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IN MUSIC NEWS



DADDY D



PUFF

Hip-Hop/R&B Newcomers
From Flavor Unit, Work

SEE PAGE 7

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JUNE 3, 1995

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HIP-HOP, R&B CULTURE AT THE CROSSROADS

Hip-Hop, Rap Wrestle With Predictability As Demand Dips

BY HAVELOCK NELSON

NEW YORK—Like jazz and rock'n'roll before it, rap music is experiencing a creative slump that many say is resulting in declining enthusiasm among consumers.

As Black Music Month turns the spotlight on the market, industry observers note that there is a paucity of new, innovative ideas in the genre and that the music is generally lacking the power and resonance that once compelled consumers to attack record racks in droves.

Instead, rap buyers are turning to a number of other genres, including hip-

hop and its hybrids (dancehall, acid jazz, and bassy trunk funk), as well as rock.

In fact, even as rap, a subset of hip-hop, is increasingly rejected, melodically arranged hip-hop R&B remains immensely popular. Consumers are increasingly demanding that their hip-hop be topped off by singing, not rhymes.

In the top half of The Billboard 200 for the week ending May 27, there were six all-rap albums (excluding soundtracks) and six

beat-and-groove-oriented albums. By contrast, in the corresponding weeks in 1994, there were five hip-hop

(Continued on page 106)

'The music is poisoning itself because it doesn't have enough diversity in its messages'

Rap's Grip On Suburbs Loosens As Teens Turn To Modern Rock

BY ERIC BOEHLERT

NEW YORK—In June 1991, when N.W.A.'s hardcore chronicle "EFIL4ZAGGIN" debuted at No. 2 and seven days later moved to the top spot on the newly converted-to-SoundScan Billboard 200, many saw the surprisingly strong chart showing as hard proof of a pattern they had suspected for years but had gone largely undetected under the previous chart methodology: Rap's popularity extended well beyond big cities and flowed easily into the suburbs.

The logic was that the relatively small

numbers of black consumers (in comparison to whites) simply could not account for such large sales quantities and that lots of crossover consumers had to be snatching up records, too.

'Hip-hop in terms of energy and passion is waning across the board,' says an expert

"Dr. Dre is the voice of suburbia," says Steve Knutson, VP of sales at Tommy Boy Records, pointing to the 3 million-plus copies sold of the rapper's 1992 "Chronic."

Recently though, based on sales charts

analysis, market research studies, and views from once rap-friendly radio programmers, a creeping sense has emerged that outside the metros, rap is being tuned out by many young, music-intensive consumers who once stood by the beats. "It is definitely no longer the music" for the

(Continued on page 18)

Teens: The New R&B Audience

BY PHYLLIS STARK

NEW YORK—While you would expect to see teenagers embracing the sounds of Dr. Dre, TLC, and Mary J. Blige, in a handful of cities a surprising number of teens are also

(Continued on page 40)



SEE PAGE 21

Next-Up R&B Producers Drive Field's Creativity

BY J.R. REYNOLDS

LOS ANGELES—Now that new-jack producers like Sean "Puffy" Combs, Dallas Austin, Jermaine Dupri, and Teddy Riley have become music business staples, label executives and recording artists are seeking the next crop of hot-shot producers.

The talent at the top of the list includes Chuckie Thompson, Keith Crouch, J. Dibbs, Angie Stone, and D'Angelo.

While the names may not be recognizable to most record buyers, A&R executives know them well.

Thompson's credits include the Notorious B.I.G.'s "Big Poppa," and Mary J. Blige's "My Life."

Thompson, who plays guitar, bass, drums, keyboards, and trombone, has also produced tracks for TLC, Usher, Craig Mack, Pebbles, Shabba Ranks, Tony Thompson, and Born Jamericans. In addition, he has remixed such singles

(Continued on page 106)



STONE



D'ANGELO

CAN PROMOS FILL GAP OF LIVE VENUES FOR R&B ARTISTS?

BY CHRIS MORRIS

LOS ANGELES—Performers in the R&B and rap/hip-hop genres are facing a universe of extremely limited possibilities for live work in the '90s.

Observers say on the R&B side, radio station promotional shows have usurped traditional touring opportunities. In many cases, acts on promotional gigs are asked to perform for free; seeking crucial airplay, most ac-

(Continued on page 20)

MUSIC PUBLISHING
A BILLBOARD SPOTLIGHT
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EMI Music Boasts Another Record Year Company Profits Have Nearly Tripled Since '90

BY JEFF CLARK-MEADS

LONDON—EMI Music's seventh consecutive record year of sales and profits is being attributed by the company to "successful releases, significantly increased catalog sales, and continued productivity improvements—particularly in North America."

In the year ending March 31, sales were up 24% to \$3.5 billion, and profits rose by 20% to \$295 million.

According to a prepared statement released by the company on May 23, "The results reflect the impact of EMI's purchase of a controlling interest in its Japanese joint venture, Toshiba-EMI. On a like-for-like basis, excluding the impact of the Toshiba-EMI

investment, sales grew by 11% and earnings grew by 15%."

EMI adds that profits have nearly tripled in the past five years.

President/CEO Jim Fifield says that several factors are at work, including the international success of new releases, improved catalog sales, and overall productivity. Thirty albums achieved sales of more than 1 million units in the year, including releases from Garth Brooks, the Beatles, the Rolling Stones, Pink Floyd, Bob Seger, Frank Sinatra, the Beastie Boys, Yumi Matsutoya, Jon Secada, Megadeth, Smashing Pumpkins, Eternal, and Roxette.

Says Fifield, "Our record results this year are reflective of the great diversity, depth, and strength of EMI's artist repertoire worldwide."

"Our improved results in North America reflect the benefits of consolidating EMI's operations under the EMI Records Group North America banner. [EMI Records Group chairman/CEO] Charles Koppelman has now completed building a team of proven, creative executives to lead each of his principal labels, and I am confident they will succeed in developing exciting new music across various genres, while continuing to improve profit performance and building market

share." (See story, this page.)

EMI says that the North American group had its best-ever year in terms of both sales and profits; Capitol, EMI Latin, Angel, and EMI Canada all had record years.

The company singles out its McDonald's promotion as an "innovative vehicle to utilize the wide reach of popular music to raise charitable funds," adding that it also "helped achieve great exposure for an array of EMI artists." The company says, "EMI's partnership with McDonald's produced sales of 8.9 million units while raising almost \$10 million for Ronald McDonald children's charities."

Elsewhere, Virgin Records is identified as having had the best year in its 21-year history, with record profits highlighted by the Rolling Stones' first album for the label, "Voodoo Lounge," which sold more than 4.5 million units worldwide.

In the U.K., EMI's success was underscored by the Beatles' No. 1 album, "Live At The BBC," which sold 5 million copies worldwide.

Internationally, Pink Floyd's "The Division Bell" topped the charts in all major European markets; Roxette's "Crash! Boom! Bang!" was in the top five in the U.K., Germany, Sweden, and Spain; and, in Japan,

(Continued on page 111)

Koppelman Proves His North America Unit Can Deliver

NEW YORK—For Charles Koppelman, chairman/CEO of EMI Records Group North America, the year-end Thorn-EMI financial report dispels one rumor—that the Koppelman unit is a losing proposition—while Koppelman himself emphatically dispels another: that he is soon to depart the company.



KOPPELMAN

"While building a new organization, we've delivered record profits," says Koppelman, whose domain expanded in April 1993 to include EMI Records (incorporating the EMI, Chrysalis, and SBK labels), Liberty Classics, EMI Latin, Capitol Records, EMI Music Canada, I.R.S. Records, Cema Distribution, and Cema's manufacturing company. Prior to his current post, Koppelman ran EMI Records as chairman/CEO.

Koppelman's reorganization changed the faces of the labels involved, placing "creative" executives with production or A&R backgrounds as the chiefs of such labels as EMI (Davitt Sigerson) and Capitol (Gary Gersh). The division also reaped the financial rewards of newer initiatives in direct marketing, including a massive CD/cassette premium with McDonald's and, currently, Star-

(Continued on page 111)

Warner Music Seeks Input On Lyric-Labeling Standards

BY MELINDA NEWMAN

NEW YORK—Following Time Warner CEO/chairman Gerald Levin's mandate to create new parental advisory guidelines, the Warner Music Group has asked the Recording Industry Assn. of America to help it evaluate how the current sticker is used and to facilitate a dialog with other labels.

The debate over potentially offensive lyrics was renewed at a contentious May 18 Time Warner shareholders meeting at which Levin instructed Warner Music Group chairman Michael Fuchs and Warner Music-U.S. chairman Doug Morris "to interact with other members of the recording community to develop guidelines for placing more specific warning labels on such music."

Sources say that could mean advocating a more explicit labeling system, similar to the

one HBO runs before movies, that defines what consumers may find objectionable in the material, such as excessive sexual content or explicitly violent lyrics.

Levin's decree was a response to pressure from leaders of the anti-rap charge, William Bennett and C. DeLores Tucker, who used the shareholders meeting to condemn the company's continued promotion of rap music that they say "celebrates the rape, torture, and murder of women."

Despite Levin's edict, Bennett's conservative organization, Empower America, and Tucker's National Political Congress of Black Women are not waiting for the label to proceed. The organizations were to hold a joint press conference May 26 in Los Angeles to publicize their objections to Time Warner's distribution of records by such

(Continued on page 109)

THIS WEEK IN BILLBOARD

WORLD PIRACY: BILLIONS SOLD

For the first time, record piracy broke the 1 billion-unit mark in 1994, but according to the international labels organization IFPI, the levels of piracy are actually stabilizing. European news editor Jeff Clark-Meads reports.

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ON THE FLOOR AT E3

Video chains are fine-tuning how they sell multimedia products, reports associate home video editor Eileen Fitzpatrick on page 85. And the number of games available is almost matched by the number of platforms on which to play them, writes Enter*Active editor Marilyn A. Gillen on page 84.

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Attendance Down, VSDA Looks Ahead

Everybody Agrees: Dallas Was Bad Choice

■ BY EILEEN FITZPATRICK

DALLAS—Slot machines weren't the only things missing at the May 21-24 Video Software Dealers Assn. convention—many retailers apparently refused to make the transition from Las Vegas, where the confab had been held for the last nine years, to the new Dallas locale.

Although VSDA president Jeffrey Eves put the total attendance—including exhibitor staffs, setup crews, and media—at 9,000, retailers and suppliers who made the trip speculate the number of attendees was closer to 5,000. In 1994, the Las Vegas show pulled in 14,000 attendees. "If there are 8,000 people here, I don't see it," said Media Play president Larry Gaines at the Opening Business session, when VSDA reported early attendance at 7,800. One studio execu-

tive who received on-site registration figures said retail attendance was 3,800. "I don't think we'll ever get a straight answer on why VSDA came here, but coming to Dallas was a mistake," said one California retailer. "It's like Vietnam—we'll never know why we went there, but it was a mistake."

Eves agrees Dallas was an error in judgment made with the best intentions. "Dallas itself has geographic advantages, but Las Vegas in itself was an advantage."

The lack of entertainment attractions in Dallas couldn't match the glitter and glamour of Las Vegas, and retailers, who usually tack vacations onto the annual convention trip, stayed home. "Is Dallas the location for an entertainment convention?" Eves asks. "Knowing what we know today, it's not."

Moving the convention from July to

May also proved problematic, conflicting with school schedules and family events, Eves says.

As one example, newly elected VSDA secretary Greg Boudreau missed a few days of the convention to attend his child's graduation. VSDA has moved the 1996 Los Angeles show from May to July 10-13.

Attendance was also down, Eves says, because of threats made by the Dallas district attorney's office, which kept adult suppliers from exhibiting. Additionally, he says, studios didn't bring as many staff members to the Dallas show. Together, those factors cost VSDA about 2,000 attendees, he says.

"If the board had to do it all over again," Eves says, "a majority would have made a different decision."

Regardless of the reasons behind
(Continued on page 113)

Giant Video Buys Its Way Into Big Time

■ BY DON JEFFREY

DALLAS—Pursuing a goal of becoming the nation's No. 2 video retail chain with 1,000 stores in three years, small but ambitious Giant Video has announced plans to buy five regional webs and merge with 500-store franchisor West Coast Entertainment.

After these and other promised deals are completed, Marion, Ohio-based Giant—which now operates 28 stores under three different names—expects to follow the example of other fast-growing retailers in recent years and go public later this year. Tonight's Features of Columbia, S.C., reportedly also plans a public offering in 1995.

Raising capital in the public equity market—or through a private placement if the stock market takes an unfavorable turn this year—will
(Continued on page 113)

Wal-Mart Speeds Plan To Buy Its Video Direct

■ BY SETH GOLDSTEIN

DALLAS—Wal-Mart has stepped up the pace to bring prerecorded videocassettes directly into its stores, bypassing Anderson Merchandising and Handleman, the two rackjobbers responsible for bringing videos into more than 2,300 Wal-Mart stores.

Simultaneously, the chain plans to reduce the shelf space devoted to video, according to a standardized plan, said to be its first. The winners in the contest for floor representation will be direct suppliers; the losers will be everyone else (Billboard, April 8). Wal-Mart would like to complete the conversion by July in time to meet fourth-quarter stocking requirements, according to sources at the Video Software Dealers Assn. convention, held here May 21-24. The nation's largest retailer, Wal-Mart accounts for an estimated 10%-13% of sell-through business during the Christmas season.

Wal-Mart had been demanding direct status from the studios for some time. Four—Buena Vista, FoxVideo, Warner, and Columbia TriStar—are

committed. MCA/Universal, which has gone direct to Wal-Mart with select titles, is evaluating the move; only Paramount, among the majors, appears to be sticking to rack distribution. Its executives were not available for comment during VSDA.

Now Wal-Mart has in its sights the second-tier suppliers of theatrical and nontheatrical product under \$20 suggested list. "They want to take everybody direct," says a distribution executive. "And if Wal-Mart wants it, they get it." Says Kevin Kasha, senior VP of sales for New Line Home Video, "We're talking to them. Anything that makes sense, we'll do."

Anderson and Handleman are expected to lose nearly all their current video business with Wal-Mart, except for spot deliveries of the occasional hot title from a lesser supplier. In fact, some smaller vendors say it has been a while since they've had a Wal-Mart order from Anderson, which has more at risk.

The biggest losers, at least in the short term, will be the newer nontheatrical suppliers investing heavily in children's and fitness titles. Wal-Mart won't open a direct account until it judges the catalog to have sufficient stock-keeping units, and those vendors will have no other entry to the chain.

"We're going to get this fixed," vows one nontheatrical executive, who admits he's worried over the prospect of lost sales. WEA, which distributes several such lines, is thought to have a smoother path to Wal-Mart stores.

The chain is using its purchasing clout to demand price concessions from vendors eager for the shelf exposure. And refusing deals may carry a penalty. Several months ago, one movie independent turned down a Wal-Mart offer to buy direct 500,000 cassettes for a \$3.99 Thanksgiving promotion. Fearing the wrath of other chains with the same titles at \$7-\$8, the supplier turned down the purchase. Wal-Mart hasn't been in touch since then, says the company president, and he thinks the two events are related.

Wal-Mart drives a particularly hard bargain, demanding better margins
(Continued on page 114)

First MIDEM Asia Rated Success By Participants

■ BY MIKE LEVIN

HONG KONG—Before it opened, MIDEM Asia was a music conference in search of its true identity. Midway through a three-day run, it couldn't have appeared more self-assured.

The first-time event, held here in the Hong Kong Exhibition and Conference Center May 23-25, may have surprised both organizers and delegates by how quickly it shed its neophyte image and became a working conference.

"The real players came to play. Everyone is fishing, but we've done enough business to keep us interested and happy we're here," says Ed Rapacki, export manager of U.S. distributor Feedback, which handles Griffin Records, among others.

The feeling was similar at most of the 129 exhibitor stands that filled three floors at the convention site by May 23. Many were country-affiliated stands that brought companies together to test the Asian music conference waters for the first time.

In all, 384 companies presented

product, and 489 others looked for deals. The most vocal complaint among the 2,063 delegates from 32 countries was that they couldn't find the convention complex's bar. Australia had the biggest representation on the floor with 35 exhibitors, although 28 were packed into one stand. France was next with 33, followed by Hong Kong with 32 and the U.S. with 24.

"The first aim is for an exchange of information between professionals inside and outside the region. We obviously achieved that, and I know there has been some business done," said Xavier Roy, MIDEM's chief executive, who had budgeted for a loss on the inaugural event but predicts it will break even.

Like its older sibling in Cannes, MIDEM Asia had seminars, showcases, and French people scurrying around with walkie-talkies. Perhaps the most noticeable difference between MIDEM Asia and its European counterpart was the atmosphere.

Hong Kong is a "much friendlier en-
(Continued on page 115)



It Had To Be Yu. Singer/songwriter Harlem Yu is welcomed to Sony Music Entertainment's New York office. A major Chinese pop star in the Asian market and host of Taiwan's popular "Super Sunday" weekly TV show, Yu is the first Chinese male pop artist to be signed to Sony Music Taiwan for pan-Asian release. His new Mandarin album, "Kao-jin" (Getting Close), is scheduled for mid-June release in Taiwan, Hong Kong, China, Singapore, Malaysia, Korea, and Japan. Shown, from left, are Mel Iberman, chairman, Sony Music International; Thomas D. Mottola, president/COO, Sony Music Entertainment; Yu; and Matthew Allison, managing director, Sony Music Entertainment (Taiwan) Ltd.

Chet Flippo Is New Chief Of Billboard's Nashville Bureau

Veteran journalist Chet Flippo has been named Nashville bureau chief for Billboard. His appointment is part of an overall restructuring of Billboard's editorial staff in Nashville.

Flippo will join Billboard in Nashville on Tuesday (30) with a mandate to restaff the department and provide creative new leadership for Billboard's coverage of the country music business and the Nashville entertainment community.

Flippo has a long background of providing timely, insightful coverage of the country field. From 1970-81 he wrote regularly for Rolling Stone, including five years as senior editor, and established country as an essential ingredient in the patchwork of pop music journalism.

"It's enormously exciting for us to announce the appointment of someone as respected as Chet Flippo," says Billboard editor in chief Timothy White. "As a journalist, Chet has played a pivotal role over the last 30 years in bringing both the heritage

and modern strengths of country music to the attention of the general public, providing in-depth coverage of these topics that was unprecedented in mainstream music publications. From the Carter Family and the history of the pedal steel guitar to the presence of country roots in contemporary pop, Chet has done a marvelous job of explaining why country music matters so much. In his new post as Nashville bureau chief, Chet will build on his passion and expertise at every level of the industry to help send the message of country music's rich importance to our readers in 110 countries around the globe."

While at Rolling Stone, Flippo covered such figures as Elvis Presley, Willie Nelson, Tanya Tucker, Waylon
(Continued on page 115)



FLIPPO

DVD Rivals Don't Clash, But Don't Set Truce At VSDA

■ BY MARILYN A. GILLEN

DALLAS—The anticipated DVD showdown between rival camps at the Video Software Dealers Assn. convention here May 21 turned out to be more a show of support by leaders on both sides for the general concept of the digital videodisc (anyone's digital videodisc) as a weapon against direct satellite services, video on demand, and an array of other entertainment-delivery options that appear to be threatening the home video business.

"That growling you hear is the sound of wolves circling our industry," said Warren Lieberfarb, president of Warner Home Video, during the New Technology Supersession, which also featured Sony Pictures Television president Mel Harris.

The grumbling they may have

heard was that of show attendees seeking firm answers to hard questions on pricing, software support, rentals, and copy protection. Above all, they wanted to know whether the two opposing DVD alliances can come together to champion a single format.

Lieberfarb, representing the Toshiba/Time Warner-led Super Density DVD Alliance, held out an olive branch to the Sony/Philips MultiMedia CD camp during his May 21 address, saying, "The SD Alliance invites Sony and Philips to engage in serious discussion to achieve a single format as quickly as possible." In a later session, Lieberfarb said the ball was in Sony/Philips' court. "When you extend an invitation, the guest has to R.S.V.P.," he said.

A representative for the
(Continued on page 114)

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Commentary

Seven Year Law Benefits California Artists

BY STUART WEINSTEIN

When Metallica settled its lawsuit against Elektra Records earlier this year, recording artists in California were deprived of a significant opportunity for the courts to examine both the legality and fairness of the way in which major record labels bargain with their recording artists. The questions that the suit raised about how California labor law relates to recording contracts should not be forgotten.

Metallica was seeking to be emancipated from its recording contract on the grounds that the agreement had run for longer than the seven years allowed under California Labor Code Section 2855. That section limits the length of any contract to render personal service to seven years from the commencement of service under such contract. It is by far the most important single weapon a musician under contract to a major record company has to seek a redress of his or her grievances.

What made the Metallica case particularly promising was that, unlike other artists such as Don Henley and Luther Vandross, who had also filed Section 2855 lawsuits, Metallica never renegotiated its original "baby band" deal signed with Elektra in 1984. Presumably, when faced with a "seven year rule" challenge, a record label can make a "good faith" argument, to the effect that a renegotiation begins a new running of the seven-year clock again.

Section 2855(a) provides in relevant part that "a contract to render personal service . . . may not be enforced against the employee beyond seven years from the commencement of service under it." Yet the typical major label recording contract for an unsigned artist—one firm album plus options for six more albums—might take 13-14 years to run its term if the label exercises all its options. From the outset of the relationship, if the artist is successful, the artist will be "locked in" to an extraordinarily long contract commitment in clear violation of both the letter and spirit of the California labor law.

Major record labels use two approaches to avoid compliance with Section 2855. The first approach is through choice of law. Some major label contracts will provide for government under New York law, even though the contract may be negotiated entirely in California between an artist who resides there and the label which has its headquarters there. All the major record labels have offices in New York as well as in Los Angeles. Consequently, the label will often insist on New York law to govern its recording contracts.

New York has no provision similar to Section 2855. However, New York law may not insulate the record label from compliance with Section 2855. Section 1646 of the Civil Code provides that a contract is to be interpreted according to the law of the place where it is to be performed or, if the place of performance is not indicated, the law of the place where the contract is made.

The second approach record labels use to avoid compliance with Section 2855 is through renegotiation of the artist's existing recording contract with the label. The typical renegotiation will have the artist benefiting from a higher prospective royalty rate and greater advances in exchange for giving the label additional product. The problem with renegotiation is that the artist cannot negotiate from the same position as if he or she were on the

open market free from any contractual ties. There is bound to be a degree of discount to reflect the fact that the artist is already bound by an existing recording agreement.

The strict application of Section 2855 would require that once every seven years a recording artist must be guaranteed the opportunity to bargain on the open market for his or her services. In the past, the courts have read Section 2855 quite literally.

For instance, in *de Havilland v. Warner*

'Artists should benefit from the chance to become free agents'

Stuart Weinstein is a Los Angeles-based attorney.

Bros. (1945), which concerned the interpretation of the length of Olivia de Havilland's contract with Warner Bros., the court read the seven year rule to mean that seven years is the maximum time for which personal service employees may contract for their services without the right to change employers or oc-

cupations.

Thus, were a court faced with ruling on the applicability of the seven year rule to a renegotiated artist deal, it is likely that a court would apply the literal approach used by the DeHavilland court and strike down such a renegotiation.

Yet, no California court has ruled on the applicability of Section 2855 in the context of renegotiated recording contracts. It appears that for the time being, the major labels would rather settle these lawsuits than run the risk of bad case law precedent.

Were a court to rule on the applicability of Section 2855 to a renegotiated recording contract, an appropriate rule of law to uphold would be as follows: No new amendments or modifications of an existing recording contract should extend the seven-year period, or start a new one running, unless all the material terms of such amendment or modification are made in an open market context, without pending contractual restraints upon the recording artist involved.

Successful recording artists—like all other personal service employees in California—should benefit from the chance to become "free agents" once every seven years.

LETTERS

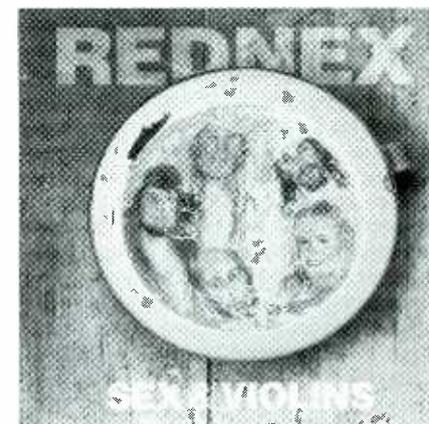
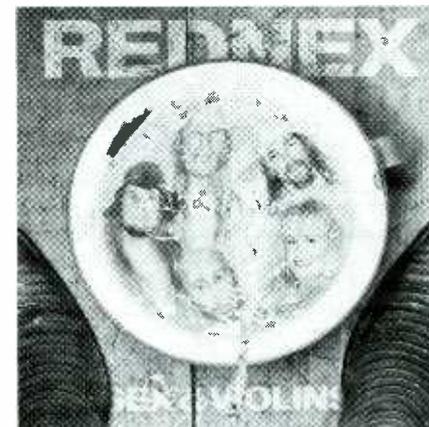
SOUNDTRACKS ARE GROWING

I was impressed with this year's special on soundtracks (*Billboard*, April 29). The articles offering different perspectives from radio, producers, sales, and audience were great, but it seemed as if there could have been more.

The need to wait an entire year before the next spotlight on the subject comes along puzzles me. This is a genre that is growing

with each coming year, as is apparent by the output of soundtracks by labels. Other growing music formats have resulted in periodic charts and columns, keeping readers aware of what's happening in the reggae, world, and contemporary Christian music arenas. They may not be weekly sections, but at least they're more frequent than once a year.

Lance William Billow
 Doc-Lynne Productions
 Marlette, Mich.



INTERNATIONAL VERSION, TOP, AND U.S. VERSION

Editor's response: In addition to our special on soundtracks, *Billboard* regularly covers soundtrack releases throughout its pages. Some of the soundtracks we have written major features about thus far in 1995 include "Batman Forever," "Friday," "Boys On The Side," "New Jersey Drive," "Tank Girl," and "Johnny Mnemonic." In addition, soundtrack activity on the charts is frequently discussed in chart-related columns such as *Chart Beat* and *Between the Bullets*. For example, a recent *Between the Bullets* column led off with items about "Friday," "New Jersey Drive," "Bad Boys," "Panther," and "Forrest Gump" (*Billboard*, May 13).

REDNEX MYSTERY SOLVED

The CD cover for the Rednex release "Sex And Violence" that is shown with *Billboard*'s review (*Billboard*, May 13) is noticeably different from the version available for sale. Who is responsible for the airbrushing, Jive or *Billboard*? Inquiring minds want to know.

Michael Cunliffe
 Manager
 Sam The Record Man
 Burlington, Canada

Editor's response: The album art that was used with the review was provided by Jive and was not altered in any way by *Billboard*. According to the record company, that is the art used for the U.S. release only; the other cover was used for the international release, which includes Canada.

Artists & Music

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

NEW R&B/HIP-HOP CONTENDERS

Flavor Unit's Daddy D Does Raps From The Heartland

■ BY HAVELOCK NELSON

NEW YORK—With the emergence of Daddy D on Flavor Unit Records comes representation for Oklahoma City in the rap nation.

Besides being the first MC to emerge from Oklahoma City, the performer—who is part of a collective called Waveform 7 Productions—is also the first Flavor Unit signee under the label's new joint venture with EastWest Records.

Moreover, he's the first act to benefit from the services of Flavor Unit Films, the newest arm of Queen Latifah's entertainment enterprise. Under the just-born logo, Latifah directed the video for "Luv On The Dub," D's lead single, which drops next month. She also appears in the clip.

Arriving in August, D's debut disc, "Game Recognize Game," swims in a sea of freshly dipped and intricately woven Southern soul. Over played (not sampled) soundscapes, which judiciously blend moody blues, kung fu funk, gritty gospel, and gentle jazz, he delivers experiential
(Continued on page 10)

Femininity Marks Work Debut Of Puff Johnson

■ BY J.R. REYNOLDS

LOS ANGELES—In an age when most young female R&B artists sport baggy clothing and spout sexually explicit lyrics, the Work Group hopes that Puff Johnson's decidedly different approach will make her debut album stand out when it is released this fall.

To counter the prevailing streetwise styling and attitudes, Johnson will be presented with an image that is closer to young Whitney Houston than Da Brat.

Johnson says, "Even though I'll be sporting fashionable attire, I'll still act my age and it'll still be funky enough to relate to kids. We're just going for a more feminine and sexy look and lyrics that people of all ages will want to hear."

Johnson's co-manager and mother, Marie Johnson, says, "We're not going to overdo it, but it's time to move back toward female artists looking and being more feminine. But the bottom line is music, and Johnson made an album where the grooves on the songs will appeal to her
(Continued on page 10)

Stars, Studio In Formation For Atlantic's 'Batman' Set

■ BY LARRY FLICK

NEW YORK—Synergy is the primary element of the elaborate marketing strategy behind the eclectic, star-studded soundtrack supporting the hotly anticipated summer box-office contender "Batman Forever."

The Atlantic Records set is slated for release June 6 and includes the participation of the record and film divisions of Warner Bros., as well as D.C. Comics.

The project is being christened by the release of two singles, "Kiss From A Rose" by Seal and "Hold Me, Thrill Me, Kiss Me, Kill Me" by U2. The Seal cut is lifted from the artist's 1994 Warner Bros. album and is being promoted to radio by



the Warner staff. The Atlantic staff will promote the U2 track, which was composed especially for the film by the Irish band, who also co-produced the track with Nellee
(Continued on page 12)

Festivals Feed Blue Planet's Appetite For Eclectic Releases

■ BY TERRI HORAK

NEW YORK—Independent record company Blue Planet Music is still in the early stages of its development, but as an outgrowth of the legendary, eclectic Telluride Bluegrass Festival, the label is uniquely positioned to draw on a wide body of talent.

Following a 1989 reorganization, the Telluride Bluegrass Festival emerged as Lyons, Colo.-based Planet Bluegrass. In addition to the label, the company also operates two other prestigious acoustic music festivals and a mail-order business. Its product is distributed nationally primarily through Passport Music Distribution and Distribution North America.

"We have the ability to attract artists and a venue to check them out," says Steve Szymanski, who runs the label and is a principal in Planet Bluegrass. Partner Craig Ferguson adds, "There's a lot of great music out there that doesn't have a label or outlet to market their stuff, and [Blue Planet Music is] an opportunity to get it out."

The label has so far released one compilation each from two of its three festivals, and it plans to release one live festival album annually, as well as three to five albums featuring original artists, according to Szymanski. Blue Planet Music plans to release a third compilation in June and another Telluride album in time for Christmas.

"If we keep our budgets down, we don't have to sell 20,000 or 30,000 units and we can still do a lot of projects," Szymanski says.

The label's first studio release, in January 1994, was a self-titled album from acoustic hybrid band Sugarbeat.

In 1992, Sugarbeat performed on the main stage and was signed to a pressing and distribution deal with Planet Bluegrass as a result of that performance.

Sugarbeat banjo player Tony Furtado, who has three solo albums on Rounder, and singer/songwriter Ben Demerath make a unique-sounding, forward-thinking folk-rock band. The group's second album is due in the fall.

Blue Planet Music's other original act, progressive bluegrass band Loose Ties, was also signed based on its performances at Telluride. A recording of the Drepung Loseling Monks' festival appearance and a longform video of the 1990 Telluride festival are also among some of the label's offerings.

The label's first festival compilation,
(Continued on page 100)



Chance Encounter. While on tour in Europe, Capitol recording group Portrait meets MJJ/Epic group Brownstone at the Hippodrome in London. Portrait traveled to France, Germany, Holland, Italy, and England in support of the band's second Capitol album, "All That Matters," and upcoming single, "How Deep Is Your Love," a cover of the Bee Gees classic. The album's first single was "I Can Call You." Shown, from left, are Irving Washington, Portrait; Michael Angelo Salsberry, Portrait; Kurt Jackson, Portrait; Mimi Brownstone; Eric Kirkland, Portrait; Nicci Brownstone; and Maxee Brownstone.

Krasnow Label To Make 'Zipless' Debut Vanessa Daou Release Features Erica Jong Poetry

■ BY CRAIG ROSEN

Krasnow Entertainment, the new MCA-distributed label headed by former Elektra Entertainment chairman Bob Krasnow, will make its debut in a provocative manner June 13 with the release of Vanessa Daou's "Zipless."

The album features Daou crooning and cooing the erotic poetry of Erica Jong over a sensuous mix of dance, jazz, and house grooves, provided by Daou's husband, Peter.

"Of course it's a statement," says Krasnow. "Musically, it suits my taste and my image, and the lyrics use the English language in a way we all like to use it—with a little elegance, style, and class. The whole package is something

that really speaks well of how you introduce yourself as a record company."

After 11 years with Elektra, Krasnow resigned from his post July 12, 1994, the day after Doug Morris was named president/COO of Warner Music-U.S. (Billboard, July 23, 1994). Months later, Krasnow resurfaced with a new entertainment company and label funded by MCA (Billboard, Dec. 10, 1994).

Krasnow picked up "Zipless," which was originally released on Lotus Records, an independent label

launched by the Daous, in November 1994. As Krasnow notes, many of his success stories have come from artists he has picked up after an initial release.

"Whether it was Chaka Kahn or Tina Turner, 10,000 Maniacs, the Cure, Motley Crue, and Metallica, all of these people had been on independents or majors," he says. "I prefer to work like that. When an artist has made a record and has had the experience of being in a studio and understands the tensions and the pressures and commitments that need to be made, it really gives them a leg up."

After the initial pressing of 5,000 copies of "Zipless" was shipped to
(Continued on page 111)

1996 Grammys Will Be In L.A., With Changes

■ BY CHRIS MORRIS

LOS ANGELES—The Grammy Awards will return to the Shrine Auditorium here for the second consecutive year in 1996.

As part of a number of changes in Grammy procedures, a new committee will be appointed to review nominees in the four major Grammy categories—album of the year, record of the year, song of the year, and best new artist.

A best rap album category will also be established for the '96 awards.

National Academy of Recording Arts & Sciences president Michael Greene announced the return of the Grammys to L.A. with Mayor Richard Riordan at City Hall May 24.

Though NARAS had considered holding the Grammys in New York (which hosted the ceremony in 1994) and L.A. in alternating years, Greene says that last year's Grammy Week experience prompted the return engagement.

"We were very happy with the host committee," Greene says. "[MCA Records president and host committee co-chairman Richard] Palmese and [Riordan appointee and co-chairman] Kim Wardlaw did a fabulous job in terms of really getting the community together and putting together programs [that reflected] the reason the whole academy is in existence.

"The kind of support that was generated last year, I would say, was unprecedented in the history of the Los Angeles effort. In terms of the show itself, we had a great experience with the Shrine Auditorium."

The NARAS board of trustees decided to create the new nomination review committee during its May 17-21
(Continued on page 109)

Talkin Loud's UFO To Make Landing In U.S.

■ BY STEVE McCLURE

TOKYO—Expect a number of UFO sightings on the U.S. West Coast in June.

Don't worry—the country's not about to be invaded by creatures from outer space. The UFO in question, acid-jazz trio United Future Organization, is from no more celestial locale than Japan.

UFO is playing a series of dates in cities including San Francisco, San Jose, Calif., and Los Angeles June 14-20 as part of a package of acid-jazz acts put together to mark the first anniversary of San Francisco-based magazine *On The One*. It represents UFO's latest attempt to bring its eclectic, jazz-based music to the land that gave birth to jazz and is a follow-up to the March 7 U.S. release of the trio's latest album, "No Sound Is Too Taboo" on PolyGram label Talkin Loud.

"The American market isn't easy," says UFO member Tadashi Yabe. "No Sound Is Too Taboo" has to do a lot better than our second album [*United Future Organization*], which sold about 100,000 copies in the U.S. That sounds like a lot, but it's not so much when you consider how huge the American market is. We still aren't well-known."

UFO enjoys a higher profile in Japan and Europe, where the slippery, almost undefinable genre called acid jazz has been popular for the last couple of years.

Instead of sticking to one identifiable style, the group freely borrows from a wide variety of sources, ranging from bossa nova and other sinuous sounds, and improvisations that recall '70s-style jazz/funk, to rap, reggae, and the beat poetry of Jack Kerouac. Underlying nearly every track, though, is what, for want of a better term, could be called "the Groove," a crisp, analog drum-and-bass sound that is the UFO trade-

mark.

UFO—which features DJs/producers Yabe, Toshio Matsuura, and Raphael Sebbag (a Frenchman now based in Tokyo)—started out as an event/music production company 10 years ago. In 1991, the trio decided to start making its own records instead of only spinning other artists' platters at Tokyo clubs (which it continues to do at trendy venues, such as Yellow and Blue).

The result was "Jazzin'," released



UNITED FUTURE ORGANIZATION

in 1992 on Tokyo-based independent label Zero. One track from that album, "I Love My Baby (My Baby Loves Jazz)," became a U.K. club hit, and UFO was on its way to making a name for itself in the emerging international acid-jazz community.

Matsuura sums up the UFO ethos: "For our generation, 'original' means an original mixture created from old materials. We don't play any musical instruments. For us, a turntable, a record, a sampler, or a computer are instruments."

As a result, UFO's showcase appearances essentially consist of the trio spinning its favorite platters.

"We're DJs, and we don't want to change our style," says a somewhat defensive Yabe. "If some people stop listening to our music because of our live show, that's too bad, but we can't change it."

(Continued on page 115)

Capitol Goes To The Blues Vaults

First Seven Sets Due In Reissue Project

■ BY CHRIS MORRIS

LOS ANGELES—Capitol Records will make its first major incursion into the blues reissue market June 20 with the release of the first seven sets in its Capitol Blues Collection.

The reissue project, which probably will encompass four multivolume phases in 1995-96 and could include a four-CD boxed set in the fourth quarter of this year, is being drawn from the entire Capitol/EMI catalog, which includes the holdings of such past major blues imprints as Black & White, Imperial, Aladdin, and Minit.

Capitol will support the series with a major marketing and promotional campaign, including special events in L.A. and Memphis, aimed at drawing in consumers beyond blues devotees.

Phil Sandhaus, Capitol VP of strategic marketing and catalog development, says of the series, "It's a fact that the Capitol-EMI family has never gotten around to dealing with our vaults and what's in them in a positive way, from an A&R standpoint and a marketing standpoint. About 30% of this material has never been released before, and about 80% has never been released on CD before."

Capitol marketing executive Jeremy Hammond notes, "The hardcore blues fans, we think, are going to go out and buy the series. Our marketing objective is to get to a broader audience—somebody who would buy the Eric Clapton album [*From The Cradle*] but has never really seriously bought any blues records, because they haven't really known what to buy. We hope to demystify the blues and give people what will amount to a comprehensive blues collection."

The June 20 Blues Collection release will include three multiple-CD packages. The *pièce de résistance* may be the three-CD T-Bone Walker set, "The Complete Capitol/Black & White Recordings," a 75-track compilation of the great Texas singer/guitarist's most influential work, cut between 1942 and 1947.

Lil' Son Jackson's "The Complete Imperial Recordings" is a two-CD, 55-song compilation of the obscure but superb Texas country bluesman's 1950-54

recordings. The two-CD "Rediscovered Blues" set includes a 1960 "blues summit" that brought together Lightnin' Hopkins, Big Joe Williams, Brownie McGhee, and Sonny Terry, plus separate sessions by Williams and the duo of McGhee and Terry.

Single-disc albums will include "Chicago Blues Masters, Vol. 1," featuring 1959 and 1961 sessions by Windy City titan Muddy Waters and pianist Memphis Slim; Sonny Terry's "Whoopin' The Blues: The Capitol Recordings, 1947-1950," which brings together four sessions by the harmonica master; Son House's "Delta Blues And Spirituals," drawn from a 1970 London concert by the legendary Mississippi singer/guitarist; and Roy Brown's "The Complete Imperial Recordings," containing late-'50s material by the R&B shouter.



SON HOUSE

A second Blues Collection release in September will encompass a three-CD set of John Lee Hooker's 1948-54 Detroit recordings; the two-CD compilation "Texas Guitar Killers," featuring Walker, Lowell Fulson, Pee Wee Crayton, and Clarence "Gatemouth" Brown; and single CDs by New Orleans singer Snooks Eaglin, Chicago bluesman Jimmy Rogers, and Mississippi Delta guitarist Fred McDowell.

Series producer Pete Welding, a blues authority who operated the Testament label in the '60s, credits Capitol president/CEO Gary Gersh and EMI Music president/CEO Jim Fifield with bringing the Blues Collection to fruition. "We've been trying to get this material out for a good number of years now," Welding says. "It kind of fell upon indifferent ears for the greater part of that [time], but Gary is receptive to this kind of thing because he's a younger guy. I think the problem before was we had people in place who weren't all that conversant with the music, and they certainly didn't appreciate the fact that it would appeal to younger listeners."

Welding adds, "When Jim Fifield decided that he wanted us to really exploit the catalog, to get into reissues in a major way; that's when everything fell into place. In fact, Jim had specifically mentioned doing blues reissues, because he happens to be a fan of blues. When Jim gave his blessing on the project, it was gangbusters."

While some scattered reissues have previously been released under the EMI Records rubric, Capitol will now be the conduit for the entire EMI label

family's blues reissues.

Director of catalog A&R Wayne Watkins says, "The reason for that was just to give it some sort of uniformity and coherent approach. After a while, individual labels can only do so much. We started looking at the material, and we said, 'Hey, we can do a great job if we join forces here.'"



T-BONE WALKER

The Capitol Blues Collection packages are being issued as what Welding calls "an upper-end midline," but no corners have been cut in the sets' annotation and design.

The initial albums include in-depth notes by Welding, musicologist Mark Humphrey, and Delta blues authority David Evans; Chicago blues expert Bill Dahl will contribute notes in the second phase.

Watkins says of the series design, "It's this very cool matte-finish paper Digipak with a glued-in booklet. Even the two- and three-CD sets are going out in this accorioned, folding-out Digipak... We really wanted to set it apart from anything else that's out there, and give it a fresh and more contemporary look."

Also to that end, Capitol has es-

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EXECUTIVE TURNTABLE

RECORD COMPANIES. Steve Pritchitt is appointed senior VP of international for Atlantic Records in New York. He was a partner in the Creative Marketing Partnership, a New Jersey-based licensed property development firm.

Valerie DeLong is named senior VP of promotion for Lava Records in New York. She was VP of pop promotion at Elektra.

Patricia Kiel is appointed senior VP of communications, Sony Music Entertainment in New York. She was senior director of corporate communications at PolyGram Holding Inc.

Aaron Jacoves is named VP of A&R, West Coast, at Mercury Records in Los Angeles. He was VP of A&R at Virgin.

Dave Weigand is promoted to VP of sales and marketing for MCA Records/Nashville. He was Northern regional sales director in Cincinnati.



PRITCHITT



DELONG



KIEL



JACOVES



WEIGAND



HANDWERKER



CODDINGTON



LEWIS

natti.

Judi Handwerker is promoted to VP of production for Discovery Records in Los Angeles. She was director of creative services.

Don Coddington is appointed senior director of pop promotion for Elektra Entertainment Group in New York. He was national manager of pop promotion for Mercury.

Columbia Records names Roland Lewis national director of R&B promotion, East Coast, in New York and Cynthia Johnson national manager of R&B promotion, Midwest region,

in Chicago. They were, respectively, national director of R&B promotion at Arista and Midwest regional black music promotion manager at Columbia.

Randy Sosin is appointed senior director of video production at A&M Records in Los Angeles. He was executive producer of music videos at the End, a video production house.

Gary Imhoff is promoted to director of international artist development for Arista Records in New York. He was associate director of

international artist development.

PUBLISHING. Shari Saba is promoted to senior director of creative services for Warner/Chappell Music in Los Angeles. She was director of creative services.

RELATED FIELDS. Paul Hastaba is named VP/GM of CMT: Country Music Television in Nashville. He was VP/GM of KHTV, a Gaylord Entertainment Co. television station in Houston.

Michael Babcock is promoted to

senior director of Zomba Music Services in Los Angeles. He will continue to oversee Zomba's marketing and exploitation efforts in film and television music. He was director.

Anne Jordan is named VP of AudioScope and Kid-Tel, divisions of K-tel International, in Los Angeles. AudioScope will focus on audio-books; Kid-Tel will develop children's products such as book-and-tape sets, CDs, and CD-ROMs. Jordan was director of business and legal affairs at Dove Audio.

Buffalo Tom Reaches Crossroads EastWest Trio At Make-Or-Break Point

BY DAVID SPRAGUE

NEW YORK—It seems as if every passing year sees the mainstream embrace a longtime cult-favorite alternative rock band. EastWest/Elektra is confident that 1995 will bring about that kind of breakthrough for Buffalo Tom, whose fifth album, "Sleepy Eyed," will be released July 11.

"Buffalo Tom has a tremendously loyal fan base that's stayed with them over the years," says Dana Brandwein, EastWest/Elektra director of marketing. "With their last album, 'Big Red Letter Day,' we were able to triple the band's sales." According to SoundScan, "Big Red Letter Day" has sold in excess of 85,000 units.

Brandwein feels that the Massachusetts-bred trio's new album is sure to benefit from the band's fortuitous spot on one of this summer's hottest package tours, with Live, PJ Harvey, and Veruca Salt (Billboard, May 13).

"It's probably the largest-scale tour we've ever been on," says Buffalo Tom guitarist Bill Janowitz, who is joined in the band by bassist Chris Colbourn and drummer Tom Maginnis. "We've always been pretty picky about who we tour with, since we're very conscious of the light we're seen in. I guess that goes



BUFFALO TOM

back to the whole indie ethos."

Buffalo Tom's early indie releases on the Long Beach, Calif.-based SST garnered the band a strong base at college radio. Since moving to Beggars Banquet in 1990 (and surviving the imprint's numerous distribution moves), they've also made inroads at commercial alternative radio.

"They were one of the few new, developing acts that commercial radio was willing to go to a second and even a third time—even without a massive success," says Tom Calderone, consultant for Jacobs Media, which programs the Edge modern rock format nationwide. "Through touring and making

themselves visible, they've built the kind of grass-roots support essential to a significant breakthrough."

Brandwein says that the first single from "Sleepy Eyed," the sultry, mid-tempo "Summer," will ship simultaneously to college, alternative, and rock stations on June 19. Three weeks later, the full album will be serviced to those stations, as well as to select triple-A outlets.

"We have the opportunity to coordinate the summer tour dates with radio and retail visits, grass-roots promotion, all of which plays to the band's strengths," says Brandwein.

(Continued on page 69)



Atlantic's Got Soul. Collective Soul lets its light shine following a date at the Brendan Byrne Arena in East Rutherford, N.J., with Van Halen. Shown joining the band, from left, are Mark Fischer, Atlantic Records associate director of AOR promotion; band members Will Turpin and Ross Childress; Atlantic Group president Val Azzoli; Atlantic senior VP Andrea Ganis; band members Ed Roland, Dean Roland, and Shane Evans; and Atlantic national promotion director/A&R rep Kim Stephens.

Ziggy Zags To EastWest For Melody Makers Set

BY ELENA OUMANO

NEW YORK—Two years after "Joy And Blues," Ziggy Marley & the Melody Makers' final album for Virgin Records, the group returns with "Free Like We Want 2 B," its debut album on EastWest/Elektra, on July 11.

Recorded at the new state-of-the-art Marley Music studio (the refurbished Tuff Gong studio), "Free Like We Want 2 B" offers 13 tracks of pop and classic reggae that should help the act regain much of the audience that propelled 1988's "Conscious Party" to platinum status.

"I've been listening to [the album] for a month now," says veteran reggae radio DJ Pat McKay of R&B/adult outlets WBLS New York and WRTN White Plains, N.Y. "It's a soul-searching album that touches on many things, like love and Mother Nature. So many reggae albums are hip-hop and R&B. This is a true reggae album."

"The lyrics really progress," says Ziggy Marley of the Melody Makers' fifth album. "We have more to say. [Sharon Prendergast and Cedella Marley] sing lead on 'Today,' a first for the group, and me and Stephen [Marley]

play a lot of instruments on the songs. Stephen plays drums, keyboards, synthesizer, percussion, as do I. We all had a lot more input, sharing ideas."

The Melody Makers attribute their satisfaction with this latest release in part to the freedom that came with working in their own studio. "You don't have to rush," says Ziggy. "You can sleep, wake up, and be in the studio. It's just home vibes, vibes that were there before because Daddy did work there, and a good spirit is in there."

EastWest/Elektra plans a massive marketing campaign targeting grass-roots and national press, multiple radio formats, and retail outlets from mom-and-pop stores to megachains.

"It's a reggae record, but it's multi-formatted so we're going to pull everything out," says Elektra Entertainment Group senior marketing director Karen Mason. "That's why [senior marketing director] Marcia Edelstein and I are partnering in how we address this record to the marketplace."

The label is confident that the Melody Makers will recapture their college audience base and conquer other markets as well. "We know that last album kind of flopped," says EastWest/Elektra A&R chief Nancy Jeffries, who first signed the group in 1987 when she was at Virgin. "But from a live standpoint, that audience never went away. They just didn't get reached somehow. I saw the Melody Makers at the Academy right before they ended their relationship with Virgin, and it was packed. It's going to be fairly easy to reach that audience again with this record and live shows."

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ZIGGY MARLEY & THE MELODY MAKERS

Allmans Rock Radio City Music Hall; Leonard Peltier Benefit Album Due

SOUTHERN REVIVAL: The Allman Brothers Band came to Radio City Music Hall for six sold-out shows last week, and we still haven't gotten "Ramblin' Man" out of our mind. The band boasted a light show that recalled their days at the Fillmore East. It's been much too long since we've seen multicolored geometric shapes projected on a movie-sized screen, not to mention some undulating image that resembled the inside of a lava lamp—these sights were definitely for the benefit of audience members on much stronger stuff than Diet Coke.

But for those of us there to hear the music, the Allman Brothers delivered from the first note. Gregg Allman's gravelly voice hit all the right spots, and Dickey Betts' guitar work was fresh and vital. The band was in the pocket from the first note, as was the audience, who were on their feet before the group even took the stage. The music just poured over the crowd like smooth waves of organ and guitar martinis. In the process, the band did the near impossible: make the sterile and intimidating Radio City Music Hall seem like one big juke joint.

There's obviously a comparison to be made between the Grateful Dead and the Allman Brothers Band, both of whose live drawing power only grows stronger, despite radio's basic indifference to their new released material. Even though their shows are built on past successes, and the old songs get the biggest crowd reaction, both groups resolutely refuse to play the role of oldies act. Nor should they when their music still sounds this good.

IN OUR DEFENSE: Corrosion Of Conformity drummer Reed Mullin continues to spearhead the upcoming Leonard Peltier benefit album, "Exiled In The Land Of The Free."

The album, which will come out this fall on Columbia, includes some previously unreleased cuts, live tracks, and B-sides from the Beastie Boys, Bad Religion, Sick Of It All, Superchunk, Quicksand, Rage Against The Machine, and a cover of the Minutemen's "Punchline" featuring COC and Zack De La Rocha from Rage Against The Machine, among others.

Proceeds from the album will go to the Leonard Peltier Defense Committee. Many believe Peltier, who was the subject of a Robert Redford documentary "Incident At Oglala" a few years ago, was wrongly convicted of murdering two FBI agents during a 1975 shootout between agents and members of the American Indian Movement. Despite evidence of his innocence and three appeals, Peltier remains in prison, where he is serving two life sentences.

HOLLYWOOD COMES EAST: Hollywood Records, which is sporting a new logo and a revitalized attitude these days, is scouting downtown locations for a New York office. The branch, which will open this summer, will house East Coast publicity, A&R, and promotion staffers. Coming aboard are promotion executives Frank Murray, formerly of Capitol Records, and Peter Shaev, who was with Imago. In the publicity area, Barb Deghan is moving over from Warner Bros. June 1. Also on board are three A&R staffers who have been working for the label for several months out of their homes: Cathleen Murphy, previously with MCA Publishing; Christine Black, who used to be with the Hard Report; and former Mercury staffer David Wolter.



by Melinda Newman

THIS AND THAT: Collins Management has opened an office in New York. Tim Collins will remain based out of Boston, while the Big Apple office will be run by Wendy Laister, VP of creative services, and Jennifer Cairney. The move makes sense given that the company's main client, Aerosmith, has switched from L.A.-based Geffen Records to N.Y.-based Columbia. Pearl Jam and Ticketmaster just can't say goodbye. The computerized ticketing company sold 31,000 tickets for the group's July 8-9 stint at Milwaukee's Marcus Amphitheater. So what gives? It seems the shows are makeup concerts postponed from last summer before the group's dispute with Ticketmaster began. Tickets for other Pearl Jam's summer dates continue to be handled by ETM Entertainment.

RANDOM THOUGHTS: There's always the tendency to take ourselves a little too seriously, which is why if for no other reason, we're glad Nelson is back. The cover of the duo's new single, "(You Got Me) All Shook Up," features two of William Wegman's weirdos in matching long blond wigs à la those kooky Nelson twins. If we were a radio programmer, we'd add the record on that basis alone. On the other hand, the police blotter has become the easiest way to track down the latest doings of rock stars. Let's see, there's Stone Temple Pilots front man Scott Weiland in Pasadena, Calif., getting arrested for drug possession. Flip the page and Bad Brains' H.R. was caught at the Canadian border with pot. We felt massive amounts of sympathy for Weiland's publicist, when upon his release, he looked at the camera, and mugging Nixon-style, said, "I am not a crook." For future reference, this is usually a good time to show a little humility and keep your trap shut just in case the judge's kids aren't big STP fans.

Songwriter/Producer Clarence Paul Dies Guided Stevie Wonder To Success At Motown

BY ADAM WHITE

Clarence Paul, the songwriter and producer who helped Stevie Wonder develop his music and career at Motown Records, has died in Los Angeles at age 67. He had reportedly been ill for some time and succumbed May 6 to complications from diabetes and heart ailments.

Paul co-wrote Wonder's breakthrough recording, "Fingertips," which propelled the 12-year-old singer to the top of Billboard's Hot 100 Singles chart in 1963. The accompanying LP, "The 12-Year-Old Genius Recorded Live," was Motown's first No. 1 pop album.

Paul also co-wrote "Until You Come Back To Me" with Wonder. The song became a major hit for Aretha Franklin in 1974 and Luther Vandross in 1984. It also has been recorded by Miki Howard and Basia, among others.

"Steve was very upset [about Paul's death]," says Keith Harris, Wonder's representative in Europe, where the artist is touring. "He had stayed close to Clarence through the years, and we had a long conversation about him just recently."

Paul was born Clarence Pauling in North Carolina, where he and brother Lowman Pauling became founding members of R&B vocal group the "5" Royales. The group had seven top 10 hits on Billboard's

R&B charts between 1953-57.

Later, Paul concentrated on songwriting. Interviewed several years ago for "The Billboard Book Of No. 1 Rhythm & Blues Hits," Paul said, "I had a record called 'I Need Your Lovin'' that went up the charts. Then Roy Hamilton covered the record [in 1959] and knocked me out of the charts. The flipside of it was a tune called 'I'll Be By Your Side' . . . Hank Ballard covered that. So I started writing, because those were expensive demos I was putting out for everybody!"

Paul joined Motown in Detroit in the early '60s, becoming assistant to A&R director Mickey Stevenson. He worked with a number of the company's emerging artists, writing for and producing Marvin Gaye and the Temptations, among others. His copyrights included "Hitch Hike," a hit for Gaye, and "What's The Matter With You Baby," a success for Gaye and Mary Wells.

Paul made his greatest impact in collaboration with Wonder, helping define and capture the youngster's blossoming skills as a musician, singer, and songwriter. One of Wonder's first singles on the Tamla label, "Little Water Boy," was billed as a duet with Paul.

This period was a far cry from the independence and control that Wonder was to have later at Motown. "At that time," explained Paul

in 1991, "the producers had more say than the artists, so we just went in and did things, and the artist came in and overdubbed [vocals]. That was just about the system. For one reason, they were never in town. In fact, I followed Marvin Gaye around the country to overdub [his 1964 album] 'When I'm Alone I Cry.' I went to about three or four states."

Later, Paul and Wonder dueted on the latter's remake of "Blowin' In The Wind," a No. 1 R&B (and top 10 pop) hit in 1966. "Stevie has always been concerned about what's happening in the world," Paul explained 25 years later. "I sang that song to him one day, and he loved it, so we put it in his show."

"Blowin' In The Wind" thus became a fixture in Wonder's concert set for several years, with Paul joining him on stage to offer prompting with the lyrics. "I was leading him into the lyrics 'cause he didn't know the second verse," said Paul. "That's how it started, and he said, 'Man, keep doing that,' so we just put it in the [recorded] version."

Paul left Motown in the late '60s, as did Stevenson, and the pair teamed up again at MGM Records' R&B label of the time, Venture Records, and for other projects. More recently, Paul returned to recording himself as a singer.

DADDY D DOES RAPS FROM THE HEARTLAND

(Continued from page 7)

lyrics that engage listeners with Technicolor detail.

According to the record company, marketing and promotional plans for the album are not yet solidified. But executives say that the set will be marketed and promoted with complete recognition of D's roots.

The "Luv On The Dub" video will debut Saturday (27) at the Zoo Amphitheater in Oklahoma City, where the rapper is also set to host and perform in a benefit concert for the families of victims of the terrorist bombing there in April.

Also on the bill are Blackstreet, Da Brat, H-Town, Changing Faces, and Craig Mack.

This summer, Daddy D will embark on a 20-city promotional tour, starting at the Black Radio Exclusive Convention in New Orleans June 14-18. The tour will roll out from the Midwest to the West and then head back to the East.

BREAKING STEREOTYPES

Daddy D's words emphasize skills as they attempt to break stereotypes about what life in the heartland of America is all about. One line from "South Side," a regional pride anthem, goes "Down South got fashions and style/Brothers act wild/We livin' in the country but we don't ride cows."

"Luv On The Dub," a laid-back song about a weed buy, features keyboards and wailing voices that drift through the track like friendly ghosts.

There are other songs that directly and artfully address how blind or ignorant rap audiences are when it comes to any place between the Coasts. In fact, he suggests that people from his region of the country are in the best possible position to know about developments across the entire spectrum of the culture. As D puts it, "We look left, we see what's goin' on in L.A.; we look right, we see what's happening in New York. And everybody from everywhere passes through our town." That's why he titled his album "Game Recognize Game."

Daddy D was raised in Spencer, a town near Oklahoma City, a place he describes as a "fun but kinda rough spot." Along with thoughts of childhood good times, he harbors memories of West Coast gangs coming in and "turning little country boys into Bloods or Crips."

D avoided involving himself with those color-clad cliques. Instead, he played ghetto politics like a diplomat. "I never wanted to not be able to go into certain neighborhoods, so I wore neutral clothes," he says. "Sometimes I got caught in the wrong thing, but because I knew so many people, it was still cool."

D, who acquired his handle because of his disciplined demeanor, grew up with a money-making mentality—something he acquired from his father. He says he has always demonstrated self-determination and a strong confidence in the future.

At 14, when his mom expressed her interest that D follow in her footsteps and become a cosmetologist, he decided to move out on his own. To support himself, he did

whatever he could—job, rob, steal, or deal—while striving to maintain his school grades. "I couldn't get into trouble because then [my teachers and the school administrators] would find out I wasn't living at home," he says.

At the same time, he was developing his distinctive rap style. He was first attracted to the music when he was 8, and, from begging his father to purchase a copy of the Sugar Hill Gang's "Rapper's Delight" in 1977, he "got caught up in 'Planet Rock,' 'Sucker MCs,' . . . all of that."

Using money he made hustling, he booked studio time and tracked demos with his friend Key Tech. This was 1989. "I called a studio and they said the rate was \$15 per hour," D recalls. "I said, 'OK, I've got \$15.' We went in and recorded this track called 'Mother Fussin',' laying down the music and vocals in 30 minutes, then mixed it in another 30 minutes. The song got signed to this small label named SDEG Records."

Later, D began performing in talent shows and selling his tapes on street corners. He became a hometown star with national promise. Samaj Lee, who co-manages D with Myles Sanders, says, "I always told him I liked his shit, but it still sounded local. That challenged him to become stronger and stronger and stronger, with more versatility."

That was the first wave of D's development. After migrating to New York with the remaining members of Waveform 7 last year and cohabitating with all 14 of them in a two-bedroom apartment on Long Island, he cut more than 100 songs, working around the clock.

He and the other Waveform 7 associates, including Hamza Lee, who produced Color Me Badd, critiqued the tunes closely before picking the best ones.

The performer came to the attention of Flavor Unit Records by sheer happenstance, on a recommendation from attorney Scott Felcher. Says David Harleston, then Flavor Unit's president, who signed D: "I initially heard Daddy D on a demo that was all about this R&B group. On one song he happened to step out and kick a rhyme. I immediately called and asked, 'Who is this guy?' The next day I got a Daddy D demo with three songs: 'Gettin' It On,' 'Luv On A Dub,' and 'South Side.'

"I found his rhymes and thought patterns to be incredibly searching and reflective—like he's been through everything he talks about on the record but is now removed from them."

Harleston, who has a law degree, was so anxious to sign the artist that he couldn't wait for Flavor Unit's attorneys to draft a contract. He prepared the papers himself. "Within a week he was a Flavor Unit artist," Harleston says.

"It's really a beautiful thing when you take a lot of talented young people, place them together, and everyone focuses their minds, hearts, and souls toward the goal of making it," says Lee. "That's where Daddy D came out of."

FEMININITY MARKS PUFF JOHNSON'S WORK GROUP DEBUT

(Continued from page 7)

peers, and the lyrics will pull in the older demos."

Tentatively titled "Puff," the 22-year-old's album features 12 tracks that focus on song structure, consistent production, meaty vocals, and thoughtful lyrics.

Says Columbia A&R VP Randy Jackson, who was originally assigned to Johnson before she was designated as a Work artist, "We're definitely going for songs on this album. We took our time finding the right direction, the right sound, and the right producers."

Among the producers are Jermaine Dupri, Soul Shock & Carlin, Narada Michael Walden, and Diane Warren. "From the producer list, you can see this project will have something for everyone," says Jackson.

The label has not yet solidified its marketing plans for the album. The yet-to-be-selected single is due in August.

"We're going after [R&B] radio to start, because she's a classic R&B singer with classic songs," Jackson says. "But she's also going to be a crossover hit, because of the classic nature of the music."

"Puff" features such diverse tracks as the hip-hop/R&B-cool "Never Stop," the jazz/fusion "Come Closer," the funky, midrange "That's When You'll Know," and "God Sent You," a spiritually laced anthem featuring a background gospel chorus.

During its year-and-a-half in the making, the material on "Puff" went through several creative overhauls.

Jackson cites the Soul Shock & Car-

lin-produced "That's When You'll Know" as an example. "When we first recorded it, the vibe of the chords—not just the beats—were kind of washy," he says. "So later we decided to go back in and pulled back on all the reverb, changed some of the keyboard pads, and put in a more conventional drum beat."

While the set features several songs in the hip-hop/R&B genre—such as the sultry G-funk of "Because Of You"—they are produced and performed in a more refined fashion, emphasizing Johnson's sophisticated vocals. "It all works because her approach is honest and sincere," says Jackson. "This wasn't about using all the catchy street phrases out there. We went for a more timeless sound."

Johnson is lyrically assertive about social and romantic issues. Yet the artist, whose first name is Ewanya, employs more grace in her delivery than many of her peers.

"I grew up listening to Minnie Riperton, Natalie Cole, and the Emotions, and they showed me that you can sing about things without using dirty words or disrespectful ideals," says the Los Angeles native, who co-wrote a majority of the album's songs.

When she began recording her album, Johnson was more intimidated by her own voice than the producers or the recording process. "I've got this really loud voice, but working with Narada I learned how not to be afraid of it," she says. "He helped teach me to use that to my advantage and develop the emotion

in it."

Once she mastered control of her six-octave range, Johnson began to appreciate its finer points. "I love the harmonies in my music the most," she says, "because it sounds so pretty—good to your ears. And when you hear the melodies, you remember them."

Johnson still takes formal voice instruction, a discipline she began at age 7. At age 13, she was signed by Motown, but then decided she wasn't ready to make such a big commitment.

Since then, Johnson has been featured as a background vocalist on recordings by such artists as the Good Girls and Christopher Williams. In 1989, she was runner-up on the syndicated talent television show "Big Break."

Other credits include performing a track on the 1994 Christmas album compilation "Joyful Christmas"—which also included Patti LaBelle, Nancy Wilson, Lou Rawls, and Peabo Bryson—and the soundtrack of "The Promised Land," a 1995 TV documentary. Both albums were released by Columbia.

Co-manager Suzanne DePasse says that Johnson's two years at the High School for the Performing Arts at California State University at Los Angeles has helped her develop as a stage artist.

DePasse says, "At 16, she proved herself as assistant choreographer for the New Kids On The Block video 'Step By Step.' She has an innate talent for performing and is one of the few artists out there who can truly sing while also delivering an exciting stage performance."

Select's Hulk Hogan Sings Between Bouts Album Tied To Pay-Per-View's 'Bash At The Beach'

■ BY JIM BESSMAN

NEW YORK—Hulk Hogan's Select Records album debut, "Hulk Rules," is being backed by a cross-promotional campaign that is as strong as the wrestling superstar's famed "24-inch pythons" (otherwise known as biceps), and is bolstered by the high profile he's gained as the world heavyweight champion of World Championship Wrestling.

But Select's president, Fred Munao, while recognizing that the Hulkster may lack commercial music appeal beyond his substantial built-in fan base, sees the project in terms of his own goals as a label chief.

"I know there will be a lot of naysayers, but one reason I started this company was I felt that any record that has an audience should have access to the marketplace," says Munao. "I'm not saying that Hulk should do a million units guaranteed, but he's done a credible job of creating a record for his fans, which is why I signed him to a several-album deal."

Musically, Hogan's July 11 release has "a little bit of everything," says the bassist/vocalist/wrestler. "There are Jimmy Buffett-sounding songs, rock'n'roll, rap—we're the melting pot of music."

The musical brains behind the disc—and Hogan's manager in and out of wrestling's squared circle—is former Gentrys vocalist Jimmy "Mouth Of The South" Hart, of "Keep On Dancing" and "Cinnamon Girl" fame.

Like Munao, retailers share the belief that there is an audience for Hogan's music. Dave Roy hasn't heard "Hulk Rules" yet, but the purchasing director of the 402-store Camelot Music chain says, "As a retailer, we look at Hulk Hogan as an



HOGAN

icon who has to be taken seriously because of all the PR that comes with him and because of wrestling's tremendous following. Do I think it will sell zillions? No, but it will have its window of opportunity."

That window hinges on World Championship Wrestling's July 16 "Bash At The Beach" pay-per-view event in Huntington Beach, Calif., at which Hogan will defend his title against Vader. According to Mike Omansky, head of Worldwide Entertainment Marketing and Hogan's representative to the music business, a live crowd of more than 70,000 is ex-

pected at an event ripe for cross-promotion.

"The original release date of the album was June 27, but we moved it back to tie in the major PPV show five days later," says Omansky, a former RCA Records marketing executive, who also engineered basketball star Shaquille O'Neal's "Shaq Diesel" album cross-promotion campaign for Jive Records. That album has gone platinum.

He says that the initial marketing efforts will dovetail with the PPV promotion by WCW and WTBS (which broadcasts WCW programming), both of which are owned by Turner Broadcasting. "We'll be giving [WCW] albums to use with their heavy ad buys on radio and TV prior to the PPV in 25 major radio markets and 212 cable systems."

A three-song sampler—containing "I Want To Be A Hulkamaniac," "Hulkster In The House," and "American Made," Hogan's ring entrance theme—is being serviced to children's and morning drive time radio programs. Although "Hulkamaniac" is the emphasis track, there will not be a commercial single.

The samplers are being sent out with the retail solicitations, and promotions are being set with key retailers by Select and its new distributor, R.E.D.

(Continued on page 69)

Restless' Viva Saturn More Than A Spinoff Roback's New Band Not Tied To Rain Parade Past

■ BY STEVEN MIRKIN

NEW YORK—How do you broaden the appeal of an artist with a well-defined but uncommercial past without alienating his core audience? That is one of the issues Restless Records will deal with in promoting "Brightside," the second full-length release by former Rain Parade leader Steven Roback's new band, Viva Saturn.

According to Restless VP of marketing Rich Schmidt, the label, which also distributes the Rain Parade's catalog, considers Roback a "heritage" artist. "Steven was an important part of the Los Angeles scene in the past; we admire and respect his work with Rain Parade, but Viva Saturn is very much a '90s act," Schmidt says. "We are interested in his present and his future."

Roback sees his band as more of an evolution than a break from his past. While his songs still wear their mid-'60s psychedelic influences ("Revolver"-era John Lennon, Love, Pink Floyd) on their collective sleeves, they sound less self-conscious and more integrated. "This band is more of a democracy," he says, adding that his contribution is more editorial in nature. "I bring in the songs, let the musicians [Matt Piucci and John Thoman, guitars; Billy Blaze, drums; and Gary Eaton, bass] do what they want to them. I keep the good stuff and take the rest out."

One advantage to this method, he says, is that the band's music sounds more "assured." "I like the way the band can move from softer, tripped-out stuff to real crunchy guitar noise,"



VIVA SATURN. Billy Blaze, Steven Roback, Gary Eaton, John Thoman, and Matt Piucci.

he adds. Guitarist and co-producer Piucci, a Rain Parade veteran, is especially impressive; his stint backing Neil Young in Crazy Horse is noticeable in his taut, laconic lead work.

Restless plans a three-pronged promotional strategy for the July 11 release, targeting college radio, commercial alternative, and triple-A stations. Early promotional materials mention Roback's former "paisley underground" affiliation ("There are a lot of Rain Parade fans out there," Schmidt notes), but also include the positive reviews garnered by Viva Saturn's 1991 debut on Heyday.

College radio will be serviced with complete albums. To focus their attention on specific tracks, commercial alternative stations will be sent a single, either the rocking "Send A Message" or the buoyant "Here Comes April." One of these songs will also be the video. Mindful that most alternative fans were still in grade school when the Rain Parade made its splash, Restless will also court older fans. A promotional four-song sampler highlighting the album's less raucous ma-

terial will be provided to triple-A stations. Songs under consideration include the shimmering title track and the band's stark cover of the Frank Sinatra classic "One For My Baby." ("It's one of the saddest, loneliest songs I've ever heard," Roback says. "I wanted to hear what it would sound like if you stripped away the arrangement and just kept the melody.")

Print advertising touting the new album will be bought in national magazines such as Spin, Option, Alternative Press, Puncture, and Ben Is Dead. But to build "street awareness," the label will also take out space in fanzines and smaller publications that specialize in independent music, including B-Side, Caffeine, Cake, and Indie File.

Schmidt considers live shows the quickest way to build awareness and word-of-mouth publicity, and says the band will make an extensive tour in late summer. Taking advantage of Roback's overseas popularity ("The further you get from the Sierra Nevada, the more popular we get," Roback jokes), the band will first play a series of dates in Europe. Schmidt feels the press those shows generate will filter back in time to build interest in the U.S. dates.

The band will also play a series of in-store performances as the schedule allows. While Roback has been a professional musician for more than a decade, Restless will treat Viva Saturn as a new act, building from mom-and-pop independent retail outlets up through the large chains. "The important thing is that we have a great band who sound great live," Schmidt says. "Once people hear it, we think they will be convinced."

Continental Drift

UNSIGNING ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

SYRACUSE, N.Y.: Few Syracuse bands can claim to be as successful as Lil' Georgie & the Shufflin' Hungarians, or as animated. For the past nine months, this 11-piece outfit has been packing Styleen's Rhythm Palace every Saturday night with fans eager to catch the eclectic mix of New Orleans soul and voodoo theater. "We're like a bunch of cartoon characters," explains vocalist/pianist George Rossi (aka Lil' Georgie). "Lil' Georgie is a combination of Jerry Lee Lewis and Foghorn Leghorn. He knows he keeps getting pulled down to hell, and he's not going down without a fight, but he's also having a damn good time along the way." Rossi's master showmanship is backed up by some serious musicianship. In the past, he has worked with such bands as Masters Of Reality, while drummer Mark Tiffault and bassist Paul LaRonde have backed up John Lee Hooker. In addition to a solid rhythm section, the Hungarians' sound is rounded out with smooth guitars, driving congas, a soulful horn section, and backup singers that could bring a congregation to its feet. Since the December release of the band's self-titled CD, which has already sold out of its initial 1,000-unit pressing, the album has held steady as the top-selling



LIL' GEORGIE AND THE SHUFFLIN' HUNGARIANS

release by a regional act at Syracuse-area Borders and Media Play stores. The mailing list has ballooned to 2,500 names, while the album has been showing up on the playlists of radio blues shows. Critics from The Syracuse Post Standard and New Times both declared the album the "best central New York release of 1994." Contact George Rossi at 315-472-0967. BRUCE BUCKLEY

GREENVILLE, S.C.: Public radio has taken a real shine to Seconds Flat. First, WNCW Spindale, N.C., started playing the group's track "Slow Dance Across The Moon." Now, the quintet can count West Virginia Public Radio's "Mountain Stage" show among its fans. The prestigious program invited Seconds Flat to perform at a recently recorded concert that also featured Robyn Hitchcock, Don Dixon, and Tanita Tikaram. (The program went out May 12 to 128 public stations across the country.) "Man, it was incredible," Seconds Flat guitarist/vocalist Scott Allen says of the group's new self-released CD "Spittin' 'Cause We Like To," recorded in New Orleans at Kingsway Studios. The disc features a rich mesh of rootsy acoustic styles, from bluegrass to country to folk, highlighted by gorgeous vocal harmonies and thoughtful lyrics. It's sold more than 4,000 copies, and the mailing list for the band's monthly newsletter boasts 1,000 names. Live, the band adopts a stronger rock stance, especially since the group—which also includes vocalist/percussionist Anthony Tomlinson, guitarist/vocalist Larry Hoskinson, bassist Mike Henson, and recently acquired drummer Russell Farrow—has added drums and more electric guitars. "At first it kind of scared us," Allen says of the recent additions. "But the band came to realize that the progression to using electric instruments and drums was a natural evolution. So we've been working more of it in lately." Contact Scott Allen at 803-232-7983. KEN JOHNSON

NASHVILLE: Formed in late 1992, the Floating Men (Jeff Holmes, lead vocals, acoustic guitar; Scot Evans, harmony vocal, acoustic bass; and Jeff Bishop, drums) have made a name for themselves in Music City for creating a rich body of original material and passionate playing-to-the-back-of-the-bleachers-style performances that rival Melissa Etheridge or possibly Bruce Springsteen for sheer intensity. It is no wonder that the band attracted producer and Springsteen bassist Gary Tallent to handle co-production chores for its second album, "Invoking Michelangelo." Released on the band's own Meridian Record label and recorded at Tallent's Moondog Studios in Nashville, "Invoking Michelangelo" builds upon the raw organic acoustic urgency of the debut album, "Tall Shadows," but adds a greater level of musical sophistication. "It was a co-production and we had some very definite ideas. [It] was a dressier album than the last album," says Holmes. On "Tall Shadows," Holmes introduced a cast of characters stumbling through a maze of lifestyle hang-ups. "Invoking Michelangelo" builds on those same lives. "The second record is essentially the same cast of characters, but I decided to shine a little sunlight in their faces," Holmes says. Album cut "The Idle Hours" is already getting triple-A radio play. The band has inked a booking deal with Barry Bell of the Premier Talent Agency. The Floating Men are managed by Ron La Salle, who can be reached at 615-317-9389. RICK CLARK



THE FLOATING MEN

Gold Mountain Sues Malibu, Marvel For Comics Venture

BY CARRIE BORZILLO

LOS ANGELES—Gold Mountain Entertainment and International Strategic Marketing Inc. have filed a breach-of-contract suit against Malibu Comics Entertainment, Marvel Entertainment Group, Marvel Inc., and Malibu president Scott Rosenberg.

Gold Mountain entered into a joint-venture agreement with Malibu in January 1992 to form Rock-It Comix to release comic books about music groups (Billboard, May 14, 1994). Shortly after, ISM was brought in as a partner. In 1994 Marvel acquired Malibu.

In the suit filed May 19 in L.A. Superior Court, Gold Mountain and ISM claim that Malibu failed to meet the minimum production levels, comply with its manufacturing obligations, and set up distribution networks and promotional campaigns.

The plaintiffs are also suing for negligent misrepresentation, breach of fiduciary duty, interference with prospective business relationships, constructive trust, civil conspiracy, and unfair business practices.

The suit also claims that Marvel and Malibu denied that Rock-It Comix was part of the purchase, when it was, according to the suit.

Ron Stone, president of Gold Mountain, says that Malibu and Marvel purposely created problems for Rock-It, because Marvel had its own Marvel Music line of comic books and didn't want competition.

"We had talked to [Marvel] to help us with distribution, and Malibu and Marvel assured us we weren't part of the sale and we were," says Stone. "In a way, they unilaterally pulled out of the partnership and caused us to go out of business. How convenient."

According to the suit, Malibu wanted to print some of the comic books in black and white after Gold Mountain promised the recording artists that the books would be printed in full color.

"Our responsibility was to bring in the artists and we did; they were supposed to do the rest, but they weren't equipped to," says Stone. "I ended up putting \$100,000 into it myself."

Because of the problems, planned comic books featuring Megadeth, the Doors, Pharcyde, and Yes were never published. However, nine books featuring such artists as Metallica, Lita Ford, and Santana were released.

Gold Mountain and ISM are attempting to get their artwork and materials back from Malibu so they can release Rock-It Comix on their own, according to Stone.

In addition to the materials, the plaintiffs are also seeking in excess of \$160,000, costs of the suit, punitive and exemplary damages to be determined, a dissolution of the joint venture, and an order enjoining Marvel and Malibu from using the Rock-It Comix materials.

Representatives of Malibu and Marvel didn't return phone calls for comment at press time.

STARS, STUDIO TAKE FORMATION FOR ATLANTIC'S 'BATMAN' SOUNDTRACK

(Continued from page 7)

Hooper.

Both songs sport videoclips that are intercut with highlights from the movie.

"We are thrilled to be working with our sister company, Warner Bros., to make this the hit entertainment package of the summer," says Val Azzoli, president of the Atlantic Group. "We are so proud to have created an album to match the scope and vision of the movie."

In addition to the Seal and U2 tracks, the 14-cut album includes new recordings by Offspring, Wu Tang Clan member Method Man, PJ Harvey, INXS front man Michael Hutchence, Massive Attack with Tracy Thorn, and Brandy, whose contribution, "Where Are You Now," was written and produced by Lenny Kravitz. On June 27, the soundtrack will be followed by a companion album, "Batman Forever: Original Music Score From The Motion Picture," composed by Elliot B. Goldenthal.

The "Batman Forever" film and soundtrack is being previewed via an Internet worldwide web site from which computer users can download audio samples of the album, photos of and interview sound bites from the artists, and an album track listing and credits. Later this month, the site will offer an online round-table chat with "Batman Forever" director Joel Schumacher, as well as several artists from the album.

"We think that going online will soon become a crucial element in bringing a project like this to a worldwide audience," says Vicky Germaise, senior VP of Atlantic. "In its first day of operation [May 15], the web site had approximately 600 visitors."

The retail perspective of the "Batman Forever" campaign is equally weighty. For starters, the initial 350,000-unit pressing of the CD will include an exclusive trading card from the film.

"This is going to be a big media record, and it seems that people are excited about all aspects of 'Batman Forever,'" says Roy Burkert, buyer for the Michigan-based Harmony House chain. "Like the movie, I think that the album is going to primarily skew toward a fairly young demographic—and there is nothing wrong with that."

Atlantic is also aiming to sell the album in nontraditional spots, including gift shops at the Six Flags and Magic Mountain amusement parks and the Warner Bros. merchandise shops in New York and Los Angeles. D.C. Comics has assembled a limited-edition premium package that will be sold at mass-merchandise outlets like Wal-Mart and comic book specialty shops. The package, available June 16, features the U2 CD single with special cover art, as well as a "Batman Forever" comic book and trading card.

"We see this album has having an audience that reaches far beyond the typical record or soundtrack buyer, which is why we want to bring the music to people in as many unique ways as possible," says Germaise.

Among those methods is a billboard, located across from Tower Records on Sunset Boulevard in Los Angeles, that touts the movie and soundtrack. The billboard has a low-power radio signal attached to it, and it will continually play the album. Atlantic is looking to place similar billboards at other points in Los Angeles and New York.

The label has also produced a tape called "Gotham City Radio," which will be serviced to movie theaters through-

out the U.S. for lobby airplay during the film's opening weekend June 16. The tape is structured like a mock radio show, featuring sound bites from the film and five songs from the soundtrack.

Beyond future single releases that are still to be confirmed, radio's part in "Batman Forever" will include ticket giveaways to roughly 60 promotional screenings planned around the country.

Programmer interest in the project is already active, with several top 40 outlets playing the U2 single early, including WPLY (Y-100) Philadelphia. "Response to the song has been great," says PD Garrett Michaels. "Some of our listeners have called it 'U2 meets Led Zepelin,' but they love it. We've had great success with a number of the bands on the album, most notably Offspring, so we're looking forward to it. Once again, the Batman franchise has wisely married the movie to the music of the day."

That was the goal of Jolene Cherry, executive producer of the soundtrack. "It was incredible to see how hard the

artists worked to create songs that mirrored the energy and vision of the film," she says. "This is particularly true of U2, who were so interested in being part of a Joel Schumacher film. They took off with a copy of the script and came back with this brilliant cinematic piece of music that perfectly captures what the film is trying to say. It really becomes another voice for the film."

Cherry, who is expected to be soon named the West Coast GM of Atlantic, views "Batman Forever" as an opportunity for the artists to explore new creative ground. "The Brandy cut, for example, is going to be a landmark recording in her career in that it takes her in a more adult direction. As for Eddi Reader, the Devlins, and Mazzy Star, I think their tracks showcase their music for an audience that they might not normally reach. In the end, finding music that illuminates both the film and the artist is what a great soundtrack should be. I'm proud in feeling that we've done that with this album."

amusement business

BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ALLMAN BROTHERS BAND	Radio City Music Hall New York	May 14-16, 18-20	\$1,292,340 \$50/\$35/ \$30/\$25	34,314 35,223, six shows, five sell- outs	Radio City Music Hall Prods
TOM PETTY JAYHAWKS	Gorge George, Wash.	May 5, 7	\$897,321 \$29.50/\$22.50	36,002 37,000, two shows	MCA Concerts NW
HARRY CONNICK JR. & HIS FUNK BAND	Beacon Theatre New York	May 9-11, 13	\$358,171 \$39.50/\$29.50	10,662 10,884, four shows, two sell- outs	Metropolitan Entertainment
SARAH BRIGHTMAN "MUSIC OF ANDREW LLOYD WEBBER"	Universal Amphitheatre Universal City, Calif.	May 12-13	\$345,790 \$57.75/\$37.75/ \$27.75/\$20.25	13,786 14,832, three shows	MCA Concerts in-house
YANNI	Coca-Cola Starplex Amphitheatre Dallas	May 19	\$343,001 \$39.75/\$29.75/ \$14.75	15,690 20,111	MCA Concerts PACE Concerts
BROOKS & DUNN DAVID BALL TRACTORS	Coca-Cola Starplex Amphitheatre Dallas	May 22	\$282,009 \$29.75/\$24.75/ \$12.75	16,300 20,111	MCA Concerts PACE Concerts
BOSTON	Mark Of The Quad Cities Moline, Ill.	May 18	\$269,837 \$37.50/\$29.50	8,297 9,706	Broadway Entertainment
BEASTIE BOYS BAD BRAINS HURRICANE	Rosemont Horizon Rosemont, Ill.	May 20-21	\$268,318 \$19	14,122 sellout	Jam Prods.
RUSTED ROOT RASTA RAFIKI TOAD THE WET SPROCKET	Coca-Cola Star Lake Amphitheatre Burgettstown, Pa.	May 13	\$259,856 \$19.75/\$11.75	24,389 sellout	PACE Concerts
BOSTON	Riverport Amphitheatre Maryland Heights, Mo.	May 20	\$223,593 \$25/\$20/\$12.50	13,925 19,949	Contemporary Prods

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Anita Baker

RADIO CITY MUSIC HALL®

BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FOR WEEK ENDING JUNE 3, 1995 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILLED, AND PROVIDED BY **SoundScan**[®]

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	2	9	BLESSID UNION OF SOULS EMI 31836 (10.98/15.98)	HOME
2	1	2	MAD LION WEEDED 2006*/NERVOUS (10.98/15.98)	REAL TING
3	3	4	FILTER REPRIS 45864/WARNER BROS. (10.98/15.98)	SHORT BUS
4	5	25	RUSTED ROOT MERCURY 522713 (9.98 EQ/15.98)	WHEN I WOKE
5	4	17	SUBWAY BIV 10 530354/MOTOWN (9.98/13.98)	GOOD TIMES
6	7	2	4 RUNNER POLYDOR 27379 (9.98/13.98)	4 RUNNER
7	6	6	JEFF BUCKLEY COLUMBIA 57528 (9.98 EQ/15.98)	GRACE
8	8	16	MARTIN PAGE MERCURY 522104 (10.98 EQ/15.98)	IN THE HOUSE OF STONE AND LIGHT
9	14	7	RACHELLE FERRELL ● BLUE NOTE 27820/CAPITOL (9.98/15.98)	FIRST INSTRUMENT
10	10	14	LETTERS TO CLEO CHERRY DISC/GIANT 24598 (9.98/15.98)	AURORA GORY ALICE
11	12	34	CORROSION OF CONFORMITY COLUMBIA 66208 (10.98 EQ/15.98)	DELIVERANCE
12	11	5	INI KAMOZE COLUMBIA 67056* (9.98 EQ/13.98)	HERE COMES THE HOTSTEPPER
13	16	19	GILLETTE S.O.S. 11102/ZOO (11.98/15.98)	ON THE ATTACK
14	15	13	CRIME BOSS SUAVE 3* (9.98/15.98)	ALL IN THE GAME
15	17	9	MORPHINE RYKODISC 10320* (11.98/17.98)	YES
16	18	7	KMFDM WAX TRAX 7199*/TVT (10.98/16.98)	NIHIL
17	9	44	LARI WHITE ● RCA 66395 (9.98/15.98)	WISHES
18	27	3	JILL SOBULE LAVA 82741/AG (10.98/15.98)	JILL SOBULE
19	19	35	RAPPIN' 4-TAY CHRYSALIS 30889*/EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'
20	—	1	M PEOPLE EPIC 67037 (10.98 EQ/15.98)	BIZARRE FRUIT

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	45	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
22	24	4	MANA WEA LATINA 99707 (8.98/14.98)	CUANDO LOS ANGELES LLORAN
23	22	18	THE ROOTS DGC 24708*/Geffen (10.98/15.98)	DO YOU WANT MORE?!?!?!?
24	—	1	ANTONIO SOLIS Y LOS BUKIS FONOVISA 80505 (6.98/10.98)	POR AMOR A MI PUEBLO
25	23	4	IV XAMPLE MCA 11220 (9.98/15.98)	FOR EXAMPLE
26	26	5	SUBLIME SKUNK 1 (7.98/12.98)	40 OZ. TO FREEDOM
27	—	1	KING JUST SELECT STREET 23001/AG (9.98/16.98)	MYSTICS OF THE GOD
28	25	83	ADAM SANDLER ● WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
29	—	2	KORN IMMORTAL 66633/EPIC (9.98 EQ/16.98)	KORN
30	36	12	BROTHA LYNCH HUNG BLACK MARKET 53967*/PRIORITY (10.98/17.98)	SEASON OF DA SICCNESS
31	32	2	JOAN OSBORNE MERCURY 26699 (10.98 EQ/15.98)	RELISH
32	39	4	MONSTER MAGNET A&M 540315 (9.98/15.98)	DOPE TO INFINITY
33	28	88	MARTINA MCBRIDE ▲ RCA 66288 (9.98/15.98)	THE WAY THAT I AM
34	31	4	OUR LADY PEACE RELATIVITY 1507 (10.98/15.98)	NAVEED
35	29	23	SHENANDOAH LIBERTY 31109 (10.98/15.98)	IN THE VICINITY OF THE HEART
36	20	2	BAD BRAINS MAVERICK 45882/WARNER BROS. (10.98/15.98)	GOD OF LOVE
37	—	1	BILLY PILGRIM ATLANTIC 82751/AG (10.98/15.98)	BLOOM
38	13	2	MORBID ANGEL GIANT 24612*/WARNER BROS. (10.98/15.98)	DOMINATION
39	34	6	PAVEMENT MATADOR 45898*/WARNER BROS. (10.98/15.98)	WOWEE ZOWEE
40	35	17	THE NEW LIFE COMMUNITY CHOIR/JOHN P. KEE VERITY 43010/JIVE (10.98/15.98)	SHOW UP!

POPULAR UPRIISINGS

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

THE GENE SCENE: Gene, the latest in the recent slew of much-ballyhooed British bands, makes its U.S. debut on June 6 with "Olympian" on Polydor/A&M.

But don't let the hoopla dissuade you. Gene's Smiths-influenced rock could likely live up to what the British press has been saying about the band.

Already, "Sleep Well Tonight," the first single from the

outlets as WHTG Monmouth, N.J., WZRH (Zephyr) New Orleans, and WCHZ Augusta, Ga.

In the U.K., Gene has graced the covers of Melody Maker and New Musical Express two times each in the past year. In the U.S., features are set to run in Puncture, Detour, B-Side, Interview, Ray Gun, Sassy, Warp, and Paper.

Rob Gordon, VP of marketing at Polydor/Atlas, says he's cautious about excessively promoting Gene.

"Basically we try to downplay the hype," says Gordon. "We've seen it with Elastica and Oasis, but what scares me most is what happened with Suede. We want this to be very organic—from the street and retail level."

Celia Hirschman, executive director of marketing at A&M, however, says she isn't sure how much of an impact the U.K. press coverage of Gene has made in the U.S. "It's helped make a lot of the tastemaker consumers who are hip to what's going on in London now aware of them, but I don't think people here have felt it's been overhyped."

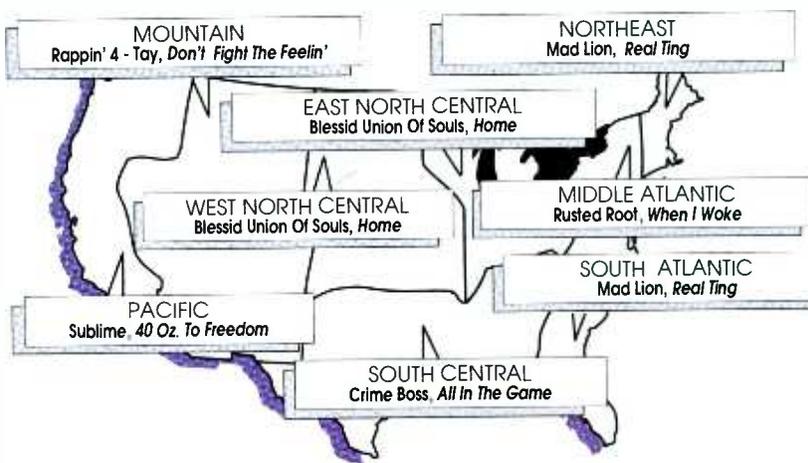
Slowly, radio and retail professionals have been getting a taste of Gene.

The import of "Olympian" found its way to such mom-and-pop retailers as Mod Lang in Berkeley, Calif., in April. Meanwhile, the label serviced a promotional five-song EP to key radio programmers and retailers



Road Work. Woody Lee's first single, "Get Over It," is No. 52 on Hot Country Singles & Tracks this week. He embarked on tour May 20 in support of his Atlantic debut album, named after the single, released on May 23. The Garland, Texas, native is performing on the Wal-Mart tour and at radio station-sponsored shows.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

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

MOUNTAIN	SOUTH CENTRAL
1. Rappin' 4-Tay, Don't Fight The Feelin'	1. Mad Lion, Real Ting
2. Subway, Good Times	2. Letters To Cleo, Aurora Gory Alice
3. Filter, Short Bus	3. Jeff Buckley, Grace
4. Type O Negative, Bloody Kisses	4. Rusted Root, When I Woke
5. 4 Runner, 4 Runner	5. Filter, Short Bus
6. Blessid Union Of Souls, Home	6. Martin Page, In The House Of Stone...
7. Corrosion Of Conformity, Deliverance	7. Corrosion Of Conformity, Deliverance
8. Lari White, Wishes	8. Blessid Union Of Souls, Home
9. Martin Page, In The House Of Stone...	9. Morphine, Yes
10. Brotha Lynch Hung, Season Of Da Siccness	10. Jill Sobule, Jill Sobule

in April as well.

With the American release of "Olympian," fans will get two bonus tracks not featured on the import.

The band hits the U.S. in late July for gigs in L.A., San Francisco, Chicago, Boston, New York, Washington, D.C., and Atlanta and returns for a

four- to six-week tour in September.

FLOOD RELIEF: Sales of **Corey Stevens & Texas Flood's** Eureka Records debut, "Blue Drops Of Rain," more than quadrupled at the Blockbuster Music Group chain since it was featured in the retailer's Soundcheck listening posts, according to **Norman Hurd**, senior buyer at the chain.

If it weren't for Hurd's persistence and enthusiasm for the

Eric Clapton meets **Stevie Ray Vaughan** album, the set would never have landed in the 540-store Fort Lauderdale, Fla.-based chain's program for the month of May.

"We vote on what titles go in the program," says Hurd. "So I had the album Fed-Exed to the regional managers and brought it up during the conference call and everyone agreed to put it in."

Hurd says just being in the Soundcheck program tells customers that the artist is the next hottest thing. For example, the chain had **Counting Crows**, **Bush**, and **Better Than Ezra** in Soundcheck before any of those acts achieved commercial success.

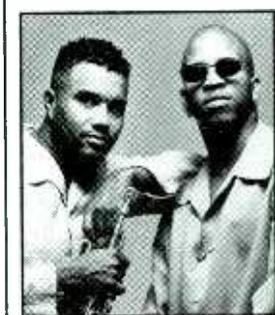
According to SoundScan, "Blue Drops Of Rain," released May 9, has sold more than 1,500 units.

For one week this month, "Blue Drops Of Rain" was even

one of the top-five selling rock CDs at the Blockbuster chain, according to Hurd.

Meanwhile, the title track has been gaining airplay on such stations as KGSR Austin, Texas, KNON Dallas, KINK Portland, Ore., KSPN Aspen, Colo., and KGNU Boulder, Colo.

The Los Angeles-based guitarist and his Texas Flood band are in the midst of a club tour of California, which includes a stop



Love It. Johnny B., former Temptations musical director, and Sean E. Mac, formerly of the Qwest act Rappin' 4-Tay, have teamed for a blend of mellow jazz and soul music dubbed Impromptu 2. **MoJAZZ** released its aptly titled debut, "You're Gonna Love It," May 23. "Enjoy Yourself" is the first single for R&B and jazz radio.

at Jacks Sugar Shack in Los Angeles on June 16.

Texas Flood includes bassist **Will MacGregor**, who has played with the Pretenders, **John Fogerty**, and **Chuck E. Weiss**, and drummer **Dave Salinas**, who has played with **Mick Taylor** and **Melissa Etheridge**.

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 79 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	1	18	GRAPEVYNE	BROWNSTONE (MJJ/EPIC) 3 wks at No. 1
2	3	15	WATER RUNS DRY	BOYZ II MEN (MOTOWN)
3	2	18	ASK OF YOU	RAPHAEL SAAIQ (EPIC SOUNDTRAX/550 MUSIC)
4	6	9	CAN'T YOU SEE	TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)
5	4	17	THIS IS HOW WE DO IT	MONTELL JORDAN (PMP/RAL/ISLAND)
6	—	1	SCREAM	MICHAEL JACKSON & JANET JACKSON (MJJ/JDJ)
7	5	18	FREAK LIKE ME	ADINA HOWARD (MECCA DOWNEASTWEST/EEG)
8	9	16	CRAZY LOVE	BRIAN MCKNIGHT (MERCURY)
9	12	7	DON'T TAKE IT PERSONAL	MONICA (ROWDY/ARISTA)
10	8	15	I LIKE	KUT KLOSE (KEIA/ELEKTRA/EEG)
11	7	10	BEST FRIEND	BRANDY (ATLANTIC)
12	18	8	EVERY LITTLE THING I DO	SOUL FOR REAL (UPTOWN/MCA)
13	11	33	JOY	BLACKSTREET (INTERSCOPE)
14	10	19	THINK OF YOU	USHER (LAFACE/ARISTA)
15	14	11	EMOTIONS	H-TOWN (LUKE)
16	17	9	GIVE IT 2 YOU	DA BRAT (SO SO DEF/WORK/COLUMBIA)
17	26	8	SOMEONE TO LOVE	JON B. FEAT. BABYFACE (Y&B YUM/550 MUSIC)
18	23	10	I'LL BE THERE... YOU'RE ALL I...	METHOD MAN/M.I. BLIGE (DEF JAM/RAL/ISLAND)
19	13	15	COME ON	BARRY WHITE (A&M/PERSPECTIVE)
20	15	16	FOR YOUR LOVE	STEVIE WONDER (MOTOWN)
21	22	25	RED LIGHT SPECIAL	TLC (LAFACE/ARISTA)
22	16	15	DEAR MAMA	2 PAC (INTERSCOPE)
23	29	11	KEEP THEIR HEADS RINGIN'	DR. DRE (PRIORITY)
24	24	31	IF YOU LOVE ME	BROWNSTONE (MJJ/EPIC)
25	20	25	MY LIFE	MARY J. BLIGE (UPTOWN/MCA)
26	32	3	FREEK 'N YOU	JODECI (UPTOWN/MCA)
27	21	23	BABY	BRANDY (ATLANTIC)
28	31	8	THE WAY THAT YOU LOVE	VANESSA WILLIAMS (WING/MERCURY)
29	27	16	JUST ROLL	FABU (BIG BEAT/ATLANTIC)
30	33	9	WATERFALLS	TLC (LAFACE/ARISTA)
31	37	3	I WANNA LOVE LIKE THAT	TONY THOMPSON (GIANT/WARNER BROS.)
32	25	31	I APOLOGIZE	ANITA BAKER (ELEKTRA/EEG)
33	28	8	FREEDOM	VARIOUS ARTISTS (MERCURY)
34	19	26	CANDY RAIN	SOUL FOR REAL (UPTOWN/MCA)
35	36	12	IT'S BEEN YOU	ANITA BAKER (ELEKTRA/EEG)
36	30	12	NEXT TIME	GLADYS KNIGHT (MCA)
37	34	10	SHY GUY	DIANA KING (WORK/COLUMBIA)

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

HOT R&B RECURRENT AIRPLAY

1	—	1	BEFORE I LET YOU GO	BLACKSTREET (INTERSCOPE)
2	2	7	PRACTICE WHAT YOU PREACH	BARRY WHITE (A&M/PERSPECTIVE)
3	1	2	I WANNA BE DOWN	BRANDY (ATLANTIC)
4	3	5	ON BENDED KNEE	BOYZ II MEN (MOTOWN)
5	4	10	U WILL KNOW	B.M.U. (BLACK MEN UNITED) (MERCURY)
6	6	10	BE HAPPY	MARY J. BLIGE (UPTOWN/MCA)
7	12	16	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN)
8	8	7	I BELONG TO YOU	TONI BRAXTON (LAFACE/ARISTA)
9	5	6	CAN I STAY WITH YOU	KARYN WHITE (WARNER BROS.)
10	14	25	WHEN CAN I SEE YOU	BABYFACE (EPIC)
11	10	31	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)
12	7	15	BODY & SOUL	ANITA BAKER (ELEKTRA/EEG)
13	9	14	HERE COMES THE HOTSTEPPER	INI KAMOZE (COLUMBIA)

14	11	21	I DON'T WANT TO KNOW	GLADYS KNIGHT (MCA)
15	19	30	I'M NOT OVER YOU	CE CE PENISTON (A&M/PERSPECTIVE)
16	23	31	YOUR BODY'S CALLIN'	R. KELLY (JIVE)
17	—	19	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)
18	—	10	HOW MANY WAYS	TONI BRAXTON (LAFACE/ARISTA)
19	13	30	THE RIGHT KINDA LOVER	PATTI LABELLE (MCA)
20	—	44	NEVER KEEPING SECRETS	BABYFACE (EPIC)
21	15	9	I MISS YOU	N II U (ARISTA)
22	22	16	FLAVA IN YA EAR	CRAIG MACK (BAD BOY/ARISTA)
23	—	27	SENDING MY LOVE	ZHANE (ILLTOWN/MOTOWN)
24	16	68	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
25	21	30	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)

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

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

98	1-LUV	(Zomba, BMI/E-40, BMI/Tone Only, BMI/Full Keel, ASCAP/Royalnd Cash, ASCAP) WBM
88	ALL GLOCKS DOWN	(Warner-Tamerlane, BMI/Stolen Souls, ASCAP/Shades Of Brooklyn, ASCAP/Target Practice, ASCAP/Misam, ASCAP)
46	ANSWERING SERVICE	(Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
5	ASK OF YOU (FROM HIGHER LEARNING)	(PolyGram Int'l, ASCAP/Tony Toni Tone, ASCAP/Beechwood, BMI/Toshiba-EMI, BMI) HL
24	BABY	(Human Rhythm, BMI/Young Legend, ASCAP/Ecstasy, ASCAP/Chrysalis, ASCAP/Pecot, ASCAP) WBM
14	BEST FRIEND	(Human Rhythm, BMI)
25	BIG POPPA/WARNING	(Tee Tee, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP/Bovina, ASCAP/New Hidden Valley, ASCAP/Casa David, ASCAP) HL
77	BROOKLYN ZOO	(Wu-Tang, BMI)
58	BROWN SUGAR	(Ah-choo, ASCAP/12:00 AM, ASCAP/PolyGram Int'l, ASCAP/Jazz Merchant, ASCAP)
33	CANDY RAIN	(EMI April, ASCAP/E-Z-Duz-It, ASCAP/WB, ASCAP/Evelle, ASCAP/Jelly's Jams, ASCAP/Jumping Bean, BMI) WBM/HL
3	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/Janice Combs, BMI) WBM/HL
28	COME ON	(Flyte Tyme, ASCAP/New Perspective, ASCAP/Seven Songs, BMI/Super, BMI/EMI April, ASCAP) WBM
47	CRAZIEST	(Naughty, ASCAP/WB, ASCAP) WBM
10	CRAZY LOVE (FROM JASON'S LYRIC)	(Warner Bros., ASCAP/Caledonian, ASCAP) WBM
43	CREEP	(D.A.R.P., ASCAP) HL
17	DEAR MAMA	(Joshua's Dream, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/The Underground Connection, ASCAP/Four Knights, BMI) WBM
2	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/Full Keel, ASCAP/Deep Technology, ASCAP/Def Jam, ASCAP/LL Cool J, ASCAP) HL
12	EMOTIONS	(Bishstick, BMI/Pac Jam, BMI) WBM
13	EVERY LITTLE THING I DO	(EMI April, ASCAP/Soul On Soul, ASCAP/WB, ASCAP/Evelle, ASCAP/Jelly's Jams, ASCAP/Jumping Bean, BMI/Taking Care Of Business, BMI) HL/WBM
36	FIRE	(Dinky B, ASCAP/BMD, ASCAP)
59	FIRST LOVER	(C Dub, BMI)
82	FOE LIFE	(Real An Ruff, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP)
100	FOE THA LOVE OF \$	(Dollarz-N-Sense, BMI/D J.Yella, BMI/Ruthless Attack, ASCAP)
26	FOR YOUR LOVE	(Stevland, ASCAP) WBM
9	FREAK LIKE ME	(Hanes, Hill And Valentine, ASCAP/Rubber Band, BMI/PolyGram Int'l, BMI)
45	FREAK ME BABY	(Pottsborg, BMI/Ujima, BMI/Hey Skimo, BMI)
20	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
27	FROGGY STYLE	(Taking Care Of Business, BMI)
85	GET LIFTED	(Zomba, ASCAP/Illitic, ASCAP/Ernie Sermon, ASCAP/Windtropic Pacific, ASCAP/Longitude, BMI) WBM
11	GIVE IT 2 YOU	(So So Def, ASCAP/EMI April, ASCAP/My World, ASCAP) HL
61	GOING IN CIRCLES/LOVE THE ONE YOU'RE WITH	(Porpete, BMI/Goldhill, ASCAP/Almo, ASCAP) WBM
97	GOOD OLE FASHION LOVE	(Flyte Tyme, ASCAP/New Perspective, ASCAP/EMI April, ASCAP) WBM
86	GOOD THANGZ	(Ma'Phil, ASCAP)
7	GRAPEVYNE	(Brown Girl, ASCAP/Night Rainbow, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP) WBM/HL
53	HE'S MINE	(Ma'Phil, ASCAP/Moken, ASCAP/All Init, ASCAP)
63	HEY LOOKAWAY	(FeCat, BMI/Money In The Bank, BMI/EMI Blackwood, BMI/360, ASCAP)
57	HOW MANY TIMES	(Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI)
38	I APOLOGIZE	(All Baker's, BMI/Heritage Hill, ASCAP/WB, ASCAP/Orsha, ASCAP/Paisley Park, ASCAP) WBM
90	I CAN CALL YOU	(Hee Bee Dooinit, ASCAP/Unit 4, ASCAP/WB, ASCAP) WBM
52	I DON'T MIND	(Fat Hat, BMI/EMI Virgin, BMI/T-Porsa, ASCAP/EMI Virgin, ASCAP) HL
50	I'O RATHER BE ALONE	(Warner-Tamerlane, BMI/Kings Kid, BMI/Flyte Tyme, ASCAP/New Perspective, ASCAP/EMI April, ASCAP) WBM
54	I'D RATHER BE ALONE	(MCA, ASCAP/Family Tree, ASCAP/Moorer, BMI) HL/WBM
41	IF IT'S ALRIGHT WITH YOU	(Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Deep Sound, ASCAP/Zomba, ASCAP) WBM
92	IF ONLY YOU KNEW	(Warner-Tamerlane, BMI) WBM
34	IF YOU LOVE ME	(Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/Orsha, ASCAP/WB, ASCAP/Brown Girl, ASCAP/Night Rainbow, ASCAP/EMI April, ASCAP/Slow Flow, ASCAP) WBM
91	IF YOU SAY	(Whole Nine Yards, ASCAP/Avid One, ASCAP/Magic Melody Man, ASCAP/Rons, ASCAP/Sony, ASCAP/Babydon, ASCAP)
70	IF YOU THINK YOU'RE LONELY NOW	(Abkco, BMI/Moreil, BMI)
84	I LIKE IT (I WANNA BE WHERE YOU ARE)	(Def Jam, ASCAP/12 A, BMI/Kakalaka, BMI)
64	I LIKE WHAT YOU'RE DOING TO ME	(Globe Art, BMI/That's Right, BMI)
8	I LIKE	(Irving, BMI/Nu Soul, BMI/Short Dolls, BMI) WBM
56	I'LL BE AROUND	(Rag Top, BMI/Bellboy, BMI/Assorted, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM
1	I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY	(Careers-BMG, BMI/Wu-Tang, BMI/Jobete, ASCAP/Ramecca, BMI) HL/WBM
37	I'M GOIN' DOWN	(Duchess, BMI) HL
44	THE I.N.C. RIDE	(DAMASTA, ASCAP/Varry White, ASCAP/EMI April, ASCAP/Bovina, ASCAP/12a, BMI)
18	IS IT ME?	(Zomba, ASCAP/Hookman, ASCAP/Halle Berry, BMI) WBM
39	IT'S BEEN YOU	(Whole Nine Yards, ASCAP/Avid One, ASCAP/Unobsky, BMI/Music Corp. Of America, BMI/O'Hara, BMI)
71	I WANNA KNOW YOU	(Dacara, ASCAP)
29	I WANNA LOVE LIKE THAT	(Ecaf, BMI/Sony Songs, BMI/Zomba, ASCAP/Donni, ASCAP) HL/WBM
78	(I WANT TO) THANK YOU	(Bary's Melodie, ASCAP/PolyGram Int'l, ASCAP/Orsha, ASCAP/Warner Bros, ASCAP)
18	JOY	(Donni, ASCAP/Zomba, ASCAP/T.Lucas, ASCAP/Mr.Peanut Butter, ASCAP/Mjac, BMI/Warner-Tamerlane, BMI) WBM
30	JUST ROLL	(Little Los, BMI)
87	KEEP IT RIGHT THERE	(DeSwing, ASCAP/EMI April, ASCAP)
15	KEEP THEIR HEADS RINGIN' (FROM FRIDAY)	(Ain't Nuthin' Goin' On But Fu-kin', ASCAP)
67	LIFESTYLES OF THE RICH AND SHAMELESS	(EMI April, ASCAP/Bee Mo Easy, ASCAP/Lost Boyz, BMI) HL
49	LOVE TODAY	(Chrysalis, ASCAP/Kharatrov, ASCAP/B.Black, ASCAP) WBM

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	4	I'LL BE THERE... YOU'RE ALL I...	METHOD MAN/M.I. BLIGE (DEF JAM) was at No. 1
2	2	6	DON'T TAKE IT PERSONAL	MONICA (ROWDY/ARISTA)
3	3	9	CAN'T YOU SEE	TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)
4	4	16	THIS IS HOW WE DO IT	MONTELL JORDAN (PMP/RAL/ISLAND)
5	9	12	KEEP THEIR HEADS RINGIN'	DR. DRE (PRIORITY)
6	5	10	ASK OF YOU	RAPHAEL SAAIQ (EPIC SOUNDTRAX/550 MUSIC)
7	7	17	FREAK LIKE ME	ADINA HOWARD (MECCA DOWNEASTWEST/EEG)
8	8	9	GIVE IT 2 YOU	DA BRAT (SO SO DEF/WORK/COLUMBIA)
9	10	15	I LIKE	KUT KLOSE (KEIA/ELEKTRA/EEG)
10	6	13	DEAR MAMA	2 PAC (INTERSCOPE)
11	11	9	EMOTIONS	H-TOWN (LUKE)
12	13	5	WATER RUNS DRY	BOYZ II MEN (MOTOWN)
13	12	20	BIG POPPA	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
14	15	4	EVERY LITTLE THING I DO	SOUL FOR REAL (UPTOWN/MCA)
15	30	4	BOOMBASTIC	SHAGGY (VIRGIN)
16	14	10	CRAZY LOVE	BRIAN MCKNIGHT (MERCURY)
17	22	5	SOMEONE TO LOVE	JON B. FEATURING BABYFACE (Y&B YUM)
18	25	2	FROGGY STYLE	NUTTIN' NYCE (POCKETOWN/JIVE)
19	20	7	SHY GUY	DIANA KING (WORK/COLUMBIA)
20	16	6	GRAPEVYNE	BROWNSTONE (MJJ/EPIC)
21	17	7	FREEDOM	VARIOUS ARTISTS (MERCURY)
22	19	18	THINK OF YOU	USHER (LAFACE/ARISTA)
23	18	13	RED LIGHT SPECIAL	TLC (LAFACE/ARISTA)
24	28	9	FREAK ME BABY	DIS 'N' DAT (EPIC STREET/EPIC)
25	—	1	BEST FRIEND	BRANDY (ATLANTIC)
26	21	8	CRAZIEST	NAUGHTY BY NATURE (TOMMY BOY)
27	23	18	BABY	BRANDY (ATLANTIC)
28	33	7	THE I.N.C. RIDE	MASTA ACE IN. (DELICIOUS VINYL/CAPITOL)
29	24	8	I'M GOIN' DOWN	MARY J. BLIGE (UPTOWN/MCA)
30	26	9	JOY	BLACKSTREET (INTERSCOPE)
31	52	2	I WANNA LOVE LIKE THAT	TONY THOMPSON (GIANT/WARNER BROS.)
32	40	5	IF IT'S ALRIGHT WITH YOU	LORENZO (LUKE)
33	29	13	JUST ROLL	FABU (BIG BEAT/ATLANTIC)
34	45	6	HEY LOOKAWAY	QUESTIONMARK ASYLUM (KAPER/RCA)
35	27	24	CANDY RAIN	SOUL FOR REAL (UPTOWN/MCA)
36	53	5	THE WAY THAT YOU LOVE	VANESSA WILLIAMS (WING/MERCURY)
37	35	16	BROOKLYN ZOO	OL' DIRTY BASTARD (ELEKTRA/EEG)

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
38	42	3	TALES FROM THE HOOD	DOMINO (40 ACRES AND A MULE/MCA)
39	31	11	I'LL BE AROUND	RAPPIN' 4-TAY (CHRYSLIS/EMI)
40	32	2	FOE LIFE	MACK 10 (PRIORITY)
41	37	10	I'D RATHER BE ALONE	IV XAMPLE (MCA)
42	41	5	LIFESTYLES OF THE RICH & SHAMELESS	LOST BOYZ (UPTOWN/MCA)
43	—	1	BROWN SUGAR	D'ANGELO (EMI)
44	39	20	RODEO	95 SOUTH (RIP-IT)
45	34	14	FOR YOUR LOVE	STEVIE WONDER (MOTOWN)
46	—	1	WE MUST BE IN LOVE	PURE SOUL (STEP SUN)
47	38	8	WHEN U CRY I CRY	JESSE (UNDERWORLD/CAPITOL)
48	47	6	FIRE	SUBWAY (BIV 10/MOTOWN)
49	36	24	THIS LIL' GAME WE PLAY	SUBWAY (FEATURING 702) (BIV 10/MOTOWN)
50	44	23	GET DOWN	CRAIG MACK (BAD BOY/ARISTA)
51	66	3	ALL GLOCKS DOWN	HEATHER B. (PENDULUM/EMI)
52	55	19	TOUR	CAPLETON (SIGNET/RAL)
53	50	16	GET LIFTED	KEITH MURRAY (JIVE)
54	43	13	IS IT ME?	MONTECO (FEATURING IMMATURE) (MCA)
55	46	28	IF YOU LOVE ME	BROWNSTONE (MJJ/EPIC)
56	68	3	I'D RATHER BE ALONE	KARYN WHITE (WARNER BROS.)
57	59	4	U BETTER RECOGNIZE	SAM SNEED FEA. DR. DRE (DEATH ROW)
58	—	1	I LIKE IT (I WANNA BE WHERE YOU ARE)	GRAND PUBA (ELEKTRA/EEG)
59	56	14	ANSWERING SERVICE	GERALD LEVERT (EASTWEST/EEG)
60	49	4	AMONG THE WALKING DEAD	SCARFACE (MOTOWN)
61	54	15	OOH LAWD (PARTY PEOPLE)	D.J. SMURF AND P.M.H.J. (WRAP/CHIBAN)
62	48	14	COME ON	BARRY WHITE (A&M/PERSPECTIVE)
63	74	2	SHIMMY SHIMMY YA	OL' DIRTY BASTARD (ELEKTRA/EEG)
64	58	18	TAKE A BOW	MADONNA (MAVERICK/SIRE/WARNER BROS.)
65	57	15	SHOOK ONES PART II	MOBB DEEP (LOUD/RCA)
66	70	15	LET'S GET IT ON	SHABBA RANKS (EPIC STREET/EPIC)
67	62	22	MAD IZM	CHANNEL LIVE (CAPITOL)
68	64	15	FOE THA LOVE OF \$	BONE

Billboard TOP R&B ALBUMS

FOR WEEK ENDING JUNE 3, 1995

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	6	SOUNDTRACK PRIORITY 53959* (10.98/15.98) 6 weeks at No. 1	FRIDAY	1
*** No. 1 ***						
2	3	—	2	SOUNDTRACK 40 ACRES AND A MULE 11243*/MCA (10.98/16.98)	TALES FROM THE HOOD	2
*** GREATEST GAINER ***						
3	2	2	10	2PAC INTERSCOPE 92399*/AG (10.98/16.98)	ME AGAINST THE WORLD	1
4	4	3	4	MOBB DEEP LOUD 66480*/RCA (9.98/15.98)	THE INFAMOUS	3
5	5	7	7	MONTELL JORDAN PMP/RAL 527179*/ISLAND (10.98/15.98)	THIS IS HOW WE DO IT	4
6	7	6	8	SOUL FOR REAL UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	5
7	9	9	25	MARY J. BLIGE UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
8	8	4	8	SOUNDTRACK TOMMY BOY 1114 (11.98/16.98)	NEW JERSEY DRIVE VOL. 1	3
9	6	5	3	SOUNDTRACK MERCURY 525479 (10.98 EQ/16.98)	PANTHER	5
10	10	8	8	OL' DIRTY BASTARD ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	2
11	13	10	10	E-40 SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	2
12	17	15	10	KUT KLOSE KEIA/ELEKTRA 61668*/EEG (10.98/15.98) HS	SURRENDER	12
13	15	11	12	ADINA HOWARD MECCA DON/EASTWEST 61757*/EEG (10.98/15.98)	DO YOU WANNA RIDE?	7
14	16	16	38	BOYZ II MEN MOTOWN 0323 (10.98/16.98)	II	1
15	12	14	19	BROWNSTONE MJJ 57827*/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	4
16	14	13	27	TLC LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
17	18	17	36	THE NOTORIOUS B.I.G. BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
18	19	18	34	BRANDY ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
19	21	20	27	METHOD MAN DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
20	11	12	24	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
21	23	23	28	H-TOWN LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK	21
22	24	21	6	VARIOUS ARTISTS SHOT 7000 (9.98/15.98)	D-SHOT PRESENTS BOSS BALLIN' BEST IN THE BUSINESS	15
23	20	—	2	MAD LION WEEDED 2006*/NERVOUS (10.98/15.98) HS	REAL TING	20
24	25	22	9	SOUNDTRACK WORK 67009/COLUMBIA (10.98 EQ/16.98)	BAD BOYS	13
25	26	24	9	STEVIE WONDER MOTOWN 530238 (10.98/16.98)	CONVERSATION PEACE	2
26	22	19	3	MASTA ACE INCORPORATED DELICIOUS VINYL 32873*/CAPITOL (9.98/15.98)	SITTIN' ON CHROME	19
27	28	27	33	BARRY WHITE A&M 540115/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	1
28	29	25	13	DJ QUIK PROFILE 1462* (10.98/16.98)	SAFE + SOUND	1
29	27	26	9	THE WHISPERS CAPITOL 30270 (10.98/15.98)	TOAST TO THE LADIES	8
30	30	28	13	CRIME BOSS SUAVE 3* (9.98/15.98) HS	ALL IN THE GAME	11
31	31	30	37	GERALD LEVERT EASTWEST 92416/EEG (10.98/15.98)	GROOVE ON	2
32	34	34	36	GLADYS KNIGHT MCA 10946 (10.98/15.98)	JUST FOR YOU	6
*** HOT SHOT DEBUT ***						
33	NEW	—	1	KING JUST SELECT STREET 23011/AG (9.98/16.98) HS	MYSTICS OF THE GOD	33
*** PACESETTER ***						
34	47	45	12	BROTHA LYNCH HUNG BLACK MARKET 53967*/PRIORITY (10.98/17.98) HS	SEASON OF DA SICCNESS	26
35	33	31	48	BLACKSTREET INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	7
36	36	38	28	SADE EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
37	32	33	36	ANITA BAKER ELEKTRA 61555*/EEG (10.98/16.98)	RHYTHM OF LOVE	1
38	39	41	47	DA BRAT SO SO DEF/WORK 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	1
39	35	35	32	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1	6
40	42	32	17	SUBWAY BIV 10 530354/MOTOWN (9.98/13.98) HS	GOOD TIMES	23
41	49	58	4	LORENZO LUKE 214* (10.98/16.98)	LOVE ON MY MIND	41
42	40	36	17	TOO SHORT DANGEROUS 41553/JIVE (10.98/15.98)	COCKTAILS	1
43	46	52	25	THE DAYTON FAMILY PO BROKE 1514*/RELATIVITY (9.98/15.98)	WHAT'S ON MY MIND?	42
44	48	53	34	KARYN WHITE WARNER BROS. 45400 (10.98/15.98)	MAKE HIM DO RIGHT	22
45	44	37	48	BONE THUGS N HARMONY RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
46	38	43	31	SOUNDTRACK DEATH ROW/INTERSCOPE 92484*/AG (10.98/16.98)	MURDER WAS THE CASE	1

47	41	40	11	NINE PROFILE 1460* (10.98/15.98)	NINE LIVEZ	16
48	45	39	31	SCARFACE RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
49	61	51	26	ICE CUBE PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES	3
50	43	47	51	69 BOYZ RIP-IT 6901 (8.98/15.98) HS	NINETEEN NINETY QUAD	13
51	37	29	6	SOUNDTRACK TOMMY BOY 1130* (8.98/12.98)	NEW JERSEY DRIVE VOL. 2	9
52	51	46	27	HOWARD HEWETT CALIBER 1008 (9.98/14.98)	IT'S TIME	29
53	55	48	19	SOUNDTRACK EPIC SOUNDTRAX/550 MUSIC 66944/EPIC (10.98 EQ/16.98)	HIGHER LEARNING	9
54	73	59	7	JESSE UNDERWORLD 29476/CAPITOL (9.98/13.98)	NEVER LET YOU GO	53
55	50	44	34	SOUNDTRACK MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	1
56	68	75	14	VARIOUS ARTISTS RHINO 71860/AG (7.98/11.98)	SMOOTH GROOVE: A SENSUAL COLLECTION, VOL. 2	34
57	54	49	8	VARIOUS ARTISTS AVATAR 124 048/ATLAS (9.98/15.98)	PUMP YA FIST HIP HOP INSPIRED BY THE BLACK PANTHERS	41
58	53	56	9	CHANNEL LIVE CAPITOL 28968* (9.98/13.98)	STATION IDENTIFICATION	9
59	65	60	14	VARIOUS ARTISTS RHINO 71859/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1	33
60	64	68	24	VANESSA WILLIAMS WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	25
61	57	55	12	FREDDIE JACKSON STREET LIFE 75457/SCOTTI BROS. (9.98/15.98)	PRIVATE PARTY	28
62	63	54	27	CHANTE MOORE SILAS 11157/MCA (10.98/15.98)	A LOVE SUPREME	11
63	60	70	35	LUTHER VANDROSS LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	2
64	70	66	28	KEITH MURRAY JIVE 41555* (10.98/15.98)	THE MOST BEAUTIFUL THING IN THIS WORLD	5
65	52	61	37	USHER LAFACE 26008/ARISTA (9.98/15.98) HS	USHER	25
66	66	57	3	SOUNDTRACK PRIORITY 57194 (10.98/15.98)	OLD SCHOOL FRIDAY	57
67	88	64	12	MYSTIKAL BIG BOY 12 (9.98/14.98)	MYSTIKAL	56
68	83	78	19	SMIF-N-WESSUN WRECK 2005*/NERVOUS (9.98/15.98)	DAH SHININ'	5
69	62	71	17	GEORGE DUKE WARNER BROS. 45755 (10.98/15.98)	ILLUSIONS	33
70	74	42	12	CHRISTOPHER WILLIAMS GIANT 24564/WARNER BROS. (10.98/15.98)	NOT A PERFECT MAN	13
71	69	74	14	VARIOUS ARTISTS RHINO 71862/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 4	39
72	58	76	5	AARON NEVILLE A&M 540349/PERSPECTIVE (10.98/16.98)	TATTOOED HEART	52
73	71	62	27	SPICE 1 JIVE 41547 (10.98/15.98)	AMERIKKA'S NIGHTMARE	2
74	67	63	18	THE ROOTS DGC 24708*/Geffen (10.98/15.98) HS	DO YOU WANT MORE?!!!!!!	22
75	72	81	14	VARIOUS ARTISTS RHINO 71861/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 3	38
76	56	88	131	KENNY G ARISTA 18646 (10.98/15.98)	BREATHLESS	2
77	80	79	19	95 SOUTH RIP-IT 9501* (10.98/16.98)	ONE MO' GEN	29
78	87	65	11	PORTRAIT CAPITOL 28709 (10.98/15.98)	ALL THAT MATTERS	26
79	78	83	80	R. KELLY JIVE 41527 (10.98/15.98)	12 PLAY	1
80	79	94	70	WU-TANG CLAN LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
81	90	50	8	BIG L COLUMBIA 53795* (10.98 EQ/15.98) HS	LIFESTYLEZ OV DA POOR & DANGEROUS	22
82	76	69	4	IV XAMPLE MCA 11220 HS	FOR EXAMPLE	69
83	84	92	24	PHIL PERRY GRP 4026/MCA (9.98/15.98)	PURE PLEASURE	64
84	75	67	6	SHIRLEY BROWN MALACO 7476 (9.98/15.98)	DIVA OF SOUL	67
85	81	80	97	TONI BRAXTON LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
86	59	—	2	THREE-6 MAFIA PROPHET 4401 (9.98/15.98)	MYSTIC STYLEZ	59
87	98	86	121	RACHELLE FERRELL MANHATTAN 93769/CAPITOL (9.98/13.98) HS	RACHELLE FERRELL	25
88	92	85	11	RARE ESSENCE SOUNDS OF THE CAPITOL 315* (9.98/14.98)	GET YOUR FREAK ON	53
89	93	89	34	JOHNNY "GUITAR" WATSON WILMA 71007*/BELLMARK (9.98/15.98)	BOW WOW	48
90	91	90	14	MURDER SQUAD G.W.K./DJ WEST 124040*/RAL (9.98/16.98) HS	S.C.C. PRESENTS MURDER SQUAD NATIONWIDE	12
91	RE-ENTRY	6	DIS 'N' DAT EPIC STREET 57625*/EPIC (9.98 EQ/15.98) HS	BUMPIN'	53	
92	85	73	42	IMMATURE MCA 11068 (9.98/15.98) HS	PLAYTIME IS OVER	26
93	96	—	87	BABYFACE EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	2
94	89	91	78	SNOOP DOGG DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
95	94	—	45	INCOGNITO TALKIN LOUD 522036/VERVE (9.98/13.98) HS	POSITIVITY	54
96	77	93	122	SOUNDTRACK ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
97	82	99	3	NEMESIS PROFILE 1461 (10.98/15.98)	THA PEOPLE WANT BASS	82
98	RE-ENTRY	28	R.B.L. POSSE IN-A-MINUTE 8700 (9.98/15.98) HS	RUTHLESS BY LAW	23	
99	97	—	56	SOUNDS OF BLACKNESS PERSPECTIVE 549006 (9.98/15.98) HS	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15
100	95	87	12	THA ALKAHOLIKS LOUD 66466*/RCA (9.98/15.98)	COAST II COAST	12

Albms 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.

RAP'S GRIP ON SUBURBS LOOSENS AS TEENS TURN TO MODERN ROCK

(Continued from page 1)

white, 12-24 audience, says top 40/rhythm KUBE Seattle PD Mike Tierney, whose station's quotient of rap has been cut in half since the summer of '93.

Tierney is not alone in suggesting the rise of modern rock has stolen some of rap's thunder as a universal outlet for teen rebellion. "Think about where [kids] are getting rebelliousness now," says rap business veteran and CEO/owner of Stepson Music Entertainment Bill Stephney. "They're getting it from Offspring, not gangsta

rap." The topic of buying habits based on race is a sensitive one within the industry, and getting solid sales information is not easy. The Recording Industry Assn. of America does not break out those details, even though its annual consumer profile project could easily shine light on buying patterns along race lines. Instead, the RIAA leaves individual record companies to privately cull that information themselves.

The RIAA did report that rap cap-

tured 7.9% of the marketplace in 1994, down from 9.2% in 1993. (Rock jumped from 30.2% to 35.1%.) At the suburban, mall-based Camelot chain, VP of marketing Joe Bressi reports rap sales are down, but he assumes this is no different from what other national retailers might be experiencing.

DATA REMAINS SPORADIC

SoundData's National Music Consumer Study, which polls active music consumers on purchasing habits, offers a glimpse into buying habits. But

since the firm only solicits consumers on topics requested by clients, the data on rap purchasing remains sporadic.

Three years ago, SoundData asked 1,500 shoppers how many "hardcore rap" purchases they had made in the previous six months. (Eight percent of whites, accounting for 64% of sales, reported to have made such purchases.) Because nobody has commissioned that information since, no data exists for 1993, '94, or '95.

One query the company has made regularly is, "How do you feel about

rap music?" The response from whites has been on a slight, but steady decline since 1993. As of March 1995, less than 24% of whites say they like rap music.

In his new look at American buying patterns and demographics, "Latitudes & Attitudes: An Atlas Of American Tastes, Trends, Politics, And Passions" (Little, Brown & Co.), author Michael Weiss delves through Simons Market Research Bureau, which surveys 40,000 households each year, and discovers white households with at

(Continued on next page)


**SUZANNE BAPTISTE'S
RHYTHM
SECTION**

CLOSER THAN CLOSE: "Don't Take It Personal" by **Monica** (Rowdy/Arista) closes the gap and is likely to be the next No. 1 record on the Hot R&B Singles chart. Right on its tail is "Can't You See" by **Total Featuring The Notorious B.I.G.** (Tommy Boy). However, "Don't Take It Personal" has such a strong lead that "Can't You See" will have to pick up speed to really compete for the No. 1 slot. There is a remix of "Can't You See" on the way, but will it be delivered in time to make a difference?

RISING TIDES: "Water Runs Dry" by **Boyz II Men** (Motown) continues to grow at radio and is No. 2 on the Hot R&B Airplay chart. Although "Grapevine" by **Brownstone** (MJJ/Epic) is the No. 1 record on the airplay chart (which is based on listeners), "Water Runs Dry" actually received more detections and is the only record on the chart that is being played on every monitored station. This is Boyz II Men's fourth single off of their seven-times platinum album, "II." The fact that they have sold so many albums probably accounts for the slightly stunted sales on this single.

YOU'VE COME A LONG WAY, BABY: This week, **Brandy** wins the Hot Shot Debut with her third single, "Best Friend." This is her third back-to-back hit—not bad for a rookie. "Best Friend" has been on the R&B airplay chart for 10 weeks and is starting to slip a little but should have no problem rebounding now that it is commercially available. "Best Friend" is in the top five at 17 stations, including KJMZ Dallas, WIZF Cincinnati, and WTLC Indianapolis.

MASS EXPOSURE: "Keep Their Heads Ringin'" by **Dr. Dre** (Priority) re-bullets at No. 15 on the R&B singles chart this week. The video to this single is being featured before the movie "Friday" at movie theaters across the country. This has no doubt contributed to the resurgence in sales and airplay. "Keep Their Heads Ringin'" is top five at KKBK Los Angeles, WZAK Cleveland, KTOW Tulsa, Okla., KVSP Oklahoma City, and WFXA Augusta, Ga.

DEJA VU: This week's greatest gainers have something in common. "I Wanna Love Like That" by **Tony Thompson** (Giant/Warner Bros.) takes the Greatest Gainer/Airplay award and "Boombastic" by **Shaggy** (Virgin) takes the Greatest Gainer/Sales award; this is the second consecutive week that they have won these honors. "I Wanna Love Like That" is now top 10 at six stations, including WQMG Greensboro, N.C., WTMP Tampa, Fla., and KIPR Little Rock, Ark. "Boombastic" has the largest increase in total points on the entire chart and is top 10 at KJMZ Dallas, WWVZ Charleston, S.C., WJHM Charlotte, N.C., and WOWI Norfolk, Va.

RECORDS TO WATCH: "Never Gonna Let You Go" by **Tina Moore** (Street Life/Scotti Bros.) takes a 13-position jump, from No. 55 to No. 42, and is top 10 at WQUE New Orleans and WPLZ Richmond, Va. "He's Mine" by **MoKenStef** (Outburst/RAL/Island) also makes a nice jump this week, moving from No. 67 to No. 53. It ranks No. 4 at both WCDX Richmond, Va., and WYLD New Orleans. "Brown Sugar" by **D'Angelo** (EMI) has healthy gains in both airplay and sales, giving it a strong boost from No. 77 to No. 58. "Brown Sugar" is starting to break on radio in the following markets: St. Louis, Washington, D.C., and Richmond, Va.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	2	7	HUSH S.O.L. (COPIA)
2	—	1	TOO MANY FISH FRANKIE KNUCKLES FEAT. ADEVA (VIRGIN)
3	11	4	DON'T GET ANY BETTER TOM SCOTT FEATURING MAYSA (GRP)
4	17	2	ENJOY YOURSELF IMPROMP2 (MOJAZZ/MOTOWN)
5	8	3	QUO FUNK QUO (MJJ/EPIC STREET/EPIC)
6	1	4	OWN DESTINY MAD LION (WEEDED/NERVOUS)
7	14	4	JERI'S SONG EVERETTE HARP (BLUE NOTE/CAPITOL)
8	—	1	I GOT 5 ON IT LUNIZ (GOO TRYBE)
9	10	3	OUTTA MY LIFE PARIS (PRIORITY)
10	5	6	I WISH SKEE-LO (SUNSHINE/SCOTTI BROS.)
11	—	1	LOLLIPOP MENTALLY DISTURBED (SO-LO JAM)
12	13	7	RAINY DAY SONS OF SOUL (RAGING BULL)
13	16	4	FUNK SOUL SENSATION JEMINI-THE GIFTED ONE (MERCURY)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
14	—	1	I WANT U (INNER CITY BLUE) ROSIE GAINES (MOTOWN)
15	12	13	WHAT I'M AFTER LORDS OF THE UNDERGROUND (PENDULUM)
16	7	9	SHACKLES '95 R.J.'S LATEST ARRIVAL (GOLDEN BOY/FIRST QUAK)
17	21	2	KILLER BLUES COZETTE MORGAN (NINA)
18	20	4	KEEP IT REAL MILKBOONE (SET IT OFF/CAPITOL)
19	18	9	NEXT LEVEL SHOW AND A.G. (PAYDAY/FFRR)
20	22	2	ONE FINE DAY HIROSHIMA (QWEST/WARNER BROS.)
21	19	3	MASTA I.C. MIC GERONIMO (BLUNT/TVT)
22	—	1	MIND BLOWING (PHATT) DAVID JOSIAS (IMI)
23	—	1	THE NEXT LEVEL THA ALKAHOLIKS (LOUD/RCA)
24	—	9	TRIP AROUND YOUR BODY EBONY VIBE EVERLASTING (E.V.E.) (MCA)
25	6	6	SPARKLE COMING OF AGE (HDH)

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

RAP'S GRIP ON SUBURBS LOOSENS AS TEENS TURN TO MODERN ROCK

(Continued from preceding page)

least one active music consumer actually buy more jazz records than they do rap. And of the 204 monitored metros, in just five labeled "predominantly white"—Milwaukee, Cleveland, Charlottesville, Va., Springfield, Mass., and Youngstown, Ohio—do rap purchases rank high above the national average, the way they do in dozens of "racially diverse" markets, such as Augusta, Ga., Chicago, and Jackson, Miss.

STRONG SALES HISTORY

From the Sugar Hill Gang through Salt-N-Pepa, rap has enjoyed unmistakable crossover consumer support. What became clear with the arrival of SoundScan's more precise sales readings was that both acts with a pop sound (i.e., Hammer) and those leaning hardcore (Ice-T) could count on heavy mall sales.

According to Tommy Boy's Knutson, 70% of buyers of multiplatinum rap records, such as Naughty By Nature's 1991 self-titled debut, are white.

That backing is key considering that the 1990 U.S. census counted 200 million whites and 30 million blacks; 35 million whites between 12-24 and 7 million blacks in the same age group. Very few rap records go platinum or remain perched near the top of The Billboard 200 without substantial crossover support.

While The Billboard 200 remains populated by scores of successful rap acts (2Pac's "Me Against The World," No. 7), when compared to past years, fewer artists are charting into the top 100 of the chart.

For the May 20 issue of Billboard, nine rap artists hit the top half of The Billboard 200. (That's excluding collaborative soundtracks and the street R&B of TLC and others.) Seven records rose that high for the issue dated May 21, 1994. In the third week of May 1993, 19 were in the top 100; 15 were in the top 50.

Inside the top 50 of The Billboard 200, where the true crossover hits reside, there were three rap acts for May 20 of this year. That compares to five for the comparable week last year, 10 in '93, and six in '92.

MODERN ROCK'S DRAW

Trying to pinpoint which consumers may have backed off rap is tricky since few shoppers, let alone entire blocks, change their buying habits overnight. Yet evidence suggests a significant shift has recently occurred.

According to 1992 Coleman Research data, when given the choice in 1992 between modern rock and rhythmic music (which includes rap, but not mainstream R&B), 22% of 15- to 28-year-old whites opted for rhythmic, 10% for modern rock. By 1994, those numbers had flipped; 11% of whites chose rhythmic, 28% modern rock.

That change of taste can be witnessed today at college radio. Manned by predominantly white, aggressively open-minded jocks, campus airwaves have routinely embraced rhymes from the Roots, A Tribe Called Quest, Black Sheep, De La Soul, and others.

Yet during the second week of May, not a single rap record was spun often enough outside specialty programming to qualify for the College Music Journal's 150 most-played records.

"There's certainly less than the past," says CMJ associate editor Glen Sansone, who's been monitoring rap on college radio for years. "Rap is moving more to-

RAP ON THE BILLBOARD 200

Here is a look at the number of albums by rap artists that appeared on the top half of The Billboard 200 during corresponding weeks over the past four years. (This sampling excludes collaborative soundtracks.)

ISSUE DATE	RAP ALBUMS IN THE TOP 100	RAP ALBUMS IN THE TOP 50
May 20, 1995	9	3
May 21, 1994	7	5
May 22, 1993	19	10
May 23, 1992	15	6

ward keeping it real and appealing to a certain core market of 15- to 25-year-old black urban fans. White [college DJs] in the middle of the country do make the effort and want to understand it, but they're understanding it less and less." Increasingly, Sansone says, they simply "pass it by."

The students are not alone, says Stepson's Stephney. "Hip-hop in terms of energy and passion is waning [with listeners] across the board."

The growth of commercial modern rock seems to have fueled the migration from rap. With top 40 losing 600 stations in the last six years, and modern rock discovering both a burgeoning teen appeal and new-found hitmaking power, some in the industry have dubbed the format the new top 40 of the '90s. If so, it stands as a remarkably white incarnation.

Clearly, modern rock's musical parameters are more specific than top 40's, which routinely opens its doors to dance, R&B, rock, and pop. But when modern rock does occasionally welcome turntables and street rhymes, it's inevitably from such white acts as the Beastie Boys, Lucas, Beck, Big Audio Dynamite, House Of Pain, or G. Love & Special Sauce.

Cypress Hill and Coolio are part of Lollapalooza's alternative road show this year, but neither has been welcomed at modern rock radio. And when Lollapalooza co-founder Perry Farrell announced earlier this year he wanted to land Snoop Doggy Dogg for the summer, Hole's Courtney Love publicly countered she'd boycott the caravan if he did, supposedly to protest the rapper's misogynistic lyrics. Hole is booked for this summer's Lollapalooza.

One modern rock-flavored station that actively promotes the fact it does not play rap is WHYZ (Z-100) New York. On-air promos featuring snippets of Green Day highlight what listeners will hear; the Notorious B.I.G. bits spotlight what they won't.

"The halo that surrounded [rap in] the suburbs has clearly dulled—it's no longer new and novel," says PD Steve Kingston, who markets Z-100's top 40/modern rock hybrid (Live, Pearl Jam, Dionne Farris) to New Jersey and Long Island, N.Y., suburban audiences. Just two years ago, rappers Positive K, Wreckx-N-Effect, Neneh Cherry, and others enjoyed high-profile spins at Z-100.

New York top 40/rhythm WQHT (Hot 97) PD Steve Smith insists his station's rap offerings are "growing steadily" beyond the city's five boroughs. (When rapper Flavor Flav recently introduced the Beastie Boys at a Madison Square Garden concert, his mention of Hot 97 brought a chorus of boos from the largely white crowd.)

Another new music-exposing outlet shifting tastes is MTV. In 1993, three rap

acts (Cypress Hill, Digable Planets, Neneh Cherry) had clips in the channel's much sought-after—and alternative-heavy—Buzz Bin rotation. In the 18 months since, just one rap clip, the Beastie Boys' "Sabotage," has been tapped for inclusion.

CHANNEL X'S DISAPPOINTMENT

A telling radio experiment from last year—and its disappointing results—sheds some light on changing listener tastes. Dubbed Channel X, the format was conceived to marry the two dominant music styles among white teens: rap and alternative. Based on focus group research, a handful of programmers were convinced a suburban audience existed for both Beck and Da Brat, Coolio and Offspring (Billboard, July 30, 1994).

"There was more of a continuity between the two—an attitude—than people think," says Keith Clark, then PD of WHJX-FM Jacksonville, Fla. The key, he says, was finding hybrid rap records that married other styles of music, such as jazz or pop, and "blended in with the alternative's psychological profile": Arrested Development, Digable Planets, House Of Pain, among others.

One year later, all three leading Channel X players—KUBE Seattle, WHYY Detroit, and WHJX—have abandoned the approach. As it turned out, "The two genres were heading in different directions," says Clark. Musically, modern rock was reaching out to mainstream listeners, while rap was turning inward—locating hybrid records became increasingly difficult.

Clark says, "It's almost as if rap is going back to its roots, with very heavy bass and rhythms." That, he says, became difficult for whites to identify with, "so kids jumped onto the next big thing: modern rock."

Tierney agrees. "For three solid years, mainstream rap was that [rebellious] music—Dr. Dre, 2Pac, Sir Mix-A-Lot. And KUBE was the station for 12-24 because of rap's popularity." Now, that role "has been filled by Green Day, Offspring, and Nirvana. The rock product caught up with rap."

Looking ahead, few are suggesting the book has been closed on smash rap records in the suburbs. And many assume it's simply a matter of time before a new round of rap releases reignites the fire that burned in the early '90s. "Something's going to break," says Sansone at CMJ. "Somebody will come along and bridge [the two audiences] and take things in a whole new direction."

TO OUR READERS

The Rap Column will return in two weeks.

RAP ACTS STILL FACE LACK OF LIVE VENUES

(Continued from page 1)

quiesce, even though a promotional show may be the only chance an act has to play in a given market.

In the rap marketplace, industry observers say little has changed since 1989, when a front-page Billboard story noted that clubs and halls were closing their doors to the music (Billboard, Dec. 16, 1989).

Venue operators continue to perceive rap as a genre that breeds violence, and insurance and security considerations severely limit the potential for mounting live shows. When a live rap concert does take place, it often features a "balanced" bill that includes nonrap artists. In addition, some seasoned observers believe live rap is on the wane, thanks to tepid performances by some of the genre's reigning stars. Together, the two trends have created a rocky road for rap.

The current state of affairs is a far cry from the days of the "chitlin circuit" of the '40s, '50s, and '60s, when barnstorming R&B artists were able to secure dates throughout the year in venues catering exclusively to black audiences.

The chitlin circuit "does not exist," says Fred Moultrie, who manages such contemporary R&B acts as Chanté Moore and El DeBarge.

"You don't have your local promoters anymore," Moultrie adds. "The reason they're gone is there's nothing there for them."

The absence of a real touring circuit not only has an impact on the artists' ability to cultivate a loyal following, the way rock acts do over months and years of live dates, but also the artists' chance to develop a professional show, says Famous Artists Agency president Jerry Ade.

Young R&B performers, Ade says, are "not musicians, and they're not entertainers, and they don't have the training ground. There's a lot of training that's lacking there." He adds that current conditions have "eliminated what used to be a vital and vibrant market, where [artists] learn about performing, about presentation."

Many say that radio promo shows—often "track dates" in which the act sings over prerecorded backings—are virtually the only live game in town for up-and-coming talent.

"It is our contention that promotional tours are essentially the bulk of R&B touring," says Herb Trawick, who manages such acts as Brian McKnight and Raja-Nee. "Any time you go out live on a promotional tour, you better look at it as your tour. It's the only opportunity to have an impact."

"Every radio station wants to bring an act in and expects them to work for free," says Phil Casey, VP at International Creative Management Inc. in L.A. "The record company is going to insist they go in, they'll play for free, and it's a regular club date."

Noting that an artist's three major assets are an ability to sell records, publishing interests, and personal appearances, Casey adds, "What these radio stations are doing is taking a third of the revenue away by insisting they play for free."

Ade says of the stations, "They've killed the whole business for an agent. It's devastating . . . It's very difficult for an agent to book a tour when you've got 20 cities played for free."

He adds that the situation is no different for developing rock acts, who are under pressure to play the upcoming spate

of summer radio concerts (Billboard, May 27).

Casey also points out that the stations hold the cards. If an act doesn't want to play a promo gig, "you're not gonna hear your record on the radio."

A HANDFUL OF SHOWS EACH YEAR

Typically, stations will mount one or two major multi-act concerts in a year, with many sponsoring several other smaller club or theater shows.

Rocco Macri, promotion director at top 40/rhythm-crossover WQHT (Hot 97) New York, says the station's major summer promotional date this year is its Summer Jam, set for June 30 at the Brendan Byrne Arena in East Rutherford, N.J. No talent has been announced for this year's concert; last year's featured such acts as Queen Latifah, Wu-Tang Clan, and Arrested Development. "We do maybe three or four [shows] a year that are solely a Hot 97 event," Macri says.

He adds, "Very few of [Hot 97's shows] are at a level where [in] any way they'll be competitive with what other promoters are putting on . . . We try to work with all the promoters. One of the goals is not to compete with each other."

Macri also says that artists on Hot 97-sponsored bills "generally" are paid for their services.

Mainstream R&B KKBt (the Beat) Los Angeles is sponsoring its own Summer Jam on Aug. 13 at Irvine Meadows Amphitheatre in Irvine, Calif. Last year's jam featured a diverse talent lineup that included McKnight, Blackstreet, War, Tevin Campbell, Coolio, Eazy-E, Heavy D. & the Boyz, Wu-Tang Clan, Da Brat, Shanice, Roger & Zapp, Public Enemy, and the Isley Brothers.

The station also mounted a Holiday Cool-Down show in December at the 2,300-seat Wiltern Theatre in L.A.; acts included Mary J. Blige, Karen White, Shanice, McKnight, Silk, Blackstreet, and Immature.

"Basically, those two shows are for charity," says KKBt publicity coordinator Sharon Klein. "They're benefit concerts, so the talent is contributing their services. It's because the money is going to support the community. That's the only reason [acts perform for free]."

Another upcoming charity concert, UrbanAID 4 LifeBeat, is slated to take place Oct. 5 at Madison Square Garden and will feature Jodeci, Heavy D., the Notorious B.I.G., Blige, Salt-N-Pepa, and Run-D.M.C.

Klein suggests that playing a promotional date may be a help, and not a hindrance, to a developing act. "If these acts haven't broken through, are they going to be able to support an entire concert? Maybe this should be looked at as an avenue for them."

Moultrie says of the radio-driven tour situation, "It's a grim picture. The consumer is hurting, the artist is hurting, and also the labels and radio are hurting, because they're not building anything."

"The labels are going to have to look at label-subsidized shows for new and developing acts," Trawick says. "It's the only way. We're in some pretty serious discussions with the labels about it."

For rap artists, the problem remains even graver—getting in the door. In many quarters, rap is still perceived as a violence-plagued genre.

"It's more of a reality now than it was five years ago," Famous' Ade says. "It's

[considered] far more dangerous than it ever was."

"When you tour an all-rap show, [conditions are] virtually impossible," ICM's Casey says. "If you get the building and you overcome the cost, you've got to overcome the perception of violence. So very few agencies will book an all-rap show."

He adds, "The problems they've been having with the rap stuff has dried up the club business, because of the insurance, the cost of doing the shows . . . Insurance makes the shows cost-prohibitive, and you've got to pay for arena-level security."

The experience of Debra Hughes, who is serving as coordinator of the benefit Conscious Tour '95, may exemplify the difficulties rap faces in the tour marketplace.

The tour—which features such indie-label rap acts as E-A Ski, the B.U.M.S., Paris, Mack 10, Lil 1/2 Dead, Rodney O & Joe Cooley, and Da Nayborhoodz—is attempting to play both large halls and clubs.

"Some of the insurance companies will not even insure the rappers," Hughes says. "We had one insurance company tell us today, 'We will not cover audience liability.'"

Hughes adds that the clubs she had approached "want to do reference checks to see if [the acts] tore up the last clubs they were in before they take them in their venue."

To ameliorate the situation, Hughes has brought R&B artist Margie Coleman onto the bill and hopes to confirm such other acts as Brownstone, Blackstreet, and Adina Howard.

"I've mixed R&B with hip-hop," she says. "I've found it works for the venues . . . They don't want a pure rap show. You've got to mix the two together. They won't take it if you don't mix it. I'm leavening the mix. The venues feel more comfortable—they know they're going to get a mixed audience."

In spite of these efforts, the Coca-Cola Co. recently withdrew its corporate sponsorship of Conscious Tour '95.

Beyond these ongoing problems of perception, some veteran observers suggest rap acts have made it tough for themselves by not bringing the goods to the stage.

"Besides sometimes agitating violence, many of them make unreasonable demands of promoters and don't deliver a show," says Lisa Cortes, president of Loose Cannon Records in New York.

A prime example of a disappointing rap show came earlier this year when the Notorious B.I.G. and Craig Mack performed a rare, high-profile bill in New York. After a late start, the show ran a total of 30 minutes before frustrated fans filed out of the Beacon Theater.

Touring woes have "less to do with security and insurance problems than . . . with declining passion for the music and the acts," says Bill Stephney, CEO/owner of New York-based Stepsun Entertainment.

Stephney says that acts are becoming "very insular. They yell at the crowd, they yell at the sound man, they put on no performance, and then want to charge \$30 a ticket. The audience says, 'No, we're not going to come see you anymore.'"

Assistance in preparing this story was provided by Havelock Nelson and Eric Boehlert in New York.

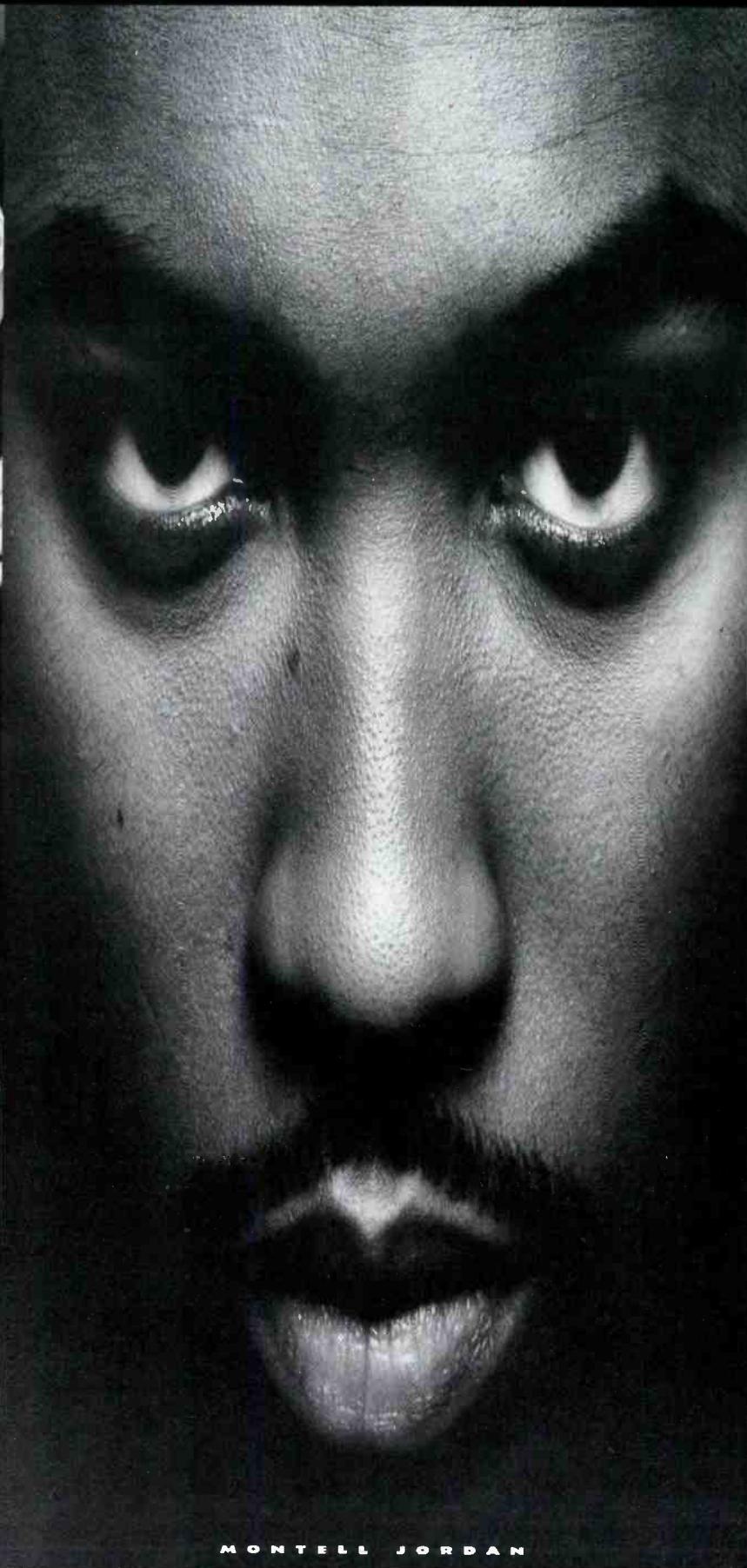
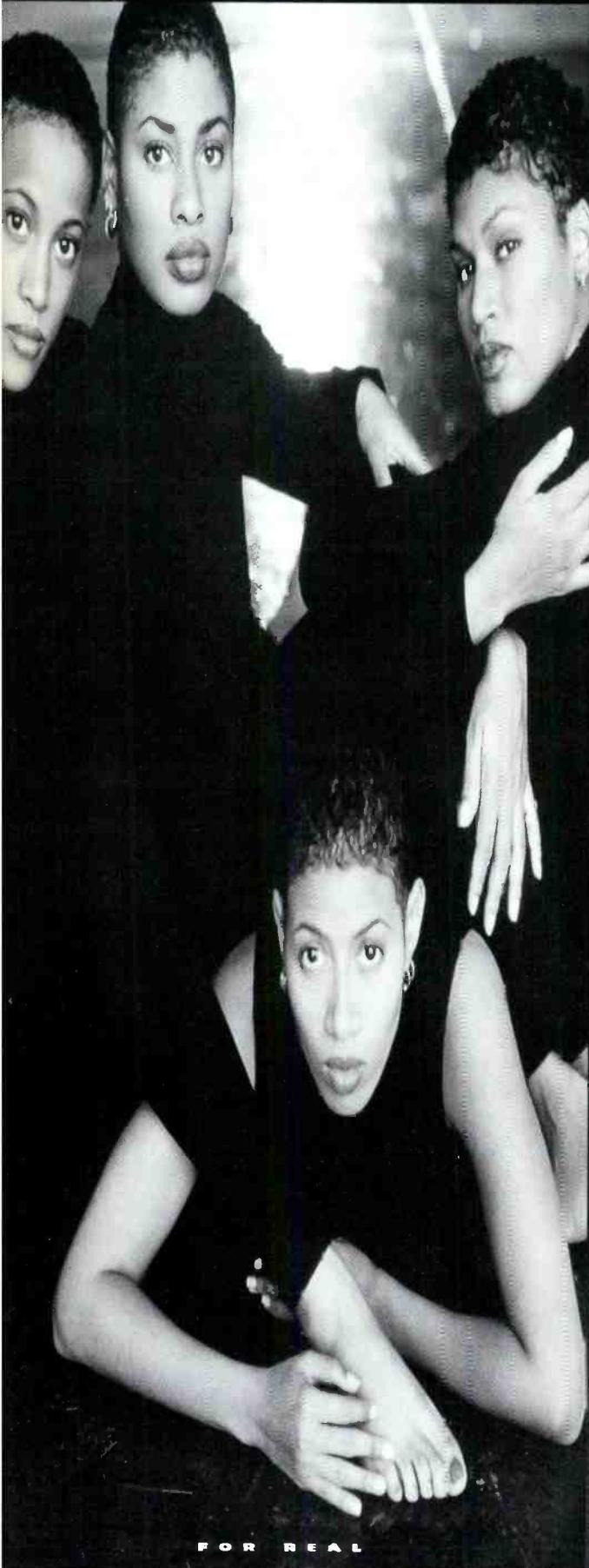
Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
				★★★★ No. 1 ★★★★★	
1	1	1	5	I'LL BE THERE...YOU'RE ALL I... ♦ METHOD MAN/M.J. BLIGE (C) (M) (T) (X) DEF JAM/RAL 1878/ISLAND	4 weeks at No. 1
				★★★★ GREATEST GAINER ★★★★★	
2	4	3	12	KEEP THEIR HEADS RINGIN' (FROM "FRIDAY") ♦ DR. DRE (C) (D) (T) PRIORITY 53188	
3	3	4	9	GIVE IT 2 YOU ♦ DA BRAT (C) (M) (T) SO SO DEF/WORK 77836/COLUMBIA	
4	2	2	14	DEAR MAMA ♦ 2PAC (C) (M) (T) (X) INTERSCOPE 98273/AG	
5	5	5	20	BIG POPPA/WARNING ♦ THE NOTORIOUS B.I.G. (C) (D) (M) (T) (V) (X) BAD BOY 7-9015/ARISTA	
6	7	9	9	FREAK ME BABY ♦ DIS 'N' DAT (C) (T) EPIC STREET 77845/EPIC	
7	6	6	8	CRAZIEST ♦ NAUGHTY BY NATURE (M) (T) (X) TOMMY BOY 670*	
8	10	8	7	THE I.N.C. RIDE ♦ MASTA ACE INCORPORATED (C) (M) (T) DELICIOUS VINYL 58376/CAPITOL	
9	16	15	6	HEY LOOKAWAY ♦ QUESTIONMARK ASYLUM (C) (D) (T) KAPER 64305/RCA	
10	11	10	17	BROOKLYN ZOO ♦ OL' DIRTY BASTARD (C) (X) ELEKTRA 64477/EEG	
11	14	19	3	TALES FROM THE HOOD ♦ DOMINO (C) (T) (X) 40 ACRES AND A MULE 55038/MCA	
12	8	7	11	I'LL BE AROUND ♦ RAPPIN' 4-TAY FEAT. THE SPINNERS (C) (T) (X) CHRYSALIS 58331/EMI	
13	9	—	2	FOE LIFE ♦ MACK 10 (C) (T) PRIORITY 53192	
14	13	11	7	LIFESTYLES OF THE RICH AND SHAMELESS ♦ LOST BOYZ (C) (M) (T) UPTOWN 55006/MCA	
15	12	12	20	RODEO ♦ 95 SOUTH (C) (M) (T) (X) RIP-IT 9511	
16	15	13	23	GET DOWN ♦ CRAIG MACK (C) (D) (M) (T) (V) BAD BOY 7-9012/ARISTA	
17	29	32	6	ALL GLOCKS DOWN ♦ HEATHER B. (C) (T) PENDULUM 58367/EMI	
18	20	16	19	TOUR CAPLETON (C) (T) SIGNET 162/RAL	
19	18	17	16	GET LIFTED ♦ KEITH MURRAY (C) (T) (X) JIVE 42282	
20	22	18	4	U BETTER RECOGNIZE ♦ SAM SNEED FEATURING DR. DRE (C) (M) (T) (X) DEATH ROW/INTERSCOPE 98168/AG	
21	NEW ▶		1	I LIKE IT ♦ GRAND PUBA (T) ELEKTRA 66131/EEG	
22	17	14	4	AMONG THE WALKING DEAD ♦ SCARFACE (C) (D) (T) MAD SOUNDS 0302/MOTOWN	
23	19	29	16	OOH LAWD (PARTY PEOPLE) D.J. SMURF AND P.M.H.I. (C) (M) (T) (X) WRAP 291/JCHIBAN	
24	33	—	2	SHIMMY SHIMMY YA ♦ OL' DIRTY BASTARD (C) (T) (X) ELEKTRA 64419/EEG	
25	21	20	15	SHOOK ONES PART II ♦ MOBB DEEP (C) (T) (X) LOUD 64294/RCA	
26	25	26	24	MAD IZM ♦ CHANNEL LIVE (C) (T) CAPITOL 58313	
27	27	22	15	FOE THE LOVE OF \$ ♦ BONE THUGS N HARMONY (C) (T) (X) RUTHLESS 5540/RELATIVITY	
28	26	23	53	TOOTSEE ROLL ▲ ♦ 69 BOYZ (C) (M) (T) (X) RIP-IT 6911	
29	30	30	18	OH YEAH! ♦ ROTTIN RAZKALS (C) (D) (T) ILLTOWN/MAD SOUNDS 0260/MOTOWN	
30	35	24	8	ANY EMCEE ♦ NINE (C) (T) PROFILE 5435	
31	NEW ▶		1	LOLLIPOP ♦ MENTALLY DISTURBED (C) (M) (T) (X) EXCLUSIVE/SO-LO JAM 8112/INTER SOUND	
32	28	31	4	OWN DESTINY ♦ MAD LION (C) (T) WEEDED 20147/NERVOUS	
33	24	21	15	1-LUV ♦ E-40 (FEATURING LEVITI) (C) (T) SICK WID' IT 42289/JIVE	
34	NEW ▶		1	MIND BLOWIN' ♦ SMOOTH (C) (D) (T) (X) JIVE 12286	
35	34	25	13	PEOPLE DON'T BELIEVE ♦ SCARFACE FEAT. ICE CUBE (C) (T) (X) RAP-A-LOT 38469/NOO TRYBE	
36	41	34	12	SAFE + SOUND ♦ DJ QUIK (C) (T) PROFILE 5432	
37	32	27	7	RESURRECTION ♦ COMMON SENSE (C) (T) (X) RELATIVITY 1250	
38	39	28	14	SITTIN' IN MY CAR ♦ SLICK RICK FEAT. DOUG E. FRESH (C) (M) (T) DEF JAM/RAL 3992/ISLAND	
39	37	47	6	I WISH SKEE-LO (C) (T) (X) SUNSHINE 78032/SCOTTI BROS.	
40	23	33	14	PUT IT ON ♦ BIG L (C) (M) (T) (X) COLUMBIA 77899	
41	38	35	9	NEXT LEVEL ♦ SHOW AND A.G. (C) (T) (X) PAYDAY 7034/FFRR	
42	40	50	7	MASTA I.C. ♦ MIC GERONIMO (C) (T) (X) BLUNT 4914/TVT	
43	NEW ▶		1	THE NEXT LEVEL ♦ THA ALKAHOLIKS (C) (T) (X) RCA 64323	
44	48	41	26	RIDE OUT ♦ D.J. TRANS (C) (M) ATTITUDE 17021	
45	44	38	9	ROLLIN' WIT DANE ♦ DANA DANE (C) (D) (T) LIFESTYLES/MAVERICK 17907/WARNER BROS.	
46	45	37	29	KITTY KITTY ♦ 69 BOYZ (C) (M) (T) (X) RIP-IT 6921	
47	42	39	10	ELEVATION (FREE MY MIND) ♦ THE B.U.M.S. (C) (D) (T) PRIORITY 53176	
48	NEW ▶		1	I GOT 5 ON IT ♦ LUNIZ (C) (T) NOO TRYBE 38474	
49	46	40	11	MOVE IT LIKE THIS ♦ K7 (C) (M) (T) (X) TOMMY BOY 7633	
50	50	49	6	PAYSTYLE ♦ TOO SHORT (C) (T) (X) JIVE 42275	

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.

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Artwork courtesy Estate of Romare

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CELEBRATE *B*LACK *M*MUSIC MONTH

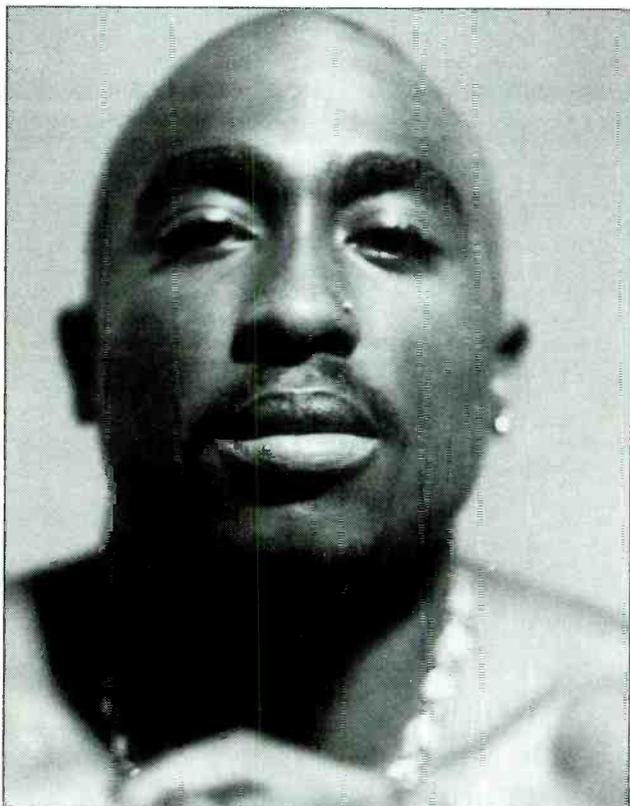


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R&B... '95

Is HIP-HOP'S Growing Dominance of R&B An Evolutionary Step, Or Is It Displacing Traditional Soul Music Altogether?

BY J.R. REYNOLDS



It's been about 16 years since rap music first hit the recording scene. Since that time, the music form has broadened in style and content. Its creation even resulted in the young cultural style known today as hip-hop.

Currently, there is an increasing practice among young hip-hop vocalists: singing to R&B rhythms over pronounced rap beats, creating a new R&B/hip-hop sub-genre. Is this simply another evolutionary step in hip-hop, or is the music form becoming the new sound of R&B outright?

Artists like former Giant vocalist Shello, Mecca Don/EastWest's Adina Howard and PMP/RAL's Montell Jordan have increasingly blurred hip-hop and R&B lines.

Last April, Jordan's single "This Is How We Do It" topped the Hot R&B Singles chart. More significant was that the song reached No. 1 on the Hot 100—and marked the first time RAL/Def Jam, historically a rap label, had an act hit that chart's top slot.

Other chart-topping acts, like Uptown's Mary J. Blige and Soul For Real, LaFace's TLC, Atlantic's Brandy and even Interscope's 2Pac—whose "Dear Mama," which features rap-cadence vocals but layered over a decidedly R&B melody—are also contributing to the emerging music form.

Def Jam Music CEO Lyor Cohen says it was inevitable that hip-hop would penetrate traditional R&B music. "Hip-hop artists are determined to push the envelope of their art form," he says. "And the new hip-hop/R&B vocalists aren't just re-doing formula R&B themes. Why not discuss the things that the rappers were rapping about?"

Def Jam A&R VP Paul Stewart agrees. "I feel it's a natural progression," he says. "The same energy that makes hip-hop so popular in today's culture is what makes this new music style work. Rappers using loops may be playing out, but they have a whole new perspective to their music with R&B."

Stewart says Montell Jordan's style is heavily influenced by hip-hop and R&B. "All the younger singers listened to it, so of course it's going to influence the way they record music," says Stewart.

WEST-COAST NON-JILL

Max Gousse, who co-owns Mecca Don with partner Roger Romain, says much of Adina Howard's hip-hop/R&B-fused sound is the result of the artist's own personality.

Says Gousse, "I would describe her as a West Coast-influenced hip-hop/R&B artist—but she's not in the new-jill swing category. She has the attitude of an aggressive female, and her music reflects a more reactionary posture, which is the same thing that hip-hop does. But she's more than just hip-hop. She can sing."

Gousse thinks part of the reason hip-hop and R&B have successfully merged has to do partly with the attitude of young consumers, who are attracted less to "glitter" artists. "You can't market an act like they're a superstar these days, because the kids just aren't buying it," he says. "Kids want more down-to-earth artists, and that's what hip-hop is all about. So it's only natural that hip-hop would move into the world of R&B."

LaFace A&R VP "Eddie F." Ferrell, who produced tracks for Mary J. Blige's current set and remixed tracks for TLC, agrees hip-hop culture is a main influence on the hip-hop/R&B trend.

Says Ferrell, "It's not just the sound, but the

style and the dress; the whole culture has this certain flavor, and if you grew up with it around you, it has to affect your approach to music—whatever style you decide to record."

Ferrell also points to the pro-active nature of hip-hop consumers as a reason for the music's increasing popularity. "Most hip-hop consumers are younger, and kids are more apt to call in to radio stations to request the type of music they want to hear," he says. "Adults are less inclined to do that, so that's why we're hearing so much of it on the radio."

HEAVY AND FOR REAL

Artist Heavy D, who produced Soul For Real, says R&B has historically been a part of rap. "Whodini was the first hip-hop act that used R&B, and because rap is relatively new, it's expected you'd find other genres of R&B that are emerging because of [rap]," he says.

"With Soul For Real, I don't know if we consciously put hip-hop with R&B," says Heavy. "It's just something that happened because that's where we came from."

While hip-hop/R&B acts are currently enjoying chart success, recent, more traditional R&B-styled debut acts also are making their mark, including MJJ/Epic's Brownstone, Underworld/Capitol's Jesse, Kaper/RCA's Blackgirl and Perspective's For Real.

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—Max Gousse, Mecca Don

WHITHER TRAD?

While most observers agree traditional R&B will always be around, the verdict is still out as to whether hip-hop/R&B will replace traditional R&B as the dominant "soul" music.

Says LaFace's Ferrell, "Traditional R&B won't be pushed aside, but it all boils down to sales and radio airplay. Only the best [traditional] R&B acts will break through. There won't be a lot of Boyz II Men clones; only the cream of the crop will be heard."

It should be noted that the hip-hop/R&B acts all include a significant number of traditional R&B tracks on their albums.

Mecca Don's Gousse says hip-hop/R&B may currently be the dominant music form but thinks consumer interest in traditional R&B will return. "We believe there are two sides of R&B, and our new artist Michael Speaks will bring the old-school R&B flavor back to light," he says.

Def Jam's Cohen says Montell Jordan is just as comfortable singing "straight-ahead" R&B as he is performing the hip-hop-blended style. "As we release singles, record-buyers will be able to see and hear both sides of Montell," he says. "Not only will he be singing both ways, he'll be imaged in different styles. He's not afraid of coming out in hip-hop gear or dressing in more traditional R&B attire." ★



MERGER MERCHANTS: From the top, Mary J. Blige; 2Pac, TLC

Urban Entrepreneurship: Young Mavericks Make Noise with Their Own Labels

BY MARLYNN SNYDER

As the nature of the music industry becomes ever more competitive, major labels are seeking more ways to differentiate themselves and the product they offer. With major-label A&R departments continuing their search for the next Nirvana or Green Day, many have overlooked the power (and potential profitability) of cutting-edge, street-oriented urban acts.

This has opened a door of opportunity to a number of entrepreneurs with their ears to the street, possessing a knack for selecting and nurturing urban talent with unlimited crossover possibilities.

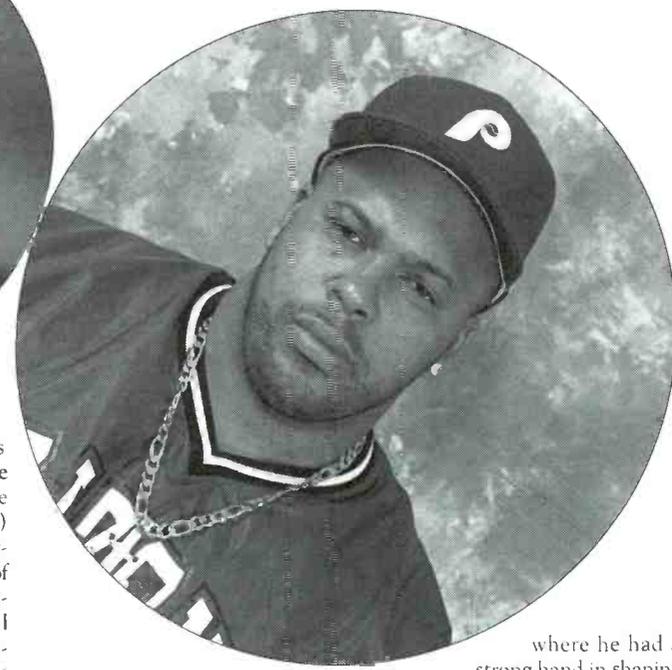
Many of these mavericks have struck lucrative label deals with the majors to promote, market and/or distribute their releases. Among these up-and-coming label heads are 26-year-old Michael Bivins, president/CEO, Biv 10 Records; Marion "Suge" Knight, 29, co-founder/CEO, Death Row Records; Jermaine Dupri, 22, president, So So Def Recordings; and Sean "Puffy" Combs, 24, president/CEO, Bad Boy Entertainment. [The four labels are joint ventures with Motown, Interscope/Atlantic, Columbia and Arista, respectively.]

Bivins started in the industry as a member of multiplatinum teen act New Edition and later formed R&B/hip-hop trio Bell Biv Devoe. His relationship with Motown began as a production deal with his Biv Entertainment, which launched successful careers for Another Bad Creation and MC Brains. In addition to the Biv 10 label, whose first act is the popular Chicago teen foursome Subway, Bivins plans to expand his operation with Biv Films and Biv Clothing.

In a much-discussed move, Bivins recently relinquished his management responsibilities—a mutual decision—with Boyz II Men, the supergroup he discovered, to concentrate his efforts on signing and developing new talent.

Bivins considers himself more of a creative person than a technical one, and at times the transition from artist roster to the executive suite can be difficult. "There are certain things as an executive I have to learn that I wasn't privy to as an artist," he says, referring, in part, to detailed contract negotiations and the intensely political atmosphere of the industry.

He credits Motown president/CEO Jheryl Busby (whom Bivins calls his "music-biz godfather") with encouraging him on his executive route. "We need," Bivins explains, "to reach out to experienced people [who can] teach us young black men how to handle our business."



KNIGHT ON DEATH ROW

Taking care of business is also a consistent theme with Death Row's Suge (pronounced "Shuge") Knight. The talent manager and former University of Nevada at Las Vegas football star started the label with former NWA rapper/producer Dr. Dre. Knight sees Death Row as a label with an "overall approach," meeting a wide range of artist needs, from management to production and studio time. "Death Row is an artists' label," he says proudly. "I have love for people in the ghetto, and I want to give them the opportunity to have careers."

Death Row broke two of the most successful solo debuts in rap history: Dr. Dre's "The Chronic" and Snoop Doggy Dogg's "Doggystyle." Both multi-million-selling albums settled in for long stays on Billboard's pop and R&B charts.

SO SO'S FRESHNESS

Jermaine Dupri got his start at age 12, selling mix tapes and dancing in hip-hop videos. That activity evolved into a production company in his early teens. With So So Def Recordings, he says, "We're offering fresh new sounds and faces that are marketable." The record-buying public has reacted strongly to this freshness, allowing Dupri to break mega-selling artists like Kris Kross, Xscape and Da Brat, the first female rapper to score a platinum-plus debut album.

Dupri says he is glad to be associated with the massive Sony Music "machine" and the powerful marketing and distribution muscle behind it. "We reach agreement with Donnie Ienner [chairman & president of The Columbia Records Group] on choosing each release, as well as the marketing plans to support them," he comments.

PUFFY MAKES MOVES

For Bad Boy Entertainment's Sean "Puffy" Combs, having his own label allows him and his young staff to implement innovative ideas on marketing and artist development. He says he is his demographic, and he constantly travels to urban neighborhoods across the country to see how kids are talking, dressing and what music they are listening to. "[Bad Boy is] bringing forth the lifestyle of young black America," Combs explains. "The [major labels] aren't from there, and they can't go there," he adds, explaining the importance of smaller urban labels staying close to their consumers.

Though only 24, making moves in the industry is nothing new for Combs. At 19, he was appointed VP of A&R at Uptown Records,

where he had a strong hand in shaping the careers of multi-platinum acts Mary J. Blige and Jodeci. "I consider Andre Harrell [Uptown's founder/CEO] to be a role model; he helped me learn the corporate structure of the industry."

DIVERSIFICATION TABLES

Although these entrepreneurs initially entered the market with rap or street-oriented R&B projects, all have plans to diversify their artist rosters. Death Row, which has cultivated a strong gangsta reputation among rap's underground, is grooming female R&B artist Jewell, who already has released a single, a cover of Shirley Brown's 1974 soul chestnut "Woman To Woman." There will also be R&B releases from singer/producer Barney and 16-year-old Danny Boy. "Everybody can relate to rap, but it takes time to develop a quality R&B act," Knight says, adding that he currently is negotiating to sign an as-yet-unnamed rock group to the label.

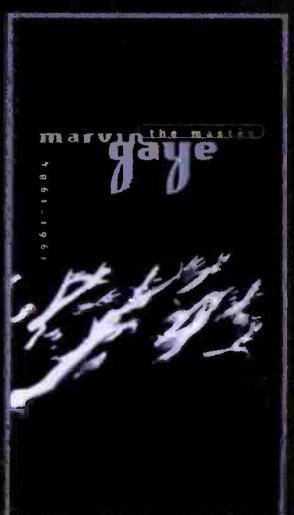
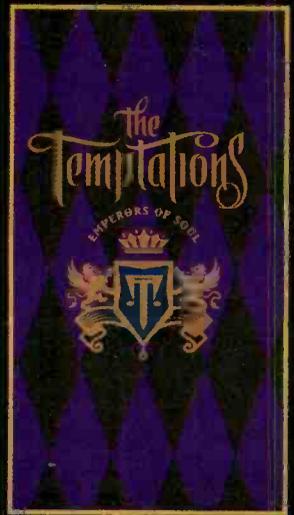
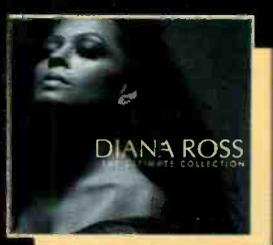
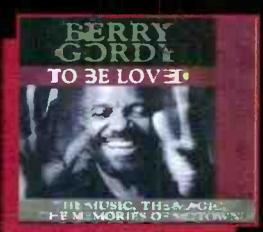
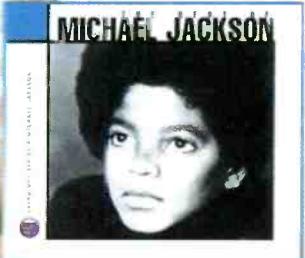
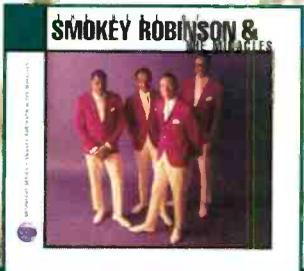
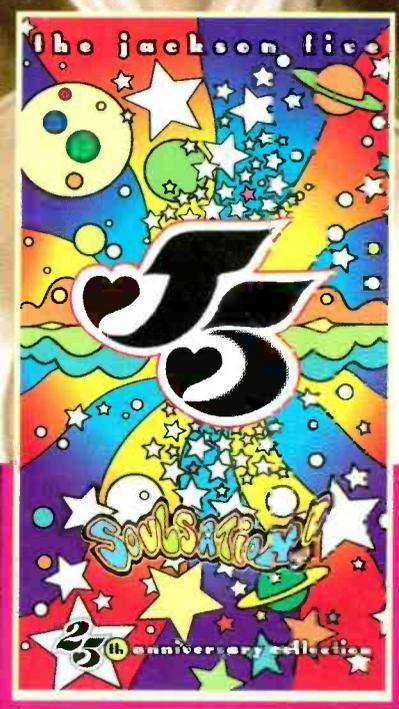
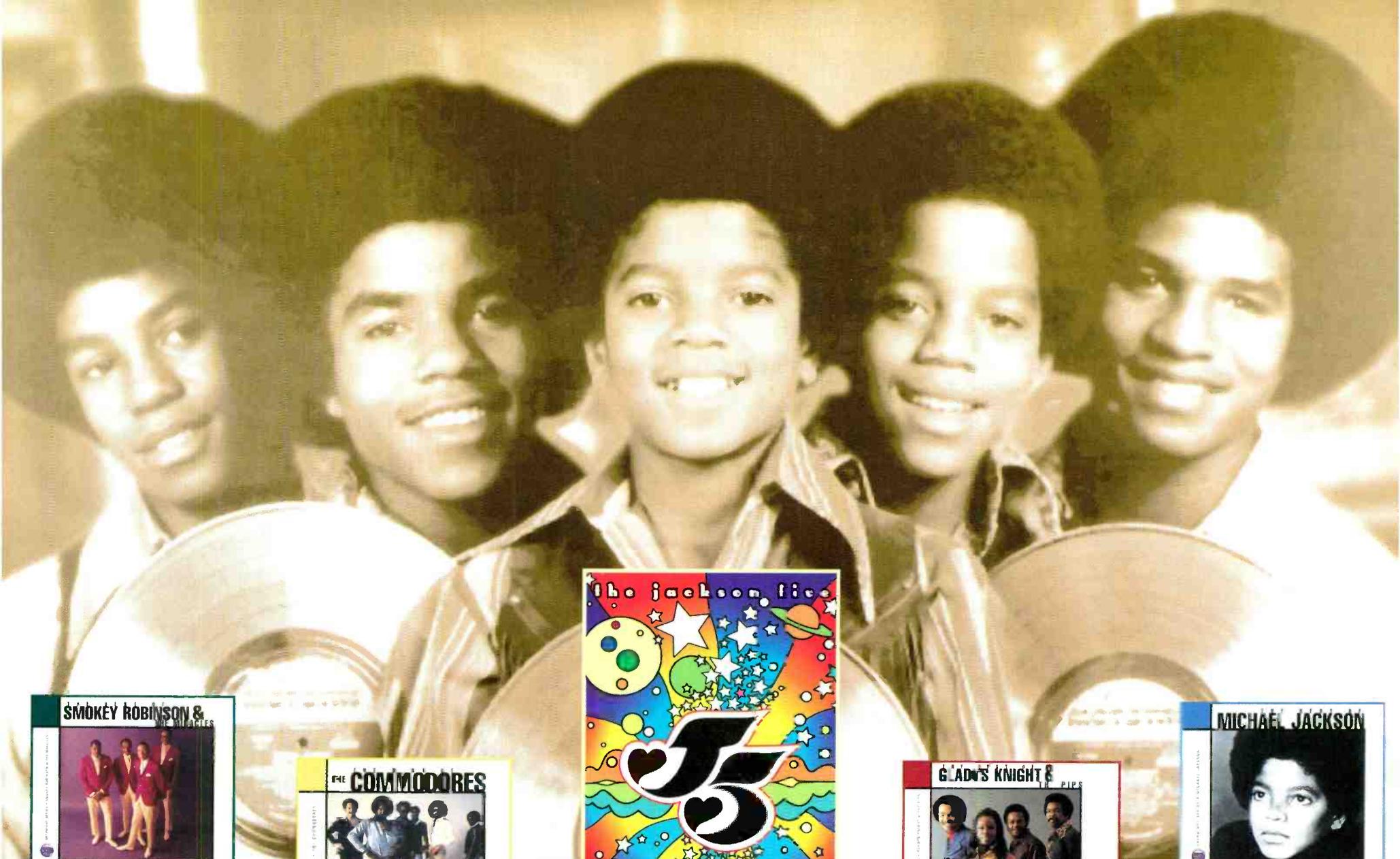
Bivins says that Biv 10 will delve into pop, rap and R&B territories and, when the time is right, may even look to Nashville for talent. In addition to Subway, Biv 10 will release product from 702, the Las Vegas-based female teen quartet that appeared on the Subway single and video "This Lil' Game We Play." A summer single, "Fun House," is planned from Hayden Hajdu, a young singer from Cleveland whom Bivins describes as "straight American Bandstand-type pop." Bivins also says he is in early negotiations with a young female rapper from the Bronx.

On the heels of the major success of rappers Craig Mack and the Notorious B.I.G., Combs says that Bad Boy is preparing to break Faith Evans, a female singer/songwriter who encompasses the genres of R&B, jazz and gospel. Slated for release in early '96 is 112, an Atlanta-based male quartet on the R&B/jazz tip.

Dupri notes that the upcoming sophomore album from Xscape, scheduled for July release, will be less hip-hop-oriented, with a more sophisticated R&B feel. This year will also see the debut of NeeNa, a young R&B performer, as well as new product from seminal rap veterans Whodini. ★

YOUNG, GIFTED AND BUSINESSLIKE: Death Row's Dre and Suge Knight (right column); So So Def's Jermaine Dupri (center); Bad Boy's Sean "Puffy" Combs (left center); Biv 10's Michael Bivins (left).

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International

R&B in the U.K.

Can Today's Generation Of Black Brit Stars Beat The Singles Game And Turn Hot-Shot Debuts To Lasting Careers ?

BY ALAN JACKSON

LONDON—It ought to be a time of celebration. Within Britain's pop mainstream, it is young black artists, or those who draw from a black musical sensibility, who are making the grade creatively and commercially.

The same fans who helped the likes of Simply Red, Lisa Stansfield and Kenny Thomas become platinum-plus acts in Britain through the '80s and early '90s have since helped make Dina Carroll the best-selling debut album artist of 1993 and Eternal one of the top debut acts of 1994.

But any celebration over the new pop status of British R&B must be tempered by the realization that many black British stars of the '60s, '70s and '80s are now label-less and forgotten, mere statistics within the pages of "The Guinness Book Of Hit Singles." Where today are the Equals, the Foundations and Madeline Bell? Or The Real Thing, Susan Cadogan and Maxine Nightingale? Or Linx, Billy Ocean and the Pasadenas?

Historically, the British music industry has indeed offered proportionally fewer long-term career opportunities to black artists. The question the industry must ask, in light of its latest R&B successes, is whether things have actually changed.

BRITISH R&B'S CHALLENGE

Can the new generation of non-white chart stars in Britain turn impressive debut sales statistics into lasting careers? If not, it will be to the U.K. industry's considerable shame. But those involved in the British R&B scene insist that a fundamental shift in attitudes has taken place. Black acts are no longer seen as "here today, gone tomorrow" singles sellers, they say. There really is a new commitment to investing in their long-term development.

One of the first to agree would be Sony artist Des'ree, who has achieved international success with her highly individualist single "You Gotta Be," a Top 10 hit in the U.S. Her debut suggests an artist who might reach the status of a Sade, Seal or, to a lesser extent, Joan Armatrading—iconoclastic black Britons with worldwide critical reputations based on more than just good chart placings.

"Talent has to be nurtured and developed, promoted and pushed, black or white," Des'ree says. "It takes time and money to take an artist to the point where a fickle public hears their name, knows what it can expect and that it will like it. Everyone deals with prejudice of one kind or another in their life, but it's tough for black British artists—we have to work twice as hard."

In Des'ree's case, this has meant fighting to ensure she is accepted as a singer/songwriter first and foremost, "not just the typical good-looking black girl standing in front of two white guys playing synths."

LONG-TERM DEVELOPMENT

With a goal of long-term career development, Cooltempo Records in London has sought to work with singers who have a strong sense of their own creative identity, including some who previously gained critical notice elsewhere, such as Juliet Roberts with Working Week, Shara Nelson with Massive Attack and recent signing Mica Paris, a veteran of three earlier solo albums for the 4th & Broadway label.

Ken Grunbaum, Cooltempo's director of A&R, believes labels must encourage artists to explore their own individuality if they are to achieve anything marketable, not just at home but across the Atlantic. "Do we have something to sell to America?" he asks. "Yes. Our U.K. identity. Because there's

"The British black community is very creative and pro-active. We've signed several such new acts recently, who will be our next generation of hit-makers. No need for us to go to America in search of R&B artists. The talent is here."

—Jean François Cecillion, EMI Records U.K.

absolutely no point in trying to ape [U.S.] artists or sounds. By tradition, what the U.S. has imported from us are acts with something uniquely British about them, from the Beatles right through to Portishead. Why would they buy something that's just an imitation of what they have at home?"

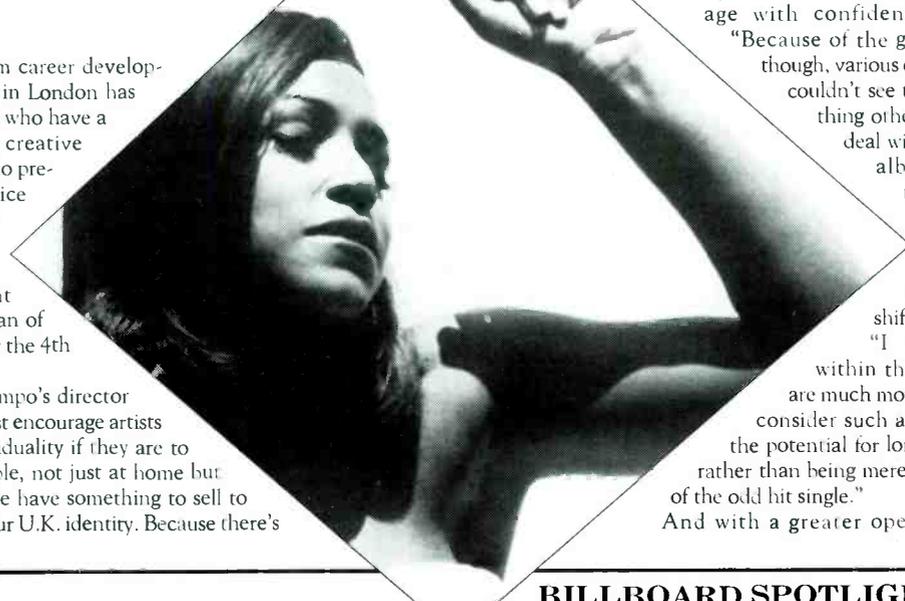
Jean François Cecillion, managing director of EMI Records U.K., home to both Eternal and Tasmin Archer, also believes in the current vitality of the British R&B genre. "It's not just a trend, but a very deep cultural movement," he says. "The British black community is very creative and pro-active. We've signed several such new acts recently who will be our next generation of hit-makers. No need for us to go to America in search of R&B artists. The talent is here."

As it has been since the late '50s, of course. But a new attitude toward long-term career development is evident in areas such as artist-grooming and preparation. First Avenue, the Midas-like management company that has had dramatic success with Dina Carroll and Eternal as well as Michelle Gayle, Judy Cheeks and others, says it has taken lessons from America, for example. "Their artists normally get a better education on the way up," says co-founder Oliver Smallman. "They're given professional advice on how to present themselves in public, how to come across well on stage and TV, how to give interviews. So when success happens, they're better able to cope. We've taken note of that."

The overall image of an artist is also a key point for Howard Berman, now managing director of Mercury Records U.K., who, while head of A&M Records U.K., signed Dina Carroll to the label. He was particularly impressed not only by her voice, but by her ability to front up the total package with confidence and style.

"Because of the genre of music, though, various other companies couldn't see the logic in anything other than a singles deal with an option for albums," Berman recalls. "But, thanks to her and Eternal's success, perceptions are shifting.

"I think people within the industry here are much more willing now to consider such artists as having the potential for long-term careers, rather than being merely the purveyors of the odd hit single." And with a greater open-mindedness



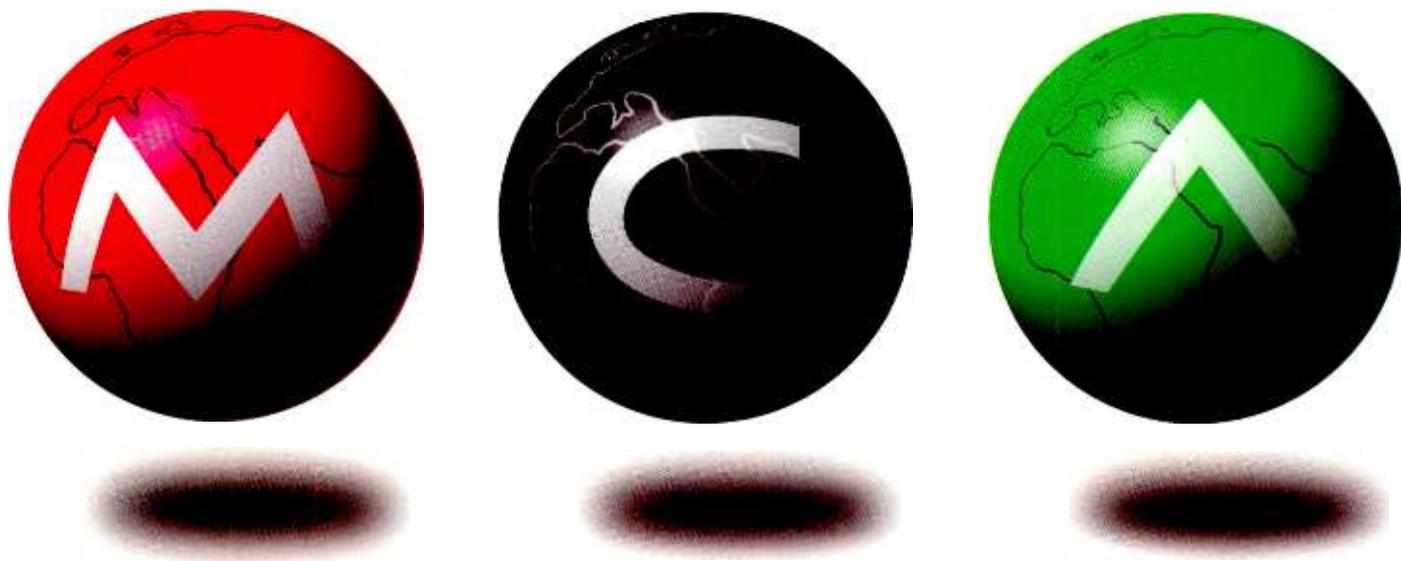
among U.S. radio programmers, Berman believes there's no reason why more U.K. acts shouldn't break through in America. "A good song is a good song, wherever it's from—as are good productions and vocalists," he says. "If the record is right, there's no reason why our acts shouldn't compete equally well over there."

Such a view may come too late to cheer the likes of Five Star and Jaki Graham, whose careers rose and fell in the past decade. But there's reason to hope that today's wave of U.K. R&B hopefuls will have a rather better stab at career longevity than their less fortunate predecessors. And it appears British music executives are doing more to make that happen than just keeping their fingers crossed.

(Alan Jackson is a London-based writer and critic for The Times and Harpers & Queen.) ★

OBJECTS OF THE NEW COMMITMENT: From the top, Des'ree, Dina Carroll, Shara Nelson, Mica Paris.

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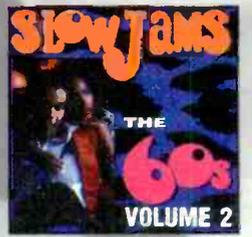


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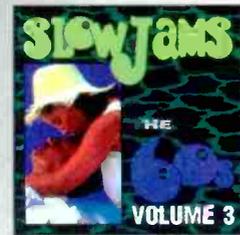
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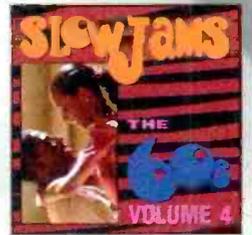
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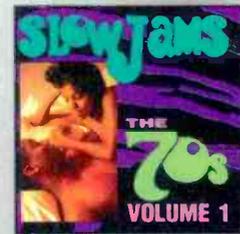


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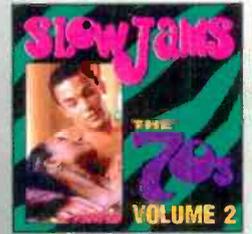


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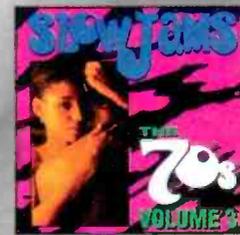
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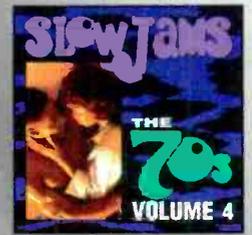
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R&B '95

International

GLOBAL SOUL

A Selective Guide To How R&B Has Influenced Artists Around The Globe



PARIS—While France has always revered American R&B acts, very few local artists have embraced the style. However, the brilliant duo known as Native, formed by two black sisters, Chris and Laura Mayne, is one of France's most popular upcoming acts. Native was voted best new act at the 1994 Victoires de la Musique awards, and the duo's distinctive, eponymous debut album on Ariola Records has sold more than 220,000 units, yielding three chart hits. Stephane Barret, Ariola marketing manager, believes Native could be the French equivalent of Mariah Carey or Whitney Houston. "Some say it's French R&B, but to me, they are more eclectic than that," Barret says. "The crucial thing with them is their ability to attract attention with their talent. Each time they did some promo activity, essentially TV shows, it had an immediate impact on sales." For example, a new six-track EP released earlier this year, "Nat(l)ive," has entered the French album chart on the strength of a few TV appearances. Featuring songs originally recorded by artists including Captain Beefheart, Antonio Carlos Jobim and Prince with Wendy & Lisa, the EP is a perfect example of Native's eclectic spirit and musical versatility. —EMMANUEL LEGRAND

STOCKHOLM—The Baltic Island of Gotland is a long way from the R&B centers of the world, but in island resident Eric Gadd it can boast one of Scandinavia's most successful funk and soul artists. His new album "Floating," released in April by Warner Music Sweden, has hit No. 1 on the Swedish album charts. The single "Why Don't You, Why Don't I" has topped radio-airplay charts. The album's mixture of positive songs delivered in an energetic form, with shades of gospel and funk, has been well received in the Swedish press. Gadd himself is upbeat about the disc. "I wanted to make an album out of a feeling of happiness and euphoria," he says. "I refuse to follow the idea that you have to live in misery to write strong music." Gadd's previous albums, "Eric Gadd," "Do You Believe In Eric Gadd" and "On Display," have all turned platinum in Sweden, with sales exceeding 100,000 units. "Floating" has been licensed to Warner affiliates throughout Europe, who will market it this summer. —NICHOLAS GEORGE

MELBOURNE—"Tongans are natural harmonizers," says Vika Bull, whose debut album with her sister Linda on Mushroom Records has yielded three hit singles and has achieved gold status (35,000 units sold) in Australia. Inspired by their Australian father's R&B collection and the church gospel solos of their mother, the duo—from the Polynesian island of Tonga—played in a series of R&B outfits in Melbourne before joining top-selling Sony band the Black Sorrows for six years as backup singers. The album, "Linda And Vika Bull,"



features songs from top Australian writers, including Black Sorrows leader Joe Camilleri and Paul Kelly, who also produced the disc. It embraces blues, soul, gospel and pop. Released in mid-1994, it debuted on the national ARIA album chart at No. 7. It was re-released early this year, repackaged with a free bonus CD of five gospel tunes by the duo. The Polynesian flavor of the track "These Hands" is something the brother and sister intend to explore more fully on their next release. The Bulls have booked half a dozen national tours of Australia in the space of a year, completed their second visit to New Zealand in April and will perform at WOMAD festival shows in Spain and the U.K. this summer. —CHRISTIE ELIEZER

TOKYO—For several decades, R&B has maintained a loyal, hardcore following in Japan that, while larger than this country's tiny coterie of country-music fans, is still dwarfed by the numbers of fans of mainstream Western rock and pop. Local artists such as half-Japanese, half-African-American Joe Yamanaka have kept the R&B flame burning through the years at small clubs such as Tokyo's Jirokichi, where true believers gather to hear the kind of soulful sounds they feel Japanese pop lacks. Guitarist/vocalist Reichi Nakaido paid tribute to the legacy of American R&B greats a few years back in a song titled "Konya No R&B (Tonight's R&B)," sung with conviction by Nakaido in a heavy Japanese accent. Other standout Japanese R&B acts include guitarist Fusanosuke Kondoh, "Weeping Harp" Senoh and Osaka-based Ukadan and the West Road Blues Band, all of whom play R&B of world-class quality. In the same way that Japan has served as a life-support system for many U.S. jazz artists who don't often get the kind of recognition they deserve at home, Japan's loyal R&B fans welcome bluesmen such as Luther Allison and Jimmy Witherspoon back to these shores year after year. Japan's biggest blues festival, the Japan Blues Carnival, in late May, booked such overseas stars as Buddy Guy and Otis Rush along with the aforementioned Ukadan and the Jirokichi All-Stars. —STEVE McCLURE



AMSTERDAM—With the arrival of hip-hop, swingbeat and new-jack and new-jill swing, the term R&B embraces a wider range of styles than ever. Dutchman Arthur Ebeling, however, stays close to a traditional path with his Ray Charles-inspired soul and blues material. While Ebeling still pays the rent with regular gigs in his homeland, recognition also has come from fans and peers across the globe. When Kim Wilson of the Fabulous Thunderbirds last hit Amsterdam for a show at the Paradiso, for example, he tapped Ebeling to head into a local studio afterward to cut a few tracks. Ebeling clearly has a soft spot for jump blues, a style he explored with his former band Jump! Dickie Jump!, which took its name from a Gene Vincent song. Often mistaken for a neo-rockabilly artist, Ebeling displays so much soul in his vocals and guitar playing on his more recent album, "Simple Man" (Dureco) that such a description is clearly too restrictive. While an American recording contract would prove a great reward for Ebeling, he can claim an achievement closer to home: a pub named after him in the Overtoom district of his hometown of Amsterdam. —ROBERT TILLI

(Robert Tilli is the music editor of Music & Media in Holland.) ★

TRANSCONTINENTAL R&B: Scandinavia's Eric Gadd (top); France's Native (center); Tongans Vika & Linda Bull.

ON THE RADIO

Ad Revenues Are Up, But So Are Fragmentation, Competition And A Host Of Factors Threatening One Of The African-American Community's Most Cohesive Institutions

BY JANINE McADAMS

The world of R&B radio is changing daily. The continuing evolution of computer-programming technology, the widespread use of BDS (Broadcast Data Systems) for tracking record spins and the rise of divergent formats make radio much more dynamic than it was just five short years ago. The continued acquisitions and sales of stations by group owners and the creation of duopolies—where one broadcast group owns two or more stations within a market and often forces programming and staff changes—keeps the radio map in constant motion and raises concerns among black broadcasters.

Competing against cable-video outlets for young listeners in breaking new music and still meeting the bottom line in revenue is the continuing challenge for all of radio, not just the R&B formats. But R&B-formatted radio has another challenge in connecting with its audience, that of providing news and services to its primarily African-American listening community. A station's ability and willingness to provide that connection is a source of hotly debated controversy within R&B radio circles, as many white-owned or -programmed stations identifying themselves as R&B have not taken on the responsibility of community involvement. This issue is crucial, as studies have shown that radio listening ranks high in importance as a medium of news and entertainment among African Americans, who, on average, listen longer and flip the dial less than their white counterparts.

MULTIPLE FORMATS

It used to be that the term "R&B radio" applied to one basic format. Every major market had at least one: the station where one tuned in for the latest R&B hits and where programming often had to keep in mind a largely African-American audience from teens to seniors.

But in the last three years, the radio universe has splintered and segmented. New formats have cropped up in the last five years to meet the needs and tastes of broader demographics. The same programming wisdom that separates mainstream Top 40 from AC has hit the R&B radio universe, with stations now identifying themselves as R&B mainstream, R&B adult (or black AC), hip-hop, smooth jazz and R&B gold (oldies or dusties). These are in addition to the Top 40/crossover stations, or "churbans," that play Top 40 hits, the majority of which are R&B and hip-hop tunes.

For example, New York's urban formats include No. 1-rated WRKS Kiss-FM, which is black AC, featuring a mix of contemporary-adult hits and R&B oldies. Heritage WBLS was playing mainstream R&B until April, when the station began to lean adult in an effort to rival Kiss-FM. Meanwhile, Kiss-FM's sister station,

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PLAYERS!



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HOW TO ENTER: Look for sweepstakes game numbers consisting of 1 letter and 3 numbers when you watch BET Music Shows. Each day, between and 7 pm and 2 am EST. during the entire month of June, separate and distinct game numbers will be broadcast/shown on each music show during prime time special for that particular day. Complete the entry form or on a plain piece of paper, write down one of the numbers shown for that particular day and hand print your name, full address, telephone number and mail to: BET Sweepstakes, P.O. Box 1056, Palmetto, FL 34220-1056. **Alternate method of obtaining game numbers plus Complete Rules:** Send SASE to: Number and Rules Request, P.O. Box 879, Palmetto, FL 34220-0879. Requests must be received by 7/5/95. Residents of WA & VT only may omit return postage. Entries must be received no later than 7/14/95 to be eligible for the Grand Prize Drawing. **FAST 100 BONUS PRIZE:** If your entry is received between 5/1/95 and 6/12/95 with a correct game number, you will be eligible to participate in the Fast 100 Bonus Prize Drawing. Winners for the Grand Prize and Bonus Prizes will be selected in random drawings on or about 7/17/95, by Ventura Associates Inc. Enter as often as you wish, each entry must be mailed separately via First Class Mail only.
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R&B '95

ON THE RADIO

Continued from page 30

WQHT Hot 97, is programming youth-oriented R&B with numerous hip-hop hits. And while not technically an R&B-oriented station, jazz-oriented WQCD CD 101.9 attracts many African Americans.

In Los Angeles, listeners can tune in to KACE, the "dusties" station that plays music from the '50s, '60s and '70s; to KJLH Rhythm 102.3, the adult-leaning R&B station; to KKBT The Beat, playing primarily R&B and hip-hop music; or even to the local "churban" station, KPWR Power 106.

SYNDICATED NICHES

Syndicated formats like ABC Radio Networks' Urban Gold and adult-oriented The Touch have spread the popularity of niche-programming while at the same time raising concerns of industryites about these essentially automated stations depriving air personalities of potential jobs.

With this compartmentalizing has come increased competition for audiences, ratings and ad dollars within a market. R&B stations must program their formats very narrowly in an effort to superserve their listeners—listeners who now have more equal-y appealing choices on their radio dial than in the past.

BREAKING THE HITS

The argument long heard at industry conventions is that radio is not in the business of selling records for the labels; rather, the line goes, radio is in the business of serving audiences and earning revenue. But in serving those audiences, the medium is always the records.

With hip-hop-oriented music still ruling Top 40 and mainstream R&B playlists, the radio wars being fought over being first on a record have continued apace. Breakout records like this spring's "This Is How We Do It" by Montell Jordan and Raphael Saadiq's "Ask Of You" became radio smashes in advance of commercial releases. Jesse's "When U Cry I Cry" burst onto the scene via radio play in the Chicago area. Occasionally, clamor for a local recording that radio jumps on can lead to a major-label contract for the artist, as it did for rap act Rappin 4-Tay.

Hip-hop, which has long met with resistance at radio due to graphic lyrics, has begun to cater to radio's needs with remixes, clean versions, samples of old R&B records and personal appearances by artists. The records have become smooth enough for play not just on youth-oriented stations but adult-leaning ones as well, and the adult stations have even moved some rap records—like 2Pac's "Dear Mama"—out of the day-parting schedule and into all-day programming. Rap records abound on R&B playlists these days: tracks by Notorious B.I.G., Dr. Dre, Sam Sneed, Method Man, Da Brat and Ol' Dirty Bastard have become staples.

REVENUE UP

Radio programmers cling to the premise that their job is ultimately to increase revenue. The good news for black radio is that ad revenue is up overall. And that is due in large part to the splintering of the formats into mainstream and adult. R&B-adult stations are attracting much more lucrative advertising campaigns these days now that they are targeting 25-plus demographics, campaigns they didn't snag before because of their perception as a tool for reaching only teens.

"The African American consumer sticks out," says Sam Chisholm, president/CEO of the Mingo Group, a marketing and advertising agency in New York. "And the radio is an excellent way to target this consumer; it's tried and true. It's a very effective medium...[African Americans] listen to it longer, we zone in on one particular station and we don't switch around. The general market tends to have different channels throughout the day."

Now car manufacturers, Broadway shows, credit-card companies, insurance companies and airlines are happy to advertise on adult stations, knowing that they are reaching the right demographics.

OWNERSHIP INCENTIVES

African-American entrepreneurs seeking to buy broadcasting properties were dealt a legislative blow this spring when the minority tax-certificate policy, a 17-year-old rule on the FCC's books, was eradicated by Congress. The tax certificate was an incentive program for station owners to sell their properties to minorities; in return, they received significant tax-deferment benefits. However, the National Assn. Of Black Owned Broadcaster, based in Washington, D.C., says that there are an estimated 80 African-American radio-station owners in this country. While many of them have purchased small radio prop-

erties without the benefit of the tax certificate, the policy's demise curtails the ability to bid on and win the right to buy larger, higher-profile stations.

Cathy Hughes, CEO of Radio One Broadcasting of Maryland, which now owns seven properties in the Baltimore/D.C. area, says, "Over the years, the number of African Americans who own radio stations has not exactly exploded. And the sale of the facilities has not benefited blacks [in terms of tax benefits]. It is whites who should be raising hell [about the loss of the certificate]; we didn't receive any discount. We paid a premium price [for stations] and provided the tax certificate."

PLAYING DUOPOLY

Duopoly is a major issue with the industry now, as the larger group owners continue to buy out and merge with smaller ones. With combined holdings in one market, some stations have found themselves sister to a second and even third station in the market. Buyouts have resulted in staff consolidations, staff changes and even format changes in some markets, though in others the strength of a larger group owner has resulted in stronger advertising sales and promotional support.

Last fall, New York's WRKS, already a hot R&B mainstreamer, was bought by Emmis, which also owned competing churban WQHT. WRKS and WQHT swapped some air staffers, then voted to have Kiss-FM switch to an older, gold-based format. The move was a complete success, with Kiss-FM and Hot 97 now No. 1 and 2 in the market, respectively, after the winter '95 Arbitron book. When Evergreen Media and Broadcast Partners Inc. decided to merge assets, the new entity wound up with five stations in Chicago, two R&B-oriented outlets which were already owned by BPI. In January, mainstream WJPC flipped to hip-hop-oriented WEJM so as not to compete directly with co-owned WVAZ and to try to segue market share away from the popular R&B mainstream WGCI-FM. Such is the volatility of the current radio picture.

As new forms of music with an appeal to urban listeners evolve, it is likely that the number of urban-oriented radio formats will also increase. Though changes in ownership and the increase of satellite-delivered formats seem threatening to those who work in the business, right now R&B radio is healthy and thriving. ★

R&B OLDIES HEAT UP RADIO'S HEART

Dusties Are No Longer Foreign Concepts, But The
Foundation For A Format That's Giving Stations
Increased Market Shares And Firm Audience
Loyalty In Markets Both Large And Small.

BY DAVID NATHAN

As recently as five years ago, the notion that several urban radio stations totally devoted to playing R&B classics from the '60s and '70s would find themselves flourishing might have been considered unlikely. But with a larger proportion of the population now in its 30s and 40s and the subsequent increased buying-power and economic influence of "baby boomers," the idea of R&B oldies is no longer a crazy notion: it's a firmly entrenched reality, and, as program directors and national programming syndicators report, it's becoming one of the market's fastest-growing and most successful formats.

Mining the rich legacy of traditional soul music by such legendary artists as the Temptations, Marvin Gaye, Aretha Franklin, James Brown, the O'Jays, Earth, Wind & Fire, and the Isley Brothers (all cited among the most heavily played acts by PDs interviewed for this story) has given several stations notably increased market shares and firm audience loyalty in markets both large and small.

FOUR-YEAR-OLD FORMAT

While less than a handful of stations were playing R&B dusties in the late '70s and early '80s, the recent explosion of interest in the format dates back about four years—when outlets like KHYS in Houston and WJMO in Cleveland began shifting to an all-oldies lineup (Billboard

Continued on page 36

tell me what you want

teddy

july 18



produced by Keith Crouch



OLDIES RADIO

Continued from page 34

March 26, 1994). Currently, the *M Street Journal* lists 43 stations playing R&B dusties, a dramatic increase from 1993, when just 14 stations were listed.

Notes Ray Cooper of WJMO-AM, a station that's been a staple in the Cleveland marketplace for 36 years, "We switched [to R&B oldies] in the early '90s, and our core audience met it enthusiastically. It brought them to the phones with requests. We still do some local programming with talk shows, some gospel and, occasionally, live remote broadcasts, but we've been using [ABC Network's syndicated 24-hour format] 'Urban Gold' for a couple of years now."

Cooper adds that the station advertises itself "as an alternative to rap...although quite a few local rappers tell us they listen and often find old music for sampling."

Steve Harris, urban-radio format manager at ABC, says the company has seen tremendous growth in requests for "Urban Gold" since the format was launched in October 1993. Close to 40 stations now utilize the programming, which is satellited from Dallas and includes an 800-number for listeners' requests and comments. "The idea evolved from research our affiliated market team did. Urban oldies kept coming up as a hole to be filled in the marketplace, and when we first started, we had 17 affiliates. As the demand for 'Urban Gold' grows, we're finding there's potential even in smaller markets without large ethnic populations," he explains.

Harris says the success of the format stems from "the quality of the music [which] stands the test of time." Arbitron figures supplied by ABC reflect the growth: in the 35-to-64 demographic, WJCE in Memphis jumped from an 0.6 market share in the fall of 1993 to 5.1 a year later. Likewise, KMEZ in New Orleans posted a gain from 4.7 to 6.2, and WRNE in Pensacola went from 3.7 to 5.8 over the same time period.

SATURATED ANGELENOS

While no New York station is listed in the format, KACE-FM in Los Angeles switched from being a contemporary urban station to an oldies outlet in October 1994. According to PD Kevin Fleming, "We

took a look at the marketplace in L.A. and realized that it was saturated with hip-hop/rap and mainstream R&B. We wanted to do something distinctive...and although the first response to the change was 'What are you doing?', our research has shown that we're playing the music that people want to hear."

Fleming adds that "People in Los Angeles are usually listening to the radio in transit, and when they hit that button they want to find something they can sing along with, rather than hearing the dope-est, most new wack jam and not know who or what they're listening to."

Michael Watkins, interim PD of WGCI-AM Chicago, says the station has been using an oldies format successfully since September 1990 and notes that "the initial reaction was phenomenal. Playing dusties was not a foreign concept in Chicago, but our listeners started calling and telling us how nice it was to have a whole station dedicated to classic R&B."

While nationally familiar tunes form the core of the station's playlist, "We do play music by artists who either lived or recorded in Chicago—like the Dells, the Emotions, Chi-Lites, Walter Jackson and Major Lance—as well as some one-hit artists," says Watkins, who adds that particular tunes like Jeffrey's "Love's Gonna Last" and Eddie Kendricks' "Skipping Work Today" may only be Chi-town favorites but "when we play them, they're gangbusters for us."

ORIGINAL JOCKS RETURN

Making the switch from jazz to R&B oldies almost three years ago, Pittsburgh's WYJZ has emerged as one of the city's most important stations. Alan Lincoln, VP of WYJZ and sister station WAMO, says the format appeals "to an older market of between 35 and 54. As a result of the change [in format], we were able to bring back [on the air] three jocks who were around when some of this music first came out. We play about 50% requests, and although we have a library of vinyl, 90% of what we need is now on CD."

African-American entrepreneurs seeking to buy broadcasting properties were dealt a legislative blow this spring when the minority tax-certificate policy, a 17-year-old rule on the FCC's books, was eradicated by Congress.

That labels across the board—including Rhino, Motown, Cema's The Right Stuff, Sony Legacy, MCA and PolyGram, and such indies as Ichiban and Razor & Tie—are now delving deep into their R&B catalogs is proving particularly beneficial with the success of the urban oldies format.

ABC's Harris says he'd like to see "a more aggressive marketing effort from the companies of these catalogs, with more giveaways and contests. I think some of them are missing a tremendous opportunity for sales. Once our listeners find out that a lot of this material is available again, they really respond."

KACE's Fleming adds that "R&B compilations are very useful. We've done promotions with Rhino and The Right Stuff that have been successful."

Finally, while mainstream R&B has been the focal point for most stations now geared toward oldies, other related music forms are also enjoying a resurgence in specific markets. Ron Davis, who handles programming for ABC's "Urban Gold," notes that "when we did research, we found that blues was a big part of what our audiences wanted. With a program like 'Blues Set Saturday,' we hit the demo right in the middle." He adds that the key to the overall growth of R&B oldies stations may lie simply in the fact that "we're listening to the listeners, keying in to what they want to hear. It's a lot like black radio was in the '60s: we're interacting with our listeners." ★



DUSTIES' TRAD-SOUL LEGACY: Aretha Franklin; D'Jays; Earth, Wind & Fire



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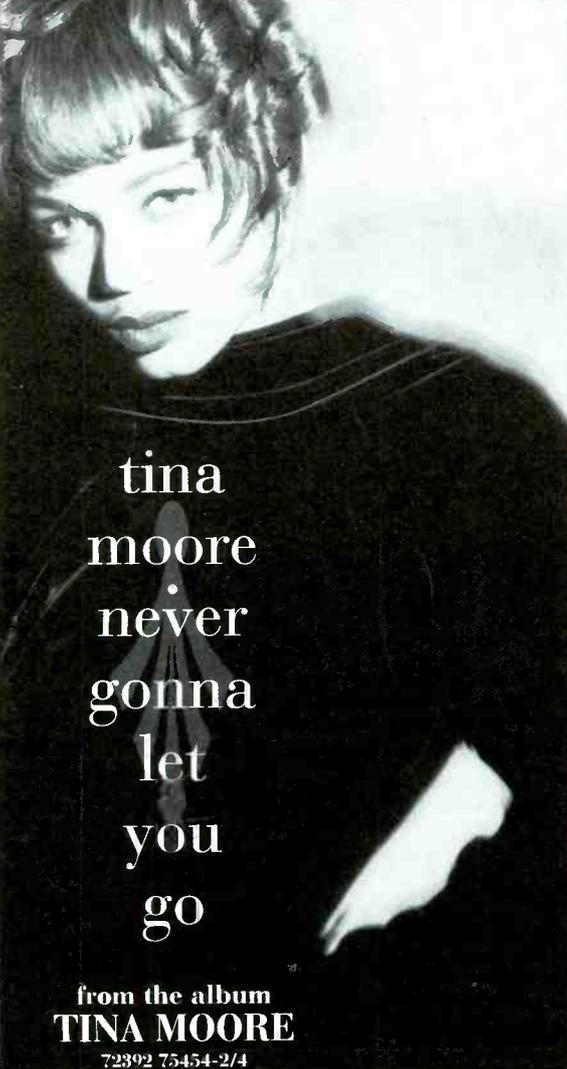




FREDDIE JACKSON

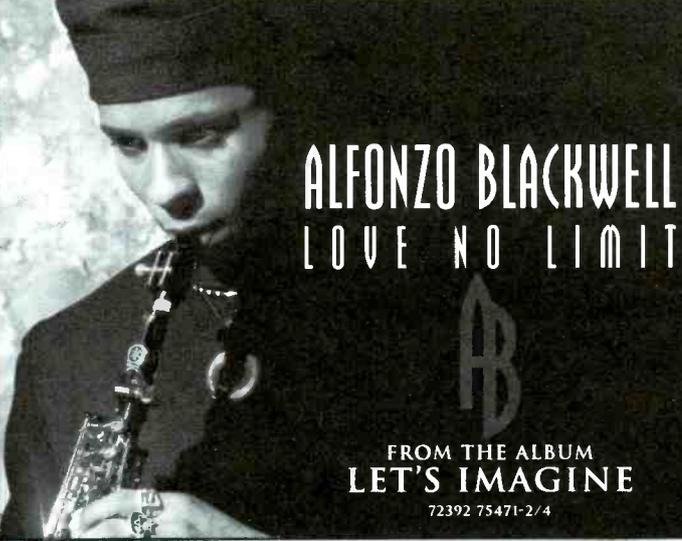
I Want
To
Thank
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from the album PRIVATE PARTY 72392 75457-2/4



tina
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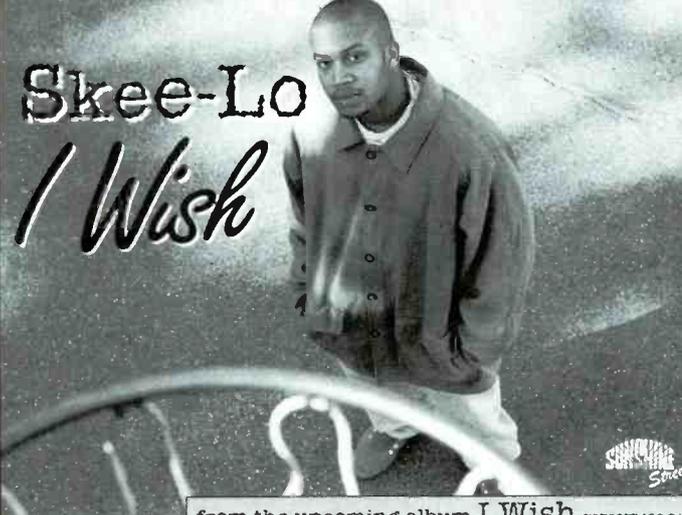
from the album
TINA MOORE
72392 75454-2/4



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FROM THE ALBUM
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72392 75471-2/4



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SHABBA RANKS* BIG DADDY KANE* USHER* FAITH*

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POKE & TONE

Contact: Steve Stoute

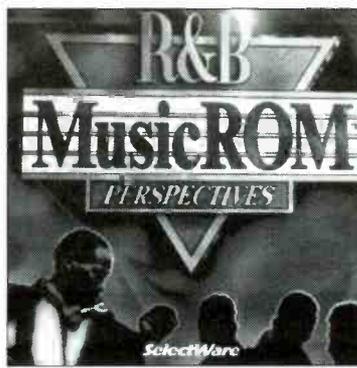
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CD-ROM & R&B

Classics Ride The Crest Of The First Wave Of Interactive R&B Titles

BY BRETT ATWOOD



R&B music has had a rough time finding its place in the emerging new-media industry. While the major labels have several modern rock, pop and classical enhanced-CD-ROM music projects on tap, urban acts are notoriously absent from the earliest batch of interactive music titles.

Many executives in the multimedia and music industries say that developers are not embracing younger-skewed R&B and rap acts because of the stereotype that urban music fans do not own computers.

"For the most part, white decision-makers hold the opinions in the multimedia world," says Joe Dandy, SelectWare VP of marketing and sales, which has issued three "MusicROM" enhanced audio titles, covering R&B, jazz and blues programs. "The perception is that the disposable income and hardware is not owned by minorities. There is a fear that contemporary R&B CD-ROMs will not return the investment."

Eddie Brown, Motown director of strategic planning and business development, agrees. "The assumption is that the only people who listen to R&B music are people of color," says Brown. "That definitely is not the case."

COMPATIBLE DEMOGRAPHICS

For the most part, developers are banking on nostalgic retrospective titles that focus on the pioneers of R&B to draw in older multimedia consumers. Urban music-flavored software development so far has focused on the classic R&B hits of the '50s and '60s.

"The multimedia and classic R&B demo are the same," says Steven Marder, Compton's New Media director of entertainment business development. "They both have a very wide demographic that is slightly older-skewed, but still very much in the mainstream."

Carlshad, Calif.-based Compton's New Media is hoping that baby-boomers will embrace its upcoming collaboration with Rhino Records,

titled "Soul Expedition: The 1960s." The enhanced audiodisc includes R&B hits from Aretha Franklin, Otis Redding and Booker T. & the MGs. Compton's Marder compares the enhanced-CD experience to the prolific pleasures of purchasing a boxed set.

"CD-ROMs add liner notes, photos and discographies to the music purchase," says Marder. "Classic R&B acts have a large archive of historical information, which is perfectly suited for this new media." Compton's \$29.95 enhanced audio disc is expected to hit retail in mid-June.

10,000 REVIEWS

Livonia, Mich.-based SelectWare Technologies' "MusicROM: R&B" contains 11 tracks from several blues and soul pioneers, including Little Richard, Jimmy Reed and the Dells. In addition, the disc contains a CD-ROM track with reviews of 10,000 R&B albums.

"Classic R&B set the times and trends for many of us who are now in our 40s," says SelectWare's Dandy. "It reinforces the happiest days of our youth."

While there are only a handful of old-R&B interactive titles on the market, there are even fewer that feature the younger breed of contemporary soul and rap acts. One notable exception is last year's top-selling interactive music disc, "Prince Interactive."

Irvine, Calif.-based Graphix Zone created the Prince project as a musical adventure game, with photo-realistic graphics that are in the same league as the groundbreaking visuals of the Cyan/Broderbund game "Myst."

As the player explores the game, hidden music and video samples are unearthed to form a retrospective of Prince's career. The disc contains portions of more than 52 songs, as well as three full-length videos. It is the first music CD-ROM title to showcase a contemporary African-

American artist.

"I suspect that the success of this title will indicate to many labels that this does work," says Chuck Cortright, Graphix Zone president/CEO.

Ironically, almost all R&B-related interactive music projects have originated in the multimedia industry. The record industry, for the most part, has been immersed in debate about which enhanced audio standard to adopt. The multi-session-based CD-Plus, which is playable on both computer and standard CD decks, seems to be the emerging standard of choice.

THE SOUND & VISUALS OF YOUNG AMERICA

Motown is one of the few record labels to already have an urban-themed interactive product on the shelves. The pioneer soul label established Motown Games last year. The new interactive imprint—developed in partnership with Philips Media—utilizes outside developers to create properties based on the rich archives of Motown artists and music.

Its first release was the basketball cartridge-game "Rap Jam," which contains guest appearances from several established rap acts, including Coolio, Public Enemy, Warren G and Queen Latifah. In addition, Motown is scoping out a development team to produce the CD-ROM title "Through The Grapevine," a time-travel adventure program that integrates golden-age R&B music into gameplay. The company plans a children's title using Motown classics in 1996.

SOUL ONLINE

Warner Bros. Records would not detail any specific enhanced CD-ROM R&B projects, but Alisse Kingsley, Warner Bros. senior director of multimedia publicity, says that R&B is a vital component of its forthcoming wave of enhanced audio CD-ROM titles.

Sony has announced two rock-related CD Plus titles, but is tight-lipped about any specific R&B enhanced-audio projects. A Cypress Hill CD Plus demonstration title has quietly been shown to many in the industry, but Sony would not confirm whether or not a commercial version is in the works. Another tentative title in the works is a CD-ROM retrospective on the career of Bob Marley, according to two sources.

Contemporary urban artists have had better luck in cyberspace, where both consumers and corporations provide information on music to the information autobahn. The Warner Bros. R&B roster is well-represented in its online enterprises, where the weekly Warner Bros.-sponsored American Online forum has included guest appearances by Seal, Karen White and Me'Shell N'Degeocello.

Sandy Smallens, Atlantic director of multimedia, says the Internet is too white right now. "We're planning several music-related events online that specifically address the R&B community," says Smallens, who is working on online projects with Brandy and Young Black Brotha. ★



We're talkin' classic R&B.

The Memphis Horns—Wayne Jackson and Andrew Love—deliver the sound that helped reshape an era of soul music. Backing top R&B guest artists William Bell, Bruce Channel, Robert Cray, Warren Haynes, Teenie Hodges, Etta James, Ricky Ray, Leon Russell, Mavis Staples, Bobby Womack and others performing their classics and originals, the Horns serve up spontaneous, hot-butte-red blues-grooves on such tunes as "Take Me To The River," and "I've Been Lovin' You Too Long."



THE MEMPHIS HORNS
Wayne Jackson & Andrew Love

with:
William Bell
Bruce Channel
Robert Cray
Warren Haynes
Teenie Hodges
Etta James
Ricky Ray
Leon Russell
Mavis Staples
Bobby Womack



CD-83244 • CS-33344

Arrogant

Barry White

“Black Music—

CeCe Peniston

pride so deep,

For Real

in the beauty

Joya

of its genius

Lo-Key?

and the sweetness

Mint Condition

of its soul...

Munchie

its strength shall yet

Outsidaz with Young Zee

inherit the earth.”

Pudgee The Phat Bastard

—W.E.B. DuBois

Raja-Ne

Solo

celebrating black music,

The Sounds of Blackness

this month

Vertical Hold

and every month...



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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	3	8	OPEN YOUR HEART EPIC 77867	M PEOPLE
2	3	4	6	I'M READY VIRGIN UNDERGROUND 38472/VIRGIN	SIZE 9
3	6	11	5	TOO MANY FISH VIRGIN 38477	FRANKIE KNUCKLES FEATURING ADEVA
4	4	6	9	MOVE IT TO THE RHYTHM SBK 58359/EMI	TECHNOTRONIC FEATURING YA KID K
5	1	2	9	WHAT HOPE HAVE I U.S. CHAMPION 318	SPHINX
6	8	12	7	THIS TIME SILAS 55045/MCA	CHANTE MOORE
7	10	13	8	LET THE BEAT GO ON LOGIC 59010	DR. ALBAN
8	12	17	6	WELCOME TO THE FACTORY HOTN'SPYCY 1271	ANGEL MORAES FEATURING SALLY CORTEZ
9	13	16	6	MESSAGE OF LOVE MCA 55020	LOVE HAPPY
10	7	1	26	BODY TO BODY (KEEP IN TOUCH) VICIOUS MUZIK 1276	SHADES OF LOVE FEAT. MELI'SA MORGAN
11	5	7	8	MY LOVE MOONSHINE MUSIC 88414	KELLEE
12	9	5	13	BEDTIME STORY MAVERICK/SIRE 41895/WARNER BROS.	MADONNA
13	16	19	6	CONWAY STRICTLY RHYTHM 12337	REEL 2 REAL FEATURING THE MAD STUNTMAN
14	18	26	5	BABY BABY EASTWEST 66138/EEG	CORONA
15	20	29	4	NEXT TIME MCA PROMO	GLADYS KNIGHT
16	19	22	7	THAT AIN'T RIGHT MAXI 2023	JUDY ALBANESE
17	24	40	3	YOU CHAMPION 77909/COLUMBIA	STAXX OF JOY FEATURING CAROL LEEMING
18	11	9	11	RESPECT BRILLIANT! 58341/EMI	JUDY CHEEKS
19	14	8	12	RUN AWAY ARISTA 1-2809	REAL MCCOY
20	15	10	12	I GOT LOVE DYNASTY 1210/RAGING BULL	KLEO
21	21	21	7	LET US PRAY BOLD! SOUL 2007	EDDIE "FLASHIN" FOWLKES FEATURING MAURISSA ROSE
22	28	32	5	PICK IT UP KING STREET 1026	CAROLYN HARDING
23	22	28	5	TONIGHT IS THE NIGHT LOGIC 59011	LE CLICK
24	27	31	5	WAKE IT UP G-ZONE 440 606/ISLAND	LOVEWATCH
25	17	15	8	I FOUND LOVE COLUMBIA LP CUT	C+C MUSIC FACTORY
26	34	46	3	SPACE COWBOY WORK 77827/COLUMBIA	JAMIROQUAI
27	30	37	4	TECHNOVA ELEKTRA 66141/EEG	TOWA TEI
28	26	24	8	NADIE ENTIENDE (NOBODY UNDERSTANDS) ATLANTIC 85592	B-TRIBE
★★★ Power Pick ★★★					
29	42	—	2	THE FEELING AQUA BOOGIE 012	SUGAR
30	32	33	5	MENTAL PICTURE SBK 58338/EMI	JON SECADA
31	44	47	3	OYE COMO VA PUENTE 12632/HOT	TITO PUENTE JR. & THE LATIN RHYTHM
32	25	14	14	THESE SOUNDS FALL INTO MY MIND HENRY STREET 166	THE BUCKETHEADS
33	29	25	10	TELL ME WHEN EASTWEST 66147/EEG	THE HUMAN LEAGUE
34	43	—	2	SPIRIT INSIDE MCA 55036	SPIRITS
35	36	41	4	I WILL SURVIVE RCA PROMO	CHANTAY SAVAGE
36	47	—	2	THE WAY THAT YOU LOVE WING 6771/MERCURY	VANESSA WILLIAMS
37	37	39	6	TOTAL ECLIPSE OF THE HEART CRITIQUE 15539	NICKI FRENCH
★★★ Hot Shot Debut ★★★					
38	NEW	—	1	GOD'S AN ASTRONAUT LOGIC 59015	BLUNT FUNKERS
39	31	23	11	TEMPLEHEAD EPIC 77682	TRANSGLOBAL UNDERGROUND
40	45	—	2	DO ME RIGHT EMOTIVE 775	BUTTER
41	33	27	11	DROP A HOUSE DIG IT 012	URBAN DISCHARGE FEATURING SHE
42	23	20	11	HIGHER STATE OF CONSCIOUSNESS STRICTLY RHYTHM 12321	WINK
43	NEW	—	1	MARTA'S SONG 550 MUSIC 77901/EPIC	DEEP FOREST
44	41	44	4	LOVE FOR THE FUTURE 2YX 66018	CHASE
45	NEW	—	1	YOU NEVER LOVE THE SAME WAY TWICE EPIC 77917	ROZALLA
46	48	—	2	CHERCHEZ LA FEMME EPIC PROMO	GLORIA ESTEFAN
47	NEW	—	1	TREMENDOUS PAIN 4TH & B'WAY 440 608/ISLAND	YELLO
48	38	36	7	WHERE DID LOVE GO AVENUE FOCH 15537/CRITIQUE	FEM 2 FEM
49	39	34	10	GOTTA NEW LOVE UNDERGROUND CONSTRUCTION 128	R. ROSARIO & M. GRANT/DONNA BLAKELY
50	35	18	13	MY LOVE IS DEEP VESTRY 004/STRICTLY RHYTHM	SARA PARKER

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	5	I'LL BE THERE...YOU'RE ALL I... (M) (T) (X) DEF JAM/RAL 1879/ISLAND	METHOD MAN/M.J. BLIGE
★★★ Greatest Gainer ★★★					
2	2	4	6	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (M) (T) ROWDY 3-5041/ARISTA	MONICA
★★★ Hot Shot Debut ★★★					
3	NEW	—	1	I LIKE IT (I WANNA BE WHERE YOU ARE) (T) ELEKTRA 66131/EEG	GRAND PUBA
4	6	45	3	SHIMMY SHIMMY YA (T) ELEKTRA 66128/EEG	OL' DIRTY BASTARD
5	5	6	13	TOTAL ECLIPSE OF THE HEART (T) (X) CRITIQUE 15539	NICKI FRENCH
6	9	5	20	BIG POPPA/WARNING (M) (T) (X) BAD BOY 7-9016/ARISTA	THE NOTORIOUS B.I.G.
7	4	3	16	THIS IS HOW WE DO IT (M) (T) PMP/RAL 1469/ISLAND	MONTELL JORDAN
8	3	2	8	CRAZIEST (M) (T) (X) TOMMY BOY 670	NAUGHTY BY NATURE
9	NEW	—	1	THE WAY THAT YOU LOVE (T) (X) WING 6771/MERCURY	VANESSA WILLIAMS
10	8	10	9	GIVE IT 2 YOU (M) (T) SO SO DEF/WORK 77835/COLUMBIA	DA BRAT
11	7	12	17	FREAK LIKE ME (T) (X) MECCA DON/EASTWEST 66175/EEG	ADINA HOWARD
12	15	14	4	BABY BABY (M) (T) (X) EASTWEST 66138/EEG	CORONA
13	21	9	12	KEEP THEIR HEADS RINGIN' (T) PRIORITY 53188	DR. DRE
14	13	15	13	YOUR LOVING ARMS (T) (X) SIRE 66150/EEG	BILLIE RAY MARTIN
15	11	7	11	RUN AWAY (M) (T) ARISTA 1-2809	REAL MCCOY
16	41	25	4	I'M READY (T) VIRGIN UNDERGROUND 38472/VIRGIN	SIZE 9
17	18	13	6	TOO MANY FISH (T) (X) VIRGIN 38477	FRANKIE KNUCKLES FEATURING ADEVA
18	10	8	6	BEDTIME STORY (T) (X) MAVERICK/SIRE 41895/WARNER BROS.	MADONNA
19	16	18	3	OPEN YOUR HEART (T) (X) EPIC 77867	M PEOPLE
20	26	20	10	DON'T LAUGH (T) (X) SORTED 20145/NERVOUS	WINX
21	31	—	2	FROGGY STYLE (T) (X) POCKETTOWN 42295/JIVE	NUTTIN' NYCE
22	12	11	8	CAN'T YOU SEE (T) TOMMY BOY 676	TOTAL FEAT. THE NOTORIOUS B.I.G.
23	24	29	3	THE NEXT LEVEL (T) (X) LOUD 64322/RCA	THA ALKAHOLIKS
24	22	16	3	U BETTER RECOGNIZE (M) (T) (X) DEATH ROW/INTERSCOPE 95763/AG	SAM SNEED FEAT. DR. DRE
25	20	23	4	LIFESTYLES OF THE RICH AND SHAMELESS (M) (T) UPTOWN 55007/MCA	LOST BOYZ
26	32	—	2	SHY GUY (M) (T) (X) WORK 77679/COLUMBIA	DIANA KING
27	19	21	13	DEAR MAMA (M) (T) (X) INTERSCOPE 95774/AG	2PAC
28	17	19	5	OWN DESTINY (T) WEEDD 20147/NERVOUS	MAD LION
29	RE-ENTRY	—	2	SPACE COWBOY (T) (X) WORK 77827/COLUMBIA	JAMIROQUAI
30	NEW	—	1	BOOMBASTIC (T) VIRGIN 40158	SHAGGY
31	14	39	3	THIS TIME (M) (T) (X) SILAS 55045/MCA	CHANTE MOORE
32	30	31	4	ALL GLOCKS DOWN (T) PENDULUM 58367/EMI	HEATHER B.
33	49	—	4	HEY LOOKAWAY (T) KAPER 64302/RCA	QUESTIONMARK ASYLUM
34	29	26	24	CANDY RAIN (T) (X) UPTOWN 54905/MCA	SOUL FOR REAL
35	NEW	—	1	YOU (T) (X) CHAMPION 77909/COLUMBIA	STAXX OF JOY FEATURING CAROL LEEMING
36	25	17	3	DIVA (T) (X) TRIBAL AMERICA 58308/I.R.S.	CLUB 69 FEATURING KIM COOPER
37	50	41	6	KEEP IT REAL (M) (T) (X) CAPITOL 58355	MILKBONE
38	34	35	14	COTTON EYE JOE (T) (X) BATTERY 46500/JIVE	REDNEX
39	48	27	8	ANY EMCEE (T) PROFILE 7435	NINE
40	28	22	7	THE I.N.C. RIDE (M) (T) DELICIOUS VINYL 58376/CAPITOL	MASTA ACE INCORPORATED
41	RE-ENTRY	—	5	LET THE BEAT GO ON (T) (X) LOGIC 59010	DR. ALBAN
42	43	24	17	BROOKLYN ZOO (T) (X) ELEKTRA 66166/EEG	OL' DIRTY BASTARD
43	44	33	18	BABY (T) (X) ATLANTIC 85593/AG	BRANDY
44	RE-ENTRY	—	3	WHAT HOPE HAVE I (T) (X) U.S. CHAMPION 318	SPHINX
45	40	37	7	RESURRECTION (T) (X) RELATIVITY 1250	COMMON SENSE
46	NEW	—	1	MIND BLOWIN' (T) (X) JIVE 42285	SMOOTH
47	RE-ENTRY	—	4	BODY TO BODY (KEEP IN TOUCH) (T) VICIOUS MUZIK 1276	SHADES OF LOVE/MELI'SA MORGAN
48	NEW	—	1	MASTA I.C. (T) BLUNT 4914/TVT	MIC GERONIMO
49	RE-ENTRY	—	12	NUTTIN BUT FLAVOR (T) (X) WRECK 20116/NERVOUS	FUNKMASTER FLEX & THE GHETTO CELEBS
50	38	—	3	WATER RUNS DRY (T) (X) MOTOWN 0359	BOYZ II MEN

○ 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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BDCM3065



Emerald Encounter. Board members of the Country Music Assn. held their quarterly meeting in Dublin in early April. Shown chatting with Irish Prime Minister John Bruton (second from right), from left, are CMA executive director Ed Benson, board president Tony Conway, and singer/songwriter Kris Kristofferson.

Fan Fair To Offer Nearly 100 Acts Talent-Packed Event Sets New Record

BY EDWARD MORRIS

NASHVILLE—The 24th annual International Country Music Fan Fair, which will be held at the Tennessee State Fairgrounds June 5-10, will be the most talent-packed in the event's history. Nearly 100 musical acts will perform for ticket-holders at the fair-ground grandstand—an indication of the recent growth in the number of country record labels.

The 277 available booth spaces will be occupied by 183 exhibitors, including fan clubs, labels, artists, and vendors. A Country Music Assn. source says that 270 exhibitors sought space.

So far, about 250 press representatives have been accredited. Among the network TV shows scheduled to broadcast from Fan Fair is CNBC-TV's "America's Talking."

Tower Records will again be in charge of the on-site record shop.

Fan Fair, which can accommodate about 24,000 people, has been sold out for months.

Here is the complete talent lineup:
Monday, June 5—Bluegrass Show (7-10 p.m.): Bill Monroe & the Blue Grass Boys, Jim & Jesse, Osborne Brothers, Nashville Bluegrass Band, New Coon Creek Girls, Larry Stephenson Band, Del McCoury Band, Season Travelers, Laurel Canyon Ramblers, IIRD Tyme Out, Mac Wiseman.

Tuesday, June 6—Curb/MCG Curb Show (10 a.m.-noon): Junior Brown, Tim McGraw, Hank Williams Jr.; Mercury Show (2:30-4:30 p.m.): Terri Clark, Billy Ray Cyrus, Wesley Dennis, Sammy Kershaw, Kathy Mattea, Statler Brothers, Keith Stegall, Shania Twain, John & Audrey Wiggins; MCA/Decca Show (7-10 p.m.): Rhett Akins, Mark Chesnutt, Tracy Byrd, Bobbie Cryner, George Jones & Tammy Wynette, David Lee Murphy, Wynonna.

Wednesday, June 7—Liberty/Patriot Show (10 a.m.-12:30 p.m.): George Ducas, Chris LeDoux, Shenandoah, John Berry, Lisa Brokop, Noah Gordon; Warner/Reprise/Asy-

lum Show (2-4:30 p.m.): David Ball, Faith Hill, Victoria Shaw, Russ Taff, Mandy Barnett, Cox Family, Curtis Day, Terry Radigan, Bryan White; RCA/BNA Show (7-10 p.m.): Alabama, Kenny Chesney, Ty England, Lorrie Morgan, Lari White.

Thursday, June 8—Atlantic/Giant Show (10 a.m.-12:30 p.m.): Confederate Railroad, Tracy Lawrence, Woody Lee, Neal McCoy, Doug Supernaw, Mark Collie, Daryle Singletary, Rhonda Vincent, Clay Walker; Arista/Career Show (2:30-4:30 p.m.): Steve Wariner, BlackHawk, Diamond Rio, Randy Foster, Alan Jackson, Lee Roy Parnell, Tractors; Columbia/Epic Show (7-10 p.m.): Kyle Petty, Stacy Dean Campbell, Joe Diffie, Wade Hayes, Ty Herndon, James House, Patty Loveless, Ken Mellons, Collin Raye, Larry Stewart, Doug Stone, Rick Trevino.

Friday, June 9—Polydor Show (10-11:30 a.m.): Amie Comeaux, Davis Daniel, Clinton Gregory, 4 Runner, Toby Keith, Moffatts, Shane Sutton, Chely Wright; Multilabel Show (1-3:30 p.m.): Holly Dunn, Steve Kolander, Ronna Reeves (River North Nashville), Dox Cox, Western Flyer (Step One), Tim O'Brien, Sweethearts Of The Rodeo (Sugar Hill), Delevantes, Alison Krauss, Riders In The Sky (Rounder).

Saturday, June 10—Grand Masters Fiddling Championship (10 a.m.-6 p.m.), at Opryland USA.

Warner Western's Jeffries Rides Again: New Set Caps Pioneering Star's Career

FOUNTAIN OF YOUTH: Compared to **Herb Jeffries**, **Tony Bennett** is just a kid with great promise. At the age of 83, Jeffries can look back on a long life filled with singular artistic and personal distinctions. Better still, he can now look forward to the June 13 release of his first album for Warner Western, "The Bronze Buckaroo (Rides Again)." The project taps into the singer's trailblazing role as America's first black western-movie hero. Produced by Warner Reprise/Nashville president **Jim Ed Norman**, the album features guest appearances by the **Mills Brothers**, **Rex Allen Jr.**, **Cleve Francis**, actor/clarinetist **Hal Linden**, **Little Texas**, **Michael Martin Murphey**, **Sons Of The San Joaquin**, and **Take 6**.

"My first cowboy pictures were low-budgeted films," Jeffries recalls. "I made them in five days in Victorville [Calif.]. We chased the sun over the hills so we could get more light, and we worked 14, 15 hours a day. The most they spent was probably \$75,000 to make those pictures. My god, this album's got almost twice that much money in it—and it took me a year to make. Figure that one out."

Born into a theatrical family in Detroit's ethnic melting pot, Jeffries showed an early affinity for music. While still a young man, he sang with bands conducted by the likes of **Erskine Tate** and **Earl "Fatha" Hines**. One day in the late '30s, after noting the paucity of black actors in the wildly popular cowboy movies, Jeffries pitched his entertainment-industry contacts on the idea of black westerns for black audiences.

Before long, Jeffries was persuaded to perform as a star in these pioneering motion-picture efforts. The result was such titles as "Harlem On The Prairie," "The Bronze Buckaroo," and "Harlem Rides The Range."

These movies, however, were but a brief phase in Jeffries' artistic evolution. By 1941, he was singing for **Duke Ellington** and carving out a new identity as a big band and jazz singer. During the '50s, Jeffries moved to France, where he established and ran successful jazz clubs. A long and laudatory article in *Life* magazine fueled his triumphant return to the U.S. He's been making music here ever since.

"In the past five years," Jeffries says, "I've been doing the 'ghost band' concerts. I went out with the **Glen Miller Band**, with the **Modernaires** and **Helen Forrest**. . . Last year, I put a show together called 'Mostly Duke,' in which I conducted a 16-piece band and took

the **Mills Brothers** and **Barbara McNair** on tour with me. And then, I have been doing some symphony stuff."

Jeffries explains that his return to matters western began a couple of years back when **Gene Autry** "put some of [my] cowboy films and one of my posters up in his museum here in California." That display soon inspired a PBS documentary on Jeffries, as well as features on ABC-TV and NBC-TV. Ultimately, Turner Broadcasting spotlighted Jeffries in a segment in "The Untold West" series. It was during this rebirth period that Norman took notice of Jeffries and decided to offer him a recording deal with Warner Western.

"It's been a wonderful experience working with Jim Ed Norman," Jeffries says. "He's handled me with a gentleness and compassion that I didn't expect out of Nashville, being a newcomer, you know."

To prepare himself for recording western music, Jeffries spent a lot of time listening to music by **Garth Brooks**, **Michael Martin Murphey**, **Clint Black**, and other cowboy-influenced country artists. "I got more cowboy CDs than the cowboys have," he boasts. "I got 'em all, and they're wonderful. I got the feeling of where the marketplace is today."

"The goal of this record," Norman says, "is to mesh the cowboy spirit with Herb's background in jazz so that everything has a sort of a doo-wop and soulful feeling."

Jeffries will be intimately involved in promoting the album. On June 18-19, he will perform at the Village Vanguard in New York. He will conduct press days in Nashville later that month. *Life* magazine, *BET*, and *USA Today* have all committed to doing stories on Jeffries. And the label has hired an independent promoter to work the album at adult standard (big band and music from the '40s and '50s) stations.

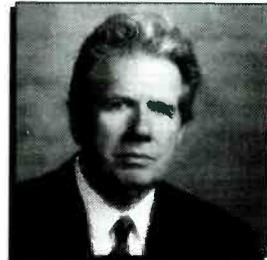
"Without question, we have an amazing story to tell," says **Chris Palmer**, head of Warner's progressive division.

To help tell Jeffries' tale, Warner Western has compiled a promotional CD sampler—"A Brief History Of Herb Jeffries, The Bronze Buckaroo"—that covers the singer's entire range of musical styles.

"I don't feel much different now than I did at 58 or 57," Jeffries muses. "That's where I stopped. I liked that place, and I just sat down there." That's the cowboy way.



by Edward Morris



ACM Award Show Ad Spots Boost Berry's Album Sales

NASHVILLE—Liberty Records is crediting advertising spots on the recent Academy of Country Music's award show with making **John Berry** a top 50 album seller in 14 of the 15 markets in which the ads were run.

The 30-second spots, which ran twice during the three-hour NBC-TV special May 10, spotlighted Berry's second album, "Standing On The Edge," on Liberty's Patriot label.

Each spot also cited a major area retail chain at which Berry's album could be purchased.

The targeted markets were Los Angeles, Dallas/Fort Worth, Detroit, Houston, Atlanta, Minneapolis/St. Paul, Phoenix, Sacramento (Calif.), Stockton (Calif.), Indianapolis, Portland (Ore.), Kansas City (Kan./Mo.), Charlotte (N.C.), Nashville, and Albuquerque (N.M.).

Although Berry's sales increased in all these markets, the jump in Detroit took him to only the No. 57 ranking among albums sold in all formats, according to SoundScan. (The figures and rankings are for the week ending May 14.)

In Los Angeles, for example, unit sales of Berry's album for the week in question were 1,237, compared to 273 the week before.

Bill Kennedy, Liberty's director of sales, says the spot buys took a siz-

able bite out of Berry's promotional budget. "But then again," he says, "how many millions of people got to see the show? . . . You're targeting your country music fans. And for those who are occasional buyers or viewers, that was our best opportunity to present an artist [for whom] a lot of viewers still don't match the voice and the face."

Kennedy adds, "I don't think you could ever measure a TV campaign the weekend after you run it. I think you need a good three or four weeks to really see the impact in those markets for sales. But besides trying to get the short-term, immediate growth in sales numbers, you're trying to develop the artist's career, too . . . Still, it was amazing how sales doubled and tripled in those markets."

Liberty selected the markets, Kennedy explains, by checking where Berry was already selling well and where he had toured or was going to tour.

Retailers tagged in the spots were Target, Blockbuster, Kmart, Best Buy, Musicland, and the Wherehouse.

Kennedy and **Steve Medlin**, Liberty's manager of catalog and marketing development, created the spots.

EDWARD MORRIS

Billboard **HOT COUNTRY** SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 148 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				*** No. 1 *** 1 week at No. 1	
1	3	6	9	SUMMER'S COMIN' J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK (V) RCA 64281
2	5	9	11	YOU AIN'T MUCH FUN N.LARKIN,H.SHEDD (T.KEITH,C.GOFF,JR.)	◆ TOBY KEITH (C) (V) POLYDOR 851 728
3	2	4	14	STANDING ON THE EDGE OF GOODBYE J.BOWEN,C.HOWARD (J.BERRY,S.HARRIS)	◆ JOHN BERRY (V) PATRIOT 18401
4	4	3	11	ADALIDA T.BROWN,G.STRAIT (M.GEIGER,W.MULLIS,M.HUFFMAN)	GEORGE STRAIT (V) MCA 55019
5	9	14	15	WHEN YOU SAY NOTHING AT ALL R.SCRUGGS (D.SCHLITZ,P.OVERSTREET)	◆ ALISON KRAUSS & UNION STATION (C) (V) BNA 64329
6	7	12	12	I DON'T BELIEVE IN GOODBYE M.A.MILLER,M.MCANALLY (M.MILLER,S.EMERICK,B.WHITE)	◆ SAWYER BROWN (C) (V) CURB 76936
7	1	2	15	WHAT MATTERED MOST D.JOHNSON (G.BURR,V.MELAMED)	◆ TY HERNDON (C) (V) EPIC 77843
8	8	10	17	STAY FOREVER A.REYNOLDS,J.ROONEY (B.TENCH,H.KETCHUM)	◆ HAL KETCHUM (C) (V) MCG CURB 76929
9	11	15	8	TEXAS TORNADO T.LAWRENCE,F.ANDERSON (B.BRADDOCK)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
10	12	16	12	I'M STILL DANCIN' WITH YOU D.COOK (C.RAINS,W.HAYES)	◆ WADE HAYES (C) (V) DKC 77842/COLUMBIA
11	14	18	12	YOU DON'T EVEN KNOW WHO I AM E.GORDY,JR. (G.PETERS)	◆ PATTY LOVELESS (C) (V) EPIC 77856
12	15	19	9	IF I WERE YOU J.HOBBS,E.SEAY,P.WORLEY (J.HOBBS,C.FARREN)	COLLIN RAYE (V) EPIC 77859
13	13	17	14	FAITH IN ME, FAITH IN YOU J.STROUD,D.STONE (D.LOGGINS,T.BRUCE)	◆ DOUG STONE (C) (V) COLUMBIA 77837
14	6	1	15	GONNA GET A LIFE M.WRIGHT (F.DYCUS,J.LAUDERDALE)	◆ MARK CHESNUTT (C) (V) DECCA 54978
15	17	20	8	TELL ME I WAS DREAMING G.BROWN (T.TRITT,B.R.BROWN)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT
				*** AIRPOWER ***	
16	20	25	6	THEY'RE PLAYIN' OUR SONG B.BECKETT (J.JARRARD,M.D.SANDERS,B.DIPIERO)	◆ NEAL MCCOY ATLANTIC ALBUM CUT
				*** AIRPOWER ***	
17	19	24	10	FALL IN LOVE B.BECKETT (K.CHESENEY,B.BROCK,K.WILLIAMS)	◆ KENNY CHESNEY (C) (V) BNA 64306
18	36	50	5	SOLD (THE GRUNDY COUNTY AUCTION INCIDENT) S.HENDRICKS (R.FAGAN,R.ROYER)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT
19	18	22	12	IF YOU'RE GONNA WALK, I'M GONNA CRAWL B.CANNON,N.WILSON (B.CANNON,L.BASTIAN)	SAMMY KERSHAW (V) MERCURY 856 686
20	24	26	10	CLOWN IN YOUR RODEO J.LEO (W.KIRKPATRICK)	◆ KATHY MATTEA (V) MERCURY 856 484
21	31	44	4	YOU BETTER THINK TWICE T.BROWN (V.GILL,R.NIELSEN)	VINCE GILL (V) MCA 55035
22	10	7	14	I CAN LOVE YOU LIKE THAT S.HENDRICKS (S.DIAMOND,M.DERRY,J.KIMBALL)	◆ JOHN MICHAEL MONTGOMERY (V) ATLANTIC 82728
23	28	35	8	THAT'S JUST ABOUT RIGHT M.BRIGHT,T.DUBOIS (J.BLACK)	◆ BLACKHAWK (V) ARISTA 1-2813
24	16	5	20	THE KEEPER OF THE STARS T.BROWN (D.LEE,D.MAYO,K.STALEY)	◆ TRACY BYRD (C) (V) MCA 54988
25	25	31	12	PARTY CROWD T.BROWN (D.L.MURPHY,J.HINSON)	◆ DAVID LEE MURPHY (C) (V) MCA 54977
26	27	32	7	MISSISSIPPI MOON J.STROUD,J.ANDERSON (T.J.WHITE,C.WHITSETT)	◆ JOHN ANDERSON (V) BNA 64274
27	30	37	7	DARNED IF I DON'T (DANGED IF I DO) D.COOK (R.DUNN,D.DILLON)	◆ SHENANDOAH (V) LIBERTY 18484
28	35	39	5	MY HEART WILL NEVER KNOW J.STROUD (S.DORFF,B.KIRSCH)	◆ CLAY WALKER (C) (V) GIANT 17887
29	23	13	16	LITTLE MISS HONKY TONK S.HENDRICKS,D.COOK (R.DUNN)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2790
30	26	28	12	CAIN'S BLOOD B.CANNON,L.SHELL (J.SUNDRUD,M.JOHNSON)	◆ 4 RUNNER (C) (V) POLYDOR 851 622
31	45	51	4	ANY MAN OF MINE R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (V) MERCURY 856 448
32	34	40	6	YOU CAN SLEEP WHILE I DRIVE G.FUNDIS (M.ETHERIDGE)	◆ TRISHA YEARWOOD (C) (V) MCA 55025
33	29	23	17	GIVE ME ONE MORE SHOT G.FUNDIS,ALABAMA (T.GENTRY,R.OWEN,R.ROGERS)	ALABAMA (V) RCA 64273
34	44	45	5	I DIDN'T KNOW MY OWN STRENGTH J.STROUD (R.BOWLES,R.BYRNE)	◆ LORRIE MORGAN (V) BNA 64287
35	22	21	11	HOUSE OF CARDS J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77826
36	33	27	16	THE HEART IS A LONELY HUNTER T.BROWN,R.MCENTIRE (M.D.SANDERS,E.HILL,K.WILLIAMS)	REBA MCENTIRE (V) MCA 54987
37	40	43	6	SOUTHERN GRACE C.DINAPOLI,D.GRAU,LITTLE TEXAS (P.HOWELL,B.SEALS,S.HARRIS)	◆ LITTLE TEXAS WARNER BROS. ALBUM CUT
38	21	8	17	SONG FOR THE LIFE K.STEGALL (R.CROWELL)	◆ ALAN JACKSON (V) ARISTA 1-2792

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	58	—	2	AND STILL T.BROWN,R.MCENTIRE (L.HENGBER,T.L.JAMES)	◆ REBA MCENTIRE (V) MCA 55047
40	32	11	15	REFRIED DREAMS J.STROUD,B.GALLIMORE (J.FOSTER,M.PETERSON)	◆ TIM MCGRAW (C) (V) CURB 76931
41	38	34	18	SO HELP ME GIRL J.SLATE,J.DIFFIE (H.PERDEW,A.SPOONER)	◆ JOE DIFFIE (C) (V) EPIC 77808
42	39	42	9	I'M LIVING UP TO HER LOW EXPECTATIONS J.STROUD,R.TRAVIS,D.MALLOY (B.MCDILL,T.ROCCO)	◆ DARYLE SINGLETARY (C) (V) GIANT 17902
43	48	49	6	THIS IS ME MISSING YOU D.COOK (J.HOUSE,M.POWELL,D.COCHRAN)	◆ JAMES HOUSE (C) (V) EPIC 77870
44	49	52	5	BOBBIE ANN MASON S.BUCKINGHAM,B.CHANCEY (M.D.SANDERS)	◆ RICK TREVINO (C) (V) COLUMBIA 77903
45	43	30	20	THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE) G.FUNDIS (L.WHITE,C.CANNON)	◆ LARI WHITE (V) RCA 64233
46	52	55	3	FINISH WHAT WE STARTED M.POWELL,T.DUBOIS (M.POWELL,M.NOBLE)	◆ DIAMOND RIO (V) ARISTA 1-2739
47	46	36	17	THE BOX K.LEHNING (R.TRAVIS,B.MOORE)	◆ RANDY TRAVIS (V) WARNER BROS. 17970
48	67	—	2	I'M IN LOVE WITH A CAPITAL "U" J.SLATE,J.DIFFIE (C.WISEMAN,P.NELSON)	◆ JOE DIFFIE (C) (V) EPIC 77902
49	56	58	8	YOU HAVE THE RIGHT TO REMAIN SILENT C.BROOKS (B.SWEAT,C.SWEAT)	◆ PERFECT STRANGER CURB ALBUM CUT
50	53	67	3	A LITTLE BIT OF YOU S.HENDRICKS,L.PARNELL (T.BRUCE,C.WISEMAN)	◆ LEE ROY PARNELL (V) CAREER 1-2823
51	57	57	4	WHEN AND WHERE B.BECKETT (J.BROWN,B.JONES,J.PENNIG)	◆ CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
52	50	46	11	GET OVER IT B.BECKETT (K.FOLLESE,S.BENTLEY,A.FOLLESE)	◆ WOODY LEE ATLANTIC ALBUM CUT
53	55	60	4	THAT AIN'T MY TRUCK M.WRIGHT (T.SHAPIRO,C.WATERS,R.AKINS)	◆ RHETT AKINS (C) (V) DECCA 55034
54	59	63	3	WHAT DO YOU WANT WITH HIS LOVE B.CHANCEY (D.BALL,L.JEFFERIES)	◆ DAVID BALL WARNER BROS. ALBUM CUT
55	69	71	4	I DON'T EVEN KNOW YOUR NAME K.STEGALL (A.JACKSON,R.JACKSON,A.LOFTIN)	◆ ALAN JACKSON (V) ARISTA 1-2830
				*** Hot Shot Debut ***	
56	NEW		1	IN BETWEEN DANCES P.TILLIS,S.FISHELL (C.BICKHARDT,B.ALFONSO)	◆ PAM TILLIS (V) ARISTA 1-2833
57	60	65	4	SOMEONE ELSE'S STAR B.J.WALKER,JR.,K.LEHNING (S.EWING,J.WEATHERLY)	◆ BRYAN WHITE (C) (V) ASYLUM 64435
58	54	48	18	WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN) T.BROWN (V.GILL,B.ANDERSON)	VINCE GILL (C) (V) MCA 54976
59	62	62	9	I AM WHO I AM J.THOMAS,H.DUNN (H.DUNN,T.SHAPIRO,C.WATERS)	◆ HOLLY DUNN (C) RIVER NORTH 3003
60	61	59	9	DIDN'T HAVE YOU B.MONTANA,J.MCKELL,D.FLINT (B.MONTANA,J.K.WATSON)	◆ BILLY MONTANA (C) MAGNATONE 1101
61	65	66	4	HELLO CRUEL WORLD R.BENNETT (G.DUCAS,ANGELO,T.TYLER)	◆ GEORGE DUCAS LIBERTY ALBUM CUT
62	68	68	4	ALL THAT HEAVEN WILL ALLOW D.COOK (B.SPRINGSTEEN)	◆ THE MAVERICKS (V) MCA 55026
63	64	56	18	BUBBA HYDE M.POWELL,T.DUBOIS (C.WISEMAN,G.NELSON)	◆ DIAMOND RIO (C) (V) ARISTA 1-2787
64	47	41	11	WORKIN' FOR THE WEEKEND J.CUPIT (J.CUPIT,J.HONEYCUTT,K.MELLONS)	KEN MELLONS (C) (V) EPIC 77861
65	66	61	6	WALK ON G.MASSENBERG,L.RONSTADT (M.BERG,R.SAMOSSET)	LINDA RONSTADT (C) (V) ELEKTRA 64427/EEG
66	75	—	2	FIND OUT WHAT'S HAPPENIN' J.CRUTCHFIELD (J.CRUTCHFIELD)	◆ TANYA TUCKER LIBERTY ALBUM CUT
67	NEW		1	NOT ON YOUR LOVE C.HOWARD (T.MARTIN,R.WILSON,T.MARTIN)	◆ JEFF CARSON (C) (V) MCG CURB 76954
68	NEW		1	WALKING TO JERUSALEM T.BROWN (S.HOGIN,M.D.SANDERS)	◆ TRACY BYRD (C) (V) MCA 55049
69	72	70	6	PLEASE REMEMBER ME R.CROWELL,T.BROWN (R.CROWELL,W.JENNINGS)	◆ RODNEY CROWELL (C) (V) MCA 55024
70	NEW		1	MY GIRL FRIDAY R.LANDIS (C.WRIGHT,C.JACKSON)	◆ DARON NORWOOD (C) (V) GIANT 17881
71	63	53	10	ONE AND ONLY LOVE R.SCRUGGS (S.D.JONES,B.TOMBERLIN)	◆ RUSS TAFF (C) (V) REPRISE 17918/WARNER BROS.
72	74	—	2	GET BACK J.CRUTCHFIELD,M.CRUTCHFIELD (J.LENNON,P.MCCARTNEY)	◆ STEVE WARINER (C) LIBERTY 79086
73	NEW		1	DON'T MAKE ME FEEL AT HOME K.STEGALL,J.KELTON (L.D.LEWIS,K.WILLIAMS)	◆ WESLEY DENNIS (C) (V) MERCURY 856 834
74	73	64	9	ROCKIN' THE ROCK S.HENDRICKS (G.BURR)	LARRY STEWART (C) (V) COLUMBIA 77857
75	NEW		1	NOT SO DIFFERENT AFTER ALL R.L.PHELPS,D.PHELPS,K.LEHNING (J.HUGHES,I.KELLY)	BROTHER PHELPS (C) (V) ASYLUM 64436

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

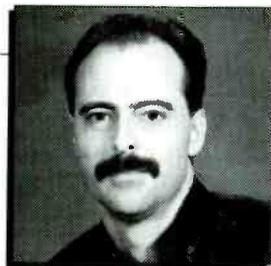
HOT COUNTRY RECURRENTS

1	—	—	1	THINKIN' ABOUT YOU G.FUNDIS (B.REGAN,T.SHAPIRO)	◆ TRISHA YEARWOOD MCA
2	1	1	3	AS ANY FOOL CAN SEE T.LAWRENCE,F.ANDERSON (P.NELSON,K.BEARD)	◆ TRACY LAWRENCE ATLANTIC
3	2	2	9	OLD ENOUGH TO KNOW BETTER D.COOK (C.RAINS,W.HAYES)	◆ WADE HAYES COLUMBIA
4	—	—	1	THIS WOMAN AND THIS MAN J.STROUD (J.PENNIG,M.LUNN)	◆ CLAY WALKER GIANT
5	—	—	1	WHOSE BED HAVE YOUR BOOTS BEEN UNDER R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN MERCURY
6	4	4	5	FOR A CHANGE B.BECKETT (S.SESKIN,J.S.SHERILL)	◆ NEAL MCCOY ATLANTIC
7	3	5	15	GONE COUNTRY K.STEGALL (B.MCDILL)	◆ ALAN JACKSON ARISTA
8	5	3	3	WHEREVER YOU GO J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK RCA
9	10	9	12	GOIN' THROUGH THE BIG D M.WRIGHT (R.ROGERS,J.WRIGHT,M.WRIGHT)	MARK CHESNUTT DECCA
10	7	6	7	MY KIND OF GIRL J.HOBBS,E.SEAY,P.WORLEY (D.COCHRAN,J.JARRARD,M.POWELL)	◆ COLLIN RAYE EPIC
11	8	7	13	PICKUP MAN J.SLATE,J.DIFFIE (H.PERDEW,K.K.PHILLIPS)	◆ JOE DIFFIE EPIC
12	9	12	17	IF I COULD MAKE A LIVING J.STROUD (K.STEGALL,R.MURRAH,A.JACKSON)	◆ CLAY WALKER GIANT
13	13	18	20	LIVIN' ON LOVE K.STEGALL (A.JACKSON)	◆ ALAN JACKSON ARISTA

14	15	8	6	LIPSTICK PROMISES R.BENNETT (G.DUCAS,T.SILLERS)	◆ GEORGE DUCAS LIBERTY
15	14	11	9	THIS TIME M.MILLER,M.MCANALLY (M.MILLER,M.MCANALLY)	◆ SAWYER BROWN CURB
16	6	13	12	NOT A MOMENT TOO SOON J.STROUD,B.GALLIMORE (W.PERRY,J.BARNHILL)	◆ TIM MCGRAW CURB
17	11	10	17	TAKE ME AS I AM S.HENDRICKS (B.DIPIERO,K.STALEY)	◆ FAITH HILL WARNER BROS.
18	12	14	21	KICK A LITTLE C.DINAPOLI,D.GRAU,LITTLE TEXAS (P.HOWELL,D.O'BRIEN,B.SEALS)	◆ LITTLE TEXAS WARNER BROS.
19	18	16	35	BE MY BABY TONIGHT S.HENDRICKS (E.HILL,R.FAGAN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
20	24	25	21	SHE'S NOT THE CHEATIN' KIND D.COOK,S.HENDRICKS (R.DUNN)	◆ BROOKS & DUNN ARISTA
21	16	21	27	DOWN ON THE FARM J.STROUD,B.GALLIMORE (K.K.PHILLIPS,J.LASETER)	◆ TIM MCGRAW CURB
22	22	22	28	XXX'S AND OOO'S (AN AMERICAN GIRL) G.FUNDIS,H.STINSON (A.RANDALL,M.BERG)	TRISHA YEARWOOD MCA
23	21	20	9	MI VIDA LOCA (MY CRAZY LIFE) P.TILLIS,S.FISHELL (P.TILLIS,J.LEARY)	◆ PAM TILLIS ARISTA
24	—	—	1	LOOK WHAT FOLLOWED ME HOME B.CHANCEY (D.BALL,T.POLK)	◆ DAVID BALL WARNER BROS.
25	17	17	4	YOU CAN'T MAKE A HEART LOVE SOMEBODY T.BROWN,G.STRAIT (S.CLARK,J.MACRAE)	GEORGE STRAIT MCA

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

COUNTRY CORNER



by Wade Jessen

HISTORIC STREAK STOPPED: After a spending 180 straight weeks at No. 1 on Top Country Catalog Albums—an all-time record for any Billboard chart—Patsy Cline's "Greatest Hits" (MCA) gets bumped to No. 3 the week after setting that mark (Country Corner, May 27). The culprit that disrupts Cline's streak is the Mother's Day weekend NBC miniseries, "Love Can Build A Bridge," which stimulates the Judds' catalog titles. The duo's "Greatest Hits" and "Greatest Hits Vol. II" (both Curb/RCA) re-enter at Nos. 1 and 2, respectively. In addition to those two titles, other Judds titles reappearing on Top Country Catalog Albums include "Love Can Build A Bridge" (No. 5) and "Rockin' With The Rhythm" (No. 22). Meanwhile, the younger Judd's Curb/MCA work is also represented on that chart, as her debut solo album, "Wynonna," re-enters at No. 8 and "Tell Me Why" debuts at No. 9.

MORE JUDDS: The Judds' miniseries also prompts two debuts by collections that have been on the market since 1994. "The Number One Hits" (Curb/RCA) takes Hot Shot Debut honors on Top Country Albums at No. 39 and debuts at No. 187 on The Billboard 200, while another Curb/RCA hits compilation, "Reflections," debuts at No. 66 on the country list. Including Wynonna's two solo albums, the eight charting Judds titles sold more than 31,000 units for the week. Missing from that total—and from our charts—are units rung on the most recent Judds compilation, "The Essential Judds," because it was only sold to viewers via a toll-free number during the miniseries and therefore is not eligible for Billboard's charts. This new Judds package will be available at retail August 29, according to RCA director of sales and marketing Greg DeLaurentiis. "The Essential Judds" is the newest offering in RCA Nashville's Essentials line, a recently launched series that also includes elaborately packaged anthologies of Vince Gill, Dolly Parton, Skeeter Davis, Ronnie Milsap, Willie Nelson, and Floyd Cramer. DeLaurentiis says RCA has made a longterm commitment to the series and plans to release several more sets before the end of the year.

NOTEWORTHY: Comedian Jeff Foxworthy takes the Pacesetter trophy on Top Country Albums (53-42) with "Redneck Test Vol. 43" (Laughing Hyena), increasing more than 18% over the previous week. Meanwhile, Foxworthy's other titles make noticeable gains: "You Might Be A Redneck If..." (Warner Bros.) remains at No. 7; "The Original" (Laughing Hyena) moves 65-60; "Sold Out" (Laughing Hyena) jumps 69-63. Foxworthy's sales increase can be attributed in part to his recent co-hosting duties at the 30th annual Academy of Country Music Awards on NBC and a cameo role in the video for Alan Jackson's "I Don't Even Know Your Name" (Arista). Greatest Gainer honors go to "The Woman In Me" by Shania Twain (Mercury), which has an increase of more than 3,500 units over the previous week and moves 6-5 on Top Country Albums.

BLACK TOP: Clint Black (RCA) scores his ninth No. 1 hit on Hot Country Singles & Tracks with the danceable "Summer's Comin'." Black's debut release, "Better Man," peaked at No. 1 in June 1989. Airpower releases this week include "They're Playin' Our Song" by Neal McCoy (Atlantic) at No. 16 and "Fall In Love," the first top-20 hit for newcomer Kenny Chesney (BNA) at No. 17. Arista's Pam Tillis swipes that chart's Hot Shot Debut at No. 56 with "In Between Dances."

Party, Performances Mark Arista's Fifth Year

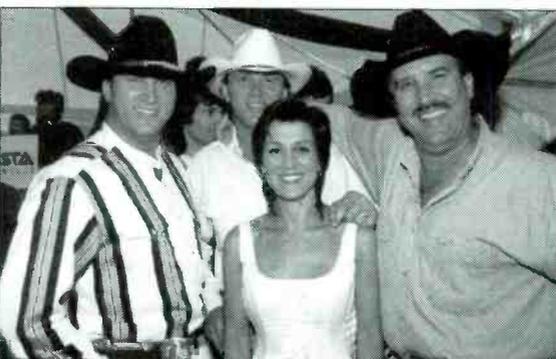
NASHVILLE—Arista Records' Nashville division celebrated its fifth anniversary recently with a daylong party on Music Row. The division, which includes the Arista Texas, Career, and Reunion labels, capped the celebration with performances by Alan Jackson, Steve Wariner, and Lee Roy Parnell.



Arista/Nashville chief Tim DuBois (behind sign) introduces the artists attending the evening portion of the label's fifth anniversary party. They are, from left to right, Brett James, Alan Jackson, Michelle Wright, Steve Wariner, and Lee Roy Parnell. James and Parnell are the first acts signed to Arista's sister country label, Career Records.



Producer Barry Beckett, left, and Woody Bomar, president of Little Big Town Music, talk talent at Arista Records' fifth anniversary bash.



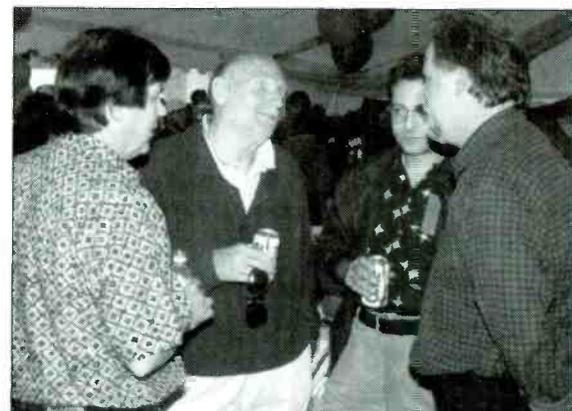
Arista Records' Michelle Wright beams as fans surround her for a souvenir photo.



Backed by Lee Roy Parnell, local club favorite Jonell Mosser bids Arista Records a heavy and heartfelt happy birthday.



Multipatinum Alan Jackson (in hat) shares the good times with his wife, Denise, at right, Third National Bank group VP Brian Williams, and publicist Marion Williams.



Congratulating Arista/Nashville president Tim DuBois, at right, are, from left, record promoter Jack Pride, talent manager Alan Bernard, and record promoter Bruce Shindler.

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

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 4 ADALIDA (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL
 - 62 ALL THAT HEAVEN WILL ALLOW (Bruce Springsteen, ASCAP)
 - 39 AND STILL (Starstruck Writers Group, ASCAP/Starstruck Angel, BMI)
 - 31 ANY MAN OF MINE (Loon Echo, BMI/Zomba, ASCAP) WBM
 - 44 BOBBIE ANN MASON (Starstruck Writers Group, ASCAP/Mark D., ASCAP)
 - 47 THE BOX (Sometimes You Win, ASCAP/All Nations, ASCAP/Nocturnal Eclipse, BMI/Careers-BMG, BMI/Minnetonka, BMI) WBM/HL
 - 63 BUBBA HYDE (Almo, ASCAP/Warner-Tamerlane, BMI/Mister Charlie, BMI) WBM
 - 30 CAIN'S BLOOD (Almo, ASCAP/Magnasong, BMI/Red Quill, BMI) WBM
 - 20 CLOWN IN YOUR RODEO (Emily Bootle, BMI/Careers-BMG, BMI) HL
 - 27 DARNED IF I DON'T (DANCED IF I DO) (Sony Tree, BMI/Acuff-Rose, BMI) WBM/HL
 - 60 DIDN'T HAVE YOU (Magnasong, BMI/Fed Quill, BMI/Killer Boy, BMI/Semi Quaver, BMI)
 - 73 DON'T MAKE ME FEEL AT HOME (Starstruck Writers Group, ASCAP/Sony Cross Keys, ASCAP/Kim Williams, ASCAP)
 - 13 FAITH IN ME, FAITH IN YOU (WB, ASCAP/Big Tractors, ASCAP/Avalon Way, ASCAP) WBM
 - 17 FALL IN LOVE (Sony Cross Keys, ASCAP/Kim Williams,

- ASCAP/Acuff-Rose, BMI) WBM/HL
- 66 FIND OUT WHAT'S HAPPENIN' (Glitterfish, BMI/Music Corp. Of America, BMI)
- 46 FINISH WHAT WE STARTED (Careers-BMG, BMI/Warner-Tamerlane, BMI/Under The Bridge, BMI) HL
- 72 GET BACK (Northern, BMI)
- 52 GET OVER IT (Careers-BMG, BMI/Breaker Maker, BMI/Be Mine, ASCAP) HL
- 33 GIVE ME ONE MORE SHOT (Maypop, BMI/Wildcountry, BMI) WBM
- 14 GONNA GET A LIFE (Warner Source, SESAC/Dynda Jam, SESAC/Mighty Nice, BMI/Laudersongs, BMI) WBM/HL
- 36 THE HEART IS A LONELY HUNTER (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Sony Cross Keys, ASCAP/New Haven, BMI) WBM/HL
- 61 HELLO CRUEL WORLD (PolyGram Int'l, ASCAP/Veg-O-Music, ASCAP/All 3 Chords, BMI/Bug, BMI) HL
- 35 HOUSE OF CARDS (Why Walk, ASCAP) CLM
- 59 I AM WHO I AM (Great Cumberland, BMI/Diamond Struck, BMI) WBM
- 22 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
- 34 I DIDN'T KNOW MY OWN STRENGTH (Maypop, BMI/Nineteenth Hole, BMI/Bellarmine, BMI) WBM
- 6 I DON'T BELIEVE IN GOODBYE (Travelin' Zoo, ASCAP/Seventh Son, ASCAP/Club Zoo, BMI) WBM

- 55 I DON'T EVEN KNOW YOUR NAME (WB, ASCAP) WBM
- 12 IF I WERE YOU (Soundbeam, BMI/Full Keel, ASCAP/Farrout, ASCAP) WBM
- 19 IF YOU'RE GONNA WALK, I'M GONNA CRAWL (Songs Of PolyGram, BMI/HotDogGone, BMI/Buttton Willow, BMI) HL
- 48 I'M IN LOVE WITH A CAPITAL U (Almo, ASCAP/Sony Tree, BMI/Terilee, BMI) WBM
- 42 I'M LIVING UP TO HER LOW EXPECTATIONS (PolyGram Int'l, ASCAP/Ranger Bob, ASCAP/Nothin' But Net, SESAC/EMI, SESAC) HL
- 10 I'M STILL DANCIN' WITH YOU (Sony Tree, BMI) HL
- 56 IN BETWEEN DANCES (Almo, ASCAP/Craig Bickhardt, ASCAP/Scarlet's Sister, ASCAP)
- 24 THE KEEPER OF THE STARS (Songs Of PolyGram, BMI/Pal Time, BMI/New Haven, BMI/Pulpit Rock, BMI/Murrah, BMI) HL/WBM
- 50 A LITTLE BIT OF YOU (WB, ASCAP/Big Tractor, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
- 29 LITTLE MISS HONKY TONK (Sony Tree, BMI/Showbilly, BMI) HL
- 26 MISSISSIPPI MOON (Tony Joe White, BMI/Screen Gems-EMI, BMI/High Horse, BMI) HL
- 70 MY GIRL FRIDAY (Stroudavarious, ASCAP/Curtis Wright, ASCAP/Famous, ASCAP/Too Strong, ASCAP)
- 28 MY HEART WILL NEVER KNOW (Galewood, BMI/Ensign, BMI/Kidbilly, BMI/Issy Moon, BMI) HL
- 67 NOT ON YOUR LOVE (Stroudacaster, BMI/Baby Mae, BMI/Warner-Tamerlane, BMI)
- 75 NOT SO DIFFERENT AFTER ALL (EMI Blackwood, BMI/XXXOOO, BMI/EMI April, ASCAP/Irene Kelly, ASCAP)
- 71 ONE AND ONLY LOVE (BGM, ASCAP/Careers-BMG, BMI) HL
- 25 PARTY CROWD (N2D, ASCAP/American Romance, ASCAP)

- 69 PLEASE REMEMBER ME (Sony Tunes, ASCAP/Blue Sky Rider, BMI) WBM/HL
- 40 REFRIED DREAMS (Zomba, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI) WBM/HL
- 74 ROCKIN' THE ROCK (MCA, ASCAP/Gary Burr, ASCAP) HL
- 41 SO HELP ME GIRL (Songwriters Ink, BMI/Texas Wedge, ASCAP/Modar, BMI/Emdar, ASCAP) HL
- 18 SOLD (THE GRUNDY COUNTY AUCTION INCIDENT) (Of, ASCAP/Robby West, BMI)
- 57 SOMEONE ELSE'S STAR (Acuff-Rose, BMI/Mile, ASCAP) WBM
- 38 SONG FOR THE LIFE (Tessa, BMI) WBM
- 37 SOUTHERN GRACE (Square West, ASCAP/Howlin' Hiss, ASCAP/Sony Tree, BMI/Edisto Sound, BMI/Sony, BMI) WBM/HL
- 3 STANDING ON THE EDGE OF GOODBYE (Kicking Bird, BMI/Sony Tree, BMI/Edisto Sound, BMI) HL
- 8 STAY FOREVER (WB, ASCAP/Blue Gator, ASCAP/Maverick, ASCAP/WB, BMI/Heckitone, BMI/Foreshadow, BMI) WBM/CLM
- 1 SUMMER'S COMIN' (Blackened, BMI/Irving, BMI) WBM
- 15 TELL ME I WAS DREAMING (Post Oak, BMI/Brass Crab, BMI) HL
- 9 TEXAS TORNADO (Sony Tree, BMI) HL
- 53 THAT AIN'T MY TRUCK (Great Cumberland, BMI/Diamond Struck, BMI/Sony Tree, BMI) WBM
- 45 THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE) (Almo, ASCAP/LaSongs, ASCAP/Taste Auction, BMI/Waccusa River, BMI) WBM
- 23 THAT'S JUST ABOUT RIGHT (Warner-Tamerlane, BMI) WBM
- 16 THEY'RE PLAYIN' OUR SONG (Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Byss, ASCAP/Starstruck Writers Group, ASCAP/Mark D., ASCAP/Little Big Town,

- BMI/American Made, BMI) WBM
- 43 THIS IS ME MISSING YOU (Madwomen, BMI/Sony Tree, BMI/Warner-Tamerlane, BMI/Resaca Beach, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) WBM/HL
- 68 WALKING TO JERUSALEM (Sony Tree, BMI/Katy's Rainbow, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP)
- 65 WALK ON (Patrick Joseph, BMI/Warner-Tamerlane, BMI/WB, ASCAP/Samosonian, ASCAP) WBM
- 54 WHAT DO YOU WANT WITH HIS LOVE (New Court, BMI/Low Country, BMI/EMI Blackwood, BMI/Bait And Tackle, BMI) HL
- 7 WHAT MATTERED MOST (Gary Burr, ASCAP/MCA, ASCAP/August Wind, BMI/Longitude, BMI/Alberta's Paw, BMI) WBM/HL
- 51 WHEN AND WHERE (Almo, ASCAP/Bamatuck, ASCAP/Irving, BMI/Kyabama, BMI) WBM
- 5 WHEN YOU SAY NOTHING AT ALL (MCA, ASCAP/Don Schitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI) HL/CLM
- 58 WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN) (Benefit, BMI/Stallion, BMI/Sony Tree, BMI) WBM/HL
- 64 WORKIN' FOR THE WEEKEND (Cupit, BMI/Cupit Memares, ASCAP)
- 2 YOU AIN'T MUCH FUN (Songs Of PolyGram, BMI/Tokco, BMI) HL
- 21 YOU BETTER THINK TWICE (Benefit, BMI/Englishtown, BMI/Longitude, BMI) WBM
- 32 YOU CAN SLEEP WHILE I DRIVE (Almo, ASCAP/MLE, ASCAP) WBM
- 11 YOU DON'T EVEN KNOW WHO I AM (Sony Cross Keys, ASCAP/Purple Crayon, ASCAP) HL
- 49 YOU HAVE THE RIGHT TO REMAIN SILENT (Co-Heart, BMI)

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	1	8	JOHN MICHAEL MONTGOMERY ATLANTIC 82728/AG (10.98/15.98) 8 weeks at No. 1	JOHN MICHAEL MONTGOMERY	1
2	2	2	23	GARTH BROOKS ▲ ⁴ LIBERTY 29689 (10.98/15.98)	THE HITS	1
3	3	3	15	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	3
4	4	5	61	TIM MCGRAW ▲ ⁴ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
*** Greatest Gainer ***						
5	6	6	15	SHANIA TWAIN MERCURY 522886 (10.98 EQ/15.98) HS	THE WOMAN IN ME	5
6	5	4	50	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
7	7	7	71	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
8	10	9	35	TRACY LAWRENCE ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
9	8	11	34	ALABAMA ● RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	8
10	9	8	28	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	1
11	13	16	47	ALAN JACKSON ▲ ² ARISTA 18759 (10.98/15.98)	WHO I AM	1
12	11	20	56	REBA MCENTIRE ▲ ² MCA 10994 (10.98/15.98)	READ MY MIND	2
13	12	19	11	JOHN BERRY PATRIOT 28495/LIBERTY (10.98/15.98)	STANDING ON THE EDGE	12
14	15	17	68	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
15	14	10	5	TY HERNDON EPIC 66397/SONY (7.98 EQ/11.98) HS	WHAT MATTERED MOST	9
16	16	12	17	SAWYER BROWN ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	5
17	17	30	69	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
18	18	13	14	TRISHA YEARWOOD ● MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3
19	19	15	40	THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	2
20	28	27	54	TRAVIS TRITT ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
21	23	21	34	BROOKS & DUNN ▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
22	22	18	43	JOE DIFFIE ▲ EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
23	21	31	50	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
24	26	26	39	PATTY LOVELESS ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
25	24	14	34	CLAY WALKER ▲ GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	4
26	27	23	49	DAVID BALL ▲ WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
27	29	22	20	WADE HAYES DKC/COLUMBIA 66412/SONY (7.98 EQ/11.98) HS	OLD ENOUGH TO KNOW BETTER	19
28	20	25	33	MARY CHAPIN CARPENTER ▲ COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1
29	30	34	31	VARIOUS ARTISTS BNA 66416 (10.98/15.98)	KEITH WHITLEY/A TRIBUTE ALBUM	29
30	34	—	2	4 RUNNER POLYDOR 527379 (9.98/13.98) HS	4 RUNNER	30
31	31	28	17	NEAL MCCOY ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10
32	25	29	7	VARIOUS ARTISTS LIBERTY 31712* (10.98/16.98)	COME TOGETHER: AMERICA SALUTES THE BEATLES	13
33	37	37	69	COLLIN RAYE ● EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
34	35	35	86	REBA MCENTIRE ▲ ³ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
35	32	24	6	VARIOUS ARTISTS COLUMBIA 67020/SONY (9.98 EQ/15.98)	NASCAR: RUNNIN' WIDE OPEN	13
36	33	40	33	CLINT BLACK ● RCA 66419 (10.98/15.98)	ONE EMOTION	8

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	38	36	68	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
38	36	32	34	TOBY KEITH ● POLYDOR 523407 (10.98/15.98)	BOOMTOWN	8
*** Hot Shot Debut ***						
39	NEW ▶	—	1	THE JUDDS RCA 66489 (10.98/15.98)	THE NUMBER ONE HITS	39
40	40	39	56	PAM TILLIS ▲ ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
41	43	42	11	RICK TREVINO COLUMBIA 66771/SONY (9.98 EQ/15.98)	LOOKING FOR THE LIGHT	24
*** Pacesetter ***						
42	53	55	18	JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	42
43	45	50	137	ALAN JACKSON ▲ ³ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
44	48	43	140	GEORGE STRAIT ▲ ³ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
45	41	38	17	HANK WILLIAMS, JR. MCG CURB 77690/CURB (9.98/15.98)	HOG WILD	14
46	50	48	80	FAITH HILL ▲ WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
47	44	41	44	DIAMOND RIO ● ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
48	47	44	26	HAL KETCHUM CURB 77660 (10.98/15.98)	EVERY LITTLE WORD	31
49	39	33	48	LARI WHITE ● RCA 66395 (9.98/15.98) HS	WISHES	24
50	49	46	151	MARY CHAPIN CARPENTER ▲ ³ COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
51	51	47	197	BROOKS & DUNN ▲ ² ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
52	46	54	63	JOHN BERRY ● LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	13
53	52	53	117	BROOKS & DUNN ▲ ⁴ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
54	54	52	34	LITTLE TEXAS ● WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	10
55	55	—	68	ALABAMA ● RCA 66296 (9.98/15.98)	CHEAP SEATS	16
56	42	45	9	TANYA TUCKER LIBERTY 28943 (10.98/15.98)	FIRE TO FIRE	28
57	58	57	132	JOHN MICHAEL MONTGOMERY ▲ ² ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
58	57	66	90	GARTH BROOKS ▲ ⁵ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
59	56	51	36	MARK CHESNUTT ● DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	15
60	65	74	10	JEFF FOXWORTHY LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL	60
61	59	61	88	MARTINA MCBRIDE ▲ RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	14
62	62	59	8	DOUG STONE COLUMBIA 64330/SONY (9.98 EQ/15.98)	FAITH IN ME FAITH IN YOU	45
63	69	75	8	JEFF FOXWORTHY LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT	63
64	60	58	20	SHENANDOAH LIBERTY 31109 (10.98/15.98) HS	IN THE VICINITY OF THE HEART	31
65	67	65	28	JOHN ANDERSON BNA 66417 (9.98/15.98)	COUNTRY 'TIL I DIE	43
66	NEW ▶	—	1	THE JUDDS RCA 66431 (9.98/15.98)	REFLECTIONS	66
67	63	71	142	VINCE GILL ▲ ³ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
68	64	56	10	MARTY STUART MCA 11204 (10.98/15.98)	THE MARTY PARTY HIT PACK	37
69	68	60	28	BILLY RAY CYRUS ● MERCURY 526081 (10.98 EQ/16.98)	STORM IN THE HEARTLAND	11
70	66	62	44	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	40
71	NEW ▶	—	1	DAVID LEE MURPHY MCA 11044 (10.98/15.98)	OUT WITH A BANG	71
72	70	68	15	RHETT AKINS DECCA 11098/MCA (10.98/15.98) HS	A THOUSAND MEMORIES	49
73	71	67	106	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
74	61	49	7	HIGHWAYMEN LIBERTY 28091 (10.98/15.98)	THE ROAD GOES ON FOREVER	42
75	73	—	237	GARTH BROOKS ▲ ¹³ LIBERTY 93866 (9.98/13.98)	NO FENCES	1

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

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**[®]
FOR WEEK ENDING JUNE 3, 1995

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	—	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98) 1 week at No. 1	GREATEST HITS	65
2	—	THE JUDDS ● CURB 61018/RCA (9.98/13.98)	GREATEST HITS VOL. II	19
3	1	PATSY CLINE ▲ ⁶ MCA 12* (7.98/12.98)	GREATEST HITS	211
4	2	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	209
5	—	THE JUDDS ▲ CURB 52070/RCA (9.98/13.98)	LOVE CAN BUILD A BRIDGE	21
6	3	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	63
7	4	HANK WILLIAMS, JR. CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	25
8	—	WYNONNA ▲ ⁴ CURB 10529/MCA (10.98/15.98)	WYNONNA	6
9	—	WYNONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
10	—	VARIOUS ARTISTS WALT DISNEY 60837 (9.98/13.98)	COUNTRY MUSIC FOR KIDS	1
11	5	GEORGE STRAIT ▲ ² MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	211
12	6	COLLIN RAYE ▲ EPIC 47468/SONY (9.98 EQ/13.98)	ALL I CAN BE	3
13	9	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	211

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	7	BILLY RAY CYRUS ▲ ⁸ MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	2
15	10	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	209
16	11	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	196
17	13	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	16
18	14	GARTH BROOKS ▲ ⁵ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	4
19	15	HANK WILLIAMS MERCURY 823293 (7.98 EQ/10.98)	24 GREATEST HITS	17
20	16	VINCE GILL MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	21
21	8	ANNE MURRAY ▲ ⁴ LIBERTY 46058 (7.98/12.98)	GREATEST HITS	145
22	—	THE JUDDS ▲ CURB 7042/RCA (7.98/11.98)	ROCKIN' WITH THE RHYTHM	2
23	21	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	82
24	18	ALAN JACKSON ▲ ² ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
25	12	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	45

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

Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE SONGWRITER
★ ★ ★ No. 1 ★ ★ ★					
1	4	6	4	M. A. SOLIS Y LOS BUKIS FONOVISIA	UNA MUJER COMO TU (M.A. SOLIS)
2	1	1	18	SELENA EMI LATIN	FOTOS Y RECUERDOS (C. HYNDE)
3	5	4	7	BRONCO FONOVISIA	ESA MUJER (J.G. ESPARZA)
4	12	31	3	VICENTE FERNANDEZ SONY	AUNQUE ME DUELA EL ALMA (J. SEBASTIAN)
5	3	3	6	ROCIO DURCAL AROLA/BMG	VESTIDA DE BLANCO (R. LIVI)
6	8	7	29	SELENA EMI LATIN	◆ NO ME QUEDA MAS (R. VELA)
7	9	9	7	CLAUDIO RODVEN	VEN JUNTO A MI (C. BERMUDEZ)
8	10	11	11	LIBERACION FONOVISIA	A ESA (R. DAMIAN)
9	6	5	8	THE BARRIO BOYZZ SBK/EMI LATIN	◆ UNA VEZ MAS (K.C. PORTER, M.F. FLORES)
★ ★ ★ AIRPOWER ★ ★ ★					
10	18	—	2	LA MAFIA SONY	NADIE (A. LARRINAGA)
11	7	2	14	LA MAFIA SONY	TOMA MI AMOR (A. LARRINAGA)
12	14	15	9	BANDA RITMO ROJO FONORAMA/FONOVISIA	MI CORAZON LLORO (FRANCOIS BURTYRE)
★ ★ ★ AIRPOWER ★ ★ ★					
13	19	34	3	SPARX FONOVISIA	QUIERO QUE ME VUELVAS A QUERER (L. ANTONIO, T. MORRIE)
14	13	8	12	LOS DINNOS UNICO/FONOVISIA	EL TAXISTA (J. SEBASTIAN)
15	11	12	8	INDUSTRIA DEL AMOR UNICO/FONOVISIA	SIEMPRE TE VOY A QUERER (A. SOLIS)
16	16	19	4	GARY HOBBS EMI LATIN	◆ POR FAVOR CORAZON (C. CASTILLO)
17	23	20	4	M. A. SOLIS Y LOS BUKIS FONOVISIA	SI YA NO TE VUELVO A VER (M.A. SOLIS)
18	17	14	6	REY RUIZ SONY	ESTAMOS SOLOS (J.L. PILOTO)
19	22	17	18	BRONCO FONOVISIA	QUE NO ME OLVIDE (J.G. ESPARZA)
20	30	26	5	LOS GUARDIANES DEL AMOR RCA/BMG	CORAZON ROMANTICO (A. PASTOR)
21	15	13	6	WILKINS RCA/BMG	QUE ME PASA CONTIGO (R. OSORIO)
22	28	36	3	ALEJANDRO FERNANDEZ SONY	QUE SEAS MUY FELIZ (M. MONTERROSAS)
23	21	16	5	LUIS MIGUEL WEA LATINA	DELIRIO (C. PORTILLO DE LA LUZ)
24	27	35	3	LAURA PAUSINI WEA LATINA	GENTE (A. VALSGLIO, C. HOPE, M. MARATI)
25	24	23	9	LOS FUGITIVOS RODVEN	SI TE VAS (M.A. GALARZA)
26	20	18	9	LOS TIGRES DEL NORTE FONOVISIA	LA FAMA DE LA PAREJA (T. BELLO)
27	25	39	3	LOS INVASORES DE NUEVO LEON FONOVISIA	ESTA NOCHE TU VENDRAS (P. MEDINA LOPEZ)
28	29	28	4	GRACIELA BELTRAN EMI LATIN	◆ ESTAN LLOVIENDO LAGRIMAS (R. BELLESTER)
29	26	22	5	EDNITA NAZARIO EMI LATIN	NO PUEDO OLVIDARTE (J. DWAYNE)
30	40	—	2	RICARDO ARJONA SONY	LIBRE (R. ARJONA)
31	34	—	2	JOSE JAVIER SOLIS FONOVISIA	POBRES DE LOS DOS (M.A. SOLIS)
32	NEW ▶	1	1	INTOCABLE EMI LATIN	PARACE QUE NO (F. AYALA)
33	35	—	2	EMILIO EMI LATIN	YA (R. NAVAIRA)
34	NEW ▶	1	1	CHARLIE MASSO SONY	CALLA CORAZON (D. WARREN, R. BUCHANAN)
35	31	27	5	ELSA GARCIA EMI LATIN	DIEZ (H.B. RAMON)
36	NEW ▶	1	1	MARC ANTHONY SOHO LATINO/SONY	TE CONOZCO BIEN (O. ALFANNO)
37	NEW ▶	1	1	FILO OLIVARES FONOVISIA	EL PASO DEL CANGURO (R. OLIVARES)
38	32	33	25	LA DIFERENCIA ARISTA-TEXAS/BMG	◆ LINDA CHAPARRITA (M.C. SPINDOLA)
39	NEW ▶	1	1	MYRIAM HERNANDEZ WEA LATINA	NO HACE FALTA MAS QUE DOS (M. HERNANDEZ, J. CARLOS DUQUE)
40	NEW ▶	1	1	MARIAH CAREY COLUMBIA/SONY	HEROE (M. CAREY, W. AFANASIEFF)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
28 STATIONS	18 STATIONS	54 STATIONS
1 CLAUDIO RODVEN VEN JUNTO A MI	1 REY RUIZ SONY ESTAMOS SOLOS	1 M. A. SOLIS Y LOS BUKIS FONOVISIA UNA MUJER...
2 THE BARRIO BOYZZ SBK/EMI LATINA UNA VEZ MAS	2 MARC ANTHONY SOHO LATI- NO/SONY TE CONOZCO BIEN	2 BRONCO FONOVISIA ESA MUJER
3 WILKINS RCA/BMG QUE ME PASA CONTIGO	3 OLGA TANON WEA LATINA YA ME GANSE	3 VICENTE FERNANDEZ SONY AUNQUE ME DUELA...
4 LAURA PAUSINI WEA LATINA GENTE	4 LIMITE 21 M.P. ERES MI CHICA	4 SELENA EMI LATIN FOTOS Y RECUERDOS
5 EDNITA NAZARIO EMI LATIN NO PUEDO OLVIDARTE	5 INDIA SOHO LATINO/SONY DICEN QUE SOY	5 LIBERACION FONOVISIA A ESA
6 CHARLIE MASSO SONY CALLA CORAZON	6 CARLOS ALBERTO J&N/EMI LATI NO QUIERO HERIR...	6 LA MAFIA SONY NADIE
7 ROCIO DURCAL ARIOLA/BMG VESTIDA DE BLANCO	7 MIMI IBARRA M.P. NO PUEDE SER	7 BANDA RITMO ROJO FON- RAMA/FONOVISIA MI...
8 RICARDO ARJONA SONY LIBRE	8 EL GRAN COMBO FONOVISIA TROPICAL/FONOVISIA AMOR...	8 LA MAFIA SONY TOMA MI AMOR
9 LUIS MIGUEL WEA LATINA DELIRIO	9 GILBERTO SANTA ROSA SONY SUEÑOS SON	9 SELENA EMI LATIN NO ME QUEDA MAS
10 MYRIAM HERNANDEZ WEA LATINA NO HACE FALTA...	10 LUIS ENRIQUE SONY NUNCA TE OLVIDE	10 LOS DINNOS UNICO/FONO- VISA EL TAXISTA
11 VARIOUS ARTISTS GLOBOSONY HEY JUDE	11 WILLIE COLON & RUBEN BLADES SONY COMO...	11 M. A. SOLIS Y LOS BUKIS FONOVISIA SI YA NO TE...
12 KIARA RODVEN LUNA DE PLATA	12 MAYRA MAYRA ARIOLA/BMG SI VOLVIERAS A MI	12 INDUSTRIA DEL AMOR UNICO/FONOVISIA SIEMPRE...
13 MARCELO CEZAN SONY HIERBA MOJADA	13 LOS DEL RIO ARIOLA/BMG MACARENA	13 GARY HOBBS EMI LATIN POR FAVOR CORAZON
14 FLAVIO CESAR SONY LUNA	14 CLAUDIO RODVEN VEN JUNTO A MI	14 BRONCO FONOVISIA QUE NO ME OLVIDE
15 JULIAN WEA LATINA ENTRE ELLA Y YO	15 JOHNNY RIVERA SONERO/SONY SE PARECIA...	15 LOS TIGRES DEL NORTE FONOVISIA LA FAMA...

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. Airplay awarded to those records which attain 600 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1995 Billboard/BPI Communications, Inc.

Posthumous Certifications For Selena

SELENA GOES PLATINUM: More than two months after her death, Selena remains a top-selling artist who now is receiving recognition from the Recording Industry Assn. of America.

Selena's 1994 Grammy-nominated album, "Amor Prohibido" (EMI Latin), has been certified platinum by the RIAA for sales exceeding 1 million units. In addition, her 1993 Grammy winner, "Live!," and her 1992 breakthrough album, "Entre A Mi Mundo," have been certified gold for sales surpassing 500,000 units.

On July 18, EMI Latin and EMI Records are jointly releasing a Selena commemorative album titled "Dreaming Of You." The 13-song set includes four previously unreleased English-language tracks; two English/Spanish duets, one of which was recorded with David Byrne; two new Spanish-language songs; and several of Selena's No. 1 Latino smashes, including "Amor Prohibido" and "Bidi Bidi Bom Bom," the latter being reworked as a sparkling reggae entry.



NICOLE

NICOLE IS BACK: Chilean pop/rock singer Nicole, who recently released her BMG Chile debut, "Esperando Nada," seems poised to conquer Latin America.

The first album from a Chilean artist to be considered a regional priority by BMG, "Esperando Nada" is set to be released in Spain, Uruguay, Venezuela, Mexico, Colombia, and the U.S. Album sales in Chile have



by John Lannert

surpassed 15,000 copies, earning "Esperando Nada" a gold record.

Only 12 when she recorded her first hit in the late '80s, "Tal Vez Me Estoy Enamorando," the former Denisse Laval opted to spend the next five years as a high school student. Nicole went to Madrid to cut her latest album, produced by Tito Dávila—keyboardist for Argentinian group Los Ronaldos—and mixed by Barry Sage, who has worked with the Rolling Stones and Pet Shop Boys.

A pleasant pop/rock blend falling somewhere between Spanish singer Christina Rosenginge and French siren Vanessa Paradis, "Esperando Nada" already has yielded two hits, "Sin Gamulán" and the title track.

BMI HONORS FORBIDDEN Smash: "Amor Prohibido," co-authored by Abraham Quintanilla III and Pete Astudillo, was the only Spanish-language song to snare a trophy at the 43rd annual BMI Pop Awards, held May 16 at the Regent Beverly Wilshire Hotel in Los Angeles. Indeed, the song is believed to be the first Latino tune in recent memory to win a pop trophy. Quintanilla, better known as A.B., is the brother of slain superstar Selena.

BON JOVI EN ESPANOL: A special edition of Bon Jovi's upcoming album, "These Days," that will be serviced to Latin markets contains "Como Yo, Nadie Te Ha Amado," a Spanish-language version of the band's current single, "This Ain't A Love Song." The Latino single is due out in early June. Mercury is scheduled to drop "These Days" June 19 in South America and June 27 in the U.S., Mexico, and Canada.

WARNER APPOINTMENTS: Warner Music Latin America has restructured its regional marketing department with the following appointments: Miguel Ferrer and Will Lopez. (Continued on next page)

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Artists & Music

LATIN NOTAS

(Continued from preceding page)

marketing managers; Penny Guyon, artist and media relations manager; and Michael Galbe, marketing analyst.

FISKALES HONOR SUMO: Chilean act Fiskales Ad Hoc is participating in a tribute album to legendary Argentinian rock group Sumo. The Culebra/BMG quartet will record "Banderitas Y Globos," which first appeared on Sumo albums "Corpiños En La Madrugada" and "After Chabon."

Los Fiskales is the only Chilean act invited to record a cut on the tribute. Among the other artists cutting tracks for the project are **Ataque 77**, **Pedra Aznar**, **Los Pericos**, **Diego Torres**, and **Los Fabulosos Cadillacs**.

"Sumo is a noble band," says Los Fiskales' guitarist **Vibora**. "It's like talking about **Poison**, **Bon Jovi**, or even the **Beatles** or **Rolling Stones**."

MSQ SONEROFEST: Two of salsa's best-known song stylists **Tito Rojas** and **Oscar d'León** are booked to headline Festival de los Soneros on Sunday (28) at Madison Square Garden in New York. Also on the bill are **Frankie Ruiz**, **Tony Vega**, **Andy Montañez**, **José Alberto "El Canario"**, **Víctor Manuelle**, **Miles Peña**, **Guianko**, **Cano Estremera**, and **Raulín**.

LOS JAIVAS RETURN: Los Jaivas, one of Chile's most important folkloric acts, have announced that their first new album in four years, "Hijos De La Tierra," will be released in September on their own independent label. Sony will handle distribution and marketing in Chile and the rest of Latin America.

Accompanying the new album will be a longform documentary video boasting footage of various scenic locations in and near Chile such as El Valle de la Luna desert, Las Torres del Paine, a forest in southern Chile, and Easter Island. The album's leadoff single will be taken from the video, now expected to be filmed in August during a promotional trip by the band who has been based in France for several years.

To further support the album in Chile, Los Jaivas plan to embark on a 20-date national tour—the group's first in Chile in five years. A later trek throughout Latin America may be launched as well.

Founded in the '60s, Los Jaivas recorded classic albums "Alturas De Ma-

chu Picchu"—based on the novel by **Pablo Neruda**—and "Todos Juntos." In 1989, the band's original drummer, **Gabriel Parra**, died in an auto accident while visiting possible concert sites in Peru. He was replaced by his daughter **Juanita**. Other group members are **Eduardo Alquinta**, **Fernando Flores**, and **Gabriel's brothers Claudio and Eduardo**.

DYNAMIC DUO: **Germaín de la Fuente**, ex-leader of legendary Chilean group **Los Angeles Negros**, has just released "Qué De Raro?," an album of urban folkloric sounds with famed Peruvian bolero stylist **Lucho Barrios**.

According to de la Fuente, "Qué De Raro?" contains "a variety of interesting rhythms, ballads, memories of old songs by **Lucho Barrios**, and songs by **Los Angeles Negros**." Recorded in Santiago, the album features six performances by de la Fuente and **Barrios**, a New York resident perhaps best known for his hit "La Perla Del Pacifico."

"This album for me is a return to the music scene," says de la Fuente. "I did my last record in Mexico in 1990, but nobody knew about it here." Los Angeles Negros was a hugely popular band in the '70s when they recorded a pair of smash hits, "Volveré" and "Como Quisiera Decirte."

"Qué De Raro?" is expected to be released in Colombia, Peru, Venezuela, and Mexico.

DIGITAL MILTON: In the beginning of his career, **Milton Nascimento** recorded eight albums for EMI-Odeon Brazil that are not only his best, but also some of the most important records in the history of Brazilian music. Now EMI has released all eight titles, which have been digitally remastered by Abbey Road Studios in London.

The landmark albums are "Milton Nascimento" (1969), containing the song "Sentinela"; "Milton" (1970), featuring "Para Lennon E McCartney"; "Clube Da Esquina" (1971); "Milagre Dos Peixes" (1974); "Milagre Dos Peixes Ao Vivo" (1975); "Minas" (1976); "Gerais" (1977); and "Clube Da Esquina 2" (1978).

Apart from the extraordinary music, Nascimento's classic albums introduced a new, talented generation of artists from Nascimento's adopted home state of Minas Gerais, including **Ronaldo**

Bastos, **Fernando Brant**, **Márcio and Lo Borges**, **Wagner Tiso**, and **Roberto Silva**.

COLLINS COOKS: English superstar **Phil Collins** drew more than 50,000 fans for three shows staged April 18, 19, and 22 at the San Carlos de Apoquindo stadium near Santiago. Concertgoers attending Collins' first two shows paid up to \$200 to be treated to a sit-down concert featuring nattily dressed waiters who served cocktails during the performances.

Collins' third show, originally scheduled for April 20, was pushed back two days to allow Collins to recover from a bout with laryngitis. Collins' April 22 set, a festival seating affair that attracted 20,000 fans, was the liveliest, as the appreciative throng sang along with Collins throughout his concert.

BMG'S SNAKY PROPOSAL: Using the name Culebra (Snake), BMG Chile has created an imprint dedicated to domestic alternative sounds. So far, the label has released albums by two acts: **Los Peores de Chile** and **EntreKilles**.



LOS PEORES DE CHILE

Los Peores' self-titled debut has generated one hit single, "Síndrome Camboya," whose video has been featured on MTV Latino's program "Lado B." The punk/hardcore band sports an old-school rock'n'roll vibe warmed by R&B undertones.

EntreKilles' label premiere, "El Carnaval de las Bestias," contains the first single "Carne Viva," another track to gain airplay on MTV Latino. Formed in a working-class area in Santiago, EntreKilles is a hard-hitting rock act whose sound is laced with metal stylings.

Another band that has just signed with Culebra is **Criminals**, recognized in Chile as the country's most important thrash group. Together four years, **Criminals** opened for thrash group **Kreator** at a Santiago show in 1992.

MACONHA? NO BRASIL?! Categorize the following under the heading "No pot, please, we're Brazilian." The Brazilian government has banned the video of "Legalize It" by **Planet Hemp**, a Brazilian band signed to Sony Brazil alternative imprint Superdemo that mixes rap and hard rock. The clip shows band members rolling a joint and a young girl watering a small cannabis plant. Well, what would one expect from an act called Planet Hemp?

Technically, the video is legal for broadcast, the Brazilian feds say, but only after 11 p.m. Naturally, the censorship ruckus has spurred interest in the video, which MTV Brasil dutifully airs every night at 11:05 p.m.

Assistance in preparing this column provided by **Enor Paiano** in São Paulo, Brazil, and **Pablo Márquez** in Santiago, Chile.

Billboard

FOR WEEK ENDING JUNE 3, 1995

TOP CLASSICAL ALBUMS™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®				
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★	
1	2	63	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ² ANGEL 55138 (10.98/15.98)	CHANT
2	1	38	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 (14.98/19.98)	THE 3 TENORS IN CONCERT 1994
3	3	23	SOUNDTRACK SONY CLASSICAL 66301 (9.98 EQ/15.98)	IMMORTAL BELOVED
4	4	245	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ² LONDON 430433 (10.98 EQ/15.98)	IN CONCERT
5	7	36	CECILIA BARTOLI LONDON 443452 (10.98 EQ/15.98)	MOZART PORTRAITS
6	10	8	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS MILAN 57032 (9.98/15.98)	THE SOUL OF CHANT
7	5	11	LUCIANO PAVAROTTI LONDON 444450 (10.98 EQ/15.98)	PAVAROTTI IN CENTRAL PARK
8	6	10	SOUNDTRACK TRAVELLING 1005 (13.98/17.98)	FARINELLI
9	8	15	GIL SHAHAM DG 43993 (10.98 EQ/15.98)	VIVALDI: THE FOUR SEASONS
10	9	15	VARIOUS ARTISTS TELDEC 98724 (10.98/15.98)	SENSUAL CLASSICS, TOO
11	11	10	ST. PETERSBURG ORCH. (TEMIRKANOV) RCA 61926 (9.98/15.98)	PROKOFIEV: ALEXANDER NEVSKY
12	12	36	JAN GARBAREK/HILLIARD ENSEMBLE ECM 21525 (9.98/15.98)	OFFICIUM
13	13	19	SEQUENTIA DEUTSCHE HARMONIA MUNDI 77320 (9.98/15.98)	VON BINGEN: CANTICLES OF ECSTASY
14	RE-ENTRY		CECILIA BARTOLI LONDON 436267 (10.98 EQ/15.98)	IF YOU LOVE ME
15	14	152	UPSHAW/ZINMAN NONESUCH 79282 (10.97/15.97)	GORECKI: SYMPHONY NO. 3

TOP CLASSICAL CROSSOVER™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®				
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★	
1	1	4	CINCINNATI POPS (KUNZEL) TELARC 80381 (10.98/15.98)	THE MAGICAL MUSIC OF DISNEY
2	3	69	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98)	THE PIANO
3	4	3	IAN ANDERSON ANGEL 55262 (10.98/15.98)	DIVINITIES
4	2	28	GERMAINE FRITZ/EMILY VAN EVERA ANGEL 55246 (10.98/15.98)	VISION: MUSIC OF HILDEGARD VON BINGEN
5	5	36	PLACIDO DOMINGO ANGEL 55263 (10.98/15.98)	DE MI ALMA LATINA
6	6	73	JOHN WILLIAMS/IZTHAK PERLMAN MCA 10969 (11.98/17.98)	SCHINDLER'S LIST
7	7	34	VARIOUS ARTISTS WINDHAM HILL 11150 (9.98/15.98)	BACH VARIATIONS
8	9	53	THE CHIEFTAINS RCA 61490 (9.98/15.98)	THE CELTIC HARP
9	11	134	JAMES GALWAY RCA 60862 (9.98/15.98)	THE WIND BENEATH MY WINGS
10	NEW		VANESSA-MAE ANGEL 55089 (10.98/15.98)	THE VIOLIN PLAYER
11	10	36	JAMES GALWAY RCA 62700 (9.98/15.98) HS	WIND OF CHANGE
12	13	114	VARIOUS ARTISTS LONDON 440100 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS
13	15	18	LONDON SYMPHONY ORCHESTRA ANGEL 55344 (9.98/15.98)	STING: FORTRESS
14	14	5	RICHARD STOLTZMAN RCA 68072 (9.98/15.98)	VISIONS
15	8	3	PATTI LUPONE/HOLLYWOOD BOWL ORCH. (MAUCERI) PHILIPS 46406 (10.98 EQ/15.98)	HEATWAVE

TOP OFF-PRICE CLASSICAL™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®				
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★	
1	2	45	THE CHOIR OF VIENNA SPECIAL 5118 (3.98/4.98)	MYSTICAL CHANTS
2	1	15	KINGSTON SYMPHONY ORCHESTRA MICHELE RECORDS 2501 (7.98/9.98)	ANIMATED CLASSICS
3	5	10	VARIOUS ARTISTS RCA 62641 (3.98)	THE IDIOT'S GUIDE TO CLASSICAL MUSIC
4	4	41	VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
5	3	8	VARIOUS ARTISTS MADACY 8709 (9.98/14.98)	PIANO BY CANDLELIGHT
6	6	6	VARIOUS ARTISTS MADACY 8708 (9.98/14.98)	CLASSICS FOR RELAXATION & MEDITATION
7	9	12	VARIOUS ARTISTS CAMEO CLASSICS 8751 (2.98/4.98)	THE VERY BEST OF BEETHOVEN
8	7	42	VARIOUS ARTISTS MADACY 0330 (4.99/6.99)	ROMANTIC CLASSICS: INTIMATE MOMENTS
9	14	25	VARIOUS ARTISTS INFINITY DIGITAL 57257 (4.98 EQ)	CHOPIN: THE ROMANTIC PIANO
10	11	37	VARIOUS ARTISTS INFINITY DIGITAL 57243 (4.98 EQ)	VIVALDI: THE FOUR SEASONS
11	13	5	CLEVELAND ORCH. (THOMAS) SONY CLASSICAL 33172 (14.98 EQ)	ORFF: CARMINA BURANA
12	RE-ENTRY		WURTEMBERG ORCHESTRA VOX ALLEGRETTO 8098 (2.99/4.99)	PACHELBEL CANON & OTHER WORKS
13	RE-ENTRY		VARIOUS ARTISTS LASERLIGHT 15639 (4.98/5.98)	TOP 10 OF CLASSICAL MUSIC
14	10	3	JOHN WILLIAMS SONY CLASSICAL 46347 (3.98 EQ/7.98)	SPANISH GUITAR MUSIC
15	RE-ENTRY		VARIOUS ARTISTS MADACY 5639 (12.98/19.98)	A FESTIVAL OF GREGORIAN CHANTS

○ 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.

H.L.
DISTRIBUTORS, INC.

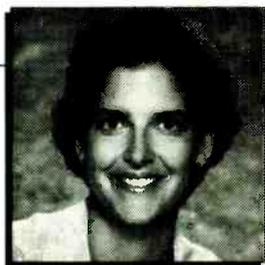
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Classical KEEPING SCORE



by Heidi Waleson

STRINGING UP THE GOLDBERGS: Russian-born violinist Dmitry Sitkovetsky has long been obsessed with Glenn Gould's playing of Bach's "Goldberg Variations." He grew up listening to the first Gould record of the piece, and years later, as a performer himself, he listened incessantly to Gould's 1982 performance of the Goldbergs. "I had bought a score, and I sort of conducted it while listening—being a performer, I wanted to be a part of it," the violinist says.

The fruits of that obsession are now out on Nonesuch: Sitkovetsky's transcription of the "Goldberg Variations" for strings, as performed by the 14-member **New European Strings Chamber Orchestra**. Sitkovetsky's intriguing transcriptions range from arrangements for just two instruments to solo violin accompanied by a chorus of strings; it is a fascinating cycle of string playing that interprets Bach in a precise yet sweetly Russian manner.

Another Russian taking a crack at the Goldbergs, albeit in a more orthodox way, is the fine 18-year-old pianist **Konstantin Lifschitz**. His interpretation of the work, performed as part of his graduation recital last June and just released on Denon, is tremendously varied: After the dreamlike opening Aria, he leaps into the first Variation with a rollicking jolliness that leaves you breathlessly and eagerly anticipating the next 29.

THE GLITTERING PRIZES (DUTCH): Willem Hoos, Billboard's correspondent in the Netherlands, sends a report on Holland's classical Edison Awards.

Jack Pfeiffer, the legendary RCA producer who received an Edison for the 65-CD box "The Heifetz Collection," was the keynote speaker at the April awards presentation at the Amsterdam Concertgebouw. Some of the other 15 artists to receive Edisons were pianist **Krystian Zimerman** (Debussy's "Preludes" on Deutsche Grammophon), soprano **Elly Ameling** (her complete recorded oeuvre), conductor **David Zinman** (Koechlin's "The Jungle Book" on RCA Victor Red Seal), and conductor **John Eliot Gardiner** ("The Marriage Of Figaro" on Archiv).

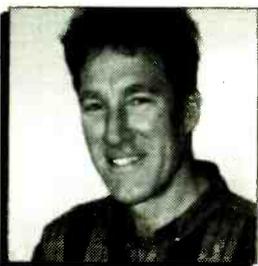
Edisons are given for recordings released in the Netherlands. In 1994, Dutch consumers spent 140 million guilders (\$93 million), 12% of total Dutch spending, on music in 1994.

SOPRANO TO WATCH: EMI Classics has released the debut recital disk of British soprano **Amanda Roocroft**, who puts her large, flexible, and beautiful voice to work on arias from **Handel** to **Richard Strauss**. She sings a great *Fiordiligi* (the role that brought her to critical attention while she was still a student in Manchester, England); and while she has a little too much voice for **Puccini's** "La Rondine" and "Gianni Schicchi," she is superbly suited to his "Manon Lescaut" and the luxuriant songs of Strauss. Keep an eye on this one.

AND MORE ALICE: CRI has released the first complete recording of **David Del Tredici's** "An Alice Symphony," in a live 1991 performance by the **Tanglewood Music Center Orchestra** and soprano **Phyllis Bryn-Julson**, under the direction of **Oliver Knussen**. This is one of the more acerbic products of Del Tredici's "Alice" fixation: It captures the nightmare side of the story as well as the elegiac.

This is also the first commercially available recording of the Tanglewood Music Center Orchestra, the crack student ensemble of TMC, which is the academy for advanced training at the **Boston Symphony Orchestra's** Massachusetts summer home.

Jazz BLUE NOTES



by Jim Macnie

GIVE THE ORGAN PLAYER SOME: Maybe it's because the pop-funk crowd is so smitten with the gloriously greasy sway of the bulky Hammond B-3. Recently, a slew of organ records have dropped from the sky. The instrument is often sampled these days; its sound is a trigger in many minds, indicating that the grooviest of all swing has commenced.

On **Winston Walls' "Boss Of The B-3"** (Schoolkids) the bump'n'grind is nonstop. A contemporary of **Groove Holmes** and **Jimmy Smith**, Walls worked the R&B and jazz circuits for years without making a record. His flamboyance is finally captured on this Detroit club date that brings in **Jack McDuff** for a bit of playful competition. The playing is so vivid you can almost smell the naugahyde seats of the lounge. And Walls can work those foot pedals, too. On McDuff's own "The Heatin' System" (Concord Jazz), he himself strives for a bit of the low-down feel. It's generally attained through tunes that have a blend of bop and funk at their center. **Melvin Rhyne** knows all about gospel expressionism and nasty grooves and explains it to three horn players on "Tell It Like It Is" (Criss Cross), a quick-witted session with **Tad Schull**, **Eric Alexander**, and **Ralph Lalama** in the front line.

Younger generations are in action, too. Middle-aged **Greg Hatz** has been playing keyboards for years, but was recently inspired to go back to his organ roots by **Joey De-Francesco**. He leads a unit called the **ORGANization**, and its self-titled date on Palmetto sustains a bit of the old-time sassiness but also brings in a tinge of *contempo* fusion. Ditto for the Novus label's "Caminhos Cruzados" by young **Larry Goldings**. It prioritizes Brazilian samba beats over

saucy R&B grooves and sounds a bit wan because of it.

When the instrument's godfather, **Jimmy Smith**, releases "Damn!" on June 20, an optimum balance of funk and swing will be heard. It's his debut on Verve and his first disc in over two decades. With stretch-outs on "Scrapple From The Apple" and "Woody 'n' You," it's also a smoker. Smith's vitality hasn't deteriorated a bit.

DOLLARS TO DONUTS says that **Charles Mingus** would be scowling if he found out his image was to be licked by the citizenry. Not a big fan of the government, he was never shy about indicting those he perceived as bad guys (around the time of the Attica atrocity he penned a tune called "Free Cell Block F, 'Tis Nazi U.S.A."). But the U.S. Postal Service is giving Charles and several other high-vis jazz artists a tip of the bureaucratic hat as part of the ongoing "Legends Of American Music" series (last year was dedicated to blues icons). The list of champs depicted by illustrator **Thomas Blackshear** includes **Coleman Hawkins**, **Eubie Blake**, **John Coltrane**, **Jelly Roll Morton**, **James P. Johnson**, **Thelonious Monk**, and **Errol Garner**.

To help explain their significance, the Post Office is also doing a bit of edutainment. A video biography, to be shown in Post Office lobbies around the country as well as in Tower Records, will explain the import of the musicians' work, and jazz in general. Most of the stamps will be released Sept. 16 at the Monterey Jazz Fest. But the lead item of the new issues will debut Sept. 1 in New Orleans. It features the likeness of **Louis Armstrong**. I can imagine his reaction to being licked. "C'mon, Pops, give me another kiss."

TOONTOWN: A few weeks ago on "The Simpsons," street saxophonist **Bleeding Gums Murphy** put **Lisa** in touch with her soul. Jazz sometimes has that capability, whether or not you're feeling like an animated character. During the two-part season finale of the show, **Tito Puente** steps in as a music teacher and possible murderer. Lisa lobbies the famed Latin percussionist to take a school position in her hometown. Perhaps part of the resumé he presents will be the new "Tito's Idea" (Tropijazz).

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	8	DAVID SANBORN ELEKTRA 61759/EEG	★★★ No. 1 ★★★ 7 weeks at No. 1 PEARLS
2	1	47	TONY BENNETT ● COLUMBIA 66214	MTV UNPLUGGED
3	3	7	RACHELLE FERRELL BLUE NOTE 27820/CAPITOL	FIRST INSTRUMENT
4	4	5	WYNTON MARSALIS & ELLIS MARSALIS COLUMBIA 66880	JOE COOL'S BLUES
5	5	2	ETTA JAMES PRIVATE 82128	TIME AFTER TIME
6	6	9	JOE HENDERSON VERVE 7222 HS	DOUBLE RAINBOW
7	8	3	DIANNE REEVES BLUE NOTE 29511/CAPITOL	QUIET AFTER THE STORM
8	9	13	VARIOUS ARTISTS SONY CLASSICAL 66566	COLOR AND LIGHT-JAZZ SKETCHES ON SONDEHEIM
9	7	79	TONY BENNETT COLUMBIA 57424	STEPPIN' OUT
10	10	85	SOUNDTRACK HOLLYWOOD 61357	SWING KIDS
11	12	10	JAMES CARTER ATLANTIC 82742/AG	THE REAL QUIET STORM
12	11	101	HARRY CONNICK, JR. ▲ COLUMBIA 53172	25
13	17	10	JOHN PIZZARELLI NOVUS 63182/RCA	DEAR MR. COLE
14	14	45	GROVER WASHINGTON, JR. COLUMBIA 64319	ALL MY TOMORROWS
15	13	36	JOSHUA REDMAN QUARTET WARNER BROS. 7072 HS	MOOD SWING
16	23	35	MARCUS ROBERTS COLUMBIA 66437 HS	GERSHWIN FOR LOVERS
17	21	18	CHRISTIAN MCCBRIDE VERVE 3989	GETTIN' TO IT
18	15	60	ETTA JAMES PRIVATE 82114	MYSTERY LADY
19	16	78	ELLA FITZGERALD VERVE 9084	THE BEST OF THE SONGBOOKS
20	20	7	KENNY RANKIN PRIVATE 82124	PROFESSIONAL DREAMER
21	19	75	BILLIE HOLIDAY VERVE 3943	BILLIE'S BEST
22	RE-ENTRY		CYRUS CHESTNUT ATLANTIC 82719/AG	THE DARK BEFORE THE DAWN
23	18	7	CHARLIE HADEN/HANK JONES VERVE 7249	STEAL AWAY
24	RE-ENTRY		CARMEN MCRAE NOVUS 63163/NOVUS/RCA	FOR LADY DAY
25	22	2	KENNY GARRETT WARNER BROS. 45731	TRILOGY

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	129	KENNY G ▲ ARISTA 18646	★★★ No. 1 ★★★ 80 weeks at No. 1 BREATHLESS
2	2	4	LEE RITENOUR & LARRY CARLTON GRP 9817	LARRY & LEE
3	3	17	JOHN TESH PROJECT GTS 4578	SAX ON THE BEACH
4	5	10	SPYRO GYRA GRP 9808	LOVE & OTHER OBSESSIONS
5	4	18	PAT METHENY GROUP GEFEN 24729	WE LIVE HERE
6	6	17	GEORGE DUKE WARNER BROS. 45755	ILLUSIONS
7	9	6	NELSON RANGELL GRP 9814	DESTINY
8	10	59	INCOGNITO VERVE FORECAST 2036/VERVE HS	POSITIVITY
9	7	6	BELA FLECK WARNER BROS. 45854	TALES FROM THE ACOUSTIC PLANET
10	8	55	JOHN TESH PROJECT GTS 34573	SAX BY THE FIRE
11	13	53	NORMAN BROWN MOJAZZ 0301/MOTOWN	AFTER THE STORM
12	11	34	PHIL PERRY GRP 4026	PURE PLEASURE
13	14	33	NAJEE EMI 30789	SHARE MY WORLD
14	12	28	DAVID SANBORN WARNER BROS. 45768	THE BEST OF DAVID SANBORN
15	15	10	HILARY JAMES AND BOB JAMES WARNER BROS. 45849	FLESH AND BLOOD
16	17	6	LARRY CORYELL CTI 67238	I'LL BE OVER YOU
17	16	16	TOM SCOTT GRP 9803	NIGHT CREATURES
18	18	32	ACOUSTIC ALCHEMY GRP 9783	AGAINST THE GRAIN
19	19	29	EVERETTE HARP BLUE NOTE 89297/CAPITOL HS	COMMON GROUND
20	20	96	DAVE KOZ ● CAPITOL 98892	LUCKY MAN
21	21	38	RUSS FREEMAN & THE RIPPINGTONS GRP 9781	SAHARA
22	22	11	PIECES OF A DREAM BLUE NOTE 28532/CAPITOL	GOODBYE MANHATTAN
23	RE-ENTRY		CHRIS BOTTI VERVE 7141	FIRST WISH
24	25	40	PAUL HARDCASTLE JVC 2033	HARDCASTLE
25	24	3	NESTOR TORRES SONY LATIN JAZZ 81405	BURNING WHISPER

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

Songwriters & Publishers

ARTISTS & MUSIC

U.K. Publishers Move Into A&R Early Signings Help Acts Find Success

■ BY NIGEL HUNTER

Editor's note: As in the U.S., U.K. publishers are dealing with taking on the role of A&R development in signing and nurturing artist/writer talent. Here's a view from correspondent Nigel Hunter.

LONDON—Music publishers have always nurtured talent in which they believe and have persevered in their efforts to launch that talent on a writing and recording career. In recent years, in the U.K. as elsewhere, the publisher's A&R role has expanded as well.

Martin Costello, managing director of Complete Music, recalls the beginnings of the company in the early '80s and its practical philosophy. "The only way we were going to build a successful company was to sign writers at an early stage

and develop them," he says. "We were unable to compete financially for writers or groups who were either proven or at a later stage of development. Anyway, it's more fun and professionally very satisfying to discover new talent."

Early signings to Complete were Blancmange and Everything But The Girl. Costello recalls that Blancmange was turned down by most record companies before signing to London Records. The group notched up eight top 40 singles and sold more than 1 million albums between 1982 and 1985.

"Everything But The Girl released its first single on our associated label, Cherry Red Records, before signing to the Warner-backed Blanco Y Negro label," Costello says. "They had five top 20 albums in the U.K. and sold over 2 million albums during their time with Complete."

Stereolab originally signed with Complete five years ago and, through its subsequent release by Too Pure Records in the U.K., landed a deal with Elektra Entertainment in the U.S. The band's "Mars Audio Quintet" album charted at No. 16 in the U.K. last September.

"We signed Drugstore in 1993, and Go! Discs took them on last year," says Costello. "Their debut album was released last month, and they're tipped for a big breakthrough in 1995."

Dominic Walker, professional manager at BMG Music Publishing U.K., rates Dreadzone as "one of the most exciting projects I've been involved with." When he signed the band for publishing, it had a recording deal with Creation Records, but it parted company with the label, feeling lost amid efforts for more successful Creation act Primal Scream.

"BMG Music financed a second album," says Walker, "firstly, to maintain momentum and, secondly, because I felt strongly that we, together with Fruit Management, could license the album to a major record company. Three months later, the band has signed a long-term deal with Virgin Records."

Stuart Newton, director of special projects at Warner/Chappell Music U.K., provides reassuring proof that publishers do listen to tapes that are sent to them. He received one six months ago from a pair of hopefuls, Paul Bell and Brendan Wade, and played it repeatedly.

"It didn't quite work as an audiotape, but I knew there was something really good there," recalls Newton. "Then we got hold of a video of a TV show the act did in Ireland, and that was it. Everyone in the office who saw it agreed with me."

Newton started campaigning and spread the word. The result is a contract with Ritz Records for Bell and Wade, under their duo identity as the Wild Swans. The pair released a debut three-song single this spring, and Newton expects to place two of their songs with other artists.

"I see them," he says, "as a combination of the next Chris DeBurgh and the Everly Brothers."

Music Publishing Issues Bring Industry Officials To Washington

■ BY BILL HOLLAND

WASHINGTON, D.C.—One often notices a puzzled look on the faces of people outside the music business when they're told that music publishers and songwriters regularly visit Capitol Hill. Even some inside the business have only a vague idea of what brings the music publishing officials to the halls of Congress.

The short answer is that the American music business—which, publishers like to say, starts with a song—is increasingly an economic as well as a cultural asset.

Most of those protections are in the Copyright Act. That law occasionally must be amended to keep pace with the explosive growth of technology, as well as new international trade developments and such ongoing problems as market access, counterfeiting, and piracy.

On the home front, too, there are challenges, and industry officials visit legislators to express their views on issues before Congress that could lead to a chipping away of protections and rights.

For example, a pending bill would amend the Copyright Act to include new rights for the copyright owners of sound recordings. The problem is that such a new right might negatively affect existing rights granted to creators and copyright owners of songs.

Another bill, supported by restaurant and tavern owners, would seriously impede the ability of ASCAP and BMI to collect fees for the use of background music.

Both bills are on the congressional front burners this session, along with legislation that would extend copyright term protection.

Music publishing, songwriting, and performance groups support the Senate bill to extend the copyright term from life plus 50 years to life plus 70 years. Already, many still-popular American songs have tumbled into public domain status as a result of the current law, and furthermore, the copyright laws of many overseas nations now offer an extended

term of protection.

However, the groups have not been as supportive of the recording industry's effort to pass a performance-rights bill. The bill—there are both Senate and House versions—would amend the Copyright Act and grant labels and performers a new performance right that would require authorization (and probably a royalty) before sound recordings could be digitally transmitted or "performed."

But therein lies the problem with the bill, say officials from ASCAP, BMI, and the National Music Publishers Assn. The amendment must be drafted to ensure that their long-standing existing rights are not superseded by the new right.

The focus of the opposition is on the definition of a public performance and a transmission. There is debate over the question of whether every digital transmission of, say, a CD from a satellite network to a home computer or receiver is a performance, and whether the labels should have first authorization.



Running With Hits. Staffers at U.K.'s Hit & Run playfully handle the company's new promo CD sampling its catalog. Shown, from left, are Dave Masser, creative/international manager; Nigel Rush, creative consultant; writers Phil Manikiza and Simon Stirling; and Jon Crawley, managing director.

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
HOT 100 SINGLES		
HAVE YOU EVER REALLY LOVED A WOMAN?	Bryan Adams, Robert John Lange, Michael Kamen	Badams/ASCAP, Zomba/ASCAP, K-Man/BMI, New Line/BMI, Sony/BMI, Screen Gems-EMI/BMI
HOT COUNTRY SINGLES & TRACKS		
SUMMER'S COMIN'	Clint Black, Hayden Nicholas	Blackened/BMI Irving/BMI
HOT R&B SINGLES		
I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY	C. Smith, R. Diggs, N. Ashford, V. Simpson	Careers-BMG/BMI, Wu-Tang/BMI, Jobete/ASCAP, Ramecca/BMI
HOT RAP SINGLES		
I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY	C. Smith, R. Diggs, N. Ashford, V. Simpson	Careers-BMG/BMI, Wu-Tang/BMI, Jobete/ASCAP, Ramecca/BMI
LATIN 50		
UNA MUSER COMO TU	M. A. Solis	Mas Latin/SESAC

Surveying A Theater Pro's Superb Craftsmanship

YESTERDAY & "TOMORROW": Although Charles Strouse and lyricist Lee Adams kidded the pants off rock'n'roll's early days in their still-delightful score for "Bye Bye Birdie" in 1960, Strouse had written a bona fide rock'n'roll hit two years earlier. One afternoon he and lyricist Fred Tobias tossed off "Born Too Late," which reached No. 11 on the charts in a version by the Poni-Tails on ABC-Paramount Records.

From that sweet teenage lament, Strouse has emerged as one of the musical theater's great craftsmen, always offering something of value even in unsuccessful shows, such as "Rags" (with Stephen Schwartz) and his sadly underrated score with Alan Jay Lerner, "Dance A Little Closer." Also, Strouse has ventured, sometimes as his own lyricist, into interesting



by Irv Lichtman

nontheatrical projects, including the score for the classic film "Bonnie And Clyde" and a collection of songs whose words were taken verbatim from letters sent by young campers to their parents. He is also the author of a sensitive song about a gay man, called "Hey, Boy."

Strouse, along with a remarkably gifted cast of young people whose average age was 22, surveyed his career at this season's third 92nd Street Y's "Lyrics & Lyricists" performance May 7-8. Strouse's shows with Lee Adams (i.e., "Birdie," "Golden Boy," "All-American," and "Applause") is the core of his best work on Broadway, although "Annie" (with Martin Charnin) and the aforementioned "Dance A Little Closer" further secure his high stature among Broadway composers.

Strouse and Adams, by the way, are household names of a sort because they are given weekly credit as the authors of one of the great TV-originated situation comedy songs, "Those Were The Days" from "All In The Family," which still airs countless times a week in syndication. This charmingly sly rinky-dink song may even be more widely known than Strouse and

Charnin's "Annie" anthem, "Tomorrow." Both songs are, after all, a good example of the kind of character songs Strouse and his collaborators have done so well on Broadway.

ANOTHER WHISTLE: Fans of Stephen Sondheim will have a companion to the original-cast recording of one of his commercial failures (only nine performances on Broadway yet decidedly a cult favorite), 1964's "Anyone Can Whistle." Columbia Records, which put out the original Broadway cast version after it closed, will issue a April 8 concertized performance that was staged at Carnegie Hall. It featured Angela Lansbury, the star of the original production, and Scott Bakula, Madeline Kahn, and Bernadette Peters, along with a 44-member supporting

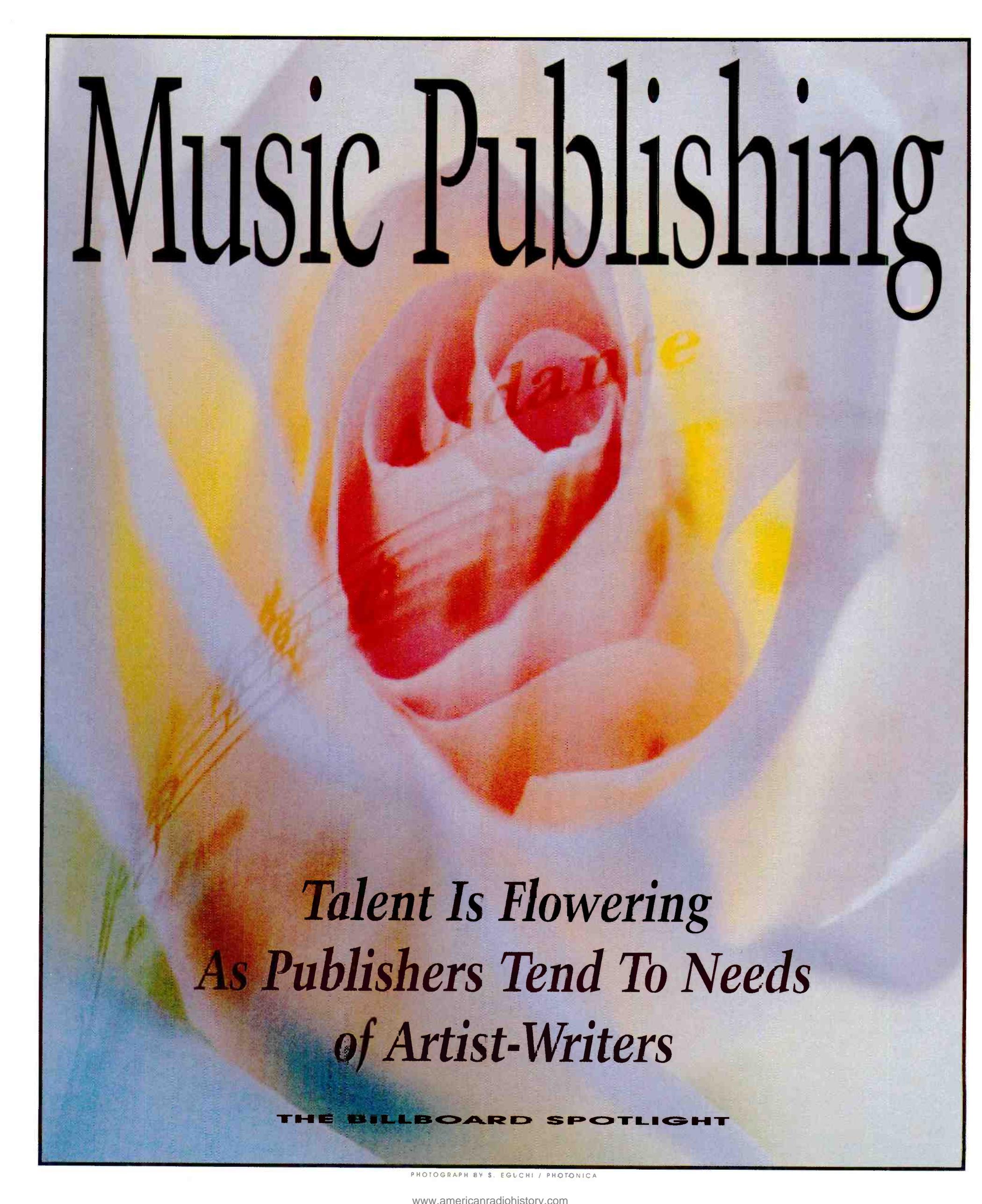
cast and chorus. Release date is June 20. Among the great pleasures in the score is the affecting title song, which, with great irony, celebrates the simple things in life as only Sondheim can express them.

BY THE WRITERS: For those who want to know the songwriters behind the hits, chart chronicler Fred Bronson has found yet another intriguing way to measure music industry success with his latest tome, the revised and enlarged "Hottest Hot 100 Hits" (Billboard Books). He's got a section on top hits by writers. Some examples of their biggest: Neil Diamond, "I'm A Believer"; Berry Gordy, "I'll Be There"; Lionel Richie, "Endless Love"; Bruce Springsteen, "Because The Night"; and Doc Pomus & Mort Shuman, "Young Blood."

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:

1. Van Halen, "Balance."
2. Soundgarden, "Superunknown."
3. Sepultura, "Schizophrenia."
4. Mary Chapin Carpenter, "Stones In The Road."
5. John Denver, "Greatest Hits."

Music Publishing



*Talent Is Flowering
As Publishers Tend To Needs
of Artist-Writers*

THE BILLBOARD SPOTLIGHT

PHOTOGRAPH BY S. EGLUCHI / PHOTONICA

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Music Publishing

THE A&R ANGLE

Publishers Are Actively Discovering And Developing Artist-Songwriters

BY MELINDA NEWMAN

Man cannot live on bread alone. And as it turns out, publishing companies can no longer live on songwriters alone either. As more and more artists write or co-write their own material, the demand for non-performing/non-producing songwriters has greatly diminished, therefore changing the face of the publishing game.

"We still plug songs, we have a great catalog, but since I came to this company six years ago, the market for pure covers has shrunk," says Danny Strick, senior VP/GM of BMG Songs. "If you get a cut on a Bette Midler or a Celine Dion record, that's great, but you can't run a publishing company on that alone."

"There are fewer and fewer artists who are just singers. I mean, Bing Crosby's gone," echoes John Titta, creative VP at Warner/Chappell Music.

Working closely with singer-songwriters, such as Jackson Browne or James Taylor, is, of course, nothing new. What is altering the landscape is publishing companies' willingness to sign acts before they have label deals and, in effect, to act as an artist's A&R guru/manager—guiding them through the music industry's murky waters and delivering them safely to a label.

TALENT SEARCH

"I think it's important to distinguish that the role of the music publisher is changing to where we're trying to find bands to develop for the record labels. My job is to sign bands that are six months to a year away from getting a deal," says Nanci Walker, national director of talent acquisition for peermusic. "Publishers have tended to look just at songwriting; it's a very different role for a publisher to think like a record label."

Walker uses a band named Plexy to illustrate the role of the publisher today: "We signed them a year ago. We made a record; we licensed it to Boys Life, which goes through Interscope. We're the co-owner of the master. We hired an indie college-promo company to work the record. We bought them a van and booked the tour; they're currently touring with Archers Of Loaf. Basically on the strength of that record release, they have four offers from labels."

For the last several years, publishers have been signing producer-songwriters, many of whom bring in their own artists who perform their material. Now, publishing companies are helping their writer-producers' protégés get record deals. Zomba Music, which works with writer-producer-artists like Teddy Riley and R. Kelly, went so far as to help fund a showcase for the artist Andru Donalds, who was not even signed to the publishing company. The co-producer and co-writer of much of Donalds' material, Eric Foster White, is signed to Zomba. "When Eric was finished with the tapes, we said, 'Why don't we do a showcase?'" says Zomba senior VP/GM David Renzer. "We put a band together, rented [a place] and had about 30 label people come down. From that, Andru landed a deal with Metro Blue."

Zomba is just now starting to sign alternative acts before they have label deals. Of course, says Renzer, "The unsigned bands take more energy and commitment than the signed ones."

But they often come at a less prohibitive cost. Once an artist gets a label contract, the publishing ante goes up. "It really pays to look at development situations," says PolyGram Music Publishing senior VP/GM of East Coast operations Holly Greene. "The publishing biz has gotten so out of hand; the advances are so much. It's good to get there

early, so you don't have to pay through the nose."

Every publishing company contacted by Billboard for this story said that songwriters who did not perform or produce were the smallest part of their rosters. Outside of Nashville—the last bastion for the songwriter—there is hope only if your songs are so good, they can get cut by



Danny Strick, BMG Songs



John Titta, Warner/Chappell Music



Holly Greene, PolyGram Music Publishing

What is altering the landscape is publishing companies' willingness to sign acts before they have label deals and, in effect, to act as an artist's A&R guru/manager.



Kathleen Carey, Sony Music Publishing



David Renzer, Zomba Music



Jody Gerson, EMI Music Publishing

superstars. "It's hard as hell to just be a songwriter today," says Greene. "It's scary."

STAYING POWER

However, in that rush to find the next big thing, many publishers cite the danger in forgetting a publishing company's long-term function: to create copyrights that will earn money as catalog titles for years to come. The unanswered question is whether today's performers are creating tomorrow's standards, as the songwriters of yesterday did.

"As publishers, we want to create copyrights for the future, a song that will be covered again and again and again," notes Greene. "We still need to find people who will give us real copyrights and provide value for the catalog."

"I still believe great songs get covered very quickly," says Kathleen Carey, West Coast VP of creative affairs for Sony Music Publishing. "There are a lot of publishing companies who have stopped signing songwriters; I think that's very small-minded. People need songs, and

great songs are hard to come by."

Ideally, publishing companies sign performers who can write for other acts, in case their own careers don't soar. "I try to separate an artist's brain when they come in," says Titta. "I tell them, 'It would be the greatest thing in the world if you make it as a group, but you'll write songs until the day you die. You should think of yourselves as songwriters as well.' We try to pair them with more-standard songwriters, because it opens their eyes to becoming songwriters in the more traditional sense."

Publishers use whatever tools are at their disposal to help unsigned acts find their audiences. Often, while a publisher is grooming a band for a label, it can get the act's songs placed in television shows or films and begin recouping some of its investment via synchronization rights. Although most film soundtrack slots are reserved for those with record deals (Lisa Loeb being a notable exception), Carey notes, "TV is more accessible in playing someone who doesn't yet have a record deal."

ONE-STOP SHOPPING

Many publishing companies have their own studios, where they can record demos. "We have a 24-track studio in our office building," says Jody Gerson, senior VP of EMI Music Publishing. "We found that it's really become useful to put a band in there to do songs to shop deals. We'll make a record cheap in our studio and shop it to independent labels. We don't charge our writers for studio time, we just charge them for the engineer."

According to Jay Boberg, president of MCA Music Publishing, his company has made a deal with New York's Pollywag Records to release some of its unsigned bands. Other associations with indie labels are planned.

Some publishing companies, such as peermusic, are even putting out the releases themselves on their own custom labels. PolyGram's Australian counterpart just released an EP on New York band Butter through its own label. PolyGram is considering putting out a single domestically.

"What's important for the publishers right now is to sell the first 10,000 to 20,000 copies of a record," says peermusic's Walker. "The major labels aren't really doing that for the bands. It's hard to get a base built. We're trying to build that base to get them a stronger record deal."

SYNERGY-EFFICIENT

The driving factor behind all these moves is the strong relationship between the publishing companies and labels and the mutual trust between the two. Although few publishing companies who share the same parent as labels are obligated to bring acts to their siblings before looking elsewhere for deals, many feel that it makes life easier when a publishing company and its sister labels work together.

Boberg, former head of IRS Records, notes that one of the first things he did as president of MCA Music Publishing was to meet with all of the different labels distributed by MCA. "I made a point of going to Geffen, to MCA, to GRP, and saying to the A&R departments, 'As you are discovering things, I know you aren't going to forsake a signing to get us involved, but all I ask is if there's a way that we can do our best work in tandem, let's make one plus one equal three.' I don't think that has been the case historically. As a gross generalization, I think

when people think of publishing, they think of money. Very seldom is the perceived value of the expertise the publishing company brings or the services it brings the distinguishing factor."

Once a fledgling act is signed, whether through the publishing company's connections or not, the publisher still

plays an active role in helping the band find its audience.

It's not at all unusual for record companies to come back to publishers and ask them to help fund indie promotion or tour support. "We used to just spend money on indie promotion for Top +0," says EMI's Gerson. "Today, it's about helping the band develop a base. Marketing has become so key."

As Boberg notes, working in alliance with a label can yield strong results. "[GRP/Blue Thumb president] Tommy LiPuma and I together went after the band The Story, which was no longer on Elektra," says Boberg. "We met with management, and part of the initial pitch was that they would have two strategic and committed organizations both helping to push this band's career. I've already had a meeting with Tommy and management to sketch out an 18-month schedule."

Speaking for a new breed of publishers, Boberg says, "We want to show that the publisher isn't just providing money for publishing rights or promotion, the publisher is going to be involved from day one." ■

**THE HOTTEST SONGWRITERS
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**Tony Arata, Dallas Austin,
Jon Bon Jovi, Gary Burr,
Mary Chapin Carpenter,
Gordon Chambers,
Da S.W.A.T. Team,
Melissa Etheridge,
Jimmy Jam, O. Jeglitz,
Kipper Jones, Terry Lewis,
Craig Mack, Madonna,
Mac McAnally, Bob McDill,
The Notorious B.I.G.,
Tom Petty, Quickmix,
Steve Seskin.**

ASCAP

R&B CHART

Continued from page 57

(Co-writer Gerald Levert)—Trycep, Willesden, Ramal, Cleveland's Own, Zomba/BMI
 • "THE HUMP IS ON"—J. Little—Atlantic—(Co-writers Gerald Levert, J. Little III, Sean Singleton)—Divided, Zomba, Ramal, Warner-Tamerlane/BMI

5 TERRY LEWIS (TIE)

• "COME ON"—Barry White—A&M—(Co-writers James Harris III, Barry White, James Wright)—Flyte Tyme, New Perspective, EMI April/ASCAP—Seven Songs, Super/BMI
 • "ON BENDED KNEE"—Boyz II Men—Motown—(Co-writer James Harris III)—Flyte Tyme, EMI April/ASCAP
 • "NEXT TIME"—Gladys Knight—MCA—(Co-writers James Harris III, Jimmy Wright, Gladys Knight)—MCA, Shakeji, EMI April, Flyte Tyme, New Perspective/ASCAP
 • "GOOD OLE FASHION LOVE"—Perspective—(Co-writer James Harris III)—Lo-Key?—Flyte Tyme, New Perspective, EMI April/ASCAP
 • "YOU WANT THIS/70'S LOVE GROOVE"—Janet Jackson—Virgin—(Co-writers Janet Jackson, James Harris III)—Black Ice, Stone Agate/BMI—Flyte Tyme, Jobete, EMI April/ASCAP
 • "HUNGAH"—Karyn White—Warner Bros.—(Co-writers Karyn White, James Harris III)—Kings Kid/BMI—Flyte Tyme, EMI April, Warner-Tamerlane/ASCAP
 • "I'D RATHER BE ALONE"—Karyn White—Warner Bros.—(Co-writers Karyn White, James Harris III, Garry Johnson, Stanley Howard)—Warner-Tamerlane, Kings Kid/BMI—Flyte Tyme, New Perspective, EMI April/ASCAP
 • "TURN IT UP"—Raja-Nee—Perspective—(Co-writers James Harris III, Raja-Nee, Ronald Isley, Marvin Isley, O'Kelly Isley, Ernie Isley)—Flyte Tyme, EMI April, Bovina/ASCAP—Ten-Eight Tunes & Help The Bear, EMI Blackwood/BMI

5 JAMES HARRIS III (TIE)

• "COME ON"—Barry White—A&M—(Co-writers Terry Lewis, James Wright, Barry White)—Flyte Tyme, New Perspective, EMI April/ASCAP—Seven Songs, Super/BMI
 • "ON BENDED KNEE"—Boyz II Men—Motown—(Co-writer Terry Lewis)—Flyte Tyme, EMI April/ASCAP
 • "NEXT TIME"—Gladys Knight—MCA—(Co-writers Terry Lewis, Jimmy Wright, Gladys Knight)—MCA, Shakeji, EMI April, Flyte Tyme, New Perspective/ASCAP
 • "GOOD OLE FASHION LOVE"—Lo-Key?—Perspective—(Co-writer Terry Lewis)—Flyte Tyme, New Perspective, EMI April/ASCAP
 • "YOU WANT THIS/70'S LOVE GROOVE"—Janet Jackson—Virgin—(Co-writers Janet Jackson, Terry Lewis)—Black Ice, Stone Agate/BMI—Flyte Tyme, Jobete, EMI April/ASCAP
 • "HUNGAH"—Karyn White—Warner Bros.—(Co-writers Karyn White, Terry Lewis)—Warner-Tamerlane, Flyte Tyme, EMI April/ASCAP—Kings Kid/BMI
 • "I'D RATHER BE ALONE"—Karyn White—Warner Bros.—(Co-writers Karyn White, Terry Lewis, Garry Johnson, Stanley Howard)—Warner-Tamerlane, Kings Kid/BMI—Flyte Tyme, New Perspective, EMI April/ASCAP
 • "TURN IT UP"—Raja-Nee—Perspective—(Co-writers Terry Lewis, Raja-Nee, Ronald Isley, Marvin Isley, O'Kelly Isley, Ernie Isley)—Flyte Tyme, EMI April, Bovina/ASCAP—Ten-Eight Tunes & Help The Bear, EMI Blackwood/BMI

7 KEITH CROUCH (TIE)

• "BABY"—Brandy—Atlantic—(Co-writers Kipper Jones, Rahsaan Petterson)—Human Rhythm/BMI—Young Legend, Ecstasoul, Chrysalis, Pecot/ASCAP
 • "I WANNA BE DOWN"—Brandy—Atlantic—(Co-writer Kipper Jones)—Human Rhythm/BMI—Young Legend, Chrysalis, Pecot/ASCAP

7 KIPPER JONES (TIE)

• "BABY"—Brandy—Atlantic—(Co-writers Rahsaan Petterson, Keith Crouch)—Human Rhythm/BMI—Young Legend, Ecstasoul, Chrysalis, Pecot/ASCAP
 • "I WANNA BE DOWN"—Brandy—Atlantic—(Co-writer Keith Crouch)—Human Rhythm/BMI—Young Legend, Chrysalis, Pecot/ASCAP

9 R. KELLY

• "STROKE YOU UP"—Changing Faces—Spoiled

Rotten/Big Beat—Zomba/BMI

• "FOOLIN' AROUND"—Changing Faces—Spoiled Rotten/Big Beat—Zomba/BMI
 • "AGE AIN'T NOTHING BUT A NUMBER"—Aaliyah—Blackground—Zomba, R. Kelly/BMI

10 THE NOTORIOUS B.I.G.

• "BIG POPPA/WARNING"—The Notorious B.I.G.—Bad Boy—Tee Tee, Justin Publishing Co., EMI April, Bee Mo Easy, Bovina/ASCAP
 • "JUICY/UNBELIEVABLE"—The Notorious B.I.G.—Bad Boy—Tee Tee, Justin Publishing Co., EMI April/ASCAP

TOP 10 COUNTRY SONGWRITERS

This is a year-to-date standing of the top country songwriters during the current chart year, from the Dec. 3, 1994, issue of Billboard to this year's April 22 issue. The list is based on Broadcast Data Systems detections accumulated during the weeks that each song spent on the Hot Country Singles & Tracks chart. If a song is credited to more than one songwriter, the points are divided equally among the co-writers. The order in which the information appears under each songwriter's name: "SONG TITLE"—Recording Artist—Label—(Co-writer)—Publisher/Performing-Rights Organization. In cases where a single performance-rights organization applies to all of a song's publishers, the organization is listed only once.

1 DENNIS LINDE

• "NIGHT IS FALLIN' IN MY HEAD"—Diamond Rio—Arista—EMI Blackwood, Linde Manor, Right Key/BMI
 • "WHAT'LL YOU DO ABOUT ME"—Doug Supernaw—BNA—Combine/ASCAP—EMI Blackwood/BMI

Continued on page 60

there would be no music publishing.

MCA Music Publishing

It's About the Music

"SAM COOKE'S *NIGHT BEAT*, A SINGER'S ALBUM BY A SINGER'S SINGER,

was one of Cooke's most personal projects. The idea was to record some of his favorite songs, particularly songs with blues and gospel flavors, in a late night/early morning mood, backed discreetly by a small combo. The result was sheer magic. Beginning with his original *Lost and Lookin'*, Cooke lets his voice flow like honey, accompanied only by a sturdy bass line and minimal drums. As the album continues, the singer gradually introduces a few additional voices, most notably New Orleans pianist Ray Johnson, organist Billy Preston, and the celebrated session drummer Hal Blaine. But the musicians are never obtrusive; Cooke's magnificent voice is front-and-center throughout. In this revealing setting, his astonishing command of vocal ornamentation and decoration, melodic elaboration and improvisation, textural variation and precise intonation can be savored fully and at length. Many Cooke fans consider *Night Beat* his best album. More than that it is one of the most accomplished and emotionally devastating examples of American vocal artistry on disc—a master class, and not to be missed." —Robert Palmer

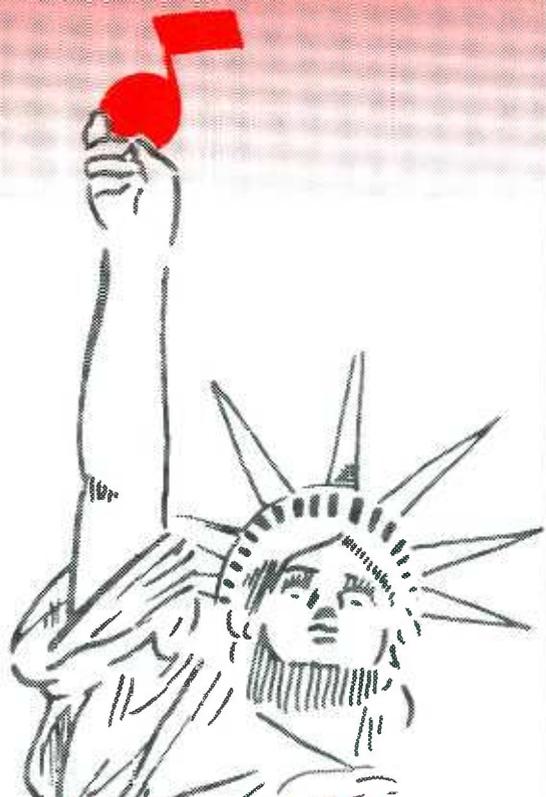
SAM COOKE'S

NIGHT BEAT

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Music Publishing

THEY WRITE THE HITS

Continued from page 56

There's also a tie for seventh place, between Keith Crouch and Kipper Jones. They are the writing team behind the success of Atlantic's newest teenage star, Brandy. "I Wanna Be Down" and the follow-up, "Baby" (co-written with Rahsaan Peterson), were both No. 1 hits.

R. Kelly places ninth with three titles, all by other artists. He was No. 4 a year ago at this time thanks to the singles from his "12-Play" album and was No. 2 at the end of 1994. Changing Faces and Aaliyah provided female voices for Kelly's words.

Coming in 10th is another first-timer to the list, the Notorious B.I.G. The Bad Boy artist was the sole writer on both of his two-sided hits, "Big Poppa/Warning" and "Juicy/Unbelievable."

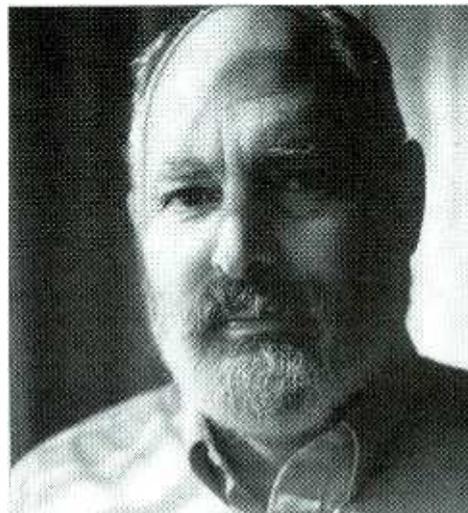
COUNTRY

Dennis Linde was the No. 1 country songwriter a year ago at this time, but placed third in the year-end summary. For the chart year to date, he's back on top, based on three singles: "Night Is Fallin' In My Heart" by Diamond Rio, "What'll You Do About Me" by Doug Supernaw and "Lola's Love" by Ricky Van Shelton.



Mary Chapin Carpenter, tender when she wants to be

Mary Chapin Carpenter didn't appear on the list a year ago, but she did rank No. 2 at the end of 1994. She's also No. 2 year to date, thanks to three singles from her critically acclaimed, commercially successful "Stones In The Road." "Shut Up And



What'll you do about Dennis Linde?

position on the strength of "Gone Country" by Alan Jackson and "I'm Living Up To Her Low Expectations" by Daryle Singletary.

Bob DiPiero rises from 10th place at the end of 1994 to No. 7 for the chart year to date, based on recordings by Faith Hill and Reba McEntire.

Gary Burr, the No. 1 country songwriter of 1994, is in eighth place year to date with singles by six different artists: Ty Herndon, Patty Loveless, Reba McEntire, Collin Raye, Larry Stewart and Lisa Brokop.

Mac McAnally is an artist in his own right, but he's the No. 9 country songwriter based on hits by Sawyer Brown and Sammy Kershaw.

Completing the Top 10 is Steve Seskin, who did not appear on the country songwriters Top 10 of one year ago or on the 1994 summary. Seskin achieved his ranking with hits by two of country's leading men: Neal McCoy and John Michael Montgomery. ■

COUNTRY CHART

Continued from page 59

• "LOLA'S LOVE"—Ricky Van Shelton—Columbia—EMI Blackwood/BMI

2 MARY CHAPIN CARPENTER

• "HOUSE OF CARDS"—Mary Chapin Carpenter—Columbia—Why Walk/ASCAP
• "SHUT UP AND KISS ME"—Mary Chapin Carpenter—Columbia—Why Walk/ASCAP
• "TENDER WHEN I WANT TO BE"—Mary Chapin Carpenter—Columbia—Why Walk/ASCAP

3 RONNIE DUNN

• "LITTLE MISS HONKY TONK"—Brooks & Dunn—Arista—Sony Tree, Showbilly/BMI
• "SHE'S NOT THE CHEATIN' KIND"—Brooks & Dunn—Arista—Sony Tree, Showbilly/BMI
• "I'LL NEVER FORGIVE MY HEART"—Brooks & Dunn—Arista—(Co-writers Janine Dunn, Dean Dillon)—Sony Tree, Showbilly, Acuff-Rose/BMI
• "DARNED IF I DON'T (DANGED IF I DO)"—Shenandoah—Liberty—(Co-writer Dean Dillon)—Sony Tree, Acuff-Rose/BMI

4 TOM SHAPIRO

• "THINKIN' ABOUT YOU"—Trisha Yearwood—MCA—(Co-writer Bob Regan)—Sierra Home, AMR/ASCAP—Great Cumberland, Diamond Struck/BMI
• "THIS IS ME"—Randy Travis—Warner Bros.—(Co-writer Tom McHugh)—Great Cumberland, Diamond Struck, Kicking Bird/BMI
• "I AM WHO I AM"—Holly Dunn—River North—(Co-writers Holly Dunn, Chris Waters)—Great Cumberland, Diamond Struck/BMI
• "TAKE THAT"—Lisa Brokop—Patriot—(Co-writer Gary Burr)—MCA, Gary Burr/ASCAP—Great Cumberland, Diamond Struck/BMI

5 TONY ARATA

• "HERE I AM"—Patty Loveless—Epic—Morganactive, Pookie Bear/ASCAP

6 BOB MCDILL

• "GONE COUNTRY"—Alan Jackson—Arista—PolyGram

International, Ranger Bob/ASCAP

• "I'M LIVING UP TO HER LOW EXPECTATIONS"—Daryle Singletary—Giant—(Co-writer Tommy Rocco)—PolyGram International, Ranger Bob/ASCAP—Nothin' But Net, CMI/SESAC

7 BOB DIPIERO

• "TAKE ME AS I AM"—Faith Hill—Warner Bros.—(Co-writer Karen Staley)—Little Big Town, American Made, All Over Town, Sony Tree/BMI
• "TILL YOU LOVE ME"—Reba McEntire—MCA—(Co-writer Gary Burr)—Little Big Town, American Made/BMI—MCA, Gary Burr/ASCAP

8 GARY BURR

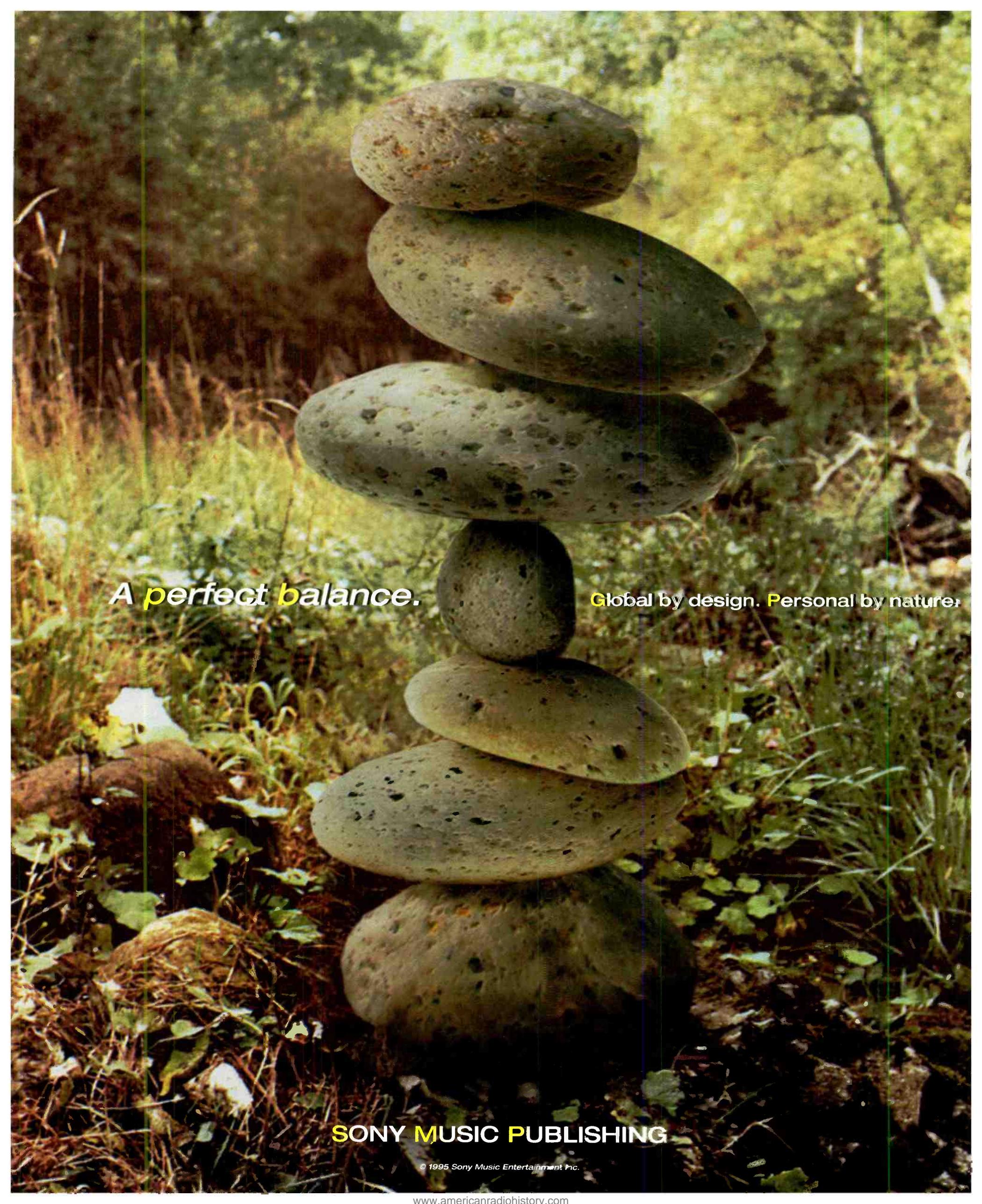
• "WHAT MATTERED MOST"—Ty Herndon—Epic—(Co-writer Vince Melamed)—Gary Burr, MCA/ASCAP—August Wind, Longitude, Alberta's Paw/BMI
• "I TRY TO THINK ABOUT ELVIS"—Patty Loveless—Epic—MCA, Gary Burr/ASCAP
• "TILL YOU LOVE ME"—Reba McEntire—MCA—(Co-writer Bob DiPiero)—Little Big Town, American Made/BMI—MCA, Gary Burr/ASCAP
• "MAN OF MY WORD"—Collin Raye—Epic—(Co-writer Allen Shamblin)—Hayes Street, Almo, Allen Shamblin, MCA, Gary Burr/ASCAP
• "ROCKIN' THE ROCK"—Larry Stewart—Columbia—MCA, Gary Burr/ASCAP
• "TAKE THAT"—Lisa Brokop—Patriot—(Co-writer Tom Shapiro)—MCA, Gary Burr/ASCAP—Great Cumberland, Diamond Struck/BMI

9 MAC McANALLY

• "THIS TIME"—Sawyer Brown—Curb—(Co-writer Mark Miller)—Travelin' Zoo, Beginner/ASCAP
• "SOUTHBOUND"—Sammy Kershaw—Mercury—Beginner/ASCAP

10 STEVE SESKIN

• "FOR A CHANGE"—Neal McCoy—Atlantic—(Co-writer John Scott Sherrill)—Love This Town/ASCAP—All Over Town, Tree, New Wolf/BMI
• "IF YOU'VE GOT LOVE"—John Michael Montgomery—Atlantic—(Co-writer Mark D. Sanders)—Love This Town, MCA/ASCAP



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Music Publishing

SELLING FINE PRINT MUSIC

Current Music And Back Catalog Hit The Books
And Special Editions

BY IRV LICHMAN

Major music print companies say that times are good in good part because the product is literally an attractive buy, and in many ways follows an era of well-being in the recording industry. Also reflecting the CD revolution, back catalog is returning with a fresh new look to complement the single sheets and matching or mixed folios that flow from contemporary hit acts.

Statistically, print revenue at retail levels in the U.S. are solidly above that of the rate of inflation. According to figures compiled by Hal Leonard, the largest of the music print firms, 1994 saw revenues of \$421 million, a 7% increase over the total for 1993. During a 1991-92 period studied by the National Music Publishers' Assn.—at this writing the group's latest figures were not available—revenues of \$334 million were reported, a 9% increase over a 1989-90 period.

PAPER COSTS

If there is a sobering aspect of the business, it is the "skyrocketing" costs of raw paper, says Ted Piechocinski, who runs the print setup of Cherry Lane Music as senior VP. Says Keith Mardak, president of Hal Leonard, "We expect to spend \$1.5 million to \$2 million more for paper in 1995 than last year."

Says Piechocinski, "[The increase] is the bane of all kinds of printed products worldwide. It is a delicate balance between continuing to present attractive folios, which include four-color photo pages and graphics, and offering reasonable price pointing, which doesn't unduly place the burden of rising print costs on consumers."

In fact, it is the visual appeal of today's print product that some executives declare is a decided asset in the CD era. "Print has the unique selling asset of visual merchandising," says Mardak. "With CDs, the visual impact is reduced because of the size. Printed music is 9-inch by 12-inch, so it automatically has more presence and buyer appeal."

And the record store is growing as an outlet for print. "In the last year, we've sold more record retail chains and outlets than ever before," says Mardak.

FRIENDLY COMPETITION

Another industry giant, Warner Bros. Publications, which last July acquired CPP/Belwin and its subsidiaries, has its eye on new technology—while working to compete favorably with it.

Jay Morgenstern, executive VP of Warner/Chappell Music and CEO of its print unit, Warner Bros. Publications, says, "There is concern that new technology, together with the online computer services, could make unlicensed reproduction of printed material a significant problem. However, we feel there is a place for quality in the worldwide market and are producing musically significant folios, easy piano, educational material, guitar tab and off-the-record editions that are attractive, desirable and innovative."

Also making strong moves with record chains is Music Sales Corp., reports Steven A. Wilson, director of sales and marketing, who says the company has seen a "tremendous increase" in business with record stores and that the major chains are now looking for a larger variety of product. "We've created new counter and floor display units that use a minimum of space," he says, "and have been able to establish a significant presence for our 'Visual Documentary' [rock photo books], 'In Their Own Words' and 'Illustrated Lives Of The Great Composers' series. Our newest product line features CD-sized books that are critical guides to every recorded song in an artist's career."

With a vast repertoire of songs from the heyday of Broadway shows and movie musicals, both Hal Leonard and Warner Bros. Publications are taking advantage of renewed interest in those genres. Hal Leonard, which has published the recent spate of Disney animated smashes, has licensing deals with the likes of Williamson Music, which covers the works of Rodgers & Hammerstein, among others, and administers the Irving Berlin Music catalog, which for many years until recently had not been producing fresh printed product. "The revival of Broadway shows, such as 'Grease,' 'Showboat' and 'Joseph And The Amazing Technicolor Dreamcoat,' have translated into record print sales," says Mardak.

At Warner/Chappell, Morgenstern notes, "[We're] going back into [our] large cache of archival material, such as vintage movies and Broadway shows, rearranging them to bring them up to today's standards and reintroducing them to the public."

Thus, the new and the old in music, wrapped in an appealing package, is stimulating a field in which static results used to be taken for granted. ■

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GLOBAL ACTION

Overseas Publishers Oversee The Signing And Promoting Of Talent

Throughout the world, publishing companies are playing an increasing role in promoting the careers of their writers as recording artists, while continuing the more traditional work of exposing copyrights through other avenues. Here are selective examples of those publishing strategies from around the globe.

FRANCE: When Billy-Ze-Kick & Les Gamins En Folie stormed the charts in mid-1994 with "Mangez-Moi!" it looked like an overnight success story. But the payoff followed three years of work by the band and BMG Music Publishing. BMG managing director Stephane Berlow and A&R director Piranha signed the act in 1990. The publisher helped the group acquire its equipment and record a demo, which initially drew no label interest. In late 1993, the group created a musical called "Killer Strip," which they recorded, independently released and performed in settings such as the Transmusicales Festival in Rennes—where Berlow, Piranha and an assistant even showed up to distribute bios and flyers. The turning point came in April 1994, when Piranha was tapped to set up PolyGram's Shaman label. His first signing was Billy-Ze-Kick & Les Gamins En Folie. He re-released their independent album, and it has gone on to sell 300,000 units. Frontwoman Billy-Ze-Kick now has a

solo career with Shaman, while composer-producer Mr. Bing has created two new bands, Demain Les Poulpes and Raggamins, both signed to Roadrunner Records and BMG Publishing. —Emmanuel Legrand

AUSTRALIA: When 20-year-old singer-bassist Alex Wasiliev pitched a demo tape last summer to Rondor Music in Sydney, manager Graham Thompson was struck by his flair for melody in a roots-rock structure. Rondor encouraged Wasiliev to collaborate with other writers for outside performers. When Wasiliev formed the band Mother Hubbard, Rondor helped pitch the group's mix of rock, blues and psychedelia to labels. A deal was struck with Sydney independent Outlaw Records, distributed by Festival. Rondor helped the band secure tour dates with top Oz rock act Diesel, leading Diesel manager Ian Smith to take the band on. Following strong radio response last year to the songs "Pain" and "Hiding Your Soul," a debut album is set for August release.

—Christie Eliezer

JAPAN: Singer Yukari Morikawa's association with leading Japanese music publisher Nichion began in the mid-'80s, when she was hired in the company's radio-promotion department. During her job interview, recalls Nichion president Mamoru Murakami, Morikawa said her goal was to be a pop singer. Murakami subsequently arranged for her to work as a presenter on a music-video TV program. The exposure led the independent record label Fun House to offer her a contract, launching her career with a Japanese version of the Cover Girls hit "Show Me." The single sold more than 1 million copies. Nichion did not split ownership of Morikawa's masters with any other parties, including the record company, underscoring the publisher's role as her de facto management. After leaving show business for married life, Morikawa is now planning a comeback. "We're looking for some unique songs for her," says Murakami. He adds that Nichion, along with other major publishers such as Fujipacific Music is putting more emphasis on managing artists. A Nichion subsidiary, Nichion Promotion, handles the management role. —Steve McClure

ITALY: Since winning the San Remo Song Festival in 1971 with his song "Il Cuore E Uno Zingaro (The Heart Is A Gypsy)," Claudio Mattone has nurtured the talent of other composers as well, through his A&R efforts as both a publisher and record executive. His latest success grew out of the casual atmosphere of his Easy Records studio in Rome, where an engineer tipped him off to the a cappella sextet Neri Per Caso (Black By Chance). "I went to see them in a Rome club, and they blew me away," says Mattone of the group's innovative vocal arrangements of classic hits. A radio hit with a version of Zucchero's "Donne (Women)" set Neri Per Caso up for a newcomers award at this year's San Remo Song Festival, with the Mattone-penned song "Le Ragazze (Girls)." The group's debut album, "Le Ragazze," is licensed by Mattone to Sony Music Italy. Adds composer-producer-record executive Mattone, "We have already had a great deal of interest from abroad, especially Germany, following their San Remo success." —Mark Dezzani

GERMANY: The international contacts of BMG UFA have yielded several notable co-writing opportunities for composers signed to the publishing company. Alex Kroll co-wrote two tracks for a David Hasselhof album released by BMG in Germany. He also collaborated with writer-producer Marc Holden on seven tracks on the current Jeremy Jackson album on Sony and teamed up with singer-songwriter Gregory Abbott on an additional five songs. Using its close relationships with record executives, BMG UFA has helped launch the career of newly signed writer and producer Tony Catania. Seeking a composer capable of using a "scat" idea for a dance track, Axel Alexander from BMG Ariola Hamburg approached BMG UFA. The result is Catania's collaboration with the artist billed as John Scatman, the BMG/Ariola single "Scatman," which became a Top 5 hit in Germany. —Wolfgang Spahr

SPAIN: The Spanish publishing company Canciones Del Mundo (Songs Of The World), established in 1947, is so well-known in the Latino music world that it retained its name after a 1987 acquisition by Warner/Chappell. Few have benefited from the company's strength more than Spanish composer Jose Maria Puron, who abandoned his recording career in 1983 to concentrate on his songwriting. Among the many recording artists who have covered Puron's songs are Jose Luis Rodriguez, Mocedades, Paloma San Basilo, Nana Mouskouri and the U.S.-based singer Ednita Nazario, who enjoyed a major Latino hit in the late '80s with Puron's "Aprender (I Shall Learn)." In the past year, Nazario's cover of Puron's "Tres Deseos (Three Desires)" on EMI Records received a BMI airplay award. This year, Puron's song "Vuelve Conmigo (Come Back To Me)," sung by Anabel, has been chosen as Spain's entry in the Eurovision Song Contest. —Howell Llewellyn

BRITAIN: When Johnny Hallyday, the veteran French rock superstar, made a bid for an international audience late last year with "Rough Town," his first English-language album (Billboard, Jan 28, 1995), one publishing executive who took notice was Peter McCamley of Rondor Music in London. McCamley contacted producer Chris Kimsey during the recording of the album for PolyGram France and pitched a song by Rondor writer Paul Brady titled "Can't Stop Wanting You." Brady, a recording artist in his own right, has seen his songs covered by the likes of Bonnie Raitt, Paul Young and Tina Turner and cut this track himself four years ago. Hallyday and Kimsey agreed to record the up-tempo rock song for the "Rough Town" album, and it was chosen as the U.K. single for spring release. —Nigel Hunter



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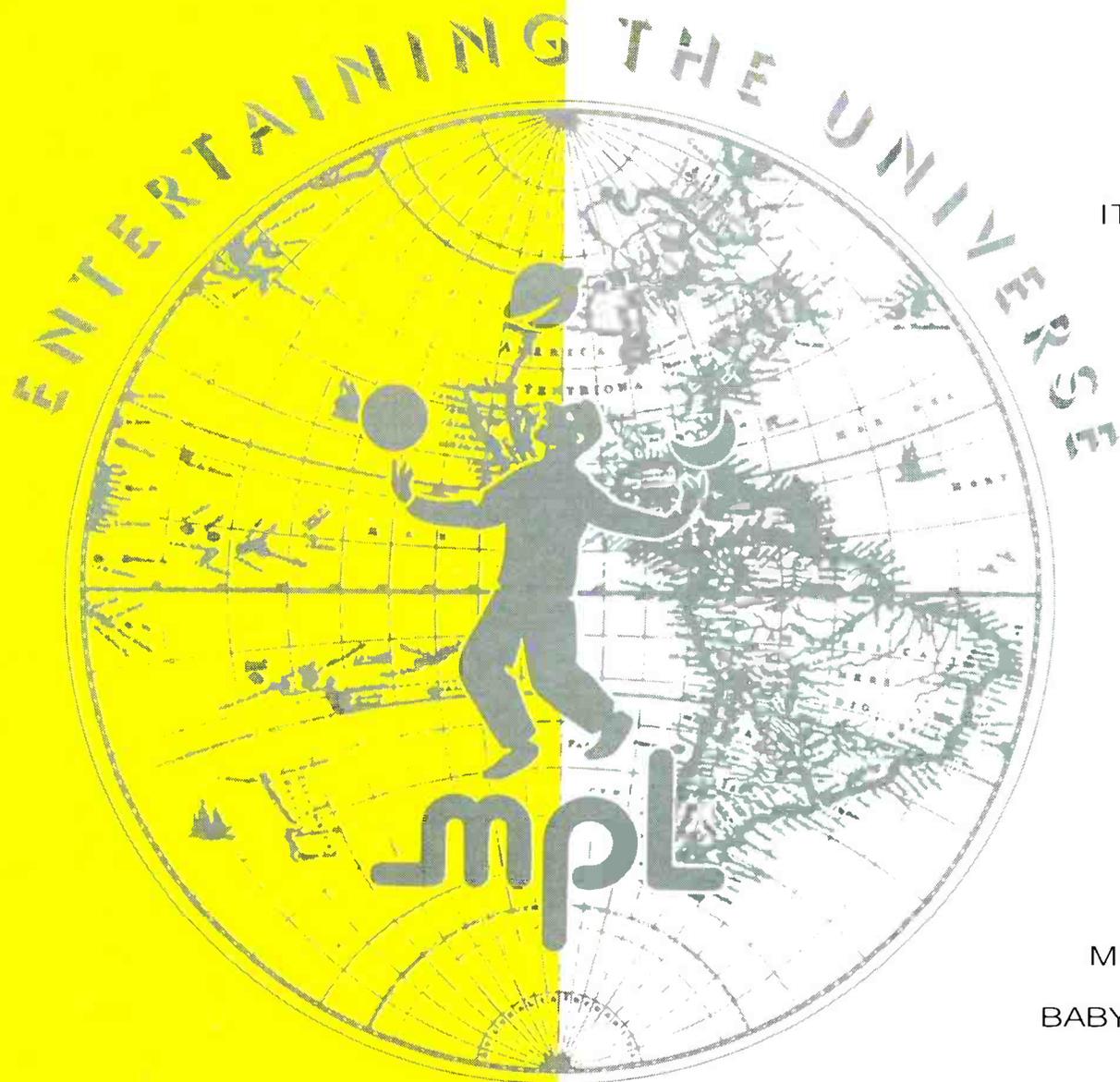
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Music Video

ARTISTS & MUSIC

CMT Runs Largest U.K. Ad Effort Campaign Focuses On Upscale Women

BY DEBORAH RUSSELL

LOS ANGELES—Music video network CMT brings the "Spirit Of America" to British television viewers in a commercial campaign that kicked off May 22, marking the largest advertising effort ever undertaken by a single U.S. network in the U.K.

CMT's multimedia awareness effort cost the network \$5.1 million. Ad buys include cable TV commercials, print ads, and outdoor poster and billboard displays which trade on the classic themes of western Americana.

London ad agency Harari Page created the "Spirit Of America" ads after conducting focus groups that identified the typical CMT consumer as a female who "is turned on by country music's romantic fantasies," says David Hall, president of CMT and senior VP of cable networks for the Gaylord Entertainment Company. The network targets upscale females between the ages of 18 and 49.

"We found through research that females in the U.K. find [the themes in country music] to express freedom and enjoyment; CMT is like an escapism tool," Hall says. "The openness and expansiveness expressed through country music is of great interest to the British consumer."

To that end, Harari Page created a television campaign depicting two adventurous young women cruising the wide open highways of Utah in a convertible. A TV set in the back seat plays videos by Mary Chapin Carpenter, Dwight Yoakam, John Michael Montgomery, and Kevin Welch. Three 20-second spots and one 40-second spot will run through October 21 on all of the Sky satellite channels, as well as UK Gold, UK Living, Bravo, The Discovery Channel, The Learning Channel, and CMT itself.

"The most efficient place to spend money is on the basic cable services people already are watching," Hall says. "The best place to get them is right there where they're consuming."

Meanwhile, print artwork depicts the wide open road in the desert and mesas



The ad campaign "CMT: The Spirit Of America" uses imagery depicting classic Western Americana.

of Monument Valley, Utah. The ads appear throughout London on billboards and taxis, as well as in such publications as SkyTVguide, Cable Guide, Satellite Times, Satellite TV Europe, and TV & Satellite Week.

CMT launched in the U.K. in October 1992, but the ad campaign "CMT: The Spirit Of America" marks the network's most aggressive and expensive effort to market itself to U.K. viewers since its debut.

CMT is distributed to 8.9 million European households, and of that number, about 3.3 million are in the U.K. The network is delivered via cable to nearly 900,000 of those households, with the rest receiving the signal via satellite. Hall says the time is right to kick in the self-promotion, as industry statistics indicate that country music sales have increased from 4% to 5% of total U.K. record sales in the past year. "We couldn't wait to market ourselves any longer," Hall says. CMT hired the British ad agency Harari Page to conceptualize the campaign, as the needs of U.K. viewers differ profoundly from their American counterparts.

"We needed someone to take the message of CMT and its excitement and convert that into a campaign that

communicates to the British," Hall says. "The U.S. viewer is a more mature country music fan and someone who is an authentic and genuine authority. In the U.K., we have to dispel some myths in order to bring people into the music. Once they come in, they love it."

CMT was careful to showcase artists who would be familiar to U.K. viewers, singling out major-label priorities such as Carpenter, who recently played throughout Europe on a CMT-sponsored tour.

The ad campaign also includes an on-air promotional element, in which CMT viewers can "Go West With CMT." The sweepstakes allows a viewer to win an all-expense paid flight to Los Angeles, from which the winner will drive to Las Vegas, living his or her own experience on the open road as depicted in the CMT ads.

In addition to the ad campaign, CMT plans to intensify its presence in concert venues and record stores. In addition to Carpenter's tour, the network sponsored the recent New American Music Tour. CMT is also involved with BMG and retail chain W.H. Smith to promote the country music sampler "Absolute Country II."

PRODUCTION NOTES

LOS ANGELES

- Rod Stewart's new Warner Bros. video "Leave Virginia Alone" is a production of The End directed by Zack Snyder. David Stockton directed photography on the shoot, which was produced by Kendall Henry.

- Director Chris Burns of 1171 Production Group reeled Beowulf's Restless video "Throw Your Rock." Bob Giomi directed photography; Grant Cihlar produced.

- Propaganda Films' Stephen Kirklys directed God Lives Underwater's American video "No More Love." The clip features footage from the film "Johnny Mnemonic."

- Director Christina Wayne of the A+R Group is the eye behind Seven Day Diary's Warner Bros. video "Starfish." Anghel Decca directed photography; Michael Kahn produced the shoot.

NEW YORK

- Stephane Sednaoui lensed Isaac Hayes' new Virgin video "Fragile" for Propaganda Films.

NASHVILLE

- Actor Kiefer Sutherland stepped behind the camera recently to direct Stacy Dean Campbell's new Sony Nashville video "Eight Feet High" for Shine.

OTHER CITIES

- Propaganda Films director Paul Boyd lensed Everclear's Capitol video "Heroin Girl" on location in Portland, Ore.

One Eye Shuts, One Opens; Director Kunewalder Dies

BUGGING OUT: With this issue of Billboard, we bid our final farewell to the magazine's readers, as we leave the print medium to assume an associate editor's role at Launch, a brand new entertainment magazine produced on CD-ROM.

We do not, however, bid a final farewell to members of the music video industry, as Launch is reliant on video footage to enhance its editorial content. We definitely will be in touch (thanks to that fabulous Music Video Assn. directory, which goes everywhere we go). For now, we send a huge thank you and a fond salute to everyone out there in video-land. The mug of Billboard's Brett Atwood will appear in this space next week.

SADLY, we must use this space to pay tribute to music video director Tony Kunewalder, who perished in a fire in his L.A. home May 14. Kunewalder, 32, was just starting to hit his stride and gain acclaim with such videos as Adam Ant's "Wonderful," Sponge's "Plowed," and Terrorvision's "Alice, What's The Matter." It is impossible to do justice to his indisputable talent with mere words.

Joe Uliano, who was Kunewalder's executive producer during the director's 2½-year tenure at One World Productions, says Kunewalder's artistic vision was an inspiration.

"Whenever we'd finish a clip, I'd always say to him, 'This is why I make music videos,'" Uliano says. "People came to him for really amazing concepts... He was an excellent screenwriter, and it shows in his videos."

Kunewalder's creative flair, which was characterized by a tendency to go "high, high concept," according to Uliano, often took a turn toward the bizarre. "He didn't show reality—he portrayed a different world," Uliano says.

Kunewalder most recently was signed to L.A.'s Palomar Pictures, and he was briefly represented by the Underground. His script "Oscar Fishman" was in development at Oliver Stone's Ixtlan Productions.

"It's one of the best scripts I've ever read: a wild, crazy, funky fantasy," says Daisy Force Pictures' Beth LaMure, who once represented Kunewalder.

At press time, the L.A. Fire Department was still investigating circumstances regarding the fatal blaze. The L.A. County Coroner's office had yet to determine the cause of Kunewalder's tragic death.

SHOW TIME: Annie Lennox, Whitney Houston, Boyz II Men, Vince Gill, and Bette Midler are among the artists scheduled to perform at VH1's second "VH1 Honors" concert, set for June 22 in L.A. TV

personality Greg Kinnear will host the live music event, which pays tribute to the recording artists for the charitable endeavors they have undertaken. The event also raises awareness and funds for the charities supported by the honorees... "Rai-zónica" is a new 30-minute, weekly show on MTV Latino to showcase the best talent in Latin rock, both past and present. Featured acts on the Spanish-language program include La Castañeda, Nacho Cano, and Charly Garcia, to name a few.

REEL NEWS: Barry Kluger, senior VP of media and network relations

at VH1, has resigned his position after a decade with MTV Networks. Kluger leaves VH1 July 1... Director Jon Reiss is now signed to the roster at L.A.'s Planet Inc... Michael Weinstock is now director of marketing services based in Group W Satellite Communications' Nashville office. He will oversee marketing activities for TNN and CMT and will work with labels to create promotions... Susan Sizemore is now manager of public relations at TNN, and Becky Buckosh is publicist for the network... Nelson Benedico is now VP of marketing communications at MTV Latino... William Hart is now VP of global distribution at MOR Music TV.

THE EYE



by Deborah Russell



Winds Of Song. Vanessa Williams (center) recently wrapped the video "Colors Of The Wind," which is the lead single from the Hollywood Records soundtrack to the Walt Disney film "Pocahontas." Pictured with Williams on the video set are Chris Lopes, national director of promotion for Hollywood Records, left, and director Dominic Orlando.

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- 15 Gladys Knight, Next Time
- 16 Luther Vandross, Love The One You're With
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- 18 Des'ree, Feel So High
- 19 Da Brat, Give It 2 You
- 20 Tony Thompson, I Wanna Love Like That
- 21 Pure Soul, We Must Be In Love
- 22 Vybe, Take It To The Front
- 23 Various Artists, Freedom
- 24 Jon B. Feat. Babyface, Someone To Love
- 25 Jody, I Like What You're Doing To Me
- 26 Kut Klose, I Like
- 27 Various Artists, The Points
- 28 KRS-One, Ah-Yeah
- 29 Blackstreet, Joy
- 30 Dis 'N'Dat, Freak Me Baby

★ ★ NEW ADDS ★ ★

The Notorious B.I.G., One More Chance
 Pieces Of A Puzzle, Thank You
 Sexx, You Bring The Freak Outta Me
 Brooklyn Funk Essentials, The Creator Has...



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Mark Chesnut, Gonna Get A Life
- 2 Tracy Lawrence, Texas Tornado
- 3 Travis Tritt, Tell Me I Was Dreaming
- 4 Ty Herndon, What Mattered Most
- 5 Clint Black, Summer's Comin'
- 6 Wade Hayes, I'm Still Dancin' With You
- 7 John Berry, Standing On The Edge Of Goodbye
- 8 Hal Ketchum, Stay Forever
- 9 Doug Stone, Faith In Me, Faith In You
- 10 Alison Krauss & Union Station, When You...
- 11 Sawyer Brown, I Don't Believe In Goodbye
- 12 Reba McEntire, And Still
- 13 Kenny Chesney, Fall In Love
- 14 Tracy Byrd, Walking To Jerusalem
- 15 Alan Jackson, I Don't Even Know Your Name
- 16 Patty Loveless, You Don't Even Know Who I Am

- 17 Lee Roy Parnell, A Little Bit Of You †
- 18 Rodney Foster, Willin' To Walk
- 19 Little Texas, Southern Grace †
- 20 Jeff Carson, Not On Your Love †
- 21 George Ducas, Hello Cruel World †
- 22 Shania Twain, Any Man Of Mine †
- 23 Willie Nelson & Curtis Potter, Tum Me... †
- 24 Diamond Rio, Finish What We Started
- 25 Kim Richey, Just My Luck †
- 26 Bryan White, Someone Else's Star †
- 27 George Jones & Tammy Wynette, One †
- 28 Tim McGraw, Refried Dreams
- 29 John Michael Montgomery, I Can Love You...
- 30 Alan Jackson, Song For The Life
- 31 Garth Brooks, The River †
- 32 David Lee Murphy, Party Crowd
- 33 Stacy Dean Campbell, Eight Feet High
- 34 Lorie Morgan, I Didn't Know My Own Strength †
- 35 Victoria Shaw, Forgiveness
- 36 Mary Chapin Carpenter, House Of Cards
- 37 Danyel Singletary, I'm Living Up To Her...
- 38 Kathy Mattea, Clown In Your Rodeo
- 39 Highwaymen, It Is What It Is
- 40 Rodney Crowell, Please Remember Me †
- 41 Trisha Yearwood, You Can Sleep While...
- 42 Shenandoah, Darned If I Don't
- 43 Jon Randall, I Came Straight To You
- 44 Neal McCoy, They're Playin' Our Song
- 45 Confederate Railroad, When And Where
- 46 Clinton Gregory, A-11
- 47 Dwight Yoakam, Please, Please Baby
- 48 Rhett Akins, That Ain't My Truck
- 49 Clay Walker, My Heart Will Never Know
- 50 Woody Lee, Get Over It

† Indicates Hot Shots

★ ★ NEW ADDS ★ ★

Brooks & Dunn, You're Gonna Miss Me
 Mark Collie, Three Words, Two Hearts, One Night
 Pam Tillis, In Between Dances
 Shelby Lynne, Slow Me Down
 Steve Wariner, Get Back
 Ty England, Should've Asked Her Father



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Dr. Dre, Keep Their Heads Ringin'
- 2 Boyz II Men, Water Runs Dry
- 3 Live, Lightning Crashes
- 4 TLC, Red Light Special
- 5 Montell Jordan, This Is How We Do It
- 6 Hootie & The Blowfish, Let Her Cry
- 7 Blues Traveler, Run Around
- 8 Adina Howard, Freak Like Me
- 9 Bruce Springsteen, Secret Garden
- 10 Bush, Little Things
- 11 Bryan Adams, Have You Ever Really Loved...
- 12 R.E.M., Strange Currencies
- 13 Better Than Ezra, Good
- 14 Sheryl Crow, Strong Enough
- 15 Van Halen, Can't Stop Lovin' You
- 16 Elastica, Connection
- 17 Da Brat, Give It 2 You
- 18 2Pac, Dear Mama

- 19 Green Day, When I Come Around
- 20 The Cranberries, Zombie
- 21 Stone Temple Pilots, Interstate Love Song
- 22 Dionne Farris, I Know
- 23 Radiohead, Fake Plastic Trees
- 24 Jeff Buckley, Last Goodbye
- 25 Matthew Sweet, Sick Of Myself
- 26 Jill Sobule, I Kissed A Girl
- 27 The Black Crowes, Wisner Time
- 28 Tom Petty, It's Good To Be King
- 29 Crystal Waters, 100% Pure Love
- 30 Juliana Hatfield, Universal Heart-Beat
- 31 White Zombie, More Human Than Human
- 32 Nine Inch Nails, Hurt
- 33 Naughty By Nature, Feel Me Flow
- 34 Raphael Saadiq, Ask Of You
- 35 Hootie & The Blowfish, Hold My Hand
- 36 Monstermagnet, Negasonic Teenage...
- 37 Brandy, Baby
- 38 Melissa Etheridge, If I Wanted To
- 39 TLC, Creep
- 40 Bjork, Army Of Me
- 41 Collective Soul, December
- 42 The Notorious B.I.G., Big Poppa
- 43 Diana King, Shy Guy
- 44 Lenny Kravitz, Are You Gonna Go...
- 45 Nine Inch Nails, Closer
- 46 Rappin' 4-Tay, I'll Be Around
- 47 Various Artists, Freedom
- 48 Offspring, Self Esteem
- 49 Filter, Hey Man Nice Shot
- 50 Coolio, Fantastic Voyage

** Indicates MTV Exclusive

★ ★ NEW ADDS ★ ★

TLC, Waterfalls
 Paula Abdul, My Love Is For Real
 Bon Jovi, This Ain't A Love Song
 Sponge, Molly



30 hours weekly
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Clint Black, Summer's Comin'
- 2 Ty Herndon, What Mattered Most
- 3 George Jones, I Don't Need Your Rockin'...
- 4 Willie Nelson & Curtis Potter, Tum Me...
- 5 Alison Krauss & Union Station, When You...
- 6 Tracy Lawrence, Texas Tornado
- 7 Wade Hayes, I'm Still Dancin' With You
- 8 Doug Stone, Faith In Me, Faith In You
- 9 Mark Chesnut, Gonna Get A Life
- 10 John Berry, Standing On The Edge Of Goodbye
- 11 John Michael Montgomery, I Can Love You...
- 12 Sawyer Brown, I Don't Believe In Goodbye
- 13 Patty Loveless, You Don't Even Know Who
- 14 Kenny Chesney, Fall In Love
- 15 Mary Chapin Carpenter, House Of Cards
- 16 Kathy Mattea, Clown In Your Rodeo
- 17 Travis Tritt, Tell Me I Was Dreaming
- 18 Trisha Yearwood, You Can Sleep While...
- 19 Neal McCoy, They're Playin' Our Song
- 20 George Ducas, Hello Cruel World
- 21 Diamond Rio, Finish What We Started

- 22 Reba McEntire, And Still
- 23 Hal Ketchum, Stay Forever
- 24 Rodney Crowell, Please Remember Me
- 25 John Anderson, Mississippi Moon
- 26 Billy Ray Cyrus, One Last Thrill
- 27 Blackhawk, That's Just About Right
- 28 Little Texas, Southern Grace
- 29 James Hogg, This Is Me Missing You
- 30 Bryan White, Someone Else's Star

★ ★ NEW ADDS ★ ★

Tracy Byrd, Walkin' To Jerusalem
 Jeff Carson, Not On Your Love
 Wesley Dennis, Don't Make Me Feel At Home
 Alan Jackson, I Don't Even Know Your Name
 Ray Stevens, Gitarzan
 Perfect Stranger, You Have The Right To Remain Silent
 Dwight Yoakam, Please, Please Baby



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Martin Page, In The House Of Stone And Light
- 2 Bryan Adams, Have You Ever Really Loved...
- 3 Elton John, Believe
- 4 Hootie & The Blowfish, Let Her Cry
- 5 Dionne Farris, I Know
- 6 Annie Lennox, No More "I Love You's"
- 7 Melissa Etheridge, If I Wanted To
- 8 Boyz II Men, Water Runs Dry
- 9 Des'ree, Feel So High
- 10 Tom Petty, It's Good To Be King
- 11 Blessid Union Of Souls, I Believe
- 12 R.E.M., Strange Currencies
- 13 Jayhawks, Blue
- 14 Blues Traveler, Run Around
- 15 Adam Ant, Wonderful
- 16 Bruce Springsteen, Secret Garden
- 17 Dave Matthews Band, What Would You Say
- 18 Melissa Etheridge, I'm The Only One
- 19 Hootie & The Blowfish, Hold My Hand
- 20 Eagles, Hotel California
- 21 Eagles, Love Will Keep Us Alive
- 22 Madonna, Take A Bow
- 23 Bruce Springsteen, Streets Of Philadelphia
- 24 Sheryl Crow, All I Wanna Do
- 25 Sheryl Crow, Strong Enough
- 26 Melissa Etheridge, Come To My Window
- 27 Gloria Estefan, Turn The Beat Around
- 28 Des'ree, You Gotta Be
- 29 Aaron Neville, Can't Stop My Heart
- 30 John Mellencamp, Wild Night

★ ★ NEW ADDS ★ ★

Eagles, Learn To Be Still
 Carly Simon, Touched By The Sun
 Jann Arden, Could I Be Your Girl

Artists & Music

HULK HOGAN SINGS BETWEEN BOUTS

(Continued from page 11)

"You can't just put it in the bin and expect people to find it," says Camelot's Roy. "The likeness of the Hulkster will have to be visible, of course, or he'll get lost in the shuffle. But I expect the record to get play by the morning guys because of the novelty and all the publicity. We'll have it out there because we're a mall retailer, and the kids and the wrestling fans are in the mall."

Omansky has enlisted cross-promotional support from Hogan licensee such as Toymasters, which has a new Hulk doll line; Hulk Hogan's new restaurant chain Pastamania; Phillips, whose "Thunder In Paradise" video game is based on Hogan's syndicated TV series of the same name; and a forthcoming clothing line.

Contests for radio and a national video outlets will award winners a day with the Hulkster, who will further promote the album via music samples on his 900 number.

Videos will be made for "I Wanna Be A Hulkamaniac" and "American Made."

ZIGGY MARLEY

(Continued from page 9)

"Power To Move Ya," the album's lead track and first single, ships June 6 to alternative, triple-A, college, reggae, urban, and top 40/rhythm mix shows. The video, directed by Kevin Bray, will go to MTV, VH1, and BET, as well as local clip shows across the country. "We're also simultaneously releasing another single, 'Hand To Mouth,' to reggae, mix shows, and urban radio," says Mason. "And we're going to clubs with remixes of 'Power' and 'Hand To Mouth,' which was a big hit in Jamaica but never released here."

After completing the Bob Marley family tour of Europe in support of "Natural Mystic: The Legend Lives On," the Melody Makers head to Canada in July to open several dates for the Tragically Hip at venues seating up to 50,000. On August 4, they kick off the five-week national H.O.R.D.E. tour, sharing the main stage with the Black Crowes, Blues Traveler, and Victoria Williams, among other acts. The Melody Makers will fill in dates of their own at L.A.'s House of Blues and New York's Academy. "That's going to be a tremendous tour for us, in terms of setting up the record," says Mason. "And it will involve a lot of retail visibility—and a lot of tour support—all aspects of setting up Ziggy in the marketplace."

Promotion for "Free" roared into high gear in mid-May, with press days and an extensive retail postcard mailing that lists H.O.R.D.E.'s tour dates. "It's my understanding that Ziggy takes a new direction in this release," says Leisante Girau, world music buyer at Tower Records in downtown Manhattan, who hasn't heard the album. "His past albums haven't done too well here, but we are optimistic about this latest one."

EastWest reports that even previously closed markets are showing interest. "The market has come our way," says Jeffries. "The pop world is more open to reggae than when I first worked with the Melody Makers. It's been a long time since there's been a fresh, straight-ahead reggae album, as opposed to a dancehall thing. There's a desire for that from all the people who like that beautiful music."

Additionally, Hogan will perform the track "Beach Patrol" on a "Baywatch" episode tied in with WCW and timed with the "Bash On The Beach."

Additionally, there will be a tie-in benefiting the Make-A-Wish Foundation, as Hogan is the most requested celebrity visitor of the dying children aided by the charity. In fact, Hogan says "Hulk Rules" originated as a response to the notorious killing of a baby by two youngsters in England. After the murder, Hogan and Hart wrote the album track "Hulkster In Heaven," and a special single of the song will be used to benefit Make-A-Wish.

The rest of the album followed quickly, says Hogan, who, as Terry Bolea, was a rock and show band bassist who plied the East Coast circuit for 10 years before becoming wrestling's Incredible Hulk. Besides Hogan and keyboardist/vocalist Hart, the album's Wrestling Boot Band includes Hart's writing partner and fellow former Gentry J.J. Maguire on drums, guitar, and keyboards, and Hogan's wife, Linda Bolea, on piano and vocals.

For Omansky, "Hulk Rules" was a dream project. A longtime friend of Hart's who put himself through college by publishing his own wrestling magazine, Omansky says, "I wanted a label to take Hulk seriously," adding that the full Hogan promotion cost is "heavy into six figures" and that the label has been holding two-hour Hulk meetings every Friday. "Select is very hip in rap and R&B, and I knew they'd give it top priority. If they just get the Hulk Hogan fan base, it's a multiplatinum album."

BUFFALO TOM

(Continued from page 9)

In some ways, Buffalo Tom is at a make-or-break stage in its career. Long poised at the brink of crossover status, the 9-year-old band has failed to grow past the club stage. Janowitz denies that he feels shunted, though he'll admit to some frustration.

"I'd be lying if I said we were totally satisfied," concedes Janowitz. "But we've long ago exceeded our day-one expectations. We've never gone backwards, always moved forward in small increments. My heroes have all done that—people like Tom Waits, Van Morrison—all have a small, dedicated audience, which I'd rather have."

Janowitz recalls with fondness the days when Buffalo Tom toiled in New England's tinier clubs (often alongside Dinosaur Jr, whose J Mascis clearly affected Janowitz's fuzzy guitar playing). "Sleepy Eyed," like its more recent predecessors, tones down the instrumental aggression in favor of a laconic, loping approach.

"I think we've just gotten better at cutting the fat, which has always been a struggle for us," says Janowitz. "We've figured out that songs don't need to be six minutes long."

The more concise nature of the 14-song "Sleepy Eyed," says Brandwein, opens up more commercial avenues for the band. "We're going to be doing a video for 'Summer' that will be promoted heavily, and we're going to be doing a listening post campaign at retail, particularly at smaller and midsize chains. The band already has a great support base at mom-and-pop stores."

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JUNE 3, 1995

THE BOX
 MUSIC TELEVISION
 YOU CONTROL

Continuous programming
 1221 Collins Ave
 Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Level 6, Who Be Da Dopest

- BOX TOPS
- Naughty By Nature, Craziest
 - Collective Soul, December
 - Method Man, All I Need
 - Montell Jordan, This Is How... (Remix)
 - 2Pac, Dear Mama
 - Monica, Don't Take It Personal
 - Boyz II Men, Water Runs Dry
 - Mack 10, Foe Life
 - Kut Klose, I Like
 - Smooth, Mind Blowing
 - Subway, Fire
 - Nuttin' Nyc'e, Froggy Style
 - D'Angelo, Brown Sugar
 - Mad CJ Mac, Come And Take A Ride
 - Sam Sneed, U Better Recognize
 - TLC, Red Light Special
 - Questionmark Asylum, Hey, Look Away
 - Po' Broke N' Lonely, Twisted
 - Total, Can't You See
 - Juliana Hatfield, Universal Heart-Beat
 - The Notorious B.I.G., One More Chance
 - Paris, Outta My Life
 - Adina Howard, Freak Like Me
 - H-Town, Emotions
 - Dis 'N'Dat, Freak Me Baby
 - Quo, Quo Funk
 - Dr. Dre, Keep Their Heads Ringin'
 - E-40, Sprinkle Me
 - Ol' Dirty Bastard, Shimmy Shimmy Ya

- ADDS
- Brandy, Best Friend
 - Corona, Baby Baby
 - Duran Duran, Perfect Day
 - Grand Puba, I Like It
 - Ice Cube, Friday
 - Madonna, Human Nature
 - Skid Row, Into Another
 - South circle, Attitudes

MOR
 MUSIC TV

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

- Bob Dylan, Knockin' On Heavens Door
- Eagles, Hotel California
- Hootie & The Blowfish, Let Her Cry
- Elton John, Believe
- Kitaro, Dance Of Sarasvati
- John Tesh, Bastille Day
- Bryan Adams, Have You Ever Really Loved...
- Manhattan Transfer, Let's Hang On
- Mavericks, I Should Have Been True
- Al Green/Lyle Lovett, Ain't It Funny...
- Delbert McClintock, Come Together
- Boyz II Men, Water Runs Dry
- Mary Chapin Carpenter, House Of Cards
- Harry Connick Jr., She
- Melissa Etheridge, If I Wanted To
- John Lee Hooker, Chill Out
- Immortal Beloved, Ode To Joy
- Nick Lowe, True Love...
- Mike & The Mechanics, Over My Shoulder
- Neal Schon, Big Moon

- Six hours weekly
 1 Centre Street, Room 2704
 New York, NY 10007
- The Notorious B.I.G., One More Chance
 Christopher Williams, If You Say
 Mobb Deep, Survival Of The Fittest
 Ill Al Skratz, Don't Shut Down...
 D'Angelo, Brown Sugar
 Double X, Money Talks
 Tuckahuntaman, Watch Your Back
 Mad Lion, Own Destiny
 Method Man, All I Need
 Raphael Saadiq, Ask Of You
 B.U.M.S., Elevation
 King Just, No Flows On The Rodeo
 Des'ree, Feel So High
 Channel Live, Reprogram
 Tony Thompson, I Wanna Love Like That
 Nine, Any Emcee
 Ed Lover & Dr. Dre, For The Love Of You

Mega Barton, Money First
 The Roots, Proceed
 Jemini The Gifted One, Funk Soul Sensation

Continuous programming
 Hawley Crescent
 London NW18TT

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

Continuous programming
 2806 Opryland Dr
 Nashville, TN 37214

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

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

One hour weekly
 216 W Ohio
 Chicago, IL 60610

- Stabbing Westward, Nothing Wax, Who Is Next
- Weezer, Say It Ain't So
- Phunk Junkeez, I Love It Loud
- Cake, Rock N' Roll Lifestyle
- Oasis, Rock N' Roll Star
- Muffs, Sad Tomorrow
- Babes In Toyland, Sweet 69
- Jeff Buckley, Last Goodbye
- No Use For A Name, Soulmate
- Sponge, Molly
- Shudder To Think, X-French Tee Shirt
- Bloodhound Gang, Mama Say Dink, Get On It
- Moonpools & Caterpillar, Hear Moist, Silver

BOSTON'S NEW MUSIC TELEVISION
 TV IS A HOT PARTY

RAGE
 FRIDAY NIGHTS 1AM

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

- Stabbing Westward, Nothing Wax, Who Is Next
- Sponge, Molly
- Oasis, Rock N' Roll Star
- Jennifer Trynin, Happier
- God Lives Underwater, No More Love
- Cold Water Flat, Virus Road
- Soul Asylum, Misery
- Muffs, Sad Tomorrow
- Shudder To Think, X-French Tee Shirt
- Ned's Atomic Dustbin, Stick
- Filter, Hey Man, Nice Shot
- Catherine Wheel, Way Down
- Mike Watt Firehouse, Mannequin

International

World Piracy Breaks Billion-Unit Mark

■ BY JEFF CLARK-MEADS

LONDON—The level of world record piracy broke the 1 billion unit mark for the first time in 1994.

Figures from 62 countries compiled by international labels organization IFPI show the total size of the illicit market rose from 786 million units in 1993 to 1.041 billion last year. Retail value of pirate sales rose from \$1.96 billion to a record \$2.25 billion. However, the good news is that the underlying level of worldwide piracy appears to be stabilizing.

IFPI says the single biggest factor in the increase is the inclusion of Russian figures for the first time. Last year's totals took into consideration the piracy hot spots of Russia, Bulgaria, and Pakistan, which had not previously appeared. However, four other countries—Ivory Coast, Ecuador, Iceland, and Kenya—which were in the 1993 figures, are not included in the latest to-

tals.

IFPI says that of the billion pirate units sold last year, 9% were CDs and the rest cassettes. The total number of pirate cassettes on the market rose from 707 million in 1993 to 946 million last year; CDs were up from 76 million to 90 million.

According to a prepared statement from IFPI, "The inclusion of cassette unit figures for Russia (200 million) and Pakistan (69 million), together with reduced sales of pirate cassettes in Poland and the U.S., account for the most of the difference between the 1993 and '94 cassette figures."

Sales in the 59 territories surveyed in both 1994 and 1993 show a 4% drop in cassette units and a 2% decrease in the overall value of pirate sales, according to IFPI. "The 7.4 million unit rise in pirate CDs can largely be explained by the increase in sales seen in Italy and the U.K.," IFPI says.

IFPI identifies China as the world's

biggest pirate market, with 265 million units sold in 1994. Following China are Russia (209.5 million), India (105.6 million), Mexico (100 million), Pakistan (69 million), the U.S. (31.4 million), Turkey (26.5 million), Poland (23.3 million), South Korea (22.8 million), and Italy (21 million).

The U.S. total provides a bright spot in the figures. The number of pirate cassettes on the market last year was down 25% on 1993's total.

Furthermore, the IFPI says, "Although Poland and Mexico still rank in the top 10 pirate markets, both territories have experienced progress over the last year and expect to make further advancement in 1995.

"Despite the economic difficulties currently being experienced in Mexico, anti-piracy actions are continuing, having been given a boost by the IFPI's directors' meetings with the Mexican attorney general last autumn. Following passage of a new copyright law in Po-

land, the pirate market has declined from around 45 million units in 1993 to an estimated 23 million units in 1994."

There remain, however, piracy black spots around the world. In the Middle East, Asia, and Africa, IFPI says pirates account for one-third of all records sold; in Latin America, the proportion of the market is 48%. In Europe, pirates take 11% of sales, in Australasia 8% and in North America 4%.

The areas most severely affected by piracy are Pakistan (92% piracy), Bulgaria (87%), Peru (84%), and Russia (79%).

IFPI director of operations Mike Edwards says, "There is no one solution to piracy, and IFPI is fighting the problem with political pressure, effective legislation, and improved enforcement procedures in many territories. IFPI has opened offices in China and Russia and continues to monitor CD plant production worldwide through its SID code program."

Russia Now A Tour Stop For Western Acts Roxette, Elton John Play Moscow; Stones On The Way

■ BY ERKIN TOUZMOHAMMED

MOSCOW—Russia, once a place only for setting exotic promo videos, is showing signs of joining the global touring agenda for Western bands.

The latest indication of a normalization of the live sector here was Roxette's shows May 1-2 at the 20,000-seater Olympic Stadium in Moscow, the last gigs on the European leg of the band's tour.

The shows were mounted by SAMANT, a company that has traditionally promoted Russian talent to the West, notably the Bolshoi Ballet, the Mariinski Theatre, and the Alexandrov Ensemble.

Last year SAMANT ventured into importing acts and is credited with the successful Chris DeBurgh and Montserrat Caballé shows.

Company spokesman Grigori Belkin declines to disclose the cost of the Roxette project and the band's fee, but says the promotion campaign—billboards, radio, and TV time—was very expensive, "well over \$100,000."

A number of big Russian companies came in as sponsors of the project. Ticket prices ranged from \$7-\$120.

SAMANT also staged a Joe Cocker show May 11 at the 4,000-seat Kremlin Palace.

Another active promotion company is P.Com Art, which has recently brought in Demis Roussos, ELO, Chris Norman, and the Gipsy Kings.

In the classical field, José Carreras sang at the Bolshoi May 7. His appearance was made possible by two companies—LIAT-Nathalie, which has organized Tom Jones and Liza Minnelli tours, and ARS, one of the major local management/promotion companies, which handles about one-third of top Russian pop-talent.

An interesting development is the banks' movement into the concert business. Of all Russian business, only they have the resources to make necessary

prepayments. But instead of merely acting as sponsors, the banks are taking on the role of organizers.

One of Russia's biggest financial institutions, Alpha Bank, has announced Elton John shows at the Kremlin Palace June 6 and 7. Tickets will be \$7-\$100. The bank, acting as a financial guarantor and administrator, is working with a local promotion company, SAV Entertainment, which is headed by Alla Pugacheva, a noted Russian pop singer.

The company has a number of top Russian pop acts on its roster, but so far the biggest Western act that it has promoted is La Toya Jackson, in 1988.

Probably to convince the West that Moscow—and, later, Russia as a whole—will become a regular venue for touring Western acts, the Russian government has issued a statement that from this year on, Moscow will honor International Music Day with an annual show, "Stars Among Stars," in Red

Square.

The first Western stars to play, according to the government statement, will be the Rolling Stones, who are expected to appear Aug. 11 and 12.

The shows are the result of an initiative by Andrei Makarevich, leader of Time Machine, a legendary Russian rock act with a status in Russia that is equivalent to that of the Rolling Stones in the West.

Red Square has been out of bounds to musicians for many years, though the ban was lifted in 1992. But even after that, very few Russian acts have performed there. The exceptions were Time Machine, Time Out, female singer Alla Pugacheva, and France's Patricia Kaas.

British act Madness found its comeback Red Square show at Red Square was so poorly promoted that both the general public and the media were not informed.

Warner Music Int'l Sets Up New East West Units

■ BY JEFF CLARK-MEADS

LONDON—In keeping with the pattern of Europe's development, Warner Music International is consolidating and expanding the concept of East West.

Three new East West companies have now been formally established—CGD East West Italy, DRO East West Spain, and East West France—joining existing East West affiliates in the U.K., Germany, Australia, and Japan. In each of these territories, the East West company operates alongside the established WEA operation.

The new East West companies are

based on Warner acquisitions: CGD in Italy in 1989, Carrere Records in France in 1990, and the DRO Group in Spain in 1993.

Ramon Lopez, chairman/CEO of Warner Music International, says the strategy of having "dual companies" in various territories is intended to assist the promotion of domestic and international-affiliate repertoire alongside product from the U.S.-based labels: Warner Bros. Records, Elektra Entertainment, and Atlantic Recording Group.

He says, "This strategy is intended to keep us close to our artists so that we

(Continued on page 72)

'Alice' Crosses Dutch Lines To Become Hit

■ BY WILLEM HOOS

AMSTERDAM—A sing-along novelty song that recently topped the singles chart here for four consecutive weeks looks set to become a Europe-wide summer smash.

Officially titled "Alice, Who



Peter Koelewijn, guitarist and singer of Dutch band Gompie, left, receives a gold disc for 50,000 sales of the single "Alice, Who The X Is Alice?" from Rob Peters, managing director of RPC Entertainment. Tony Berk of Dino Entertainment (center) was MC for the occasion.

The X Is Alice," the song is a cover version of "Living Next Door To Alice," which was a top five U.K. hit in December 1976 for British pop group Smokie. It was No. 1 in the Netherlands the year after.

The Dutch cover version features singer/guitarist Peter Koelewijn, 54, who's one of Holland's rock veterans; a number of session musicians; and five background vocalists. They have recorded the single under the name

(Continued on page 73)

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Elvis, Presley Are Top Winners At Ivor Awards

■ BY DOMINIC PRIDE

LONDON—An Elvis and a Presley were feted at this year's Ivor Novello Awards on May 2, but the king of rock'n'roll was nowhere to be seen.

It was Reg Presley, author of the Troggs' "Love Is All Around," who won three Ivors at the ceremony in the Grosvenor House Hotel, while Elvis Costello scooped the coveted award for best song collection.

Presley's song, covered by Wet Wet Wet last year, was the best-selling song, international hit of the year, and the Performing Right Society's most-performed work in the U.K. Accepting the first prize, Presley joked in his thick, West-country accent: "It's been so busy this year I nearly didn't get my runner beans in."

Younger songwriters also got a mention, with East 17's Tony Mortimer getting songwriter of the year. His "Stay Another Day" was the Christmas No. 1.

The Ivors celebrated their 40th anniversary this year, and as the show's host Paul Gambaccini pointed out, a song first released in 1955, "Unchained Melody," is currently No. 1 on the U.K. charts, an indication of the longevity of good songs.

The Ivor Novello Awards are organized by the British Academy of Songwriters, Composers, and Authors, and are sponsored by the PRS.

Highlights of the award show were aired on BBC Radio 1 later on the same evening. Among winners at the Ivors were the following:

Best contemporary song: Des'ree Weekes and Ashley Ingram for "You Gotta Be."

Best song musically and lyrically: "Think Twice" by Andy Hill and Pete Sinfield.

Best theme for TV and radio: "Middlemarch" by the late Stanley Myers.

Best commissioned film score: "Shadowlands" by George Fenton.

Best song included in a film: "Circle Of Life" by Elton John and Tim Rice.

Radio 1 Award for continuing musical innovation: Brian Eno.

Outstanding contribution to British music: Lonnie Donegan.

Jimmy Kennedy Award: Don Black.

Lifetime achievement award: Van Morrison.

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France's PolyGram Disques Finds That Smaller Is Better

■ BY EMMANUEL LEGRAND

PARIS—Small is beautiful, and when it comes to a label's size, it remains the best way to develop new acts and offer the best service to established acts.

Such is the philosophy behind the restructuring just instigated by Pascal Negre, who took over as president of PolyGram Disques, the record branch of PolyGram in France, when Paul-Rene Albertini moved to Sony Music at the end of 1994.

"For 1995," says Negre, "my goal is to do at least as well as in 1994, when PolyGram grabbed one-third of the total market. But I don't like to think ahead only in terms of market share. My main concern is to have the best structure to nurture new acts and confirm our established acts."

The main change is the split between Island and Barclay, two labels that have been linked since 1992. From now on, Island will be regrouped with Remark, the label launched in the early 1990s by current Polydor U.K. managing director Marc Lumbroso in partnership with PolyGram. Barclay becomes a stand-alone label, a status it enjoyed in the mid-1980s when it was revamped by Barclay president Philippe Constantin under PolyGram France president/

CEO Alain Levy. The two other PolyGram labels, Polydor and Mercury, are not affected by changes.

In addition, Negre is creating a new division called PolyGram Distribution Service to "intelligently" exploit PolyGram's vast back catalog "in close collaboration with the different labels and our sales force."

The reshaping of the labels comes after a couple of years that saw Island/Barclay scoring major success with acts such as Stephan Eicher, Alain Bashung, the Cranberries, Ace Of Base, and East 17. Conceived as a street-sharp label involved in artist development, Barclay was dealing more and more with major artists. "Victims of their success, Island and Barclay grew too big and will now take different roads," says Negre.

Although Negre declines to give revenue figures, he says Barclay will now be the size of a "small Polydor," and Island/Remark will be a "small Barclay." Negre says he decided to regroup Remark and Island because it is "a natural fit."

"Island has a remarkable international catalog, while Remark has an important local repertoire," he says.

Under Lumbroso, Remark has signed and developed such acts as Vanessa Paradis, Pow Wow, Alain Manar-

anche, Philippe Lafontaine, Midi Minuit, and Tony Joe White. Island's only local act is hardcore band No One Is Innocent, whose first album is headed for gold in France (250,000 copies sold).

Lumbroso sold his remaining shares in Remark to PolyGram when he moved to London. Since then, the label has been managed by Mathieu Lorient-Prevost, who has been assigned a new position within PolyGram International in London in April.

Meanwhile, Island became a stand-alone label in the late 1980s when its licensing contract with BMG came to an end. Managed by Jean-Pierre Weiller, Island was merged into Barclay three years later.

The new Island/Remark structure will be headed by Herve Defranoux, currently GM of EMI sublabel Chrysalis. He becomes GM of Island/Remark and will move in June to his new position, which he calls "an exciting challenge."

Defranoux, 33, was at Chrysalis for more than two years—during which time the label broke pop singer De Palmas, who won an upcoming male act in last February's Victoires de la Musique awards. Defranoux was previously international director at EMI France. Prior to that, he held various positions at CBS and Sony International in London. Negre says Defranoux was on a short list of two men, the other being Virgin A&R Philippe Ascoli.

Negre says the Island/Remark team will have 18 people and will consist of staffers from both labels and newcomers. "We will be hiring people," he says. The label will be temporarily relocated to Mercury's former offices in the south of Paris before moving to a new location close to PolyGram's Paris headquarters in the Latin Quarter.

As for Barclay, Negre will continue to directly oversee the label and has chosen to keep the current management team—Olivier Caillart and Marc Thonon, who become joint deputy GMs in charge of the day-to-day running of the label. They were marketing manager and A&R manager, respectively, at Barclay.

Barclay regains its status as a stand-alone label, with acts such as Eicher, Bashung, Khaled, Kent, Noir Desir, L'Affaire Louis Trio, Peter Kingsberry, and Rachel des Bois. Barclay markets in France the U.K.-based London label (Ace Of Base, East 17) and U.S. label Slash.

At Mercury, formerly Phonogram, marketing manager Yan-Philippe Blanc becomes deputy GM and will, according to Negre, "assist more than ever Mercury's manager Yves Bigot in his heavy duty." Bigot says it is "a recognition of what Yan-Philippe has brought to Mercury." Sources say it is also a way to secure a key person who could have been tempted to move to another label.

PolyGram Distribution Service, the new division of PolyGram Disques, will

be headed by Jean-Luc Lavignette, who has been in charge of special marketing for Sony Music and BMG in recent years. Lavignette reports to Negre. PDS will also regroup PolyGram Distribution, the structure managed by Clement Boulais that deals with the distributed labels (such as dance label Air-play/Panic) and special marketing.

"I want the labels to concentrate on current artists. That's why I have created this division to intelligently develop our back catalog," explains Negre. "Besides, I think labels have done the best and the worse with compilations. Catalogs are our richness, so we have to be careful not to spoil our resources. This new structure will be at the service of the labels and will have a different approach than simply selling compilations with TV advertising."

As an illustration of his rising status, Negre now represents PolyGram within labels' trade body SNEP. The seat was previously filled by PolyGram president Alfredo Gangotena, who resigned in April. Gangotena was replaced by Alain Rebillard, but PolyGram chose to send to SNEP the man who was directly in contact with the music side of the company's business.

Negre is positive about the arrival of Rebillard, whom he reports to. "He's like my older brother, and he knows the company perfectly well," says Negre. "We have a great team and expect us to prove it."

WARNER MUSIC INT'L SETS UP EAST WEST COS.

(Continued from page 70)

can better anticipate and react to their needs. When it comes to providing all possible support to an artist, we try to adapt our structure to the concept that 'small is beautiful.'

"These moves provide a strengthening of the identity and local culture that is so important to each of our companies, and the co-operation between our East West affiliates has brought us significant success. Together with our more established WEA companies, which also continue to develop their own roster of local artists, they are an integral part of our development and future growth."

Mark Foster, Warner Music Europe's vice president of marketing, adds, "One of the good things about there being five East West companies [in Europe] is that they coordinate with each other. Their managing directors meet to talk about breaking artists and whom they have signed and what's important. I think they feel honor-bound to help out their colleagues."

Foster says that having smaller, domestic-roster-based East West companies trades on the labels' strengths. "They know how to break acts—and the parameters and the challenges in doing that are the same whether they are dealing with domestic or international talent."

"The benefit of having local repertoire already is that it gives them a base and a platform; these are companies with a tradition of breaking acts. It's the fact that they can break acts that made them attractive to Warner in the first place."

With CGD, DRO, and Carrere coming under the East West banner, Foster says, they now have a global complement to their domestic success. "East West means something internationally. They have the prestige of being affiliated to a major group." Their traditions

will not disappear, though; Foster says that the CGD and DRO elements of the labels' name will remain "for the foreseeable future."

If there is a disadvantage with bringing the labels under the East West banner, Foster says, it lies in ensuring that international repertoire does not swamp local production. "As long as the balance remains between international and domestic repertoire, then you do not have to pay the price of losing the labels' established identity in their markets. But you have to get the balance right."

"I have to say, though, that far from suffering, I think local repertoire has actively benefited. People have seen the advantages of being part of the group; they are aware of the cohesion it engenders and the resources it can provide."

Foster adds, though, that the Warner group must tread carefully in its dealings with the labels it has acquired and now grouped under East West. "You can't be seen as the major coming in and changing 25 years of tradition overnight. You have to be sensitive to local history."

Part of that sensitivity is that acts signed to CGD, DRO, and Carrere will not be shifted to other parts of the Warner operation, says Foster. "They signed with a particular company and with the people of that company."

Mariano Perez has been appointed managing director of DRO East West as of June 1. Previously head of business affairs for Warner Music Spain and DRO East West, he succeeds Angel Gomez, who left the company at the beginning of the year.

Manfred Zumkeller, president of Warner Music Europe, says, "Being able to appoint someone of Mariano Perez's proven ability to this position is an indication of the quality of our European executives."

Music Complex Planned For Brussels

■ BY MARC MAES

BRUSSELS—Plans for a new, multi-faceted music complex in Brussels have been unveiled.

Under the banner Musiccity, the project will incorporate a 12,000-seat auditorium, a recording studio, a radio station, and what will be Belgium's first music-only shopping mall. The site will also have clubs, restaurants, hotels, and conference facilities.

Among the partners in the development of Musiccity are Philips Electronics and Ogden Entertainment Services. Philips is providing technical expertise to the project while keeping the door open for the possible involvement by PolyGram at a later date. Another partner is Eurostation—Brussels' connection to Europe's high-speed rail network—which is hoping to establish collaborations between Musiccity and other European locations such as Warsaw and Lisbon, Portugal.

The hi-tech Musiccity auditorium is the first element scheduled to open, in fall of next year. Ogden Entertainment has a 25-year lease on the facility. The company's project manager, Jon Sinigaglia, says, "We have a plan of development on the [European] continent with the ultimate aim of having a network of different buildings."

"Critical to that is Brussels Musiccity, and also next year we plan to open an 11,000-seat arena in Oberhausen [Germany]." He says further developments are planned for elsewhere in Germany, France, and Spain.

Sinigaglia says, "In Spain we are the major shareholder in the old Expo site in Seville that is at the moment being converted into a leisure park opening next summer. In Brussels, we do plan to compete with Forest National, but competition isn't necessarily a bad thing." The Forest National arena has recently been upgraded from 9,000

seats to 11,000.

Nevertheless, there remains an element of skepticism in Brussels about the \$100 million Musiccity project, fueled by the fact that developer Language of Forms has not yet received final planning permission. Critics are also unsure whether Brussels can sustain two major concert venues.

Record Income For PRS In '94 U.K. Body Faces Up To Problems

LONDON—British authors' organization the Performing Right Society—currently under investigation by the government's Monopolies & Mergers Commission—has announced a record distributable income for 1994.

Total royalty income was 163.3 million pounds (\$260 million), and distributable income increased 10 million pounds (\$15.6 million) more than 1993's total to 138.3 million (\$216 million).

The society says that for the first time, royalties from all three areas of its business—broadcasting, public performance, and operations in the Republic of Ireland—broke the 50 million pound (\$78 million) mark.

Commenting on costs, the society says, "Although normal operating expenditure continues to be driven downward, 1994 saw exceptional legal and redundancy costs, leading to administration costs of 17.2% of total revenue." PRS chairman of the board Wayne

Bickerton adds, "I am very pleased on behalf of our membership that our distributable income is at an all-time high, and that the downward trend in operating costs continues."

"It is a credit to PRS that these achievements have taken place at a time when we are facing some major problems, all of which the society is dealing with."

One problem for the PRS was pop guru Pete Waterman's high-profile resignation from the society's board last week.

The founder of the PWL label and director of publisher All Boys Music says, "I feel that I can no longer be a party to the nonsense and the games that are currently being played by certain directors within the boardroom." Waterman adds that he felt some directors were using the MMC inquiry into the PRS to further their own political ends.

JEFF CLARK-MEADS

'ALICE' CROSSES DUTCH LINES TO BECOME HIT

(Continued from page 70)

of Gompie. It was released Feb. 6 by RPC Entertainment in the Dutch market. Independent Dutch record company Dureco handles distribution in the Benelux.

In the U.K., it is licensed to Habana Music, the label owned by Rod Buckle, and distributed by 3MV/Sony. It entered the Music Monitor Sales charts at No. 33 for the week May 8-14, and on the current week's chart it stands at No. 27.

"Alice, Who The X Is Alice?" entered the Dutch Mega Top 50 on March 3 in the 15th spot. A week later it was a No. 1 hit. And the three following weeks it still topped the Dutch singles chart. It has now dropped out of the Mega Top 50 but has already gone platinum (50,000 copies), having sold an estimated 75,000 copies in Holland.

Three Dutch companies, Dino Music (50% owned by BMG since early 1994), Arcade, and Toco International are heavily involved in the international exploitation of the Dutch hit. Dino has licensed it for Germany, Switzerland, Austria, Sweden, Finland, Norway, South Africa, and the U.K., while Toco handles the single's exploitation in the U.S., Australia, New Zealand, the Far Eastern and Latin American countries, and some Eastern-European countries. Arcade has it for Spain, Portugal, and France.

In mid-April the single was released through Dino in Germany, Switzerland, Austria, Sweden, and Finland. In all those countries the distribution is handled by BMG Ariola.

On May 1 the single was released in the U.K., after it was already voted airplay record of the week in Jonathan King's "Tip Sheet."

Richard Evans of radio promotion company New School says he is encountering problems in getting national airplay for the song. "We've had lots of interest, and we've probably given away more promo copies of this record than any other, but it's not getting played." Evans says that is despite having produced a version with the potentially offending word (the X in the title stands for "fuck") edited out. "I think people know the word is in there. What they're afraid of is some 11-year-old kid going out and buying it, and then their parents hearing it."

The single was reportedly given significant airplay in the Netherlands. "Maybe they don't have such a problem with the word there," says Evans.

In mid-May, the Dutch cover single will be released on the DMP label in Australia and New Zealand. In the U.S., a release through Radikal/BMG is set for June.

Arcade will release "Alice, Who The X Is Alice?" in June on its CNR label in Spain and France. In all Spanish seaside resorts, Arcade will set up special marketing campaigns aimed at making the single a tourist hit.

Rob Peters, president of RPC Entertainment, got the idea for recording "Alice, Who The X Is Alice?" while supervising a video shoot for one of his other acts, Dutch party band C'est Tout, in the eastern Dutch city of Nijmegen, near the German border.

Says Peters, "When we took a break, Onno Pelsler, who's also a freelance DJ at the Gompie cafe, played the Smokie hit 'Living Next Door To Alice.' Each time the name Alice was sung, the DJ stopped the music and the audience yelled, 'Alice—who the fuck is Alice?' The result was hilarious, and I immediately thought that I had to record the song in that particular way. I knew, right from the start, that it would become a hit."

The next day Peters contacted Koelewijn and asked him to sing the song for a CD single. It's the first No. 1 for Koelewijn, who entered the Dutch music scene in the late '50s. Since 1960 he has scored a total of 19 hit singles in the Netherlands. Koelewijn says he is "very surprised" that "Alice, Who The X Is Alice?" reached the top of the Dutch single charts. "I'm so delighted that I could throw myself under a train," he says with his typical sense of humor.

Peters says that in Holland the cover version appeals to a wide audience. "Young kids love the song because of that naughty word in the title refrain; teenagers love it because they can sing along in bars, discos, and soccer stadiums; and people in the 35-50 age group love it because it reminds them of the original Smokie hit."

RPC produced a Dutch version of the song, as well as various mixes such as the Gabbaland and House Club versions. The song itself became popular around carnival time in February and gained airplay on Dutch radio stations. The next Gompie single will be released in Holland in mid-June, and Peters is keeping quiet as to whether it will be a cover or an original song. The album is set for September and will have 14 songs, half of them Koelewijn.



First Past The Post. While Icelandic songstress Bjork was touring the Netherlands promoting her new album "Post," her Dutch label Polydor took the opportunity to present her with a platinum disc for 100,000 copies sold of her first album, "Debut." Seen here with the diminutive warbler are her manager Netty Walker (front, right) and the Polydor promotion department, including Marc Bierens, product manager (front, left). Also pictured are, middle row, from left, Marc Hofstede, Monique Ophorst, and Pascale Kroese. In the back row, from left, are Eelco Boonacker and Niel van Hoff.

ITALY

A Billboard Spotlight

The Changing Faces of Italy's Music Market...

After a season of economic and political transformation, Italy's music industry is in a state of positive readjustment and growth. In its annual spotlight on Italia, Billboard brings you up-to-date on various aspects of the market. Features include:

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AD CLOSE: June 6

HITS OF THE WORLD



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JAPAN (Dempa Publications Inc.) 5/29/95		
THIS WEEK	LAST WEEK	SINGLES
1	1	(ES) THEME OF ES MR. CHILDREN TOY'S FACTORY
2	3	KNOCKIN' ON YOUR DOOR L R PONY CANYON
3	5	ROBBINSON SPITS POLYDOR
4	NEW	TABIBITO NO UTA MIYUKI NAKAJIMA PONY CANYON
5	6	WOW WAR TONIGHT H JUNGLE WITH T AVEV TRAX
6	NEW	KIMI GA ITAKARA FIELD OF VIEW ZAIN
7	4	ICHIBAN CHIKAKUNI ITENE MAKI OOGURO B GLAM
8	2	SOMETHING THERE CHAGE & ASKA PONY CANYON
9	7	TOMORROW MAYO OKAMOTO TOKUMA JAPAN
10	NEW	SENJOU NO BOY'S LIFE KENJI OZAWA TOSHIBA/EMI
ALBUMS		
1	NEW	GEISHA GIRLS THE GEISHA GIRLS SHOW FOR LIFE
2	9	BUCK-TICK SIX/NINE VICTOR
3	NEW	ORIGINAL LOVE RAINBOW RACE PONY CANYON
4	1	DREAMS COME TRUE DELICIOUS EPIC/SONY
5	2	TRF DANCE TO POSITIVE AVEV TRAX
6	4	WANDS PIECE OF MY SOUL B-GLAM
7	3	ORIGINAL LOVE THE VERY BEST OF ORIGINAL LOVE TOSHIBA/EMI
8	NEW	VARIOUS POKKICKIES EPIC/SONY
9	NEW	KIX'S BODY APOLLON
10	NEW	SEIKO MATSUDA IT'S STYLE SONY

CANADA (The Record) 5/15/95		
THIS WEEK	LAST WEEK	SINGLES
1	1	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M/PGD
2	2	TAKE A BOW MADONNA MAVERICK/WEA
3	3	BELIEVE ELTON JOHN ROCKET/ISLAND
4	5	PIPE DREAMZ YAKOO BOZ QUALITY
5	6	SQUARE DANCE SONG BKS & ASHLEY MACISAAC A&M
6	4	SUKIYAKI 4 P.M. NEXT PLATEAU/PGD
7	7	ANOTHER DAY WHIGFIELD FUTURETEL/QUALITY
8	8	ALWAYS BON JOVI MERCURY/PGD
9	9	SOMEDAY I'LL BE SATURDAY NIGHT BON JOVI MERCURY/PGD
10	10	ON BENDED KNEE BOYZ II MEN MOTOWN/PGD
11	11	SECRET MADONNA MAVERICK/WEA
12	12	IF YOU LOVE ME BROWNSTONE EPIC/SONY
13	13	RUNAWAY REAL MCCOY ARISTA/BMG
14	15	I KNOW DIONNE FARRIS COLUMBIA/SONY
15	16	BABY BRANDY ATLANTIC/WEA
16	17	SHORT DICK MAN 20 FINGERS ZOO/BMG
17	18	BEDTIME STORY MADONNA MAVERICK/WEA
18	19	COTTON EYE JOE REDNEX JIVE/BMG
19	NEW	ODE TO MY FAMILY CRANBERRIES ISLAND/PGD
20	20	CREEP TLC LAFACE/BMG
ALBUMS		
1	2	LIVE THROWING COPPER MCA/UNI
2	1	CRANBERRIES NO NEED TO ARGUE ISLAND/PGD
3	3	ANNIE LENNOX MEDUSA RCA/BMG
4	4	HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC/WEA
5	7	EAGLES HELL FREEZES OVER GEFEN/UNI
6	13	SOUNDTRACK FORREST GUMP EPIC/SONY
7	5	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA/SONY
8	6	COLLECTIVE SOUL COLLECTIVE SOUL ATLANTIC/WEA
9	12	ELTON JOHN MADE IN ENGLAND ROCKET/ISLAND
10	8	OFFSPRING SMASH EPITAPH
11	10	GREEN DAY DOOKIE REPRISE/WEA
12	11	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M/PGD
13	9	WHITE ZOMBIE ASTRO CREEP GEFEN/UNI
14	19	SOUNDTRACK BAD BOYS WORK/SONY
15	16	REAL MCCOY ANOTHER NIGHT ARISTA/BMG
16	14	TEA PARTY EDGES OF TWILIGHT EMUCEMA
17	17	VAN HALEN BALANCE WARNER BROS./WEA
18	18	VARIOUS 400% DANCE POLYTEL/PGD
19	15	SOUNDTRACK THE LION KING HOLLYWOOD/WEA
20	NEW	SOUNDTRACK DON JUAN DEMARCO A&M/PGD

GERMANY compiled by Media Control 5/23/95		
THIS WEEK	LAST WEEK	SINGLES
1	2	BE MY LOVER LA BOUCHE ARIOLA
2	3	DORSTE, HORST DU MICH? MARK' OH URBAN MOTOR
3	1	BACK FOR GOOD TAKE THAT RCA
4	7	LICK IT 20 FINGERS FEATURING ROULA Zyx
5	5	HARDCORE VIBES DUNE URBAN MOTOR
6	11	SELF ESTEEM OFFSPRING EPITAPH
7	4	SCATMAN SCATMAN JOHN RCA
8	12	WONDERFUL DAYS THEO & CHARLY LOWNOISE URBAN MOTOR
9	16	PUSH THE FEELING ON NIGHTCRAWLERS FFRRY METRONOME
10	6	COMPUTERLIEBE DAS MODUL URBAN MOTOR
11	10	FRED COME TO BED E-ROTIC INTERCORD
12	9	THE FIRST THE LAST ETERNITY SNAP! ARIOLA
13	15	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
14	8	CONQUEST OF PARADISE VANGELIS EASTWEST
15	NEW	SCHLUMPFEN COWBOY JOE SCHLUMPF EMI
16	13	ADIEMUS ADIEMUS EMI
17	14	DU MUSST EIN SCHWEIN SEIN PRINZEN ARIOLA
18	20	WISH YOU WERE HERE REDNEX Zyx
19	17	LIVING WITHOUT YOUR... INTERACTIVE BLOW UP
20	NEW	BASKET CASE GREEN DAY WEA
ALBUMS		
1	1	DOOFEN LIEDER, DIE DIE WELT NICHT BRA ARIOLA
2	2	TAKE THAT NOBODY ELSE RCA
3	4	SCHLUMPF TEKKNO IST COOL-VOL. 1 EMI
4	3	PRINZEN SCHWEINE ARIOLA
5	6	OFFSPRING SMASH EPITAPH
6	5	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
7	8	GREEN DAY DOOKIE REPRISE
8	7	WET WET WET PICTURE THIS PRECIOUS/MERCURY
9	9	CRANBERRIES NO NEED TO ARGUE ISLAND/MERCURY
10	10	VANGELIS 1492-THE CONQUEST OF PARADISE EASTWEST
11	11	ELTON JOHN MADE IN ENGLAND MERCURY
12	12	ANNIE LENNOX MEDUSA RCA
13	20	ADIEMUS SONGS OF SANCTUARY EMI
14	13	CRAWFINGER USE YOUR BRAIN WEA
15	15	KELLY FAMILY OVER THE HUMP MCA LIFE
16	14	H-BLOCKX TIME TO MOVE ARIOLA
17	16	REDNEX SEX & VIOLINS Zyx
18	NEW	WESTERNHAGEN AFFENTHEATER WEA
19	NEW	RUDIGER HOFFMANN DER HAUPTGEWINNER CHLODWIG/ARIS
20	19	CELINE DION THE COLOUR OF MY LOVE COLUMBIA

FRANCE (SNEP/FOP/Tite-Live) 5/13/95		
THIS WEEK	LAST WEEK	SINGLES
1	1	POUR QUE TU M'AIMES ENCORE CELINE DION COLUMBIA
2	2	ZOMBIE CRANBERRIES ISLAND
3	5	SCATMAN SCATMAN JOHN BMG
4	3	RESPECT ALLIANCE ETHNIK VIRGIN
5	6	LICK IT 20 FINGERS & ROULA EMI
6	4	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
7	13	YOUR SONG BILLY PAUL VERSAILL
8	9	WHOOOPS NOW JANET JACKSON VIRGIN
9	8	I'VE GOT A LITTLE SOMETHING FOR YOU MN8 COLUMBIA
10	10	QUELLE AVENTURE! NO SE FEATURING MENELIK BIG CHEESE
11	7	A GIRL LIKE YOU EDWYN COLLINS VIRGIN
12	18	BACK FOR GOOD TAKE THAT RCA
13	14	JE T'ATTENDS AXELLE RED VIRGIN
14	17	CONFIDE IN ME KYLIE MINOGUE DECONSTRUCTION
15	12	ALWAYS BON JOVI JAMBICO/MERCURY
16	20	NO MORE "I LOVE YOU'S" ANNIE LENNOX RCA
17	16	GIRL YOU'LL BE A WOMAN SOON URGE OVERKILL MCA
18	NEW	BABY BABY CORONA POLYGRAM
19	NEW	CHACUN SA ROUTE KATCHE, MANU, ORYEMA, GEOFFREY & TONTON VIRGIN
20	11	MOVE YOUR ASS! SCOOTER POLYGRAM
ALBUMS		
1	1	CELINE DION D'EUX COLUMBIA
2	2	CRANBERRIES NO NEED TO ARGUE ISLAND
3	3	DEPECHE MODE TOTAL LIVE MUTE
4	4	VARIOUS SANSON COMME ILS L'IMAGINENT WEA
5	8	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
6	12	OFFSPRING SMASH PIAS
7	6	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
8	7	AXELLE RED SANS PLUS ATTENDRE VIRGIN
9	5	MICHEL SARDOU OLYMPIA '95 TREMA
10	9	BOYZ II MEN II POLYGRAM
11	10	ELTON JOHN MADE IN ENGLAND MERCURY
12	11	WILLIAM SELLER OLYMPIA MERCURY
13	16	ALAIN SOUCHON C'EST DEJA CA VIRGIN
14	14	SOUNDTRACK THE LION KING WALT DISNEY
15	13	TAKE THAT NOBODY ELSE RCA
16	15	SOUNDTRACK PULP FICTION BARCLAY
17	18	DALIDA COMME SI J'ETAIS LA EASTWEST
18	19	HERBERT LEONARD NOTES INTIMES SONY
19	17	RENAUD A LA BELLE DE MAI VIRGIN
20	NEW	SUPREME N.T.M. PARIS SOUS LES BOMBES SONY

NETHERLANDS (Stichting Mega Top 50) 5/27/95		
THIS WEEK	LAST WEEK	SINGLES
1	1	CONQUEST OF PARADISE VANGELIS WARNER
2	3	SCATMAN SCATMAN JOHN RCA
3	2	THINK TWICE CELINE DION EPIC
4	4	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
5	9	SLONG SON DE GANG NACHAOVE MULTIDISK
6	7	PUSH THE FEELING ON NIGHTCRAWLERS MERCURY
7	5	TOGETHER IN WONDERLAND CHARLY LOWNOISE POLYDOR
8	8	BACK FOR GOOD TAKE THAT RCA
9	NEW	AJAX IS KAMPLOEN DANNY LUKASSEN MUI TIDISK
10	NEW	TWO CAN PLAY THAT GAME BOBBY BROWN MCA
ALBUMS		
1	2	VANGELIS 1492-CONQUEST OF PARADISE WARNER
2	3	ANDRE RIEU STRAUZ & CO. MERCURY
3	1	TAKE THAT NOBODY ELSE RCA
4	4	IRENE MOORS & DE SMURFEN SMURF THE HOUSE EMI
5	5	CELINE DION THE COLOUR OF MY LOVE EPIC
6	6	WET WET WET PICTURE THIS MERCURY
7	8	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
8	9	KOOS ALBERTS SAMEN TERUG NAAR MOKUM CNR
9	10	ROWWEN HEZE ZONDAG IN L'ZUIDEN CNR
10	7	CRANBERRIES NO NEED TO ARGUE ISLAND

THIS WEEK	LAST WEEK	SINGLES
1	2	LIVE THROWING COPPER MCA/UNI
2	1	CRANBERRIES NO NEED TO ARGUE ISLAND/PGD
3	3	ANNIE LENNOX MEDUSA RCA/BMG
4	4	HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC/WEA
5	7	EAGLES HELL FREEZES OVER GEFEN/UNI
6	13	SOUNDTRACK FORREST GUMP EPIC/SONY
7	5	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA/SONY
8	6	COLLECTIVE SOUL COLLECTIVE SOUL ATLANTIC/WEA
9	12	ELTON JOHN MADE IN ENGLAND ROCKET/ISLAND
10	8	OFFSPRING SMASH EPITAPH
11	10	GREEN DAY DOOKIE REPRISE/WEA
12	11	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M/PGD
13	9	WHITE ZOMBIE ASTRO CREEP GEFEN/UNI
14	19	SOUNDTRACK BAD BOYS WORK/SONY
15	16	REAL MCCOY ANOTHER NIGHT ARISTA/BMG
16	14	TEA PARTY EDGES OF TWILIGHT EMUCEMA
17	17	VAN HALEN BALANCE WARNER BROS./WEA
18	18	VARIOUS 400% DANCE POLYTEL/PGD
19	15	SOUNDTRACK THE LION KING HOLLYWOOD/WEA
20	NEW	SOUNDTRACK DON JUAN DEMARCO A&M/PGD

THIS WEEK	LAST WEEK	SINGLES
1	1	DOOFEN LIEDER, DIE DIE WELT NICHT BRA ARIOLA
2	2	TAKE THAT NOBODY ELSE RCA
3	4	SCHLUMPF TEKKNO IST COOL-VOL. 1 EMI
4	3	PRINZEN SCHWEINE ARIOLA
5	6	OFFSPRING SMASH EPITAPH
6	5	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
7	8	GREEN DAY DOOKIE REPRISE
8	7	WET WET WET PICTURE THIS PRECIOUS/MERCURY
9	9	CRANBERRIES NO NEED TO ARGUE ISLAND/MERCURY
10	10	VANGELIS 1492-THE CONQUEST OF PARADISE EASTWEST
11	11	ELTON JOHN MADE IN ENGLAND MERCURY
12	12	ANNIE LENNOX MEDUSA RCA
13	20	ADIEMUS SONGS OF SANCTUARY EMI
14	13	CRAWFINGER USE YOUR BRAIN WEA
15	15	KELLY FAMILY OVER THE HUMP MCA LIFE
16	14	H-BLOCKX TIME TO MOVE ARIOLA
17	16	REDNEX SEX & VIOLINS Zyx
18	NEW	WESTERNHAGEN AFFENTHEATER WEA
19	NEW	RUDIGER HOFFMANN DER HAUPTGEWINNER CHLODWIG/ARIS
20	19	CELINE DION THE COLOUR OF MY LOVE COLUMBIA

THIS WEEK	LAST WEEK	SINGLES
1	1	MISSING EVERYTHING BUT THE... BLANCO Y NEGRO
2	2	DANCING WITH AN ANGEL DOUBLE YOU DWA
3	3	BE MY LOVER LA BOUCHE ARIOLA/FLYING INT
4	4	BABY BABY CORONA DWA
5	5	MOVIN' ON DA BLITZ BLISS CO./INPROGRESS
6	NEW	THINK OF YOU WHIGFIELD ENERGY PRODUCTION/ENERGY
7	NEW	SCATMAN SCATMAN JOHN RCA
8	NEW	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS POLYDOR
9	9	YOUR LOVING ARMS BILLIE RAY MARTIN EASTWEST
10	NEW	MEMORIES NETZWERK DWA
ALBUMS		
1	1	TAKE THAT NOBODY ELSE RCA
2	2	PINO DANIELE NOW CALPESTARE IL FIORE NEL DESERTO CGD
3	3	NERI PER CASO LE RAGAZEE EASY RECORDS
4	3	GIORGIA COME THELMA & LOUISE BMG
5	6	G. GRIGNANZ DESTINAZIONE PARADISO MERCURY
6	5	RENZO ARBORE NAPOLI...PUNTO ESCLAMATIVO RICORDI
7	9	AUDIO 2 B=MC2 PDU
8	7	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
9	10	CRANBERRIES NO NEED TO ARGUE ISLAND
10	NEW	SPAGNA SIAMO IN DUE EPIC

AUSTRALIA (Australian Record Industry Assn.) 5/28/95		
THIS WEEK	LAST WEEK	SINGLES
1	1	MOUTH MERRILL BAINBRIDGE GOTH/BMG
2	2	BACK FOR GOOD TAKE THAT BMG
3	4	STRONG ENOUGH SHERYL CROW A&M
4	5	SUKIYAKI 4 P.M. LONDON/POLYGRAM
5	8	YOU BELONG TO ME JX LONDON/POLYDOR
6	NEW	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
7	6	RUN AWAY MC SAR & REAL MCCOY BMG
8	7	EVERYBODY ON THE FLOOR TOKYO GHETTO PUSSY SONY
9	3	THINK TWICE CELINE DION EPIC
10	11	BABY, BABY CORONA COLUMBIA
11	9	COTTON EYE JOE REDNEX BMG
12	10	I'VE GOT A LITTLE SOMETHING... MN8 COLUMBIA
13	15	DON'T GIVE ME YOUR LIFE ALEX PARTY MDS
14	18	BOMB! (THESE SOUNDS FALL INTO MY MIND) BUCKEHEADS EMI
15	12	I WANNA BE DOWN BRANDY WARNER
16	16	IF YOU LOVE ME BROWNSTONE EPIC/SONY
17	NEW	SHY GUY DIANA KING COLUMBIA
18	17	CHANGE OF HEART JIMMY BARNES MUSHROOM/FESTIVAL
19	13	TOTAL ECLIPSE OF... NICKI FRENCH SHOCK
20	NEW	SET YOU FREE N-TRANCE FESTIVAL
ALBUMS		
1	1	CELINE DION THE COLOUR OF MY LOVE EPIC
2	3	ROACHFORD PERMANENT SHADE OF BLUE COLUMBIA
3	5	S. CROW TUESDAY NIGHT MUSIC CLUB A&M
4	2	TAKE THAT NOBODY ELSE BMG
5	7	JOSHUA KADISON PAINTED DESERT SERENADE EMI
6	4	VANESSA-MAE THE VIOLIN PLAYER EMI
7	6	CRANBERRIES NO NEED TO ARGUE ISLAND
8	8	CRUEL SEA THREE LEGGED DOG POLYDOR
9	9	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
10	NEW	MAX SHARAM A MILLION YEAR GIRL WARNER
11	14	GREEN DAY DOOKIE WARNER
12	NEW	SOUNDTRACK BAD BOYS COLUMBIA
13	11	GLORIA ESTEFAN HOLD ME, THRILL ME, KISS ME EPIC/SONY
14	13	STONE TEMPLE PILOTS PURPLE WARNER
15	19	SILVERCHAIR FROGSTOP MURMUR/SONY
16	15	TINA ARENA DON'T ASK COLUMBIA
17	10	GARTH BROOKS THE HITS EMI
18	16	MADONNA BEDTIME STORIES WARNER
19	12	CAT STEVENS THE VERY BEST OF ISLAND/POLYDOR
20	NEW	JOHN LEE HOOKER CHILL OUT VIRGIN/EMI

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	1	UNCHAINED MELODY/WHITE CLIFFS OF DOVER ROBSON GREEN & JEROME FLYNN RCA
2	3	GUAGLIONE PEREZ PRADO & HIS ORCHESTRA RCA
3	4	SCATMAN SCATMAN JOHN RCA
4	2	DREAMER LIVIN' JOY UNDISCOVERED/MCA
5	15	THAT LOOK IN YOUR EYE ALI CAMPBELL KUFF
6	10	YOUR LOVING ARMS BILLIE RAY MARTIN MAGNET
7	NEW	SURRENDER YOUR LOVE NIGHTCRAWLERS FINAL VINYL/ARISTA
8	11	ONLY ONE ROAD CELINE DION EPIC
9	6	WE'RE GONNA DO IT AGAIN MANCHESTER UNITED 1995 FOOTBALL SQUAD FEATURING STRYKER POLYGRAM TV
10	NEW	YES MCALMOUNT & BUTLER HUT
11	9	CHAINS TINA ARENA COLUMBIA
12	7	LOVE CITY GROOVE LOVE CITY GROOVE PLANET
13	14	THIS IS HOW WE DO IT MONTELL JORDON DEF JAM
14	8	BACK FOR GOOD TAKE THAT RCA
15	20	JESSIE JOSHUA KADISON SBK
16	NEW	FREEDOM MICHELLE GAYLE 1ST AVENUE
17	5	SOME MIGHT SAY OASIS CREATION
18	28	MADE IN ENGLAND ELTON JOHN ROCKET
19	13	DON'T STOP (WIGGLE WIGGLE) OUTHERE BROTHERS STIP/WEA
20	21	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
21	NEW	FAKE PLASTIC TREES RADIOHEAD PARLOPHONE
22	NEW	FAR-OUT SON OF LUNG & THE RAMBLINGS OF A MADMAN FUTURE SOUND OF LONDON COLUMBIA
23	NEW	EVERYDAY INCOGNITO TALKIN LOUD
24	NEW	HURT SO GOOD JIMMY SOMERVILLE LONDON
25	16	TWO CAN PLAY THAT GAME BOBBY BROWN MCA
26	19	YOU'RE THE STAR ROD STEWART WARNER
27	NEW	RICOCHE FAITH NO MORE SLASH
28	12	KEY TO MY LIFE BOYZONE POLYDOR
29	17	KEEP ON MOVING BOB MARLEY TUFF GONG
30	18	BUDDY HOLLY WEEZER GEFEN
31	24	ALL TOGETHER NOW EVERTON FC MD/MC
32	NEW	JUST LOOKIN'/BULLET COMES CHARLATANS BEGGARS BANQUET
33	NEW	CAN'T CRY ANYMORE SHERYL CROW A&M
34	NEW	TOO MANY FISH FRANKIE KNUCKLES FEATURING ADEVA VIRGIN
35	35	ALICE, WHO THE X IS ALICE? GOMPIE HABANA
36	NEW	I BELIEVE BLESSID UNION OF SOULS EMI
37	22	LOVE & DEVOTION MC SAR & REAL MCCOY LOGIC/ARISTA
38	NEW	OXBOW LAKES ORB ISLAND
39	25	IF YOU LOVE ME BROWNSTONE MJJ/EPIC
40	NEW	SPARKY'S DREAM TEENAGE FANCLUB CREATION

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	PAUL WELLER STANLEY ROAD GO! DISCS
2	1	TAKE THAT NOBODY ELSE RCA
3	NEW	SUPERGRASS I SHOULD COCO PARLOPHONE
4	NEW	STONE ROSES THE COMPLETE SILVERTONE ORGANISATION

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 5/27/95 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	2	SCATMAN SCATMAN JOHN ICEBERG
2	1	BACK FOR GOOD TAKE THAT RCA
3	4	BE MY LOVER LA BOUCHE WARNER
4	5	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
5	NEW	UNCHAINED MELODY/THE WHITE CLIFFS OF DOVER ROBSON GREEN & JEROME FLYNN RCA
6	8	DREAMER LIVIN' JOY UNDISCOVERED
7	6	CONQUEST OF PARADISE VANGELIS EASTWEST
8	10	GUAGLIONE PEREZ PRADO & HIS ORCHESTRA RCA
9	NEW	LICK IT 20 FINGERS & ROULA S&S
10	9	THINK TWICE CELINE DION EPIC
ALBUMS		
1	1	TAKE THAT NOBODY ELSE RCA
2	2	CRANBERRIES NO NEED TO ARGUE ISLAND
3	3	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
4	4	ELTON JOHN MADE IN ENGLAND ROCKET
5	5	OFFSPRING SMASH EPITAPH
6	10	CELINE DION THE COLOUR OF MY LOVE EPIC
7	8	WET WET WET PICTURE THIS PRECIOUS ORGANISATION
8	9	ANNIE LENNOX MEDUSA RCA
9	6	GREEN DAY DOOKIE REPRISE
10	NEW	DOOFEN/LIEDER DIE DIE WELT NICHT ARIOLA

FINLAND (Seura/IFPI Finland) 5/20/95

THIS WEEK	LAST WEEK	SINGLES
1	NEW	RISTI NOLLA MOVETRON POLYDOR
2	1	SCATMAN SCATMAN JOHN ICEBERG
3	NEW	SANKARIT SAKARI KUOSMANEN, PATE MUSTAJARVI & KIEKKOLEIJONAT '95 POKO
4	NEW	ANGEL JAM & SPOON FEATURING PLAVKA DANCE POOLSONY
5	3	THE NAKED SUN PANDORA STOCKHOUSE
6	5	BACK FOR GOOD TAKE THAT LONDON
7	4	NYT KUN NAHDAAN TAAS TAIKAPAILLE WEA
8	NEW	FRED, COME TO BED E-ROTIC INTERCORD/EMI
9	2	FLY AWAY HADDAWAY BMG
10	8	THIS MUST BE A DREAM BASIC ELEMENT EMI
ALBUMS		
1	3	TAKE THAT NOBODY ELSE RCA
2	1	REDNEX SEX & VIOLINS JIVE
3	2	OFFSPRING SMASH EPITAPH/SPINEFARM
4	6	PANDORA TELL THE WORLD STOCKHOUSE
5	4	NORDMAN NORDMAN SOMET/POLYGRAM
6	5	ANDY MCCOY BUILDING ON TRADITION MEGAMANIA
7	NEW	KARITA MATTILA WONDERFUL ONDINE
8	NEW	TOM JONES THE LEAD AND HOW TO SWING IT ZTT/WEA
9	NEW	ELTON JOHN MADE IN ENGLAND ROCKET
10	9	KAIJA KOO TUULIKELLO WEA

DENMARK (IFPI/Nielsen Marketing Research) 5/27/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SARAJEVOS BORN DEM HAB VARIOUS BMG/ARIOLA
2	2	BACK FOR GOOD TAKE THAT RCA
3	4	THINK TWICE CELINE DION EPIC
4	6	SELF ESTEEM OFFSPRING BORDER
5	5	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS POLYDOR
6	3	I'M ALIVE CUT'N'MOVE EMI/MEDLEY
7	8	BABY BABY CORONA SCANDINAVIAN
8	7	I'VE GOT A LITTLE SOMETHING FOR YOU MNB COLUMBIA
9	NEW	LOVE ME FOR A REASON BOYZONE POLYGRAM
10	NEW	PUSH THE FEELING ON NIGHTCRAWLERS POLYGRAM
ALBUMS		
1	1	KIM LARSEN GULD OG GRONNE SKOVE EMI/MEDLEY
2	1	HERBERT VON KARAJAN LES PLUS BEAUX ADAGIOS POLYGRAM
3	7	CELINE DION THE COLOUR OF MY LOVE EPIC
4	3	TAKE THAT NOBODY ELSE BMG
5	NEW	CUT'N'MOVE THE SOUND OF NOW EMI/MEDLEY
6	5	CRANBERRIES NO NEED TO ARGUE POLYGRAM
7	6	SHU-BI-DUA SHU-BI-DUA 15 ELAP
8	NEW	JAMIE WALTERS JAMIE WALTERS WARNER
9	NEW	BELLANY BROTHERS THE BEST OF THE BEST ELAP
10	NEW	OFFSPRING SMASH BORDER

PORTUGAL (Portugal/AFIP) 5/23/95

THIS WEEK	LAST WEEK	ALBUMS
1	3	VARIOUS DANCE MANIA 95 VIDISCO
2	1	VANGELIS 1492-THE CONQUEST OF PARADISE EASTWEST
3	4	CELINE DION COLOUR OF MY LOVE COLUMBIA
4	5	CRANBERRIES NO NEED TO ARGUE ISLAND
5	2	VARIOUS MAD MIX ARIOLA
6	10	GREEN DAY DOOKIE WARNER
7	7	TAKE THAT NOBODY ELSE RCA
8	6	LAURA PAUSINI LAURA PAUSINI WARNER
9	6	LAURA PAUSINI LAURA PAUSINI II WARNER
10	NEW	ANNIE LENNOX MEDUSA RCA

IRELAND (IFPI Ireland) 5/18/95

THIS WEEK	LAST WEEK	SINGLES
1	1	KEY TO MY LIFE BOYZONE POLYDOR
2	2	WE'RE GONNA DO IT AGAIN MANCHESTER UNITED 1995 FOOTBALL SQUAD FEATURING STRYKER POLYGRAM TV
3	NEW	SCATMAN SCATMAN JOHN RCA
4	5	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
5	6	DREAMIN' EDDIE FRIEL COLUMBIA
6	4	BACK FOR GOOD TAKE THAT RCA
7	NEW	DREAMER LIVIN' JOY MCA
8	3	SOME MIGHT SAY OASIS CREATION
9	10	CHAINS TINA ARENA COLUMBIA
10	NEW	UNCHAINED MELODY/WHITE CLIFFS OF DOVER ROBSON GREEN & JEROME FLYNN RCA
ALBUMS		
1	4	CELINE DION THE COLOUR OF MY LOVE EPIC
2	NEW	PAUL BRADY SPIRITS COLLIDING MERCURY
3	NEW	VARIOUS ON A DANCE TIP 2 GLOBAL TV
4	1	TAKE THAT NOBODY ELSE RCA
5	3	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
6	2	VARIOUS NOW THAT'S WHAT I CALL MUSIC '30 EMI/VIRGIN/POLYGRAM
7	NEW	PAUL WELLER STANLEY ROAD GO! DISCS
8	5	SOUNDTRACK PULP FICTION MCA
9	6	VARIOUS DANCE BOOM TELSTAR
10	NEW	FRANCES BLACK THE SKY ROAD DARA

AUSTRIA (Austrian IFPI/Austrian Top 30) 5/27/95

THIS WEEK	LAST WEEK	SINGLES
1	4	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN BMG
2	1	SCATMAN SCATMAN JOHN BMG
3	5	LASS UNS SCHMUTZIG LIEBE MACHEN DIE SCHROEDERS WARNER
4	2	CONQUEST OF PARADISE VANGELIS WARNER
5	7	BE MY LOVER LA BOUCHE BMG
6	3	BACK FOR GOOD TAKE THAT BMG
7	8	'74-'75 CONNELLS ECHO
8	6	THE FIRST THE LAST ETERNITY SNAP! BMG
9	9	WHOOFS NOW JANET JACKSON VIRGIN
10	NEW	NOSTRA CULPA IMPERIO ECHO
ALBUMS		
1	NEW	TAKE THAT NOBODY ELSE BMG
2	3	ELTON JOHN MADE IN ENGLAND MERCURY
3	NEW	ALEXANDER DISNEZ NIX 13 NIX SONY
4	2	VANGELIS 1492-THE CONQUEST OF PARADISE WARNER
5	5	OFFSPRING SMASH EMI
6	NEW	DIE PRINZEN SCHWEINE BMG
7	10	DIE SCHROEDERS FRISCH GEPRESST WARNER
8	4	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
9	8	GREEN DAY DOOKIE WARNER
10	NEW	BOB DYLAN MTV UNPLUGGED SONY

NORWAY (Verdens Gang Norway) 5/27/95

THIS WEEK	LAST WEEK	SINGLES
1	2	WISH YOU WERE HERE REDNEX BMG
2	3	BACK FOR GOOD TAKE THAT RCA
3	1	SELF ESTEEM OFFSPRING BORDER
4	4	THINK TWICE CELINE DION EPIC
5	NEW	'74-'75 CONNELLS EMI
6	6	COLOUR OF LOVE TRANCYLVANIA EMI
7	9	MOVE YOUR ASS! SCOOTER EDEL
8	8	BASKET CASE GREEN DAY WARNER
9	5	SCATMAN SCATMAN JOHN BMG
10	7	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN POLYGRAM
ALBUMS		
1	2	JORN HOEL JORN HOELS BESTE POLYGRAM
2	1	CELINE DION THE COLOUR OF MY LOVE EPIC
3	NEW	JAN WERNER ALL BY MYSELF POLYGRAM
4	NEW	TAKE THAT NOBODY ELSE BMG
5	3	ELTON JOHN MADE IN ENGLAND POLYGRAM
6	NEW	WET WET WET PICTURE THIS POLYGRAM
7	4	REDNEX SEX & VIOLINS BMG
8	NEW	FREE THE SPIRIT PAN PIPE MOODS POLYGRAM
9	NEW	URIAH HEPP THE VERY BEST OF ARCADE
10	NEW	OFFSPRING SMASH EPITAPH

HONG KONG (IFPI Hong Kong Group) 5/14/95

THIS WEEK	LAST WEEK	ALBUMS
1	2	LEON LAI GLOBAL PASSION POLYGRAM
2	1	EMIL CHAU YOU STAND BY ME ROCK
3	4	BONDY CHIU EVERY 2 SECONDS FITTO
4	3	ANDY LAU MEMORIES WARNER
5	7	VARIOUS TOUCHING WOMEN'S HEART ROCK
6	5	JACKY CHEUNG TRUE LOVE POLYGRAM
7	6	LINDA WONG HOPE POLYGRAM
8	9	EDMUND LEUNG TO LOVE SOMEONE ELSE CAPITAL ARTISTS
9	NEW	PRISCILLA CHAN WELCOME BACK POLYGRAM
10	NEW	SAMUEL TAI DEEPLY IN LOVE CINEPOLY

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

AUSTRALIA: Singer and dancer **Christine Anu** looks set to become the first Aboriginal superstar. Even before the success of her striking debut album, "Stylin' Up" (White/Mushroom), her disciplined work with the traditional **Bangarra Dance Group** had brought her attention in (non-rock) music circles, while her good looks and sassy style had won her coverage in numerous fashion magazines. On first listen, her record's dazzling mix of dance loops, slap basslines, and samples is reminiscent of the music of **Neneh Cherry**. But the comparison is superficial. "Sure I've been influenced by hip-hop, soul, rap, funk, whatever," says Anu. "But I'm striving for something that leaves you with no doubt as to where it's from. Black Australians have their own street speak." The album's immaculate blend of traditional Aboriginal and modern rock instrumentation is also a credit to producer **David Bridie** of Melbourne-based group **Not Drowning Waving**. Anu was born on one of the Torres Strait islands off the northern tip of Queensland. She departed the islands at the age of 10, going first to boarding school and then to study for an associate diploma at the Aboriginal and Islander Dance Theatre in Sydney. When she returned to the islands seven years later the cultural embrace of the region on her life was immense. While remaining a dancer, she began the transition to pop music in 1993, touring as a backup singer with **Neil Murray & the Rainmakers**, then gaining wider recognition as the featured vocalist on **Paul Kelly's** hit "Last Train." Both Murray and Kelly have contributed songs to "Stylin' Up," but the album's strongest feature is the way in which the music takes its cue from the tribal rhythms, chants, and Creole patois of the islands. "We're sea people," Anu says. "Our culture is based around language. I've always wanted to educate people about my language through the music." "Stylin' Up" is scheduled for release in Europe, through Mushroom, in September.

CHRISTIE ELIEZER

JAPAN: Composer and electronic music pioneer **Haruomi Hosono**, best known internationally as one-third of **Yellow Magic Orchestra**, has produced a series of brilliant solo albums over the years. Lately, he has been working in an ambient vein, and his two most recent projects are guaranteed to appeal to listeners who like music that is spacey and meditative, but without degenerating to the level of aural wallpaper. Hosono's recent Epic/Sony release, "Love, Peace And Trance," features three of the label's standout female vocalists: **Mishio Ogawa**, **Mimori Yusa**, and **Miyako Koda** (who usually sings with the group **dip in the pool**). Their singing, while appropriately ethereal and cosmic, humanizes Hosono's music to just the right degree and, as on a previous album ("Medicine Compilation"), Hosono has used Sony's 20-bit Super Bit Mapping process, which gives the recording an incredible clarity and warmth. Hosono's latest album, "N.D.E." (standing for "Near Death Experience") is released here on Mercury Music Entertainment's newly established Sun And Moon label. More of a purist ambient album, it features fusion bassist/producer **Bill Laswell** as a guest collaborator. His influence is readily apparent both in the heavy basslines and the use of Indian percussion sounds (a familiar feature of Laswell's work with his group, **Material**).



STEVE McCLURE

NETHERLANDS: **Quazar**, the Amsterdam-based techno-house outfit, has already attracted significant interest at this year's MIDEEM in Cannes, which resulted in an Australian distribution deal with the Dancenet/Mushroom label. Now it looks as if the act's new album, "Zodiac Trax," could lead to a major international breakthrough. Released on Quazar's own Seven Stars label, which has a Benelux distribution deal with independent record company Play It Again Sam, the album is virtually a one-man affair. The group identity—which used to include vocalist **Farida Merville** (now a solo artist) and DJ **Eric Cycle** (currently producing underground tracks in his Outerzone Studio)—has been retained, but "Zodiac Trax" is essentially the solo work of founding member and pop journalist **Gert van Veen**, operating under his professional pseudonym of **MG**. The 12, mostly instrumental tracks, which rejoice under such titles as "Sunflower," "Moonflower," "Wanderlight," and "Wow," are a sublime mixture of techno-house, acid, and mellow trance music. Unlike many such acts, Quazar boasts a fully functioning live show, with MG being accompanied on stage by guest musicians, including drummer **Rob Smits**, together with a trio of dancers (**Sophia**, **Chinedum**, and **Daphne**) known as the **Quazar Starlettes**. With dates throughout Europe this summer, and a showcase at the Popkomm trade fair in Cologne, Germany, already lined up, we are set to hear a lot more from this colorful and star-like act... Also hot on the Dutch dance scene is ambient dub act **Human Beings**, which has released its 7-track debut album, "For The Time Being," on the Deviate label.

WILLEM HOOS

GERMANY: The Berlin-based trio **Big Light** is gaining radio airplay and video exposure for "Ain't Got No Time," the second single from its album "Pop 2000" (SPV). Currently on the road as the opening act for **Wet Wet Wet** during the Scottish group's tour of Germany, Big Light offers a danceable brand of soul music in which "real" instruments are blended with electronic samples and topped off with the English-language vocals of **Karlo Hackenberger**. On disc the core lineup of Hackenberger, **Sven Haeusler** (guitar/programming), and **Alex Moebius** (bass) is augmented by both brass and string sections, and the band's music is produced by **Jens Krause** at his Peppermint Park Studio in Hanover, a city renowned as a breeding place for German bands. Big Light released its debut album, "High Density," in 1993 and started creating a buzz after performing at festivals in Denmark and Austria, as well as touring with German rock act **Terry Hoax**.



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Wherehouse: Debt Dilemma; Best Buy Marks Prices Up

WHEREHOUSE Entertainment released its year-end results May 15, and it wasn't a pretty sight. As expected, the company posted a \$162.2 million loss, largely due to a one-time goodwill write-off of \$139.5 million. As a result, the company now has a negative net worth of \$112.5 million. Look for a follow-up story in a later issue of Billboard for a full report on the company's financials, but for now Retail Track would like to focus on the part of Wherehouse's press release that talks about the conclusion reached by the company's auditor, Ernst & Young, that the chain's financial structure raises "substantial doubt about the company's ability to continue as a going concern."

The company has already noted that it is in default on certain obligations in its loan agreement. It has obtained waivers on the defaulted items until June 30. In the meantime, the company is involved in negotiations with its senior

lenders, a consortium of banks that includes Bankers Trust and Heller's Financial, to restructure the agreements of its \$65 million term loan and its \$45 million revolver. Also, the release says that the company will try to restructure its debt and/or seek alternative financing sources.

Without actually saying it, what all of this means is that Wherehouse is choking on its \$200 million debt load, which includes \$110 million in junk bonds.

Wherehouse executives were unavailable to comment, but according to sources, Jerry Goldress, the chain's chairman/CEO, and Kathy Ford, the chain's CFO, are sending unofficial overtures to bondholders to see if there is the possibility that they would convert their debentures into equity. Currently, Wherehouse Entertainment bonds are trading at about 32 cents on the dollar. The original investors in the security have likely long since traded out their position, and now the bonds are probably in the hands of vulture funds—investors who look for opportunities in distressed companies. Some of those investors have told Retail Track that they expect Wherehouse to default on interest payments due August 1, even though the company probably will be able to afford those payments.

Those investors expect Wherehouse to try to restructure its debt, without putting the company into bankruptcy. That will be a tricky maneuver to pull off. Wherehouse will be up on the tight-rope, trying to keep all of its creditors happy so that it continues to have product flow and access to its revolver loan. Sources at some major suppliers indicate that they are watching Wherehouse closely but are supportive and would prefer not to see a Chapter 11 filing.

Key to a restructuring is to get Stonington Partners, formerly known as Merrill Lynch Capital Partners, to give up a substantial portion of its equity. Stonington executives were unavailable for comment. But sources indicate that Wherehouse already has had discussions with its owner and now is trying

to trigger a way to get the bondholders to the table so that they can discuss the conversion of debentures into equity stakes in the company. If Goldress and Ford can accomplish that, they will be left with a company that has a much more serviceable debt load.

But if anybody gets muleheaded along the way, it could throw Wherehouse into Chapter 11 proceedings. Stay tuned...

COST OF COMPETING: Word is pouring in from the field that Best Buy's price increase has turned from rumor to reality. According to distribution sources, Best Buy has raised its prices by \$1 across the board. What that means is its loss-leader strategy for hits has been mothballed. Instead of

charging \$9.96 for the top 10, Best Buy is charging \$10.99 in all markets.

For the rest of its inventory, which was priced at \$11.99 in markets where it

competes against Circuit City or Media Play, Best Buy's everyday pricing is now \$12.99. And in markets devoid of Media Play or Circuit City, Best Buy's everyday pricing is \$13.99. Best Buy executives decline to comment on the new pricing strategy.

Now, music specialty chains are holding their breath, waiting to see if the other discounters rise to the occasion. Wal-Mart continues to sell top hits at \$8.88 in at least 300 of its stores; Target is said to be at \$9.99 on hits, as is Circuit City.

If the others follow suit, it could mean an additional six to eight percentage points in gross margin for merchants. Although that would be a step in the right direction, a \$1 uptick in pricing isn't enough to return music retailing to a healthy state, music specialty merchants say. They still want the major music manufacturers to toughen cooperative advertising policies. If you remember back at the National Assn. of Recording Merchandisers annual convention and shortly thereafter, some majors were giving lip service to that idea but have since grown very silent on the topic.

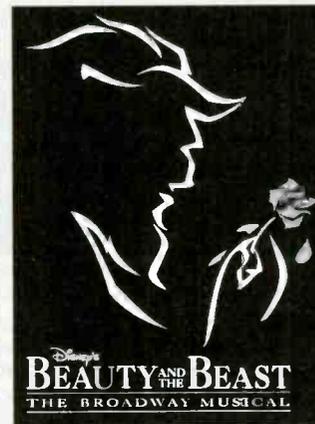
WORD MAKING its way around the circuit is that Secaucus, N.J.-based Independent National Distributors Inc. is in discussion with several suitors, including possibly a major or two. INDI, which will likely generate \$140 million in revenues this year, is mainly owned by an investment fund run by Mees-Pierson, a merchant bank with operations in the Caribbean and the Netherlands. With that kind of ownership, management has never hidden the fact that eventually its owners would want to cash out. But they also have maintained that the owners are happy with their investment and are in no hurry to cash out. As proof of this, knowledgeable sources say the owners have already turned down one offer, made about 18 months ago by the Alliance Entertainment Corp. Stay tuned...



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Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
★ ★ NO. 1 ★ ★				
1	1	BOB MARLEY AND THE WAILERS ▲ TVT 2610* (9.98/15.98)	LEGEND 29 weeks at No. 1	200
2	3	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	89
3	2	BOYZ II MEN ▲ MOTOWN 530231 (9.98/15.98)	COOLEYHIGHHARMONY	26
4	7	BEASTIE BOYS ▲ DEF JAM 527351/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL	131
5	9	PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	211
6	6	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	208
7	5	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	206
8	10	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	211
9	4	SELENA EMI LATIN 27190 (7.98/13.98)	MIS MEJORES CANCIONES - 17 SUPER EXITOS	5
10	—	THE JUDDS ▲ CURB 8318/RCA (9.98/15.98)	GREATEST HITS	1
11	8	ELTON JOHN ▲ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	199
12	13	JIMI HENDRIX ● MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	4
13	15	LIVE ● RADIOACTIVE 10346/MCA (9.98/15.98)	MENTAL JEWELRY	8
14	—	THE JUDDS ● CURB 61018/RCA (10.98/15.98)	GREATEST HITS VOL. II	1
15	12	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	211
16	18	SOUNDTRACK ▲ POLYDOR 825095/A&M (9.98/15.98)	GREASE	27
17	16	OFFSPRING EPITAPH 86424* (9.98/15.98)	IGNITION	19
18	17	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	116
19	11	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	187
20	14	EAGLES ▲ ELEKTRA 1057EEG (10.98/15.98)	GREATEST HITS 1971-1975	211
21	20	THE DOORS ▲ ELEKTRA 60345/EEG (12.98/19.98)	BEST OF THE DOORS	194
22	—	VAN MORRISON ▲ POLYDOR 41970/A&M (10.98/16.98)	BEST OF VAN MORRISON	1
23	22	METALLICA ▲ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	197
24	19	GREEN DAY LOOKOUT 46* (7.98/10.98)	KERPLUNK	31
25	25	MELISSA ETHERIDGE ▲ ISLAND 842303 (9.98/13.98)	MELISSA ETHERIDGE	33
26	27	JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	160
27	26	ERIC CLAPTON ▲ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	208
28	31	MADONNA ▲ SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	11
29	28	NIRVANA ▲ SUB POP 34* (8.98/14.98)	BLEACH	58
30	24	JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	209
31	37	LED ZEPPELIN ▲ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	179
32	23	PATSY CLINE ▲ MCA 12* (7.98/12.98)	GREATEST HITS	200
33	35	THE BEATLES ▲ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	96
34	33	GREEN DAY LOOKOUT 22* (7.98/10.98)	39/SMOOTH	28
35	34	THE BEATLES ▲ CAPITOL 46446 (10.98/16.98)	ABBAY ROAD	70
36	29	YANNI ▲ PRIVATE MUSIC 2067 (10.98/15.98)	REFLECTIONS OF PASSION	61
37	30	BEASTIE BOYS ▲ CAPITOL 98938* (7.98/11.98)	CHECK YOUR HEAD	3
38	38	EAGLES ▲ ELEKTRA 103/EEG (7.98/11.98)	HOTEL CALIFORNIA	114
39	41	METALLICA ▲ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	188
40	48	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNRYD'S INNYRDS	81
41	44	METALLICA ▲ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	187
42	32	YANNI ▲ PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	46
43	—	AC/DC ▲ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	110
44	—	WHITE ZOMBIE ▲ Geffen 24460* (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1	4
45	45	ZZ TOP ▲ WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	9
46	46	U2 ▲ ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	164
47	47	ANNIE LENNOX ▲ ARISTA 18704 (10.98/15.98)	DIVA	3
48	39	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	177
49	40	BEASTIE BOYS ▲ CAPITOL 91743 (7.98/11.98)	PAUL'S BOUTIQUE	12
50	—	SOUNDTRACK MCA 10541 (10.98/15.98)	RESERVOIR DOGS	10

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.

DISTRIBUTOR ADA COMES INTO ITS OWN

(Continued from page 77)

with acts over a long period of time, and you can't do that if you have 25 albums coming out every week. You have to have a reasonable release schedule." ADA's main strength over WEA is its relationship with independent retailers, Allen says. "Our emphasis is on distribution with an eye toward artist development at the tastemaker independent shops," Allen says. Releases typically sell anywhere from 3,500 to 15,000 units.

ADA is used in a variety of ways. A

label can develop a young band through ADA and offer it national distribution; then, when the band is ready for the next level, "WEA is right there in place for it," says Allen. "So, for example, Sub Pop can use WEA if they want. They can now retain acts that were being picked off by the majors because they didn't have national marketing and distribution."

A small label with ties to a major—for example, Indianapolis' Skene label, which has a relationship with

EastWest—can avail itself of national distribution through ADA "without being swallowed up or being forced to conform to the big label," says Allen. "So the small label gets operating capital and national distribution, and the major can tap into the small label's A&R system and see what's happening in that scene."

ADA is also used for some acts that were previously distributed by WEA. "We're able to get additional sales for those titles because of the types of accounts we deal with," Allen says.

For retailers, ADA's advantages are service and expertise. "Our sales force is much younger than those of the majors," says Allen. "Our people live the lifestyle and would shop at these accounts. They're much more knowledgeable than a one-sheet; they can relate the sales history of a band, who the members are. They're involved in the music."

For this reason, ADA has no plans to expand beyond alternative rock: "We're specialists, geared to do one thing exceptionally well. We are making a solid attempt to superserve an area that [independent retailers] find vitally important." The distributor has exclusive deals with a number of labels, but also carries nonexclusive labels "because when we go to a retailer, we want to present as much of what they need in one place as possible."

In addition, ADA acts as a voice for independent retailers, providing them with listening booths and coordinating retail campaigns. In the future, Allen hopes to group these retailers together to increase their purchasing power and enable them to get ad dollars.

STRAWBERRIES PROGRAM

(Continued from page 77)

opened in April 1994. Close to 25 acts have participated to date, including Julio Iglesias, Hammer, Meat Loaf, Tom Jones, Tevin Campbell, Arrested Development, and the Jerky Boys.

"The concept began when we were planning the design of the store," Lipton says. "We wanted to have a unique feature to tie Strawberries and the artists who do in-stores into charitable giving. We wanted a unique way to give back to the Boston community that involved the musicians."

Under the program, each recording act that appears at the store is asked to select a cause of its choice from a list of 12 Boston-area charities. In turn, the Milford, Mass.-based chain donates to that charity up to 50 cents per unit

The framed prints are displayed along a brick staircase wall that leads customers between the store's three floors. The artworks themselves include Kristin Hersh's cheerful portrait of herself holding a guitar, a flashy collage of hand and foot prints by Meat Puppets, and a simple, elegant pair of hands—one orange, one red—left behind by Iglesias.

"A lot of the artists really got into creating the prints," Lipton says. "Julio was very cautious. He did it while wearing a very nice suit and then rushed to wash his hands."

Paul J. Grasso, Strawberries director of sales and promotion, says the in-store gallery will be added to continually as artists appear in the store. The company is also looking into the possibility of establishing additional galleries at other stores in the chain.

"Now that we have the hand prints, we're planning on doing more to promote and expand this program," Grasso says.



Strawberries executives display a check representing the \$10,000 the chain has donated to charity so far through its Helping Hands program.

sold of that act's current release for a period of two to three weeks.

Although Helping Hands is linked to an act's appearance at the Back Bay store, proceeds from all 159 Strawberries units are tabulated for the cause.

According to Lipton, \$10,000 has been donated so far to homeless shelters, AIDS care programs, youth outreach efforts, and other worthy causes.

Strawberries began publicizing the effort and unveiled the handprint gallery May 17 at a private reception at the store.

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Bar/None Revives Esquivel's 'Lounge Music' Bandleader's '50s-'60s Records Are Truly Alternative

INFINITY IN SOUND: One of the unluckiest indie-label stars of 1994 was a Mexican-born bandleader who created futuristic stereo albums 40 years ago.

We are referring, of course, to **Juan Garcia Esquivel**, better known to his growing legion of fans as Esquivel! A compilation of his vintage RCA Records material from the '50s and '60s, "Space Age Bachelor Pad Music," has sold about 38,000 units (including 3,000 on LP!) for Hoboken, N.J.-based Bar/None Records, according to founder/co-owner **Glenn Morrow**.

In response to the surprising success of "SABPM," Bar/None has just issued a second Esquivel comp, "Music From A Sparkling Planet."

The label kicked off the record with a "space age cocktail party" May 23 at Luna Park in Los Angeles; it featured vintage black-and-white film of Esquivel's band, a slide show, and an appearance by Esquivel's ex-wife, **Yvonne de Bourbon**, who sang with his group during his Vegas heyday. Other events are set to follow in San Francisco (at Bimbo's, where Esquivel once performed), Philadelphia, and Chicago.

Morrow, who licensed the Esquivel material on the recommendation of musicologist **Irwin Chusid** (who compiled both Bar/None packages), is not a big fan of what has become known as "lounge music."

"Personally, I'm not so interested in this lounge revival," he says. "But I am interested in the inventive use of arrangements and instrumentation."

Esquivel's sound (known as "Sonorama") is wild enough to perk up the most jaded set of ears: It's zany big-band music that utilizes such unusual components as theremin, ondioline, steel guitar (by **Alvino Rey**), and even whistling (by **Muzzy Marcellino**). Morrow notes that Esquivel is appealing to "young kids who can only take so much three-chord grunge and want some sort of relief."

Bar/None has always been active in the contemporary rock/pop arena; its catalog includes **Freddy Johnston's** early albums and an album by the acclaimed U.K. band **Tindersticks**, and the company will be releasing an album by former **Orange Juice** leader **Edwyn Collins**. But Morrow, who had never heard Esquivel's music before Chusid recommended it, finds the older styles important as well.

"One day the curtain came down on this music," he says. "It's one of the last areas of American music that people haven't delved into and archived." We should thank Bar/None for initiating the first steps in that task.

MOVING ON: Distribution of Chicago-based blues label Alligator Records in the Northeast and Atlantic regions has shifted from the REP Co. in Minneapolis to Distribution North America in Cambridge, Mass. The announcement of the move came scarcely a week after former REP Eastern sales director **Jim Thompson** resigned from REP to take a similar position with DNA.

QUICK HITS: Koch International in Port Washington, N.Y., has named **Nicholas Hill** as manager of A&R at Koch Records, the indie distributor's newly formed pop division. Hill, who will report to label director **Barry Feldman**, co-founded Singles Only Label with **Bob Mould** of Sugar in 1988; he also hosts a weekly live music program on WFMU New York... Newton, N.J.-based Shanachie Entertainment opened a New York office May 1 at 13 Laight St. The company has also hired **Cindy Byram**, formerly with EMI Records and Wenner Media, as national director of media relations and **Juli Kryslur**, a veteran of PolyGram/Island and Enigma Records, as marketing manager... Rounder Records is now distributing Clarksdale, Miss.-based Okra-Tone Records. The label is a new imprint

from **Jim O'Neal** and **Patty Johnson**, who operate Rooster Blues, another Rounder-distributed company. Okra-Tone's first release, set for July, will be "Lula City Limits" by Mississippi singer-songwriter **John Mohead**... Singer/songwriter **Alejandro Escovedo**, a former Flag Waving fave, has signed with Rykodisc in Salem, Mass. Escovedo, a former member of **True Believers**, **Rank & File**, and **the Nuns**, has released two widely praised albums on Austin, Texas' Watermelon Records... And what may be our all-time favorite band, L.A.'s punk legend **X**, will be releasing a live album, wryly titled "Unclogged," June 13 on its own independent imprint, Infidelity Records. The acoustic album was recorded last November at the Noe Valley Ministries Presbyterian Church in San Francisco.

FLAG WAVING: The latest exciting discovery from Oxford, Miss.-based blues label Fat Possum Records is 24-year-old singer/guitarist **Dave Thompson**.

Thompson, whose Fat Possum/Ca-



by Chris Morris

pricorn debut, "Little Dave And Big Love," is out now, is currently teamed on the road with fellow label artists **R.L. Burnside** and **Junior Kimbrough** in the Fat Possum Mississippi Juke Joint Caravan, which kicked off May 18 in New York.

As the lyrics to Thompson's song "Mississippi Boy" suggest, the bluesman was delighted to be making his debut in the Apple. "I feel real good about that, man. It's something I always wanted to do."

Though he's just making his start as a leader, Thompson, who lives in Leland, Miss., paid his dues in music at an early age as rhythm guitarist for Mississippi juke joint ace **Booba Barnes**. He cut his teeth playing the jukes (see his song "After Hours Bar" for the razor-edged details). As he now notes, "There were a lot of rough bars out that way."

Thompson, who left Barnes' band in the early '90s, first came to many listeners' attention as a sideman on labelmate **David Malone's** Fat Possum/Capricorn debut. He's heard at full strength on "Little Dave And Big Love"—his searing guitar work, while reflecting such admitted influences as **Albert King** and **Stevie Ray Vaughan**, is distinctively original.

If Thompson has an instrumental secret, it may be that he coats the strings of his Fender with WD-40, the "liquid ball bearing." He says, "It makes it more easier to move faster and play slide. Your fingers don't get sticky and get hung up in the strings."

Thompson will be playing festival and club dates with the Juke Joint Caravan through September. We recommend that you check him out—he's a paint-peeler.

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MUZE Enters Book Field With Database Service

BY CATHERINE APPELFELD

WASHINGTON, D.C.—After becoming entrenched in the in-store music information business and branching into a similar video service, MUZE Inc. is ready to hit the books.

The Staten Island, N.Y.-based company, which recently logged its 2,000th music kiosk account, is moving into the book database market with an ambitious strategy including stand-alone systems, dual MUZE/MUZE For Books kiosks, and software that can be used with a variety of hardware. The company will show off its new wares at the upcoming American Book Assn. conference in Chicago.

To ensure its latest chapter in retail service will be a success, MUZE has brought in product manager Tom Simon, who previously oversaw large-store development for the Encore Books chain and before that worked in store development at Waldenbooks.

"Books were always a natural for MUZE," says Paul Zullo, company co-founder and executive VP. "It became pretty clear to us a long time ago that our best customers are the Borders, Barnes & Nobles, Media Plays, Towers of the world—who are all the book sellers. If our service was a success in their music departments, we certainly think that the book buyer has as much, if not more, need for it."

That need could translate into a potential gold mine, says Zullo, who explains that there are currently no electronic in-store book information kiosks in the field and that there are about 1.5 million current book titles in print as compared with the 120,000 albums the company tracks. As part of its new venture, MUZE has obtained the exclusive license to the vast Books In Print catalog from Reed Publishing.

Zullo says he anticipates MUZE For Books will generate the most interest among large retailers. "The superstore has always been the most receptive home for MUZE," Zullo says. "And I think the same will be true for this service."

Nevertheless, MUZE For Books plans to offer something for everyone. "The superstore wants the best of everything and the ability to have interviews with authors in the multimedia portion of the screen. A smaller store might not be able to afford that level of hardware, but we will in the development of the system allow the service to work on several different levels," Zullo says. "The capability of computer and software we are able to work with today, and the falling price, allow us to do so much more than five years ago, when we started with MUZE."

With the MUZE For Books service—which MUZE plans to debut in beta form in August and begin shipping in earnest in the fall—store staffers and browsers will be able to access information about books via an initial 15 searches that can lead them into a web of interrelated information. "The key is that the detailed

searches are there only when you choose them," Simon says. "You don't have to wade through the detail unless you want to."

"One of the first things we are doing that has never been done before is to catalog fiction using certain criteria such as where does the story take place, when does it take place, what's it about, etc.," he adds. "We are also linking fiction themes to nonfiction themes." For example, a person using the MUZE system to research books on the Vietnam War would have the option to learn about books of fiction that take place in Vietnam, Vietnamese cookbooks, among other subjects.

Simon and company are also busy compiling a database of an initial 5,000 reviews and quotes from various authors about their favorite books. "In a year we will be close to 20,000 quotes," Simon says. Additionally, MUZE plans to bring in at least one full-time staffer to track book-related news and items of interest from major media sources including radio, television, and print.

"So if you are watching 'Oprah' and there is a guest talking about a new book, you can go to MUZE For Books and plug in 'Oprah' and the date and get the information," Zullo says. "Obviously we can't get everything, but it will be pretty comprehensive."

Media information will be updated weekly and sent to interested retailers on floppy disc. Other information updates will ship to retailers on a monthly basis just as with the MUZE system. The cost for MUZE For Books will mirror MUZE at \$5,500-\$6,000 for the kiosk and \$1,000 per year for the monthly updated software. "MUZE For Books will follow a very similar path all the way around," Zullo says.

As for VUZE, the video-database kiosk cousin of MUZE, Zullo says the rollout is proceeding more slowly than planned because of "platform problems." The company, which was to begin shipping VUZE systems last summer (Billboard, March 19, 1994), currently has about 20 beta kiosks in the marketplace and will be displaying its new and improved VUZE service at this week's Video Software Dealers Assn. conference in Dallas.

The move to diversify in a market that has seen the entrance of other competitors such as Schwann Publications is a natural progression for MUZE, according to Zullo. "If you don't do these other product lines, you have created a business opportunity for someone else," Zullo says. "Why would music people line up behind music machines and book and video people not need the same kind of information sources?"

Next up from MUZE will be interactive information databases that catalog software and CD-ROM titles. "We do consider software and CD-ROM to be a necessary product line for MUZE," Zullo says. "We mentioned the idea to a couple of our key retailers at NARM, and they greeted the announcement as a tremendous positive."

Billboard Spotlights

AUDIO

books

Spoken

word

Talking Books

As the audio books/spoken word industry continues to branch out in every direction, Billboard is there to tell the story about this exciting listening world and its power within the entertainment retailing community. Our August 12th issue speaks out loud and clear on the state of this market by taking a comprehensive look at audio books and spoken word's growing presence at retail, its increased business activity in the UK and forthcoming releases.

Let Billboard do your talking. Contact your sales representative today and let us help you turn our 200,000 readers worldwide into audio book listeners and buyers.

ISSUE DATE: August 12

AD CLOSE: July 18

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615 - 321 - 4249

SANTO 95

Album Reviews

EDITED BY PAUL VERNA AND MARILYN A. GILLEN

POP

► **ROBERT CRAY BAND**
Some Rainy Morning
PRODUCER: Robert Cray
Mercury 314 526 867

Since his '86 breakthrough with "Smokin' Gun," Robert Cray has delivered sets of soulful singing and stinging guitar with dependability, if not daring. With 1993's "Shame & A Sin," he began producing himself and endowed his work with more spirit in the process. "Some Rainy Morning" sees Cray finding new success with songcraft. Acutely rendered drama makes "Moan" and "Never Mattered Much" two of his finest solo compositions to date, and the groovy "Enough For Me" is nearly as good. A sterling effort that will charm blues and R&B fans alike.

► **VARIOUS ARTISTS**
Amateur Soundtrack
PRODUCERS: Various
Matador 92500

Though many will turn to this album for stellar tracks from My Bloody Valentine, Yo La Tengo, the Jesus Lizard, Pavement, Bettie Serveert, PJ Harvey, Liz Phair, and other alternative rock icons, it is the original score by Jeremy Taylor and Ned Rifle that's the true marvel. Matching the strangely elegiac tone of Hal Hartley's fine film, Taylor and Rifle's neoclassical themes for strings and voice are far more than audio backdrop—they form an impassioned, independent work of art.

JONATHAN RUNDMAN
Wherever
PRODUCER: Jonathan Rundman
Salt Lady Records 2

Second solo outing by rootsy alternative singer/songwriter sports 16 new originals, any of which should find a home at triple-A radio. Rundman's voice is unique—musically confident and emotionally vulnerable. His lyrics are refreshing and pleasantly unusual at times; the recording has a homey, Liz Phair-ish quality. Airplay pick is "These Months With You." Contact: 503-686-6657.

MARY CLEERE HARAN
This Funny World
PRODUCER: Bruce Kimmel
Varese Sarabande 5584

On the 100th anniversary of Lorenz Hart's birth (he died in 1943 following an almost-quarter-century collaboration with composer Richard Rodgers), cabaret star Mary Cleere Haran celebrates Hart with 16 examples of R&H's genius, happily sharing with the listener lesser-known gems like "Everybody Loves Me," "Sleepyhead," and "This Funny World." Most startling is "My Friend The Night," written for a 1933 film but discarded, which sounds as modern today as something Stephen Sondheim might write. A fitting tribute to the late master.

JAZZ

► **DON PULLEN**
Live... Again
PRODUCERS: Michae Cuscuna & Don Pullen
Blue Note 30271

Recorded live in Montreux last July and full of flowing, pulsing music, this record is bittersweet given the death of the pianistic explorer April 22 at age 53 and doubly poignant with the inclusion of "Ah, George, We Hardly Knew Ya"—his paean to his longtime musician/partner, saxophonist George Adams. Pullen did three of his five Blue Note albums with his African Brazilian Connection, which especially showcased the pianist's lyrical side. The results always guaranteed listeners a gently swaying, hypnotic respite for the heart, and this album, an unexpected goodbye, is no exception.

SPOTLIGHT



M PEOPLE
Bizarre Fruit
PRODUCERS: M People
Epic 67037

Over the past two years, this U.K. dance music outfit has earned deservedly massive pop status throughout much of the world. Its bid for similar stateside success begins with the bouncy, instantly infectious single "Open Your Heart," which exemplifies the set's overriding blend of trendy club rhythms and sweet Philly-fashioned soul. Singer Heather Small has grown into a confident front woman, fully capable of playing the swaggering diva one moment and sensitive earth-mother the next. A sterling collection with tightly structured tunes with the strength to work well beyond the confines of clubland.

► **JOHNNY GRIFFIN**
Chicago, New York, Paris
PRODUCER: John Snyder
Verve 314 324 527

It doesn't matter what city the tunes refer to—this entire summation of the master saxophonist's 50-year career cooks from track one. Griff is lord of all he surveys here, be it hard bop, the blues, or standards. One would be hard pressed to put any of Griffin's earlier classics next to this and say they burn brighter. The tall tales, the sweet thunder of his playing, underscore the main message here: communication. Griff works with two hard-listening bands here, including one with fellow Verve-men Roy Hargrove, Kenny Barron, and Christian McBride. Check out "Leave Me Alone" and hear royalty.

NEW AGE

★ **KEVIN BRAHENY & TIM CLARK**
Rain
PRODUCERS: Kevin Braheny & Tim Clark
Hearts Of Space 11052

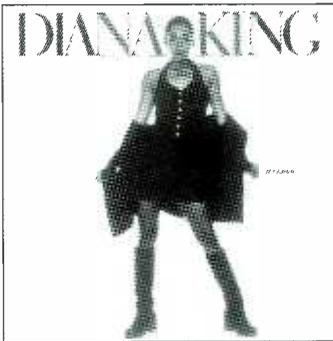
This is a rare collaboration between a pair of loner space-music synthesists. Kevin Braheny and Tim Clark seamlessly merge their skills, making it difficult to tell where Clark's expansive sense of space and grandeur ends. But the trademark, infinite violin timbre of Braheny's Steiner Electronic Wind Instrument emerges out of this synergy. It graces solos that are across shifting landscapes of electro-jazz, cyber-gamelan rhythms, and surging synthesizer atmosphere.

WORLD MUSIC

★ **NIGHTNOISE**
A Different Shore
PRODUCER: Nightnoise
Windham Hill 11166

In the midst of the current wave of Celtic enthusiasm, Nightnoise reminds us that it's been creating a Celtic fusion

SPOTLIGHT



DIANA KING
Tougher Than Love
PRODUCERS: Andy Marvel, Matthew Scott Noble, Handel Tucker
Work/Sony 64189

Despite her youth, Jamaican artist's full-bodied vocals demonstrate a tenured versatility that balances the memorable hooks and ear-catching choruses that could have easily allowed this debut to become merely a production-driven vehicle. Syncopated Jamaican rhythms and patois, though far from center stage, maintain album's semi-exotic appeal. Standout tracks include lush ballad "Love Me Thru The Night," bouncy, midtempo "Shy Guy," sultry "Love Triangle," sassy "Tougher Than Love" and "Treat Her Like A Lady," and creative Chaka Khan cover "Ain't Nobody." Excellent crossover potential.

longer than most. The band has roots in the '70s Celtic renaissance, with members of the Bothy Band and Silly Wizard. Now it deploys a pristine embroidery of keyboards, flutes, tin whistles, guitar, and violin in the service of vibrant instrumentals like "The Busker On The Bridge" and ethereal Celtic evocations such as "Shuan." The haunting, melodic atmospheres of this group are long overdue for discovery by fans of Enya and the Clannad.

LATIN

GIPSY REIGN
Pasión
PRODUCER: none listed
Texas World 750002

From the Reyes family that helped produce the Gipsy Kings comes another kinetic flamenco crew whose label premiere often displays shiny exuberance—though not the depth—of their cousins' earlier work. Irresistible

VITAL REISSUES™

DAVE BRUBECK
Jazz Collection
COMPILATION PRODUCERS: Russell Gloyd & John Snyder
Columbia/Legacy 64160

This terrific two-disc greatest-hits package of live and studio Brubeck-iana from 1954 to 1970 has a dollop of the counterpoint-rich, mid-'50s quartet tunes that put Brubeck on the cover of Time and fine choices from the popular 1959-1967 albums with not only the inimitable alto sax of Paul Desmond, but also then newcomers Eugene Wright and Joe Morello on bass and drums. "Take Five" and "In Your Own Sweet Way" are there, of course, but also interesting collaborations with Louis Armstrong, Carmen McRae, Gerry Mulligan, and others. One high point: the quartet's 1957 beautiful reading of "Some Day My Prince Will Come."

SPOTLIGHT



THE MIGHTY CLOUDS OF JOY
Power
PRODUCERS: Melvin & Doug Williams, Jerry Peters, Greg Cauthen, Dwight Gordon
Intersound 9147

After a six-year hiatus, the Clouds return mightier than ever. Founding member Joe Ligon remains as soulful a singer as God ever put on Earth, and the group backs him with hand-in-glove tightness. Second-generation Cloud Michael McCowin brings a contemporary touch as co-writer and lead vocalist on "Hold On" and "I'm Ready," while standing firm on tradition, and Dwight Gordon's guitar work is subtly stunning throughout. The group is a living history hook of gospel quartet singing, yet in 1995, 35 years after they first recorded, the Mighty Clouds Of Joy are still fresh, alive, and timeless.

galloping entries "Lol Si Si" and "Camino" are standout single prospects from a group that needs to establish a more distinct musical personality. Contact: 512-396-3336.

COUNTRY

► **GEORGE JONES & TAMMY WYNETTE**
One
PRODUCERS: Norro Wilson & Tony Brown
MCA 11248

Having reunited on "Bradley Barn Sessions" last year, George Jones and Tammy Wynette join forces again for an album that is hillbilly heaven. Particularly affecting are the beautiful "An Old Love Turned Memory," the Merle Haggard/Max D. Barnes-penned "Solid As A Rock," and the Charley Pride hit "All I Have To Offer You Is Me." On "They're Playing Our Song," the artists salute country's new breed while showing them how it's supposed to be done. A project that will live up to its high expectations.

OTIS SPANN
Down To Earth/The Bluesway Recordings
ORIGINAL PRODUCER: Bob Thiele
REISSUE PRODUCER: Andy McKaie
MCA 11202

Onetime sideman for blues and rock stalwarts from Muddy Waters to Howlin' Wolf to Chuck Berry, the late Otis Spann never received the recognition as a singer/front man as these recordings suggest he deserved. Cut for the Bluesway label in the mid-'60s, these two long-out-of-print albums (reissued on one disc) are live-in-the-studio dates featuring the likes of Waters on guitar, harp great George Smith, and Spann's wife, Lucille, on vocals. The repertoire ranges from Spann originals to Chicago blues standards, all delivered with infectious élan. A wonderful addition to the digital canon.

GOSPEL

► **GARY OLIVER**
PRODUCER: Dan Cleary
Benson 84118-4902

Soul man Gary Oliver has found his greatest success as a writer of classics of contemporary church music. But simultaneously, he's built a strong following as a gospel artist, and the tremendous range of his talents is gloriously realized on his debut album. With fat grooves and endless, irrepressible hooks, Oliver's rock-edged R&B/gospel is more fun than any human should be allowed to have, in church or anywhere else. Just as powerful is "Resting Place," and a handful of gutsy, heartfelt ballads that are a natural fit for both urban and AC formats. Oliver is pure joy, and food for the mind, soul, and spirit.

► **RICKY DILLARD'S NEW GENERATION CHORALE**
Hallelujah!
PRODUCERS: Ricky Dillard, Rev. Milton Biggham
Malaco 6019

On their third outing, Dillard and his chorale continue to put a fresh spin on gospel music. Rooted in tradition, the album's 12 selections are also laced with contemporary, genre-blending twists that consistently defy predictability. "Hallelujah!" overflows with energy and inspiration, displaying a hybrid of street-smart aggressiveness and Sunday morning celebration. If this is indeed the new generation, gospel's future is in good hands.

CONTEMPORARY CHRISTIAN

MICHAEL JAMES
Where Love Runs Deep
PRODUCER: Michael James
Reunion 701 0102 724

On the heels of his award-winning hit "Love Will," Michael James releases another fine collection of Christian country songs. In addition to writing several cuts himself, James has also recorded songs from such talented tunesmiths as "I Hear A Call" by "The Dance" author Tony Arata and "The Power Of Forgiveness" by Mike Reid (of "Walk On Faith" fame). "In The Midst Of Your Love" is a driving, uptempo tune, but most of the other songs are gentle and stately, with James' warm, rich voice prompting more introspection than dance action.

CLAY CROSSE
Time To Believe
PRODUCERS: Rick Chudacoff, Peter Bunetta
Reunion 701 0104 727

On his second album, Clay Crosse is poised to continue the momentum generated by his best new artist victory at the recent Dove Awards. One of the genre's finest vocalists, Crosse puts his soulful pipes to best use on stirring ballads like "I Found Myself In You" and "The Rock (That Was Rolled Away)." Other standout cuts include the bouncy "His Love's Comin' Over Me" and the groovin' "Givin' My Love To You."

CLASSICAL

★ **ERNST KRENEK**
Lamentations Of The Prophet Jeremiah
PRODUCER: Achim Dobschal
Harmonia Mundi 901551

An austere 12-tone work for a cappella mixed chorus, the late Ernst Krenek's "Lamentations" traces a dark night of the soul. Cogently fusing medieval inspirations with serial technique, Krenek composed the work in 1941 rent with the pain of exile and despairing of war-torn Europe. Fans of Arvo Pärt's "Passio," Henryk Górecki's "Miserere," and John Tavener's "Akathist of Thanksgiving" will appreciate the piece immediately—especially as sung here with passion and precision by the Rias-Kammerchor directed by Marcus Creed.

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 Album Reviews Dept., Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Single Reviews

EDITED BY LARRY FLICK

POP

► MICHAEL JACKSON & JANET JACKSON

Scream (no timing listed)
PRODUCERS: Jimmy Jam, Terry Lewis, Michael Jackson, Janet Jackson
WRITERS: M. Jackson, J. Harris III, T. Lewis, J. Jackson
PUBLISHERS: Mjac/Warner-Tamerlane/Black Ice, BMI, EMI-April/Flyte Tyme Tunes, ASCAP
REMIXERS: David Morales, KayGee, Jimmy Jam, Terry Lewis
MJJ/Epic 78000 (c/o Sony) (cassette single)

"HIStory" begins its reign over radio airwaves with the onset of this confrontational, hip-hop-charged attack on the media. The superstar siblings rant with limb-slicing anger amid a storm of acidic industrial noise and metallic guitar feedback that darkly underlines the bitterly repeated lyric "stop pressuring me"—which eventually evolves into a jolting "stop fucking me" chorus climax that has been edited out of the radio version. Early programmer response points toward active play at several formats, with an imminent batch of solid street-funk and disco-angled remixes likely to broaden the range of support even wider still. This is one-half of a double-A-sided single that also features the AC-gear "Childhood."

► TLC Waterfalls (4:19)

PRODUCERS: Organized Noize
WRITERS: Organized Noize, M. Etheridge, L. Lopes
PUBLISHERS: Organized Noize/Stiff Shirt, BMI, Pettibone/Belt Star/TIZBIZ, ASCAP
REMIXERS: Organized Noize, Dallas Austin
LaFace 4107 (c/o BMG) (cassette single)

Third single from the steam-rolin' "CrazySexyCool" is a funk-lined meditation on taking a more chilled, clear-headed path in life. The storytelling verses are pointed and affecting, building into a contagious, sing-along chorus that manages to be both melancholy and encouraging. The track's easy-paced groove is fleshed out by jazzy trumpet fills and snakey funk guitar mixes. Organized Noize delivers a remix that emphasizes the song's percussive blues subtext, while Dallas Austin's interpretation has an old-school R&B flavor. In any context, this is a winner.

► U2 Hold Me, Thrill Me, Kiss Me, Kill Me (4:35)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Atlantic/Island 6266 (cassette single)

First single from the mammoth soundtrack to "Batman Forever" is a wildly dramatic, wall-of-sound rocker that scores on the strength of a stylishly echoed vocal by Bono, symphonic string flourishes, and fuzzy, surprisingly glam-like guitar work by the Edge. An oh-so-easy fit at rock radio that popsters should find equally refreshing and fun.

► MADONNA Human Nature (4:30)

PRODUCERS: Madonna, Dave "Jam" Hall
WRITERS: Madonna, D. Hall, S. McKenzie, K. McKenzie, M. Deering
PUBLISHERS: WB/Webo Girl/Stone Jam/Frozen Soap Songs/Wizeman/EMI-April, ASCAP
Maverick 7631 (c/o Warner Bros.) (cassette single)

The previous "Bedtime Story," was a brilliantly conceived and brave single that flew over the heads of many. This time, expect radio to hungrily come to the table and dine on this wickedly catchy jeep/pop jam in which La M unapologetically snaps at her more close-minded critics. Her vocal is playfully snide and aggressive, holding strong against a forceful hip-hop groove and a host of ear-pleasing funk guitar licks and synth loops. Go, girl!

★ MARY J. BLIGE You Bring Me Joy (no timing listed)

PRODUCERS: Chucky Thompson, Sean "Puffy" Combs
WRITERS: M. J. Blige, J. Hailey, C. Thompson, S. Combs
PUBLISHERS: MCA/Mary J. Blige/EMI-April/Joel Hailey/Ninth Street Tunnel/Justin Combs
REMIXER: Eric "E-Smoove" Miller
Uptown 3350 (c/o Uni) (cassette single)

The third single from Blige's sterling "My Life" epic picks up the tempo, wrapping a rubbery bassline around a ticking funk beat that triggers a performance that is full of giddy street romance. The song has

a free-flowing, loose feel that perfectly suits the fun party atmosphere of the instrumentation. Essential to the playlists of pop, crossover, and R&B radio formats, while Eric "E-Smoove" Miller's measured house remix ready for instant club action.

THE HUMAN LEAGUE One Man In My Heart (4:03)

PRODUCER: Ian Stanley
WRITERS: Oakley, Sulton
PUBLISHERS: EMI/Virgin
EastWest 5742 (c/o Elektra) (cassette single)

Determined to prove that it can transcend the stigma of the early '80s, the Human League remains a powerful force in the art of relentless pop product. The sophomore single from the act's comeback album "Octopus" needs no apologies for its innocent composition. It is a beautiful ballad that should set top 40 afire. The T.O.E.C. Unplugged mix strips down the already soothing texture to a simple acoustic structure. Prefabricated perfection.

★ LIPPY LOU Liberation (3:34)

PRODUCER: Mike Koglin
WRITERS: Neale, Themis, Koglin
PUBLISHER: not listed
More Protein/Radikal 15037 (12-inch single)

Another newcomer from Boy George's growing stable of promising young talent is a brash Londoner who raps and toasts on the virtues of homosexual freedom—which she does amid a flurry of slick Euro-dance grooves akin to recent crossover hits by Real McCoy and Corona. The track has ferocious energy and passion that grabs the mind and body at the same time. Radio is given a tame edit that will not offend or scare listeners, while the original version has red-hot lyrics that are both brave and amusing. Contact: 212-598-3048.

JOEI MAE Promise Me Your Heart (no timing listed)

PRODUCER: Carlos Berrios
WRITER: F. Reyes
PUBLISHERS: EMI-April/Bernos/King Reyes/Dogo, ASCAP
REMIXER: Carlos Berrios
After Dark/Priority 53194 (CD single)

Mae has the potential to rise above her firm Latin-freestyle base with this percolating, pop-spiked ditty. She has a giddy and girlish presence that will attract teens, and the track kicks a muscular bassline and a chipper chorus that could lure everyone else. Applause to producer Carlos Berrios for finding the balance between dance credibility and radio accessibility.

CRAZY L'EGGS Happy & You Know It (5:14)

PRODUCER: Kenneth Terry X
WRITERS: T. Taylor, D. Spohn
PUBLISHER: Whooping Crane
Pandisc 125 (CD single)

This bass bumper may cause some cars to sereech to a sudden halt. Based loosely on the children's song of the same name, this fast and furious novelty track clocks a head-spinnin' 160 beats per minute. The lyrics are far from brain-bending, but the low bass beats provide the backdrop for an innocent-enough booty shaker. Weird, wacky, and wonderful music that will keep you clapping.

MEOW Laid Down Low (3:41)

PRODUCERS: Meow, Francis Manzeila
WRITERS: Driver, Stanzilis, Beller
PUBLISHER: Enemy Music Works, BMI
Brake Out/Enemy 120 (CD single)

Here is something for pop programmers to purr about. This New York City-based trio is destined to gain some visibility with this unpretentious rocker. The strength is in the strong songwriting, which is only further exemplified by gentle harmonies and competent musicianship. Contact: 718-636-1100.

★ BARBARA DOUGLAS Shine (3:46)

PRODUCERS: the Brandt Brothers, Giuseppe D.
WRITERS: W. Brandt, G. DiCacamo
PUBLISHERS: New York House; Must Be Nice, BMI
Strictly Rhythm 020 (CD single)

Pop/dance ingenue is a star in the making on this shimmering, disco-flavored twirler. Her style and range are pleasantly aggressive and acrobatic, without

overpowering the actual tune—a problem most club divas encounter in making the switch to radio. She complements the song's smooth chorus and sugar-coated beats, making this a potential boombox summer hit. Contact: 212-254-2400.

R & B

► JODECI Freek'n U (5:15)

PRODUCER: DeVante
WRITER: DeVante
PUBLISHERS: EMI-April/De Swing Mob, ASCAP
REMIXER: DeVante
Uptown 3344 (c/o Uni) (cassette single)

The long-anticipated release of Jodeci's new album, "The Show, The After Party, The Hotel," is finally upon us, and it is previewed by this easy-paced plea for carnal pleasure. DeVante's production and songwriting has rarely sounded stronger, and he urges the group to kick supreme vocal power with a rigid beat, which is deftly fleshed out with soothing keyboard passages. This is old-school R&B brewed to perfection.

► PORTRAIT How Deep Is Your Love (3:45)

PRODUCERS: Portrait
WRITERS: B. Gibb, R. Gibb, M. Gibb
PUBLISHER: not listed
REMIXERS: Matt Robinson, Portrait
Capitol 79612 (c/o Cema)

Charming, harmony-rooted vocal group is sure to draw widespread attention with its lovely reading of a Bee Gees classic.

Backed by only a delicate acoustic guitar line and finger-snapping, the lads send chills up the spine with a performance that is technically sharp, and soulful without becoming overwrought. Single should also inspire some to investigate the act's fine second album, "All That Matters."

► PATRA Pull Up To The Bumper (4:52)

PRODUCER: C. "Specialist" Dillon
WRITERS: D. Manno, S. Dunbar, R. Shakespeare, G. Jones
PUBLISHERS: Songs Of PolyGram International/IXAT, BMI, Grace Jones Enterprises/PolyGram International/Chenan, ASCAP
550 Music 7111 (c/o Sony) (12-inch single)

Dancehall siren previews her new "Whining Skills" album with a fairly faithful rendition of the Grace Jones disco/funk chestnut. Patra's sturdy talent as a singer is put to good use here, and her toasting is far more pleasing to the ear than on previous efforts. Track is right in the pocket of both R&B and crossover radio trends and could eventually prove to be the artist's biggest record yet.

► U.N.V. So In Love With You (no timing listed)

PRODUCER: David Foster
WRITERS: D. Foster, B. Ross, L. Thompson
PUBLISHERS: Bill-Man/One Four Three/peermusic/Linda's Boys, BMI
Maverick 7585 (c/o Warner Bros.) (cassette single)

Co-written by David Foster, this chilling ballad cannot miss at both R&B and top 40 radio. Sweet harmonies merge seamlessly into an opulent production, which is filled with sweeping synthesizers and swooning violins. The R&B remix adds an urban heat for an uptempo twist. Ladies, beware!

MOKENSTEF He's Mine (3:58)

PRODUCER: Big Ham
WRITERS: Ham, Mokenstef, R. Troutman, Prince
PUBLISHER: not listed
OutBurst 6946 (c/o Rush Associated) (CD single)

Riding tightly woven samples of "Do Me Right" by Prince and "Be Alright" by Roger Troutman, this new-jill trio makes a fine first vocal impression. They bring a saucy attitude and flexible harmonies to this sleek jeep ballad, which should meet with quick approval from youth-driven R&B and top 40 radio stations.

TAMI Let's Do It Again (4:02)

PRODUCERS: Melvin Riley, Frank G.
WRITERS: M. Riley, T. Holt
PUBLISHERS: Deedledee/Frank G., ASCAP
Street Life/Scotti Bros. 78022 (c/o BMG) (cassette single)

Tami has a sassy demeanor and seasoned sound that belies her apparent youth. She bends the notes of this midtempo hip-hop jam like she has been doing it for years. It's just too bad that she is not given stronger lyrics to work with. A voice like

hers deserve more than prose like "hanging at the mall with my crew." Still, kids will dig it, and mature minds will have to wait until next time.

COUNTRY

► LEE ROY PARNELL A Little Bit Of You (2:41)

PRODUCERS: Scott Hendricks, Lee Roy Parnell
WRITERS: T. Bruce, C. Wiseman
PUBLISHERS: WB/Big Tractor/Almo/Daddy Rabbit, ASCAP
Career 2823 (7-inch single)

One of country music's most distinctive voices delivers an inviting performance on this upbeat statement to the power of good love. Accented by Parnell's signature guitar licks, the melody and message of the song should strike a positive chord with country fans.

► TRACY BYRD Walking To Jerusalem (3:25)

PRODUCER: Tony Brown
WRITERS: S. Hugin, M.D. Sanders
PUBLISHERS: Sony Tree/Katy's Rainbow/Starstruck Writers Group Inc./Mark D. Music
MCA 55049 (c/o Uni) (7-inch single)

No, Byrd has not joined the growing ranks of country artists releasing Christian music projects with his latest effort. Instead, he serves up a unique lyrical approach to the frequently used cowboy-falls-for-snobby-aristocrat theme. The tune boasts a bouncy feel and catchy chorus that should fit nicely on country radio this summer.

DELBERT McCLINTON Come Together (4:03)

PRODUCER: Jerry Crutchfield
WRITERS: J. Lennon, P. McCartney
PUBLISHERS: Northern Songs/EMI-Blackwood/ATV, BMI
Liberty 79083 (c/o Cema) (CD promo)

Culled from Liberty's all-star tribute album, "Come Together: America Salutes The Beatles," this cut lacks the ominous power of Aerosmith's previous cover, but nonetheless McClinton's bluesy chops and sinewy harmonica make this an intriguing outing. McClinton has so much vocal personality that he draws the listener into anything he wraps that voice around. The video is already airing on CMT, but it will be interesting to see what country radio does with this release.

DANCE

► ROZALLA You Never Love The Same Way

Twice (6:59)
PRODUCERS: Rick Nowels, Pete Lonner
WRITERS: R. Nowels, D. Munday, L. Dozier
PUBLISHERS: Warner Chappell/EMI-Virgin
REMIXERS: Pete Arden, Vinny Verò, Love To Infinity, Stonebridge, Nick Nice, Joey Negro, Andrew "Doc" Livingstone
Epic 7073 (c/o Sony) (12-inch single)

It has been way too long since La Roz was given the opportunity to pack stateside dancefloors—something she will easily accomplish with this slamin' first single from her new album, "Look No Further." Her reliably limber vocal range now has a warm, soulful quality that brings this disco-drenched house mover to vibrant life. A double-pack of mixes should do the trick in bringing all possible club jocks to the party, while the pop edit is primed for the label's eventual crossover radio campaign. This could be the start of Rozalla's long-deserved ascension into the pop spotlight.

★ STREETLIFE FEATURING DANA STOVALL

Love Breakdown (7:58)
PRODUCER: Mark Picchiotti
WRITER: M. Picchiotti
PUBLISHERS: Much Noyse/IRS Songs, ASCAP
REMIXER: Mark Picchiotti
Tribal America 58334 (12-inch single)

Mark Picchiotti, who is the creative mastermind behind this gem, has developed into a producer and composer of heavyweight ability. His ear for soulful rhythms is matched by a knack for sweet pop melody construction—both of which are in ample supply on this anthemic gospel-house throwdown. Singer Dana Stovall is a dynamic presence, breathing interesting depth into Picchiotti's song. A clubland smash.

AC

► MICHAEL JACKSON Childhood (no timing listed)

PRODUCERS: Michael Jackson, David Foster
WRITER: M. Jackson
PUBLISHERS: Mjac/Warner-Tamerlane, BMI
MJJ/Epic 78000 (c/o Sony) (cassette single)

The other half of the single that ushers in Jackson's "HIStory" is an orchestral pop ballad that also serves as the theme to the forthcoming film "Free Willy 2." Beyond the tune's overly sugary and sentimental arrangement lies painfully sad and insightful lines like "it's been my fate to compensate for the childhood I've never known." Add a beautiful, winding melody, and you have a song that is smartly aimed at mature audiences that often embrace such lyrically introspective fare.

ROCK TRACKS

► BEASTIE BOYS Root Down (3:32)

PRODUCERS: Beastie Boys, Mario Caldato Jr.
WRITERS: Beastie Boys
PUBLISHER: not listed
Grand Royal/Capitol 79626 (c/o Cema) (CD single)

The psychedelic funk of the '60s, cocktail kitsch of the '70s, and the old-school attitude of the '80s slam together for the latest Beastie Boys track, which is taken from the act's forthcoming EP of the same name. This is not necessarily new musical territory for the Boys, but it is still a well-grounded effort that will likely plant itself in the minds of modern rock programmers.

SLIDE Rise Up (no timing listed)

PRODUCER: not listed
WRITER: S.W. Worts
PUBLISHER: Mohenjmusic, BMI
Slide 01 (CD single)

Balancing the fine line between rock'n'roll and blues, this rootsy effort should please those who prefer their music pure and to the point. Gritty guitar riffs and a gruff vocal form a handsome hook that is somewhat reminiscent of a more modern-minded Foghat. Contact: 617-628-7291.

RAP

HURRICANE Comin' Off (3:26)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Grand Royal/Capitol 79601 (c/o Cema) (12-inch single)

After a lengthy career as the DJ for the Beastie Boys, Hurricane strikes new musical territory on this harmless hip-hop effort. The old-school influences are obvious, as a laid-back groove is layered loosely over retro rhythms and a healthy dose of soul. Rap-friendly programmers better get insurance, 'cuz this is one wrecked-up rap attack.

MYSTIDIOUS MISFITSS I Be (4:16)

PRODUCER: Houston Bowie
WRITERS: W.F. Hill, M. Washington, J. Boatwright, H. Bowen
PUBLISHERS: A Blast Phe Me/A Touch of Mush/Shorty Mist/Oush, ASCAP
550 Music 6953 (c/o Sony) (CD single)

It is hard to get a grip on exactly where this sonic trip is heading. As a lazy hip-hop beat plugs along, competitive vocals engage in a confusing hattle of the braggarts. The tempo is all over the place, from a wild-eyed rap rant to a slowed-down vocal prow. Mischievous fun.

SOUTHERN CONFERENCE Dead Presidents (3:48)

PRODUCER: C. Trahan
WRITER: C. Trahan
PUBLISHERS: da NIG/Neurodisc, BMI
Neurodisc 31018 (CD single)

Former Young & the Restless rapper Charles Trahan returns with this ambitious ode to livin' large. With money on his mind, Trahan rants over an anxious hip-hop beat in a powerful expression of passion for material possession. For a raunchier ride, check out the Club mix. Contact: 1-800-252-4293.

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

Platforms Abound For Software Publishers

■ BY MARILYN A. GILLEN

LOS ANGELES—Perhaps the bigger question than “whattaya got?” for software publishers at the debut Electronic Entertainment Expo here May 11-13 was “whattaya on?”

Platforms, that is.

“Super Nintendo, Gameboy, Game Gear, Sega Genesis, Sega Saturn, PlayStation,” says a developer, before pausing for a deep breath. “PC, for both Windows '95 and Macintosh. I think I may be forgetting some. Right, Ultra 64 next year. Probably more.”

“Virtual Boy’s a new one for us,” says Mark Rogers, director of software development for Ocean, which will release its take on “Waterworld,” starring Kevin Costner, on the new Nintendo 3D platform when the unit launches this fall. “That will be an ex-

citing prospect, because it adds a new dimension to gaming that we’ve never dealt with before.” Ocean’s “Waterworld” will be available on several other platforms as well.

And then there are 3DO and CD-i and Pentium-based products and games, such as *Zombie’s* cybersports “Locus,” designed specifically for use with HMDs, or head-mounted devices, which offer a virtual-reality gaming experience.

“Everyone who buys an HMD will want to buy this,” says Christine McGavran, technical lead on the GT Interactive-distributed project, “because there’s almost nothing else to use HMDs with yet.”

“Coming out early puts you in the position of reaching those [hardware] buyers when there is still a relatively small universe of titles for them to use

with their new system,” says one developer who will be in the lead pack on two new platforms. “But, on the flip side, your potential audience is obviously smaller because the installed base hasn’t had a chance to kick in yet.”

The type of title can often determine how soon to climb aboard a new platform, other publishers note. “Unlike some other companies that are after that cutting-edge audience, Disney’s heritage is geared more toward the mainstream family,” says Disney Interactive VP of entertainment Marc Teren. “So we need to wait until that installed base reaches more of a mass audience.” Disney will begin releasing select product on next-generation platforms next year, Teren adds.

Robert Botch, president of US Gold, which is supporting numerous platforms, says the multiple choices won’t be limited to publishers. “There is going to be a snowball effect at the distribution end,” he says. “Retailers will be looking at eight or nine platforms coming at them from each company, and their shelves aren’t getting any longer. I don’t think anybody knows how that will work out just yet.”

For his part, Jon Viscott, senior multimedia buyer for Virgin Megastore, says he will stick with the current mix of PC and 3DO products for the foreseeable future. “That’s what our consumer seems to want,” he says.

“3DO looked very impressive with its software lineup,” says Bill Bluestein, an analyst at Cambridge, Mass.-



A scene from “MTV’s Beavis & Butt-head In Virtual Stupidity” CD-ROM from Viacom New Media.

based Forrester Research. “I think if anyone will benefit from Nintendo’s delay in getting to market [with Ultra 64], it’s 3DO, because it keeps them in the pack through the Christmas season.”

THE HOT LIST

However you look at it, on whatever platform, the holiday lineup as previewed at E3 is formidable.

Heading the franchise class is another installment in the “Doom” saga, this time the first retail release of the original shareware hit from Id Software. Titled “The Ultimate Doom,” the CD-ROM includes the complete original title as well as a new “expert” nine-level episode, dubbed “Thy Flesh Consumed,” according to Id’s business manager, Jay Wilbur. The title, which will also be available on floppy, is due in June at \$35-\$40 for the CD and will be distributed by GT Interactive, which published the best-selling

(Continued on page 91)



Coming Soon? Nintendo will be a latecomer in the “next-gen” video game stakes, holding off release of its cartridge-based Ultra 64 in the U.S. and Europe until April 1996. Sega’s Saturn is out now and Sony’s PlayStation will roll out Sept 9. The U64, pictured, may launch as early as December in Japan, however. Those wondering where the controller is in the shot above can keep wondering for a while. “We’re not showing that yet, because it’s going to be really revolutionary,” promises VP of marketing Peter Main.

Blockbuster Bows CD-ROM Rental Chain To Carry Microsoft, Other Titles

LOS ANGELES—Microsoft is making its first foray into CD-ROM rental as part of an open-ended test with Blockbuster Video. The video chain, which has been conducting multimedia tests in a number of cities since last year, will also offer for rental and sale titles from Compton’s NewMedia.

The publishers’ titles are being carried in about 50 stores in eight different markets, according to a Blockbuster spokesman. Each of the stores will initially carry about 50 titles in the categories of games, education, and reference. All will be available for sale, and select titles for rental.

Mike Losh, director of emerging distribution channels at Microsoft, says the video-store environment seems a natural fit for such Microsoft titles as “Cinematic” and “Magic School Bus,” which fall cleanly into the entertainment/education camp, as opposed to productivity titles. “I heard recently that something like 50 million-60 million people will pass through a video outlet in a week,” Losh says. “And I’m pretty sure that’s not the kind of number you will find for a computer store. This is a major channel for selling software, and it’s one that we want to tap into.”

As far as rental goes, Losh says Microsoft will monitor sales numbers “and how those relate to rental,” he says. “We need to look at the viability of the rental market, whether it is a plus busi-

ness for us.” Copying concerns are small, he says, with the types of titles offered in the chain. “We’re talking about our multimedia titles, which are just huge files,” he says. “It wouldn’t make sense for someone to copy them.”

Compton’s offerings will include its “Interactive Encyclopedia,” “Complete Multimedia Bible,” and “AAA Trip Planner,” among others, according to marketing VP Bill Perrault.

Joining Microsoft and Compton’s products in-store will be CD-ROM titles from Virgin Interactive, Simon & Schuster Interactive, and Viacom New Media, according to Blockbuster. All are members of the Viacom family of companies, of which Blockbuster is also a part.

MARILYN A. GILLEN

ENTER*ACTIVE FILE HAS MOVED

The EnterActive File has moved west. Please send all multimedia news and correspondence—including video game, CD-ROM, online, and new technology news and products for review—to the attention of Marilyn A. Gillen, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. Phone: 213-525-2290; fax: 213-525-2394.

Rev, Duck Join Forces On CD Plus

NEW YORK-BASED Rev Entertainment has formed a joint venture with fellow New Yorker Duck Corp. to offer their combined CD Plus technologies to record labels for use in developing the enhanced CDs.

Rev will pony up its high-speed navigation, graphics, and sound engines, and Duck will offer its proprietary TrueMotion video technology, which offers full-screen, full-motion video without the need for an add-on MPEG video board, Rev CEO Todd Fearn says.

REV currently is developing CD Plus titles for labels in the Warner Music Group. It also will produce a CD Plus sampler for the Recording Industry Assn. of America, playable on both computer CD-ROM drives and traditional CD decks, for use in promoting the new format to the public.

WARNERACTIVE WAS PREVIEWING its new Web site May 11-13 at E3. The site (<http://www.warneractive.com>) will showcase new WarnerActive games, as well as preview titles in the works, and will offer user-support information and background on the company, which is the multimedia publishing division of the Warner Music Group. The site is part of Time Warner’s Pathfinder arena.

PHILIPS MEDIA has also gone online to promote its multiplatform catalog of titles. The site (<http://www.media.philips.com>), which went live earlier this month, allows visitors to download the first level of games and also offers a unique feature, dubbed Smart Agent Online, which customizes the site based on a user’s pattern of exploration. “Someone who habitually goes into the kids area, for instance, would get alerted to new and recent releases of interest in that category,” says Philips Media president Scott Marden. Look for samples of the entire Philips catalog to begin appearing soon.

“THERE’S REALLY no way to overstate the importance of sampling, especially as the video game market gets more crowded and competitive,” says Jason Goldberg, marketing director for Gamescan, a new product aimed at offering retailers a way to do just that—demo games in-store. The product, an interactive kiosk that was debuted at the E3 show in Los Angeles, is a joint venture between Infotainment World, a publishing company, and Burlingame, Calif.-based Telescan Systems, which specializes in interactive merchandising tools for entertainment retailers. Infotainment World will supply the game reviews included in the system, Goldberg says, as picked up from its GamePro magazine. Users also can access video previews from various levels of the game, game ratings, and game-play tips. Games are rotated on a regular basis, Goldberg says.

Although the initial product focuses on traditional games, Goldberg says a future edition will likely encompass CD-ROMs.

TRIVIA CORNER: Fabian composed the score for the two-disc “Wild West” CD-ROM due from Jasmine Multimedia.

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PICTURE THIS

By Seth Goldstein



NITTY-GRITTY: For the digital videodisc—yes, that again—the devil is in the details. In the run-up to commercial introduction late next year, details of disc manufacture using the techniques espoused by Sony/Philips and Toshiba/Time Warner will dominate discussions.

Each camp already points to the other as technically deficient in remarks that some might politely call posturing. But in the opinion of a disinterested observer who expects to be working with either or both parties, many of the differences can be dismissed as "academic."

Take the Sony/Philips dual-layer disc, for example. It's been suggested the MultiMedia CD will suffer from the two separate techniques required to apply the two layers. Our source agrees that's one more step than needed for the dual-layer disc announced a few weeks ago by Toshiba/Time Warner ally Matsushita, but nothing he's seen or heard indicates Sony/Philips can't meet its goals.

Here's the essential difference, in his view: 3M, which is replicating the Sony/Philips DVDs, uses injection molding for the bottom layer and then a process known as photo polymerization, or "2-p," for the top layer. Because injection-molded discs shrink, the pits holding the data have to be deeper than those on the 2-p layer, which dry unchanged in size. Toshiba/Time Warner uses only injection molding.

While the basic processes aren't subject to much, if any, change, neither set of specifications for vendors supplying Sony/Philips or Toshiba/Time Warner is considered final. Our source, who has seen the current specs, says both are clearly stamped "preliminary" and doubts either will be finished before the end of the year. Nevertheless, there's enough set in stone for him to begin work, he says.

Toshiba/Time Warner has begun taking the wraps off the WEA production facility in Oly-

(Continued on page 89)

Retail Learns Multimedia Market Demo Kiosks Out, Returns Head Down

BY EILEEN FITZPATRICK

LOS ANGELES—After two years of trial and error, video retailers are getting better at selling multimedia products, thanks to their ability to adapt to changing consumer trends and software vendors' efforts to meet the needs of stores and distributors.

In the past, retailers attempting to incorporate multimedia products have complained about high return rates and supplier unwillingness to stick to the marketing practices developed for home video.

"Game companies have treated the music/video business like the toy business, but it's not," says Mike Ball, multimedia buyer for Houston-based distributor ETD. "[But] in the last couple of years they have changed their tune."

Retail and supplier panelists appearing at the Electronic Entertainment Expo in Los Angeles, May 11-13, echoed the trend. They also appear to be turning better profits by working together to service the multimedia consumer.

As examples, Blockbuster Video and Musicland's Media Play chain have dramatically changed their multimedia sections after examining the results of consumer research derived from in-store tests.

Now missing from Blockbuster test stores are the elaborate demonstra-

tion kiosks it used in 53 San Francisco locations in 1993, says director of business development Mike van der Kieft. The chain has since closed most of the Bay Area sites while expanding to a total of 51 outlets nationally.

"We don't want customers to decide to rent in the store. That's not the point," van der Kieft said. "We want them to rent it, take it home, and try it there." Demo stations permit the choices to be made on the spot but often without sufficient trial.

West Coast Entertainment's Game Power division is also re-evaluating the need for demonstrations.

"If there's no customer service with a kiosk, it ends up becoming an arcade," said VP of business development Steve Apple. "They are a great traffic builder, but how [do you] profit from it?"

Yet another disadvantage to kiosks is that it can make a store "look like an expert," says Casablanca Multimedia president Martin Weinstein. "If you have to load a product and can't, a customer won't rent it." Union, N.J.-based Casablanca racks multimedia product to about 50 video specialty stores.

Media Play, which once hid its multimedia section behind a wall, has moved it to a prominent place near store entrances. "At first we wanted to protect it, because we thought it was a high-theft product," said Media

Play president Larry Gaines. "But customers couldn't find it, and we almost killed the category."

Since adding the product in 1992, Gaines said multimedia has grown from 2% to close to 10% of the chain's overall business. Media Play has increased product selection from 200 to 1,200 stock keeping units (SKUs) in its 53 locations.

The chain has also beefed up its multimedia buying department. Instead of adding CD-ROM to the video game buyer's duties, Gaines created a new job category.

Retailers at E3 were encouraged by what they saw as a significant decline in return rates, attributed to an increase in plug-and-play titles and consumers becoming more adept with their PCs.

So while some retailers still complain of return rates as high as 40%, Weinstein said it has shrunk to 5%-7% in Casablanca stores. Other agreed, more or less. Van der Kieft wasn't specific but indicated returns are headed down. The chain has employed "testers" who review every title. If it's too tough to install, van der Kieft said, Blockbuster won't carry it.

Meanwhile, software publishers have begun forming retail alliances to assist in buying decisions and promotional activities. In April, Electronic Arts and kids supplier New Media Express became the exclusive source of multimedia product for Toys 'R' Us.

"We're providing inventory management," said Electronics Arts senior VP of sales Nancy Smith at E3. "In video, many retailers have gone direct once they knew the category. That's what we hope retailers will eventually do with multimedia product."

Blockbuster appears headed in that direction. Van der Kieft said the chain is looking into "shelf-space consignment" with suppliers to better manage inventory.

Mass merchants, however, present suppliers with several challenges. One is convincing those chains to carry fewer copies of more titles, when they are used to carrying hundreds of units of a few releases. The objective is to ease consumers into the category and slowly build a market.

"Mass merchants are not set for buying one or two units of a product," said Smith. "But to be successful in multimedia you have to have that kind of inventory management. That's what we provide."

The big retailers also aren't investing in manpower to sell multimedia, as video and music retailers have.

(Continued on page 87)

WarnerVision To Produce Audio Exercise Series

BY TRUDI MILLER ROSENBLUM

NEW YORK—Having captured a major portion of the exercise video market, WarnerVision is now targeting people who exercise *without* visuals.

WarnerVision has teamed with Rhino Records to produce Sweatracks, a series of CDs and cassettes compiling hit songs whose tempo and rhythm make them suitable accompaniment for exercise routines. The series will be promoted heavily in video stores as well as at music retailers.

"We do a lot of research in fitness areas, because we're so dominant on the video side," says Stuart Hersch, president of WarnerVision. "Our research indicated that there's a large population who exercise regularly who use music—not video—to exercise. Given the expertise we have in fitness and being part of Warner Music Group, it was natural to develop a product for this market."

There have been commercial music tapes for aerobic instructors, Hersch notes, but they did not feature the original artists and were not available in stores. Sweatracks is the first in this category to be available at retail and to feature the original hit versions of the songs, he says.

Rhino was a natural partner in the project, because "they are well-known experts in the area of music compilation, and we work with them regularly on video," Hersch adds, noting that WarnerVision distributes Rhino's video label. However, as the series develops, WarnerVision will also tap into the wealth of material afforded by Warner Music labels.

In making their choices, WarnerVision's fitness experts worked with Rhino staffers to review songs by number of beats per minute, selecting titles that are both popular and appropriate for different kinds of exercise. The first four releases are "Classic Rock Running," "Disco Walkin'," "Walking To The Oldies," and "Old School Jam Indoor Cardio" (referring to indoor exercise machines, such as treadmills and stationary bicycles). The albums will hit stores June 6 at \$9.95 for cassette and \$13.95 for CD.

(Continued on page 94)



Fabulous Trousers. CBS/Fox Video and BBC Worldwide Americas want to make "Absolutely Fabulous" and "The Wrong Trousers" household words in the U.S. The two made-in-Britain programs are the stars of a reinvigorated BBC catalog that is being priced for sell-through. Present at the launch, from left, are Mindy Pickard, CBS/Fox Video marketing VP; John Ruscini, CBS/Fox president; Michael Gury, BBC Americas marketing VP; and Sarah Frank, BBC Americas president.

Republic Puts Its Catalog On CD-ROM, Online

POWER TOOL: Another home video executive has turned his fascination with computers into a tool to enhance his company's business.

Republic Pictures Home Video isn't starting an interactive division, but its 14 sales reps are armed with an interactive CD-ROM tool, which puts the company's entire 1,200-title catalog at their fingertips. "The entertainment business is becoming more multimedia," says Republic Pictures Home Video president **Bob Sigman**, "and I'm a big computer fan."

Sigman says the company has spent about \$150,000 on organization and in-house development of film clips, package art, catalog numbers, genres, a quarterly publication called *Inside View*, and the various bits of informa-

SHELF TALK



by Eileen Fitzpatrick

tion most commonly requested by retailers.

In addition, Republic has bought laptop CD-ROM computers and printers for each of its sales reps. The cost is about \$7,500 per sales rep, Sigman says. "But by developing the CD-ROM in-house, we saved more than half."

Sigman demonstrated the prototype CD-ROM at last week's Video Software Dealers Assn. convention, clicking onto different subjects such as Republic's top-selling sell-through titles, a list of videos rated PG and priced at \$14.95, and Republic's collection of colorized **John Wayne** movies made after 1960.

Retailers and distributors will get the CD-ROM free of charge, and there are plans to go online with the program.

Prodigy, CompuServe, and America Online will have it by the end of July, and Republic will create its own home page, which will be available on the World Wide Web by September. Except for deep catalog titles, no consumer online sales are planned, Sigman says. "Our emphasis is on information flow, not product sales."

ONE MORE TIME: MCA/Universal Home Video is on its way to becoming the winner of this year's "How To Keep A Hit Video On Retail Life Support" award. Not willing to pull the plug on promotions for "Jurassic Park," the supplier will release "The Real Jurassic Park" on July 25, priced at \$9.98.

The hourlong video, narrated by "Jurassic" star **Jeff Goldblum**, aired as a "Nova" episode on PBS. The show features scientific experts testing the question: Could scientists re-create dinosaurs from 100 million-year-old DNA? But if there was contamination, could it prove that **O.J.** killed Nicole?

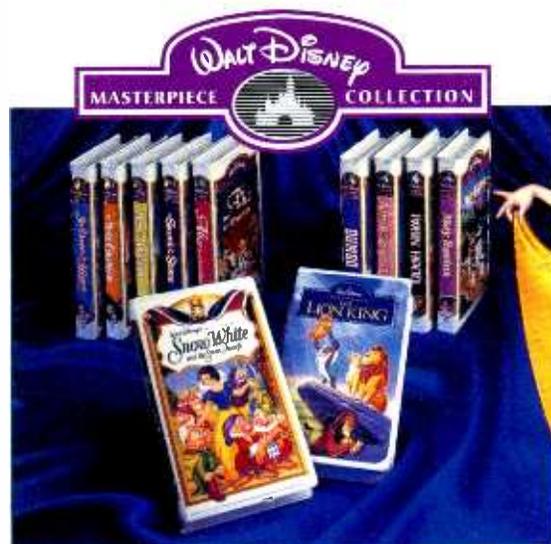
The release of the "Nova" program is the fourth repromotion of the video
(Continued on next page)



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SHELF TALK

(Continued from preceding page)

since February. Other "J.P." promos this year included "The Making Of Jurassic Park" on May 9, a behind-the-scenes look at the Steven Spielberg monster hit; the repricing of "Jurassic Park" to \$14.95; and the airing of "Jurassic Park" on NBC last month. The title has been in stores since October 1994.

MICKEY MOUSE DEAL: Walt Disney Home Video and five tie-in partners will offer \$25 worth of rebates as part of the "Mickey's Summer Beach Party" promotion. The promotion is designed to boost the supplier's "Mickey's Fun Songs" line of live-action sing-along titles, priced at \$12.99 each.

The beach party gets started with the release of "Beach Party At Walt Disney World" on June 30.

A coupon book will be attached to each "Beach Party" video and will include dollar-off coupons for Hanes underwear, Crayola fun kits, Mattel toys, Johnson & Johnson products, and Milton Bradley board games.

FIRE SALE: Now-defunct Wood Knapp Video officially filed for Chapter 7 bankruptcy on April 30 and will hold a public sale of its office property on June 1 in Los Angeles. According to papers filed in U.S. bankruptcy court, the special interest supplier lists 110 creditors. The list includes trade publications, vendors, program producers, and a former employee. The dollar amount owed to each wasn't listed.

Wood Knapp ceased operations in January and most of its video properties have been returned to the program producers, who are seeking new distribution deals.

MULTIMEDIA MARKET

(Continued from page 85)

"Mass merchants have been a little schizophrenic," says managing director of Arcadia Investment Corp. John Taylor. "We're seeing a financial investment for product, but we're not seeing an expansion of buying staff." And they're ignoring women, as well, who don't necessarily like shopping at computer specialty stores.

"Specialty stores aren't women-friendly or even family-friendly like a Wal-Mart," said Taylor. "But they have to do a lot more advertising and stress entertainment titles, not flight-simulator games."

Bookstores, music stores, and video stores currently have an edge in customer service over mass merchants and computer outlets. Smith doubts mass merchants will ever be "an information source."

Panelists warned program developers to resist the temptation to "push the envelope" with every new title. "The problem is developers aren't thinking about the consumers by making games that are harder to install," said consultant Tom McGrew, who joins EMI later this year as a new technology VP.

Taylor agreed games that are too difficult don't sell. "There are two parts to plug and play: installation and learning to play," he said. "With Myst you basically sat down and played. And that helped sales enormously."



Walt Disney Home Video distributed by Buena Vista Home Video, Burbank, CA 91521. © The Walt Disney Company.



'Reservoir Dogs' OK'd For U.K. Tarantino's Video To Arrive Uncut

BY PETER DEAN

LONDON—"Reservoir Dogs," Quentin Tarantino's directorial debut, has finally been given the go-ahead for video release in the U.K. following a two-year delay. The British Board of Film Classification decided to pass the video, which was held up over public and governmental concern about violence on videocassette.

BBFC had objected to the infamous "ear sequence," in which a policeman's ear is cut off to the strains of "Stuck In The Middle With You" by Stealers Wheel. The tape will now go ahead without alteration. PolyGram Video announced the verdict with a two-page trade press advertisement using the movie's theatrical press tag, "Let's go to work!," emblazoned across the spread. Key members of PolyGram's sales and distribution team were pictured in black suits and ties in a takeoff of the theatrical poster.

PolyGram will now embark on one of its biggest marketing blitzes, spending 500,000 pounds (\$800,000) on 5,000 posters, a nightclub promotion, and special digital advertising on the Internet. Promotional tie-ins with book publisher Faber & Faber and MCA, which released the soundtrack, will also be undertaken.

Says Reg Thompson, PolyGram Video marketing chief, "It has been a

long two-year wait, but 'Reservoir Dogs' represents a new frontier for the video rental industry. The sheer breadth of its appeal allied to an unprecedented consumer awareness will help rental dealers throughout the country to radically broaden their consumer base."

PolyGram has postponed repricing the title for sell-through to allow rental dealers to capitalize on the movie's delay. A limited edition boxed set will become available in November at 30 pounds (\$48), but nothing else will be done to disturb rental until spring 1996.

"This means that rental dealers can enjoy an extended window on what is going to be one of the video events of the year," says PolyGram Video managing director Peter Smith.

In the time that "Reservoir Dogs" was banned, a second theatrical release was run on the strength of the ban, with the slogan "The film you will never see on video" used to attract viewers.

"Reservoir Dogs" was one of a number of titles banned by the BBFC in the past two years following a "moral panic" regarding excessive levels of sex and violence. The British government introduced an amendment to the Criminal Justice Act last summer that gave the BBFC the right to reclassify as forbidden titles that had already been

(Continued on page 92)

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	3	FORREST GUMP	Paramount Home Video 32583	Tom Hanks	1994	PG-13	22.95
2	2	12	THE LION KING	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	26.99
3	3	6	THE PAGEMASTER	FoxVideo 8641	Macaulay Culkin Christopher Lloyd	1994	G	22.98
4	4	8	ANGELS IN THE OUTFIELD	Walt Disney Home Video Buena Vista Home Video 2753	Danny Glover Tony Danza	1994	PG	19.99
5	6	17	THE MASK	New Line Home Video Turner Home Entertainment N4011	Jim Carrey	1994	PG-13	19.98
6	NEW		PLAYBOY: THE GIRLS OF HAWAIIAN TROPIC	Playboy Home Video Uni Dist. Corp. PBV0771	Various Artists	1995	NR	19.95
7	9	3	PENTHOUSE: WOMEN IN AND OUT OF UNIFORM	Penthouse Video WarnerVision Entertainment 50787-3	Various Artists	1995	NR	19.95
8	NEW		PLAYBOY: PLAYMATE OF THE YEAR 1995	Playboy Home Video Uni Dist. Corp. PBV0773	Julie Lynn Cialini	1995	NR	19.95
9	5	33	JURASSIC PARK ◊	MCA/Universal Home Video Uni Dist. Corp. 82061	Sam Neill Laura Dern	1993	PG-13	24.98
10	7	15	FOUR WEDDINGS AND A FUNERAL ◊	PolyGram Video 8006317693	Andie MacDowell Hugh Grant	1994	R	19.95
11	13	27	SPEED	FoxVideo 8638	Keanu Reeves Dennis Hopper	1994	R	19.98
12	8	13	THE LITTLE RASCALS ◊	MCA/Universal Home Video Uni Dist. Corp. 82144	Travis Tedford Bug Hall	1994	PG	24.98
13	11	2	BOB DYLAN: MTV UNPLUGGED	Columbia Music Video Sony Music Video 50113	Bob Dylan	1995	NR	19.95
14	18	62	YANNI: LIVE AT THE ACROPOLIS ▲ ⁵	BMG Video 82163	Yanni	1994	NR	19.98
15	NEW		PLAYBOY'S EROTIC FANTASIES: FORBIDDEN LIASONS	Playboy Home Video Uni Dist. Corp. PBV0780	Various Artists	1995	NR	19.95
16	27	5	PAGE/PLANT: NO QUARTER (UNLEDDED)	WarnerVision Entertainment 52000-3	Jimmy Page & Robert Plant	1995	NR	29.98
17	12	3	PENTHOUSE: GIRLS OF PENTHOUSE-VOL. 3	Penthouse Video WarnerVision Entertainment 50790-3	Various Artists	1995	NR	19.95
18	19	4	ABBA: THANK YOU ABBA	PolyGram Video 8006323833	Abba	1995	NR	19.95
19	10	13	SNOOP DOGGY DOGG: MURDER WAS THE CASE	WarnerVision Entertainment 50625-3	Snoop Doggy Dogg	1995	NR	16.98
20	16	16	PENTHOUSE: SWIMSUIT 2	Penthouse Video WarnerVision Entertainment 50784-3	Various Artists	1995	NR	19.95
21	17	20	BIG	FoxVideo 1658	Tom Hanks	1988	PG	9.98
22	22	2	DIE HARD TRIPLE PACK	FoxVideo 8718	Bruce Willis Bonnie Bedelia	1995	R	29.98
23	33	2	THE OFFICIAL 1995 NCAA CHAMPIONSHIP	CBS Video FoxVideo 8217	Various Artists	1995	NR	19.98
24	24	5	TIME BANDITS	Paramount Home Video 2310	Sean Connery John Cleese	1981	PG	14.95
25	14	15	PLAYBOY CELEBRITY CENTERFOLD: PATTI DAVIS	Playboy Home Video Uni Dist. Corp. PBV0774	Patti Davis	1995	NR	19.95
26	21	14	PLAYBOY SEXY LINGERIE: DREAMS & DESIRES	Playboy Home Video Uni Dist. Corp. PBV0769	Various Artists	1995	NR	19.95
27	20	25	EAGLES: HELL FREEZES OVER ▲	Geffen Home Video Uni Dist. Corp. 39548	Eagles	1994	NR	24.98
28	NEW		THROUGH THE EYES OF FORREST GUMP	Paramount Home Video 80204	Tom Hanks	1995	NR	9.95
29	36	3	GLEN OR GLENDA?	Rhino Video WarnerVision Entertainment 72209-3	Ed Wood Bela Lugosi	1953	NR	9.95
30	15	14	PLAYBOY: FABULOUS FORTIES	Playboy Home Video Uni Dist. Corp. PBV0770	Various Artists	1995	NR	19.95
31	31	14	BEAVIS & BUTT-HEAD: THERE GOES THE NEIGHBORHOOD ◊	MTV Music Television Sony Music Video 49616	Animated	1995	NR	14.98
32	30	14	LITTLE GIANTS	Warner Home Video 16200	Rick Moranis Ed O'Neill	1994	PG	24.96
33	25	26	PLAYBOY: 1995 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0767	Various Artists	1994	NR	19.95
34	37	22	THE BOB MARLEY STORY ●	Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	1990	NR	14.95
35	39	5	POCAHONTAS	Sony Wonder 49622	Animated	1995	NR	14.98
36	NEW		MEGADETH: EVOLVER	Capitol Video 77794	Megadeth	1995	NR	14.98
37	32	30	SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Home Video Buena Vista Home Video 1524	Animated	1937	G	26.99
38	38	15	SARAH MCLACHLAN: FUMBLING TOWARDS ECSTASY-LIVE	6 West Home Video BMG Video 15729	Sarah McLachlan	1994	NR	14.98
39	23	14	BEAVIS & BUTT-HEAD: WORK SUCKS! ◊	MTV Music Television Sony Music Video 49615	Animated	1995	NR	14.98
40	29	16	PENTHOUSE: PET OF THE YEAR PLAYOFF '94	Penthouse Video WarnerVision Entertainment 50778-3	Various Artists	1994	NR	19.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

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BIG EIGHT

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- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry. \$45
- 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$50
- 6. NEW! The Power Book Directory of Music Radio & Record Promotion:** The ultimate guide to radio and record promotion. Lists Radio Stations, Record Companies, Radio Syndicators and Top 100 Arbitron Markets. \$75
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PICTURE THIS

(Continued from page 85)

phant, Pa., outside Scranton. Vendors have made the trip; although he didn't see a production line, one vendor has no doubts about WEA's production capabilities. The trade press was to get a look May 25.

DVD pricing remains a mystery. Recent statements in San Francisco, chosen by both camps for a round of announcements, have further confused attendees. An executive present at both says 3M's **Rusty Rosenberger** estimated the Sony/Philips disc at 150% of the cost of an audio CD, while WEA's **Richard Marquardt** put Toshiba/Time Warner's at 127%.

But so many variables went undiscussed that "you don't know if they they were comparing apples to apples," this executive notes, who is inclined to think it was apples to oranges. Clarification, perhaps, will come at the annual REPLItech Conference in Santa Clara, Calif., June 13-15, where Toshiba/Time Warner has already promised major revelations. Keep watch.

PRO-CHOICE STRATEGY: Choices Entertainment may play a pivotal role in retail consolidation, according to Media Group Research's May 11 "buy" report on publicly held Movie Gallery.

Choices, says Providence, R.I.-based Media Group Research, has reached "extremely fragile" buy-out agreements with 19 chains controlling more than 200 locations. If Choices' recapitalization doesn't materialize soon, many deals will expire unconsummated, and Media Group thinks Movie Gallery can acquire chains "available for purchase" in the Southeast and Texas and central states. It lists 32 independents with 782 stores as worth considering, although most haven't put up "for sale" signs.

Big-time buyers like Hollywood Entertainment pay a price equal or greater than their sales. Movie Gallery, focusing on midsize operators, generally pays 60%-80% of revenues. Media Group says the 354-store chain has already targeted Florida as a 300-unit state and has its eyes on Texas.

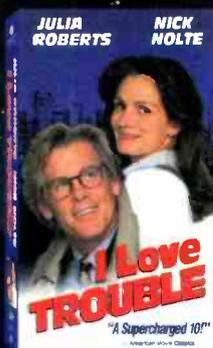
PACKAGE DEAL: Hallmark Home Entertainment, a new kid on the block, hasn't lost any time exploiting sell-through. Mining the Samuel Goldwyn library, Hallmark has constructed four under-\$20 packages. The first two contain six titles each; the third, five; and the fourth, four. No. 1, announced May 15 with an Aug. 8 street date, includes "Hamlet" and "Henry V." In the second (Sept. 26) are "Guys And Dolls," "Sayonara," "Turtle Diary," and "The Red Shoes." In the third (Oct. 3) are Halloween goodies like "The Ghoul," "Vampire Cross," and "Hands Of The Ripper." The fourth (Oct. 17) is devoted to Hitchcock: "The Lady Vanishes," "The 39 Steps," "Young And Innocent," and "Sabotage."

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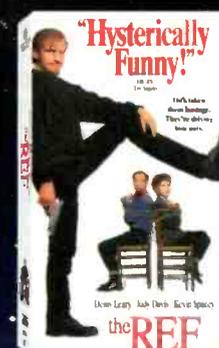
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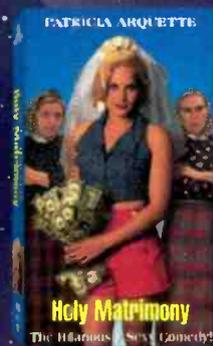
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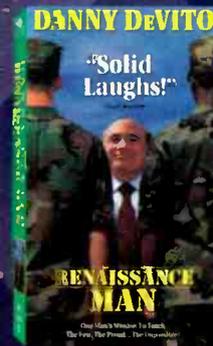
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Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

"The Unbroken Circle: Vermont Music," Multicultural Media (800-550-9675), 59 minutes, \$39.95.



Extensively researched, delicately presented video—which takes its name from the classic folk song "Will The Circle Be Unbroken"—chronicles the development of the traditional mountain music of Vermont. The stories of music borne out of evening get-togethers among family and friends and even the influence of the popular radio shows in the mid-'40s are woven via the words and music of some of the area's most prominent performers. They assess the history of Vermont's musical culture as well as its future. Multicultural Media, which produces and distributes educational programs of world music and dance, has a solid, albeit narrowly focused program here that will likely pique the interest only of music historians and educators.

CHILDREN'S

"Muppets On Wheels," Jim Henson Video, 30 minutes, \$12.99.

One of a trio of videos in the new direct-to-video Jim Henson's Preschool Collection, this free-wheeling adventure blends live-action scenes with classic Henson puppetry and characters to teach preschool-age children the history of the wheel and some of its current uses. Kermit is joined by a new Muppet youngster, Lindy, in a series of sing-along music videos that show off the fastest things on wheels (race cars), the slowest things on wheels (construction vehicles), and everything in between. Also new in the collection are "Yes, I Can Learn" and "Yes, I Can Help"—each clocking in at 50 minutes and \$12.99 suggested retail—which feature the Muppet Babies. Three hits in the making.

"I Love Horses," CommARTS/Tapeworm Video Distributors (510-233-2984), 30 minutes, \$19.95.

Lovely footage of horses, most of them sans human riders, is set to an upbeat instrumental soundtrack in this latest member of the animal-themed video stable. The program's production is simple yet effective: Mares and foals are depicted frolicking in the fields, stallions are shown strutting their stuff, etc. As well, in what could only be construed as an attempt to stand out from the crowd, the video's producers attempt some interesting camera tricks. Fluid film footage intermingles with still shots to show off the horses in the most dramatic light. And, in a weird attempt at artistry, a group of horses is shown charging in fast-forward and then reverse several times in a row.

"Thomas The Tank Engine & Friends: Rusty To The Rescue," Video Treasures (810-362-9660), 37 minutes, \$16.98.



This addition to the "Thomas" line features a host of brand-new characters led by Rusty, a charismatic diesel engine. In keeping with the typical series format, video includes several short stories. "Sleeping Beauty" is a happy-ending tale of an old engine that gets a new lease on life after lying dormant for years. In "A Bad Day For Sir Handel," one of the new engines receives a surprise when his sour attitude earns him disciplinary action rather than respect from his new comrades. In "Dusty Helps Peter Sam," the other engines get a dose of guilt when they mistake a new engine for Sir Handel and play a nasty trick on the wrong one. Program concludes with the train-yard music video "Gone Fishing," by Mike O'Donnell and Junior Campbell.

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.

DOCUMENTARY

"The American Bullfighter," 60 minutes, Rodeo Circus (800-345-9045), \$29.95.



Evoking the spirit and culture of the Wild West, the great American tradition of the rodeo continues to spark interest among new generations of cowboy enthusiasts. This video paints a vivid portrait of perhaps the sport's most noble of mainstays: the rodeo clown. A cavalcade of footage—both color current and black-and-white archival—shines light on the roots of the rodeo in the 1800s, nestled in the bragging rights of cowboys from farm to farm. Interviews with past and present clowns, rodeo aficionados, and sportscasters detail the development of the profession as a means to entertain audiences in cases of runaway bulls or injured fighters, and the many ways it has blossomed.

"Cigars—From Seeds To Smoke," the William Beardon Co. (800-508-0999), approximately 60 minutes, \$39.95.

The creators of this exhaustive, art film-like video aim to benefit from the revived sex appeal of the cigar. Amid the campaign of destruction being waged against the cigarette, celebs ranging from David Letterman to Demi Moore, Whoopi Goldberg to Rush Limbaugh are giving a new luster to the good old-fashioned cigar. Documentary-style program leaves no leaf unturned as it takes viewers on a journey through numerous tropical tobacco plantations, curing barns, rolling galleries, and cigar factories—with commentary provided courtesy of Carlos Fuente Jr. of the Fuente cigar family and others. Target viewer clearly is the connoisseur-to-be who

wants to increase his or her knowledge as well as fine appreciation of the cigar.

INSTRUCTIONAL

"The Romance Of Dance: Beginning Fox Trot And Swing," Nancy Hays Productions (408-622-9441), 42 minutes, \$19.95.

This simply produced video is geared toward the new generation of ballroom dancers. It is the brainchild of singer Nancy Hays, who performs several ballroom standards with the Bobby Benson Orchestra and helps out in numerous demonstrations. Award-winning instructor Greg Gale walks viewers through first what he terms the three basic elements of dance—the walk, the triple step, and the rock step—and then through the variations that meld into the fox trot and swing, aka jitterbug. Ambitious cover art promises viewers everything from a hearty workout to a romantic night. Although neither may come to fruition, video is a good crash course for anyone preparing for a first dance at a wedding or other formal occasion.

"The Video Handbook Of Wine," Paragon Video (800-874-5547), 32 minutes, \$14.95.



Wine authority and critic Terry Robards' self-professed goal in this video is to take the "snobism" out of learning about and enjoying wine. And succeed he does. Robards covers such topics as how the price of a bottle of wine is determined, the types of grapes in red, white, and rosé wine, and how to select the best bottle to suit an occasion and budget. Production values are admirable, as the information Robards disseminates is highlighted with numerous charts and visual accompaniments. Well-suited for the casual wine enthusiast as well as restaurant and shop owners who might use the program for purposes of training their staffs.

Billboard.

FOR WEEK ENDING JUNE 3, 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	3	FORREST GUMP (PG-13)	Paramount Home Video 32583	Tom Hanks
2	2	6	THE SHAWSHANK REDEMPTION (R)	Columbia TriStar Home Video 74593	Tim Robbins Morgan Freeman
3	3	4	QUIZ SHOW (R)	Hollywood Pictures Home Video Buena Vista Home Video 2558	Ralph Fiennes Rob Morrow
4	4	3	TERMINAL VELOCITY (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 3461	Charlie Sheen Nastassja Kinski
5	6	9	THE SPECIALIST (R)	Warner Home Video 13574	Sylvester Stallone Sharon Stone
6	NEW ▶		MARY SHELLEY'S FRANKENSTEIN (R)	Columbia TriStar Home Video 78713	Kenneth Branagh Robert De Niro
7	5	10	STARGATE (PG-13)	Live Home Video 60190	Kurt Russell James Spader
8	9	10	THE RIVER WILD (PG-13)	MCA/Universal Home Video Uni. Dist. Corp. 82008	Meryl Streep Kevin Bacon
9	7	4	HOOP DREAMS (PG-13)	New Line Home Video Turner Home Entertainment 4021	Arthur Agee William Gates
10	8	4	BLUE SKY (PG-13)	Orion Home Video 8783	Jessica Lange Tommy Lee Jones
11	10	4	ED WOOD (R)	Touchstone Home Video Buena Vista Home Video 2758	Johnny Depp Martin Landau
12	11	9	ONLY YOU (PG)	Columbia TriStar Home Video 73263	Robert Downey, Jr. Marsa Tomei
13	12	3	THE ROAD TO WELLVILLE (R)	Columbia TriStar Home Video 73423	Anthony Hopkins Bridget Fonda
14	NEW ▶		THE WAR (PG-13)	MCA/Universal Home Video 82214	Kevin Costner Elijah Wood
15	15	3	TRAPPED IN PARADISE (PG-13)	FoxVideo 8690	Nicolas Cage Dana Carvey
16	13	3	THE PUPPET MASTERS (R)	Hollywood Pictures Home Video Buena Vista Home Video 3628	Donald Sutherland Eric Thal
17	19	7	THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT (R)	PolyGram Video 2006337133	Terence Stamp Hugo Weaving
18	17	11	MILK MONEY (PG-13)	Paramount Home Video 32973	Melanie Griffith Ed Harris
19	14	15	COLOR OF NIGHT (R)	Hollywood Pictures Home Video Buena Vista Home Video 2550	Bruce Willis Jane March
20	16	7	EXIT TO EDEN (R)	HBO Home Video 91164	Dan Aykroyd Rosie O'Donnell
21	22	16	CLEAR AND PRESENT DANGER (PG-13)	Paramount Home Video 32463	Harrison Ford Willem DaFoe
22	20	18	TRUE LIES (R)	FoxVideo 8640	Arnold Schwarzenegger Jamie Lee Curtis
23	18	16	IT COULD HAPPEN TO YOU (PG)	Columbia TriStar Home Video 72813	Nicolas Cage Bridget Fonda
24	21	14	NATURAL BORN KILLERS (R)	Warner Home Video 13228	Woody Harrelson Juliette Lewis
25	27	6	LOVE AFFAIR (PG-13)	Warner Home Video 13167	Warren Beatty Annette Bening
26	26	13	TIMECOP (R)	MCA/Universal Home Video Uni. Dist. Corp. 82169	Jean-Claude van Damme Mia Sara
27	24	6	SILENT FALL (R)	Warner Home Video 13569	Richard Dreyfuss Linda Hamilton
28	23	8	ANGELS IN THE OUTFIELD (PG)	Walt Disney Home Video Buena Vista Home Video 2753	Danny Glover Tony Danza
29	25	10	JASON'S LYRIC (NR)	PolyGram Video 8006339093	Allen Payne Jada Pinkett
30	28	6	THE PAGEMASTER (G)	FoxVideo 8641	Macaulay Culkin Christopher Lloyd
31	29	4	I LIKE IT LIKE THAT (R)	Columbia TriStar Home Video 73653	Lauren Valez Jon Seda
32	31	17	THE MASK (PG-13)	New Line Home Video Turner Home Entertainment N4011	Jim Carrey
33	32	12	THE LION KING (G)	Walt Disney Home Video Buena Vista Home Video 2977	Animated
34	30	3	RADIOLAND MURDERS (PG)	MCA/Universal Home Video Uni. Dist. Corp. 42206	Mary Stuart Masterson Brian Benben
35	37	21	THE CLIENT (PG-13)	Warner Home Video 13233	Susan Sarandon Tommy Lee Jones
36	NEW ▶		BULLETS OVER BROADWAY (R)	Miramax Home Entertainment Buena Vista Home Video 4368	John Cusack Dianne Wiest
37	39	2	DOUBLE DRAGON (PG-13)	MCA/Universal Home Video Uni. Dist. Corp. 82315	Robert Patrick Mark Dacascos
38	40	18	WOLF (R)	Columbia TriStar Home Video 71153-5	Jack Nicholson Michelle Pfeiffer
39	NEW ▶		THE PROFESSIONAL (R)	Columbia TriStar Home Video 74743	Jean Reno Gary Oldman
40	36	7	A SIMPLE TWIST OF FATE (PG-13)	Touchstone Home Video Buena Vista Home Video 3081	Steve Martin

◆ 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.

PLATFORMS AROUND

(Continued from page 84)

"Doom II." GTI was also previewing Id's "Quake," due to hit the shareware stream soon.

And elsewhere in the blood-and-guts arena, "Mortal Kombat 3" was a splashy presence on the show floor. The latest installment in the fight-game line will be released in various versions by Acclaim and Williams Entertainment, in association with GT Interactive.

FAMILY FARE

On the tamer, but no less anticipated, side, Disney Interactive is readying a lineup of titles for release later this year and early next that includes spins on the forthcoming feature films "Pocahontas" and "Toy Story," as well as the TV show "Gargoyles" and the classic film "Pinocchio."

The first "Pocahontas" product will be a screen saver launching along with the film on June 23. The game is due out in November. "Gargoyles" launches Oct. 31, and "Toy Story" is due in 1996.

Also in the Disney lineup is what is being billed as the first original treatment for Donald Duck in years, "Maui Mallard." The game will bow first in Europe, in time for the fall "That's Donald" celebration, followed by a stateside release. "Pinocchio" will follow the same time line.

Disney also plans to send its VR site-based attraction "Aladdin's Magic Carpet" winging toward homes next year in its first consumer-targeted VR venture.

Living Books has a few well-known names of its own on the multimedia slate, starting with The Cat In The Hat. The company recently locked up the coveted rights to Dr. Seuss fare and previewed its first title, "Dr. Seuss' ABC," on the show floor. It's due in September at about \$40, packed with an original storybook.

Knowledge Adventure had another hot property in "Casper," which it is developing into an interactive storybook that features an opening video segment from the Steven Spielberg film. Spielberg is an investor in KA and had a hand in developing the CD-ROM.

ODDS AND ENDS

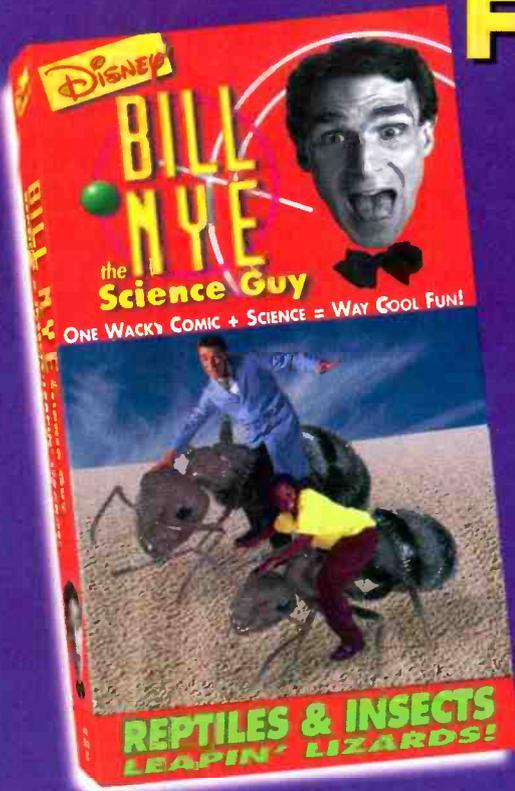
Viacom New Media is expanding on its way-cool "Beavis & Butt-head" franchise with a CD-ROM titled "MTV's Beavis & Butt-head In Virtual Stupidity," due in the fourth quarter. The company previously released a cartridge game and screensaver around the lads made famous on MTV.

Viacom's also got a new, mod/retro game on tap that was turning heads at E3. "Zoop" is an old-fashioned puzzler/shooting game with an addictive edge and eye-catching design aimed at all ages and demos. It's due on eight different platforms later this year.

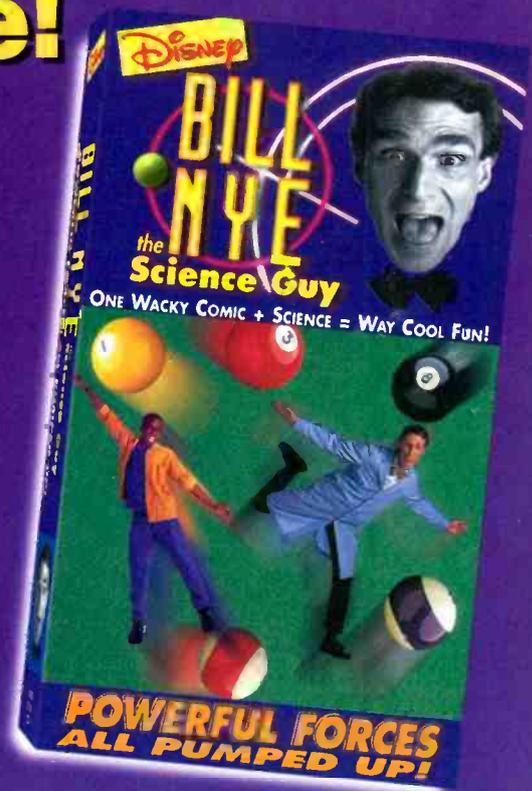
Virgin Interactive was showing off "Promised Land," the two-CD-ROM set from EMI Records that takes users into the lives—and minds—of the band Queensryche. VIE will distribute the game. Virgin also held closed-door advance screenings of its "Heart Of Darkness" disc, due out by the holidays, and previewed "Toonstruck," an animated CD-ROM adventure with the live-action talents of Christopher Lloyd and a host of celebrity voices.



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Will Call: August 8
NAAD: August 11**

*Source: Rank among live action syndicate weeklies. *N71* December 1994.
†Free with purchase, while supplies last.
††When they buy any school supplies for \$10.00 or more plus any Bill Nye the Science Guy video. Mail-in offer good, and purchases must be made, between August 8, 1995, and October 10, 1995. Complete details inside video package.
Good in U.S.A. only. Void where prohibited.

Walt Disney Home Video distributed by Buena Vista Home Video, Burbank, CA 91521. Printed in U.S.A. © 1995 © The Walt Disney Company.

'RESERVOIR DOGS' OK'D FOR U.K. VIDEO

(Continued from page 88)

given certificates. BBFC also gained stronger powers of classification of movies dealing with drug use, violence, and sex.

Since the furor last year, several postponed titles have been released, such as "Beyond Bedlam," "Menace II Society," and "True Romance."

Features that still must earn a green light include Michael Winner's female revenge thriller, "Dirty Weekend," "Mikey," and "The Good Son," starring Macaulay Culkin.

A recent victim of the revised Criminal Justice Act is the Sylvester Stallone/Sharon Stone actioner, "The Specialist." Rated as suitable for theatrical audiences ages 15 and older, the movie has been rated 18 for video audiences. Warner Home Video marketing manager Julia Checkley says that the rating will not affect the rental performance of "The Specialist." In fact, it may well enhance it.

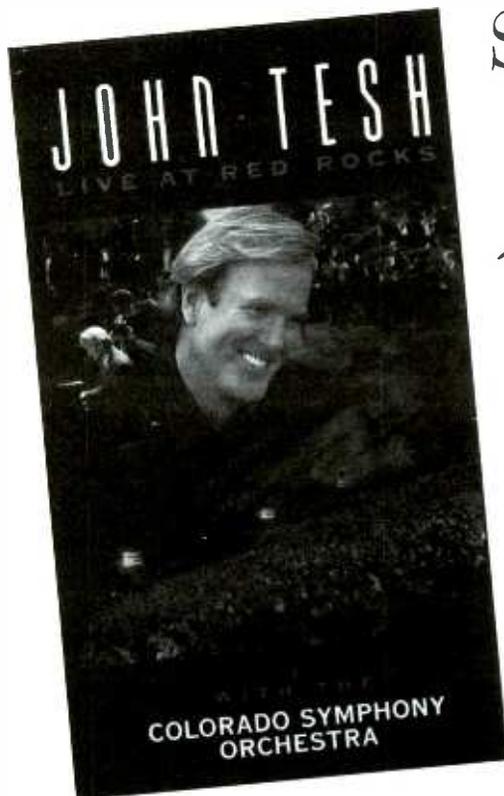
"For video rental release, it doesn't make much difference. An 18 is just as commercial," says Checkley. "Warner didn't want any cuts to the film—so if the shower scene made it an 18, it's an 18."

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THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
			★ ★ NO. 1 ★ ★			
1	4	14	YOU MIGHT BE A REDNECK IF... ▲ Warner Reprise Video 3-38416	Jeff Foxworthy	VS	7.98
2	1	63	LIVE AT THE ACROPOLIS ▲ BMG Video 82163	Yanni	LF	19.98
3	3	26	HELL FREEZES OVER ▲ Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98
4	9	3	AN HOUR WITH TIM WarnerVision Entertainment 77742-3	Tim McGraw	LF	14.98
5	6	6	NO QUARTER (UNLEDD) WarnerVision Entertainment 52000-3	Jimmy Page & Robert Plant	LF	29.98
6	8	14	MURDER WAS THE CASE WarnerVision Entertainment 50625-3	Snoop Doggy Dogg	LF	16.98
7	5	34	BARBRA-THE CONCERT ▲ ³ Columbia Music Video Sony Music Video 24 V50115	Barbra Streisand	LF	24.98
8	11	11	LIVE AT RED ROCKS Video Treasures 33003	John Tesh	LF	19.98
9	12	10	NBA JAM THE MUSIC VIDEOS CBS/Fox Video FoxVideo 4301	Various Artists	LF	14.98
10	10	2	MTV UNPLUGGED Columbia Music Video Sony Music Video 50113	Bob Dylan	LF	19.95
11	7	38	THE 3 TENORS IN CONCERT 1994 ▲ ⁴ WarnerVision Entertainment 50822-3	Carreras, Domingo, Pavarotti (Mehta)	LF	29.98
12	14	27	LIVE! TONIGHT! SOLD OUT! ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	24.98
13	16	57	LIVE Curb Video 177706	Ray Stevens	LF	16.98
14	2	23	ELVIS '56...IN THE BEGINNING LightYear Ent. WarnerVision Entertainment 54024	Elvis Presley	LF	19.98
15	13	2	EVOLVER: THA MAKING OF YOUTHANASIA Capitol Video 77794	Megadeth	LF	14.98
16	17	36	BOYZ II MEN THEN II NOW ● Motown Home Video PolyGram Video 8006326553	Boyz II Men	LF	19.95
17	21	30	THE BOB MARLEY STORY ● Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	14.95
18	15	5	THANK YOU ABBA PolyGram Video 8006323833	Abba	LF	19.95
19	18	26	LIVE CONCERT HOME VIDEO Epic Music Video Sony Music Video 19 V50114	Sade	LF	19.98
20	26	142	REBA IN CONCERT ● MCA Music Video Uni Dist. Corp. 10380	Reba McEntire	LF	14.98
21	22	30	THE GATE TO THE MIND'S EYE ▲ BMG Video 80101-3	Thomas Dolby	LF	19.98
22	20	82	LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX ▲ 6 West Home Video BMG Video 15725-3	Alan Jackson	LF	14.98
23	28	153	THIS IS GARTH BROOKS ▲ ⁴ Liberty Home Video 40038	Garth Brooks	LF	24.98
24	23	27	JANET ● Virgin Music Video 77796	Janet Jackson	LF	19.98
25	24	24	THE CREAM OF ERIC CLAPTON ● PolyGram Video 440081189	Eric Clapton	LF	14.95
26	25	18	LIVE AT THE MAX PolyGram Video 8006332193	Rolling Stones	LF	19.95
27	34	26	WOODSTOCK '94 ▲ PolyGram Video 8006333673	Various Artists	LF	24.95
28	RE-ENTRY		THEIR FINAL CONCERT ▲ MPI Home Video 6351	The Judds	LF	19.98
29	38	77	LIVE SHIT: BINGE & PURGE Elektra Entertainment 5194	Metallica	LF	89.98
30	32	84	GREATEST HITS ▲ MCA Music Video Uni Dist. Corp. 10932	Reba McEntire	LF	19.98
31	RE-ENTRY		KICKIN' IT UP ● WarnerVision Entertainment 50656-3	John Michael Montgomery	SF	12.98
32	35	29	BIG ONES YOU CAN LOOK AT ● Geffen Home Video Uni Dist. Corp. 39546	Aerosmith	LF	24.98
33	30	109	COMEDY VIDEO CLASSICS ▲ ³ Curb Video 177703	Ray Stevens	LF	16.98
34	39	68	DANGEROUS: THE SHORT FILMS Epic Music Video Sony Music Video 19 V49164	Michael Jackson	LF	19.98
35	27	115	I STILL BELIEVE IN YOU ▲ MCA Music Video Uni Dist. Corp. 10679	Vince Gill	SF	9.98
36	19	85	OUR FIRST VIDEO ▲ ⁴ Dualstar Video WarnerVision Entertainment 30039-3	Mary-Kate & Ashley Olsen	SF	12.98
37	36	34	SABOTAGE ● Capitol Video 77787	Beastie Boys	LF	16.98
38	RE-ENTRY		YOU GOTTA LOVE THAT!/DAY-O WarnerVision Entertainment 50828-3	Neal McCoy	LF	12.98
39	NEW ▶		ENCOMIUM: A TRIBUTE TO LED ZEPPELIN WarnerVision Entertainment 52001-3	Various Artists	LF	19.98
40	RE-ENTRY		WAR PAINT-VIDEO HITS BMG Video 66284	Lorrie Morgan	SF	12.95

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Beethoven Film Immortalized On Laserdisc

COLUMBIA TRISTAR bows "Immortal Beloved" (\$39.95) on laserdisc July 11. The love story involving composer Ludwig Van Beethoven (Gary Oldman) speculates that a certain countess (Isabella Rossellini) may have been his secret object of desire. Bernard Rose directed this absorbing feature, full of Beethoven's powerful music, which will be seen and heard at its best on laserdisc.

Columbia launches eight comedies on disc July 25. Neil Simon's "The Cheap Detective," with Peter Falk (wide, \$39.95), and "Walk, Don't Run," with Cary Grant (wide, \$34.95), are new to laser, as is the first half of the double-bill release "The Fuller Brush Girl/The Fuller Brush Man" (\$49.95). Also coming are the acclaimed "Here Comes Mr.

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Jordan" (new digital transfer, \$39.95) and "The Talk Of The Town" (\$39.95), plus Robert Zemeckis' "Used Cars" (\$34.95) and "Down To Earth," with Rita Hayworth (\$34.95). Nora Ephron's "Mixed Nuts," with Steve Martin and Madeline Kahn (\$34.95), bows June 27.

THE 'SHAWSHANK' PLAYBACK: Columbia recently released "The Shawshank Redemption" (wide, \$39.95), and this extraordinary and powerful movie is a delight to view on laserdisc, its aspect ratio intact.

Also new from the studio: "The Sinbad Collection" (\$99.95), "The Adventures Of Baron Münchhausen" (wide, \$44.95), "The Road To Wellville" (wide, \$39.95), and "The Professional," "I Don't Want To Talk About It," "I Like It Like That," "Straight Jacket," "13 Ghosts," and "The Tinger" (\$34.95 each).

BIG EMMA: There's a new catalog in town, and it's called "Big Emma's Laser Disc Guide" (\$14.95). The large-format, 300-page paperback is published by Big Emma's Publications in Boston. The book includes essays, a color 50-page "what's hot" section on popular discs, and a comprehensive listing of current movie releases, with each title getting a sentence or two of description and details about year, CLV/CAV, minutes, price, etc.

The best part of the guide is the color 20-page section on "box sets," which devotes a half-page each to notable special editions. The book does not cover music or special-interest laserdiscs. "Big Emma's" will be supplemented with quarterly updates, according to publisher Christian Strain. For information, call 617-542-8119.

MGM/UA will bow "My Summer Story," with Charles Grodin and Mary Steenburgen, on disc July 18, followed by the wacky "Tank Girl," with Lori (Continued on next page)



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LASER SCANS

(Continued from preceding page)

Petty, Malcolm McDowell, and Ice-T, on Aug. 15 (\$34.95 each).

Just out from MGM/UA are "Speechless," with Michael Keaton and Geena Davis (wide, \$34.98), "Sketch Artist II," with Jeff Fahey (\$34.98), and the out-

standing boxed set "The Outer Limits, Vol. 4" (\$99.98), which includes six episodes from the sci-fi TV series.

PIONEER will launch special laser-disc editions of "Amadeus" and "One

Flew Over The Cuckoo's Nest" loaded with extras this fall, according to marketing coordinator Laurie Anderson, who says that each release will feature creative packaging. The acclaimed movies were both directed by Milos For-

man. Pioneer recently bowed a superb edition of Oliver Stone's "Platoon" in what resembled a tour-of-duty Vietnam War scrapbook.

PIONEER LDCA, the software arm of Pioneer Electronics, has changed its name to Pioneer Entertainment (USA) LP. The old initials stood for Laser Disc Corp. of America, while the new letters signify Limited Partnership. Laurie Anderson says the name change reflects the division's "diversification into VHS, karaoke, and audio CDs, and we're also pursuing DVD rights." Laserdisc still accounts for "80%-90% of our business," she adds.

THE PHANTOM: MCA/Universal bows the Encore Edition double bill "The Phantom Of The Opera/Paranoiac" (\$59.98) on July 18. First released in 1962, both are from Hammer Films. "Phantom" features Herbert Lom, while the widescreen "Paranoiac" has Oliver Reed.

Just out from MCA/Universal are "The War," with Kevin Costner (wide, \$39.98), "Incident At Deception Ridge," with Ed Begley Jr. (\$34.98), "Radio-land Murders," with Mary Stuart Masterson and Christopher Lloyd (wide, THX, \$39.98; pan-scan, non-THX, \$39.98), and the sci-fi "Journey To The Far Side Of The Sun" (wide, \$34.98).

WARNERVISION'S AUDIO EXERCISE SERIES

(Continued from page 85)

The series will be sold in video, music, and sporting goods stores, with giveaways and promotions in spas, health clubs, and gyms. For home video, WarnerVision has created display units that carry both the SweatTracks titles and exercise videocassettes.

Displays range from 12- and 24-unit counter displays to 196-piece standees, and the selection of videos can be customized, says Hersch. "They can have all 'Buns Of Steel' videos if they want, for example, or they can do a mixture of things: Jane Fonda, Kathy Smith, Tony Little, Susan Powter—the list goes on."

The series will be cross-promoted on all of WarnerVision's exercise videos and fitness equipment and will also be advertised in consumer publications, health and fitness magazines, and on radio. "The interesting thing is that we're developing different genres of music for different programs," says Hersch. "So we'll advertise the classic rock program on classic rock stations, the oldies one on oldies stations, and so on." Advertising on VH1 is also likely.

WarnerVision plans two to four more releases in August, followed by another two to four in the late fall. "Then we'll do a lot of research and testing and sampling to see what the

consumers like and issue more titles as appropriate," says Hersch.

He says that Warner plans to add more diverse genres. "We plan to do programs of classical music, jazz, reggae, gospel, military music," he says. "It should be a lot of fun."



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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	3	FORREST GUMP	Paramount Home Video Pioneer Entertainment (USA) L.P. 32583	Tom Hanks	1994	PG-13	49.98
2	2	9	STARGATE	Live Home Video Pioneer Entertainment (USA) L.P. 20190	Kurt Russell James Spader	1994	R	44.98
3	3	9	THE SPECIALIST	Warner Home Video 13574	Sylvester Stallone Sharon Stone	1994	R	34.98
4	NEW ▶		THE SHAWSHANK REDEMPTION	Columbia TriStar Home Video 58706	Tim Robbins Morgan Freeman	1994	R	39.95
5	4	15	TRUE LIES	FoxVideo Image Entertainment 8640-85	Arnold Schwarzenegger Jamie Lee Curtis	1994	R	49.98
6	5	11	THE MASK	New Line Home Video Image Entertainment 2992	Jim Carrey	1994	PG-13	39.99
7	6	15	CLEAR AND PRESENT DANGER	Paramount Home Video Pioneer Entertainment (USA) L.P. 32463	Harrison Ford Willem DaFoe	1994	R	44.98
8	7	7	THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT	PolyGram Video Image Entertainment 800633713	Terence Stamp Hugo Weaving	1994	R	34.98
9	10	27	SPEED	FoxVideo Image Entertainment 8638	Keanu Reeves Dennis Hopper	1994	R	29.98
10	8	3	TERMINAL VELOCITY	Hollywood Pictures Home Video Image Entertainment 3461	Charlie Sheen Nastassja Kinski	1994	PG-13	39.99
11	RE-ENTRY		PLATOON	Pioneer Special Edition Pioneer Entertainment (USA) L.P. 95-59	Charlie Sheen Willem DaFoe	1986	R	49.98
12	12	3	HOOP DREAMS	New Line Home Video Image Entertainment 3001	Arthur Agee William Gates	1994	PG-13	49.99
13	14	13	NATURAL BORN KILLERS	Warner Home Video 13228	Woody Harrelson Juliette Lewis	1994	R	39.98
14	11	11	TIMECOP ◊	MCA/Universal Home Video Uni Dist. Corp. 42242	Jean-Claude van Damme	1994	R	39.98
15	9	9	THE RIVER WILD	MCA/Universal Home Video Uni Dist. Corp. 42241	Meryl Streep Kevin Bacon	1994	PG-13	39.98
16	13	48	THE TERMINATOR	NSB Film Corp. Image Entertainment 2940	Arnold Schwarzenegger	1984	R	39.99
17	20	31	JURASSIC PARK ◊	MCA/Universal Home Video Uni Dist. Corp. 41829	Sam Neill Laura Dern	1993	PG-13	44.98
18	21	7	WES CRAVEN'S NEW NIGHTMARE	New Line Home Video Image Entertainment 2998	Robert Englund Heather Langenkamp	1994	R	39.99
19	17	3	THE PUPPET MASTERS	Hollywood Pictures Home Video Image Entertainment 3628	Donald Sutherland Eric Thal	1994	R	39.99
20	24	3	BLUE SKY	Orion Home Video Image Entertainment 3045	Jessica Lange Tommy Lee Jones	1994	PG-13	39.99
21	15	13	COLOR OF NIGHT	Hollywood Pictures Home Video Image Entertainment 2550	Bruce Willis Jane March	1994	NR	39.99
22	25	3	THE PAGEMASTER	FoxVideo Image Entertainment 8641-85	Macaulay Culkin Christopher Lloyd	1994	G	29.98
23	19	5	LOVE AFFAIR	Warner Home Video 13167	Warren Beatty Annette Bening	1994	PG-13	34.98
24	NEW ▶		THE PROFESSIONAL	Columbia TriStar Home Video 74746	Jean Reno Gary Oldman	1994	R	34.95
25	18	3	PAGE/PLANT: NO QUARTER (UNLEDDD)	WarnerVision Entertainment 52000-6	Jimmy Page & Robert Plant	1995	NR	29.98

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume dollar of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

Pro Audio

Producer Rothchild 'Good' To Ezra Elektra Hit Emerges From Padded Cell

■ BY PAUL VERNA

Attentive readers of the Studio Action Chart may have noticed an unusual format, unfamiliar studio, and unknown producer listed under the Better Than Ezra track "Good," which enjoyed a five-week run at No. 1 on the Modern Rock Tracks chart (see Studio Action, next page).

While it is not often that hit records are made on a 1/2-inch, analog 16-track machine in the cramped living room of an unheard-of producer, that's exactly what Better Than Ezra and Dan Rothchild pulled off with "Good," from the band's Elektra Records debut, "Deluxe."

"It was recorded in [a] dining-room studio, which was about 8 feet by 12 feet, packed full of gear," says Rothchild, who called the studio Padded Cell (he has since moved out of the space). "That had been my home studio for years. It wasn't set up to be a professional situation, but we just did it anyway. We all had a ball making this record. It was definitely a moment."

The reason the project turned out as "vibey" as it did, says Rothchild, is that "all the guys were in the room all the time. You deal with a lot of bands where the drummer is not there or whoever is not working on a part is not there. These guys are so much a band. There's such a feeling of unity. It really created a great continuity on the record."

Rothchild notes that he and Better Than Ezra front man Kevin Griffin recorded "Good" as "a silly little

demo, just he and I with a drum machine. He liked the way it sounded, so he ended up sending for his band, which was in Baton Rouge, La., where they're from. The band came, and we recorded four more demos. Then I took my tape machine to another studio and recorded drums and scratch bass and guitar and brought it back to my house."

There, the band rerecorded the bass and guitar tracks and added vocals. Interestingly, the guitar parts were recorded in what Rothchild jestingly calls the studio's "mobile units."

"Mobile 1 was my jeep, and Mobile 2 was the band's van," he says. "We put the amp and speaker cabinet in the truck and stuck the cone out of the window into the driveway."

Asked if he was worried about noise leakage from the surrounding area, Rothchild says, "We weren't of that ethic. And in any case, the sound of the guitar was much louder than the little bit of noise from the traffic."

A bigger concern was the house's air-conditioning system, which was cycling in and out as the vocal tracks were being cut. But, in keeping with the lo-fi character of the project, Rothchild and the band decided to leave it in.

For recording, Rothchild used a Neumann U-87 mike for vocals and occasional violin and a Shure SM-57 for guitar amps. To process the mix—which was done on a 20-channel Ramsa WR T820 board—he employed only a Lexicon SPX-90 and Alesis Midiverb 2 for reverb, a bor-

rowed Alesis Quadraverb, and a Teletronix compressor.

"This is not great stuff—it's just bare-bones stuff," says Rothchild. "It was just a labor of love."

To avoid the dreaded studio burn-out, Rothchild and Better Than Ezra kept an easygoing pace, recording "Deluxe" in 235 hours, spread over 44 days between March 9 and Aug. 2, 1993.

"We recorded an average of five hours a day," says Rothchild. "We'd come in a few days and we'd work and wouldn't work, and we'd always maintain perspective on the project. We really didn't work that much. We got in and we were all fresh every day."

After the album was finished, the band pressed 1,000 copies of it on its own Swell imprint and distributed it at a showcase in Austin, Texas, where

(Continued on next page)



Doors To The Studio. The three surviving members of the Doors reconvened to record backing tracks for three bonus tracks on the CD reissue of late Doors leader Jim Morrison's Elektra Records poetry album, "An American Prayer." Shown at Ocean Way in Los Angeles, from left, are Doors drummer John Densmore; MTV European video production director Nick Wickham, who directed a clip accompanying the track "Ghost Song"; Doors keyboardist Ray Manzarek; and Doors guitarist Robby Krieger.

Abbey Road Was The Beginning For British Producer/Engineer John Leckie

■ BY BEN CROMER

British producer/engineer John Leckie, an active member of Repro, the British Guild of Record Producers, believes in providing mentoring opportunities for young studio talent.

"A lot of the time people go into the studio and use a freelance engineer," explains the 45-year-old Leckie. "When I go into a studio, I'm happy to use the best house engineer in the complex, because it's important for the future of the recording industry that people are encouraged. [Otherwise] it's like taking your car to the garage and then taking your own mechanic. [If] you trust the guy who uses the tools at the garage, you've got to trust the guy in the studio."

Given his views on mentoring, it is not surprising that Leckie started his career as house engineer. In fact, he cut his teeth in the hallowed halls of EMI's Abbey Road Studios.

How Leckie landed at Abbey Road was as much happenstance as anything. "I just wrote to all the studios in London," he says. "EMI replied and said, 'Start on Monday.'"

Leckie's early assignments as an EMI technical assistant included John Lennon's "Plastic Ono Band," George Harrison's "All Things Must Pass," and Pink Floyd's "Meddle," which Leckie calls "my first real engineering job." Leckie's other engineering credits include Paul McCartney's "Red Rose Speedway" and Mott The Hoople's "Mott." At EMI, he also produced several albums by

Be-Bop Deluxe, including "Sunburst Finish" and "Modern Music."

Leckie left EMI in 1978 to become an independent producer. His credits include Simple Minds, XTC, Magazine, Let's Active, the Posies, the Stone Roses, and the latest album by Capitol Records act Radiohead, "The Bends."

Leckie's diverse portfolio underscores his preference for working with bands such as Radiohead, which he calls "inventive rather than conventional. I'm in a lucky position now where I can choose whom I work with."

"As a producer I'm acting as a service to the band or to the artist," continues Leckie. "It's not like I'm a dictator saying, 'This is the way it's going to be.' I work very much like a member of the band."

Leckie cites two legendary EMI studios—Abbey Road and the recently shuttered Manor in Oxfordshire—among his favorites, calling them "figureheads of the British recording industry."

He laments the closing of the Manor, saying, "EMI closed it because it wasn't making money. It's really sad, because the amount of money it lost was equivalent to EMI signing a band and [that band] not doing anything. And now we've lost this great facility."

Leckie notes that he was the last producer to record at the Manor while making the still-unreleased debut album by Polydor act Cast.

For Leckie, recording vocals is particularly enjoyable. "Vocals are important, the way they sit in the

mix," he says. "Sometimes I'll do a mix and someone says, 'Can you turn the vocal up?' I say, 'No, you can't,' because the mix is built around that balance and turning the vocal up throws the whole thing out of balance."

He says that he likes to record vocals "as naturally as possible. I think it goes back to Abbey Road, actually. I've done an album before and gone to different studios, and then gone to Abbey Road and used the same Neumann U-87 and a Urei limiter. But there's something about Abbey Road; you don't have to EQ or compress."

As for the never-ending digital vs. analog debate, Leckie clearly prefers analog. "Digital sound I'm never really happy with," he says. "I always have to warm it up by putting lots of bass in, which you hate doing; it can make things boomy."

Despite his reservations about the digital medium, Leckie praises Sony's 48-track digital recorder, which bypasses the need to sync two 24-track machines.

"When you're [syncing] up, the agony of mixing two 24-track slave machines is that catch-up time: You press play and then you have to sit waiting for a 30-second, 10-second, 15-second lockup. My mind's gone somewhere else by then," says Leckie, with a laugh.

Ultimately, Leckie believes he has the best job in the world. "Every day you go in the studio and there is the opportunity to make magic," he marvels. "You might be booked in the studio for three weeks, and by the time you get to the second week, everyone's a little tired. I have to turn around to people and say, 'Hey, consider yourselves lucky to be doing this!'"

Knitting Factory Equipped For Hi-Tech Recording

NEW YORK—When the Knitting Factory opened in Manhattan's Lower East Side in 1986, its owners intended it to be more than just a performance space. Their vision was to create an all-around entertainment conduit for avant-garde artists who did not otherwise receive much exposure.

It wasn't until the Knitting Factory moved last year from its original, cramped quarters to a large, industrial loft space that its true purpose was fulfilled. Now, thanks to a full-fledged music and video recording facility in the basement of the complex, the club can make excellent-quality digital recordings of any of its performances for broadcast or release.

"We're essentially a conduit for getting art—music primarily, although we're diving into dance and poetry and film—from a prolific group of artists in New York out to people," says co-founder and proprietor Michael Dorf. "We're going to take any method to get this music heard."

To that end, Dorf installed a multitrack digital recording studio in

the facility when it reopened late last year. Each microphone signal from the complex's two main stages is split two ways, going to the live console and to the control room.

The studio is equipped with Tascam DA-88 modular 8-track recorders; a Mackie Designs 32-channel, 8-bus console; Panasonic and Sony DAT machines; eight cassette decks set up for multiple dubbing; a full complement of Neumann, AKG, Sennheiser, Audio Technica, Shure, and Crown microphones; a Macintosh digital editing system with Digidesign software; and Meyer HD-1 monitors.

The outboard array includes Sony DPS-87 and Lexicon LXP1 digital reverbs; a Korg SDD-1200 digital delay; Symetrix and Audio Logic compressors; Aphex expander/gates and Aural Exciter C; and a CCR LA-1D tube limiter.

"To have multitrack digital recording and this Mackie board, which everyone raves about, would have been unthinkable just a few

(Continued on next page)

PRO
FILE



LECKIE



Life In The Fast Lane. RCA Victor Records artist Cleo Laine cut her new album, "Solitude," with the Duke Ellington Orchestra at Clinton Recording's Studio A in New York. Shown at the sessions, from left, are arranger/conductor John Dankworth (Laine's husband); Laine; Mercer Ellington, artistic director of the Ellington Orchestra and son of the late Duke Ellington; and RCA Victor VP of sales and marketing Steve Vining, who produced the album.

KNITTING FACTORY EQUIPPED FOR HI-TECH RECORDING

(Continued from preceding page)

years ago," says Dorf. "The board costs something like \$5,000, and you can't get much cleaner till you go to \$150,000. And to be able to sync this all up to video, or download it into Pro Tools and do the mastering in-house, is fantastic."

The sound going into the control room is enhanced by the natural acoustics of the performance spaces. The main room, with a capacity of 250 people, features 18-foot ceilings and a clean, open sound. The so-called "Alterknit" theater is smaller but is also acoustically designed to maximize the live and recorded sound.

"We can put 36 lines down to the studio, which is fully isolated from the main stage," says Dorf. "Every mike from a vocalist or instrumen-

talist goes to a box that splits the signal without losing any impedance. It's very clean."

Dorf says even instruments that are not miked through the house P.A. system are wired into the control room. "The idea is that the person doing the mixing for the live show sometimes doesn't need to reinforce every instrument," he explains. "It could be you're only reinforcing the vocal or violin, but the guitar and bass amps are on their own. So to record straight off the board would be stupid. You wouldn't get a real mix."

The studio has the capacity to make simultaneous multitrack recordings of different performances, according to Dorf.

"We've actually got more lines going down to the studio than we've got capacity for," he says, noting the potential for further expansion.

The large performance space has eight camera lines feeding the control room, while the Alterknit theater has five. In addition, there are camera lines in the hallways and bar areas.

While there is not yet a camera for every line, the potential exists to turn the entire facility into a shooting stage. "The idea is to ultimately put in some remote cameras, and with 15 cameras around the club, capture the whole spirit of the Knitting Factory," says Dorf.

Already, film and video footage has been shot at the club for a variety of programs, including a trailer with beat poet Allen Ginsberg, producer Hal Willner, and composer Philip Glass for an upcoming TV program.

"Picture Allen Ginsberg at the tap bar, on camera, talking to Hal Willner and Philip Glass about their creative process," says Dorf. "Then you segue to Philip walking

down the stairs, bumping into Lou Reed, and saying, 'Hey, Lou.' Then you can follow Lou into his dressing room, and he and Laurie Anderson are chatting. Then you cut back and there's Lou on stage. It's a real comfortable, Knitting Factory-type experience."

The facility is set up not only to record evening performances, but to function as a full-fledged recording studio during the day.

"You can have a bass player or vocalist upstairs in the main room and a piano player in the Alterknit stage and set up video monitors to the control room," says Dorf. "Because we have incredible isolation, we're able to use this place as a real studio."

The Knitting Factory is in the midst of recording an album by alternative rock vocalist Rebecca Moore, whom Dorf likens to Kate Bush and Sinéad O'Connor.

"It's a big record for us," says Dorf. "We're on our 200th hour of recording, and we've been doing it for three months, during the day. We fit it in when we're not doing promos or other work."

The record is scheduled to be released on the club's Knitting Factory Works label, which is usually reserved for avant-garde music.

"It's going to be a different kind of recording for us because it'll reach into the pop world," says Dorf. "We've finally got the facility to be able to put something really competitive out there in terms of that sound."

Dorf claims that the club has already gotten full use out of the gear, for which he estimates a total cost of \$100,000. "There's not one day that the light switch in the studio is not going on and that room being really used," he says with pride.

PAUL VERNA

Billboard

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MAY 27, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	CLUB PLAY
TITLE Artist/ Producer (Label)	THIS IS HOW WE DO IT Montell Jordan/ O. Pierce M. Jordan (PMP/RAL)	I'LL BE THERE FOR YOU/ YOU'RE ALL I NEED TO GET BY Method Man Feat. Mary J. Blige/ Prince Rakeem (Def Jam/RAL)	WHAT MATTERED MOST Ty Herndon/ D. Johnson (Epic)	GOOD Better Than Ezra/ D. Rothchild (Elektra)	WHAT HOPE HAVE I Sphinx/ Rollo, Rob D (U.S.Champion)
RECORDING STUDIO(S) Engineer(s)	ECHO SOUND (Los Angeles) Bob Morse	CHUNG KING (New York) Jack Hersca	THE MONEY PIT (Nashville) Ed Seay	PADDED CELL (Los Angeles) Dan Rothchild	SWANYARD (London, ENGLAND) Goetz Botzenhardt
RECORDING CONSOLE(S)	Trident Vector MK II	Neve VR 60 with Flying Faders	Trident Series 80	WR T820	SSL 6000G
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Sony/MC1 JH 24	Studer A820	Mitsubishi X-850	Fostex E16	Otari MTR90 MK II
STUDIO MONITOR(S)	Custom Echo Sound	Custom Genelec	Kef C55	KRK 1002	Requested
MASTER TAPE	Ampex 499	Ampex 499	Sony	3M 966	Ampex 456
MIX DOWN STUDIO(S) Engineer(s)	ECHO SOUND (Los Angeles) Bob Morse	CHUNG KING (New York) Jack Hersca	THE MONEY PIT (Nashville) Ed Seay	PADDED CELL (Los Angeles) Dan Rothchild	SWANYARD (London, ENGLAND) Rollo, Rob D
CONSOLE(S)	Trident Vector MK II	Neve VR60 with Flying Faders	Trident Series 80	WR T820	SSL 6000G
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Sony/MC1 JH 24	Studer A820	Mitsubishi X-850	Fostex E16	Otari MTR90 MK II
STUDIO MONITOR(S)	Custom Echo Sound	Custom Genelec	Kef C55	KRK 1002	Requested
MASTER TAPE	Ampex 499	Ampex 499	Sony	3M DAT	Ampex 456
MASTERING (ALBUM) Engineer	BERNIE GRUNDMAN Chris Bellman	MASTERS Glenn Meadows	GEORGETOWN MASTERS Denny Purcell	OCEAN VIEW DIGITAL MASTERING Joe Gastwirt	TOWNHOUSE Jeff Pesche
PRIMARY CD REPLICATOR (ALBUM)	PMDC	PMDC	Sony Manufacturing	WEA Manufacturing	Specialty
PRIMARY TAPE DUPLICATOR (ALBUM)	PDO	Cinram	Sony Manufacturing	WEA Manufacturing	Specialty

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ROTHCHILD 'GOOD' TO ELEKTRA'S BETTER THAN EZRA

(Continued from preceding page)

Elektra took an interest and eventually signed the band. Rothchild says he was gratified when the label decided to release the album "as is."

Coincidentally, Elektra is the label for which Rothchild's father, the late Paul Rothchild, produced historic recordings by the Doors, the Paul Butterfield Blues Band, and Love, among others. The senior Rothchild passed away March 30 of this year after a battle with cancer (Billboard, April 15).

Dan Rothchild says he learned a great deal from his father. "I always hung around the studio with my dad, learning," he says. "We did demos together, and we collaborated on a Discovery Records album called 'Body Heat—Jazz At The Movies,' which was really fun. He was a wonderful teacher."

Despite his privileged access to the studio universe, Rothchild paid his dues the hard way: by painstakingly working internships and staff engineer positions at underground studios in the Los Angeles area, most notably Radio Tokyo in Venice, Calif., a former haunt for such hardcore acts as L7 and Jane's Addiction.

Although the No. 1 success of "Good" is likely to catapult Rothchild's production career, for now his focus is on finishing the debut album by his band, Tonic, for Atlas/Polydor. Produced by Jack Joseph Puig of Jellyfish and Black Crowes fame, the Tonic album is being recorded at the famed Ocean Way and Sound City, where Fleetwood Mac, Cheap Trick, and Tom Petty cut some of their seminal albums.

They're both "amazing studios," says Rothchild, noting the contrast between those high-end facilities and Padded Cell, which was disassembled and put into storage when Rothchild moved into his late father's house.

While the fate of Padded Cell is unclear, Rothchild's dual careers as producer and musician are blossoming.

"I love being on both sides of the glass," he says. "I love playing live, I love writing, I love recording with my band, I love recording other bands. I'm just going to keep my hand on it all. It's a blessing to be able to work on what I love all day long. After 15 years of plugging away, to be making a living at it is wonderful."

Update

GOOD WORKS

AIDS & THE INNER CITY: In response to the AIDS-related death of hard-edged rapper and Ruthless Records founder **Eric "Eazy-E" Wright**, Uptown Entertainment CEO **Andre Harrell** and renegade R&B group **Jodeci** will spearhead an AIDS-awareness campaign geared toward inner-city youth. It will be called **UrbanAID** for **LIFEBeat** and will spotlight Jodeci and several other artists in radio, television, and print PSAs and a series of benefit concerts and hospital visits. Also planned is an October benefit concert in New York to be broadcast simultaneously by MTV and BET that will feature such acts as **Mary J. Blige**, **Heavy D.**, **TLC**, **Salt-N-Pepa**, **Soul For Real**, **Queen Latifah**, **Warren G.**, **Run-DMC**, the **Notorious B.I.G.**, and **Jodeci**. Contact: **Joel Siegel** at Susan Blond, 212-333-7728.

A SONG FOR RELIEF: Pianist **Danny Wright** has penned the song "In Memory" to benefit the Victims

and Family Relief Fund, established following the bombing of the federal building in Oklahoma City. The fund will be enriched by all net proceeds from a tape recording of the composition, which is being made available at retail for \$3.98. The tape is on **Moulin D'Or Recordings**, which is distributed nationally by **Navarre Corp.** Wright, who records for the label, has written and dedicated original compositions for other charitable causes, including bone marrow donation centers and women's breast cancer awareness groups. Contact: **Carolyn Broner**, 213-852-1548.

STEMMING TEEN Violence: **LaFace** recording artist **Usher** is launching a National Party in Peace campaign in Atlanta to appeal to his peers—he is 16—to make events held in schools and communities nonviolent. As part of the Youth Fest '95 Summer Concert Series, the R&B/hip-hop artist will visit select markets to host Party in Peace events and co-

ordinate giveaways that include free Vibe magazine subscriptions, T-shirts, concert tickets, and discount coupons for his self-titled debut album for teens who make the National Party in Peace pledge. Contact: **Lisa Cambridge** or **Lorraine Sanabria**, 404-848-7161.

FOOD DRIVE BBQ: Oakland, Calif.'s **In-A-Minute Records** and its parent company, **Music People**, will benefit the needy with a canned-food drive at their seventh annual business BBQ June 2. **John Blaine**, In-A-Minute's president, has chosen the city's **Mother Wright's Kitchen** as the recipient. According to event organizer **Larry Trent**, guests will include **Priority's the B.U.M.S.** and **Mack 10**, **JT Tha Bigga Figga**, **Master P.**, **Arista's Monica**, **Warner Bros.' Toni Thompson**, and all In-A-Minute artists, including **RBL Posse**, **Dre Dog**, **Pooh Man**, **Totally Insane**, and new label member **Mac Mill**. Contact: 510-874-4708.



It's Their Cue To Help Teens. Music industry, television, and film personalities join competitors on the Women's Professional Billiard Assn.'s Classic Tour at the Bicycle Club Casino in Los Angeles for the **Celebrity Charity Billiards Classic**. The event benefited **Children of the Night**, a nonprofit group that helps teen runaways. Shown racking up funds for the charity are, from left, pro billiards player **Vivian Villareal**, actress **Jenna von Oy** of TV's "Blossom," actress **Deana Wilshire** of "Blade Warriors," musician **Anthony Kiedis** of the **Red Hot Chili Peppers**, actor **Eric Wylie** of TV's "Blade Warriors," and actor **Ryan Francis** of TV's "Sisters." Other participants were **Dallas Taylor**, drummer for **Crosby, Stills & Nash**, and **Bob Mothersbaugh** of **Devo**.

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 30, **Music & Multimedia '95**, conference presented by **NARAS**, Nob Hill Masonic Center, San Francisco. 415-749-0779.

May 30, **Los Angeles Music Network Industry Mixer**, the Derby, Los Angeles. 818-769-6095.

May 31, **Songwriters Hall Of Fame 26th Annual Awards Dinner**, Sheraton New York Hotel & Towers, New York. 212-206-0621.

JUNE

June 1, "Building Partnerships In Music: Schools, Arts Organizations, And The Business Community," symposium presented by the National Music Council, Hilton Hotel, New York. Dr. David Sanders, 718-368-5179.

June 2, **Audio Publishers Assn. Conference**, Chicago Marriott Downtown Hotel, Chicago. 310-372-0546.

June 3, **Taping Of Blockbuster Entertainment Awards**, to be broadcast June 6 on CBS, Pantages Theater, Los Angeles. 305-524-8200.

June 4, **City Of Hope Fifth Annual Celebrity Softball Challenge And Concert**, Greer Stadium, Nashville. Scott Goldman, 213-626-4611.

June 5-7, **Sixth Annual Billboard Latin Music Conference**, Hotel Inter-Continental, Miami. 212-536-5002.

June 5-10, **24th International Country Music Fan Fair**, Tennessee State Fairgrounds, Nashville. 615-244-2840.

June 6, **17th Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Tramps, New York. Bob Leone, 212-319-1444.

June 7, "The Ins And Outs Of Merchandising," panel discussion presented by the International Man-

agers Forum, ASCAP, New York. Barry Bergman, 212-213-8787.

June 8-10, **Fourth Annual MDAIR Conference**, Palmer House, Chicago. 312-493-8818.

June 12, "Building A Buzz: Resources For Bands Who Aren't Famous (Yet)," seminar presented by the New York chapter of **NARAS/Lena Home Educational Program**, Tramps, New York. 212-245-5440.

June 12-14, **National Club Owners, Promoters & Entertainment Conference**, with keynote speaker **Percy Sutton**, Atlanta Airport Hilton, Atlanta. 800-705-COPE.

June 13-15, **REPLitech International**, Santa Clara Convention Center, Santa Clara, Calif. 212-643-0620.

June 14, **1995 Radio-Mercury Awards**, hosted by **Dick Clark**, Waldorf-Astoria Hotel, New York. 212-387-2156.

June 14-18, **Black Radio Exclusive Convention**, Sheraton Hotel, New Orleans. 213-469-7262.

LIFELINES

BIRTHS

Girl, **Samantha**, to **David** and **Janis Lotwin**, May 19 in Long Island, N.Y. He is co-owner of **D&D Studios**, which recently released the album "The D&D Project" on **Arista Records**.

Girl, **Danielle Marie**, to **Pierre Beauvoir** and **Seline Armbeck-Beauvoir**, April 27 in Los Angeles. He is controller at **Drive Entertainment**. She is an independent music consultant.

MARRIAGES

James Keelaghan to **Victoria McGregor**, May 20 in Calgary, Alberta. He is a Juno Award-winning singer/songwriter who records for **Green Linnet/Redbird Records**. She is a production assistant with **Alliance Communications**.

DEATHS

Clarence Paul, 67, of complications

of diabetes and heart problems, May 6 in Los Angeles. Paul was a songwriter, producer, and assistant A&R director at **Motown** in the 1960s. (See story, page 10.)

Mia Martini, 47, of unknown causes, May 13 outside Varese, Italy. Martini was a singer whose powerful, emotive vocal style epitomized Italian canzone throughout the '70s. She was born **Domenica Berte** (her sister, **Loredana Berte**, was another famous singer) and rose to fame in the early '70s with the hits "Padre Davvero" and "Piccolo Uomo," which also charted in France, Spain, and Latin America. Despite the provocative lyrics of her chosen songs, Martini won several national festivals, and her career climaxed when she jointly headlined a concert with **Charles Aznavour** in Paris in 1977 and collaborated with Italian singer/songwriter **Ivano Fossati**. A drug problem obscured

her career for several years, and her controversial style meant she was largely ignored by the main state TV channel, **RAI 1**. However, in light of her death, the station ran a gala show in her honor May 15.

Lola Flores, 72, of cancer, May 16 in Madrid. Flores was one of Spain's most beloved musical stars. She was a leading singer of flamenco, copla, and so-called "Spanish song" since the '30s, and she was also a popular actress and dancer. She was the matriarch of a show-business family, and her children include **Rosario**, Spain's top flamenco-pop exponent, who, following in her mother's footsteps, records with **Epic Records**; **Antonio Flores**, a major pop singer who is signed to **Ariola**; and actress **Lolita**, with whom Lola had just finished a TV series, "Lola Y Lolita." The first Spanish gypsy to achieve mainstream show-business acclaim, Flores was also enormously popular in much of Latin America.

CAPITOL'S GOT THE BLUES

(Continued from page 8)

chewed archival photos for the **Blues Collection** covers, and instead has commissioned noted magazine artist **Joe Ciardiello** to render atmospheric color line drawings that have a bright, modern look.

Hammond says, "We've tried to bring [the series] together with the visuals, and create something that's rather humorous and at the same time captivating."

Promotion of the **Capitol Blues Collection** began in earnest on May 25, when the label ships "Rumble & Scratch," an 18-track sampler featuring selections from the seven initial sets, to classic rock, triple-A, college, and public radio. The **Digipak** sampler, which also features **Ciardiello** artwork, will also be serviced to press and what **Watkins** describes as "your typical A-list listeners."

Hammond says that in July, **Capitol** will mount a live event in L.A. to promote the series; it will feature some of the artists from the **Blues Collection**. He adds that the company plans to prepare a series of limited-edition **Ciardiello** serigraphs, which will be auctioned off at the event to benefit the **Rhythm & Blues Foundation**.

Hammond hopes that in July, "in about 25 major blues markets, we're going to go in on a blues radio show with this promotion, tie it in with a retailer—probably **Tower Records**, because **Tower's** doing a very, very sizable promotion with us in July. We designed a special floor bin for the series; they're taking the entire series as part of a whole July promotion."

Another live event is planned for **Memphis** in September, which will tie in with **Northwest Airlines**, according to **Hammond**. "I've got **Northwest Airlines** locked in for what is going to be a blues month revolving around an event in Memphis," he says. "That again will feature artists from the series."

Northwest will feature the **Blues Collection** music in-flight and will give away "Rumble & Scratch" to first-class and business passengers.

Also in September, the **Arts & Entertainment** cable channel will mount

a blues month and give away "Rumble & Scratch" as a viewer incentive.

Home shoppers also may be able to buy into the **Blues Collection**. "One thing that we've found out is that blues sells well—not only the music but the merchandising," **Hammond** says. "We're going to be creating, with [**Ciardiello**], a number of different items. We're looking at a special in the fall on **QVC** which will include the CDs and some merchandising elements as well."

Hammond says he is also producing a syndicated radio show, "The **Capitol Blues Hour**," that will have "a major host well known in the blues community." The yet-to-be-named host will create a series of syndicated radio shows that will run on four consecutive weekends in September on one of the blues shows that's run on radio.

Hammond adds, "We want it to be a multimedia campaign, and we're looking at developing something that could end up on television. We haven't finalized yet; we're researching material now. But that will be an aspect of the campaign."

Advertising will be placed in such genre-dedicated publications as **Living Blues**; in mainstream magazines; and in the programs of the major summer blues festivals.

The **Capitol Blues Collection's** third phase is scheduled for first-quarter 1996. **Welding** says a special release may precede it. "What we're thinking about doing as a third thing before the end of the year is maybe a four-CD box, which is kind of like an introduction to the blues, an overview kind of thing. It'll be specially low priced. That's in the talking stage right now."

Sandhaus suggests that if the series succeeds as **Capitol** hopes, it may prove a boon for contemporary blues artists. "Depending on how it's received, and how our approach is received," he says, "maybe there's even an opportunity to sign some blues artists for new records under the [**Blues Collection**] banner—maybe revitalize the **Aladdin** and **Imperial** banners."

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BLUE PLANET MUSIC

(Continued from page 7)

the two-disc set "Planet Bluegrass: 1992 Telluride Bluegrass Festival—Incredibly Live," was released in 1993.

Determined to capture on record the distinctive performances that characterize the festival, the producers assembled recordings from more than 20 artists, ranging from the chanting of the Drepung Loseling Monks to the high lonesome sound of Ralph Stanley. One of the more luminous tracks on the compilation unites Shawn Colvin, Mary Chapin Carpenter, Béla Fleck, and Alison Krauss on Colvin's "Shotgun Down The Avalanche."

"Every year we went away saying, 'Man, we'll never be able to hear that again,' so there was a real urge to try to document what the Telluride Bluegrass Festival is really about," Szymanski says. "Once we did that, we thought, 'Let's see if we can have a viable business producing cutting-edge acoustic music.'"

On March 30, the label released a live compilation from Planet Bluegrass' RockyGrass Bluegrass Festival. A release of its Rocky Mountain Folks Festival is scheduled for mid-June and includes tracks by John Gorka, David Wilcox, the Story, and other artists, pending clearances from their labels.

The reputation of the 22-year-old Telluride festival and the artists it draws was a big plus for the label from the beginning. "Planet Bluegrass: The 1992 Telluride Bluegrass Festival" has sold 12,000 copies, according to Szymanski.

The label's strongest retail ties are in its back yard, the Rocky Mountain region. At Denver store Disky Business, the compilations outsell many of the other titles in the genre, according to owner Bob Kumagai. "We look forward to every new recording they come out with," he says.

With Passport, Blue Planet Music has counter displays for regional accounts and a contest for tickets to the festivals. Nationally, there will be a drawing for framed festival posters.

National marketing and promotion efforts have been limited to Planet Bluegrass' mailing list. "We have built in distribution of 50,000 people that have very specific tastes," Szymanski says. Beyond that, it's a question of time, staff size, "and, of course, money," he says. "We are still trying to figure out the best way to get the word out."

The label has pockets of support at radio. "They've already proved themselves," says Liz Opoka, music director of New York public station WFUV. The station programs tracks from Sugarbeat, Loose Ties, and the label's compilations.

Enthusiasm for acoustic music is the driving force of the label and has been the nucleus of the Telluride Bluegrass Festival since its start in 1974 by the late Fred Shellman. This year's festival, June 15-18, features the third appearance of headliner James Taylor.

"I put a group together with him, and we talked him into playing at the festival," says renowned fiddler Mark O'Connor, also a core festival artist for more than a decade. "He loved it."

As a musician, O'Connor personifies the diversity of the Telluride Bluegrass Festival as genre. Having just released his own fiddle concerto, he is involved in a trio with classical bassist Edgar Meyer (another Telluride regular) and cellist Yo Yo Ma.

"We're getting to play some great classical venues, but one of my aspirations is to try to take Yo Yo to Telluride and see how he enjoys it," O'Connor says. "It would be perfect because Yo Yo has probably never played for an audience that's screaming during his solo."



Usher In. Laface/Arista artist Usher visits WCDX Richmond, Va. Pictured, from left, are station PD Aaron Maxwell, Usher, and Arista regional promotion manager Benny Pough.

Quivers Gets Personal In New Book *Stern Sidekick Writes Her Autobiography*

■ BY JIM BESSMAN

NEW YORK—Robin Quivers' month-old autobiography "Quivers: A Life" has quickly sparked the kind of controversy and top 10 sales that made longtime radio partner Howard Stern's preceding tome such a huge hit.

Now fresh off a national promo tour capped by an already legendary "Tonight Show" tiff with Linda Ronstadt, Quivers says that her Regan Books title—which recounts her historic on-air coupling

with Stern while delving deep into her troubled psyche—has also helped demystify the formerly private personality, both for her listeners and for herself.

"It makes me more human," says Quivers, whose book details a nightmarish childhood marked by abusive parents and an adulthood of such low self-esteem that it gravely imperiled her intense relationship with Stern. "A lot of people don't understand where I'm coming from at all, so I've tried to show them who I am, that life's been no bed of roses for me. Many were nervous about the book dealing with serious issues—but there they go underestimating our audience again."

Quivers herself was nervous, though, especially when it came to showing the book to her closest associate. "Howard knew the headlines," she says, alluding to her being sexually abused as a child and her ensuing estrangement from her family. "But even he didn't know much about my life prior to working with him. And I was nervous about showing it to him, because so much of my story is about him, especially how my craziness affected our working together. I wanted the book to be honest, but I didn't ever want him to be hurt."

In fact, Quivers says in the book that much of her seemingly rock-solid personality was an act, used largely as a means of coping with her secret demons. "I aspired to be the Robin Quivers who was on-air and got so good at acting the part that one day I realized, Geez, I guess I am her. When I finally figured out who I was, it was no longer an act."

Quivers, who's been Stern's news reporter and alter ego since

1980, says she originally intended her book to correspond to her radio role, showcasing "the Robin Quivers heard on the air giving her take on various situations and world events." Recognizing that her own story was unusual, she chose instead to tell it out of the hope that her own hard-earned insights might help others.

Writing proved difficult for someone accustomed to talk radio, she notes.

"I'm used to spoken word, where you don't have to worry about syntax," says Quivers. "I hardly remembered how to form a sentence, but with the deadline approaching, I didn't have time to stand on pride."

But the result has been rewarding, she says. She has been particularly heartened by strong turnouts by Howard Stern show listeners—many of whom are female—at book signings.

"People assume that's not our audience," she says, again dismissing the show's critics. Likening Stern's broad fan base to that of her much-credited idol, Muhammad Ali, she notes, "If you stay around long enough, everyone falls in love with you anyway."

Everyone, perhaps, except Ronstadt, who brought her gender and Latin heritage into play in attacking Quivers for typically perceived slights by Stern against both.

"She obviously doesn't listen to the show," says Quivers, who gave as good as she got in defending Stern's honor and her own on national television. "She thought I'd just lay down."

Still, such assaults have apparently taken their toll on Stern, who is daily threatening to quit radio when his contract ends in September.

"Who knows?" says Quivers, fully aware that Stern's absence from the airwaves would leave a void in the lives of his listeners, as well as his sidekick. "I get it all over the place: 'Don't let him quit!' Some days he sounds serious, and other days I catch him waffling. I can't imagine him without an outlet, though. But it's very tough to have to do the show with people out there who don't get it."

Condemnation, of course, has been Stern & Co.'s greatest constant. "People don't realize how difficult it is for a team which is in the public eye and under so much internal and external pressure to stay together," says Quivers. "The whole thing eventually does 'blow apart,' she would hope to pursue other performance outlets that her stint on the Stern show has made possible, especially in television.

Until then, she continues to love the show, her role in it, and the man whom "Quivers" depicts as a heroic figure.

"He ignored my craziness," says Quivers, "and that's a tribute to Howard as a human being."

Station Ownership Limits May Change *Congress To Consider Amendments To Telecom Bill*

■ BY BILL HOLLAND

WASHINGTON, D.C.—Radio station owners' optimism that the Republican-led Congress will deregulate their industry grew May 24 after the House Commerce Committee was poised to add amendments to the pending giant telecommunications bill. The amendments would lift restrictions on radio station ownership.

At press time, staffers and government relations industry insiders said that they felt confident that the radio-only amendment would be folded into the bill at the daylong markup session. The bill will now face full House consideration, and it is expected to pass.

Radio broadcasters said that they need the changes in order to amass the capital to compete with cable and satellite industries in the digital age.

The radio-only amendment offered to the bill, H.R. 1555, by Rep. Tom Bliley, R-Va., was to be accepted by minority Democratic members in a compromise move

that would focus most of the minority's attention on keeping restrictions on cross-ownership and foreign ownership.

A week before, in order to gain votes and avoid battles with the Democrats, who were already upset over these broadcast issues plus the telephone company-cable system components of the bill, the

'What is clear is that some change'll take place. What is not clear is how quickly or to what degree'

House Telecommunications Subcommittee chose to wait on the radio-related amendments until the so-called information superhighway blueprint bill is considered in full committee.

Cross-ownership restrictions now prohibit companies from controlling newspapers, cable systems, and television and radio stations in one market. Although some relaxation of these rules is expected in a final version passed by Congress (the Senate has not yet passed a bill), it is unclear what the specific caps or limitations will be, say insiders. There are indications that Congress may choose to have the FCC decide on these points.

The House committee passage, however, shows that the growing optimism of radio broadcasters, fed by Republican efforts to get Uncle Sam out of the regulation business, appears to be on track.

Throughout 1995, owners have been buoyed by promises by the first Republican Congress in 40 years to remove Uncle Sam from matters of regulation, but the sheer size and scope of the bill, which affects many other industries—from satellite to long distance phone companies—has made the path to deregulation slower than initially expected.

But even before the markup, owners seemed to have a good feeling about the final result.

"What is clear is that some change will take place," said Alan Box, president/CEO of EZ Communications, which owns 21 stations nationally. "What is not clear is how quickly or to what degree."

Box said he thought there was a "pretty good chance something will come out of the House and Senate."

To some, however, the complications involved in passing such a wide-ranging bill had dimmed optimism before the news of the markup.

Scott Ginsburg, chairman/CEO of Evergreen Media Corp., which just completed its purchase of Broadcasting Partners Inc. and now owns 22 stations in 10 markets, said before the markup that the odds were "50-50 that radio dereg will be part of the telecommunications package."

He also noted that the deregulation "noise and momentum" from the Speaker of the House

(Continued on next page)



QUIVERS



Charlie And Company. Charlie Sexton and friends dropped by WDHA Morristown, N.J. Pictured, from left, are manager Tim Neece, PD Lenny Bloch, guitarist George Reiff, air personality Terrie Carr, Sexton, and air personality Rob Moorhead.

Jones Completes Major Purchase

Jones Satellite Networks has completed its purchase of rival Major Networks' three 24-hour music formats. Terms of the deal were not disclosed.

The three formats—Hit Country, Adult Hit Radio, and Lite Hits—join JSN's eight existing formats, which are heard on more than 950 affiliate stations. Those eight formats are U.S. Country, CD Country, Adult Choice, Soft Hits, FM Lite, Good Time Oldies, Z Spanish, and the all-sports format the Team.

Major will now focus on its news/talk and sports formats and short-form programs, which are serviced to 1,740 affiliates.

Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 57 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				No. 1	
1	3	3	9	HAVE YOU EVER REALLY LOVED... A&M 1028	BRYAN ADAMS 1 week at No. 1
2	1	1	13	BELIEVE ROCKET 6014/ISLAND	ELTON JOHN
3	2	2	27	IN THE HOUSE OF STONE AND LIGHT MERCURY 8940	MARTIN PAGE
4	4	4	17	I KNOW COLUMBIA 77750	DIONNE FARRIS
5	6	5	23	TAKE A BOW MAVERICK/SIRE 18000/WARNER BROS.	MADONNA
6	7	9	24	HOLD MY HAND ATLANTIC 87230	HOOTIE & THE BLOWFISH
7	10	11	15	I BELIEVE EMI 58320	BLESSID UNION OF SOULS
8	5	6	31	YOU GOTTA BE 550 MUSIC 77551	DES'REE
9	9	8	28	HOUSE OF LOVE A&M 0802	AMY GRANT WITH VINCE GILL
10	8	7	25	LOVE WILL KEEP US ALIVE GEPFFEN ALBUM CUT	EAGLES
11	12	13	14	HOLD ON ATLANTIC 87240	JAMIE WALTERS
12	13	12	12	NO MORE "I LOVE YOU'S" ARISTA 1-2804	ANNIE LENNOX
13	11	10	15	UNTIL THE END OF TIME GENEFAMA/RHYTHM SAFARI 53183/PRIORITY	FOREIGNER
				AIRPOWER	
14	21	—	2	I'LL BE THERE FOR YOU ELEKTRA ALBUM CUT/EEG	THE REMBRANDTS
15	15	15	37	I'M THE ONLY ONE ISLAND 4068	MELISSA ETHERIDGE
16	14	14	15	STRONG ENOUGH A&M 0798	SHERYL CROW
				AIRPOWER	
17	23	28	5	WATER RUNS DRY MOTOWN 0358	BOYZ II MEN
				AIRPOWER	
18	18	24	7	LET HER CRY ATLANTIC 87231	HOOTIE & THE BLOWFISH
				AIRPOWER	
19	19	22	6	SECRET GARDEN COLUMBIA 77847	BRUCE SPRINGSTEEN
20	16	16	18	EVERLASTING LOVE EPIC 77756	GLORIA ESTEFAN
21	26	27	3	LEARN TO BE STILL GEPFFEN ALBUM CUT	EAGLES
				HOT SHOT DEBUT	
22	NEW ▶	—	1	LEAVE VIRGINIA ALONE WARNER BROS. 17847	ROD STEWART
23	20	21	14	I LIVE MY LIFE FOR YOU EPIC 77812	FIREHOUSE
24	22	18	25	ON BENDED KNEE MOTOWN 0244	BOYZ II MEN
25	32	—	2	BIG YELLOW TAXI A&M 0976	AMY GRANT
26	25	19	16	YOU GOT IT ARISTA 1-2795	BONNIE RAITT
27	24	20	16	IF I WANTED TO ISLAND 4238	MELISSA ETHERIDGE
28	29	29	24	SUKIYAKI NEXT PLATEAU/LONDON 7736/ISLAND	4 P.M.
29	28	25	17	HOW DID I GET BY WITHOUT YOU? IMAGO 25091	JOHN WAITE
30	30	26	8	CAN'T STOP MY HEART FROM... A&M 1038	AARON NEVILLE
31	33	31	12	TOO BUSY THINKING... ATLANTIC ALBUM CUT	THE MANHATTAN TRANSFER
32	NEW ▶	—	1	TOTAL ECLIPSE OF THE HEART CRITIQUE 15539	NICKI FRENCH
33	36	34	7	COULD I BE YOUR GIRL A&M 0660	JANN ARDEN
34	31	30	11	HAKUNA MATATA WALT DISNEY 60341	JIMMY CLIFF FEATURING LEBO M
35	35	32	9	ANOTHER NIGHT ARISTA 1-2724	REAL MCCOY
36	34	36	10	THE BLUE TRAIN ELEKTRA ALBUM CUT/EEG	LINDA RONSTADT
37	38	—	2	WHERE DO I GO FROM YOU SBK 58401/EMI	JON SECADA
38	RE-ENTRY	—	2	AS I LAY ME DOWN COLUMBIA 77801	SOPHIE B. HAWKINS
39	RE-ENTRY	—	3	I WILL GIANT 17893	BEN TAYLOR
40	40	—	2	WONDERFUL CAPITOL 58239	ADAM ANT

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 600 detections for the first time. ♦ Videoclip availability. © 1995, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENT

1	1	1	7	IF YOU GO SBK 58165/EMI	JON SECADA
2	—	—	1	THE SWEETEST DAYS WING 1110/MERCURY	VANESSA WILLIAMS
3	2	2	9	WILD NIGHT MERCURY 858 738	JOHN MELLENCAMP
4	4	6	12	COME TO MY WINDOW ISLAND 858 028	MELISSA ETHERIDGE
5	3	3	6	ALWAYS MERCURY 856 227	BON JOVI
6	5	4	34	THE SIGN ARISTA 1-2653	ACE OF BASE
7	7	7	13	ALL I WANNA DO A&M 0702	SHERYL CROW
8	—	—	1	MENTAL PICTURE SBK 58272/EMI	JON SECADA
9	8	8	39	THE RIVER OF DREAMS COLUMBIA 77086	BILLY JOEL
10	6	5	22	LOVE IS ALL AROUND LONDON 857 580/ISLAND	WET WET WET

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Radio

Company Helps Stations Define Audiences Media Marketing's System Enhances Listener Data

BY CARRIE BORZILLO

LOS ANGELES—Media Marketing Technologies is in the midst of expanding its staff, moving into a larger building, and creating a new logo, thanks to an infusion of resources from a new parent company and the success of its MediaMAPS block group coding product, which enhances radio station databases.



STIRLAND



O'NEILL

The 2-year-old company, based in Pacific Palisades, Calif., was acquired by Arbitron's parent company, Ceridian Corp., in December 1994 and has since secured dozens of client stations, such as top 40/rhythm WQHT (Hot 97) New York, sister top 40/rhythm station KPWR (Power 106) Los Angeles, news/talk KABC Los Angeles, and news/talk KGO San Francisco.

"It's growing out of control," says Mark O'Neill, VP of sales at Media Marketing Technologies. "What the purchase [by Ceridian] did was give this company the ability to deal with more clients and not just be a California or West Coast business. We'll have 30 employees in another month or so."

MediaMAPS, which uses the Claritas PRIZM marketing segmentation system, utilizes the relatively new method of block group coding to define audiences or potential customers

PROMOTIONS & MARKETING

for radio stations (Billboard, March 12, 1994).

Instead of going the old route of using zip codes to define audience characteristics, MediaMAPS narrows down the data even further by finding the exact residential area (or block) the listeners live in. That information is further focused to define buying habits and lifestyle characteristics of a specific street block.

For instance, if just the ZIP codes were used to find out about a listener segment, then it would mean that everyone living in the 90210 ZIP code of Beverly Hills, Calif., earns a six-figure income, lives in a million-dollar estate, and drives a Mercedes, which obviously isn't true.

The PRIZM system classifies each of the 7.7 million U.S. Census Bureau blocks into 62 clusters divided into 15 social groups. These social groups include "Young Suburbia," "Money & Brains," "Blueblood Estates," "New Homesteaders," and "Shotguns & Pickups."

The information gained from this data can be used in a number of ways. It can simply show a station where its potential listeners live and provide more information about the lifestyles of its existing listeners. Additionally, Media Marketing Technologies can use the information it gathers to make smarter, extremely targeted media buys for the radio stations.

"Other companies will build a database for a radio station and do direct mail," says O'Neill. "We come in and identify who the listeners are and then

come up with the multimedia targeted campaign to help radio [stations] market themselves to their audience and potential audience."

In addition to helping the station make buying decisions, the data can be used for engineering, programming, and contesting decisions.

"We can show them the best place to point their antenna," says Kirk Stirland, COO of Media Marketing Technologies.

As for MediaMAPS helping stations with programming decisions, O'Neill says that after learning that the listeners of a country station in a major-market East Coast college town didn't care much about college football, the station significantly reduced its news coverage of college ballgames.

It can also help promotion and marketing directors choose what prizes their listeners most want to win, down to the specific model of a car.

Additionally, Stirland says, Nashville-based Filmhouse, which shares a lot of clients with Media Marketing Technologies, has found that the commercials it makes for radio stations can be more tightly targeted by using the information.

KABC GM George Green says he's excited about MediaMAPS. "We haven't utilized all [the information] yet that we have at our fingertips," says Green. "But it is the thing to be utilizing, and we're about to implement some of it. We're experimenting in certain areas like direct mail."

Another product the company is marketing is a polling system that calculates telephone polls quickly. This phone system can also monitor the number of attempted phone calls to a station and capture the callers' phone numbers, which can be used to further add to a database.

The company is also working on a voice recognition product that takes requests directly when they are spoken into the phone and automatically recognizes song titles as they are requested.

STATION OWNERSHIP LIMITS MAY CHANGE

(Continued from preceding page)

and committee chairmen had been "toned down" in recent months, and he worried that radio might have "gotten lost inside a much larger issue of telephone and cable considerations."

If the radio provisions prevail in the House-Senate conference version, such companies as Evergreen will be able to own many more stations than the current FCC allowance of 20 AMs and 20 FMs nationally and four stations in one major market.

Until recently, however, the outside-the-Beltway enthusiasm of broadcasters might have been not altogether warranted.

Radio deregulation issues were on the back burner throughout the early spring as Republican and Democratic legislators hashed out differences on other issues.

However, in the last few weeks, a paradoxical situation developed that ended with radio dereg being brought into the House spotlight.

Because radio station concentration is considered a relatively minor matter in the context of the whole bill, it became a pawn in the debate over the bigger issues. In a sense, radio dereg may have won because it was eventually re-

linquished by Democrats' opponents in order to achieve compromises in other areas, say insiders.

According to Jim May, chief man on the Hill for the National Assn. of Broadcasters, the same is true on the Senate side.

"Radio's going to be in," May said prior to the markup. "There's just about unanimous support for radio among Republicans and a number of Democrats, too."

He added that the radio dereg provisions in the Senate version would include the elimination of "both national and local ownership limits," as in the House version.

NAB, May added, also has a "fall back" plan in the Senate if the radio sections become "at risk because of other issues," such as TV dereg, cross-ownership, or foreign ownership of media companies.

"We wouldn't hesitate to encourage members to offer a radio-only amendment," he said.

Senate debate and markup, once scheduled for May, will take place in June, said May.

Assistance in the preparation of this story was provided by Eric Boehlert in New York.

'Hawaiian Music' Crosses The Ocean

KQNG Kauai, Hawaii, is making its "Hawaiian Music Radio" show available for national and international distribution. The one-hour weekly show blends traditional and contemporary Hawaiian music and also includes a brief interview with a featured artist or celebrity and what is billed as "a Hawaiian wisdom segment and events calendar" hosted by former Miss Hawaii Patricia Lei Anderson. The program is written, produced, and hosted by Ed Kono, Ed Ka'ahoa, and Ron Wiley.

The syndicated show is targeted at adult standards, easy listening, and soft AC stations. The producers plan to involve affiliates in contests and award prizes, such as trips to Hawaii and Hawaiian music CDs and tapes.

ENGLAND'S CATHERINE WHEEL not only has a single climbing Billboard's Modern Rock Tracks chart ("Waydown," No. 26), but more importantly, has uncovered its musical calling.

The song itself was born when guitarist Brian Futter came up with the chord structure and singer Rob Dickerson put to use a phrase that had been running around his head: "I'm on my way down."

"The song had a very reckless, out-of-control feel to it from the word go," says Dickerson. "It's got a lot to do with contradiction and frustration. Knowing what's good for you and doing the direct opposite... Knowing you should be doing something else, but what you're really doing is dragging yourself down. It's something which we've delved into quite a lot on the record—that contradiction that's in everybody's character. It can cover any-

thing from trying to stick to a diet or trying to do the best for your family. It's quite a universal thing." Basically, "the song dwells on the psychology of the mind and how that can play tricks on you."

In terms of Catherine Wheel finding its voice,



"The song had a very reckless, out-of-control feel to it from the word go." —Catherine Wheel

that, says the singer, came, "after three years of quite extensive touring. The benefits we've gained from that [include] becoming very confident and

aware of where the band's importance is. It was something we certainly spent two records trying to find. This is the first record which has been made with that revelation in our minds. I was certainly kind of anxious as to what our reason for being around was, to be quite honest. It's only touring that has brought that out to me. Here's a band which I think has something to offer. We have found our voice, and I think we have things we want to get off our chest. Therefore, ['Happy Days'] is the most direct record we've ever made."

Direct and sure. "The whole attitude we had to making this record was, 'We know exactly what we're doing. If you really don't understand, then it's your loss.' It took us three records—I don't mind being honest about that—for us to find our place."

Album Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
★★★ No. 1 ★★★ 1 week at No. 1 ◆ COLLECTIVE SOUL ATLANTIC					
1	2	2	7	DECEMBER COLLECTIVE SOUL	◆ COLLECTIVE SOUL ATLANTIC
2	1	1	17	LIGHTNING CRASHES THROWING COPPER	◆ LIVE RADIOACTIVE/MCA
3	3	3	10	RIVER OF DECEIT ABOVE	◆ MAD SEASON COLUMBIA
4	4	5	8	GOOD DELUXE	◆ BETTER THAN EZRA ELEKTRA/VEEG
5	13	—	2	MISERY LET YOUR DIM LIGHT SHINE	◆ SOUL ASYLUM COLUMBIA
6	6	6	9	IT'S GOOD TO BE KING WILDFLOWERS	◆ TOM PETTY WARNER BROS.
7	5	4	11	DANCING DAYS ENCOMIUM-A TRIBUTE TO LED ZEPPELIN	STONE TEMPLE PILOTS ATLANTIC
8	7	9	11	STARSEED NAVEED	◆ OUR LADY PEACE RELATIVITY
9	12	14	5	WISER TIME AMORICA	◆ THE BLACK CROWES AMERICAN/REPRISE
10	8	8	15	WHAT WOULD YOU SAY UNDER THE TABLE AND DREAMING	◆ DAVE MATTHEWS BAND RCA
11	11	11	7	MORE HUMAN THAN HUMAN ASTRO-CREEP: 2000	◆ WHITE ZOMBIE GEFEN
12	10	10	17	EVERYTHING ZEN SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
13	9	7	16	CAN'T STOP LOVIN' YOU BALANCE	◆ VAN HALEN WARNER BROS.
14	19	21	5	LITTLE THINGS SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
15	15	18	9	HEY HEY WHAT CAN I DO ENCOMIUM-A TRIBUTE TO LED ZEPPELIN	HOOTIE & THE BLOWFISH ATLANTIC
16	16	17	9	SICK OF MYSELF 100% FUN	◆ MATTHEW SWEET ZOO
★★★ AIRPOWER ★★★					
17	27	33	3	STRANGE CURRENCIES MONSTER	◆ R.E.M. WARNER BROS.
18	14	13	11	THE DAY I TRIED TO LIVE SUPERUNKNOWN	◆ SOUNDGARDEN A&M
★★★ AIRPOWER ★★★					
19	25	38	3	AMSTERDAM BALANCE	VAN HALEN WARNER BROS.
20	23	29	4	EVERYONE WILL CRAWL UNDER THE WISHING TREE	CHARLIE SEXTON SEXTET MCA
21	17	12	26	WHEN I COME AROUND DOOKIE	◆ GREEN DAY REPRISE
22	21	22	9	ONLY ONE A BOY NAMED GOO	◆ GOO GOO DOLLS METAL BLADE/WARNER BROS.
23	30	27	6	NEGASONIC TEENAGE WARHEAD DOPE TO INFINITY	◆ MONSTER MAGNET A&M
24	22	19	26	BETTER MAN VITALOGY	PEARL JAM EPIC
25	18	15	17	LOVE SPREADS SECOND COMING	◆ THE STONE ROSES GEFEN
26	33	—	2	LAKE OF FIRE MTV UNPLUGGED IN NEW YORK	NIRVANA DGC/GEFFEN
27	20	16	10	NOT FOR YOU VITALOGY	PEARL JAM EPIC
28	28	25	26	YOU WRECK ME WILDFLOWERS	◆ TOM PETTY WARNER BROS.
29	24	20	19	GEL "THE JERKY BOYS" SOUNDTRACK	◆ COLLECTIVE SOUL ATLANTIC
30	26	24	24	LET HER CRY CRACKED REAR VIEW	◆ HOOTIE & THE BLOWFISH ATLANTIC
31	NEW ▶	1	1	ALL OVER YOU THROWING COPPER	LIVE RADIOACTIVE/MCA
32	29	28	6	INTO ANOTHER SUBHUMAN RACE	◆ SKID ROW ATLANTIC
33	38	40	3	SHE DOOKIE	GREEN DAY REPRISE
34	NEW ▶	1	1	DOWN AND DIRTY COMPANY OF STRANGERS	BAD COMPANY EASTWEST/VEEG
35	RE-ENTRY	4	4	RUN-AROUND FOUR	◆ BLUES TRAVELER A&M
36	36	35	4	HEY MAN NICE SHOT SHORT BUS	◆ FILTER REPRISE
37	37	34	20	CORDUROY VITALOGY	PEARL JAM EPIC
38	NEW ▶	1	1	MOLLY ROTTING PINATA	◆ SPONGE WORK
39	31	26	19	GOTTA GET AWAY SMASH	◆ OFFSPRING EPITAPH
40	NEW ▶	1	1	TOO HIGH TO FLY DYSFUNCTIONAL	DOKKEN COLUMBIA

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
★★★ No. 1 ★★★ 1 week at No. 1 SOUL ASYLUM COLUMBIA					
1	4	25	3	MISERY LET YOUR DIM LIGHT SHINE	◆ SOUL ASYLUM COLUMBIA
2	1	1	14	GOOD DELUXE	◆ BETTER THAN EZRA ELEKTRA/VEEG
3	5	7	6	DECEMBER COLLECTIVE SOUL	◆ COLLECTIVE SOUL ATLANTIC
4	2	3	13	SICK OF MYSELF 100% FUN	◆ MATTHEW SWEET ZOO
5	3	2	14	CONNECTION ELASTICA	◆ ELASTICA DGC/GEFFEN
6	7	6	9	LITTLE THINGS SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
7	6	5	8	SHE DOOKIE	GREEN DAY REPRISE
8	12	15	5	ALL OVER YOU THROWING COPPER	LIVE RADIOACTIVE/MCA
9	10	13	7	MORE HUMAN THAN HUMAN ASTRO-CREEP: 2000	◆ WHITE ZOMBIE GEFEN
10	8	8	7	HURT THE DOWNWARD SPIRAL	◆ NINE INCH NAILS NOTHING/TVT/INTERSCOPE
11	13	16	5	FAKE PLASTIC TREES THE BENDS	◆ RADIOHEAD CAPITOL
12	21	23	4	MOLLY ROTTING PINATA	SPONGE WORK
13	9	9	10	RIVER OF DECEIT ABOVE	◆ MAD SEASON COLUMBIA
14	16	19	6	STRANGE CURRENCIES MONSTER	◆ R.E.M. WARNER BROS.
15	14	12	6	MOCKINGBIRD GIRL "TANK GIRL" SOUNDTRACK	THE MAGNIFICENT BASTARDS ELEKTRA/VEEG
16	11	4	19	LIGHTNING CRASHES THROWING COPPER	◆ LIVE RADIOACTIVE/MCA
17	17	14	10	RUN-AROUND FOUR	◆ BLUES TRAVELER A&M
18	19	26	3	RIDICULOUS THOUGHTS NO NEED TO ARGUE	THE CRANBERRIES ISLAND
19	15	10	15	WONDERFUL WONDERFUL	◆ ADAM ANT CAPITOL
20	26	29	6	HEY MAN, NICE SHOT SHORT BUS	◆ FILTER REPRISE
★★★ AIRPOWER ★★★					
21	30	39	3	I KISSED A GIRL JILL SOBULE	◆ JILL SOBULE LAVA/ATLANTIC
22	23	27	8	KICK HIM WHEN HE'S DOWN IGNITION	OFFSPRING EPITAPH
23	20	17	12	STARSEED NAVEED	◆ OUR LADY PEACE RELATIVITY
24	22	18	18	PLOWED ROTTING PINATA	◆ SPONGE WORK
25	24	22	16	WHAT WOULD YOU SAY UNDER THE TABLE AND DREAMING	◆ DAVE MATTHEWS BAND RCA
26	37	—	2	WAYDOWN HAPPY DAYS	◆ CATHERINE WHEEL MERCURY
27	25	21	8	ARMY OF ME "TANK GIRL" SOUNDTRACK	◆ BJORK ELEKTRA/VEEG
28	18	11	11	UNIVERSAL HEART-BEAT ONLY EVERYTHING	◆ JULIANA HATFIELD MAMMOTH/ATLANTIC
29	29	36	3	NEGASONIC TEENAGE WARHEAD DOPE TO INFINITY	◆ MONSTER MAGNET A&M
30	32	30	26	CORDUROY VITALOGY	PEARL JAM EPIC
31	28	24	11	LAST GOODBYE GRACE	◆ JEFF BUCKLEY COLUMBIA
32	NEW ▶	1	1	STARS YOU'D PREFER AN ASTRONAUT	HUM RCA
33	27	20	10	DANCING DAYS ENCOMIUM-A TRIBUTE TO LED ZEPPELIN	STONE TEMPLE PILOTS ATLANTIC
34	33	34	26	EVERYTHING ZEN SIXTEEN STONE	◆ BUSH TRAUMA/INTERSCOPE
35	31	28	22	LIVE FOREVER DEFINITELY MAYBE	◆ OASIS EPIC
36	35	31	7	ROCK 'N' ROLL LIFESTYLE MOTORCADE OF GENEROSITY	CAKE CAPRICORN
37	34	35	5	LET HER CRY CRACKED REAR VIEW	◆ HOOTIE & THE BLOWFISH ATLANTIC
38	RE-ENTRY	10	10	VIOLET LIVE THROUGH THIS	◆ HOLE DGC/GEFFEN
39	NEW ▶	1	1	ROCK 'N' ROLL STAR DEFINITELY MAYBE	OASIS EPIC
40	RE-ENTRY	21	21	THE MAN WHO SOLD THE WORLD MTV UNPLUGGED IN NEW YORK	◆ NIRVANA DGC/GEFFEN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 107 album rock stations and 57 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 600 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1995, Billboard/BPI Communications.



HITS! IN TOKIO

Week of May 14, 1995

- ① Shy Guy / Diana King
- ② Carnival / Cardigans
- ③ Supermodel Sandwich / Terence Trent D'arby
- ④ A Day In Your Life / Matt Bianco
- ⑤ Every Day / Incognito
- ⑥ Back For Good / Take That
- ⑦ Sexy Girl / Snow
- ⑧ Have You Ever Really Loved A Woman / Bryan Adams
- ⑨ Daktari / Doop
- ⑩ White Lines / Duran Duran
- ⑪ Robinson / Spitz
- ⑫ It's A New Day / Repercussions
- ⑬ Dur Lasting Love / Kevyn Lettau
- ⑭ Wake Up Boo! / The Boo Radleys
- ⑮ You're No Good / Aswad
- ⑯ This Way To Happiness / Glenn Frey
- ⑰ My Cherie / Sheena Easton
- ⑱ Over My Shoulder / Mike And The Mechanics
- ⑲ How Deep Is Your Love / Portrait
- ⑳ Elevator / Cloudberry Jam
- ㉑ Thank You / Dreams Come True
- ㉒ No More "I Love You's" / Annie Lennox
- ㉓ For Your Love / Stevie Wonder
- ㉔ You're Losing Me / Izit
- ㉕ Cotton Eye Joe / Rednex
- ㉖ This Is How We Do It / Montell Jordan
- ㉗ Futarino Harmony / Akiko Yano & Kazushi Miyazawa
- ㉘ Yumemo Miruhto / Original Love
- ㉙ Funtime / Boy George
- ㉚ Sending Love To Everyone / Narada Michael Walden
- ㉛ Timemachine / Fumiya Fujii
- ㉜ Engel Wie Du / JulianeWerdung
- ㉝ Million Miles From Home / Keziah Jones
- ㉞ Always Something There To Remind Me / Espiritu
- ㉟ The Changingman / Paul Weller
- ㊱ My Girl / Phil Collins
- ㊲ Kazeni Naritai / The Boom
- ㊳ I Know / Dionne Farris
- ㊴ Dancing In The Moonlight / Baha Men
- ㊵ Mansize Rooster / Supergrass
- ㊶ I'd Rather Be Alone / IV Xample
- ㊷ From Kidoairaku / Scha Dara Parr
- ㊸ Good Time Here / Gota And The Low Dog
- ㊹ Waiting For You / Think Twice
- ㊺ Share Your Love / Cosa Nostra
- ㊻ Yolele / Papa Wamba
- ㊼ D'Yer Mak'er / Sheryl Crow
- ㊽ Man & Woman / My Little Lover
- ㊾ Julia Says / Wet Wet Wet
- ㊿ Overnight Sensation / Trf

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO



81.3FM J-WAVE

Sexual Harassment Suit Embroils WGST; Clear Channel To Buy Portion Of Heftel

WGST Atlanta news assistant/producer **Adrienne Jordan-Berry** has filed a sexual harassment suit against station manager **Eric Seidel** and parent company **Jacor Communications** that seeks in excess of \$25,000 in compensatory damages.

The plaintiff claims that between 1990 and 1994 Seidel touched and kissed her without her consent, subjected her and other female employees to "embarrassing and degrading sexual jokes and innuendoes," and denied her promotions and a raise because she resisted his sexual advances.

She also claims that a "pervasive atmosphere of sexual harassment was created" by Seidel and other male Jacor employees "whose misconduct was known to [upper management] and was condoned by all."

Seidel characterized the suit as "complete lies and fabrications. Jacor is going to fight it all the way. Jacor is going to send a message that you just can't extort like this."

In business news, Clear Channel Communications has agreed to buy 20% of Spanish-language broadcast group Heftel Broadcasting.

The St. Paul (Minn.) Pioneer Press reports that Minnesota Public Radio has fired 36 employees, a 13% reduction in its staff. The layoffs are part of a 10% budget cut for the fiscal year beginning in July.

Found in a recent FCC filing was the nugget that SFX Broadcasting is contemplating upping president/COO **Steve Hicks** to CEO by July 1. No official word yet from the company.

PROGRAMMING: POWERS EXITS RADIO

Craig Powers, VP/programming for Astor Broadcasting's **KIKF/KYKF** Anaheim, Calif./Los Angeles and **KOWF** San Diego, exits to do West Coast promotion for **MCG/**

Curb.

Consultant **Jim Teeson** has been named program manager at **KHVN/KOAI/KJMZ** Dallas, replacing former **KOAI** PD **Tom Miller**, now at **WNUA** Chicago. Teeson previously was senior VP of affiliate relations at **Unistar Radio Networks**.

WGSM Long Island, N.Y., flips



by **Phyllis Stark**
with reporting by **Eric Boehlert**
and **Brett Atwood**

from soft AC to country as **New Country 740**, making the market the final top 50 to land a country outlet. The PD/morning man is **Ed Arnold**. **Randy Turner**, from sister station **WRCN**, takes over afternoons. The rest of the day is **Westwood One's** hot country format. **Arnold** plans to eventually move to all local programming, with the exception of overnights.

Former **WQAL** Cleveland PD **Steve LaBeau** joins crosstown **WLTF** for the PD job being vacated by **Dave Popovich**, who's moving to **McVay Media**.

Ron Harrell exits the PD job at **WRMX** Nashville to become PD at **KIMN-FM** Denver.

KITS (Live 105) San Francisco assistant PD **Mark Hamilton** exits for the PD position at **KNRK** (formerly **KMUZ-FM**) Portland, Ore. **Dick Sheetz**, PD at sister **KGON**, had been handling programming at **KNRK**.

KMJK Phoenix GM/morning man **Art Jackson** picks up the PD/music

director duties recently relinquished by **Dena Yasner**.

Former **KGBY** Sacramento, Calif., PD **Robert John** has been named PD at **KLTH/KCMO-FM** Kansas City, Mo. He replaces **Brad Waldo**, now at **WLTJ** Detroit.

Jack Daniel is expected to join **WEND** (formerly **WRDX**) Charlotte, N.C., as PD June 1, one day after his noncompete contract with **Pyramid Communications** expires.

KCXX Riverside, Calif., operations manager **Steve Hoffman** will fill the long-vacant OM slot at **KEDG** Las Vegas.

KVRI Salt Lake City flips calls to **KBEE-FM**, but remains AC.

WOKI Knoxville, Tenn., PD/morning man **Ray Edwards** exits to do mornings at **KUBL** Salt Lake City.

Country **KRGQ-FM** Salt Lake City changes calls to **KRGO**.

KKAT Salt Lake City has licensed the **Young Country** handle from **Alliance Broadcasting**.

WWWS Buffalo, N.Y., flips from business news to **ABC Radio's** **Urban Gold** format.

New outlet **WRDS** Syracuse, N.Y., signs on at 102.1 with **ABC's** **Tom Joyner** morning show and the **Touch** format. **Robert Short** is the owner/GM/operations manager.

WOKB Orlando, Fla., flips from ethnic variety to **CNN** **Headline News**.

KJJO-FM Minneapolis picks up the calls **KMJZ** for its new jazz/AC format.

R&B oldies **KSMJ** Sacramento, Calif., changes calls to **KIMN-AM**.

KKLD Tucson, Ariz., has applied for the new calls **KMXZ** to go with its new **Mix** handle.

WYFM Youngstown, Ohio, flips from **Westwood One's** soft AC format to the net's '70s oldies format.

WQHT/WRKS New York director of programming **Steve Smith** is now consulting new client **KGGI** Riverside, Calif. That station previously was consulted by **Jerry Clifton**.

PEOPLE: LINDELL TO KIOI

Connie Lindell joins **KIOI** San Francisco as MD. She most recently worked at **Sony Music Distribution** and previously was MD at **KDON** Monterey, Calif.

Phil Michaels is upped from assistant MD to assistant PD at **WQHT** Miami. He replaces former MD **Willie B**.

WRXQ Memphis midday jock **Dianna Gee** adds MD stripes, replacing **Carmen Connors**, now at crosstown **WMC-FM**.

WGGY Scranton, Pa., morning man **Jimmy Hoppa** adds MD duties, taking over for PD/MD **Mark Lindow**, who now focuses on programming.

KMEL San Francisco intern **Dave Daniels** becomes assistant MD. Research coordinator **Alex Mejia** becomes director of street music.

WFBQ Indianapolis morning men **Bob Kevoian** and **Tom Griswold** will be available for national syndication beginning in June. The pair already has three local affiliates in Indiana.

WNYC's Steve Post: A Liberal Dose Of Morning Irreverence

AN EXAMPLE OF WNYC-FM New York morning host **Steve Post's** dedication to broadcasting reads more like a scene from a **Bruce Willis** movie than an anecdote from public radio. Some years ago, Post found himself locked in the bathroom on a break from his air shift. Panicking at the thought of the impending dead air, he struggled to find a way back to the studio before the **Rameau** ballet CD he was playing finished.

When Post realized there was no one around that early in the morning to hear his banging and pleas for help, he climbed out the window onto the 25th floor ledge. Braving the bitter March morning and his fear of heights, he crept along the ledge and slowly circumnavigated the building, trying to open each window he passed. When he finally reached the master control room window about 40 minutes later, a lone technician heard his knocks and let him in. Post then dashed down the hall to the studio, faded out the still-playing music, and read his 9 a.m. newscast.

Though deadpan irony is more representative of his 30 years on New York radio than high-wire exploits, the story illustrates Post's unique devotion to radio. Post's show, "Morning Music," broadcasts weekdays on New York public radio 8 a.m.-noon and draws an audience as in tune to his avuncular irreverence as it is to the classical music he spins. "To not hate your boss is un-American" is a typical Post aphorism, and he mocks station management, the National Weather Service, his own broadcasting talents, and conservative politics with equally arch aplomb.

Whereas glaring misprints on the weather wire are enough to send most broadcasters scrambling for rewrites, Post sees such snafus as "manna from heaven. I try to make people laugh and think a bit. Most of the laughs I know are just silly, like with the stupid weather forecasts . . . But sometimes I'd like to think there are moments that are a bit more profound. I think my newscasts and political point of view are the antithesis of most of what's on the radio these days."

Nowhere does Post voice his progressive political convictions more persuasively than when discussing the value of public radio and the necessity of its protection from Republicans keen on eliminating its public funding. "The war on public broadcasting is a war against information, a war against culture," he says. "And it will most affect the smaller communities, which need public broadcasting the most; that's where [Corporation for Public Broadcasting] funding is vital.

That, to me, means that this right-wing Congress doesn't want people across the country to have access to a broad spectrum of information."

After being "muzzled" for a couple of years when he first started with WNYC, Post has been given virtually a free rein with his show. He now has a clause in his contract stipulating that he has sole responsibility for the spoken content and style of his program. This concession to liberal creativity has come "not because I'm a beloved figure here, but because my show raises a disproportionate amount of money—it's a cash pot," Post says.

"The way you develop a loyal audience is not by having bland, interchangeable people on the air," he adds, "but by having unique, talented individuals—it's they who attract a dedicated, giving audience."

The last municipally owned radio

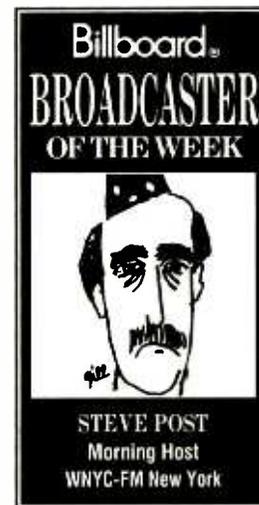
station in the country, WNYC is in flux, having been recently purchased by the WNYC Foundation as a means of saving the city's last full public-radio outlet from being effectively squelched by City Hall's privatization campaign. The station now is "at a crossroads," according to Post. "We hope—or at least some of us do—that our independence will mean a blush of creativity and new programming. Public radio is becoming more formatted, more limited, more dull—more like commercial radio. We should be expanding the boundaries of what public radio is."

Post began his broadcast career with **WBAI** New York. Starting there in the mid-'60s as a bookkeeper, Post gradually graduated to a job as an announcer. He eventually developed a hybrid talk show of commentary, interviews, and music, thriving in the station's free form and the era's political-cultural din. In the course of 15 years, he went on to wear many hats at **WBAI**, becoming chief announcer and serving a stint in management.

Although sweaty palms and nervous doubt still afflict him occasionally, Post says, "The majority of the time, I feel more comfortable, calmer, and more in control in front of the microphone than in any other part of my life. I often feel less inhibited on the radio than I do in front of my wife or my closest friends . . . I've always defined conversation as waiting for your turn to speak. In radio, it's always your turn to speak."

When he's not on the air, Post spends time working on his second book; his first, "Playing In The FM Band," was published in 1974 by **Viking**. Perhaps the new book will contain some of his bywords of broad-

(Continued on page 106)



newslines...

JOHN COLUMBUS has been promoted to regional VP/operations at **Liberty Broadcasting**. Columbus continues his VP of sales duties at **WHFS/WXTR** Washington, D.C., and picks up operations duties at **WMXB** Richmond, Va.

WARREN KURTZMAN exits his job as East Coast account manager for **Accu-Ratings** to become a VP at **Coleman Research**.

GILBERT HAMMOND is upped from general sales manager to GM at **KDLE** Wichita, Kan., while in-house consultant **Lyman James** exits for station ownership at crosstown **KWKS**.

STATION SALES: **WJMZ** Greenville, S.C., from **AmCom Carolinas Inc.** to **ABS Communications Inc.**, owner of crosstown **WROQ**, for \$5.3 million (ABS immediately begins operating **WJMZ** under a local marketing agreement); **WVFN/WVIC/WMMQ** Lansing, Mich., from **Goodrich Broadcasting** to **MSP Communications**, for \$4.5 million; **KPIG** Monterey, Calif., from **Radio Ranch** to **Elettra Broadcasting**, for \$1 million; **WQNJ** Monmouth, N.J., from **Seaira Broadcasting** to **New Wave Broadcasting Inc.**, owner of crosstown **WJLK-AM-FM**, for an undisclosed price.

SALE CLOSINGS: **WBZK-AM** York, S.C., from **Chester County Broadcasting Corp.** to **Jefferson Pilot**, owner of **WBT-AM-FM** in nearby **Charlotte, N.C.** (**WBZK**, which simulcasts **AC WBZK-FM**, is expected to begin simulcasting **N/T WBT-AM** by June 7).

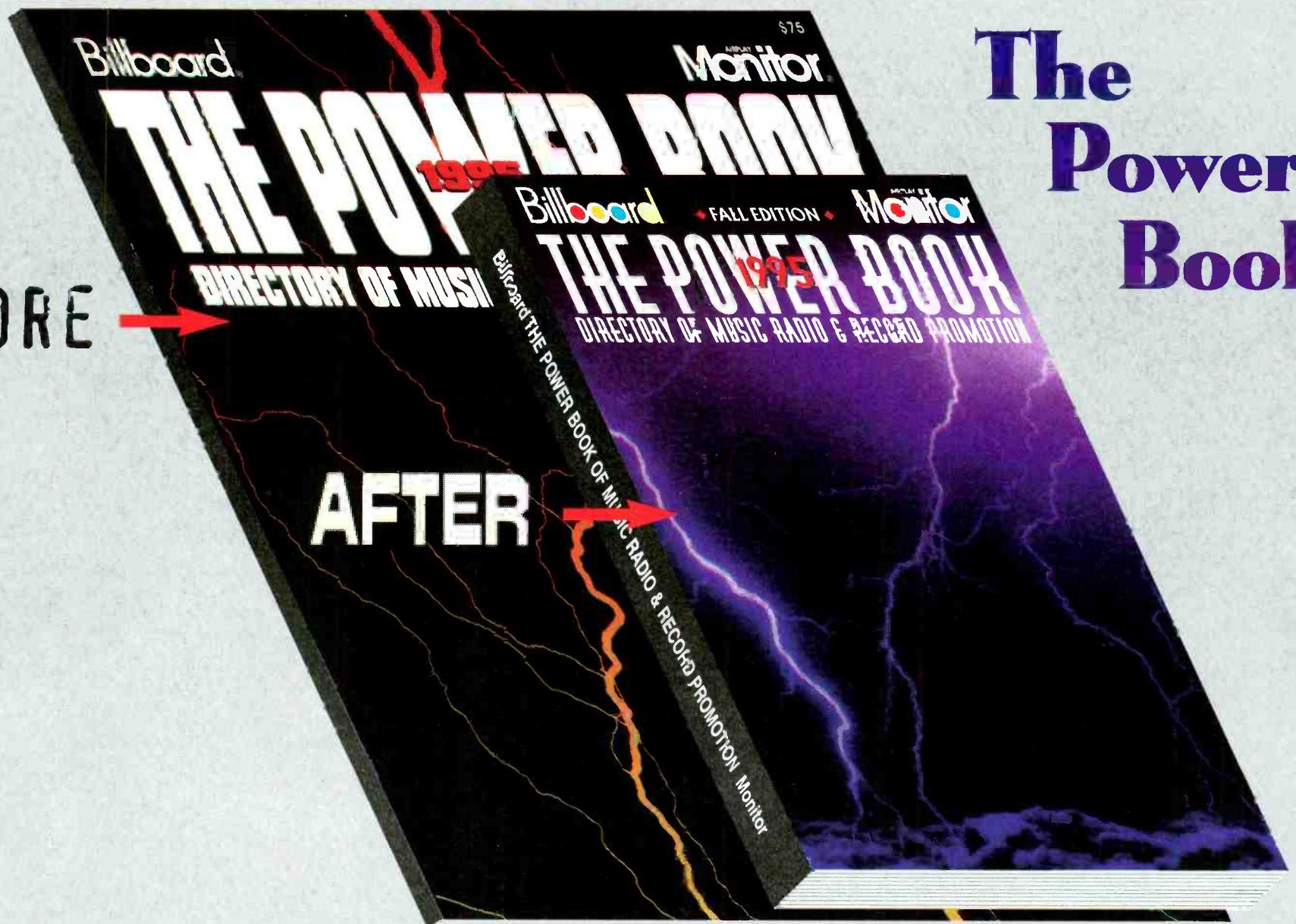
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NEXT-UP R&B PRODUCERS DRIVE FIELD

(Continued from page 1)

as Toni Braxton's "How Many Ways," Anita Baker's "I Apologize," and Jade's "Every Day Of The Week."

Says Columbia A&R VP Randy Jackson, "We're returning to the school where [producers] can actually play and write music. A lot of other guys out there are more conceptual than true musicians, but Chucky is both."

Five years ago, when Thompson moved to New York from his hometown of Washington, D.C., the producer knew he had the talent to be successful. However, it was his mentor and manager Combs who possessed a key career ingredient that would put the 26-year-old in the game.

"I had figured out that the thing that makes a record a hit is its arrangement and was pretty good at doing that, but Puffy helped get things going for me by putting me with the right people," says Thompson.

Combs says he took Thompson under his wing because of their similar producing styles. "He's a true musician and doesn't like to program heavily—just like me," Combs says. "Chucky has so many melodies in his head and produces from the heart."

AN 'OVERNIGHT' SUCCESS

As is the case with recording artists, most "overnight" producer successes occur over the course of several years. Los Angeles-based Crouch worked as a producer for eight years before hitting the No. 1 slot on the Hot R&B Singles chart with Brandy's "I Wanna Be Down" and "Baby."

Crouch says it was satisfying to score No. 1 songs after paying so many dues. "It was more uplifting than anything," he says. "You always think you have what it takes, but when it finally happens, it validates your belief."

Crouch has also produced tracks for Lalah Hathaway, El DeBarge, Caron Wheeler, Kipper Jones, Nona Gaye, Johnny Gill, Braxton, and the Winans. He is producing tracks for upcoming projects by SWV, Chaka Khan, Shanice, Marc Dorsey, and Nora Payne.

Elektra Entertainment A&R VP Darryl Williams says Crouch's sound recalls the heyday of Stevie Wonder and Sly Stone. "His music has this live feel, with the programmed element underneath. He knows how to arrange vocals and tailors songs specifically for artists."

Crouch details his production approach: "First, we'll go over a song a couple of times in the control room to get a feel for how the song goes," he says. "Then they go on the mike, and I get really specific and detail-oriented regarding what it is I want out of them. That's when things get really intense."

BROADCASTER

(Continued from page 104)

casting. "Post's Second Rule of Radio is never open your mail before you go on the air," he says. "You would think after 30 years of doing this you would become toughened to criticism, but the opposite happens—you become more sensitive." Post's First Rule of Radio is that every acquaintance made is a listener lost. "You become someone's pal, and they stop listening to you on the radio," he says. "You lose the mystique."

Most of all, Post strives to be "an antidote to all the happy, smiling voices on the radio in the morning," he says. "Not everyone wakes up in a good mood."

BRADLEY BAMBARGER

Next, I'll let them ad-lib three or four times to relax the vibe again and open up. We'll sing it through a couple more times just to be sure."

SIMPLE BUT MEMORABLE

Often, the most memorable songs are also the simplest, which is Dibbs' creative philosophy. "If you make your stuff easy for consumers to understand, you have a better chance of overall success," he says.

Dibbs' first production credit was on "I'm In Luv," the debut single by Mercury artist Joe. It peaked at No. 10 on the Hot R&B Singles chart in 1993. That success led to production work with acts Vanessa Williams and Brik Citi.

Dibbs favors the less-is-better approach, because he thinks most R&B listeners listen to music to relax and aren't overly interested in analyzing tracks.

"My approach is more emotional than intellectual," he says. "A lot of producers tend to overproduce, using too many drum tracks or a bunch of chords. I concentrate on a strong hook

and melody and a slammin' rhythm—using two or three chords. That doesn't mean every song is going to be a hit, but it increases your chances."

New York-based Dibbs is working with the Winans, Keith Washington, Aaliyah, J. Quest, Jamecia, and Kenny Latimore. He has also entered a nonexclusive production deal with Qwest Records through his soon-to-be manager Barry Hankerson's Blackground Records. The first act Dibbs is producing under the deal is a still-unnamed hip-hop/R&B group whose album will be released in August.

The producer has also started his own label, Dibizz Records, and plans to sign artists from several genres, including pop, R&B, jazz, and hip-hop. Dibbs is seeking an independent distributor for his label.

FEW FEMALES IN THE FIELD

Traditionally dominated by men, the production field has allowed few women in the door. Among them is songwriter/producer Stone, who is also a member of Perspective act Vertical Hold.

"Angie's an incredible songwriter who's blooming into one of the next great producers," says Vivian Scott, VP of urban music at 550 Music.

Stone's production credits include work with Debelah, D'Angelo, Lenny Kravitz, and the all-female anthem "Freedom," from the "Panther" soundtrack, for which she conducted and did the vocal arrangement.

Austin produced "Freedom" and described the experience as beneficial.

Says Stone, "In the beginning, you have to be open to learning and welcome work that pairs you with other, more-qualified producers. It's not that hard if you really want it."

Midnight Songs president Jocelyn Cooper-Gilstrap represents Stone's publishing interests and says women don't get the same chances as men to produce, and when they do, often they don't receive production credit.

Cooper-Gilstrap says, "Women have to step up and take credit for what they do. Angie is doing some really good work out there."

New York-based Stone is preparing to work with artist Des'ree.

Consumer thirst for nostalgic, '70s-flavored music has spawned a burgeoning group of retro-styled artists, rappers, and producers. Among them is D'Angelo, who wrote and produced his debut EMI album, "Brown Sugar," which arrives in stores June 20 (Billboard, April 15).

Cooper-Gilstrap says D'Angelo, who has a publishing deal with her company, doesn't overproduce, giving his tracks a raw quality. "He has a really soulful sound, and I think we're returning to that," she says. "He gives you a Hammond organ and bass sound that reminds you of old-school music—but it's very today."

A 21-year-old Richmond, Va., native, D'Angelo plays several instruments and produced the Black Men United anthem "U Will Know," from the "Jason's Lyric" soundtrack, which peaked at No. 5 on the Hot R&B Singles chart in 1994.

His other production credits include the Boys Choir Of Harlem's "Overjoyed," a remix of Brandy's hit, "Baby," and a track on SWV's next album.

HIP-HOP, RAP STRUGGLE WITH PREDICTABILITY AS DEMAND DIPS

(Continued from page 1)

singers and eight rap releases listed. Even more telling is the fact that in 1993, there were 20 rappers on the chart and only eight new-jack vocalists.

The Recording Industry Assn. of America reports that the sales figures for rap music are on a downward slope. One of its surveys, released last month, says that the genre captured 7.9% of all U.S. record purchases last year, a figure that has slipped from 9.2% in 1993.

"Rap has become predictable and, on some levels, very, very boring," says Bill Stephney, CEO of Stepsun Music Entertainment. "It has ceased to be rebellious music for the audiences that may have thought it was rebellious music three years ago."

Artist manager Keir Worthy adds, "The music is poisoning itself because it doesn't have enough diversity in its messages—just this 'keep it real, keep it hard' attitude."

Many consumers, particularly women, seem to be turning to hip-hop R&B for a fresh sound. "A big chunk of the black female youth audience will not buy any rap because they can buy Adina Howard, missjones, Mary J. Blige, Monica Arnold, Montell Jordan, and TLC and get beats and attitude," says Stephney.

"Women got tired of going to clubs and seeing just men [bouncing] by themselves," adds author and critic Nelson George. "Rap has stopped being dance music. People are more likely to go for an R&B/hip-hop mix for that reason."

This theory was proven at New York's Apollo Theatre on May 22, when the artists of Uptown Entertainment came together at a performance to celebrate the launch of the charity organization UrbanAid. The mixed crowd roared loudly for Soul For Real featuring Heavy D. and Method Man with Blige. They simply clapped for hard-edged rhymer the Lost Boyz, whose hit song was, incidentally, supervised by Easy Moe Bee, who did much of the Notorious B.I.G.'s "Ready To Die" and Craig Mack's "Project: Funk Da World."

Hip-hop hybrids such as dancehall (advanced by Blak Panta, Mad Lion, Shaggy, Shabba Ranks, and Patra)

and bassy trunk funk (practiced by performers such as the 69 Boyz, 95 South, and Tag Team) are also serving to divide the marketplace.

To bolster rap art once more, most observers say that performers must challenge themselves more creatively, and labels that sign acts must nurture them and provide incentives for them to become active in their mental gyms.

"Because of the investment that's required to market an artist, there's so much pressure on them to come up with an album once they sign," notes Stephney. "[The major labels] now force some 18-, 19-year-old rapper, who maybe has one good song on his demo, to create 12 to 15 new joints just to put out an album—just so you could recoup the losses. Run-D.M.C. didn't go through that; Public Enemy didn't go through that. Neither did Snoop Doggy Dogg. They all had time to develop their craft. That has not been allowed to happen in the crucible of hip-hop today." Many observers blame the situation on the increasing involvement of multinational corporations.

As an acknowledgement and response to this, some companies are returning to making singles deals with rap acts. Among them is Stephney, who says his company is "going back to the days that existed in the early '80s."

Michael Weiss, president of Nervous Records, also opted for a single deal with artist Roger Moore, adding in an option for an album. "You have to give artists something to strive for and work toward," he says. "That's how you make things better."

However, most labels are still primarily signing rappers to album deals.

'EVERY RAP SINGLE WAS PHAT'

In the beginning, rap was a novelty, something really unique. And from street gangs to Sugar Hill Records, DJ Kool Herc to L.L. Cool J, there was a constant elevation of artistry; steady expansions in audience share resulted. "Back in the days, it seemed like every [rap] single was phat," says cultural critic and Vibe magazine writer Michael A. Gonzales. "There aren't as many [performers] just grabbing listeners by the ears any-

more."

In the late '80s, it was easier for great titles to reach out and touch simply because they were vying for retail attention on a less crowded landscape. For example, in 1986, with very little marketing and promotion, Run-D.M.C.'s "Raising Hell" came out and sold 4 million units. That same year the Beastie Boys' "Licensed To Ill" performed equally well. In 1991, N.W.A.'s second hard-edged release, "Efil4zaggin," debuted at No. 2 on The Billboard 200. Its predecessor, "Straight Outta Compton," which contained the classic "F— Tha Police," also broke through with no radio exposure. With their distinct musical blends and minty poetic stances, these records were like breaths of fresh air in a stale, funky place.

"Right on up to 1992, rap had something new and different to offer," Stephney says. "But the riots essentially bore out in reality what rappers had been saying for about a decade before. So once it became the reality, people sort of asked themselves, 'Why go to rap records that continue to tell you what the reality is?'"

Though the halcyon days that existed for rap in the late '80s/early '90s are over, certain acts, such as Ice Cube, the Notorious B.I.G., Dr. Dre, Warren G, Wu-Tang Clan, and Method Man are still able to capture a formidable chunk of the audience. For example, the Notorious B.I.G. has sold 915,000 units, according to SoundScan, while Warren G's last release sold 2.3 million and Method Man sold 716,000.

At MTV, which has cut back considerably the amount of time it allows for exposing rap since debuting "Yo! MTV Raps," these performers have an advantage over such midlevel, still developing stylists as Jemini The Gifted One or King Just. Video remains an important positioning tool for all types of music, and Ron Duncan, associate producer of "Yo! MTV Raps," says, "For the most part, we play less underground rap than before."

"There will always be a substantial rap audience, but that'll be on an artist-by-artist basis," says Stephney. "Artists who have reached a certain level of excellence will still sell well," says Violator Records CEO Chris

Lighty, but consumers are less willing to take a chance on an unproven act. Says Bob Grossi, VP of sales at Priority Records, "The artists who maintain credibility and expand their audiences do so by being creative in new ways. For artists that can become different and interesting there's still a huge audience to be tapped."

For the most part, though, there exists less passion for rap than before, as demonstrated by how poorly Nas' Columbia Records debut, "Illmatic," performed. In 1994, this title was one of the most talked-about in the hip-hop nation. It featured tracks from some of the East Coast's most elite producers, including DJ Premier, Pete Rock, Large Professor, and Q-Tip from A Tribe Called Quest. The label, moreover, designed a thorough, committed marketing campaign for it. "Nas is an artist we're putting everything behind," said former Columbia product manager Ashley Fox at the time of the album's release.

Despite all the efforts and favorable critical ink in magazines such as The Source, "Illmatic" sold only 360,000 units, according to SoundScan. The bulk of the rap audience was not checking for it. "Maybe they were overhyped," says Worthy.

Observers also note that the lack of touring is contributing to the shortage of excitement for new rap releases (see story, page 1). Without gigs (once a vital visibility tool) to stir interest in the marketplace, artists' careers suffer.

Also, in many urban centers, bootlegs and mix tapes are cutting into legitimate record sales (Billboard, Nov. 5, 1994). Consumers are saying they are not willing to pay full price for an album that may not totally move them. They're looking for more value for their discretionary dollars or for a good deal.

That may be why hip-hop soundtracks such as "Friday," "Above The Rim," "Murder Was The Case," and "New Jersey Drive" prove to be so popular. Says Stephney, "People probably say, 'Hey, if I get a track here from Puba, a cut there from Jeru The Damaja, and a new jam from Rakim, I could get more bang for my buck.'"

HOT 100 SINGLES SPOTLIGHT™

by Jerry McKenna

THIS WEEK, Bryan Adams captures the No. 1 position on the Hot 100 for the fourth time in his career as "Have You Ever Really Loved A Woman?" (A&M) pushes Montell Jordan's "This Is How We Do It" (PMP/RAL/Island) down to No. 2, ending that single's seven-week run at the top. "Woman" appears poised to hold on to the top spot for at least a few weeks, as it is the second-biggest sales, airplay, and overall gainer on the entire chart.

NEXT UP, the most likely challengers for the No. 1 spot will be from this week's No. 3 single, "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), and this week's No. 4 single, "Total Eclipse Of The Heart" by Nicki French (Critique). These two titles are within 100 points of each other and continue to be among the biggest gainers on the Hot 100. "I'll Be There" is the fifth-biggest overall gainer on the chart and No. 1 on the Hot 100 Singles Sales chart, while "Eclipse" is the biggest airplay gainer and third-biggest overall gainer on the chart. This week's greatest overall gainer, Monica with "Don't Take It Personal" (Rowdy/Arista), is at No. 7. It is also the biggest sales gainer and the third-biggest airplay gainer and could easily be a challenger for the No. 1 position in the not-too-distant future.

BELOW THE TOP 20: The Greatest Gainer Airplay award goes to "Run-Around" by Blues Traveler (A&M). This single shows its best performance during its 11th week on the chart. It is No. 1 airplay at WZNY Augusta, Ga., WNOK Columbia, S.C., and WPLY Philadelphia. Last week's Greatest Gainer Airplay award winner is this week's Greatest Gainer Sales award winner: "Shy Guy" by Diana King (Work). It moves 31-21 in its tenth week on the Hot 100 and is top 10 airplay at 14 monitored stations, including No. 1 at WJJS Roanoke, Va. Both of these singles developed gradually at radio and retail, proving that not all hit singles immediately explode on the chart.

THE HOT SHOT DEBUT at No. 59 is Rod Stewart's version of Tom Petty's "Leave Virginia Alone" (Warner Bros.). It is already top 10 airplay at five monitored stations, including No. 3 at WALK New York. "Virginia" is also the highest debut at No. 22 on the Top 40/Adult Airplay chart. Also breaking at top 40/adult radio and debuting at No. 96 is "As I Lay Me Down" by Sophie B. Hawkins (Columbia). It is doing especially well in the Midwest, where it is top 10 at five stations, including No. 1 at WTKI Milwaukee. Three of this week's other debuts, including the second-biggest new entry at No. 64, "Best Friend" by Brandy (Atlantic), are developing at top 40/rhythm-crossover radio. "Best Friend" is receiving top five airplay at three monitored stations and is No. 1 at WHJX Jacksonville, Fla. Also falling into this category are "So In Love With You" by U.N.V. (Maverick/Warner Bros.) at No. 80 and "I Like It (I Wanna Be Where You Are)" by Grand Puba (Elektra/EEG) at No. 91. The only act making its first appearance on the Hot 100 is Swedish duo Yaki-Da at No. 82 with "I Saw You Dancing" (London/Island). This track is written and produced by Jonas "Joker" Berggren of Ace Of Base and is already top five airplay at five monitored stations.

WARNER MUSIC SEEKS INPUT ON LYRIC-LABELING STANDARDS

(Continued from page 3)

artists as Tupac Shakur and Snoop Doggy Dogg. That will be followed by another meeting with Time Warner officials in late June.

Tucker told Billboard that she planned to use the press conference to reiterate her platform, which "calls upon those in the music industry to cease and desist from producing, packaging, and distributing pornographic, misogynistic lyrics to our children, which many of them are internalizing and emulating."

In 1994, Warner Music Group released 1,250 albums. Among them were 28 rap albums, 15 of which were stickered.

Peter Wehner, director of policy for Empower America, says his group targeted Time Warner because "Time Warner is responsible for the worst stuff. They're at the bottom of the barrel... Time Warner ought not to be putting this stuff out. It is filth."

Additionally, Tucker cites Time Warner's recently increased investment in Interscope, the record company that signed Snoop Doggy Dogg and Shakur. Time Warner now owns 50% of the label. "I asked Mr. Levin several times why Time Warner increased its holdings in Interscope, and I got no answer. If rap is such a small part of [their output], I asked him why they need it, and they couldn't answer me."

Other sources speculate that the groups targeted Time Warner because it is the only major multinational record company that is U.S.-owned.

Following the shareholders meeting, Levin met privately with Bennett; Tucker and her husband, Bill; Fuchs; and Morris, among others. As a result of that meeting, Levin asked Bennett and Tucker to provide him with a list of recommendations on how to handle controversial releases.

In a letter to Levin dated May 25, Bennett stated, "My recommendation is... Time Warner should stop its involvement with and support of gross, violent, offensive, and misogynistic lyrics. Any-

thing short of that is... an abdication of corporate responsibility."

Tucker says her group's recommendations would not be revealed until the next meeting with Time Warner.

RIAA president/COO Hilary Rosen says that she has been in contact with some labels about the issue. Of the record companies she's spoken with, she says, "People are satisfied with the voluntary system, but we are continuing the dialog."

A Sony Music representative agreed. "We have dealt with this issue on a case-by-case basis, consistent with the sticker policy endorsed by the industry. To date, we are satisfied with this existing policy, which is mindful of varying community standards." Other labels had no comment at press time.

In the late '80s, the industry agreed to voluntarily sticker product that could be deemed offensive. Retailers determine whether they will sell stickered releases to minors.

Retailers contacted by Billboard had a variety of policies. For example, Blockbuster Music Group does not sell stickered product to anyone under 16. Kemp Mill does sell stickered records to any age group. Tower leaves it up to the individual stores, but there is no storewide policy to restrict sales.

Howard Appelbaum, executive VP of Beltsville, Md.-based Kemp Mill, says a detailed parental advisory system would not bother him. "If Time Warner wants to help parents make more informed decisions, that would be a good thing to do."

Stan Goman, senior VP at West Sacramento, Calif.-based Tower Records, ridiculed the notion of a new sticker. "What is it going to say? 'This record has four shits and eight fucks?'"

Empower America's Wehner says his organization wants a little less talk and lots more action, noting that he left the May 18 meeting feeling that "Time Warner doesn't consider these lyrics to be particularly harmful or beyond the

pale. They don't believe these lyrics should be kept away from children, so it seems. At the meeting there was a lot of talk about how Time Warner wants a positive ongoing dialog. Dialog is fine, but we're not interested in dialog. We're interested in action."

Tucker, on the other hand, praised Levin. "I have a sense of spirit about Mr. Levin that he is deeply concerned with this."

Wehner says he sees no need for an exploration of industry standards. "Time Warner said it was an industry-wide problem. We say he's only responsible for Time Warner. All this requires is for Mr. Levin, his colleagues, and the board to say, 'We're not going to support these lyrics.'"

The recent developments are not the first time that Time Warner has been targeted over lyrics. In 1992, a Body Count album that contained the track "Cop Killer" spurred similar furor, although Levin at that time defended the material. The group's leader, Ice-T, and Warner ultimately parted ways (Billboard, July 11, 1992).

Wehner adds that Empower America has no plans to meet with any other distributors of rap music. However, Tucker says the Time Warner attack is only phase two of her organization's campaign, following the group's picketing of record stores in 1993 that sold gangsta rap.

Tucker says that Levin's call for guidelines is a good start, but that her group's ultimate goal is "to see that filthy language is not in any store that allows children... Stickers are no good. Children are buying it. If Time Warner wants to release these records, let them put them in a porno shop with all the rest of the pornography... We're going after anyone who condones, supports, produces, sells, or creates this music we feel is causing destruction of the black community."

Assistance in preparing this story was provided by Paul Verna.

1996 GRAMMYS WILL BE IN L.A., WITH CHANGES

(Continued from page 7)

meetings in St. Martin in the West Indies.

Greene acknowledges that nominees in the four major categories—which have been selected in the past by polling the entire NARAS voting membership—have been "a very homogeneous type of nominee" in the recent past.

Nominations in those categories have come under fire, with critics saying that the nominees were more reflective of popularity than artistic achievement.

Now, Greene says, NARAS members will submit 20 preliminary nominees in those categories to the committee. "This nominating committee, which will be between 20 and 30 music generalists, will then take those selections and narrow them down to the five that the membership will get."

"This is a reaffirmation that the academy wants to make sure that the prerequisite for being nominees in those categories is excellence in recording and not necessarily having a popular component."

Rap will now join pop, rock, R&B, and country among genres with their own best-album award. Previously, rap Grammys were given for best duo or group and best solo performances.

In future years, awards in those best-album categories will recognize both artist and producer (if the producer worked on at least 51% of an album's playing time). "We're reinforcing how important we believe our technical cre-

ative community is by making them eligible to receive Grammys along with the artist," Greene says.

NARAS is also establishing a screening committee to ensure the integrity of nominees in the children's field.

Greene says, "We want to see to it that people who are creating music for children [are rewarded], and not just pop artists who happen to be slugging in pop songs on children's soundtracks and albums. We're trying to purify that field."

The NARAS board also voted to fund and develop a blueprint for a new NARAS research facility, which will be housed in the academy's 40,000-square-foot headquarters in Santa Monica, Calif. Interactive library depots will be

located in NARAS branches around the country.

"It really is going to jump-start our communication effort out into the field, to allow our members and the music community at large to come in and really have a place to sit down and study," Greene says.

In new appointments, Atlanta-based entertainment attorney Joel Katz was named chairman of the NARAS board of trustees. Eddie Lambert, director of film and television music licensing at Cema Special Markets, will now serve as national vice-chairman, while Phil Kaye, director of Sony Music studio operations, will serve as national secretary-treasurer.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	14	2	SOMEBODY'S CRYING	CHRIS ISAAK (REPRISE)	14	12	2	FAT CATS, BIGGA FISH	THE COUP (WILD PITCH/CAPITOL)
2	—	1	I GOT 5 ON IT	LUNIZ (NOO TRYBE)	15	5	5	HAKUNA MATATA	JIMMY CLIFF FEAT. LEBO M (WALT DISNEY)
3	—	1	FOE LIFE	MACK 10 (PRIORITY)	16	—	1	ALL GLOCKS DOWN	HEATHER B. (PENDULUM/EMI)
4	3	2	TALES FROM THE HOOD	DOMINO (MCA)	17	17	4	YOU DON'T EVEN KNOW WHO I AM	PATTY LOVELESS (EPIC)
5	1	6	FIRE	SUBWAY (BIV 10/MOTOWN)	18	11	12	BUBBA HYDE	DIAMOND RIO (ARISTA)
6	2	2	BIZARRE LOVE TRIANGLE	NEW ORDER (QWEST/WARNER BROS.)	19	—	1	IF IT'S ALRIGHT	LORENZO (LUKE)
7	8	5	HEY LOOK AWAY	QUESTIONMARK ASYLUM (KAPER/RCA)	20	22	3	CAIN'S BLOOD	4 RUNNER (POLYDOR)
8	6	2	WE MUST BE IN LOVE	PURE SOUL (STEP SUN)	21	7	6	RESURRECTION	COMMON SENSE (RELATIVITY)
9	10	4	CAN'T STOP MY HEART FROM LOVING YOU	AARON NEVILLE (A&M)	22	21	2	TONIGHT IS THE NIGHT	LE CLIGK (LOGIC)
10	9	3	DOWN THAT ROAD	SHARA NELSON (CHRYSALIS/EMI)	23	19	9	NOT FOR YOU	PEARL JAM (EPIC)
11	15	11	REFRIED DREAMS	TIM MCGRAW (CURB)	24	—	1	STAY FOREVER	HAL KETCHUM (MCG CURB)
12	—	1	(YOU GOT ME) ALL SHOOK UP	NELSON (DGC/GEFFEN)	25	18	3	OWN DESTINY	MAD LION (WEEDEE/NERVOUS)
13	13	5	I'M STILL DANCIN' WITH YOU	WADE HAYES (DKC/COLUMBIA)					

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

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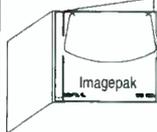
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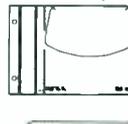
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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING
JUNE 3, 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
				★ ★ ★ No. 1 ★ ★ ★		
1	1	2	45	HOOTIE & THE BLOWFISH ▲ ATLANTIC 82613/AG (10.98/15.98) HS 2 weeks at No. 1	CRACKED REAR VIEW	1
2	2	3	56	LIVE ▲ ³ RADIOACTIVE 10997/MCA (10.98/15.98)	THROWING COPPER	1
3	3	1	6	SOUNDTRACK PRIORITY 53959* (10.98/15.98)	FRIDAY	1
4	4	4	46	SOUNDTRACK ▲ ² EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
5	8	9	8	JOHN MICHAEL MONTGOMERY ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	5
6	7	6	38	BOYZ II MEN ▲ ⁷ MOTOWN 0323 (10.98/16.98)	II	1
7	6	5	10	2PAC ▲ ⁸ INTERSCOPE 92399*/AG (9.98/16.98)	ME AGAINST THE WORLD	1
8	5	7	28	EAGLES ▲ ⁹ GEFGEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
9	9	8	6	WHITE ZOMBIE GEFFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
10	10	15	23	GARTH BROOKS ▲ ⁵ LIBERTY 29689 (10.98/15.98)	THE HITS	1
11	12	11	27	TLC ▲ ³ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	5
12	14	13	33	DAVE MATTHEWS BAND ▲ RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	12
13	16	19	7	MONTELL JORDAN PMP/RAL 52717*/ISLAND (10.98/15.98)	THIS IS HOW WE DO IT	13
14	13	10	51	SOUNDTRACK ▲ ⁸ WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
15	11	12	64	SHERYL CROW ▲ ⁴ A&M 540126 (9.98/15.98) HS	TUESDAY NIGHT MUSIC CLUB	3
				★ ★ ★ GREATEST GAINER ★ ★ ★		
16	25	—	2	SOUNDTRACK 40 ACRES AND A MULE 11243*/MCA (10.98/16.98)	TALES FROM THE HOOD	16
17	18	18	33	THE CRANBERRIES ▲ ³ ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	6
18	20	28	15	ALISON KRAUSS ▲ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	18
19	19	20	10	ANNIE LENNOX ▲ ARISTA 25717 (10.98/16.98)	MEDUSA	11
20	15	16	12	BRUCE SPRINGSTEEN ▲ ² COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	1
21	17	14	67	GREEN DAY ▲ ⁷ REPRIS 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE	2
22	22	30	25	BLUES TRAVELER ● A&M 540265 (9.98/15.98)	FOUR	22
23	24	46	61	TIM MCGRAW ▲ ⁴ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
24	21	17	8	REAL MCCOY ARISTA 18778 (10.98/15.98)	ANOTHER NIGHT	13
25	27	27	19	BUSH ● TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) HS	SIXTEEN STONE	24
26	29	33	87	MELISSA ETHERIDGE ▲ ⁴ ISLAND 848660 (10.98/15.98)	YES I AM	15
27	28	29	10	COLLECTIVE SOUL ● ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	27
28	31	24	8	SOUL FOR REAL UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	23
29	26	21	17	VAN HALEN ▲ ² WARNER BROS. 45760* (10.98/16.98)	BALANCE	1
30	30	26	53	OFFSPRING ▲ ⁴ EPITAPH 86432* (8.98/14.98) HS	SMASH	4
				★ ★ ★ PACESETTER ★ ★ ★		
31	38	51	12	SHANIA TWAIN MERCURY 522886 (10.98 EQ/15.98) HS	THE WOMAN IN ME	31
32	23	25	9	ELTON JOHN ▲ ROCKET 526188/ISLAND (10.98/16.98)	MADE IN ENGLAND	13
33	32	31	50	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	30
34	33	22	4	MOBB DEEP LOUD 66480*/RCA (9.98/15.98)	THE INFAMOUS	18
35	35	32	9	VARIOUS ARTISTS ATLANTIC 82731/AG (10.98/16.98)	ENCOMIUM: A TRIBUTE TO LED ZEPPELIN	17
36	37	34	9	SOUNDTRACK ● WORK 67009/COLUMBIA (10.98 EQ/16.98)	BAD BOYS	26
37	36	35	29	TOM PETTY ▲ ² WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS	8
38	42	57	41	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (10.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	38
39	47	44	12	ADINA HOWARD MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	39
40	45	39	34	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
41	39	36	9	SELENA ▲ EMI LATIN 28803 (8.98/12.98) HS	AMOR PROHIBIDO	29
42	41	42	26	PEARL JAM ▲ ⁴ EPIC 66900* (10.98 EQ/16.98)	VITALOGY	1
43	34	23	3	BOB DYLAN COLUMBIA 67000 (8.98 EQ/13.98)	MTV UNPLUGGED	23
44	40	41	30	BOB SEGER & THE SILVER BULLET BAND ▲ ² CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
45	43	40	25	MARY J. BLIGE ▲ ² UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	7
46	46	45	29	DES'REE ▲ ⁵ 550 MUSIC 64324/EPIC (9.98 EQ/15.98) HS	I AIN'T MOVIN'	27
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★		
47	NEW		1	DOKKEN COLUMBIA 67075 (10.98 EQ/15.98)	DYSFUNCTIONAL	47
48	48	47	10	MAD SEASON COLUMBIA 67057* (10.98 EQ/15.98)	ABOVE	24
49	57	56	63	NINE INCH NAILS ▲ NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
50	49	50	32	SOUNDTRACK ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21
51	54	53	29	NIRVANA ▲ ³ DGC 24727*/GEFFEN (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1

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
52	53	52	19	BROWNSTONE ● MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	29
53	50	38	8	SOUNDTRACK TOMMY BOY 1114 (11.98/16.98)	NEW JERSEY DRIVE VOL. 1	22
54	44	37	3	SOUNDTRACK MERCURY 525497 (10.98 EQ/16.98)	PANTHER	37
55	52	43	8	OL' DIRTY BASTARD ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	7
56	51	48	30	MADONNA ▲ ² MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98)	BEDTIME STORIES	3
57	63	65	35	TRACY LAWRENCE ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	28
58	56	85	34	ALABAMA ● RCA 66410 (10.98/15.98)	GREATEST HITS III	56
59	60	59	28	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	26
60	55	49	12	VARIOUS ARTISTS FEAT. LEBO M ● WALT DISNEY 60871 (10.98/16.98)	THE LION KING: RHYTHM OF THE PRIDE LANDS	23
61	64	55	10	E-40 SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	13
62	59	54	36	THE NOTORIOUS B.I.G. ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	15
63	78	96	7	BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/15.98) HS	DELUXE	63
64	61	73	5	SOUNDTRACK A&M 540357 (10.98/16.98)	DON JUAN DEMARCO	61
65	73	61	27	METHOD MAN ● DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	4
66	77	66	10	KUT KLOSE KEIA/ELEKTRA 61668/EEG (10.98/15.98) HS	SURRENDER	66
67	58	78	64	YANNI ▲ ³ PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
68	70	110	47	ALAN JACKSON ▲ ² ARISTA 18759 (10.98/15.98)	WHO I AM	5
69	67	121	56	REBA MCENTIRE ▲ ² MCA 10994 (10.98/15.98)	READ MY MIND	2
70	83	75	10	ELASTICA DGC 24728*/GEFFEN (10.98/16.98) HS	ELASTICA	70
71	80	72	5	VARIOUS ARTISTS RADIKAL/QUALITY 6727/WARLOCK	DANCE MIX U.S.A. VOL. 3	71
72	92	107	34	R.E.M. ▲ ³ WARNER BROS. 45740* (10.98/16.98)	MONSTER	1
73	68	70	14	DIONNE FARRIS COLUMBIA 57359 (10.98 EQ/15.98) HS	WILD SEED-WILD FLOWER	57
74	69	120	11	JOHN BERRY PATRIOT 28495/LIBERTY (10.98/15.98)	STANDING ON THE EDGE	69
75	76	63	79	TOM PETTY & THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	5
76	75	113	63	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	54
77	74	71	28	SADE ▲ EPIC 66686* (10.98 EQ/16.98)	BEST OF SADE	9
78	65	84	131	KENNY G ▲ ⁸ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
79	71	74	5	TY HERNDON EPIC 66397 (7.98 EQ/11.98) HS	WHAT MATTERED MOST	68
80	85	91	17	SAWYER BROWN ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	44
81	82	67	29	AEROSMITH ▲ ² GEFGEN 24716 (12.98/17.98)	BIG ONES	6
82	89	162	69	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
83	98	88	197	METALLICA ▲ ⁴ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
84	62	58	25	KIRK FRANKLIN AND THE FAMILY ● GOSPO-CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	58
85	72	60	9	STEVIE WONDER MOTOWN 530238 (10.98/16.98)	CONVERSATION PEACE	16
86	86	79	78	ACE OF BASE ▲ ³ ARISTA 18740 (9.98/15.98)	THE SIGN	1
87	94	93	11	ERIC CLAPTON POLYDOR 527116/A&M (10.98/16.98)	THE CREAM OF ERIC CLAPTON	80
88	101	81	16	SPONGE WORK 57800/COLUMBIA (10.98 EQ/15.98) HS	ROTTING PINATA	58
89	91	77	47	HOLE ▲ DGC 24631/GEFFEN (10.98/15.98)	LIVE THROUGH THIS	52
90	84	82	36	ABBA ● POLYDOR 517007/ISLAND (10.98/16.98)	GOLD	63
91	93	62	45	BONE THUGS N HARMONY ▲ ³ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	12
92	109	99	10	MATTHEW SWEET ZOO 11081* (10.98/15.98)	100% FUN	65
93	97	100	14	TRISHA YEARWOOD ● MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	28
94	99	108	38	THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	19
95	79	80	5	AARON NEVILLE A&M 540349 (10.98/16.98)	TATTOOED HEART	64
96	66	92	11	JOHN TESH GTS 4579 (9.98/14.98)	LIVE AT RED ROCKS	54
97	103	87	50	STONE TEMPLE PILOTS ▲ ² ATLANTIC 82607*/AG (10.98/16.98)	PURPLE	1
98	90	90	75	COUNTING CROWS ▲ ⁵ DGC 24528/GEFFEN (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	4
99	81	76	33	BARRY WHITE ▲ A&M 540115 (10.98/16.98)	THE ICON IS LOVE	20
100	106	89	80	CANDLEBOX ▲ ³ MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX	7
101	87	68	4	REDNEX BATTERY 46000/JIVE (10.98/15.98) HS	SEX & VIOLINS	68
102	105	64	7	DURAN DURAN CAPITOL 29419 (10.98/15.98)	THANK YOU	19
103	100	95	16	SOUNDTRACK ● ARISTA 18748 (10.98/16.98)	BOYS ON THE SIDE	17
104	138	146	31	TRAVIS TRITT ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	20
105	119	123	7	GIPSY KINGS NONESUCH 79358/AG (10.98/16.98)	THE BEST OF GIPSY KINGS	105
106	95	97	31	GLORIA ESTEFAN ▲ EPIC 66205 (10.98 EQ/16.98)	HOLD ME, THRILL ME, KISS ME	9

○ 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.

KRASNOW LABEL TO MAKE 'ZIPLESS' DEBUT

(Continued from page 7)

stores in December, Daou began to attract the interest of Verve. Yet negotiations with Verve hit a standstill over the holidays, says Daou. By that time, Krasnow had expressed interest in the project.

According to Daou, Krasnow found out about the album from a friend who works in a New York record store he frequents.

At such stores as Rebel Rebel in New York, the album sold briskly following its initial release. Manager David Shapiro notes that "Zipless," which sold primarily through word of mouth, was "a strong seller for an indie."

The album, then distributed by AEC Music Distribution, also managed to pick up airplay at college radio. One of the most notable supporters is KCRW Los Angeles, which began playing material from the album in November. The station has programmed four different tracks from the album, "The Long Tunnel Of

Wanting You," "Autumn Perspective," and "Near The Black Forest."

KCRW's Chris Douridas, music director and host of the popular "Morning Becomes Eclectic," says Daou's music garners calls "every time we play it and calls throughout the day."

Yet all the phone calls were not always inquiries about the artist and the album title. "We did get some complaints about 'The Long Tunnel Of Wanting You,' which does include the word 'cock' in it," he says.

However, Douridas says the station did not have a problem airing the song. "It's pretty subtle, and the project is done with taste," he says. "With all the gangsta rap and the trivialization of sex through much of popular music, this stands out as a class act."

Krasnow is optimistic that commercial programmers will have similar feelings about Daou. On June 6, "Near The Black Forest" will go to triple-A and AC radio stations. A videoclip of the song will be serviced to VH1.

The Krasnow Entertainment/MCA relationship is not the maiden major label voyage for Daou. In 1992, Vanessa and Peter, then billing themselves as the Daou, recorded the "Head Music" album for Columbia Records.

"We had total free rein, creatively," says Daou. "Commercially, it wasn't a big seller, but critically, we got a lot of press."

Although the album failed to chart, it did generate a club hit, "Surrender Yourself," which reached No. 1 on the Hot Dance Music/Club Play chart in July 1992.

Since Columbia wasn't sure how to market the Daou and the group wasn't a big seller, the Daou's lawyer was able to negotiate the group out of its contract.

In the interim, Peter Daou worked as a session player for such notables as David Morales and Frankie Knuckles.

Prior to the Columbia deal, the Daous recorded for the now-defunct Nu Groove Records with a loose group of musicians that included techno sensation Moby. "He'd play bass with us, and I'd sing Leonard Cohen songs," Daou says.

Following the split with Columbia, the Daou recorded a few singles on I.R.S. Records' Tribal America imprint. Both tracks, "Give Myself To You" and "Are You Satisfied?,"

reached the top 10 of the Hot Dance Music/Club Play chart in 1994.

Then the couple decided to launch Lotus "for fun," Daou says. "Peter's the business head, and it's always been his dream to have a label for our own pleasure."

Aside from the album release, Lotus also released a promo-only 12-inch of "Sunday Afternoon" that included a remix by Chillfreeze (Billboard, Oct. 29, 1994).

Despite the fact that Daou is now under contract with Krasnow Entertainment/MCA, Lotus will continue.

The next project on the label is a compilation of poetry readings by Anne Sexton. "She did a lot of poetry readings backed by a jazz/rock band in the '60s," Daou says. "She was kind of a pioneer of the whole thing." The Daous are in negotiations to obtain the rights to Sexton's material.

"Zipless," which includes the track "Dear Anne Sexton," began to take shape over a number of months. Jong—who coined the phrase "zipless fuck" in her best-selling novel "Fear

Of Flying"—is Peter Daou's aunt. "A lot of people think that made it easier for us to do it, but it made it harder, because she is the type of person that really separates her family and her art and business," Daou says.

Yet Daou and Jong hit it off from the beginning. "Over the years we've been throwing the idea around about working together and collaborating, but it was always kind of a vague thing."

Last year, Daou began reading Jong's poetry. "It really inspired me to do something, and she was really into the idea and basically let me go at her poetry," she says.

The two worked together on revising the material for the album. "I would sing her the song, and she would give me her advice and approve any changes that I felt needed to be made," she says.

Jong is even featured on the album, reciting the new poem "Smoke," which she wrote specifically for the album.

Daou was optimistic that the project will be mutually beneficial to her and Jong. "I thought it would be a great

first release for [Lotus], and it would give her poetry a new life," she says.

"I identify with her work," Daou continues. "I like how it mixes high-brow or high art with low art. I like the fact that her poetry is erotic and has 'cock' and words like that in it. . . I really just wanted to make a sexy album."

Daou is not overly concerned that the erotic nature of "Zipless" may turn some listeners off. "If you hear it in hip-hop or a different kind of context, [it's OK], but I guess the nonchalance of the music and my delivery make people feel uncomfortable. Erica's outspokenness bothers a lot of guys. She's a famous woman that never has stopped saying what she felt."

The sound and texture of "Zipless" recalls a few other famous women—Madonna and Sade. Daou admits that she is a fan of both artists: "In some way, you can hear an influence in everything I do, depending on which one you are looking for."

EMI'S RECORD YEAR

(Continued from page 3)

Yumi Matsutoya's "Dancing Sun" and Tsuyoshi Nagabuchi's hits compilation reached No. 1 and No. 2 on the charts, respectively.

EMI says that the success story of Latin America was Brazil, where sales rose 300%. There were also record profits in Southeast Asia, with "particularly strong results" in Taiwan, Hong Kong, and South Korea.

EMI Music Publishing had a record-breaking year in terms of sales and profits, driven, the company says, by strong mechanical receipts in North America and Brazil.

EMI Music's sister company in the Thorn-EMI group, retailer HMV, saw sales rise by 24.6% to \$785 million and profits up 130% to \$21.8 million.

During the year, HMV added 22 new stores to the chain, bringing its total number of outlets to 98 in the U.K. and Ireland, 88 in North America, and 25 in Southeast Asia and Australia.

HMV Group chairman and chief executive Stuart McAllister says that the company will move into Germany next, with a 15,000-square-foot store in Oberhausen.

KOPPELMAN PROVES N. AMERICA UNIT DELIVERS

(Continued from page 3)

bucks, the coffee chain.

According to Terri Santisi, executive VP/GM, these efforts have, in effect, raised the division's market share from 11.2% in 1994 to the present 12.6%. Santisi says that including direct-marketing efforts in market share evaluation is the proper way to measure "all kinds of music buyers. We've learned to better exploit our catalog, while the new label executives micro-re-engineer their sides."

The McDonald's promotion drew some fire from the retail segment of the business. But Koppelman claims that retail relationships are good and that they are bolstered by at least one meeting a year he holds with key retailers and EMI label group chiefs. Santisi adds that information such as focus group data is shared with retailers.

Both Koppelman and Santisi also point to greater efficiency in manufacturing; most importantly, the use

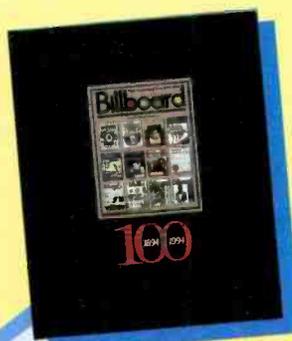
of the company's manufacturing facilities for 90% of the label group's needs. "We are also doing much better with returns," Santisi adds.

Overall, says Koppelman, his unit has engaged in a "three-pronged attack: to put 'creative' persons at the helm of labels, to find better ways to sell product, and to get a bigger bang for the buck." He says that Thorn-EMI executives are highly supportive of his strategies and his abilities to see them through.

As previously reported, there is little likelihood that Liberty Records superstar Garth Brooks will deliver an album this year. "Actually, we could have a Brooks album during our current fiscal period, which ends on March 31, 1996," he says. "It's disappointing when an artist can't deliver. But [in this business] you can be surprised by others on the roster or ones you don't know about yet."

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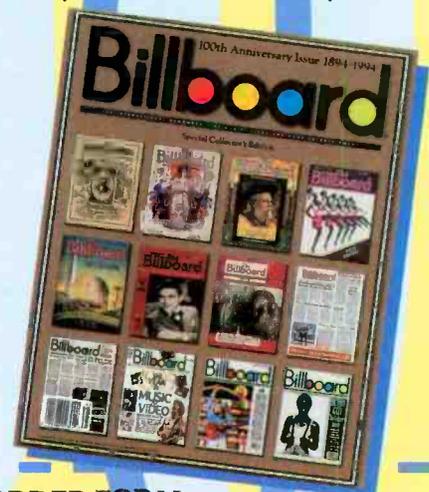
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
107	107	116	80	CELINE DION ▲ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
108	118	127	34	BROOKS & DUNN ▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	15
109	96	—	2	BARBRA STREISAND COLUMBIA 67100 (10.98 EQ/17.98)	THE CONCERT HIGHLIGHTS	96
110	115	115	43	JOE DIFFIE ▲ EPIC 64357 (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	53
111	129	131	99	THE CRANBERRIES ▲ 3 ISLAND 514156 (10.98 EQ/16.98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
112	112	163	50	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
113	126	144	38	PATTY LOVELESS ● EPIC 64188 (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	60
114	120	104	34	CLAY WALKER ▲ GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	42
115	132	135	49	DAVID BALL ▲ WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	53
116	123	118	7	BLESSID UNION OF SOULS EMI 31836 (10.98/15.98) HS	HOME	116
117	116	117	7	VARIOUS ARTISTS CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/16.98)		95
118	130	101	31	BON JOVI ▲ 2 MERCURY 526013 (10.98 EQ/16.98)	CROSS ROAD	8
119	133	98	16	H-TOWN LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK	98
120	114	—	2	MAD LION WEEDED 2006*/NERVOUS (10.98/15.98) HS	REAL TING	114
121	139	133	19	WADE HAYES COLUMBIA 66412 (7.98 EQ/11.98) HS	OLD ENOUGH TO KNOW BETTER	99
122	137	105	47	69 BOYZ ● RIP-IT 6901 (9.98/15.98) HS	NINETEEN NINETY QUAD	59
123	113	94	6	FIREHOUSE EPIC 57459 (10.98 EQ/15.98)		3 66
124	141	138	4	FILTER REPRISE 45864/WARNER BROS. (10.98/15.98) HS	SHORT BUS	124
125	131	83	13	DJ QUIK PROFILE 1462* (10.98/16.98)	SAFE + SOUND	14
126	134	109	63	SOUNDGARDEN ▲ 3 A&M 540198* (10.98/16.98)	SUPERUNKNOWN	1
127	108	142	33	MARY CHAPIN CARPENTER ▲ COLUMBIA 64327 (10.98 EQ/16.98)	STONES IN THE ROAD	10
128	140	125	185	NIRVANA ▲ 7 DGC 24425*/Geffen (10.98/15.98)	NEVERMIND	1
129	142	130	179	PEARL JAM ▲ 8 EPIC 47857* (10.98 EQ/16.98) HS	TEN	2
130	110	154	274	ORIGINAL LONDON CAST ▲ 2 POLYDOR 831563*/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
131	125	103	13	JAMIE WALTERS ATLANTIC 82600/AG (10.98/15.98) HS	JAMIE WALTERS	70
132	117	69	3	MASTA ACE INCORPORATED DELICIOUS VINYL 32873*/CAPITOL (9.98/15.98)	SITTIN' ON CHROME	69
133	122	147	36	ERIC CLAPTON ▲ 3 DUCK/REPRISE 45735/WARNER BROS. (10.98/16.98)	FROM THE CRADLE	1
134	111	112	131	SOUNDTRACK ▲ 14 ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
135	88	—	2	ALLMAN BROTHERS BAND EPIC 66795 (10.98 EQ/16.98)	2ND SET	88
136	128	106	7	SELENA EMI LATIN 30907 (8.98/12.98)	12 SUPER EXITOS	64
137	148	178	5	RUSTED ROOT MERCURY 522713 (9.98 EQ/15.98) HS	WHEN I WOKE	137
138	146	111	17	SUBWAY BIV 10 530354/MOTOWN (9.98/13.98) HS	GOOD TIMES	101
139	102	—	2	ELVIS COSTELLO WARNER BROS. 45900 (10.98/16.98)	KOJAK VARIETY	102
140	124	139	10	LINDA RONSTADT ELEKTRA 61703/EEG (10.98/16.98)	FEELS LIKE HOME	75
141	144	145	58	ALL-4-ONE ▲ 2 BLITZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	7
142	136	124	48	BLACKSTREET ▲ INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	52
143	127	—	2	ROBERT CRAY MERCURY 26867 (10.98 EQ/15.98)	SOME RAINY MORNING	127
144	163	149	39	DA BRAT ▲ SO SO DEF/WORK 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	11
145	153	187	4	VARIOUS ARTISTS BNA 66416 (10.98/15.98)	KEITH WHITLEY/A TRIBUTE ALBUM	145
146	169	—	2	4 RUNNER POLYDOR 27379 (9.98/13.98) HS	4 RUNNER	146
147	147	151	222	ENIGMA ▲ 2 CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
148	135	126	36	ANITA BAKER ▲ 2 ELEKTRA 61555/EEG (10.98/16.98)	RHYTHM OF LOVE	3
149	154	158	17	NEAL MCCOY ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	68
150	157	140	12	PJ HARVEY ISLAND 524085* (10.98/15.98)	TO BRING YOU MY LOVE	40
151	165	164	6	ADAM ANT CAPITOL 30335 (10.98/15.98)	WONDERFUL	143
152	121	159	7	VARIOUS ARTISTS LIBERTY 31712* (10.98/16.98)	COME TOGETHER: AMERICA SALUTES THE BEATLES	90
153	156	128	140	QUEEN ▲ HOLLYWOOD 61265 (10.98/16.98)	GREATEST HITS	11

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
154	152	156	66	SARAH MCLACHLAN ▲ NETWERK 18725/ARISTA (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	50
155	151	132	41	WEEZER ▲ DGC 24629/GEFFEN (10.98/15.98) HS	WEEZER	16
156	145	114	17	OASIS EPIC 66431 (9.98 EQ/15.98) HS	DEFINITELY MAYBE	58
157	168	174	3	JEFF BUCKLEY COLUMBIA 57528 (9.98 EQ/15.98) HS	GRACE	157
158	189	—	36	COLLIN RAYE ● EPIC 53952 (9.98 EQ/15.98)	EXTREMES	73
159	161	166	90	MARIAH CAREY ▲ 8 COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
160	179	168	4	RADIOHEAD CAPITOL 29626 (10.98/15.98)	BENDS	160
161	149	161	28	STING A&M 540269 (10.98/16.98)	FIELDS OF GOLD - BEST OF STING 1984-1994	7
162	175	—	81	REBA MCENTIRE ▲ 2 MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
163	164	141	6	VARIOUS ARTISTS COLUMBIA 67020 (9.98 EQ/15.98)	NASCAR: RUNNIN' WIDE OPEN	90
164	150	86	3	TED NUGENT ATLANTIC 82611/AG (9.98/13.98)	SPIRIT OF THE WORLD	86
165	166	—	23	CLINT BLACK ● RCA 66419 (10.98/16.98)	ONE EMOTION	37
166	143	102	7	SELENA ● EMI LATIN 42770 (8.98/12.98)	LIVE!	79
167	167	165	17	THE CHIEFTAINS ● RCA VICTOR 62702 (10.98/16.98)	THE LONG BLACK VEIL	22
168	192	—	62	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	98
169	158	181	35	LUTHER VANDROSS ▲ LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	5
170	NEW ►	—	1	SOUNDTRACK MERCURY 28136 (10.98 EQ/16.98)	FRENCH KISS	170
171	155	136	8	DAVID SANBORN ELEKTRA 61759/EEG (10.98/16.98)	PEARLS	124
172	104	—	26	TONY BENNETT ● COLUMBIA 66214 (10.98 EQ/16.98)	MTV UNPLUGGED	48
173	194	172	50	WARREN G ▲ 2 VIOLATOR/RAL 52333*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	2
174	185	183	27	TOBY KEITH ● POLYDOR 523407/A&M (10.98/15.98)	BOOMTOWN	46
175	187	179	50	BEASTIE BOYS ▲ CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	1
176	183	175	24	VANESSA WILLIAMS ● WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	57
177	180	134	17	TOO SHORT ● DANGEROUS 41553/JIVE (10.98/15.98)	COCKTAILS	6
178	191	143	6	VARIOUS ARTISTS SHOT 7000 (9.98/15.98)	D-SHOT PRESENTS BOSS BALLIN' - BEST IN THE BUSINESS	137
179	160	198	181	ENYA ▲ 1 REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	17
180	181	167	8	SOUNDTRACK ELEKTRA 61760/EEG (10.98/15.98)	TANK GIRL	72
181	174	129	7	SELENA ● EMI LATIN 42635 (7.98/10.98)	ENTRE A MI MUNDO	97
182	170	137	31	SOUNDTRACK ▲ 2 DEATH ROW/INTERSCOPE 92484*/AG (10.98/16.98)	MURDER WAS THE CASE	1
183	162	119	6	JIMI HENDRIX MCA 11236 (10.98/16.98)	VOODOO SOUP	66
184	173	122	8	SKID ROW ATLANTIC 82730/AG (10.98/16.98)	SUBHUMAN RACE	35
185	159	177	7	JOHN PRINE OH BOY 013 (9.98/15.98)	LOST DOGS & MIXED BLESSINGS	159
186	171	171	9	MARTIN PAGE MERCURY 522104 (10.98 EQ/15.98) HS	IN THE HOUSE OF STONE AND LIGHT	161
187	NEW ►	—	1	THE JUDDS CURB 66489/RCA (9.98/15.98)	THE NUMBER ONE HITS	187
188	176	160	47	SOUNDTRACK CAST WALT DISNEY 60857 (10.98 Cassette)	THE LION KING SING-ALONG (EP)	40
189	184	169	84	SALT-N-PEPA ▲ 3 NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	4
190	186	200	39	AMY GRANT ▲ 2 A&M 540230 (10.98/16.98)	HOUSE OF LOVE	13
191	193	150	8	FAITH NO MORE SLASH/REPRISE 45723*/WARNER BROS. (10.98/15.98)	KING FOR A DAY/FOOL FOR A LIFETIME	31
192	RE-ENTRY	—	56	SOUNDTRACK ▲ MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	70
193	RE-ENTRY	—	46	SEAL ▲ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	20
194	RE-ENTRY	—	6	RACHELLE FERRELL BLUE NOTE 27820/CAPITOL (9.98/15.98) HS	FIRST INSTRUMENT	151
195	RE-ENTRY	—	8	LETTERS TO CLEO CHERRY DISC/GIANT 24598 (9.98/16.98) HS	AURORA GORY ALICE	123
196	RE-ENTRY	—	25	VARIOUS ARTISTS TOMMY BOY 1109 (11.98/14.98)	MTV PARTY TO GO VOLUME 6	54
197	RE-ENTRY	—	63	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	9
198	RE-ENTRY	—	14	CORROSION OF CONFORMITY COLUMBIA 66208 (10.98 EQ/16.98) HS	DELIVERANCE	155
199	196	153	31	SCARFACE ▲ RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
200	RE-ENTRY	—	104	JANET JACKSON ▲ 6 VIRGIN 87825 (10.98/16.98)	JANET.	1

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 7	Brooks & Dunn 108	Bob Dylan 43	Adina Howard 39	Metallica 83	Collin Raye 158	The Lion King 14	VARIOUS ARTISTS
4 Runner 146	Garth Brooks 10	E-40 61	H-Town 119	Method Man 65	Real McCoy 24	Murder Was The Case 182	Various Artists Featuring Lebo M 60
69 Boyz 122	Brownstone 52	Eagles 8	Janet Jackson 68	Mobb Deep 34	Rednex 101	New Jersey Drive Vol. 1 53	Classic Disney Vol. 1 - 60 Years Of
Abba 90	Jeff Buckley 157	Elastica 70	Janet Jackson 200	John Michael Montgomery 5, 82	Linda Ronstadt 140	Panther 54	Musical Magi 117
Ace Of Base 86	Bush 25	Enigma 147, 197	Elton John 32	Aaron Neville 95	Rusted Root 137	Pulp Fiction 50	Come Together: America Salutes
Aerosmith 81	Tracy Byrd 33	Enya 179	Montell Jordan 13	Nine Inch Nails 49	Sade 77	Tales From The Hood 16	The Beatles 152
Alabama 58	Candlebox 100	Gloria Estefan 106	The Notorious B.I.G. 62	Nirvana 51, 128	Salt-N-Pepa 189	Tank Girl 180	Dance Mix U.S.A. Vol. 3 71
All-4-One 141	Mariah Carey 159	Melissa Etheridge 26	Ted Nugent 164	The Notorious B.I.G. 62	David Sanborn 171	The Lion King Sing-Along (EP)	D-Shot Presents Boss Ballin' - Best
Allman Brothers Band 135	Mary Chapin Carpenter 127	Faith No More 191	Toby Keith 174	Oasis 156	Sawyer Brown 80	188	In The Busin 178
Adam Ant 151	The Chieftains 167	Kirk Franklin And The Family 84	Alison Krauss 18	Offspring 30	Scarface 199	Encomium: A Tribute To Led	Zeppelin 35
Anita Baker 148	Eric Clapton 87, 133	Kut Klose 66	Kut Klose 66	O' Dirty Bastard 55	Seal 193	Keith Whitley/A Tribute Album	145
David Ball 115	Corrosion Of Conformity 198	Tracy Lawrence 57	Mad Season 48	Original London Cast	Bob Seger & The Silver Bullet Band	MTV Party To Go Volume 6 196	NASCAR: Runnin' Wide Open 163
Beastie Boys 175	Counting Crows 98	Annie Lennox 19	Mad Season 48	Phantom Of The Opera Highlights	44	145	
Tony Bennett 172	The Cranberries 17, 111	Letters To Cleo 195	Madonna 56	130	Selela 41, 136, 166, 181	188	
John Berry 74	Robert Cray 143	Live 2	Madonna 56	Selena 41, 136, 166, 181	Soul For Real 28	188	
Better Than Ezra 63	Sheryl Crow 15	Mad Lion 120	Madonna 56	Selena 41, 136, 166, 181	Soundgarden 126	188	
Clint Black 165	Da Brat 144	Madonna 56	Mad Season 48	Selena 41, 136, 166, 181	SOUNDTRACK	188	
Blackhawk 168	Dave Matthews Band 12	Madonna 56	Masta Ace Incorporated 132	Selena 41, 136, 166, 181	Bad Boys 36	188	
Blackstreet 142	Des'ree 46	Madonna 56	The Mavericks 76	Selena 41, 136, 166, 181	The Bodyguard 134	188	
Blessid Union Of Souls 116	Joe Diffie 110	Madonna 56	Neal McCoy 149	Selena 41, 136, 166, 181	Boys On The Side 103	188	
Mary J. Blige 45	Celine Dion 107	Madonna 56	Reba McEntire 69, 162	Selena 41, 136, 166, 181	Dazed And Confused 192	188	
Blues Traveler 22	DJ Quik 125	Madonna 56	Tim McGraw 23	Selena 41, 136, 166, 181	Don Juan Demarco 64	188	
Bon Jovi 118	Dokken 47	Madonna 56	Sarah McLachlan 154	Selena 41, 136, 166, 181	Forrest Gump 4	188	
Bone Thugs N Harmony 91	Duran Duran 102	Madonna 56		Selena 41, 136, 166, 181	French Kiss 170	188	
Boyz II Men 6		Madonna 56		Selena 41, 136, 166, 181	Friday 3	188	
Brandy 40		Madonna 56		Selena 41, 136, 166, 181		188	

GIANT VIDEO BUYS ITS WAY INTO THE BIG TIME

(Continued from page 4)

enable Giant to acquire other chains, including West Coast's franchisees.

Giant, whose stores are located in Ohio and Massachusetts, plans to extend its reach throughout the Northeast and Midwest and become a dominant regional player.

"We're not going to be in any markets where we don't have a major presence," said Ralph Standley, chairman and founder of Giant Video, at a press conference at the Video Software Dealers Assn. convention here to announce the long-awaited West Coast deal.

Executives declined to disclose the value of the transactions. They said the deals were for cash and stock.

Standley said total revenues from the more than 400 stores included in the deals exceeded \$160 million.

Excluding the West Coast stores, Giant, through its acquisition of five small chains, will operate 105 stores with rev-

enues of \$50 million. The chains to be acquired are Lancaster, Pa.-based A-Z Video Superstores, with 33 stores; Northern New Jersey-based Video Video, with four stores; Colleyville, Texas-based Video Giant, with 11 stores; McLean, Va.-based Forbes Video, with 11 stores; and Ohio-based Videoland, with 16 stores.

Giant's acquisition binge began two years ago, when it bought six-store, Dayton, Ohio-based Premiere Video. Last year it purchased 14-store, Boston-based Videomsmith. There currently are eight stores operating under the Giant Video name.

The company clearly expects to acquire some of the franchisees under the West Coast umbrella. West Coast is a fully franchised chain with stores in 28 states. But Standley said he "had not had the opportunity to talk to any franchisees yet." Another executive added

that he expected "developments" to be announced "in the next couple of weeks."

"We will be functioning as a franchisor and as an ongoing operating company," said Standley.

Ken Graffeo, executive VP of marketing for West Coast, said its franchisees had been consulted before the merger was agreed upon. Its biggest chain is West Coast Video.

Acquisitions are the trend in video retailing, so it is likely that a number of West Coast franchisees will decide to sell to Giant Video. All the cash raised by publicly owned video retailers like Hollywood Entertainment, Movie Gallery, and Choices Entertainment has driven up the price of video stores in recent years. But Standley said, "The market today is more an economic-reality market than an expectation market, with multiples that make

sense." Video rental chains typically sell at a multiple of 2.5 times to 5 times operating cash flow, or profit after overhead.

Giant Video expects to raise \$70 million-\$100 million in an initial public offering this year, depending on the size of the company at the time of the IPO and the amount of cash needed to pursue acquisitions.

Talks between Giant and West Coast began about eight months ago. Said Kyle Standley, president of Giant Video and Ralph Standley's son, "We realized that West Coast had terrific [market] share and was in the geographical areas we wanted to concentrate in."

The newly merged Giant Video/West Coast Entertainment had no official name at press time; it was referred to as "Newco." Executives said that the growing chain of stores would likely be unified over time. Asked what the name of the company and the stores might be, Kyle Standley said, "We can't tell you; we don't know." If it follows the Blockbuster model, as executives indicated, the unified concept is likely to take the Giant name.

Executives from the two companies as well as from the acquired chains will constitute the management team of Newco. Ralph Standley will be chairman; Kyle Standley, president; Don Thomas, chairman of A-Z Video Superstores, chief operating officer; and Graffeo, executive VP of marketing. In addition, the owners of the acquired chains are expected to remain with the company as regional executives. Harold Rosenbaum, who owns Video

Video with his wife, Joyce, said he would serve as regional VP for all stores in the New York metropolitan area.

Elliott Stone, the chairman of Philadelphia-based West Coast, will not remain with the company, but Ralph Standley said, "We have access to him on an ongoing basis."

Executives of Giant Video are enthusiastic about the efficiencies they will realize through operating a large chain as well as the leverage their size will give them with their main suppliers, the Hollywood studios.

Asked about revenue sharing on video rental, Kyle Standley said that A-Z Video, which uses the Rentrak pay-per-transaction system, would serve as a "good window" on that business.

There has been recent speculation that other major video acquisitions would be announced soon. But no other deals were disclosed at VSDA. Hollywood Entertainment has been the subject of some of the rumors, but its executives have said they are not focusing on acquisitions at present.

Recent buyouts have occurred both because of and in spite of persistent cries about the threat to retailers from the electronic delivery of movies directly to home. Many small retailers have been encouraged to sell their stores because they may see the writing on the wall about the future of their business. Yet the demand for video outlets has never been greater.

Or as Ralph Standley said at the news conference, "We don't subscribe to the theory that this is a dead industry."

CONVENTION CAPSULES

News and notes from the Video Software Dealers Assn. convention, held May 21-24 in Dallas.

VIDEO RETAILERS will be raising funds to end childhood hunger as part of the VSDA's "Fast Forward To End Hunger" campaign. The trade group is kicking off the program this fall in conjunction with the End Hunger Network, a nonprofit organization founded by actor **Jeff Bridges**. Retailers will be given point-of-purchase displays and in-store trailers with public service announcements to raise awareness. Major suppliers have also agreed to place the PSAs on their upcoming releases. **Arnold Schwarzenegger, Robin Williams, Kenny G, and Don Henley** are among the celebrities who have committed to make PSAs for the program.

GOING DIRECT: Buena Vista Home Video president **Ann Daly** announced three direct-to-video titles priced for sell-through. As expected, the supplier will release a third sequel to "Aladdin," titled "Aladdin & The King Of Thieves," as well as a second installment to "The Lion King." Both titles are expected in stores in 1996. In addition, Daly said "Honey, I Shrunk The Kids" star **Rick Moranis** has signed on to do a third feature in the series, which also includes "Honey, I Blew Up The Baby."

MORE DIRECT: The Lyons Group, meanwhile, has proclaimed 1996 "the year of direct video." The Dallas-based firm is introducing three direct "Barney" titles, at \$14.95 suggested list, that are "more entertainment than education," says sales director **Debbie Ries**. She expects them to exceed the sales volume of the "Barney" episodes broadcast on PBS prior to video release.

WELCOMED ABOARD: Newly elected VSDA officers are chairman **Jeff Pedersen** (Michigan Video, Flint, Mich.); vice chairman **Mitch Lowe** (Video Droid, San Mateo, Calif.); treasurer **Mark Fisher** (Stop & Shop Supermarkets, Boston); and secretary **Greg Boudreau** (Video Villa, Vancouver). New board members are **Susan Engelmann** (Scarborough Video, Belle Meade, N.J.); **Mark Vrieling** (Rain City Video, Seattle), and **Harvey Walker** (Walker Video, Arco, Idaho). Board appointees are **Gerry Geddis** (Blockbuster Entertainment), **David Ingram** (Ingram Entertainment), **Ken Palmer** (the Handelman Co.), **John Thrasher** (Tower Records & Video), and former VSDA chairman **Gary Ross** (Suncoast Motion Picture Co.).

WELL, MAYBE: "I don't have a passion for politics," Gen. **Colin L. Powell** told the VSDA crowd when asked if he would consider a run for national office. "I'm not ruling it out," added the general. "Just keep watching; I'll be out there somewhere." Powell, one of the conference's featured speakers, did declare his passion for movies. Among his faves: "The Music Man," "The Producers," "Moonstruck," and "Nell."

CD-ROM TO PPT: Rentrak has added CD-ROM to its list of revenue-sharing product offerings: The pay-per-transaction pioneer recently expanded into video games. An initial slate of 75 CD-ROM titles from a variety of publishers is available, the company says. Revenue will be

split evenly between Rentrak and retailers.

FOR RENT: When asked his opinion of CD-ROM rentals, featured speaker **Ted Turner** endorsed the concept. "I used to rent before I could buy a house," said the multimillionaire media mogul. "Renting is part of the American way of doing things."

IN AN EXPERIMENT that gets under way June 3, Supercenter Entertainment and Funcoland will share a 1,300-square-foot concession in Kmart's Port Arthur, Texas, outlet. According to Supercenter CEO **Jack Silverman**, who runs rental operations in about 75 Kmart and Wal-Mart supercenters, the space is to be divided equally between his videocassettes and Funcoland's video games. Silverman, who expects to trim his Port Arthur inventory to hit titles and new releases, has said he wants partners or buyers for his mass-merchant locations. Meanwhile, Silverman's former venture, Supercomm, which he sold to Disney last year, has significantly expanded its supermarket revenue-sharing system with the addition of inventory management software that soon will allow users to order tapes electronically, eliminating the need for a paper trail.

PLAYING AROUND: Playboy Home Video threw the biggest party in recent memory when it filled a massive space in the Wyndham Anatole with an estimated 2,500 showgoers, gaming tables, food, liquor, music, and a bevy of stunning hostesses. The cost of the event was estimated at \$400,000, rivaled only by a Playboy extravaganza at the Cannes Film Festival, held the same time as the VSDA convention. Playboy Enterprises president **Tony Lynn** managed to make both blowouts. Playboy's only gripe about the Dallas dazzler was directed at retailers who enjoyed themselves immensely but still refuse to carry the company's line of sexy cassettes.

INTERACTING: MGM/UA, which has partnered with outside software publishers on film-related CD-ROMs such as "Blown Away," is joining the long list of studios with dedicated interactive divisions. The new MGM/UA Interactive plans to release 6-10 titles in its first year of operation.

WE CAN WORK IT OUT: **Suzanne Somers** and supermodel **Claudia Schiffer** will each have her own exercise/lifestyle video on the market through CBS/Fox Video. Schiffer's video, "Claudia Schiffer Fitness," will be priced at \$14.98 and feature celebrity trainer **Kathy Kaehler**. Stores should have it by the fourth quarter. Somers, who stars in the ABC show "Step By Step" and has sold millions of Thighmasters, will deliver a two-tape series in the first quarter of 1996. The Somers videos, "Think Great, Look Great" and "Eat Great, Lose Weight," will be priced at \$19.98 each.

ALL IN THE GAMES: The VSDA's second annual Video Games Conference is slated to be held in September in Las Vegas. Last year's debut event was staged in Chicago.

Eileen Fitzpatrick, Seth Goldstein, Ken Schlager, and Marilyn Gillen contributed to this report.

ATTENDANCE DOWN, VSDA LOOKS AHEAD

(Continued from page 4)

choosing Dallas, the poor attendance has seriously jeopardized VSDA's reputation with suppliers and members.

"It's very important that in the future, when choosing a site, it is done with quantitative and qualitative research," said MCA/Universal Home Video senior VP of sales and marketing **Andrew Kairey**.

Word around the show floor indicated suppliers may not take booth space when the convention is in Los Angeles next year. Some attendees suggest studios will set up meeting rooms on their lots instead of exhibiting on the convention floor.

Eves dismissed the notion and said he has received agreements from the studios that they will only take convention attendees off the floor for evening events.

Kairey concurred, but cautioned that could change if rival studios get into a battle of one-upmanship.

"There needs to be an agreement, because in concept it should work, but it's the execution that will make it work," he said. "There is a lot of concern because we're walking a fine line, but I think we're all sophisticated enough and have enough respect for the whole business to be able to handle this." He said MCA has plans to exhibit on the show floor next year.

Michael Allen, owner of the Video Zone, a three-store chain in Elizabethton, Tenn., said VSDA "really messed up" in choosing Dallas.

"The level of stars here has come down two levels from past shows," Allen said. "Everyone is disappointed."

Eves says he expects the convention will receive a much-needed shot in the arm with the Los Angeles location and predicted it will be the highest-attended show in VSDA history.

In addition, he said the trade organization won't lose money on the Dallas show, which has avoided the "Water-World-type" runaway expenses of past shows. The budget for this year's show was \$1.9 million, as opposed to \$2.4 million in 1994.

Beyond Los Angeles, Eves says VSDA is in preliminary talks with the Electronics Industries Assn. to combine the group's Consumer Electronics Show with VSDA in a "super show" format with video exhibitors occupying a space separate from CES vendors.

Industry observers say EIA is eager to hook up with another trade organization in light of the success of the rival Electronic Entertainment Expo, which its first time out drew 40,000 attendees in Los Angeles earlier in May.

The debacle in Dallas may translate into a windfall for the upcoming East Coast Video Show, scheduled for October in Atlantic City, N.J. Allen said he will attend for the first time due to his disappointing experience in Dallas, and many East Coast dealers who said the Dallas trip was too far are likely to attend the Atlantic City show.

In 1994, the East Coast show drew 6,200 retailers, and event organizer **Susan Reuter** said the show could book an additional 100 booths. Buena Vista Home Video has tentatively planned to increase its commitment from last year and bring a larger booth and talent to the show.

Not everybody was disappointed with Dallas, and several suppliers reported steady traffic and quality attendees. Retailers also gave VSDA "excellent" ratings on CD-ROM, buying, and business management seminars. Eves estimates overall seminar attendance was up 40%.

(Continued on next page)

DVD RIVALS DON'T CLASH, BUT DON'T SET TRUCE AT VSDA

(Continued from page 4)

Sony/Philips alliance said the offer should come from Toshiba, a hardware company, and not Warner Home Video, a software provider. Lieberfarb said such an offer has been extended by Toshiba; a Sony representative said it has not.

Finding common technological ground may prove even harder than agreeing to search for it, noted several hardware executives familiar with both proposals for producing the high-density discs—which are capable of storing a full-length feature film.

"It's not as if you could take one thing from one side, another from the other, and so on and easily combine them," said Larry Pesce, manager of DVD product management for Thomson Consumer Electronics, a member of the SD Alliance. "These are very different approaches to reaching a similar end point."

On the pricing front, Pesce reiterated Thomson's plan to "target \$499" as a launch price for its DVD player, which it hopes to make available in mid-1996. According to market studies conducted for the SD Alliance, 37% of currently inactive home-video households would buy a DVD player at that price.

Pesce speculated that the players, which will be manufactured by several different companies, may well come to market with different features and thus different price tags. "If a hardware manufacturer felt like they really wanted to come out with an extremely low price, they might not include [audio] CD playback," he said. Pesce added that he believed all SD-DVD models would be able to play back all forms of SD discs—which include four different capacity models.

DVD software compatibility with existing audio CD players was an issue highlighted by Sony/Philips in a first-ever demonstration of their MMCD in which a dual-layer DVD disc that had a high-density film on one layer and a regular density audio soundtrack on another was played back on a regular CD boombox. Any audio CD player would

be able to read through to the standard-density information on a dual-layer disc, said a spokesman.

Sony/Philips also demonstrated their dual-level technology using two layers of high-density video, running a film to the end of one layer and showing that the laser shifted seamlessly to pick up information on the second layer.

Sony/Philips had no comment on pricing, although they did raise questions about the feasibility of launching at \$500. "We wish them all the luck in the world doing that," said David Kawakami, director of sound technology marketing for Sony Software Corp.

The issue of copy protection was close to the hearts of many at the show, including Jack Valenti, president of the Motion Picture Assn. of America, who urged action on both DVD and the digital VCR. "The difference between analog and digital copying is like the difference between lightning and a lightning bug," he said. "The 1,000th copy of a digitized movie made by a digital machine is as pure and pristine as the original."

Both DVD camps plan to include a form of copy-protection in the specs for their machines, though the exact type is undecided. The issue remains the sole outstanding one in the SD specs, said Thomson's Pesce. Still to be decided is whether the protection will bar all copying or just serial copying—the making of digital copies from digital copies. "No copies would be desirable," said Lieberfarb when asked his opinion. Marc Finer, spokesman for the Sony/Philips camp, declined comment.

Neither side plans to introduce a recordable disc geared to the TV market in the foreseeable future, though such rewritable discs are planned for PC market applications.

Perhaps even dearer to the hearts of the attending retailers was the question of legality in renting the new films on disc. Buttons reading "I support the right to rent DVD" were included in registration packs handed out to attendees, and VSDA president Jeffrey Eves voiced unqualified support for the right,

saying the association would fight to ensure that the first sale doctrine allowing video rental encompassed DVD.

But with DVD offering a wide-ranging palette of uses—including combining a high-density film on one layer of the disc with an audio soundtrack on another—questions are sure to arise, Lieberfarb said. "Is this an audio recording, which can't be rented, or a film that can?" he asked.

Retailers also sought clarification on the launch windows for digital films. Harris and Lieberfarb both espoused day-and-date releases for VHS and DVD versions of a title. "I don't see how it's good business to tell the consumer you have to wait 30 days to see it better," Harris said.

Would they go as far as to release the DVD first, and follow with VHS? "Well, let's not put all our eggs in one window," said Lieberfarb.

Competing standards aside, the consensus here was that DVD is indeed the future for packaged movies.

Larry Gerbrandt, senior VP of research firm Paul Kagan Associates, said his firm estimates 1 million DVD players will be sold next year, growing to 12 million over the next five years. That growth, he added, is predicted to cannibalize some \$1.2 billion in videocassette sales by the year 2000—but would make up for the loss by bringing in \$3.2 billion on its own by that time. Both predictions are based on prelaunch adoption of a single format, he noted.

Thomson executive Bruce Babcock presented statistics showing that 70% of the million-plus owners of his firm's DSS satellite dishes say they have rented fewer videos since having bought the dishes, which bring digital broadcasts into the home.

With the prospect of new technologies stealing sales from VHS, retailers were looking to DVD to add new life. VSDA veteran Brad Burnside, owner of Video Associates in Evanston, Ill., said DVD "adds some needed luster to our business. It's strong, but maybe it's just not seen as with it."

WAL-MART SPEEDS PLAN TO BUY VIDEO DIRECT

(Continued from page 4)

and guaranteed sales, he adds. "The inventory is yours until the customer buys it."

Given its size, Wal-Mart is always a tough customer. But several vendors at VSDA believe the pressure has intensified in the wake of a FoxVideo deal that allows the chain to sell catalog titles normally priced at \$9.98 for an everyday \$7.98. One source claims Wal-Mart has been using those terms to negotiate even better discounts with other stu-

dios and independents.

FoxVideo president Bob DeLellis was not available for comment at VSDA. However, the studio has become much more aggressive inside Wal-Mart, taking over one side of a four-sided sales display previously devoted to GoodTimes Home Video releases. GoodTimes and Buena Vista have been the leaders in selling direct to Wal-Mart. The key to FoxVideo's mass-merchant efforts, observers note,

is an outside merchandising company, which has a staff of 900 to place product in stores—once the task of rackjobbers.

Anderson is trying to retain part of its old role. In meetings held during VSDA, the racker acknowledged it was losing Wal-Mart, but suggested to vendors they continue to use it as a merchandising consultant, according to several sources. "They're trying to be positive about this," says an executive, who refused to comment on the proposed fee structure.

He and others remain puzzled by Anderson's relationship with Wal-Mart, which owned the racker under the name Western Merchandising until its sale last year to Anderson News. The new parent presumably went ahead with the purchase knowing video was in jeopardy. Since Anderson News also racks Wal-Mart magazine and paperback book departments in various markets, the speculation is that Anderson agreed to a national exclusive in place of the cassette trade.

Wal-Mart attended VSDA as part of its buy-direct campaign. However, chief video buyer Mike Antonetti had to cancel his trip at the last minute, Billboard was told. That forced the cancellation of numerous meetings, reportedly heightening the concerns of second-tier vendors anxious to know their status.

VSDA LOOKS AHEAD

(Continued from preceding page)

Clearly, the star supplier of the show was Turner Home Entertainment, which held several booth events to promote the Aug. 1 sell-through release of "The Swan Princess."

"We were swamped the first day," said Turner VP of sales Bob Prudhomme. "There was a lot less standing in line for tchatchkas and a lot more sitting down and talking about product."

Nearby, Vidmark Entertainment also got a big crowd when Burt Reynolds signed autographs in the company's booth. The actor was so impressed with the crowd that he extended his stay another day and appeared at the booth for an additional five hours.

In other convention news, outgoing chairman Gary Ross reported that overall business increased from \$17.9 billion in 1993 to \$20 billion in 1994.

Most of the increase came from the sell-through market, which was up 26% over 1993. Specialty stores showed the largest improvement in sell-through unit sales, increasing their market share from 18.7% in 1993 to 20% in 1994.

The improvement cut into mass merchants, which saw a decrease from 49.7% to 41% market share in 1994.

Assistance in preparing this story was supplied by Seth Goldstein.



by Geoff Mayfield

SIGN OF THE TIMES: Throughout the year, music retailers and a number of record company executives have complained of slow action at the cash register. This week's charts offer an extreme example of just how sluggish 1995's sales pace has been. Compared to last week's lists, which were invigorated by the May 10 Academy of Country Music awards telecast, industrywide sales of albums and singles are down by more than 7% from the previous tracking period (see Market Watch, below), while unit volume on The Billboard 200 declines by 10.3% and the Top Country Albums chart shows a 5.6% drop.

LOW GEAR: Just how soft is business? So slow that the single-week tally posted by Hootie & the Blowfish's No. 1 album, just shy of 113,000 units, is the second lowest we've seen this year; the lowest since the March 13 issue, when Boyz II Men regained the crown with a similar but slightly lower total. So sluggish that The Billboard 200 sports only three debut titles, a reflection of the slow release schedule that has dealers griping. That's the lowest number of debuts since the Jan. 14 issue, which had only two new entries—and that chart actually reflected sales from the last week of 1994, when labels do not ship new titles. As noted in last week's Between the Bullets, May is often a slow month, so the week's soft numbers are no cause for alarm. Of greater concern is the fact that through this week, year-to-date unit sales of albums and singles combined are less than 1% ahead of last year's pace. No wonder industryites are eager to see how the new Pink Floyd and Michael Jackson two-fers perform next month.

BLOWING BIG: As noted above, the tally held by Hootie & the Blowfish is relatively small for a No. 1 album, but the album has been shipping some healthy numbers of late. A one-week discount prompted five-day orders in the range of 700,000 units. Even after that deal concluded, the debut album continues to ship an average of about 10,000 units per day, a reorder clip that was fueled by the fact that June's big slate of releases tied up open-to-buy dollars to the point where more than one significant account could not take advantage of the album's discount.

THE HORSE RACE: Hootie's fish lead No. 2 Live (103,000 units) by a 9% margin, and those are the only two titles to exceed the 100,000-unit mark this week. The soundtracks from "Friday" and "Forrest Gump" retain the No. 3 and 4 slots with, respectively, 85,000 units and 70,000 units. The rest of the titles in the top 10 sell less than 60,000 units; the top 10 albums are the only ones on the chart that sold as many as 50,000 units during the tracking week. The current climate and another low-impact release schedule suggest that Hootie could retain the top spot again next week.

SUPER TUESDAY: June's much talked-about release schedule starts with a bang on that month's first Tuesday (6), with the aforementioned Pink Floyd two-fer; single-disc sets by Soul Asylum, Rod Stewart, All-4-One, and Primus; and the soundtracks from "Batman Forever" and "The Mighty Morphin Power Rangers." Later in the month, the Michael Jackson collection rolls out with a massive public relations effort that has already started to build momentum, and we'll get a chance to see where Bon Jovi and Paula Abdul sit with the public at this stage in their careers. In the meantime, a slew of albums—more than 60 titles—were scheduled to hit stores May 23, but I figure that only a few of them will debut on next week's chart. Sure shots include Chris Isaak, Dwight Yoakam, a Beastie Boys EP, and a new Bob Marley anthology. Based on the success of his single, there is also reason to be optimistic about the album prospects of 550 Music rookie Jon B., who this week bullets on both Hot 100 Singles (35-29) and Hot R&B Singles (20-16). The May 23 slate also includes soundtracks from "Die Hard With A Vengeance" and "Casper" and a highlights set from the American cast of "Sunset Boulevard."

MARKET WATCH				
A WEEKLY NATIONAL MUSIC SALES REPORT				
WEEKLY UNIT SALES				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1994)	CHANGE
10,924,000	11,779,000	DOWN 7.26%	10,912,000	UP 0.1%
YEAR-TO-DATE UNIT SALES				
YTD (1995)	YTD (1994)	CHANGE		
238,982,000	236,666,000	UP 0.98%		
FOCUS ON SALES BY:				
CONFIGURATION		ALBUM FORMAT		STORE TYPE
Albums: 9,295,000 (85.1%)	CD 5,822,000 (62.6%)	Major Chain 5,182,000 (47.4%)		
Singles 1,630,000 (14.9%)	Cassette 3,460,000 (37.2%)	Chain 1,319,000 (12.1%)		
	Other 13,000 (0.1%)	Independent 1,509,000 (13.8%)		
		Rack 2,914,000 (26.7%)		
ROUNDED FIGURES				
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan				

FIRST MIDEM ASIA RATED SUCCESS BY PARTICIPANTS

(Continued from page 4)

vironment where people's expectations were more relaxed," said John McLellan, a partner in local law firm Hal-danes, which ran the MIDEM Law Center. "Most of the questions were about royalties and who would or wouldn't pay, but people also wanted to know where their music would sell or who to go to with a heavy metal band. This type of informality added a real energy to the whole thing."

Another difference was the glossy presence of Warner, MCA, and BMG (although BMG's exhibit was officially a music publishing stand) side by side with small European and Asian indie labels.

"This is a young music industry where everyone is trying to get things right. Certainly we are flying the flag, but I think it would be a mistake to say we aren't also here to learn," said Greg Rogers, MCA VP/regional director.

Delegates wanted information on Asia. They jammed into seminars on music publishing (including a keynote speech by Warner/Chappell boss Les Bider), retailing, marketing, and the concept of a pan-regional music market.

Question periods ran overtime as one

Asian maxim crystalized: Executives here will tell what they are doing, but not how they do it.

"You've got to pay your dues, and that means developing relationships and investing time in how to do business," said Anders Nelsson, music director of Hong Kong company the Media Bank and a Swede who has spent most of his life in the territory. "I get a very strong feeling that MIDEM is showing people what it takes to do business here."

During the first two days, the Media Bank signed deals to distribute Copasetic Records' act Saint & Campbell in Asia and Octoarts Music's top Filipino singer Victoria outside the Philippines. It also signed a distribution deal with Octoarts for the Media Bank's Soundgrenade label.

The conference even had its own form of petty bickering.

"I met some old friends in the business yesterday and asked them what they were doing here. They said they came for the MTV-V war," said Peter Jamieson, president of MTV Asia.

The ongoing rivalry between MTV and V (STAR-TV's music channel)—which often gets serious media play—

focused briefly on a battle for the in-house rights to the convention center's hotels and spilled into potshots between Jamieson and V boss Don Atyeo during a panel on marketing.

The episode underscored MIDEM Asia's groundbreaking role as a meeting that, no matter how efficiently run, must accept the idiosyncrasies of music markets that are still trying to gain sophisticated confidence.

Why else would Warner showcase Dada Wa, a Mandarin singer whose ethereal Tibetan influences posed a serious gamble in a region of dedicated ballad lovers? At a Wednesday show-

case, she appeared with Malaysian Zainal Abidin and Thailand's Carabao and won over a standing-room-only audience.

"We are a cultural curiosity ready to be mass-marketed," Pony Canyon singer/songwriter Chris Ho pointed out during an artists and management seminar.

It may be a bit early for pronouncements, especially with language problems among delegates hindering the flow of business, but MIDEM Asia gave every sign that it will be able to form a future around the needs of its participants.

JAPAN'S UFO TO MAKE WEST COAST LANDING

(Continued from page 8)

The three UFOsters are best described as collagists whose greatest strength is their sophisticated, eclectic musical taste. While there's nothing identifiably "Japanese" about UFO's music, the members' ability to combine disparate sonic elements to create a fresh, unique synthesis is in keeping with the Japanese tradition of taking various bits from foreign cultures and transmuting them into something new.

"People who like to categorize call our music 'acid jazz,' but that's just a label," says Sebbag in his French-accented Japanese, looking every inch the postmodern Tokyo sophisticate with his designer shades and vaguely retro apparel. "I just wish our music could communicate without being labeled 'acid jazz.'"

The group's second album saw a label change to Nippon Phonogram's Brownswood imprint, set up under the auspices of Talkin Loud's Gilles Peterson. A more polished effort than "Jazzin'," "United Future Organization" was released in both Europe and North America, unlike UFO's first effort, which was available outside Japan only as an import.

In Japan, such domestic artists as Original Love were increasingly demanding the group's services as producers and remixers, while the trio's retro-cool/neo-beatnik look helped define Japan's acid-jazz boom: urban, hip, and cosmopolitan.

The American release of "No Sound Is Too Taboo" was delayed a year, because one track from the album, a reworking of Oliver Nelson's "Stolen Moments," was used on 1994's "Red, Hot + Cool" AIDS charity album.

Besides UFO's trademark assemblage of samples from its members' vast record collections, "No Sound

Is Too Taboo" features guest performances by Mo' Wax Records' Simon Richmond, Mark Murphy, Snowboy of Acid Jazz Records, and the Urban Poets Society, among others.

The recent popularity of Brazilian music in Tokyo is in evidence on such tracks as album opener "United Future Airlines" and "Sunday Folk Tale." The relaxed yet insistent Brazilian groove sets the tone for the entire album, which is less frenetic and more self-assured than many entries from the acid-jazz school.

"In today's music scene, people judge artists in terms of sales or awards," says Yabe. "It's just the same old situation. But there must be people who, like us, relate to music in a way where those things don't mean anything. So the title of the album means we should break the old rules, or at least make new rules."

The trio's next release is a compilation album titled "Multidirection 2," consisting of UFO-produced tracks by Japanese artists such as Love TKO and Audio Active, as well as overseas acts like Silk 130 from the U.S. and Germany's No Se.

The West Coast tour will be UFO's second visit to the U.S. this year, following one in March that promoted the American release of "No Sound Is Too Taboo." Yabe, Matsuura, and Sebbag also visited New York last summer.

Sebbag says New York reminded him of Tokyo in the sense that people in both cities believe they are at the center of the world, with access to everything they need.

"But sometimes you need to go outside and look around," says Sebbag. That's something the genre-busting, unpredictable UFO has definitely done.



PRODUCTION PEOPLE

ISSUE DATE: JUNE 17
CLOSED

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

5th Anniversary
ISSUE DATE: JULY 29
AD CLOSE: JULY 5

4th Quarter

VIDEO FOCUS
ISSUE DATE: JULY 29
AD CLOSE: JULY 5

JAPAN

ISSUE DATE: AUGUST 5
AD CLOSE: JULY 11

AUDIO BOOKS/ SPOKEN WORD

ISSUE DATE: AUGUST 12
AD CLOSE: JULY 18

BLACK GOSPEL

ISSUE DATE: AUGUST 12
AD CLOSE: JULY 18

ENTER*ACTIVE FILES

ISSUE DATE: AUGUST 19
AD CLOSE: JULY 25

Holiday Product Showcase/ Vital Re-Issues/Children's

ISSUE DATE: AUGUST 26
AD CLOSE: AUGUST 1

ACCESSORIES

ISSUE DATE: AUGUST 26
AD CLOSE: AUGUST 1

CD REPLICATION

ISSUE DATE: SEPTEMBER 2
AD CLOSE: AUGUST 8

TEJANO

ISSUE DATE: SEPTEMBER 2
AD CLOSE: AUGUST 8

NY: 212-536-5004

LA: 213-525-2308

NASHVILLE

615-321-4294

UK & EUROPE

44-71-323-6686

IMM Is Prepared For 'Long Haul' Numbers Down For MIDEM Competitor

BY MIKE LEVIN

SINGAPORE—The success of the first MIDEM Asia has put some pressure on the future of Asia's other music conference, International Music Market, but Brian Batchelor, the IMM organization's chief executive, says he is in it for the long haul. There is a U.S. IMM conference scheduled for New York in July, and there are plans for as many as three in Asia in 1996.

As for this year's event, held May 17-20 in Singapore, IMM preregistrations dropped from 550 in 1994 to 380 in 1995. It also had only 12 country stands this year. One delegate says he saw fewer than 100 people at the Hyatt Regency conference site during the three days he was there.

This year's meet attracted only 50% Asian delegates, compared to 70% last year.

IMM's seminar and lecture lineup was comprehensive. The 14 events covered everything from publishing to

a panel of teenagers expressing their views on life, and included a keynote address by Bill Roedy, president, international of MTV Networks.

"Next year will be an entirely different ballgame," Batchelor says. "Companies are weighing up the costs of expensive conferences like this and might be more open to attending meeting places around the world where managers can just do business."

Batchelor questions the need for an exhibition floor, as well as the choice of Singapore as the site for the meeting. "This type of event should be geared more to product presentation with a strong marketing emphasis," Batchelor says. "This can happen anywhere, at any time of year."

With Asia's music industry offering the world's best potential, there could well be a need for several music conferences throughout the region. But both IMM and MIDEM must now wait to see how executives will choose next year.

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CHET FLIPPO NEW NASHVILLE BILLBOARD CHIEF

(Continued from page 4)

Jennings, Dolly Parton, Chet Atkins, David Allan Coe, and Jimmy Buffett—as well as such rock giants as the Rolling Stones, John Lennon, Bob Dylan, and Janis Joplin.

Since 1981, Flippo has freelanced for a variety of major publications and authored six books, including "Your Cheatin' Heart: A Biography Of Hank Williams" (Simon & Schuster, 1981), "Serious Moonlight: The David Bowie Tour" (Doubleday, 1984), "It's Only Rock & Roll: My On The Road Experiences With The Rolling Stones" (St. Martin's Press, 1985), "Yesterday: The Unauthorized Biography Of Paul McCartney" (Doubleday, 1988), and "Grace-

land: The Living Legacy Of Elvis Presley" (Collins, 1993).

Flippo also has contributed to several Country Music Foundation publications, including "Encyclopedia Of Country Music" and "Country: The Music And The Musicians." His work also is represented in "The Rolling Stone Record Guide" and "The Best Of Rolling Stone."

Since 1993, Flippo has been an adjunct instructor of journalism at the University of Tennessee at Knoxville. A native of Fort Worth, Texas, Flippo has a master's degree in journalism from the University of Texas at Austin.

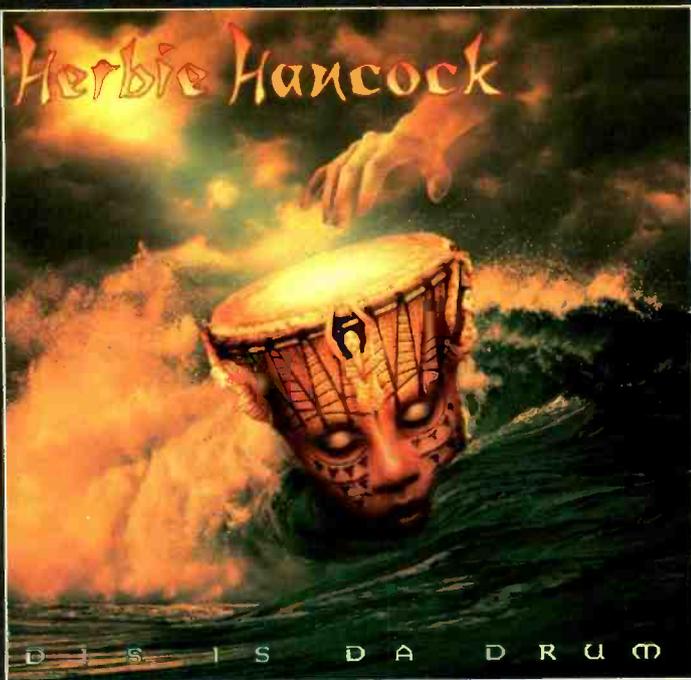
Herbie Hancock



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1995 PolyGram Records, Inc.

The Billboard Bulletin...

EDITED BY IRV LICHTMAN

AN APOLOGY

Contrary to an item in last week's Billboard Bulletin, Sony Music International has not approached Warner Music International chairman **Ramon Lopez** about a senior global post. Billboard Bulletin apologizes for the error.

PERFORMANCE RIGHT BILLS SOON

Despite criticism by ASCAP on the issue of label licensing of interactive on-demand media, Senate and House panels will begin action in June on the performance right bills supported by the Recording Industry Assn. of America. According to insiders, **Sen. Orrin Hatch**, R-Utah, chairman of the Senate Judiciary Committee, will take up the Senate version June 8, and **Rep. Carlos Moorhead**, R-Calif., chairman of the House Intellectual Property Subcommittee, will hold a hearing June 21. The dates come after ASCAP's failure, despite lawmakers' suggestions, to iron out its differences with RIAA. ASCAP fears labels might refuse licenses to interactive companies; RIAA replies that it is not in the interest of labels to close the gate.

STATE MUSIC BILLS UPDATE

The Washington State Senate sustained **Gov. Mike Lowry's** veto of an updated "harmful to minors" bill May 18 (Billboard, May 6) that would have added sound recordings to a list of media in the current law. Lowry vetoed a similar measure last year, saying such legislation "could have a chilling effect on artists and re-

tailers." In Louisiana, a House committee passed **Rep. Ted Haik's** bill May 23 that would criminalize the sale to minors of both labeled and unlabeled explicit recordings. A similar Haik measure was vetoed by **Gov. Edwin Edwards** in 1992.

MAVERICK OPENS NASHVILLE PUB.

Maverick Music, the publishing firm owned by Time Warner, **Madonna**, and **Freddy DeMann**, has opened a Nashville unit, to be run by **Peter Cronin**, former country music associate editor for Billboard. Maverick writers **Lucinda Williams**, **Victoria Shaw**, and **Benmont Tench** have written for such country acts as **Mary Chapin Carpenter**, **Hal Ketchum**, **Patty Loveless**, **Doug Stone**, **Carlene Carter**, **John Michael Montgomery**, and **Garth Brooks**. Cronin will work directly with **Lionel Conway**, Maverick president out of Los Angeles.

SUMMERS TO P'GRAM CANADA POST

Joe Summers, formerly president of A&M/Island/Motown of Canada, has been named vice chairman of parent PolyGram Group Canada. He reports to chairman **Gerry Lacoursiere**. At press time, there was no official word on Summers' replacement. Also, **Bill Ott** has been named executive VP/GM of PolyGram Group Sales, a new unit responsible for Canadian sales of all product within the PolyGram family of labels, and **Allan Reid** is now VP of marketing for A&M/Island/Motown of Canada.

I.R.S. SETS TWO NEW LOGOS

I.R.S. Records has set up two new label logs: **Gai Saber** and **El Dorado**. The debut for the former, a jazz/AC label, is set for June 6 with the release of "Kindred Spirit," featuring **Debbie Peterson**, formerly of the **Bangles**, to be followed by "The Last Libertines" on July 5 and "Rite Of Strings" with **Stanley Clarke**, **Al Di Meola**, and **Jean-Luc Ponty** on Aug. 1. The debut of El Dorado, focusing on rock'n'roll acts, is July 5 with "Afraid Of Sunlight" by **Marillion**; due later this summer is **Peter Frampton's** "Frampton Comes Alive II."

ART WEINER EXITS GRP

Art Weiner is leaving his post as GRP Records' VP of business affairs/general counsel, a department he created nine years ago. When he officially departs June 1, he will continue to provide services to GRP as a legal and business consultant. Weiner can be reached at 212-873-7281.

COOKE'S 'NIGHT BEAT' IS BACK

"Sam Cooke's Night Beat" is making its CD debut June 6 on **ABKCO Records**, along with a matching song folio. The album by the late singer/songwriter was originally released in 1963 on **RCA Victor** in separate mono and stereo versions. It hasn't been available for two decades. Cassette and vinyl versions will also be available.

Movies Are Adams' Key To No. 1

FOUR OF BRYAN ADAMS' 21 chart entries on the Hot 100 have been soundtrack singles, and with the ascent of "Have You Ever Really Loved A Woman?" to No. 1, all four have reached the top. They are the only four of Adams' singles to do so, but who's complaining? He has now amassed 13 weeks at the summit, beginning with "Heaven," from the forgettable **Christopher Atkins** flick "A Night In Heaven." That A&M single went to No. 1 10 years ago this month and was on top for two weeks. In July 1991, "(Everything I Do) I Do It For You," the "Robin Hood: Prince Of Thieves" track that marked Adams' first collaboration with film composer **Michael Kamen**, went to No. 1 and stayed there for seven weeks. And a year-and-a-half ago, Adams teamed up with **Sting** and **Rod Stewart** on "All For Love" from "The Three Musketeers." The fourth Adams chart-topping movie song, which breaks a 35-year-old record, hails from "Don Juan DeMarco," another film that boasts a Kamen score. As **Rob Durkee** of Mediabase/Premiere Radio Networks points out, Adams is the first Canadian artist to have four No. 1 hits since Billboard started publishing a pop singles chart in 1940. The man who set the record of three back in 1960 was Toronto-born orchestra leader **Percy Faith**. He had two prerock era No. 1's, starting with "Delicado" back in 1952. A year later, "The Song From Moulin Rouge (Where Is Your Heart)" spent 10 weeks at the top. Faith had another nine weeks at the zenith in 1960 with "The Theme From 'A Summer Place.'" Ottawa native **Paul Anka** matched Faith's record in 1974 when "(You're) Having My Baby" became his third chart-topper. "Diana" reached pole position in 1957, and "Lonely Boy" topped the Hot 100 two years later. "Have You Ever Really Loved A Woman?" also marks the first time Adams has had two consecutive No. 1 hits. It's also the biggest hit from a **Johnny Depp** film

since the rejuvenated **Proclaimers** song "I'm Gonna Be (500 Miles)," included in the "Benny & Joon" soundtrack, went to No. 3 on the Hot 100.

U.K. OK: Timed perfectly for her arrival in the U.S., "Total Eclipse Of The Heart" by **Nicki French** on Critique bullets 6-4 on the Hot 100. That makes the **Mike Stock** and **Matt Aitken**-produced single the highest-charting title by a U.K. newcomer since that **Proclaimers** song from "Benny & Joon" peaked at No. 3 in August 1993. By moving to No. 4, French eclipses the peak position of the most recent U.K. debut act to reach the top five. **Des'ree's** "You Gotta Be" (550 Music) peaked at No. 5 in March and is still in the top 40 in its 40th chart week.



by Fred Bronson

THREE TALL WOMEN: Another British artist—though hardly a newcomer—takes Hot Shot Debut honors on the Hot 100. **The Tom Petty**-penned "Leave Virginia Alone" is the third **Rod Stewart** single to mention a female name in the title. "Maggie May" was his first chart entry in 1971, and "Baby Jane" peaked at No. 14 in 1983. Stewart's new album, "A Spanner In The Works," continues his tradition of paying homage to one of his idols, **Sam Cooke**. Rod covers "Soothe Me," previously recorded by the **Sims Twins** on Cooke's Sar label in 1961. Stewart also sings an original ode titled "Muddy, Sam And Otis."

MOTHER AND CHILD REUNION: The success of NBC-TV's "Love Can Build A Bridge" miniseries helped topple **Patsy Cline** from the pinnacle of the Top Country Catalog Albums chart after an impressive 180-week run. While two collections by the **Judds** debut on the Top Country Albums chart, an additional six by **Naomi & Wynonna** enter the catalog chart, including "Greatest Hits" at No. 1.

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