.7	WMLN	country	8.7	8.8	9.1	7.2	8.9
WJFK	religious	1.1	1.2	1.4	1.1	1.7	WMLN	country	8.7	8.8	9.1	7.2	8.9
WOL	N/T	2.5	1.9	1.9	1.1	1.6	WMLN						

Richard Patrick, half of the Reprise act Filter, emphatically denies that the band's "Hey Man, Nice Shot" is about Kurt Cobain's death. The suicidal single is No. 39 with a bullet on the Modern Rock Tracks chart.

"I wrote that before he died, a long time before he died," the singer insists. "In fact I had my record deal, because of that song, before he died." Not that Patrick should be at all surprised that attentive listeners are reading meaning into the hangman's tune: "They think your early ending was all wrong/For the most part they were right/But look how they all got strong."

Because the song's title can be construed as sarcastic, Patrick's afraid people will assume he's mocking the late Cobain. "I don't want people to think for an instant that it's about him. You know. I mean my god,

I would hate for Dave Grohl to hear this song and go, 'What the hell, so you think it's good [Cobain killed himself]?' I would never, ever write about him like that. If people are just going to automatically presume that, it's going to drive me . . . crazy."



Instead of Cobain's death, Patrick says the song sprang from raw video footage he once saw of a man taking his own life. "Well, he took a shot at something,

you know what I mean. He tried to do something and it kind of backfired, and I respect him for trying to stick up for himself, but he killed himself doing it. The chorus, 'Hey man, nice shot,' is kind of like, I don't mean literally, 'Hey, you blew your head off, great.' No. I mean you took a shot at something, you tried to do something, but it was a bad idea.

"The Eastern philosophy of suicide is completely different from the Western in the sense that it's an honorable thing. Obviously, to us it's crazy. But if you're committed enough to do something like that, it's good to see somebody has the . . . passion and wants to fight. I guess what the song is really about is you can only get kicked so much, you can only get beat on so much, before you turn around and hit someone in the face."

Billboard® FOR WEEK ENDING MAY 6, 1995

Album Rock Tracks™				TRACK TITLE	ARTIST
T. WK.	L. WK.	2 WKS. ON	WKS. ON	ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
★★★No. 1★★★					
1	1	1	13	LIGHTNING CRASHES THROWING COPPER	7 weeks at No. 1 ◆ LIVE RADIOACTIVE/MCA
2	2	2	12	CAN'T STOP LOVIN' YOU	◆ VAN HALEN WARNER BROS.
3	3	6	7	DANCING DAYS ENCOMIUM-A TRIBUTE TO LED ZEPPELIN	STONE TEMPLE PILOTS ATLANTIC
4	7	8	6	RIVER OF DECEIT	◆ MAD SEASON COLUMBIA
5	6	7	11	WHAT WOULD YOU SAY UNDER THE TABLE AND DREAMING	◆ DAVE MATTHEWS BAND RCA
6	9	23	3	DECEMBER	◆ COLLECTIVE SOUL ATLANTIC
7	5	5	13	EVERYTHING ZEN	◆ BUSH SIXTEEN STONE TRAUMA/INTERSCOPE
8	4	4	13	LOVE SPREADS SECOND COMING	◆ THE STONE ROSES GEFLEN
9	14	19	4	GOOD DELUXE	◆ BETTER THAN EZRA ELEKTRA/VEEG
10	16	20	5	IT'S GOOD TO BE KING WILDFLOWERS	◆ TOM PETTY WARNER BROS.
11	8	3	15	GEL "THE JERKY BOYS" SOUNDTRACK	◆ COLLECTIVE SOUL ATLANTIC
12	13	16	7	STARSEED	◆ OUR LADY PEACE RELATIVITY
13	10	9	22	WHEN I COME AROUND DOOKIE	◆ GREEN DAY REPRISE
14	11	10	11	LIVE FOREVER DEFINITELY MAYBE	◆ OASIS EPIC
15	12	11	22	YOU WRECK ME WILDFLOWERS	◆ TOM PETTY WARNER BROS.
16	15	12	8	PRETTY PENNY PURPLE	STONE TEMPLE PILOTS ATLANTIC
17	20	21	6	NOT FOR YOU VITALOGY	PEARL JAM EPIC
18	17	14	22	BETTER MAN VITALOGY	PEARL JAM EPIC
19	24	25	7	THE DAY I TRIED TO LIVE SUPERUNKNOWN	◆ SOUNDGARDEN A&M
20	22	22	6	I GO WILD VOODOO LOUNGE	◆ ROLLING STONES VIRGIN
★★★AIRPOWER★★★					
21	28	37	3	MORE HUMAN THAN HUMAN ASTRO-CREEP: 2000	◆ WHITE ZOMBIE GEFLEN
22	18	13	25	PLOWED ROTTING PINATA	◆ SPONGE WORK
23	23	15	9	STAR 69 MONSTER	◆ R.E.M. WARNER BROS.
24	21	18	20	LET HER CRY CRACKED REAR VIEW	◆ HOOTIE & THE BLOWFISH ATLANTIC
25	19	17	15	GOTTA GET AWAY SMASH	◆ OFFSPRING EPITAPH
26	25	24	11	CLEAN MY WOUNDS DELIVERANCE	◆ CORROSION OF CONFORMITY COLUMBIA
27	31	32	5	HEY HEY WHAT CAN I DO ENCOMIUM-A TRIBUTE TO LED ZEPPELIN	HOOTIE & THE BLOWFISH ATLANTIC
28	27	29	5	ONLY ONE A BOY NAMED GOO	◆ GOO GOO DOLLS METAL BLADE/WARNER BROS.
29	26	28	5	SICK OF MYSELF 100% FUN	◆ MATTHEW SWEET ZOO
30	NEW ▶	1		WISER TIME AMERICA	◆ THE BLACK CROWES AMERICAN/REPRISE
31	34	—	2	INTO ANOTHER SUBHUMAN RACE	◆ SKID ROW ATLANTIC
32	33	33	17	DON'T TELL ME (WHAT LOVE CAN DO) BALANCE	◆ VAN HALEN WARNER BROS.
33	38	—	2	NEGASONIC TEENAGE WARHEAD DOPE TO INFINITY	◆ MONSTER MAGNET A&M
34	30	31	16	CORDUROY VITALOGY	PEARL JAM EPIC
35	29	27	19	GOT ME WRONG "CLERKS" SOUNDTRACK	ALICE IN CHAINS COLUMBIA
36	NEW ▶	1		DISCONNECTED PROMISED LAND	QUEENSRYCHE EMI
37	NEW ▶	1		INSIDE THE MIND'S EYE	STILTSKIN EASTWEST/VEEG
38	NEW ▶	1		LITTLE THINGS SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
39	36	36	8	ALOT TO LOSE BUST A NUT	TESLA GEFLEN
40	39	38	3	RUN-AROUND FOUR	◆ BLUES TRAVELER A&M

Billboard® FOR WEEK ENDING MAY 6, 1995

Modern Rock Tracks™				TRACK TITLE	ARTIST
T. WK.	L. WK.	2 WKS. ON	WKS. ON	ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
★★★No. 1★★★					
1	1	2	10	GOOD DELUXE	2 weeks at No. 1 ◆ BETTER THAN EZRA ELEKTRA/VEEG
2	3	3	10	CONNECTION	◆ ELASTICA DGC/GEFFEN
3	2	1	15	LIGHTNING CRASHES THROWING COPPER	◆ LIVE RADIOACTIVE/MCA
4	4	7	9	SICK OF MYSELF 100% FUN	◆ MATTHEW SWEET ZOO
5	6	5	14	PLOWED ROTTING PINATA	◆ SPONGE WORK
6	5	6	7	UNIVERSAL HEART-BEAT ONLY EVERYTHING	◆ JULIANA HATFIELD MAMMOTH/ATLANTIC
7	8	12	11	WONDERFUL WONDERFUL	◆ ADAM ANT CAPITOL
8	9	18	5	LITTLE THINGS SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
9	11	15	6	RIVER OF DECEIT ABOVE	◆ MAD SEASON COLUMBIA
10	16	27	4	SHE DOOKIE	GREEN DAY REPRISE
11	12	11	6	DANCING DAYS ENCOMIUM-A TRIBUTE TO LED ZEPPELIN	STONE TEMPLE PILOTS ATLANTIC
12	7	4	11	DOWN BY THE WATER TO BRING YOU MY LOVE	◆ PJ HARVEY ISLAND
13	14	28	3	HURT THE DOWNWARD SPIRAL	◆ NINE INCH NAILS NOTHING/TVT/INTERSCOPE
14	10	13	8	STARSEED NAVEED	◆ OUR LADY PEACE RELATIVITY
15	15	14	12	WHAT WOULD YOU SAY UNDER THE TABLE AND DREAMING	◆ DAVE MATTHEWS BAND RCA
★★★AIRPOWER★★★					
16	30	—	2	DECEMBER COLLECTIVE SOUL	◆ COLLECTIVE SOUL ATLANTIC
17	18	20	6	RUN-AROUND FOUR	◆ BLUES TRAVELER A&M
18	13	8	18	LIVE FOREVER DEFINITELY MAYBE	◆ OASIS EPIC
19	22	22	7	LAST GOODBYE GRACE	◆ JEFF BUCKLEY COLUMBIA
20	17	9	22	EVERYTHING ZEN SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
21	21	30	4	ARMY OF ME "TANK GIRL" SOUNDTRACK	◆ BJORK ELEKTRA/VEEG
★★★AIRPOWER★★★					
22	32	40	3	MORE HUMAN THAN HUMAN ASTRO-CREEP: 2000	◆ WHITE ZOMBIE GEFLEN
★★★AIRPOWER★★★					
23	37	—	2	MOCKINGBIRD GIRL "TANK GIRL" SOUNDTRACK	THE MAGNIFICENT BASTARDS ELEKTRA/VEEG
24	25	16	23	WHEN I COME AROUND DOOKIE	◆ GREEN DAY REPRISE
25	19	19	22	CORDUROY VITALOGY	PEARL JAM EPIC
26	24	17	16	HERE & NOW MELROSE PLACE - THE MUSIC	◆ LETTERS TO CLEO GIANT
★★★AIRPOWER★★★					
27	36	—	2	STRANGE CURRENCIES MONSTER	◆ R.E.M. WARNER BROS.
★★★AIRPOWER★★★					
28	NEW ▶	1		FAKE PLASTIC TREES THE BENDS	◆ RADIOHEAD CAPITOL
29	27	23	20	LOVE SPREADS SECOND COMING	◆ THE STONE ROSES GEFLEN
30	28	32	7	CALIFORNIA 13 UNLUCKY NUMBERS	◆ WAX SIDE 1/INTERSCOPE
31	26	25	6	THE DAY I TRIED TO LIVE SUPERUNKNOWN	◆ SOUNDGARDEN A&M
32	23	21	18	ODE TO MY FAMILY NO NEED TO ARGUE	◆ THE CRANBERRIES ISLAND
33	29	34	4	KICK HIM WHEN HE'S DOWN IGNITION	OFFSPRING EPITAPH
34	20	10	18	THE MAN WHO SOLD THE WORLD MTV UNPLUGGED IN NEW YORK	◆ NIRVANA DGC/GEFFEN
35	34	33	23	BETTER MAN VITALOGY	PEARL JAM EPIC
36	35	35	3	ROCK 'N' ROLL LIFESTYLE MOTORCADE OF GENEROSITY	◆ CAKE CAPRICORN
37	NEW ▶	1		LET HER CRY CRACKED REAR VIEW	◆ HOOTIE & THE BLOWFISH ATLANTIC
38	NEW ▶	1		ALL OVER YOU THROWING COPPER	◆ LIVE RADIOACTIVE/MCA
39	39	—	2	HEY MAN, NICE SHOT SHORT BUS	◆ FILTER REPRISE
40	RE-ENTRY	3		ONLY ONE A BOY NAMED GOO	◆ GOO GOO DOLLS METAL BLADE/WARNER BROS.

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio-Track service. 109 album rock stations and 53 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 500 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1995, Billboard/BPI Communications.

HITS! IN TOKIO

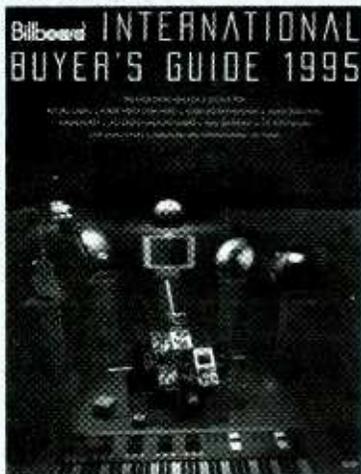
Week of April 16, 1995

- ① Sexy Girl / Snow
- ② For Your Love / Stevie Wonder
- ③ Carnival / Cardigans
- ④ Shy Guy / Diana King
- ⑤ Thank You / Dreams Come True
- ⑥ Over My Shoulder / Mike And The Mechanics
- ⑦ Sending Love To Everyone / Narada Michael Walden
- ⑧ My Cherie / Sheena Easton
- ⑨ White Lines / Duran Duran
- ⑩ How Deep Is Your Love / Portrait
- ⑪ No More "I Love You's" / Annie Lennox
- ⑫ Million Miles From Home / Keziah Jones
- ⑬ What'll I Do / Janet Jackson
- ⑭ Supermodel Sandwich / Terence Trent D'arby
- ⑮ Dand La Ligne De Mire / David Dexter D.
- ⑯ "I Love Your Smile" Driza Bone Remix / Shanice
- ⑰ You're Losing Me / Izit
- ⑱ You Remind Me / Opaz Featuring Ray Hayden
- ⑲ Overnight Sensation / Trf
- ⑳ A Day In Your Life / Matt Bianco
- ㉑ Change Of Heart / Wendy Moten
- ㉒ Sabor Latino / 3-2 Get Funky
- ㉓ Purple Medley / ♪
- ㉔ I Know / Dionne Farris
- ㉕ Murder Incorporated / Bruce Springsteen
- ㉖ Turn My Head Around / The Philosopher Kings
- ㉗ Dancing In The Moonlight / Baha Men
- ㉘ Promise Me Nothing / Repercussions
- ㉙ You Got It / Bonnie Raitt
- ㉚ Candy Rain / Soul For Real
- ㉛ I'm Not In Love / 10CC
- ㉜ Brazilian Rhytm / Marcus Miller
- ㉝ The Blues / Marcus Miller
- ㉞ Espresso (All Jacked Up) / Todd Rundgren
- ㉟ Mishale / Andru Donalds
- ㊱ Kazeni Naritai / The Boom
- ㊲ High And Dry / Radiohead
- ㊳ My Hallucination / Shaw/Blades
- ㊴ This Time / Judy Cheeks
- ㊵ Technova / Tei Towa
- ㊶ Take A Bow / Madonna
- ㊷ Made In England / Elton John
- ㊸ Sweetness / Michelle Gayle
- ㊹ All I Wanna Do / Sheryl Crow
- ㊺ Into Another / Skid Row
- ㊻ Mutoto / Lokua Kanza
- ㊼ Lay My Body Down / The Philosopher Kings
- ㊽ Tsuyokimochi Tsuyoi / Ozawa Kenji
- ㊾ Something Sweeter / Workshy
- ㊿ Can't Stop Lovin' You / Van Halen

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BDB63314

Radio

WINTER ARBITRONS BRING BIG SURPRISES

(Continued from page 3)

station, KYCY, dipped 1.7-1.4. In Philadelphia, there were major moves all over the dial, but it was a particularly good quarter for AC radio. WBEB rose 4.3-5.5 to take third place in the market, while rival WYXR rose 3.4-4.3. Also showing healthy gains were country WXTU (4.3-4.8) and top 40 WPLY (3.3-4.2). On the flip side were top 40 WIOQ (4.1-3.4) and '70s oldies station WMGK (4.1-3.5).

Detroit ratings brought good

news for '70s station WYST (2.1-2.9) and bad news for R&B adult outlet WMXD, which dipped a full point to a 4.1 share.

In Washington, D.C., jazz/AC WJZW made up for the disappointing performances of similarly formatted stations in New York and San Francisco by jumping 3.3-4.1 and finishing in fifth place 12-plus. Crosstown R&B station WKYS rose 3.3-3.8, while rival R&B adult outlet WMMJ was off 4.1-3.5. Also, album

rocker WWDC-FM recovered from a 3.8-2.9 summer-to-fall drop by climbing back up to 3.6 in the winter book.

Boston's country battle continues to be neck-and-neck: WBCS was up 1.8-2.3, and rival WCLB also rose 1.6-2.3. Meanwhile, classic rock WZLX took a 4.4-5.3 jump to finish in fifth place overall.

For additional ratings information on the first 19 markets released by Arbitron, see listings on page 78.

CD TOUTED AS SINGLES SAVIOR: CASSETTE SINGLES SALES OFF 14.9%

(Continued from page 4)

industry has always had an entry-level hit single price point, and I don't want to see it lost," he says. "The single is a big part of building future customers. So I recommend let's get to a CD single price point that will work, maybe \$3.99. That would maintain a critical price point, allowing younger buyers to make a purchase without having to shell out 10 bucks."

While Lew Garrett, VP of purchasing at North Canton, Ohio-based Camelot Music, agrees with the transition to the CD single, he adds, "Let's not throw dirt" on the cassette single. "It is still 4%-5% of our sales every week, and we haven't had any big hits."

But just to be ready, Odette says that he has begun an in-store test. He has set aside a group of stores and taken about 10 titles that are available in both CD and cassette.

In those stores, the cassette versions of the songs will be sale-priced at \$1.99, while the CD single versions will be priced at \$2.99—which he considers a value price point. The test will run for about six weeks.

NO CONSENSUS FROM LABELS

Record label sales and distribution executives say they too are concerned about the decline of the cassette single. But a consensus has yet to emerge on how to deal with the issue.

Bob Schnieders, executive VP, sales and marketing, at Uni Distribution, says Uni management sees the singles business shifting. Until now, "we have not been heavily into the CD single business, so our experience with it is somewhat limited. But we are encouraging our labels to think about getting into the CD area from a less than full-length standpoint."

Geffen, a Uni-distributed label, already is moving forward on the issue. Jason Wittington, a sales executive at the label, says, "I just had a conversation with Odette, and we have scheduled a CD single for the new Nelson track, 'You Got Me All Shook Up.' We don't do too many singles, but we are working with Dick to participate in his experiment."

Rich Kudolla, senior VP of sales at Columbia, says his label also is looking at releasing more CD singles. And he wants to release them at the same time as the cassette single.

Jim Caparro, president of PGD, says that while his company is not looking to shorten the life of the cassette single, "we have been very much aware of the beginning of the transition of singles sales away from the cassette to the CD."

PGD has been encouraging its labels to release more CD singles. "The consumer is beginning to show signs of being ready for digital singles," he says.

"The initial stronghold has been the West Coast, and now that is spreading eastward."

Similarly, Pete Jones, president of BMG Distribution, says, "We are certainly concerned about the health of singles, and we will look at a number of different options internally, including how the CD single plays into the future. Maybe we will go more aggressively after that configuration."

CAPRICORN STRETCHES ITS LEGS AT RED

(Continued from page 9)

ship like the majors, and we have similar systems."

The indie spirit is nothing new to Walden. As founder of the original Capricorn in the '70s, the former manager of R&B legends like Otis Redding and Sam & Dave helped define the Southern rock genre with then cutting-edge acts like the Allman Brothers and the Marshall Tucker Band.

But, even as it operated autonomously and nurtured its own regional music, the Capricorn of old was supported along the way by distribution deals with Atlantic and Warner Bros. Capricorn closed its doors in 1979; it was only through the joint venture with Warner Bros. Records that Walden was able to revive the imprint in Nashville in 1991.

"Warner Bros. funded Capricorn, and there was a division of ownership of the masters," says Walden. He credits then Warner Bros. Records chairman Mo Ostin and Warner Nashville president Jim Ed Norman with making the relationship possible.

In its first few years in Nashville, the new Capricorn worked to break slow-building Widespread Panic, the Freddy Jones Band, and Ian Moore

Whatever BMG Distribution management decides, "we feel singles are an important part of the marketing process, and we are going to dig in on this issue," Jones says. "Given our track record on the cassette single, we are very interested in taking an aggressive leadership position on this."

Assistance in preparing this story was provided by Don Jeffrey.

and started a country division with veteran artist Hank Williams Jr., Billy Burnette, and newcomer Kenny Chesney.

But the impending corporate changes at the Warner Music Group prompted Ostin to pull the plug on Capricorn at the beginning of 1994. That was the start of a volatile and uncertain time for Capricorn, but in retrospect Walden is thankful to have had such an understanding corporate parent.

"It was not a particularly good time to be making a deal, and there was a period of 60 days there where the future of this company was up in the air," Walden says.

"But Mo Ostin gave me financing for an additional quarter to give me time to put together a deal. He enabled us to leave as a whole company, he took the write-off on all startup costs, and gave me complete ownership of all masters, artist contracts, and licensing agreements. I could not have done this without Mo's sense of fairness."

Capricorn closed its country division last summer, opting to concentrate on more esoteric projects, including a licensing agreement with Fat Possum, the Mississippi-based blues label.

WASH. GOV. WEIGHS BILL TO LIMIT RECORDINGS

(Continued from page 4)

Paul Russinoff, RIAA's director of state relations, says that bill unfairly singles out music. "No piece of music has ever been held to be obscene or 'harmful to minors,'" he says.

Russinoff also says the state constitution of Washington guarantees a higher level of protection—above federal protection—of First Amendment rights.

There are six other harmful-to-minors and lyric labeling bills filed, or soon to be introduced, in Louisiana, Oklahoma, New Jersey, Pennsylvania, New York, and South Carolina, although none, according to the RIAA, has gained momentum.

"There's little movement on these

bills," Russinoff says. "Some have not yet been scheduled for hearing, or they're on hold, or just sitting in committee without much support."

Russinoff says there may be some action in June on the Pennsylvania bill, AB 377, introduced by Democratic Rep. T.J. Rooney.

That bill would criminalize the sale of labeled recordings to anyone under 18. In addition to fining retailers \$25 (\$100 for subsequent violations), the bill would require minors in violation to be subject to up to 10 hours of community service for a first offense and 25 hours for subsequent violations.

Minors would also have criminal records as a result of any court action.

FCC Receives Three Bomb Threats in D.C.; Atlantic's Holland Tunnel Station Reined In

IN THE WAKE of the April 19 bombing of a federal office building in Oklahoma City, the FCC has received a series of bomb threats at its two buildings in Washington, D.C.

Anonymous calls to both the chairman's office and the other FCC building at 2025 M St. the morning of April 21 caused the commission to evacuate both buildings at 1 p.m. and send staffers home for the day, according to Billboard's D.C. bureau chief, **Bill Holland**. Another threat forced the temporary evacuation of 2025 M St. on April 25.

No explosives were found at either building.

Meanwhile, Atlantic Records had some explaining to do to the FCC when a listener complained that the label's low-power station outside the New York/New Jersey Holland Tunnel could be heard for at least two miles. The FCC says it contacted Atlantic and "obtained a promise to adjust the transmitter power down to a level that will comply with [FCC] rules."

PROGRAMMING: WJZZ'S GRESS UPPED

Anne Gress is upped from assistant PD/music director at WYXR Philadelphia to PD at local sister station WJZZ. She replaces **Bernie Kimble**, who recently returned to WNWV Cleveland. Assistant MD **Joe Proke** assumes Gress' old duties at WYXR. Also, former **WOWI** Norfolk, Va., morning host **Chase Thomas** joins WYXR for nights.

Tom O'Brien, PD at classic rock WOFX Cincinnati, has been named PD at AC WKQI Detroit. He replaces **Steve Weed**, now PD at WMXV (Mix 105) New York.

Meanwhile, former WMXV VP/programming **Bob Dunphy** has opened his own consulting firm, Dunphy Strategic Media, and is working out of the midtown Manhattan offices of MJI Broadcasting.



MCNUTT

KBCO Denver PD **Judy McNutt** exits to rejoin her husband **Jeff Williams'** database marketing company, Communi-Tech. McNutt will continue to consult KBCO, as will newly hired consultant **Garry Wall**.

WAZU Dayton, Ohio, flips from classic rock to '70s oldies and picks up the heritage calls **WING-FM**.

Former **WWWW** Detroit PD **Barry Mardit** is now consulting **WVIC** Lansing, Mich.

Modern rock **KRQT** Houston changes its handle from "Rocket 107.5" to "the Buzz."

Dan Forthover is upped from assistant PD to PD at **WABT** suburban Chicago, replacing **Cara Stern**.



by **Phyllis Stark**
with reporting by **Eric Boehlert**
and **Brett Atwood**

WFMZ Allentown, Pa., will stay soft AC. Its pending sale to Telemedia is off, thanks to Congress' kill vote on the minority tax certificate policy. Telemedia had applied for new calls **WKKT** and was expected to flip the station to country.

R&B WRBD Miami has boosted its power to 50,000 watts and is now programming gospel in mornings and younger-targeted R&B in afternoons and nights.

WESL St. Louis flips from black gospel to R&B adult.

KYBG-FM Denver picks up the new calls **KNRX** and slogan "92X" for its rock-based top 40 format.

New outlet **WIST-FM** Charlotte, N.C., signs on at 106.1 simulcasting **WIST-AM's** syndicated ABC/SMN adult standards format. The AM is operating the FM under a local marketing agreement pending its purchase of the FM.

New station **WPIP** Winston-Salem, N.C., signs on at 880 AM with a religious format.

KRBO Las Vegas flips from oldies to N/T.

KKDD (formerly **KFMS**) Las Vegas flips from country to Children's Satellite Network's **Radio AAHS** format.

WTRY-FM Albany, N.Y., a '70s oldies station, has applied for the new calls **WYSR**.

KUMU-AM Honolulu, which had been simulcasting easy listening **KUMU-FM**, splits off to program Westwood One's adult standards format.

Look for **WOLF-AM** Syracuse, N.Y., to move to a new FM frequency owned by GM **Butch Charles** in mid- or late summer.

Album rock **KKYK** Little Rock, Ark., is set to flip to talk Monday (1) and has applied for the calls **KSYG-FM**. N/T **KSYG-AM** is expected to be sold to Group W and taken off the air by Aug. 1. It is on the same frequency as Group W's **WINS** New York.

WNBH New Bedford, Mass., flips from oldies to talk.

NETWORK NEWS: LOVE TAKES TWO

SuperRadio Networks has picked up syndication of two shows hosted by **Walt "Baby" Love**. "Gospel Traxx" is a two-hour weekly music show that already is heard on 94 affiliates. "African Americans Making History Today" is a new, shortform daily feature. Meanwhile, **Ron Cutler** Productions has picked up syndication of the Love-hosted show "The Countdown."

SW Networks is set to launch its 24-hour classical format, **Classic FM U.S.**, on May 15. The network is based on the programming of British station **Classic FM U.K.** with additional domestic production. Look for the network to announce several affiliates by the launch date.

WUSN Chicago general program manager/morning man **J.D. Spangler** has been selected as the new host of Westwood One's weekly show "Country's Cutting Edge." He succeeds **KPLX** Dallas PD **Brad Chambers**.

PEOPLE: SIMON EXITS KFMS-FM

KFMS-FM Las Vegas MD **J.C. Simon** exits. APD/midday host **Shari Singer** assumes music duties.

WBLS New York night jock **Geronomo** and mixer **Grandmaster Flash** exit. Reggae jock **Dahved Levy** moves to local sister station **WLIB**.

WPAT-FM New York morning man **Mike Manion** exits and can be reached at 609-936-0653.

WYCD Detroit afternoon host **Dr. Don Carpenter** and morning host **Karen Dalessandro** swap shifts. Morning co-host **Jim Daniels** exits.



SPANGLER

George Fitz Plays The Hits, Gospel-Style, On KBMS

WOLFMAN JACK may be an unlikely inspiration for a religious music show, but he's the one who got **George Fitz** interested in spreading the gospel on the radio.

"The **George Fitz Gospel Show**" has been a fixture in Portland, Ore., radio for more than 20 years. It airs on R&B station **KBMS** (AM 1480) Sundays from 5 a.m. to noon.

"One day I was listening to the **Wolfman** and thought, I wonder why nobody's doing a show like his, but with gospel music," Fitz, 52, says. "At the time, there was just traditional gospel on the air."

"I wanted to do something that was totally different. Most people treated gospel like a holy thing. I wanted it to be entertaining. Why treat it with kid gloves?"

His playlist is filled with gospel music by contemporary artists such as **Tramaine Hawkins**, **Ben Tankard**, **Albertina Walker**, and rappers **A-1 S.W.I.F.T.**

Fitz acknowledges that some members of the religious community may not appreciate his mix of rap and religion, but he says, "I think it's important."

"I know a lot of ministers would be upset with me and would say, 'You're not playing church music.' I tell them to listen to the lyrics, not the beat. The words have meaning. I'm reaching an audience they're not able to reach."

Fitz, who describes himself as a Christian "in a somewhat quiet way," adds, "I get people saying, 'I don't go to church, but I like your show.'"

The music he plays isn't strictly gospel, though. "Stevie Wonder had a song called 'Ribbon In The Sky,'" Fitz says. "I played it on my show. It was a universal song. I played **Larry Graham's** 'One In A Million You.' A lot of the secular stuff that has a universal meaning fits on my show."

"I don't push the religion," Fitz adds. "If you want to go to church, fine. If you want to stay home and listen to the music, fine."

Fitz made his radio debut in 1974

on a neighborhood station that covered just 12 square blocks of Portland. "That's what I call paying your dues," he says. "I'd tape a live half-hour church service and then run back to the station and put it on. During the second half-hour I'd play music."

Fitz was at that station for about a year while working 10 hours a day as a butcher and going to broadcast school at night.

In 1973 he took his show to listener-supported **KBOO** Portland, where it aired until 1988, when he switched to **KBMS**.

"George is a very integral part of **KBMS**," says station manager **Angela Jenkins**. "He's been with us since we debuted on the air."

In addition to the Sunday shift, for a while Fitz did a live hour from 5-6 a.m. the other six days of the week. But radio has always been a hobby. Since 1992, his real job has been as an inspector's aide for the U.S. Customs Service.

"Some people think I'm crazy because I get up so early on Sunday mornings to do the show," says Fitz. "There have been times when I've told myself, 'I'm going to quit. I'm tired of this.' But when the next weekend comes around and I have some new music to play, I'm like a little kid. I'm enthused to come back on."

"This is still as fun as the first day I did it," he adds. "And when I'm not doing the show, like when I'm on vacation, sometimes I feel guilty for not doing the show."

That's because he misses the interaction with his audience. The phone is always busy with prayer hour requests, and the Bible trivia question gets a heavy listener response.

"What I like best about doing the show is when someone calls and says, 'George, you played a song that really made me feel good. I was feeling down. That song made my day.'"

"That makes me feel good," says Fitz. "It makes me feel like I'm reaching someone." **BOB RUSK**



GEORGE FITZ
Air Personality
KBMS Portland, Ore.

Stations Respond To Oklahoma Bombing With Relief Efforts

Disasters tend to bring out radio's altruistic side, and the April 19 bombing of a federal building in Oklahoma City was no exception. Stations in that city and across the country immediately responded to the tragedy with fund-raising promotions and earmarked proceeds for relief efforts.

Eight Raleigh, N.C.-area stations teamed up April 24 for live remote broadcasts from a local mall parking lot from 6-10 a.m. and again from 3-8 p.m. The morning broadcast alone raised \$52,000 for the bombing victims and

their families. Participating stations were **WRAL**, **WRDU**, **WQOK**, **WFXC**, **WTRG**, **WNND**, **WQDR**, and **WDCG**.

WAAF Worcester, Mass., raised more than \$10,000 with an eight-hour radiothon during which listeners pledged money for song requests. **KIMN** (formerly **KMJI**) Denver raised \$8,000 for the **Red Cross Disaster Relief Fund** by auctioning off a pair of front row **Eagles** tickets to the highest bidder. And **WPGC-FM** Washington, D.C., is donating to the bombing victims one dollar from each ticket sold to

its May 18 "Birthday Bash" concert.

In Oklahoma City, **KJYO** set up a disaster relief fund and issued a request to labels asking for recording artists to call the station and tape a message encouraging listeners to make a donation. **Crosstown KATT** set up a relief information phone line and an Internet line for those wanting to offer assistance. Immediately after the bombing, both **KATT** and sister station **KYIS** broadcast from local blood donation centers.

PHYLLIS STARK

newsline...

PAUL GOLDSTEIN is upped from executive producer to VP, programming development, at **SW Networks**. Also, **Dan Forth** joins **SW** as VP of affiliate marketing. He had been president of **MediaStar International**.

SPRING BROADCASTING was the successful bidder for the **H&D** station group, which is currently in receivership. Spring bid \$15.326 million for the eight-station chain.

SALE CLOSING: **KLUV** Dallas, from **TK Communications** to **Infinity Broadcasting**, owner of **crosstown KVIL**, for \$51 million.

SHANIA TWAIN WRITES HER WAY TO STARDOM ON MERCURY SET

(Continued from page 1)

Successful on Shania Twain's second Mercury Nashville album, "The Woman In Me." On the album, Twain's country music meets her husband Robert John "Mutt" Lange's rock production and songwriting skills.

This week, "The Woman In Me," released Feb. 7, jumps from No. 99 to No. 75 with a bullet on The Billboard 200 and from No. 13 to No. 9 with a bullet on the Top Country Albums chart.

If it weren't for the encouragement

from Lange, Twain says she probably would have shopped for songs instead of putting her songwriting abilities to work.

On the album, she wrote one song by herself and co-wrote 10 others with Lange, who has produced such acts as Def Leppard, AC/DC, and the Cars. Lange also penned one song by himself for the album.

Twain did not write any of the material on her 1993 self-titled debut album.

That album failed to crack The Billboard 200 and only reached No. 67 on the Top Country Albums chart.

"A lot of the inspiration on this comes from the magic between us," says the Windsor, Ontario-born Twain. "A lot of the songs I had written during the first album, but when Mutt and I got together to collaborate, the songs finally came together."

The album is also close to spawning a top 10 country hit with its first single, "Whose Bed Have Your Boots Been Under?" The song is No. 11 with a bullet on the Hot Country Singles & Tracks chart this week. Her previous peak on that chart was No. 55 in 1993 with "Dance With The One That Brought You."

"The big difference on this album is that it's more of me," says Twain. "It's more of the way you would hear me singing around the house. A lot of these songs I had written for the first album, but they weren't heard or they were overlooked, which was a blessing in disguise because they were saved for Mutt."

Twain, who was raised in Timmins, Ontario, 500 miles north of Toronto, began performing professionally at age 8. At age 21, after her parents died in a car accident, she began supporting herself and her siblings as a musician.

However, it wasn't until a few years later, when her siblings were old enough to move out, that she decided to take her musical career seriously. She landed a deal with Mercury after Nashville attorney Richard Frank traveled to Canada to see her perform.

Years later, she struck up a long-distance telephone relationship with Lange and began writing songs over

the phone until finally meeting him in person at Fan Fair in June 1993. They were married in December of that year.

"He felt like someone I could trust," says Twain. "I would sing over the phone, and he would tape it and work on it. It's been the biggest thrill for me, to be able to write my own songs. I feel complete now."

Lange's rock/pop production techniques certainly shine through on "The Woman In Me."

Says Chris Huff, music director at KPLX Dallas, "It's a unique production sound with Mutt doing it. It has an in-your-face production, which is really different for country radio now. It's hard to describe, but it's a sound that will expand country music, just like how the Tractors did with 'Baby Likes To Rock It.'"

Aside from helping to give Twain a new sound, John Grady, VP of sales at Mercury Nashville, says the Lange connection has helped open doors overseas for Twain as well.

Grady says that by having an "internationally known producer like Lange," Twain has been afforded more opportunities for promotional visits in Europe.

"We got a lot more press, because of the Mutt connection as well," adds Grady. "But it really all came together because of the song."

Mercury's marketing efforts went into full force when the single started to take off in late March.

"The whole crux of the marketing plan was to try to have the majority of advertising and in-store plans in place during peak airplay," says Grady. "But the record sold from the first day. We did 3,000 units the first week."

One of the marketing tools the label

used was a 60-second spot that ran on KKBQ Houston's morning show for a week in March. Instead of a co-op spot with a retailer, Grady says the "informercial" resembled a short feature.

"Our sales basically tripled in Houston around that time," says Grady.

Sales of the album are up to 75,000 units, according to SoundScan.

Twain's striking good looks have also entered into the marketing plans. The label distributed a 1995 calendar of her (much like the one Warner Bros./Nashville made for Faith Hill) to retailers and radio professionals.

"It hasn't hurt, I think it helped a bit," says John Artale, purchasing manager at the 139-store National Record Mart chain, based in Carnegie, Pa. "This record is a true crossover, and it reminds me almost of Connie Francis. It's kind of peppy."

Grady says Twain's good looks work both ways. "It's a positive for males and 50-50 for females," he says. "Yet we are selling a huge portion to females because she speaks to females in songs like 'Any Man Of Mine' or 'The Woman In Me (Needs The Man In You).'"

While Twain did go out on a six-week promotional trek in December and January, the artist has yet to embark on a concert tour to support the album.

Grady says she should hit the road at the end of the summer, which is when Mercury Nashville is planning a TV advertising campaign.

The label has just serviced the second single, "Any Man Of Mine," which is garnering early spins at such stations as KKBQ, KYGO Denver, KNCI Sacramento, Calif., and WIVK Knoxville, Tenn.

Top 40 Airplay



Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor. 78 top 40/mainstream and 33 top 40/rhythm-crossover stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1995, Billboard/BPI communications, Inc.

Top 40/Mainstream			Top 40/Rhythm-Crossover								
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)		
1	1	15	★★ NO. 1 ★★	I KNOW DIONNE FARRIS (COLUMBIA) 6 Wks at No. 1	1	1	10	★★ NO. 1 ★★	THIS IS HOW WE DO IT MONTY CRONIN (RCA) 10 Wks at No. 1		
2	3	11	I BELIEVE BLESSIO UNION OF SOULS (EMI)	3	2	19	RED LIGHT SPECIAL TLC (LAFACE/ARISTA)	4	13	FREAK LIKE ME ADINA HOWARD (MECCA DON/EASTWEST/EEG)	
3	2	19	WHEN I COME AROUND GREEN DAY (REPRISE)	4	4	15	STRONG ENOUGH SHERYL CROW (A&M)	5	12	THIS LIL' GAME WE PLAY SUBWAY (FEATURING 702) (BIV 10/MOTOWN)	
4	4	15	STRONG ENOUGH SHERYL CROW (A&M)	5	6	14	HOLD ON JAMIE WALTERS (ATLANTIC)	6	16	WATER RUNS DRY BOYZ II MEN (MOTOWN)	
5	6	14	HOLD ON JAMIE WALTERS (ATLANTIC)	6	5	12	RUN AWAY REAL MCCOY (ARISTA)	7	16	RUN AWAY REAL MCCOY (ARISTA)	
6	5	12	RUN AWAY REAL MCCOY (ARISTA)	7	8	5	LET HER CRY HOOTIE & THE BLOWFISH (ATLANTIC)	8	10	I'D RATHER BE ALONE IV XAMPLE (MCA)	
7	8	5	LET HER CRY HOOTIE & THE BLOWFISH (ATLANTIC)	8	10	28	HOLD MY HAND HOOTIE & THE BLOWFISH (ATLANTIC)	9	11	CREEP TLC (LAFACE/ARISTA)	
8	10	28	HOLD MY HAND HOOTIE & THE BLOWFISH (ATLANTIC)	9	11	13	IN THE HOUSE OF STONE AND LIGHT MARTIN PAGE (MERCURY)	10	15	ASK OF YOU RAPHAEL SAADIQ (EPIC SOUNDTRAX/550 MUSIC)	
9	11	13	IN THE HOUSE OF STONE AND LIGHT MARTIN PAGE (MERCURY)	10	9	7	TELL ME WHEN THE HUMAN LEAGUE (EASTWEST/EEG)	11	9	17	BABY BRANDY (ATLANTIC)
10	9	7	TELL ME WHEN THE HUMAN LEAGUE (EASTWEST/EEG)	11	17	7	CAN'T STOP LOVIN' YOU VAN HALEN (WARNER BROS.)	12	8	19	IF YOU LOVE ME BROWNSTONE (MJJ/EPIC)
11	17	7	CAN'T STOP LOVIN' YOU VAN HALEN (WARNER BROS.)	12	16	8	LIGHTNING CRASHES LIVE (RADIOACTIVE/MCA)	13	22	4	SOMEONE TO LOVE JON B. FEATURING BABYFACE (Y&B YUM/550 MUSIC)
12	16	8	LIGHTNING CRASHES LIVE (RADIOACTIVE/MCA)	13	18	6	RED LIGHT SPECIAL TLC (LAFACE/ARISTA)	14	12	18	I'M GOIN' DOWN MARY J. BLIGE (UPTOWN/MCA)
13	18	6	RED LIGHT SPECIAL TLC (LAFACE/ARISTA)	14	14	10	I LIVE MY LIFE FOR YOU FIREHOUSE (EPIC)	15	14	14	MOVE IT LIKE THIS K7 (TOMMY BOY)
14	14	10	I LIVE MY LIFE FOR YOU FIREHOUSE (EPIC)	15	7	21	TAKE A BOW MADONNA (MAVERICK/SIRE/WARNER BROS.)	16	18	8	I'LL BE AROUND RAPPIN' 4-TAY FEATURING THE SPINNERS (CHRYSALS)
15	7	21	TAKE A BOW MADONNA (MAVERICK/SIRE/WARNER BROS.)	16	13	35	ANOTHER NIGHT REAL MCCOY (ARISTA)	17	19	11	WATERFALLS TLC (LAFACE/ARISTA)
16	13	35	ANOTHER NIGHT REAL MCCOY (ARISTA)	17	12	34	YOU GOTTA BE DES'REE (550 MUSIC)	18	17	10	DREAM ABOUT YOU STEVE B (EMPORIA WEST/THUMP)
17	12	34	YOU GOTTA BE DES'REE (550 MUSIC)	18	22	5	WHAT WOULD YOU SAY DAVE MATTHEWS BAND (RCA)	19	13	16	BIG POPPA THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
18	22	5	WHAT WOULD YOU SAY DAVE MATTHEWS BAND (RCA)	19	15	9	THANK YOU BOYZ II MEN (MOTOWN)	20	20	11	NEVER FIND SOMEONE LIKE YOU KEITH MARTIN (RUFFHOUSE/COLUMBIA)
19	15	9	THANK YOU BOYZ II MEN (MOTOWN)	20	19	20	CREEP TLC (LAFACE/ARISTA)	21	23	8	DEAR MAMA 2 PAC (INTERSCOPE)
20	19	20	CREEP TLC (LAFACE/ARISTA)	21	20	15	BETTER MAN PEARL JAM (EPIC)	22	24	6	SHY GUY DIANA KING (WORK)
21	20	15	BETTER MAN PEARL JAM (EPIC)	22	33	3	WATER RUNS DRY BOYZ II MEN (MOTOWN)	23	25	6	JOY BLACKSTREET (INTERSCOPE)
22	33	3	WATER RUNS DRY BOYZ II MEN (MOTOWN)	23	21	8	BELIEVE ELTON JOHN (ROCKET/ISLAND)	24	21	21	TAKE A BOW MADONNA (MAVERICK/SIRE/WARNER BROS.)
23	21	8	BELIEVE ELTON JOHN (ROCKET/ISLAND)	24	24	5	NO MORE "I LOVE YOU'S" ANNIE LENNOX (ARISTA)	25	27	7	KEEP THEIR HEADS RINGIN' DR. DRE (PRIORITY)
24	24	5	NO MORE "I LOVE YOU'S" ANNIE LENNOX (ARISTA)	25	30	5	RUN AROUND BLUES TRAVELER (A&M)	26	30	2	EVERY LITTLE THING I DO SOUL FOR REAL (UPTOWN/MCA)
25	30	5	RUN AROUND BLUES TRAVELER (A&M)	26	25	25	EVERY DAY OF THE WEEK JADE (GIANT)	27	31	3	I BELIEVE BLESSIO UNION OF SOULS (EMI)
26	25	25	EVERY DAY OF THE WEEK JADE (GIANT)	27	23	12	IF YOU LOVE ME BROWNSTONE (MJJ/EPIC)	28	29	6	CLOSE TO YOU FUN FACTORY (CURB-EDEL)
27	23	12	IF YOU LOVE ME BROWNSTONE (MJJ/EPIC)	28	31	4	CANDY RAIN SOUL FOR REAL (UPTOWN/MCA)	29	39	2	TOTAL ECLIPSE OF THE HEART NICKI FRENCH (CRITIQUE)
28	31	4	CANDY RAIN SOUL FOR REAL (UPTOWN/MCA)	29	36	2	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS (A&M)	30	26	11	THANK YOU BOYZ II MEN (MOTOWN)
29	36	2	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS (A&M)	30	26	22	GET READY FOR THIS 2 UNLIMITED (RADIKAL/CRITIQUE)	31	37	2	GIVE IT 2 YOU DA BRAT (SO SO DEF/WORK)
30	26	22	GET READY FOR THIS 2 UNLIMITED (RADIKAL/CRITIQUE)	31	35	2	TOTAL ECLIPSE OF THE HEART NICKI FRENCH (CRITIQUE)	32	28	24	BEFORE I LET YOU GO BLACKSTREET (INTERSCOPE)
31	35	2	TOTAL ECLIPSE OF THE HEART NICKI FRENCH (CRITIQUE)	32	28	24	THE RHYTHM OF THE NIGHT CORONA (EASTWEST/EEG)	33	32	12	DADDY'S HOME SPANISH FLY (UPSTAIRS/WARNER BROS.)
32	28	24	THE RHYTHM OF THE NIGHT CORONA (EASTWEST/EEG)	33	27	14	IF I WANTED TO MELISSA ETHERIDGE (ISLAND)	34	38	3	CAN'T YOU SEE TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)
33	27	14	IF I WANTED TO MELISSA ETHERIDGE (ISLAND)	34	32	7	COTTON EYE JOE REDNEX (BATTERY/JIVE)	35	33	4	I KNOW DIONNE FARRIS (COLUMBIA)
34	32	7	COTTON EYE JOE REDNEX (BATTERY/JIVE)	35	29	26	ON BENDED KNEE BOYZ II MEN (MOTOWN)	36	35	16	YOU GOTTA BE DES'REE (550 MUSIC)
35	29	26	ON BENDED KNEE BOYZ II MEN (MOTOWN)	36	NEW ▶	FREAK LIKE ME ADINA HOWARD (MECCA DON/EASTWEST/EEG)	37	39	2	DREAM ABOUT YOU STEVE B (EMPORIA WEST/THUMP)	
36	NEW ▶	FREAK LIKE ME ADINA HOWARD (MECCA DON/EASTWEST/EEG)	37	39	2	DREAM ABOUT YOU STEVE B (EMPORIA WEST/THUMP)	38	RE-ENTRY	BABY BRANDY (ATLANTIC)		
37	39	2	DREAM ABOUT YOU STEVE B (EMPORIA WEST/THUMP)	38	RE-ENTRY	BABY BRANDY (ATLANTIC)	39	NEW ▶	FEEL SO HIGH DES'REE (550 MUSIC)		
38	RE-ENTRY	BABY BRANDY (ATLANTIC)	39	NEW ▶	FEEL SO HIGH DES'REE (550 MUSIC)	40	34	22	YOU DON'T KNOW HOW IT FEELS TOM PETTY (WARNER BROS.)		
39	NEW ▶	FEEL SO HIGH DES'REE (550 MUSIC)	40	34	22	YOU DON'T KNOW HOW IT FEELS TOM PETTY (WARNER BROS.)					

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

RADIO NOTORIETY LIFTS GASOLINE ALLEY'S SUBLIME

(Continued from page 8)

of regional indies is servicing mom-and-pop stores.

According to Miguel, the band, which formed in 1988, first sold its tapes, and then CDs, out of car trunks at its gigs.

"We did our best to stick to markets where we'd have a fan base, go suck it up, play a lame gig, get some CDs out, go back," Miguel says. "We'd be all right and then take it from there. When we actually did get distribution, it was easy for them to connect the dots, so to speak."

Brad Nowell, Sublime's vocalist/guitarist, says "Date Rape" was inspired by a discussion from his school days in Santa Cruz, Calif.

Nowell says, "I was at a party, and everybody was saying how awful [date rape] was. There was this one little shit-head there who said, 'I dunno, date rape's not so bad. If it wasn't for date rape, I'd never get laid.' I don't know if he was joking or not, but I went home the next day and just wrote a song about it."

He adds, "I was just trying to write a little song that I thought was catchy to me. I liked the way I had the chord progression. It just kind of came to me, in all, like in an hour. I don't think I really had time to think about what I was saying. I thought it was funny as hell, though."

Miguel says Tazy Phillipz, a DJ at the University of California at Irvine station KUCI, included "Date Rape" on a compilation of ska bands he produced. "He started interning at KROQ," Miguel says. "He got the people over there to actually play it."

KROQ music director Lisa Worden says the song was brought to a station music meeting by music coordinators Matt Smith and Zeke Piestrup.

"We listened to it," Worden says, "and

all of us looked at each other. We knew what would happen if it came on the air."

KROQ put "Date Rape" on the air in regular rotation on Jan. 3. Worden says the song was the top requested tune "from day one," adding, "That thing has been in power rotation for a long time." She says it was No. 1 on the playlist for two weeks and in the station's top 10 for four weeks.

The song spread to other modern rock outlets quickly. Miguel says he believes other stations owned by KROQ's parent, Infinity Broadcasting, "kinda all fell in line with it." In fact, Infinity outlets KOME San Jose, Calif. (where the track rose to No. 1, according to Broadcast Data Systems) and WBCN Boston have both been playing the song heavily.

In spite of criticism of the song in some quarters, programmers report there has been little, if any, opposition to its airing.

"We have not gotten any negative calls about the record," Worden says. "On a personal level, it doesn't offend me at all... It's an anti-rape song. If we did [get complaints], we would sit back and say, 'Wow, maybe we shouldn't play this so much.'"

At WMMS Cleveland, where the song is in medium rotation, PD John Gorman says, "We asked just about every woman at WMMS if they were offended by it. None was, so we said, 'Go with it.'"

"We had a few women initially call," he adds. "We'd fax them the lyrics, and when they realized it wasn't glorifying date rape, they withdrew their complaints."

WMMS music director Doug Kubinski says, "We got one [complaint] from the Rape Crisis Center of Cleveland... I sent [the caller] a copy of the song, and

once she heard it, she was fine with it."

Mike Halloran, PD/music director at XTRA (91X) San Diego, reports that "Date Rape" has drawn "tons of requests [and] no complaints."

Halloran says that his only qualm about playing the track came when he "heard the band hated the song... It's the same with any band that has that kind of novelty song."

"The record label was pushing it, and it worked for us, and we're going to play it if it works," he concludes.

Gasoline Alley is serving as "the satellite office of Skunk Records," says Jon Phillips, who is working "40 Oz." and its 1994 successor, "Robbin' The Hood," with Zach Fischel and Dave Zlakat at the label.

"We wanted to keep these two records on the level they started at," Phillips says. "We wanted it to happen organically. We thought with an independent web we could make that happen."

Phillips says that Gasoline Alley "looked at 'Date Rape' breaking as a good problem to have... People are making such a big deal [out of the song]. It does not condone date rape by any means."

A video has been shot for Sublime's "STP," a track from "Robbin' The Hood." Worden reports that KROQ has been "warming up" that song with week-end airplay.

Phillips says, "We're trying to represent the wealth of material Sublime has, so we don't get pigeonholed."

The band, which also includes bassist Eric Wilson and a drummer known only as Bud, will enter the studio later this year. It is not known at this point if the next album will move through Uni or be distributed independently.

EUROPEAN TASTE FOR TRADITION BOOSTS CELTIC SOUNDS

(Continued from page 1)

Emerald Isle.

The Celts have often been called the American Indians of Europe, and the comparison is valid, for as Peter Berresford Ellis writes in his book "The Celtic Empire," "over the centuries, they have been subjected to conquests and ruthless policies of genocide, such as Oliver Cromwell's 'solution' for Ireland and the notorious Highland Clearances in Scotland."

"I would be happy to describe Gaelic music as the blues of Celtic Scotland," says Donnie Munro, vocalist for Scottish roots-rock band Runrig. "So much of it was set within a context of a very hard and difficult social environment. It was the music of an oppressed people, and a lot of the passion and the power of the music came out of circumstances like that."

Today, the once vast Celtic civilization, which dates back 3,000 years, has been virtually destroyed, and those populations that are still regarded as Celtic (or partly Celtic) are confined to Ireland, Brittany (in France), Galicia (in Spain), and the British territories of Scotland, Wales, the Isle of Man, and



Ireland's musician/musicologist Micheal O Suilleabhain.

Cornwall.

But Celtic music remains a vibrant force, its strength and influence increasing with each passing year. An indefinable combination of sprightly dance rhythms (jigs, reels, polkas) and sad, still airs, it possesses a mystical quality that provides a link with a distant past.

"People who haven't heard the pipes before often say it's something that sounds very old," says Northumbrian piper Kathryn Tickell. "It seems to evoke something, as if they've heard that sound before, in some past life. There's a sort of collective subconscious knowledge of this music. It's been going on for so many hundreds of years that even people who haven't previously been exposed to it still react to it as if they know what it's all about."

The principal, traditional Celtic musical instruments—the plucked harp, the bagpipe, and the bowed lute (fiddle)—date back about 1,000 years and are the oldest types of musical instrument found in Celtic areas. The words to the songs have been passed down, orally, through many generations and are often sung in ancient languages or dialects.

And now thanks in part to the revival of interest in Celtic music, previously extinct instruments are being rediscovered and dying languages rescued.

More than that, Celtic music is once again looking to the future, reaching out from its original centers to embrace an international audience. As Munro says, "If people use culture as a sort of badge of exclusivity, then it soon becomes tarnished, because it's not outward looking. But if people use culture as a means of sharing ideas in an international sense, then that is when the value and the strength of culture really comes into its own."

The following series of reports from the various European centers of Celtic

music aims to provide a current picture of one of the world's most enduring musical cultures.

IRELAND: GATHERING PLACE FOR 'STARTLING INNOVATION'

Trying to define exactly what constitutes "genuine" Celtic music is like trying to catch a bar of soap in the bath.

"It's almost like a marketing ploy, a useful one," says Micheal O Suilleabhain, the musician, composer, academic, and musicologist who last year was appointed the chair of music at the University of Limerick, where he also runs the Irish World Music Centre. "It conjures up images of mists and Druids, and it overlaps with a new age mentality. At its worst, it all gets very flabby and floppy. It isn't that I'm against the notion of 'Celtic'—you just have to be terribly careful about its easy use."

O Suilleabhain's latest Virgin album, which includes contributions from Christy Moore, Mairtin O Connor, and Eileen Ivers, is called "A River Of Sound," from the seven-part television series made by Philip King's Hummingbird Productions Ltd. O Suilleabhain describes the series as "a snapshot of Irish music: where it is, where it has come from, and where it possibly is going." The album also will be released by Virgin in the U.K. in September.

In early April, O Suilleabhain, Mel Mercier, and Niall Vallely presented "The Gathering: A World In Irish Music," in Cork, Ireland, an event recorded by Real World Recording Studios, in association with Virgin U.K.'s Declan Colgan. An album eventually will be released by Real World/Virgin.

"I devised this plan five years ago of doing a series of festivals about music and the Irish diaspora," O Suilleabhain says, noting that in the first year there were musicians from Shetland and Donegal, the next year from Cape Breton Island and Nova Scotia, and then last year from the U.S. and England. This year, "The Gathering" brought together 150 musicians from New Zealand, the U.S., French-speaking Canada, Nova Scotia, Newfoundland,



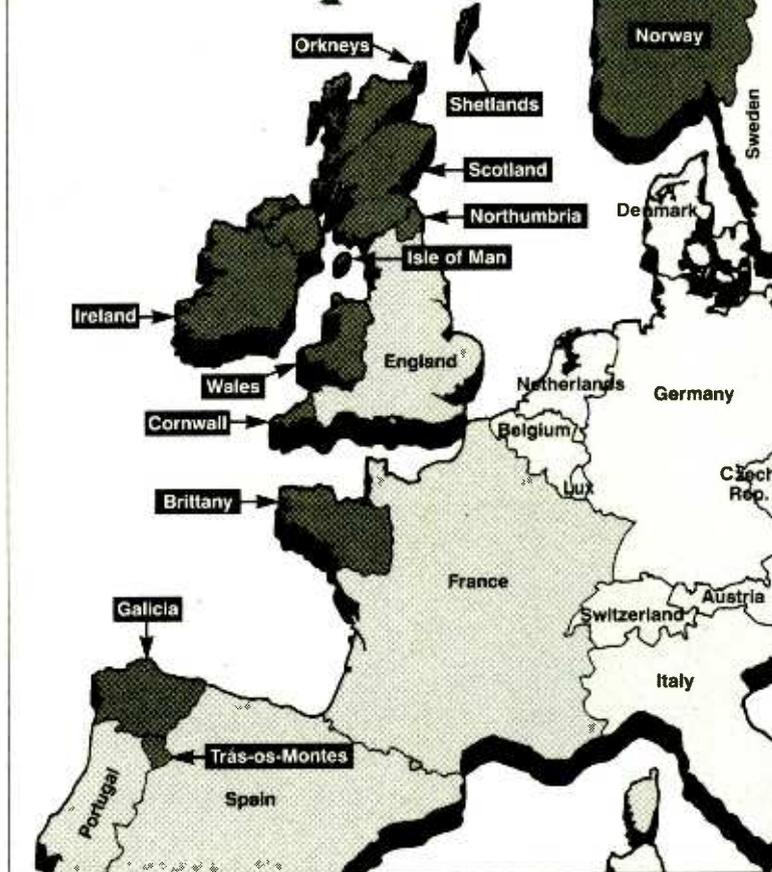
Spain's Milladoiro has been exploring Galicia's Celtic music heritage for more than 15 years.

Galicia, and Brittany. Nimbus has released CDs of music from each of the previous four festivals.

"You would expect that the emigrant communities would lag behind the mother countries," O Suilleabhain continues. "But we have seen some of the most startling innovators in traditional music coming from the so-called outposts: Eileen Ivers, the fiddle player from New York, Seamus Egan from Philadelphia, then suddenly this year, like a star bursting on the scene, Brendan Power from New Zealand on harmonica. You've got people having the confidence of young pop musicians, mad to express themselves, but having the technique of older minds."

KEN STEWART

Celtic Regions of Europe



Darkened sections of the map indicate major European centers of Celtic music.

SPAIN: GALICIAN GEMS ATTRACT ATTENTION

Galicia is the Celtic world's undiscovered country. A green and hilly region in the northwest corner of Spain, with an economy based on farming and fishing, it has traditionally been one of the poorest parts of the nation. Its people speak their own language, closer to Portuguese than Spanish, and its culture, particularly its music, has more in common with Brittany, Wales, Scotland, and Ireland than Castille or Andalucia.

But Galicia's importance as a center of Celtic music is becoming increasingly recognized. Paddy Moloney, leader of the Chieftains, recently affirmed that, of the various strains of Celtic music, Galicia's is closest to his own. Indeed, the Chieftains have recorded Galician tunes in the past and are putting the finishing touches on an album of Spanish, mainly Galician, music with the help of the region's fastest rising star, the *gaitero* Carlos Nuñez. The *gaita* is the Galician version of the uilleann pipes, and like its Irish counterpart, the instrument is not blown, but uses a bellows, held beneath the arm, to take in air. Nuñez, who at the age of 23 is considered the instrument's finest player, also performed on the Chieftains' album "The Long Black Veil" and is appearing on the group's current U.S. tour.

Milladoiro is perhaps the Galician group best known outside of Spain. It has been exploring the region's Celtic music heritage for more than 15 years through a series of albums (nine to date) and collaborations (Paul Winter, the Chieftains) that have gone far beyond the boundaries of folk. Although rooted in the traditional music of Galicia, the seven members of Milladoiro have evolved in various directions, compos-

ing their own material and collaborating, as on their last and most ambitious work, "Iacobus Magnus," on the DiscMedi label, with classical artists, such as the English Chamber Orchestra. The Milladoiro musicians are accomplished multi-instrumentalists, and in addition to harp, gaita, whistles, guitar, violin, accordion, bouzouki, and pandereta (the Galician tambourine or bodhran), they often use non-Celtic instruments, such as the oboe, ocarina, and keyboards.

Many bands have surfaced in Milladoiro's wake, most notably Matto Congrio, which recently split up. Led by Carlos Nuñez, its work appears on the Madrid-based Sonifolk label, whose Jose Maria Valiño says, "There is a very deep musical culture in Galicia. Young players are sometimes accused of imitating Irish music, when the truth is they've been listening to recordings of Galician music from 50 or 60 years ago."

Operating in a more modern vein is Celtas Cortos. Although the band is from non-Celtic Valladolid, its fiery fusion of Celtic folk and rock, redolent of the Pogues, but mixed with reggae and Latin rhythms, has earned the group big sales and a reputation for exhilarating live performances that have spread as far afield as France and Germany.

TERRY BERNE

SCOTLAND: RICH AND RUGGED MUSICAL TRADITIONS

Although Scotland is still a long way from challenging Ireland's dominant role as an exporter of Celtic music, its musical traditions are every bit as rich and rugged, and its profile is on the rise.

The two most celebrated Gaelic-language bands in Scotland—Runrig and Capercaillie—are gearing up for a year of heightened exposure. Runrig's new sin-

gle, "An Ubhal As Airde" (The Highest Apple), on Chrysalis, is aiming for major U.K. chart success in the wake of its adaptation as the theme for a Carlsberg lager commercial, and the band has been booked to appear June 8 at Pittodrie Stadium as special guest of Rod Stewart.

Meanwhile Capercaillie—the group whose 1992 recording of "Coisich A Ruin" (Walk My Beloved) became the first Gaelic-language song to make the U.K. top 40—has recorded the soundtrack for the Jessica Lange/Liam Neeson film "Rob Roy" in collaboration with composer Carter Burwell. The Virgin soundtrack will be released Tuesday (2) in the U.S. and one week later in the U.K.; a U.K. single by Capercaillie, "Ailein Duinn," is due May 30 on Survival.

Clan Alba is an eight-piece group whose name means Children Of Scotland. Led by singer/guitarist Dick Gaughan (ex-Boys Of The Lough, Five Hand Reel), its lineup incorporates fiddler/vocalist Brian McNeill (ex-Battlefield Band) and two harp players, best known as the duo Sileas. Traditional instruments—pipes, acoustic guitars—are lined up alongside electric guitars and two full drum kits. The band has a debut double-CD, "Clan Alba," slated for release here on its own Clan Alba label (through CM Distribution) later this year.

"This is the most exciting recording in terms of moving things on in the Celtic folk music world to the next stage," says Dave Bulmer of CM Distribution, who numbers among his many labels Celtic Music and Acoustic Radio (home of Battlefield Band, Edinburgh-based concertina player Simon Thumire, and the Shetlands fiddler Catriona MacDonald).

Adds Bulmer, "If you look at the history of modern Celtic music in Scotland you've got innovators such as Ossian, Battlefield Band, the Tannahill Weavers, Iona, and more recently, Runrig and Capercaillie. Clan Alba is the next step forward."

In a more traditional vein, the self-titled debut album by fiddler John Mc-



The Welsh act Bob Delyn describes its music as "folk-punk thrash."

Cusker, which will be released May 17 on Temple Records, signals the emergence of another major Scottish talent. Only 21 years old, McCusker made his mark as a multi-instrumentalist (whistle, cittern, accordion, keyboards) with Battlefield Band. His album is a mixture of old reels and airs dovetailed with his own compositions.

Temple Records, which also counts Battlefield Band, Mac-talla, Christine Primrose, and Ann Heymann on its roster, is dedicated to releasing albums that reflect the "proud, timeless tradition" of Scottish music.

(Continued on next page)

EUROPEAN TASTE FOR TRADITION BOOSTS CELTIC SOUNDS

(Continued from previous page)

"The real strength of this music is that it will still be there when all the other stuff has gone," says Robin Morton, who used to play concertina in the Boys Of The Lough and who founded Temple 15 years ago.

"I'm only interested in essential music," he insists. "The first album I released, 'The Harp Key' by Alison Kinnaird, is still an essential album. If you're interested in Scottish harp music, then you must have that album."

D.S.

NORWAY: LOOKING WEST FOR INSPIRATION

A meeting between Norwegian folk music and the Irish reels can be traced back to 1700, most clearly in Aust-Agder on the southwest coast, where a tradition of dance music that has become known as the Norwegian reel still flourishes.

Some of today's traditional performers continue to look west for inspiration and cooperation. Norwegian accordion player Knut Ivar Boe and violinist Catriona MacDonald, who comes from the Shetlands, have combined to explore the traditional folk music landscape of the two countries on their album "Ferdamann" (The Traveler) on the independent Heilo label.

"The cooperation has been very exciting and also given me new angles towards my own playing," Boe says. "There are definite similarities in folk music from the British Isles and Norwegian folk music."

Another example of these shared cultural traditions is the harp playing of singer Tone Hulbaekmo on her Heilo album "Svevende Jord" (Floating Earth). Hulbaekmo uses a harp that has strong similarities to the Celtic harp and is a reconstruction, based on old drawings and archaeological discoveries, of a Norwegian harp that fell into disuse about 150 years ago.

Another Norwegian performer whose music clearly echoes Irish folk is 24-year-old violinist Annbjorg Lien. She plays a traditional, eight-stringed Norwegian violin on her album "Fellefer" (Fiddle Fever) on the indie Grappa label, employing a special technique that produces a sound known as "ringing strings." The use of flute on the album further strengthens her music's obvious Celtic links.

HELLE HOINESS

WALES: FROM TRIPLE HARP TO FOLK-PUNK THRASH

Everybody knows the Welsh reputation for being a musical nation, but how much is Wales a center for Celtic music?

"It depends on your definition of Celtic," says Dafydd Iwan, singer, managing director of Sain Records, northern VP of the Welsh political party Plaid Cymru, and honorary member of the Council of Bards (a group of senior cultural figures). "A narrow definition is music based on the old harp, whistle, and bagpipe instrumentation; a broad definition is anything in the Welsh language or even produced in Wales."

Artistically, both categories are flourishing in the principality, though media interest does not necessarily reflect commercial reality. "We're actually selling less Welsh-language product now than 15 years ago," says Brian Davies of Cob Records, one of the leading mail-order companies in Wales. "The more easy-listening artists of those days have fallen away in sales terms, and the new singers and the rock bands haven't filled the gap."

The market in Wales itself, however, in which a sales figure of 5,000 is good and 30,000 a smash hit, is augmented by loyal Welsh-origin populations around

the world. For example, Sain recently licensed a compilation album, "Celtic Legacy," to Narada Media of Milwaukee, where a large Celtic population also supports a major Celtic festival.

The lingering institutional framework of the romanticized Welsh cultural revival of the 19th century—the big choirs, the harp players, the Eisteddfods (Welsh music and poetry competitions)—was revitalized in the '70s by the general wave of nationalism that gave a boost to the language. Today, the Welsh TV channel S4C, whose most popular broadcasts reach 200,000 viewers—or 40% of the Welsh-speaking audience—offers a ready outlet for Welsh-language acts.

These fill a spectrum ranging from the virtuoso triple-harp playing of the influential traditionalist Robin Huw Bowen, through the singer/songwriter genre pioneered in the '60s by Dafydd Iwan, to a range of contemporary rock acts such as Gorky's Zygotic Mynci.

Bowen's former band, Mabsant, continues its successful career as a folk-rock-jazz act without the harpist. And since 1988 that groundbreaking strand of the tradition has been carried forward by Bob Delyn, which describes its



Norway's Tone Hulbaekmo plays a harp that has strong similarities to the Celtic harp.

music in terms such as "folk-punk thrash" and "Bardic beatbox."

The strongest new act in the singer/songwriter tradition is Siân James. Often described, to her annoyance, as a "Welsh Enya," she is increasingly seen on the British circuit, playing with acts ranging from dub reggae groups to Welsh rockers Bwchadanas.

Rhys Mwyn, leader of the influential mid-'80s band and record label Anhrefn (now defunct), set up Crai, the rock arm of Sain Records. His latest project is "Land Of My Mothers," a multi-artist album of "Welsh music for the 21st century," linking dance technology and female voices, including those of James and actress Lowri Ann Richards.

PHILIP SWEENEY

NORTHUMBERLAND: THE BLEAK AND THE BEAUTIFUL

A county in the northeast of England, Northumberland is home to a musical tradition with a distinctive Celtic flavor, based on the singing of old work songs and the instrumental sounds of the fiddle and Northumbrian pipes.

Kathryn Tickell, a young pipe player



Battlefield Band is among Scotland's many innovative acts.

from the North Tyne Valley, is the region's most celebrated performer. The Northumbrian pipes are a smaller relation of the Scottish bagpipes, and Tickell conjures a bewitching, high-pitched tone (and drone) from the instrument as showcased on several albums on the Black Crow label.

"The music is inextricably linked with the place," Tickell says. "It's on the border of England and Scotland, so you've got all the history of border battles. It's quite a violent history. It's a very bleak landscape, quite wild, and the music reflects that. There's a bleakness to it as well as a beauty."

Tickell has just finished producing and playing on "Warksburn" (Black Crow), an album of traditional songs sung in an old Northumbrian dialect by her father, Mike Tickell.

D.S.

BRITTANY: MIXING THE OLD WITH THE NEW

After a few years in the shadows, Celtic music in France is enjoying increasing interest from record companies, retailers, and consumers.

Although Brittany has always been an active source of Celtic music talent, with dozens of acts recording albums each year, until recently its impact was limited to the region. But Alan Stivell's 1993 album "Again," consisting of some of his old repertoire, rejuvenated and re-recorded with guest singers and musicians, convinced record companies that this music had a broader commercial potential. Released on the Dreyfus label, the album was certified gold in France (sales of 100,000 units).

Stivell has just finished recording a new album, featuring original material, produced by Martin Meissonnier, a world music specialist who has worked with Khaled, Fela, and Amina, among others. Slated by Dreyfus for a May release in Brittany, the album confirms Stivell as a musician with a contemporary message.

Many observers were surprised earlier this year by the chart success of "Héritage Des Celtes" (on Columbia/Sony in France) by Stivell's former guitarist Dan Ar Braz, an album recorded in Dublin's Windmill Lane studio, produced by Donal Lunny, and featuring a cast of top musicians from Brittany, Ireland, Wales, and Scotland. It has sold 60,000 units.

"Celtic music is universal. It is everywhere. It has spread around the world," proclaims Ar Braz, who was a member of English folk-rock group Fairport Convention in the '70s.

Columbia GM Olivier Montfort, who brought Ar Braz to the label, explains that it was his previous experience as a retailer in the FNAC and Virgin Megastore chains that convinced him of the potential of Celtic music. "I remember selling [Ar Braz's] albums as well as Stivell's, and there was an audience. Besides, the success of Deep Forest has proved that there was something to

mine from traditional music. I thought it could become a viable source of artistic development for the label."

According to Montfort, there has always been an interest in Celtic music in France. It is simply a question of having the right product and getting sufficient exposure.

Columbia also launched Stone Age, a group project that Montfort describes as "a mix of new age and Celtic music." Created by a four-piece band from Brittany, now resident in the suburbs of Paris, Stone Age is an attempt to "rejuvenate and modernize traditional Celtic music and offer lively and contemporary music from Brittany," according to band member Jérôme Gueguen. "Celtic music is fully part of our culture, but it often has that ethnic side, which is a bit dusty. We wanted to use this background with music we have grown with to create something original. We like traditional instruments and use them a lot, but we also like to create our own more experimental sounds [with synthesizers]."

Also taking a more modern approach to Celtic music is Dao Dezi, a project set up by Deep Forest co-composer Eric Mouquet and his partner, Guilain Joncheray. Their EMI album mixes a selection of Brittany's traditional songs, performed by some of the region's top acts, with techno and dance beats.

EMMANUEL LEGRAND

CORNWALL/THE ISLE OF MAN: VIGOROUS FOLK SCENES

Neither Cornwall nor the Isle of Man sustains professional popular music, although both have vigorous folk scenes. Cornwall maintains strong links with Brittany, where Brenda Wootton, the recently deceased champion of Cornish song, was known for four decades as "la grande Cornouaillaise."

The once extinct Cornish language is now used by a handful of songwriters, including Graham Sanderoock and Jan Gendall, and is spoken on a weekly program on BBC Radio Cornwall. "There

isn't really a Cornish sound," says John Webb, artistic director of the Cornwall Folk Festival in Wadebridge. "Most Cornish songs are of recent English provenance with local color."

The music of the Isle of Man, as preserved in two 19th century books—"The Manx National Songbook" and "Moore's Manx Ballads"—is distinctive for its retention of the old Aeolian and Dorian modes. The chief 20th century custodian of the music, the late Moria Douglas, has been succeeded by amateur performers, centered around the White House pub in the town of Peel. A prominent performer is former teacher Colin Jerry, founder of '70s band Celtic Tradition and a collective group called Bwoi Doal (Blind Boy). Offshoots include the Tholtan Builders, an electric band led by Jerry's son.

PHILIP SWEENEY

PORTUGAL: A FUSION OF ANCIENT INFLUENCES

The ancient Celtic presence in the Portuguese arts and culture is especially noticeable in the northern regions of Trás-os-Montes, Minho, and Beira Alta. Here the Celtic influence can be detected in the traditional, ethnic music played by such groups as Vai de Roda, Toque de Caixa, Realejo, and Brigada Victor Jara.

The many musical fusions that have taken place here over the centuries make it impossible to identify a particular song or performance as specifically Celtic in origin. But if you listen, for instance, to "Redondo," a traditional song from Trás-os-Montes, you will hear its affinity to the songs "An Dro" from Brittany and the Irish "Hornpipe." Traditional Portuguese instruments bear a striking similarity to those of Celtic musicians; for example, the Portuguese adufe is basically a rectangular equivalent of the (circular) Irish bodhran.

The northern town of Oporto has a proud tradition of hosting the annual Festival Interceltic each spring, an event that is highly rated on the world music circuit. Performers at this year's festival included Boys Of The Lough, Skolvan, Fairport Convention, Luar Na Lubre, Four Men & A Dog, and Realejo. The latter group is led by Fernando Meireles, who plays the sanfona, a keyed, accordion-type instrument, originally from Brazil, which had virtually disappeared until he took it up.

One of the most popular acts in the region is Toque de Caixa, a nine-piece group playing traditional music with modern arrangements. Its debut album, "Histórias Do Som," was released by Numérica/Etnia in 1993, and the follow-up is scheduled for release later this year.

FERNANDO TENENTE

NEW TIX SERVICE MANAGES PEARL JAM SELLOUT

(Continued from page 9)

for horror stories" from frustrated fans in the aftermath of the sales date, but did not hear any.

KTRS Casper music director Nykki reports some fans were disappointed that their calls were just the first step in the ticket transaction. (When ETM ticket buyers pay by credit card, a representative calls them back to verify card numbers; tickets are then sent out. Those paying by check or money order mail in their orders, complete with the confirmation number they are given during the initial call.) "It's a brand-new system, so until people get tickets [in the mail from ETM], they're going to be skeptical," says Nykki.

Pearl Jam manager Kelly Curtis is thankful the band debuted its ticketing

system in a small market (Casper's population is 50,000). With just a few thousand callers on board at any given time, he says ETM "wasn't sweating at all."

The next, and more serious, test comes when tickets for the White Mountain show in Salt Lake City (population: 1.1 million) and Red Rocks Amphitheater in Denver (population: 1.6 million) go on sale Saturday (29) and Sunday (30), respectively. New ETM phone numbers will be announced the morning of the on-sale dates in those areas.

The Pearl Jam tour was to begin June 16 in Boise, Idaho. That show will most likely be rescheduled for August, when additional Pearl Jam summer dates are announced, according to Curtis.

HOT 100 SINGLES SPOTLIGHT™

by Michael Ellis & Jerry McKenna

MONTELL JORDAN continues his strong run in the No. 1 position with "This Is How We Do It" (PMP/RAL/Island) for the fourth consecutive week, maintaining a large lead over the competition. It's No. 1 in sales for the fifth week, outselling the No. 2 sales record, "Freak Like Me" by **Adina Howard** (Mecca Don/EastWest/EEG), by more than 20,000 units (78,000 to 57,000). Although "Freak" has a chance to go to the top if Jordan's single falters, the latter is likely to hold at No. 1 for at least two more weeks.

THE BIGGEST POINT GAINER on the entire chart, by far, is "Water Runs Dry" by **Boyz II Men** (Motown), zooming 38-10, fueled by a No. 14 debut on the Hot 100 Singles Sales Chart and strong airplay increases as well. "Water" is the second-biggest airplay gainer on the entire chart, behind this week's Greatest Gainer/Airplay, "Total Eclipse Of The Heart" by **Nicki French** (Critique). It moves to No. 33 on the Hot 100, but already has No. 1 airplay at WXXL (XL 106) Orlando, Fla., and WPXY Rochester, N.Y. French's single is also the second-biggest overall point gainer on the chart; third place goes to **Bryan Adams**' "Have You Ever Really Loved A Woman?" (A&M), which makes a 10-place leap to No. 12 overall. The singles by Boyz II Men and Bryan Adams are both growing so quickly that either one could challenge for the No. 1 position in two or three weeks.

THE BIGGEST SALES GAINER below No. 20, and thus winner of the Greatest Gainer/Sales award, is "Don't Take It Personal" by new artist **Monica** from Atlanta (Rowdy/Arista). Her single, which moves up 25 places to No. 57 nationally, is breaking big in Houston, with No. 4 airplay at KBXX (the Box). Monica is one of three new artists who entered the chart last week. **Jon B.**, from Pasadena, Calif., gets some help from multitalented artist **Babyface**, who produced, wrote, and sings on Jon's debut, "Someone To Love" (Yab Yum/550). It has four top 10 airplay reports already, including No. 8 at KZHT Salt Lake City and KKKR (Power 92) Phoenix. **Skee-Lo**, a 20-year-old rapper from Riverside, Calif., is at No. 83 nationally but has top 10 reports at all three top 40 reporters in the San Francisco Bay Area (KYL, KMEL, and KHQT) for his first Hot 100 single, "I Wish" (Sunshine/Scotti Bros.). One additional new act, **Dis 'N' Dat**, a female duo from Atlanta, appears for the first time this week with "Freak Me Baby" (Epic Street).

QUICK CUTS: The Hot Shot Debut this week goes to "Every Little Thing I Do" by **Soul For Real** (Uptown/MCA), at No. 66. The track has a head start because it's been played as an album cut at many stations, including KMEL San Francisco, where it's already No. 1... A chart jam in the 20s and 30s holds back three records with solid gains this week. "Cotton Eye Joe" by **Rednex** (Battery/Jive) holds at No. 28; "No More 'I Love You's'" by **Annie Lennox** (Arista) holds at No. 31; and "Give It 2 You" by **Da Brat** (So So Def/Work) holds at No. 32. "Joe" is the No. 9 selling single in the U.S., but its airplay is so strictly dayparted that it does not appear on the Hot 100 Airplay chart at all. "No More" is especially strong in Harrisburg, Pa. (No. 5 at WIMX).

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	5	JUST ROLL	FABU (BIG BEAT/ATLANTIC)
2	3	5	NOT FOR YOU	PEARL JAM (EPIC)
3	2	8	BUBBA HYDE	DIAMOND RIO (ARISTA)
4	7	2	RESURRECTION	COMMON SENSE (RELATIVITY)
5	13	2	LIFESTYLES OF THE RICH...	LOST BOYZ (UPTOWN/MCA)
6	8	7	REFRID DREAMS	TIM MCGRAW (CURB)
7	14	4	LAY DOWN YOUR LOVE	4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
8	9	13	DADDY'S HOME	SPANISH FLY (UPSTAIRS/WARNER BROS.)
9	—	1	WHAT MATTERED MOST	TY HERNDON (EPIC)
10	10	11	IS IT ME?	MONTECO (FEATURING IMMATURE) (MCA)
11	6	9	ANSWERING SERVICE	GERALD LEVERT (EASTWEST/EEG)
12	20	2	TAKE IT TO THE FRONT	YVBE (ISLAND)
13	11	2	FIRE	SUBWAY (BIV 10/MOTOWN)

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

STEVEN CURTIS CHAPMAN WINS SIX DOVE AWARDS

(Continued from page 1)

"Heaven In The Real World" when he won six trophies April 27 at the Gospel Music Assn.'s 26th annual Dove Awards. Chapman took home accolades in the artist, songwriter, male vocalist, and contemporary recorded song categories, while "Heaven" topped the album and music packaging categories. Chapman took part in a seventh victory as one of the participants in the multi-artist "Coram Deo" project, which won the Dove for praise and worship album of the year.

Chapman's songwriter of the year honor was his seventh consecutive win in that category. He also picked up his fourth artist of the year accolade (he won in 1990, 1991, and 1993) and his third award for male vocalist of the year (with previous wins in 1990 and 1991).

Twila Paris, Newsboys, and Shirley Caesar each took home a pair of Doves during the awards show, which was cablecast live by the Family Channel. Paris won her third consecutive female vocalist of the year award and song of the year Dove for "God Is In Control." Caesar topped the traditional black gospel song category with "He's Working It Out For You" and the traditional black gospel album category with "Live At The GMWA." Newsboys took top honors in the rock categories, winning song of the year for "Shine" and best rock album for "Going Public."

4HIM continued its winning streak in the group of the year category, picking up its third consecutive Dove. Multitalented Charlie Peacock won

the producer of the year Dove. In addition to helping his own project last year, Peacock lent his production skills to albums by Out Of The Grey, Susan Ashtun, Brent Bourgeois, Margaret Becker, and Cheri Keaggy.

Hosted by Chapman, Paris, CeCe Winans, and Gary Chapman at the Grand Ole Opry House, the Dove Awards capped a busy week for the Christian music industry. Annual Gospel Music Week festivities included seminars on radio, publishing, retail, and concert promotion as well as numerous showcases and product presentations. Attendance for this year's convention was reported at 1,914, a 4.75% increase over last year's 1,828 participants. Gospel Music Assn. president Bruce Koblisch cites the increase in attendance and the fact that the Doves sold out in advance as indicators of the increased popularity of Christian music.

In April, Billboard's Top Gospel Albums chart (April 1) and the Top Contemporary Christian Albums chart (April 15) began using point-of-sale data from SoundScan. The Christian Music Trade Assn. announced its intent to have SoundScan begin tracking sales in the Christian market during last year's convention. With everything in place, Christian labels are hoping TV exposure via the Doves combined with the promotional campaign being run by lead sponsor Target Stores will result in increased sales.

Here is a complete list of Dove Awards winners (as chosen by the 4,100 GMA members):

Artist of the year: Steven Curtis Chapman.

Song of the year: "God Is In Control," Twila Paris.

Songwriter of the year: Steven Curtis Chapman.

Male vocalist: Steven Curtis Chapman.

Female Vocalist: Twila Paris.

Group of the year: 4HIM.

New artist: Clay Crosse.

Producer of the year: Charlie Peacock.

Rap recorded song: "Luv Is A Verb," DC Talk.

Metal recorded song: "Come Unto The Light," Whitecross.

Rock recorded song: "Shine," Newsboys.

Contemporary recorded song: "Heaven In The Real World," Steven Curtis Chapman.

Inspirational recorded song: "I Pledge Allegiance To The Lamb," Ray Boltz.

Southern gospel recorded song: "I Bowed On My Knees," Gaither Vocal Band.

Country recorded song: "Love Will," Michael James.

Contemporary black gospel song: "God Knows," Angelo & Veronica.

Traditional black gospel song: "He's Working It Out For You," Shirley Caesar.

Metal album of the year: "Scarecrow Messiah," Bride.

Rock album: "Going Public," Newsboys.

Contemporary album: "Heaven In The Real World," Steven Curtis Chapman.

Inspirational album: "Find It On The Wings," Sandi Patty.

Southern gospel album: "High And Lifted Up," the Cathedral Quartet.

Country album: "The Door," Charlie Daniels.

Contemporary black gospel album: "Join the Band," Take 6.

Traditional black gospel album: "Live At The GMWA," Shirley Caesar.

Instrumental album: "Strike Up The Band," Carmichael Big Band.

Praise and worship album: "Coram Deo II," Out Of The Grey, Steve Green, Margaret Becker, Charlie Peacock, Steven Curtis Chapman, CeCe Winans, Bob Carlisle.

Musical album: "Living On The Edge," Michael W. Smith, Robert Sterling.

Choral collection album: "A Christmas Suite," David T. Clydesdale.

Children's album: "Yo Kidz 2: The Armor Of God," Carman.

Recorded music packaging: "Heaven In The Real World," Steven Curtis Chapman.

Shortform music video: "I Will Be Free," Cindy Morgan.

Longform music video: "Mouth In Motion," Mark Lowry.

'MYSTIC' A NATURAL FOR MARLEY FANS

(Continued from page 8)

and you want to start it again."

Island's marketing campaign for the project is based in part on extensive market research conducted in the U.K. The campaign will be targeted at all media and staggered throughout 1995. "We can't key in on one particular demographic or psychographic," says Island marketing director Andrew Kornfeld. "We've got to make it as wide a spread as we can... For example, we don't have only one television spot for everyone; we have two or three. Print ads are not identical. Timing will differ, depending on the publication's readership and what we judge as the most appropriate time to target them."

The release is timed to coincide with the annual summertime surge in reggae record sales. Island also hopes to build on the momentum that began in February with the 50th anniversary of Marley's birth. "There's going to be wide coverage throughout the media," predicts Kornfeld. "And people want to gather and reflect on what his life and music meant."

Retail programs include summertime in-store kiosks containing "the new album, display pieces, catalog pieces, tributes to Marley, and other little deep things that we give away to entice buyers," says Kornfeld. An animated video accompanies the Curtis Mayfield-penned "Keep On Moving," the album's only radio-targeted remix and its sole single. The 12-inch version also features a club remix by Sly Dunbar and Robbie Shakespeare. "We're releasing that song to multiple radio formats," says Kornfeld. "The entire album will go to triple-A, college, R&B, commercial alternative, and adult contemporary at some point."

The "Keep On Moving" single will follow the CD release in the U.S., but in

the singles-driven U.K. market, "Moving" was released to radio in mid-April, more than a month in advance of the album. During its first week out it received heavy play, including 31 plays on London's Capitol Radio.

"Mystic" recycles old studio releases, but "a lot of this is on records people might not have," Kornfeld points out. "We're not taking for granted that people own every studio album Bob Marley did, especially in the U.S." Special focus will be trained on the rapidly expanding Latin American market. "Reggae sales [in Latin America] have increased 25% every year for the past two to three years," says Garrick, who recently returned from Brazil, where he says record shops all stocked "Legend," but no catalog material.

A summer Natural Mystic Tour of Europe, which opens May 24 in Germany, will feature the Marley family, the Wailer Band, the I-Threes, and special guests Jimmy Cliff and Pato Banton, as well as footage of Bob Marley. The tour may touch down in the U.S. later this year.

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
MAY 6, 1995



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	4	4	52	LIVE [▲] RADIOACTIVE 10997/MCA (10.98/15.98) 1 week at No. 1	THROWING COPPER	1
2	2	—	2	SOUNDTRACK PRIORITY 53959* (10.98/17.98)	FRIDAY	2
3	3	3	41	HOOTIE & THE BLOWFISH [▲] ATLANTIC 82613/AG (10.98/15.98) ^{HS}	CRACKED REAR VIEW	3
4	1	2	47	SOUNDTRACK [▲] WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
5	5	1	6	2PAC [▲] INTERSCOPE 92399*/AG (9.98/16.98)	ME AGAINST THE WORLD	1
6	7	9	34	BOYZ II MEN [▲] MOTOWN 0323 (10.98/16.98)	II	1
7	13	6	4	JOHN MICHAEL MONTGOMERY ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	6
8	8	7	24	EAGLES [▲] GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
9	6	—	2	WHITE ZOMBIE GEFFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
10	12	10	23	TLC [▲] LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	5
11	9	8	60	SHERYL CROW [▲] A&M 540126 (9.98/15.98) ^{HS}	TUESDAY NIGHT MUSIC CLUB	3
12	11	11	63	GREEN DAY [▲] REPRIS 45529*/WARNER BROS. (9.98/15.98) ^{HS}	DOOKIE	2
13	10	5	8	BRUCE SPRINGSTEEN [▲] COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	1
14	14	13	4	REAL MCCOY ARISTA 18778 (10.98/15.98)	ANOTHER NIGHT	13
15	15	16	29	THE CRANBERRIES [▲] ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	6
16	16	12	19	GARTH BROOKS [▲] LIBERTY 29689 (10.98/15.98)	THE HITS	1
17	27	31	29	DAVE MATTHEWS BAND RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	17
18	18	14	13	VAN HALEN [▲] WARNER BROS. 45760* (10.98/16.98)	BALANCE	1
19	17	15	5	ELTON JOHN ROCKET 526185/ISLAND (10.98/16.98)	MADE IN ENGLAND	13
20	20	20	3	MONTELL JORDAN PMP/RAL 527179*/ISLAND (10.98/15.98)	THIS IS HOW WE DO IT	20
21	19	18	6	ANNIE LENNOX ARISTA 25717 (10.98/16.98)	MEDUSA	11
22	21	22	49	OFFSPRING [▲] EPITAPH 86432* (8.98/14.98) ^{HS}	SMASH	4
23	24	24	4	SOUL FOR REAL UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	23
24	22	21	5	VARIOUS ARTISTS ATLANTIC 82731/AG (10.98/16.98)	ENCOMIUM: A TRIBUTE TO LED ZEPPELIN	17
25	29	29	4	SOUNDTRACK TOMMY BOY 1114 (11.98/16.98)	NEW JERSEY DRIVE VOL. 1	22
26	32	43	5	SOUNDTRACK WORK 67009/COLUMBIA (10.98 EQ/16.98)	BAD BOYS	26
27	23	23	8	VARIOUS ARTISTS FEAT. LEBO M [●] WALT DISNEY 60871 (10.98/16.98)	THE LION KING: RHYTHM OF THE PRIDE LANDS	23
28	33	37	15	BUSH [●] TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) ^{HS}	SIXTEEN STONE	24
29	43	36	5	SELENA [●] EMI LATIN 28803 (8.98/12.98) ^{HS}	AMOR PROHIBIDO	29
30	26	25	83	MELISSA ETHERIDGE [▲] ISLAND 848660 (10.98/15.98)	YES I AM	15
31	25	17	4	OL' DIRTY BASTARD ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	7
32	31	30	30	BRANDY [▲] ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
33	28	27	22	PEARL JAM [▲] EPIC 66900* (10.98 EQ/16.98)	VITALOGY	1
34	35	26	21	MARY J. BLIGE [▲] UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	7
35	39	38	46	TRACY BYRD [▲] MCA 10991 (10.98/15.98)	NO ORDINARY MAN	35
36	34	34	25	TOM PETTY [▲] WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS	8
37	30	33	25	DES'REE [●] 550 MUSIC 64324/EPIC (9.98 EQ/15.98) ^{HS}	I AIN'T MOVIN'	27
38	40	47	6	COLLECTIVE SOUL ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	38
39	37	40	25	NIRVANA [▲] DGC 24727*/GEFFEN (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
40	48	52	11	ALISON KRAUSS ROUNDER 0325* (9.98/15.98) ^{HS}	NOW THAT I'VE FOUND YOU: A COLLECTION	40
41	42	35	26	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
42	47	44	8	ADINA HOWARD MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	42
43	38	32	26	MADONNA [▲] MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98)	BEDTIME STORIES	3
44	36	28	28	SOUNDTRACK [▲] MCA 11103* (10.98/16.98)	PULP FICTION	21
45	44	41	57	TIM MCGRAW [▲] CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
46	45	42	32	THE NOTORIOUS B.I.G. [▲] BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	15
47	46	46	6	MAD SEASON COLUMBIA 67057* (10.98 EQ/15.98)	ABOVE	24
48	52	55	21	BLUES TRAVELER [●] A&M 540265 (9.98/15.98)	FOUR	48
49	51	48	15	BROWNSTONE [●] MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	29
50	41	19	3	DURAN DURAN CAPITOL 29419 (10.98/15.98)	THANK YOU	19
51	49	49	42	SOUNDTRACK [▲] EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
52	64	69	43	HOLE [▲] DGC 24631/GEFFEN (10.98/15.98)	LIVE THROUGH THIS	52
53	50	39	5	STEVIE WONDER MOTOWN 530238 (10.98/16.98)	CONVERSATION PEACE	16

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
54	53	45	6	E-40 SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	13
55	56	53	25	AEROSMITH [▲] GEFFEN 24716 (12.98/17.98)	BIG ONES	6
56	60	62	59	NINE INCH NAILS [▲] NOTHING/TVI-INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
57	55	50	41	BONE THUGS N HARMONY [▲] RUTHLESS 5526*/RELATIVITY (7.98/12.98) ^{HS}	CREEPIN ON AH COME UP (EP)	12
58	61	70	12	SPONGE WORK 57800/COLUMBIA (10.98 EQ/15.98) ^{HS}	ROTTING PINATA	58
59	62	63	37	JEFF FOXWORTHY [▲] WARNER BROS. 45314 (10.98/15.98) ^{HS}	YOU MIGHT BE A REDNECK IF...	38
60	54	54	12	SOUNDTRACK [●] ARISTA 18748 (10.98/16.98)	BOYS ON THE SIDE	17
61	59	61	74	ACE OF BASE [▲] ARISTA 18740 (9.98/15.98)	THE SIGN	1
62	57	77	10	DIONNE FARRIS COLUMBIA 57359 (10.98 EQ/15.98) ^{HS}	WILD SEED-WILD FLOWER	57
63	65	51	9	DJ QUIK PROFILE 1462* (10.98/16.98)	SAFE + SOUND	14
64	131	167	3	SELENA EMI LATIN 30907 (8.98/12.98)	12 SUPER EXITOS	64
65	79	85	24	GEORGE STRAIT [▲] MCA 11092 (10.98/15.98)	LEAD ON	26
66	70	—	2	FIREHOUSE EPIC 57459 (10.98 EQ/15.98)	3	66
67	69	57	24	SADE [▲] EPIC 66686* (10.98 EQ/16.98)	BEST OF SADE	9
68	58	—	2	SOUNDTRACK TOMMY BOY 1130* (8.98/12.98)	NEW JERSEY DRIVE VOL. 2	58
69	87	67	13	SAWYER BROWN [●] CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	44
70	71	92	9	JAMIE WALTERS ATLANTIC 82600/AG (10.98/15.98) ^{HS}	JAMIE WALTERS	70
71	94	80	23	METHOD MAN [●] DEF JAM/RAL 52383*/ISLAND (10.98/16.98)	TICAL	4
72	74	71	27	BON JOVI [▲] MERCURY 526013 (10.98 EQ/16.98)	CROSSROAD	8
73	63	64	37	WEEZER [▲] DGC 24629/GEFFEN (10.98/15.98) ^{HS}	WEEZER	16
74	90	96	43	SOUNDTRACK CAST [▲] WALT DISNEY 60857 (10.98 Cassette)	THE LION KING SING-ALONG (EP)	40
75	99	112	8	SHANIA TWAIN MERCURY 522886 (10.98 EQ/15.98) ^{HS}	THE WOMAN IN ME	75
76	73	73	46	STONE TEMPLE PILOTS [▲] ATLANTIC 82607*/AG (10.98/16.98)	PURPLE	1
77	81	86	75	TOM PETTY & THE HEARTBREAKERS [▲] MCA 10813 (10.98/17.98)	GREATEST HITS	5
78	77	79	71	COUNTING CROWS [▲] DGC 24528/GEFFEN (10.98/15.98) ^{HS}	AUGUST & EVERYTHING AFTER	4
79	78	60	29	BARRY WHITE [▲] A&M 540115 (10.98/16.98)	THE ICON IS LOVE	20
80	68	68	39	JOE DIFFIE [▲] EPIC 64357 (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	53
81	84	78	76	CANDLEBOX [▲] MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) ^{HS}	CANDLEBOX	7
82	82	65	30	CLAY WALKER [●] GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	42
83	67	59	27	GLORIA ESTEFAN [▲] EPIC 66205 (10.98 EQ/16.98)	HOLD ME, THRILL ME, KISS ME	9
84	66	—	2	JIMI HENDRIX MCA 11236 (10.98/16.98)	VOODOO SOUP	66
85	80	83	7	ERIC CLAPTON POLYDOR 527116/A&M (10.98/16.98)	THE CREAM OF ERIC CLAPTON	80
86	92	84	21	KIRK FRANKLIN AND THE FAMILY [●] GOSPO-CENTRIC 2119 (9.98/13.98) ^{HS}	KIRK FRANKLIN AND THE FAMILY	71
87	138	146	3	SELENA EMI LATIN 42770 (8.98/12.98)	LIVE!	87
88	76	76	10	TRISHA YEARWOOD [●] MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	28
89	72	66	13	OASIS EPIC 66431 (9.98 EQ/15.98) ^{HS}	DEFINITELY MAYBE	58
90	111	—	2	VARIOUS ARTISTS COLUMBIA 67020 (9.98 EQ/15.98)	NASCAR: RUNNIN' WIDE OPEN	90
91	98	102	193	METALLICA [▲] ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
92	75	74	60	YANNI [▲] PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
93	112	116	32	ABBA [●] POLYDOR 517007/ISLAND (10.98/16.98)	GOLD	63
94	95	94	59	SOUNDGARDEN [▲] A&M 540198* (10.98/16.98)	SUPERUNKNOWN	1
95	128	190	3	VARIOUS ARTISTS WALT DISNEY 60865 (10.98/16.98)	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC	95
96	89	82	43	69 BOYZ [●] RIP-IT 6901 (9.98/15.98) ^{HS}	NINETEEN NINETY QUAD	59
97	169	179	3	SELENA EMI LATIN 42635 (7.98/10.98)	ENTRE A MI MUNDO	97
98	97	95	127	KENNY G [▲] ARISTA 18646 (10.98/15.98)	BREATHLESS	2
99	NEW	1	1	SOUNDTRACK A&M 540357 (10.98/16.98)	DON JUAN DEMARCO	99
100	101	103	30	ALABAMA [●] RCA 66410 (10.98/15.98)	GREATEST HITS III	84
101	NEW	1	1	TY HERNDON EPIC 66397 (7.98 EQ/11.98) ^{HS}	WHAT MATTERED MOST	101
102	104	88	34	THE TRACTORS [▲] ARISTA 18728 (9.98/15.98) ^{HS}	THE TRACTORS	19
103	86	87	7	JOHN TESH GTS 4579 (9.98/14.98)	LIVE AT RED ROCKS	54
104	85	56	4	SKID ROW ATLANTIC 82730/AG (10.98/16.98)	SUBHUMAN RACE	35
105	113	107	13	SUBWAY BIV 10 530354/MOTOWN (9.98/13.98) ^{HS}	GOOD TIMES	101
106	154	191	31	TRACY LAWRENCE [●] ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	28

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

LIVE'S SET THRIVES

(Continued from page 8)

have crossover appeal, at least at album rock radio (Billboard, June 25, 1994). The song became the band's first hit, reaching No. 4 on the Album Rock Tracks chart and No. 43 on the Hot 100 Singles chart.

For a second track, Radioactive chose the hard-rocking "I Alone," which didn't manage to create as much of a stir as "Drama," but did effectively demonstrate to modern rock and album rock radio that Live was definitely not a one-hit wonder.

Modern rock KROQ Los Angeles music director Lisa Worden says Live is one of the station's core bands. "Some people even joke that they are the KROQ house band. They just can't do any wrong right now," she says.

"I Alone" peaked at No. 6 on the Modern Rock Tracks chart on Sept. 17, 1994, and No. 6 on the Album Rock Tracks chart on Dec. 24, 1994, setting the stage for a third track, "Lightning Crashes," which topped the Modern Rock Tracks chart for nine weeks and is in its seventh week at No. 1 on the Album Rock Tracks chart. The track also is bulletted at No. 12 on the Top 40/Mainstream Airplay chart.

While modern rock and album rock embraced the band, MTV never let go. The video clips for "Selling The Drama," "I Alone," and "Lightning Crashes" were all designated as Buzz Bin clips on MTV. And on April 19, Live was featured on "MTV Unplugged."

With Live reaching a new level in popularity, Radioactive is experiencing what success can bring. The album track "All Over You" has been played on 26 modern rock stations, according to Broadcast Data Systems, although the track hasn't officially been serviced and is not being promoted by the label.

"This new track is not our design," says Kurfirst. "We didn't put out a CD pro, and we didn't want it out. There is no endorsement from the label. There's no video, and there are no ads. It's not the direction we would have really chosen to go in."

"It's kind of scary to start losing control of the project," he adds.

After "All Over You" runs its course, Radioactive will service radio with the official fourth track, "White, Discussion," the song the band uses to close its concerts.

The band's relentless touring has also been a factor. Upon the album's release, the band played clubs that typically seated 800-1,500. After a European tour in May, the band will return to the U.S. in June for a series of shows in sheds in the 6,000- to 7,000-seat range.

Kurfirst says the band already has two-dozen new songs for a follow-up album. "In October they will start rehearsing. At some point we will start going over the material... It would be great if we could have another album next summer."

HENDRIX FAMILY

(Continued from page 9)

Douglas is to confirm its ownership of the late artist's legacy and to demonstrate that it was Hendrix's musicianship, not the efforts of the defendants, that account for his staying power.

"Alan Douglas is not the driving force behind Jimi's music," she says. "It's Jimi's guitar playing that has helped him to last."

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AUGUST 25-27, 1995 * Virginia Beach, VA.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
107	96	93	30	R.E.M. ▲ ³ WARNER BROS. 45740* (10.98/16.98)	MONSTER	1
108	91	91	59	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	54
109	100	126	181	NIRVANA ▲ ⁷ DGC 24425*/Geffen (10.98/15.98)	NEVERMIND	1
110	93	58	4	FAITH NO MORE SLASH/REPRISE 45723*/WARNER BROS. (10.98/15.98)	KING FOR A DAY/FOOL FOR A LIFETIME	31
111	109	97	27	SOUNDTRACK ▲ ⁴ DEATH ROW/INTERSCOPE 92484*/AG (10.98/16.98)	MURDER WAS THE CASE	1
112	83	75	6	LINDA RONSTADT ELEKTRA 61703/EEG (10.98/16.98)	FEELS LIKE HOME	75
113	143	142	6	ELASTICA DGC 24728*/Geffen (10.98/16.98) HS	ELASTICA	113
114	105	81	13	TOO SHORT ● DANGEROUS 41553/JIVE (10.98/15.98)	COCKTAILS	6
115	125	125	95	THE CRANBERRIES ▲ ³ ISLAND 514156 (10.98 EQ/16.98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
116	102	98	8	PJ HARVEY ISLAND 524085* (10.98/15.98)	TO BRING YOU MY LOVE	40
117	122	118	30	BROOKS & DUNN ▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	15
118	132	114	15	WADE HAYES COLUMBIA 66412 (7.98 EQ/11.98) HS	OLD ENOUGH TO KNOW BETTER	99
119	106	99	44	BLACKSTREET ▲ INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	52
120	NEW ►	1	1	FIGHT EPIC 66649 (10.98 EQ/15.98)	A SMALL DEADLY SPACE	120
121	118	110	43	ALAN JACKSON ▲ ² ARISTA 18759 (10.98/15.98)	WHO I AM	5
122	126	106	45	DAVID BALL ▲ WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	53
123	110	108	52	REBA MCENTIRE ▲ ² MCA 10994 (10.98/15.98)	READ MY MIND	2
124	120	105	76	CELINE DION ▲ ³ 550 MUSIC 57555*/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
125	88	72	4	SOUNDTRACK ELEKTRA 61760/EEG (10.98/15.98)	TANK GIRL	72
126	149	147	6	KUT KLOSE KEI/ELEKTRA 61668/EEG (10.98/15.98) HS	SURRENDER	126
127	130	128	4	DAVID SANBORN ELEKTRA 61759/EEG (10.98/16.98)	PEARLS	124
128	107	113	54	ALL-4-ONE ▲ ² BLITZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	7
129	133	120	46	WARREN G ▲ ² VIOLATOR/RAL 523335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	2
130	103	89	13	THE CHIEFTAINS ● RCA VICTOR 62702 (10.98/16.98)	THE LONG BLACK VEIL	22
131	116	104	32	ANITA BAKER ▲ ² ELEKTRA 61555/EEG (10.98/16.98)	RHYTHM OF LOVE	3
132	114	100	46	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
133	124	127	175	PEARL JAM ▲ ⁸ EPIC 47857* (10.98 EQ/16.98) HS	TEN	2
134	136	152	7	JOHN BERRY PATRIOT 28495/LIBERTY (10.98/15.98)	STANDING ON THE EDGE	106
135	129	121	80	SALT-N-PEPA ▲ ³ NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	4
136	121	101	27	SCARFACE ▲ RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
137	158	—	2	VARIOUS ARTISTS SHOT 7000 (9.98/15.98)	D-SHOT PRESENTS BOSS BALLIN' - BEST IN THE BUSINESS	137
138	NEW ►	1	1	AARON NEVILLE A&M 540349 (10.98/16.98)	TATTOOED HEART	138
139	108	115	6	MATTHEW SWEET ZOO 11081* (10.98/15.98)	100% FUN	65
140	152	183	3	BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/15.98) HS	DELUXE	140
141	140	138	65	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
142	163	149	12	H-TOWN LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK	142
143	188	—	2	VARIOUS ARTISTS WALT DISNEY 60866 (10.98/16.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC	143
144	127	119	62	SARAH MCLACHLAN ▲ NETTWERK 18725*/ARISTA (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	50
145	123	153	5	LETTERS TO CLEO CHERRY DISC/GIANT 24598 (9.98/15.98) HS	AURORA GORY ALICE	123
146	119	117	29	MARY CHAPIN CARPENTER ▲ COLUMBIA 64327 (10.98 EQ/16.98)	STONES IN THE ROAD	10
147	RE-ENTRY	2	2	SELENA Y GRACIELA BELTRAN EMI LATIN 32639 (7.98/12.98)	LAS REINAS DEL PUEBLO	147
148	159	156	35	DA BRAT ▲ SO SO DEF/WORK 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	11
149	160	140	218	ENIGMA ▲ ² CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
150	171	200	3	BLESSID UNION OF SOULS EMI 31836 (10.98/15.98) HS	HOME	150
151	134	124	5	THE WHISPERS CAPITOL 30270 (10.98/15.98)	TOAST TO THE LADIES	92
152	142	145	86	MARIAH CAREY ▲ ⁸ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
153	144	130	7	NINE PROFILE 1460* (10.98/15.98)	NINE LIVEZ	90
154	155	109	13	NEAL MCCOY ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	68
155	RE-ENTRY	2	2	GILLETTE S.O.S. 11102/ZOO (11.98/15.98)	ON THE ATTACK	155
156	NEW ►	1	1	VARIOUS ARTISTS RADIKAL/QUALITY 6727/WARLOCK	DANCE MIX U.S.A. VOL. 3	156
157	156	137	22	VARIOUS ARTISTS TOMMY BOY 1109 (11.98/15.98)	MTV PARTY TO GO VOLUME 6	54
158	139	131	24	STING A&M 540269 (10.98/16.98)	FIELDS OF GOLD - BEST OF STING 1984-1994	7
159	148	132	32	ERIC CLAPTON ▲ ³ DUCK/REPRISE 45735*/WARNER BROS. (10.98/16.98)	FROM THE CRADLE	1
160	147	111	4	SARAH MCLACHLAN NETTWERK 18784/ARISTA (7.98/15.98)	THE FREEDOM SESSIONS	78
161	150	178	83	NIRVANA ▲ ² DGC 24607*/Geffen (10.98/16.98)	IN UTERO	1
162	174	169	34	PATTY LOVELESS ● EPIC 64188 (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	60
163	115	90	3	VARIOUS ARTISTS LIBERTY 31712* (10.98/16.98)	COME TOGETHER: AMERICA SALUTES THE BEATLES	90
164	137	143	20	THE BEATLES ▲ ⁴ APPLE 31796*/CAPITOL (15.98/31.98)	LIVE AT THE BBC	3
165	145	136	4	JULIANA HATFIELD MAMMOTH/ATLANTIC 92540/AG (10.98/15.98)	ONLY EVERYTHING	96
166	182	172	15	PORTISHEAD GO! DISCS/LONDON 52853/ISLAND (10.98/15.98) HS	DUMMY	79
167	157	122	22	ICE CUBE ● PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES	19
168	RE-ENTRY	2	2	ADAM ANT CAPITOL 30335 (10.98/15.98)	WONDERFUL	168
169	151	134	31	LUTHER VANDROSS ▲ LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	5
170	168	135	30	SOUNDTRACK ▲ MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	17
171	146	129	20	VANESSA WILLIAMS ● WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	57
172	164	161	136	QUEEN ▲ HOLLYWOOD 61265 (10.98/16.98)	GREATEST HITS	11
173	135	139	35	AMY GRANT ▲ ² A&M 540230 (10.98/16.98)	HOUSE OF LOVE	13
174	183	—	5	MARTIN PAGE MERCURY 522104 (10.98 EQ/15.98) HS	IN THE HOUSE OF STONE AND LIGHT	161
175	162	164	3	JOHN PRINE OH BOY 013 (9.98/15.98)	LOST DOGS & MIXED BLESSINGS	162
176	RE-ENTRY	23	23	TOBY KEITH ● POLYDOR 523407/A&M (10.98/15.98)	BOOMTOWN	46
177	167	155	16	LARI WHITE RCA 66395 (9.98/15.98) HS	WISHES	125
178	180	182	11	CORROSION OF CONFORMITY COLUMBIA 66208 (10.98 EQ/15.98) HS	DELIVERANCE	155
179	172	150	16	SOUNDTRACK 550 MUSIC/EPIC SOUNDTRAX 66944/EPIC (10.98 EQ/16.98)	HIGHER LEARNING	39
180	176	151	3	RACHELLE FERRELL BLUE NOTE 27820/CAPITOL (9.98/15.98) HS	FIRST INSTRUMENT	151
181	186	181	101	JANET JACKSON ▲ ⁶ VIRGIN 87825 (10.98/16.98)	JANET.	1
182	161	165	270	ORIGINAL LONDON CAST ▲ ² POLYDOR 831563*/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
183	RE-ENTRY	27	27	TRAVIS TRITT ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	20
184	198	176	5	TANYA TUCKER LIBERTY 28943 (10.98/15.98)	FIRE TO FIRE	169
185	153	163	18	SOUNDTRACK RCA 66523 (9.98/15.98)	DUMB AND DUMBER	62
186	166	133	33	GERALD LEVERT ▲ EASTWEST 92416/EEG (10.98/16.98)	GROOVE ON	18
187	165	144	27	DIAMOND RIO ● ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	100
188	178	175	127	SOUNDTRACK ▲ ¹⁴ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
189	184	162	93	TONI BRAXTON ▲ ⁶ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
190	170	123	5	CHANNEL LIVE CAPITOL 28968* (9.98/13.98)	STATION IDENTIFICATION	58
191	185	174	13	HANK WILLIAMS, JR. MCG CURB 77690/CURB (10.98/17.98)	HOG WILD	91
192	193	185	29	SOUNDTRACK ● NOTHING/INTERSCOPE 92460/AG (10.98/16.98)	NATURAL BORN KILLERS	19
193	189	180	3	GIPSY KINGS NONESUCH 79358/AG (10.98/16.98)	THE BEST OF GIPSY KINGS	180
194	195	196	55	SOUNDTRACK ▲ MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	70
195	200	170	9	CRIME BOSS SUAVE 3* (9.98/15.98) HS	ALL IN THE GAME	113
196	RE-ENTRY	7	7	RAPPIN' 4-TAY CHRYSALIS 30889*/EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'	174
197	RE-ENTRY	46	46	BEASTIE BOYS ▲ CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	1
198	177	171	37	IMMATURE ● MCA 11068 (9.98/15.98) HS	PLAYTYME IS OVER	88
199	141	157	11	VARIOUS ARTISTS ● GRAMMY 67043/COLUMBIA (10.98 EQ/17.98)	1995 GRAMMY NOMINEES	26
200	RE-ENTRY	60	60	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	9

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- | | | | | | | | |
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| 69 Boyz 96 | Tracy Byrd 35 | Gloria Estefan 83 | Alan Jackson 121 | Nine 153 | David Sanborn 127 | Tank Girl 125 | Come Together: America Salutes |
| Abba 93 | Candlebox 81 | Melissa Etheridge 30 | Janet Jackson 181 | Nine Inch Nails 56 | Sawyer Brown 69 | SOUNDTRACK CAST | The Beatles 163 |
| Ace Of Base 61 | Mariah Carey 152 | Faith No More 110 | Elton John 19 | Nirvana 39, 109, 161 | Scarface 136 | The Lion King Sing-Along (EP) 74 | Dance Mix U.S.A. Vol. 3 156 |
| Aerosmith 55 | Mary Chapin Carpenter 146 | Dionne Farris 62 | Montell Jordan 20 | The Notorious B.I.G. 46 | Bob Seger & The Silver Bullet Band 41 | Sponge 58 | Dance Mix U.S.A. Vol. 3 156 |
| Alabama 100 | Channel Live 190 | Rachelle Ferrell 180 | Toby Keith 176 | Oasis 89 | Selena 29, 64, 87, 97 | Bruce Springsteen 13 | D-SHOT Presents Boss Ballin' - Best |
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| Better Than Ezra 140 | Sheryl Crow 11 | Amy Grant 173 | Patty Loveless 162 | Tom Petty & The Heartbreakers 77 | Boys On The Side 60 | Too Short 114 | The Whispers 151 |
| Blackstreet 119 | Da Brat 148 | Green Day 12 | Madonna 43 | PJ Harvey 116 | Dazed And Confused 194 | The Tractors 102 | Berry White 79 |
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| Blues Traveler 48 | Diamond Rio 187 | Jimi Hendrix 84 | Reba McEntire 123 | Forrest Gump 51 | Van Halen 18 | Various Artists Featring Lebo M 27 | Hank Williams, Jr. 191 |
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Billies Shine Spotlight On Creative Crowd



Host Cathy Fedoruk, right, presents the Adweek Best Use Of Music In Advertising Award to David Gerstein, producer of Sony Music's Tony Bennett "Steppin' Out" radio commercial, left, and Yvonne May, Sony Music senior director of TV/radio production.



A crowd of 250 top executives from the music, entertainment, design, and advertising fields gets set to enjoy Billboard's third annual International Billie Awards ceremony. The event, honoring outstanding advertising and packaging in the music and home entertainment industries, was held April 20 at the Supper Club in New York. The ceremony was hosted by artist/designer Ruby Mazur and top model Cathy Fedoruk. (Photos: Chuck Pulin)



Outstanding packaging is honored at the Billie Awards. Shown, from left, are Ken Rosenblum, senior VP of Shorewood Packaging, and Carolyn Tizzano, creative director of CBS/FoxVideo, who received the home video/special packaging award for "My Fair Lady"; Arnold Levine, senior VP of creative services for Sony Music, whose album cover for "Keb Mo" won in the music/standard packaging category; and Donna Peljovich, marketing manager, Turner Home Entertainment, who won in the home video/standard packaging category for "The Native Americans."



Jim Wagner, VP of merchandising and advertising for Warner Bros. Records, receives the award in the music/trade print category for the Neil Young back cover Billboard ad.



Tim Palen, creative director for Columbia TriStar Home Video, accepts the Billie Award in the home video/trade print category for "Wolf."



Gary Klein, senior VP of creative services for EMI Music Publishing, accepts the music publishing/trade print award for "Seen & Heard."



Atlantic Records copywriter Eve Hartman accepts the award in the music/consumer print category for "Deaf, Dumb & Blind—Alternative Multi."



Dave Gerstein, left, is the producer of Sony Music's Tony Bennett "Steppin' Out" radio commercial, which won both the music/radio commercial award and the inaugural Adweek Best Use of Music In Advertising Award. At right is Christopher Stern, art director of Arista Creative, whose TLC bus ad was honored in the music/outdoor category.



John Vipper, art director of MTV, accepts his award in the music video/trade print category for the Video Music Awards program guide.



Vivian Guzman, left, senior designer of Buena Vista Home Video, chats with Greg Maanum, VP of visual merchandising for Best Buy Co. Buena Vista won three Billie Awards: its TV commercial for "Snow White" was named Best Of Show and won in the home video/TV commercial category, and its print ad for "The Return Of Jafar" won in the home video/consumer print category. Best Buy won in the retail/TV commercial category for "Nigel's Fantastical CD Trip."



Atlantic Records director of advertising/creative services Jamie Goldberg, left, and copywriter Eve Hartman look over the Billie Awards finalists, displayed in the gallery upstairs at the Supper Club.



Host Ruby Mazur, left, congratulates Brian Wallace of O'Connor O'Sullivan Ltd. in Ireland, who took an honorable mention for the pro audio radio commercial "Pioneer Gimmicks."



Billie Awards winners socialize at the ceremony. Shown, from left, are Jennifer Maharry, art director for Jingle Cats Music, winner in the music/point-of-purchase category for the "Here Comes Santa Claws" standee; Matt Bramson, interactive advertising sales representative for the Intouch Group, winner in the retail/point-of-purchase category for the i-station interactive multimedia music-sampling kiosk; and Sheira Rosenberg, director of advertising for EMI Records, winner in the music/TV commercial category for the Willie Nelson "Healing Hands Of Time" commercial.

SONY WONDER LANDS BIG BIRD & FRIENDS

(Continued from page 4)

studio has never partaken of feature-length family entertainment releases capable of generating sales of millions of cassettes. Disney, 20th Century Fox Home Entertainment, and Warner Home Video have generated huge revenues in that sector.

Neither Sony nor CTW would comment on the dollar value of the license, but the all-star roster of executives who turned out for the April 24 announcement at Sony headquarters in New York bespoke of a major commitment. On the dais were Michael Schulhof, Sony president/CEO; Tommy Mottola, president/CEO of Sony Music; Lisa Henson, president of Columbia Pictures; and Ted Green, executive VP/GM of Sony Wonder.

Schulhof lauded "Sesame Street" as representing quality "to a whole generation of young people. We really pushed for this." CTW president/CEO David Britt said he had held discussions with five or six of "the obvious candidates."

Sony Wonder will begin reaping the benefits of "Sesame Street" in July, when Green expects to ship the first CTW audio releases. The timing follows by six months the expiration of existing CD, tape, and book licenses now held by Western Publishing. (Western, which has numerous video properties, is reportedly negotiating its own co-venture arrangement with a major vendor.)

Video arrives in January 1996, soon after Random House's "Sesame Street" contract expires Dec. 31. A few weeks ago, Sony Wonder took over distribution of the rest of the Random House prerecorded cassette line. Multimedia rights, including CD-ROM, remain with Electronic Arts and are not part of the agreement, said Britt.

Sony Wonder has laid out a three-part strategy for "Sesame Street" videos involving the approximately three-dozen titles in the Random House catalog, "refreshed product" updated with new packaging, and new releases. The company has decided to put on more staff to support the acquisition.

Senior marketing VP Wendy Moss is close to hiring a brand manager for "Sesame Street," as well as someone to exploit the cross-promotional opportunities with CTW products—what she calls "integrated marketing." Sony Music, meanwhile, has expanded its video sales force under the direction of David Pierce, former Columbia TriStar Home Video sales chief. Moss wants a separate retail section for "Sesame Street," a brand identity which often is best developed with direct accounts.

Sony Wonder goes through distributors and rackjobbers, and "at this point there have been no discussions" about going direct," says Moss. "But anything can happen." She's particularly eager to keep CTW apart from Sony Wonder's Nickelodeon and the preschool Nick Jr. titles arriving later this year. "We do not want them worked together," Moss says. "We don't want them to be confused."

There should also be no confusion between "Sesame Street" videos and "Sesame Street" telecasts. CTW home video VP Nan Halperin, who worked for Moss at Hi-Tops, the children's arm of

now-defunct Media Home Entertainment, says all Sony Wonder releases will be direct to retail. Broadcast segments are expected to comprise "very little, if anything" of Sony Wonder programs, she adds. "We want this to complement the show."

Halperin says the Random House titles undergoing a facelift have done "better than OK." Some of the others will "fade away," according to Green, who expects to take full advantage of audio and video cross-promotions. "Everybody feels there's a significant upside," Green says. "We expect to sell a lot of product."

'GUMP' JOGGING PAST PARAMOUNT'S SALES FORECAST

(Continued from page 4)

week following the March 27 Oscars telecast.

West Coast Entertainment VP of movie management Tom Foltz says pre-sales picked up threefold following the Oscars.

Kanne says the studio isn't expecting "Lion King"-like sales rates on the title. "The Lion King" sold nearly two-thirds of its initial shipment in the first week.

"We think it will have longer legs simply because of the [broad] demographics," says Kanne.

The rate-of-sale model Paramount and most dealers are looking at is FoxVideo's "Mrs. Doubtfire," which had sales grow from an initial shipment of 8 million units to consumer sales of 12 million six months later. "Mrs. Doubtfire" was released as a spring sell-through title two years ago.

Like "Doubtfire," Paramount is planning heavy "Gump" promotions for Mother's Day, Father's Day, Memorial Day, and Fourth of July.

Fourth-quarter re-promotions have not yet been determined, but a price reduction may not be part of the plan, Kanne says. The video has a minimum advertised price of \$14.95.

"You don't necessarily have to lower the price to re-promote a title," he says. "We have to look at the rate of sale, but we're holding back until the consumer has spoken."

Street-date promotions have included a "Gump Day" tie-in with sister company VH1 on April 28.

Throughout the day, the Viacom-owned music channel aired the half-hour making-of documentary "Through The Eyes Of Forrest Gump," which is also available at retail for \$9.95.

Music video clips from the hit soundtrack album, which reached No. 2 on The Billboard 200, were part of a one-hour special called "Gump Music." A call-in sweepstakes awarding "Gump" videos and merchandise was also part of the VH1 activities.

SONY/PHILIPS DEMO DUAL-LAYER DVD

(Continued from page 4)

ability to play all existing CD formats, whether or not they have been upgraded to dual-layer capacity. The Toshiba/Time Warner technology is not compatible with existing CD formats.

Meanwhile, the SD alliance of 17 entertainment and hardware companies has incorporated Matsushita's 9 gigabyte DVD to create a "suite" of three SD options tailored to various applications. The objective, says Pioneer Electronics senior VP Michael Fidler, is "to avoid placing manufac-

turers and content providers in a single-product straitjacket and end users in a trap of one-price-fits-all."

Choices include SD 5, a standard one-sided disc with five gigabytes capacity, sufficient for a full-length feature; SD 9, the Matsushita one-sided disc for "sophisticated" home computer games and interactive multimedia; and SD 10, a two-sided disc with a total 10 gigabyte capacity for double features or a movie and a related computer game.

STUDY SHOWS LIMITS OF PC-BASED MARKET

(Continued from page 4)

will run out of steam unless something changes," Alexander says.

He says that unless the computer industry or the new generation of video game systems can cut across the demographics and create a broad consumer base, neither will win.

Despite the decline of 16-byte video game systems on the market, 6.7 million households purchased them in 1994. Alexander estimates an installed base of 17.3 million households, with Nintendo, SuperNES, and Sega Genesis among the top three systems.

"This year you're not going to have 7 million more 16-byte game systems sales," says analyst R. Scott Ishii, who compiled the data. "But that means retailers are going to lose about \$1 billion in cartridge sales."

The void will be filled by at least four new 64-byte game platforms hitting the market this year, including Sony

PlayStation, Sega Saturn, the cartridge-based Nintendo's Ultra 64, and Virtual Boy.

However, retailers will have to consult their crystal ball to decide which platform to back.

Although price points will range from \$200 to \$400 for the new platforms, the deteriorating yen/dollar trend will make it difficult for Japanese manufacturers to drop prices, Alexander says.

"It's going to be a very hard-fought battle at the retail level," he says. "And it's going to hand-to-hand combat among suppliers to get retail alliances."

There is also no guarantee consumers will want to buy any of the new formats, Ishii says.

"Nearly 60% of those surveyed said they did not think it was important to have a game system," he says. "And with four new platforms, it gets much more complicated."

PC-based games aren't winning over set-top devices mainly because they are difficult to use and cost five times more than a video game system.

"A 3DO game is just as sophisticated as anything available for a computer, and if the main objective is to play a game," says Ishii, "consumers are just as likely to buy one of other things out there instead of a computer."

Needless to say, the game and computer industries have their work cut out for them, according to the study, but there is help on the way.

At least in the video game industry, Alexander estimates that manufacturers will spend about \$200 million in advertising their new platforms.

"If the advertising gets consumers into the store, it could make them look at Atari's Jaguar or 3DO," he says. "But what happens once they're in the store is anyone's guess."



by Geoff Mayfield

IN WITH THE NEW: There was no holiday during the tracking week, and, when you have to scan all the way down to No. 99 to find The Billboard 200's Hot Shot Debut, you realize the April 18 release schedule was remarkably light. Thus, following last issue's Easter-infused chart and its two top 10 debuts, there was nowhere to go but down, and down the sales figures fell. Volume on The Billboard 200 dropped by about 14%, while industrywide sales of all albums and cassettes had a unit decline of 9.6%. But, amid the gloomy numbers, accomplishments by several developing artists provide reason for optimism. There are five debut acts sitting in this week's top 20, including **Hootie & the Blowfish**, which clocks its fifth straight week at No. 3, and the Greatest Gainer-winning **Dave Matthews Band**. And, after a full year on the chart, the sophomore album by **Live** hits No. 1 (see story, page 8).

LIVE-LY: In last year's May 14 issue, **Live**'s "Throwing Copper" debuted at No. 38 on The Billboard 200, somewhat impressive considering its first full-length set peaked at No. 73. The new chart-topper has resided in the top 10 for 10 straight weeks and has never ranked lower than No. 91 in its 52 chart weeks. With one-week sales of almost 118,000 units, it leads the No. 2 "Friday" soundtrack by about a 4% margin. In this soft week, the all-star hip-hop "Friday" (113,000 units) and the **Hootie & the Blowfish** album (106,000 units) are the only other titles to exceed 100,000 units. "Throwing Copper" is Radioactive's first No. 1 album on The Billboard 200 and is the first MCA-marketed act to reach the summit since **Meat Loaf** did so in the Oct. 30, 1993, issue.

WHAT WOULD THEY SAY: The folks at RCA are breaking out the noise-makers, too, as their pet project, the **Dave Matthews Band** (27-17), reaches the top 20 for the first time in its 29 chart weeks. The label gives a nod to an April 15 "Saturday Night Live" shot and an April 21 "ABC In Concert," but also gives credit to airplay on "What Would You Say." Although that track has run its course at modern rock radio, it is now bulleting at album rock (6-5 on Album Rock Tracks) and top 40 (winning Airpower status as it climbs 22-18 on Top 40/Mainstream). The label will take another track, "Ants Marching," to modern rock and video outlets in the next few weeks.

KIDS' CORNER: Although "The Lion King" falls from the chart's throne (No. 4; 95,500 units), The Billboard 200 still grants bragging rights to the Walt Disney label. Last week's debut of "Classic Disney, Vol. II—60 Years Of Musical Magic" brought the indie label's total of charting albums up to five. That's the most titles the label has ever had on this chart at one time, and all five remain on the list this week. The two volumes of "Classic Disney" both bullet this week (128-95 and 188-143), and although "The Lion King Sing-Along" has a sales decline, it manages to rise 90-74. The Disney label is also represented by **Lebo M's** "Rhythm Of The Pride Lands" (No. 27), which logs its seventh week at No. 1 on this week's unpublished Top World Music Albums list. Without mentioning any names, I'll conclude this thought by noting that more than one major-distributed pop label out there cannot claim as many spots on the current chart.

SEE: Hole, aided in part by its "MTV Unplugged" cablecast, picks up a bullet this week on a 64-52 leap, while "The Tonight Show With Jay Leno" guest **Adam Ant** sees a re-entry at No. 168 with a 9% rise over prior-week sales. This week's TV oddity comes from "Late Show With David Letterman," which sees three of its musical guests rise to higher chart positions despite sales declines: **Tanya Tucker** (198-184), **Blues Traveler** (52-48), and **Sponge** (61-58). Another Letterman guest, **Aaron Neville**, bows at No. 138, although it is always impossible to gauge how much a TV appearance affects a title's first-week sales.

FOR THE RECORD: Due to a production error, last week's Market Watch implied that 1995 single sales are ahead of last year's year-to-date numbers, but that 13.3% gain, instead, referred to album-length CDs. By contrast, singles, through this week's charts, are down 14.8% from 1994.

MARKET WATCH A WEEKLY NATIONAL MUSIC SALES REPORT				
OVERALL UNIT SALES				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1994)	CHANGE
11,846,000	13,104,000	DOWN 9.6%	11,005,000	UP 7.6%
YEAR-TO-DATE UNIT SALES				
YTD (1995)	YTD (1994)	CHANGE		
193,582,000	191,142,000	UP 1.3%		
FOCUS ON CASSETTE ALBUM SALES:				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1994)	CHANGE
3,791,000	4,137,000	DOWN 8.4%	3,927,000	DOWN 3.5%
YEAR-TO-DATE SALES				
YTD (1995)	YTD (1994)	CHANGE		
61,516,000	67,801,000	DOWN 9.8%		
ROUNDED FIGURES				
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED. COMPILED, AND PROVIDED BY				

RYKODISC PLOTS 53-TITLE ZAPPA ATTACK

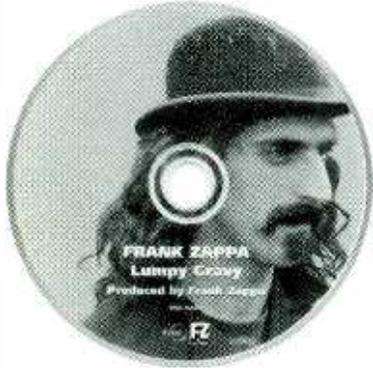
(Continued from page 1)

The first group of six reissues shipped April 18; the second, 41-title slate is due Tuesday (2); and the final group—consisting of the six two-CD “You Can’t Do That On Stage Anymore” titles—will be released May 16.

Because Rykodisc has not let its older Zappa titles go out of print, Rose says, “we don’t necessarily expect everybody to buy in on every title all at once.”

Zappaphiles will be intrigued by the improved audio quality of the new releases, the remastering of which Zappa supervised in the final years of his life. In many cases, he corrected minute sonic glitches from his earlier analog-to-digital remastering of his work.

Much original album artwork has been restored as well, with graphics that fold out to approximate the original vinyl-album art. Some titles will have newly added credits, lyrics, and photos



Ryko's newly reissued Frank Zappa titles feature graphics on the discs.

inside the jewel boxes and on the discs.

Ryko enlisted longtime Zappa graphic artist Cal Schenkel to create new designs where needed. “Cal has really kept us on target, maintaining the sense of humor and the sense of irreverence and the fun that’s supposed to be part of this,” says Carleton.

“Ryko’s great to work with,” says Schenkel. “They were really eager to do whatever they could to re-create the original quality of the albums.”

To oversee the marketing, Ryko hired Jill Christiansen as Frank Zappa catalog development manager. (The Zappa catalog product specialist in London is former Demon Records managing director and Zig Zag editor Andy Childs. The catalog’s overseas release dates are the same as those in the U.S.)

The label’s initial six releases will be of special interest to Zappa’s fans. Foremost is “We’re Only In It For The Money.” Zappa had digitally reissued the 1968 Mothers Of Invention classic in

1984 with new bass and drum tracks, as the original masters had deteriorated over the years. Some fans viewed this re-recording as unwarranted tampering, even though Zappa was the tamperer. Later, Zappa found the album’s original analog 2-track master. Ryko plans a limited edition box-set of the title—newly remastered from the analog 2-track—with a CD, an LP, and other materials.

Also included in the initial slate:

- A double-CD of Zappa’s two albums with the London Symphony Orchestra; the earlier reissue of these works was incomplete.

- “Does Humor Belong In Music?,” a 1986 live album previously unavailable in this country. The new issue has album art by Schenkel.

- “Money” and “Lumpy Gravy,” originally reissued as a twofer, are now separate titles. The same is true for “Over-Nite Sensation” and “Apostrophe (C).”

Looking ahead, Ryko has given the catalog a chronological number series, with a spot left open for the soundtrack album to the 1971 film “200 Motels,” the sole title to which Zappa was unable to gain the rights. “Being record geeks as we are and [having] the completist mentality under which we live, it’s just our goal,” says Carleton.

“What we need to do is find ways to treat this body of work as a living, breathing entity,” Rose says, “and something that needs to be worked and developed and promoted as something that has vitality.”

Due to its ambitious nature, the Zappa series may face some tough hurdles at retail. Al Wilson, senior VP of merchandising for the 152-store, Milford, Mass.-based Strawberries/Waxie Maxies chain, says, “I totally love what they’re doing, but—certainly not intentionally—they didn’t alert the retailer as to the where and why and how” of the catalog rollout. He adds that returns could create a “huge hidden expense.”

Mike Meyers, VP of purchasing at the seven-store, Tempe, Ariz.-based Zia Enterprises, describes himself as “a huge fan” and says that Ryko sent his company “a lot of literature that was very professionally done.” Meyers does wonder, however, if there will be consumer resistance to buying the newly separate titles previously available as twofers.

Mike Jones, a buyer for Zia, says they plan to stock the entire reissued catalog, rather than replace individual titles. “I tend to let the customer make these decisions,” he says. As for Ryko’s return policy, Jones says, “It sounds like they’re going to be fairly liberal.”

Ryko promises catalog-oriented co-op ad programs and extensive Mother’s

Day promotions, posters, postcards, pamphlets, and a Mother’s Day card.

As for returns, Carleton says that Ryko “knows what retail needs to feel secure. We’ve ensured that no retailer will get stuck with any Frank Zappa product, ever. Our old versions are eternally returnable. They don’t have to replace them—they can if they want. They’ll be returnable at the price they paid forever.”

Most titles previously issued in double-width jewel boxes will be released in slimline cases. Only those two-disc sets with libretto booklets will remain in double-width jewel boxes. The triple-CD “Shut Up ‘N Play Yer Guitar” and single-CD “The Yellow Shark” will have special packages.

Every title will contain a minicatalog

of Zappa titles. It includes a detachable Ryko mail-in card that also tells consumers about the Frank Zappa memorial fund at free-speech group the Freedom To Read Foundation.

Ryko will also create a sampler disc for in-store play, with Zappa’s top 40 hit “Valley Girl,” as well as favorites “Joe’s Garage” and “Peaches En Regalia.”

The label also plans catalog promotions on album rock, classic, and alternative radio centered on Mother’s Day weekend May 12-14, with sampler discs geared to broadcast.

In 1996, Ryko will appease fans worldwide with two releases produced by the inimitable Zappa himself: “Lost Episodes” and his coyly titled compilation “Have I Offended Anyone?”

Preserving Zappa’s Legacy Barking Pumpkin In New ‘Phaze’

Throughout Frank Zappa’s epoch-spanning musical career, his unseen, constant collaborator was his wife Gail. And since Zappa’s death from cancer in December 1993, Gail Zappa has labored to bring her husband’s never-before-heard works to the public. Less than a year after Zappa’s passing, Gail released the double-CD Barking Pumpkin Records set “Civilization Phaze III,” one of his final works—and one of his farthest-reaching.

Considered one of Zappa’s classical recordings, “Civilization Phaze III” was not part of Rykodisc’s purchase of the Zappa catalog but is owned by Gail Zappa. When she began working to release the album, she says, “I was a new widow, which was not easy. And it still isn’t easy. It was a very difficult time for me, and I wanted something to look forward to at the end of the year. That was what was driving me.”

“CPIII” sells via mail order for \$35.95 (postage and handling included). It received no major advertising push, save for a full-page ad in Billboard’s 100th Anniversary Issue and in a few other outlets. Nonetheless, fans knew to call 818-PUMPKIN, the Zappa hot line, for information.

“We had so many orders, we were inundated,” she says. “I always have a certain amount of mail-order sales anyway, no matter what. There are some people out there that are so loyal, they wouldn’t dare buy it from a record store.”

“I knew I could do it mail order. I knew I could deliver it,” she explains, “but I did agree to give Ryko an opportunity to make the record available to the public at a later time as part of the deal.” It began distribution this month through Ryko’s REP Sales, Inc.

Zappa completed a number of projects that are still unreleased; he also left behind much unfinished material. Gail Zappa is making plans to release selections from the latter. Son Dweezil Zappa and engineer Spencer Chrislu are most likely to head up these projects, the nonclassical titles of which would be released by Rykodisc.

Somehow fittingly, Frank Zappa’s last project was a CD of pieces by his musical inspiration, composer Edgard Varese. “He got an opportunity finally to get certain of the Varese works played, performed, and actually recorded,” says Gail. “That one was one of his dreams come true from the time he first heard the music.” Zappa worked with Hungarian conductor Peter Eötvös and other noted performers.

Varese’s notion of “the liberation of sound” is well borne out by “CPIII.”

Composed principally on the Synclavier with contributions from new music orchestra the Ensemble Modern, it contains some of Zappa’s most “serious” music. And true to irreverent form, Zappa interwove his challenging compositions with unused passages of absurdist dialog from the 1967 “Lumpy Gravy” sessions. Joined by a second group of voices recorded in the ‘90s, the album is an avant-garde odyssey through a surrealistic, satirical netherworld. In his sonic scenario, delicate melodies coexist with brooding atonalities, and notes share equal value with noise.



Although Gail feels that there is an “ominous” quality to “CPIII,” she doesn’t believe that her husband was specifically commenting on his own mortality. “Somebody asked me did I think that he was in a hurry to finish things,” she says, “and the funny thing is, when you know that you don’t have much time, as we understand it here on earth, I don’t think you get in a hurry. I think that actually what happens is everything comes to a grinding halt . . . In Frank’s case, he became so incredibly focused on the choices that he made and how to put that record together and what he chose to edit and what he chose to add and how he just pieced it together.”

“CPIII” comes in a specially designed digipak with a bound-in 32-page booklet. For Gail Zappa, lavish packaging is only fitting for her husband’s musical legacy. “It was a real labor of love for all of us,” she says. Zappa himself commissioned the album art by Russian artist Uri Balashov, whose designs blend musical, Pharaonic, and science-fiction themes. Some art appears on translucent vellum. “Guys who wrote the Constitution wrote on that kind of stuff,” says Gail Zappa with pride. “I figured, if it’s good enough for them, it’s damn well good enough for Frank.”

DREW WHEELER



ASIA PACIFIC

Music & Markets

ISSUE DATE: MAY 20
CLOSED

PRE-VSDA

ISSUE DATE: MAY 20
CLOSED

TAPE DUPLICATION

ISSUE DATE: MAY 27
AD CLOSE: MAY 2

VSDA

SUPERSECTION

ISSUE DATE: MAY 27
AD CLOSE: MAY 2

MUSIC PUBLISHING

ISSUE DATE: JUNE 3
AD CLOSE: MAY 9

R & B

ISSUE DATE: JUNE 3
AD CLOSE: MAY 9

LATIN MUSIC

ISSUE DATE: JUNE 10
AD CLOSE: MAY 16

PRODUCTION PEOPLE

ISSUE DATE: JUNE 17
AD CLOSE: MAY 23

BROADWAY

ISSUE DATE: JUNE 24
AD CLOSE: MAY 30

JAZZ

ISSUE DATE: JULY 1
AD CLOSE: JUNE 6

ITALY

ISSUE DATE: JULY 1
AD CLOSE: JUNE 6

SPAIN

ISSUE DATE: JULY 8
AD CLOSE: JUNE 13

REGGAE

ISSUE DATE: JULY 15
AD CLOSE: JUNE 20

THE BOX

10th Anniversary

ISSUE DATE: JULY 29
AD CLOSE: JULY 4

4th Quarter

VIDEO FOCUS

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AD CLOSE: JULY 4

JAPAN

ISSUE DATE: AUGUST 5
AD CLOSE: JULY 11

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EDITED BY IRV LICHMAN

BOWIE/VIRGIN AMERICA DEAL SET

David Bowie, with a dozen multi-platinum albums to his credit, has signed a deal with Virgin Records America, with a collaboration with **Brian Eno**, called "Outside," to be his first effort under the new arrangement. Expect the album sometime this fall. In addition, Bowie, whose career spans almost 30 years, is making plans for a worldwide tour.



BOWIE

3 TENORS TO TOUR?

The Billboard Bulletin hears that the **3 Tenors**—**Luciano Pavarotti**, **José Carreras**, and **Plácido Domingo**—will be reunited for a limited world tour next year that apparently includes one appearance at a venue in the New York area.

BIDER KEYNOTES MIDEM ASIA

Warner/Chappell Music chairman/CEO **Les Bider** has been confirmed as the keynote speaker at the **MIDEM Asia** trade fair and exhibition, to be held May 23-25 at the Hong Kong Conference & Exhibition Centre.

LIBERTY RECORDS DROPS 3 VPS

Nashville's **Liberty Records**, continuing to operate with interim leadership since the departure of president **Jimmy Bowen**, has dis-

missed three VPs April 25: **Renee Bell**, VP of A&R; **Sherri Halford**, VP of production; and **Cathy Gurley**, VP of creative services.

VIDEO CONCESSIONS OFFERED

If video retailers can't beat **Wal-Mart** or **Kmart**, they might want to join them, says **Supercenter Entertainment Corp.** Dallas-based **Supercenter**, which has deals with both discounters to install rental concessions, is offering present and future locations to outside dealers for \$60,000-\$80,000 per site, plus rent of \$18 a square foot or about \$1,500 a month. President **Jack Silverman** wants the cash to help defray the cost of opening his 840- to 1,400-square-foot outlets, which should total 88 by year's end and 136 by next year. At \$75,000 each, **Supercenter's** investment will reach \$10.2 million. Established stores generate \$10,000-\$30,000 a month. "Obviously I want to sell some of the lower ones," **Silverman** adds.

TURNER VIDEO WIDENS COVERAGE

Turner Home Entertainment is creating a retail sales division to reach "that next tier of retailers"—supermarkets and smaller video specialists—outside normal coverage, says executive VP/GM **Stuart Snyder**. Distributors continue to fill orders. **Snyder**, who has doubled his sales staff in six months, is also launching **Turner Family Showcase** for sell-through titles like "The Swan Princess," due later this year.

BMG BUYS LAST HALF OF REUNION

Bertelsmann Music Group has purchased the remaining half of **Christian music label Reunion Records**. **Reunion** will be under the direction of **Arista/Nashville**, with its top officer reporting to **Arista president Tim DuBois**. **Reunion** acts include **Michael W. Smith**, **Gary Chapman**, and **Kathy Troccoli**. **BMG** bought half of **Reunion** in 1993.

ED BENNETT HEADS PRODIGY

Entertainment industry vet and former **VH1 president/CEO Ed Bennett** has been appointed president/CEO of **Prodigy Services Co.** He succeeds the computer online service's **Ross Glatzer**, who retires Monday (1). **Bennett** helmed **VH1** from 1989-94 and has spent the past year developing a cable network concept in conjunction with noted producer **Norman Lear**, **Lambert Television**, and **Act III Communications**. A key priority for the company is to captivate young adult online users by offering more music and video content, **Bennett** says.

M'LAND: SALES UP, PROFITS DOWN

Musiland Stores Corp. discloses in its first-quarter report that sales from stores open at least a year rose 3.5% above the same quarter last year. Total revenues increased 28.6% to \$346.4 million and the net loss widened to \$6.3 million from \$2.1 million. The company finished the quarter with 1,396 stores, including **Musiland**, **Sam Goody**, **Suncoast Motion Picture Co.**, **Media Play**, and **On Cue**.

Boyz II Men, Adams Jockey For No. 1

THE BATTLE TO SUCCEED **Montell Jordan**—or **Adina Howard** if she gets there first with "Freak Like Me"—at No. 1 on the Hot 100 is shaping up between **Boyz II Men** and **Bryan Adams**. Coincidentally, both of those acts have already had three chart-topping singles. Perhaps they'll both be awarded their fourth in the coming weeks. **Boyz II Men** appears to have the edge, as "Water Runs Dry" races 38-10, giving writer/producer **Babyface** two hits in the top 10: "Red Light Special" by **TLC** slips 2-3, apparently denying the trio a second No. 1 hit to follow "Creep." It also gives **Babyface** three hits in the top 11, as **Madonna's** "Take A Bow" holds at No. 11 for a second week. **Babyface** is also bulleted at No. 55, featured on "Someone To Love" with **Jon B**.

The surge for "Water Runs Dry" puts it well ahead of the **Boyz's** last effort, "Thank You," which peaked at No. 21. Meanwhile, **Adams** enjoys a 10-point jump with his "Don Juan DeMarco" theme, "Have You Ever Really Loved A Woman?," which leaps 22-12. It's no surprise that **Adams** is doing well with a film theme; all three of his No. 1 hits have come from motion pictures. "Heaven," which was on the Hot 100 10 years ago this week, was from the **Christopher Atkins** film "A Night In Heaven." Four years ago, "(Everything I Do) I Do It For You" came from "Robin Hood: Prince Of Thieves." And at the beginning of 1994, "All For Love" with **Sting** and **Rod Stewart** originated in "The Three Musketeers." With **Adams' single** poised to make the top 10 next week, the "Don Juan" soundtrack is the Hot Shot Debut on The Billboard 200 at No. 99.

SLEEPER: There's good news and bad news if you're **Madonna**. The good comes from **Peter J. Baker** of Milwaukee, who writes that "Take A Bow" resided in the top 10 for 15 weeks, with 13 of those weeks spent in the top five. In both

cases, that's a career high. **Baker** notes that if "Bow" stays on the Hot 100 for 31 weeks, it will beat the 30-week run of "Borderline" to become **Madonna's** longest-running hit. Anticipating this week's Hot 100, **Baker** understandably pointed out that "Bedtime Story" would be **Madonna's** 33rd top 40 single, placing her third among female solo artists for the most top 40 hits in the rock era, behind **Aretha Franklin** with 42 and **Connie Francis** with 35. **Baker** added that "Bedtime" would be **Madonna's** 33rd consecutive top 40 single, her entire output starting with "Holiday" in 1983.

The bad news is that "Bedtime Story" did not make the top 40. With a loss of sales and airplay, it plummets 42-54. Unless it reverses course, it will be the first **Madonna** single to not reach the top 40, stopping her run of consecutive top 40 hits at 32. It has nothing to do with the song's chart life,

but **Baker** says "Bedtime Story" is the first **Madonna** single not to mention the title anywhere in the lyrics. "Take A Bow" only mentioned its title once, at the song's beginning.

DOUBLE BLIGE: **Mary J. Blige** is on the Hot 100 with two covers. Her rendition of **Rose Royce's** "I'm Goin' Down" is doing just that, moving 23-30. She also debuts at No. 68, dueting with **Method Man** on a medley of "I'll Be There For You" and a remake of **Marvin Gaye** and **Tammi Terrell's** "You're All I Need To Get By," composed by **Nick Ashford** and **Valerie Simpson**.

FORTY-FORTY: As anticipated a couple of weeks ago, **Melissa Etheridge** becomes the first artist in the history of the Hot 100 to have back-to-back singles remain on the chart for 40 weeks or more. "I'm The Only One" is in week 40 and moves back up one place to No. 46. "Come To My Window" had a 44-week run earlier this year.

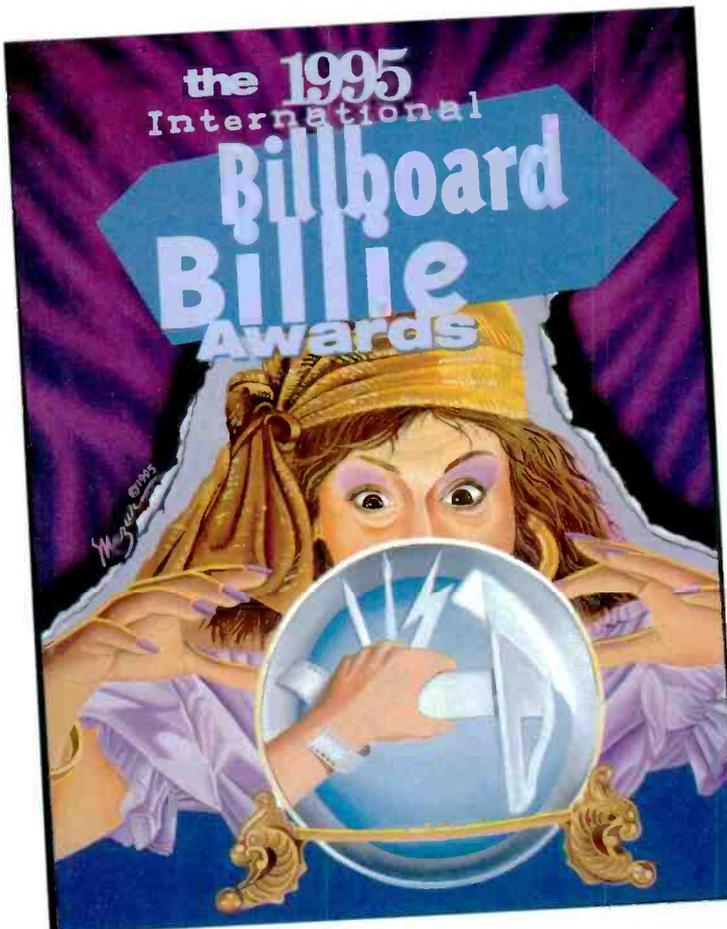


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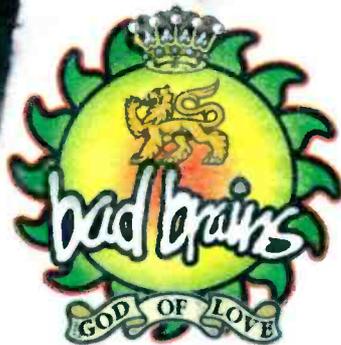
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