

# Billboard

NEWSPAPER

IN MUSIC NEWS



**Rod Stewart  
Renewed  
On Upcoming  
Warner Set**

SEE PAGE 10

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MAY 27, 1995

## Spring VSDA Gives Exhibitors Sales Opening

BY SETH GOLDSTEIN

NEW YORK—Early to show, early to sell makes vendors wealthy



and the Video Software Dealers Assn. wise. The VSDA is receiving high marks from exhibitors at the  
(Continued on page 111)

## Taking Stock Of DVD Rivalry

BY EILEEN FITZPATRICK

LOS ANGELES—It's possible the only platform that digital videodisc rivals Time Warner/Toshiba and Sony/Philips will be together on is the one both camps will be speaking from at the Video Software Dealers Assn. Convention, which kicks off Sunday (21) in Dallas.

Retailers attending the New Technology Supersession will be able to hear for the first time Warner Home Video president Warren  
(Continued on page 115)



SEE PAGE 91



'Music Speaks' On All-4-One's New Blitzz/Atlantic Set  
SEE PAGE 10

## THE MODERN AGE

Modern Rock Intelligence With Monster Magnet  
SEE PAGE 105

## HEATSEEKERS SPAN GENRES AND THE GLOBE

Rednex's Country Farce Is Big For Jive

BY CARRIE BORZILLO

LOS ANGELES—Swedish country techno, three of the most unlikely words



REDNEX



to be used together, is proving to be quite a phenomenon around the world, thanks to Rednex's "Cotton Eye Joe."

The single, which has sold more than  
(Continued on page 113)

## Elektra Scores With Better Than Ezra

BY CARRIE BORZILLO

LOS ANGELES—Better Than Ezra, Sylvia Rhone's first signing as chair-



BETTER THAN EZRA

man/CEO of Elektra Entertainment Group, is also EEG's first success story under the new regime.

The New Orleans-based trio's major-label debut, "Deluxe," is also a "significant win" for Alternative Distribution  
(Continued on page 113)

## Tower's Solomon Weighs Expansion, Stock Offering

BY DON JEFFREY

NEW YORK—Selling records from his dad's drugstore in Sacramento, Calif.'s old Tower Theater building in the '40s, Russ Solomon

thought he had learned the music business. But in 1960, after eight years as a rackjobber, he went broke. "It was a dumb mistake to think you can finance a business on creditor financing," says Solomon. "So I went back to what I did best."

Wiser if not wealthier, he returned to retailing, reopening the Tower Theater store creditors had closed; a month later he opened Tower No. 2 in Sacramento.

Now, 35 years later, he is the chief executive of a company whose annual

sales are approaching \$1 billion and whose retail empire stretches from the fertile valleys of Northern California to the teeming metropolises of East Asia and back to the glass-and-steel canyons of New York.

Tower operates 153 stores and out-



SOLOMON

**TOWER**  
RECORDS • VIDEO • BOOKS

lets in nine countries. It runs bookstores, bargain outlets, and an art gallery; is affiliated with a big independent music distributor; markets a branded line of clothing to specialty retail stores; and puts out its own label.

In recognition of Tower's excellence in merchandising, inventory management, employee training, and support for artists, the National Assn. of Recording Merchandisers in February

(Continued on page 57)

## Rock Producers Find Berths At Major Labels

BY PAUL VERNA

NEW YORK—Long the mainstay of the pop, R&B, and country worlds, producer-label affiliations are crossing over into the alternative rock arena, as five major record companies sign producers with proven track records in the genre.

In the past few months, Epic has hired Michael Beinhorn, whose credits include Soul Asylum's "Grave Dancers Union" and Soundgarden's "Superunknown"; Atlantic has em-

ployed Dave Jerden, who produced seminal albums by Jane's Addiction, Alice In Chains, and Anthrax; and RCA has retained Brian Malouf, a

seasoned producer/mixing engineer who has worked with a broad range of artists, from Pearl Jam to Everclear. All three serve combined production/A&R positions at their res-

pective labels, providing a link between the company and an untapped talent pool.

(Continued on page 51)



## Radio Fights Over Modern Rockers

BY BRETT ATWOOD and CARRIE BORZILLO

LOS ANGELES—The battles over booking acts for modern rock-leaning



PHUNK JUNKEEZ



DINK

ing station-sponsored concerts are hotter than ever.

A key reason for the increased  
(Continued on page 111)

## Chains Rising In The Far East

BY MIKE LEVIN and STEVE McCLURE

TOKYO—A ride on a San Francisco cable car a couple of years ago convinced Tower Records Far East man-



aging director Keith Cahoon that the U.S.-based record retailer had really  
(Continued on page 116)

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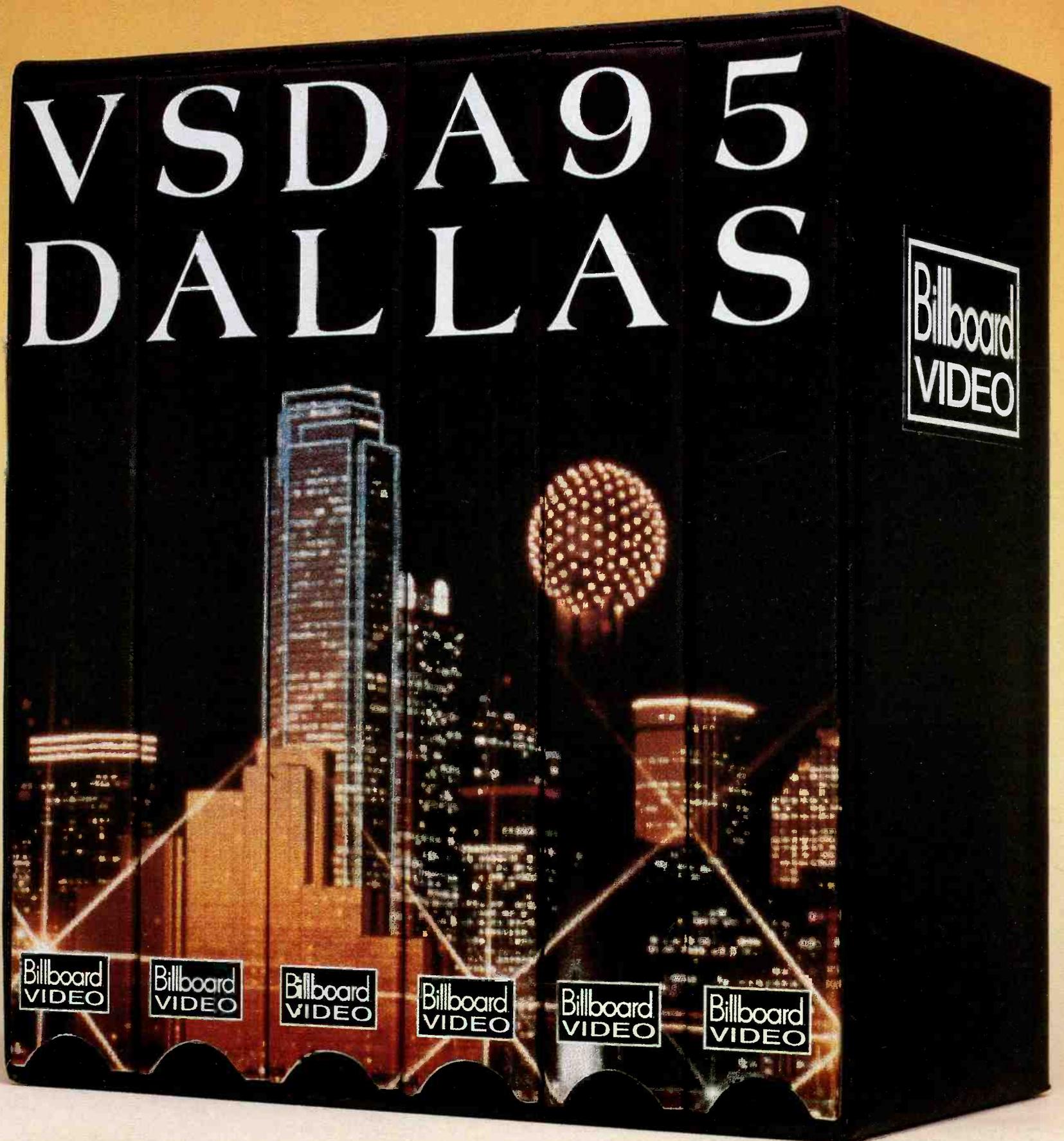
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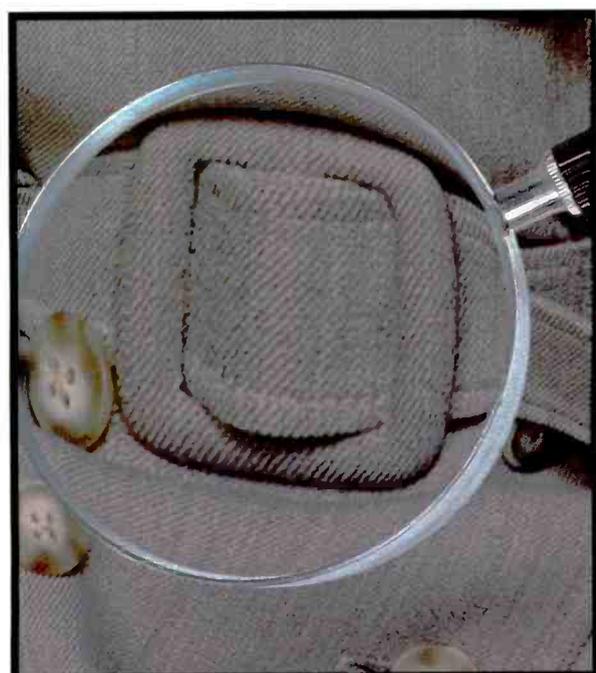
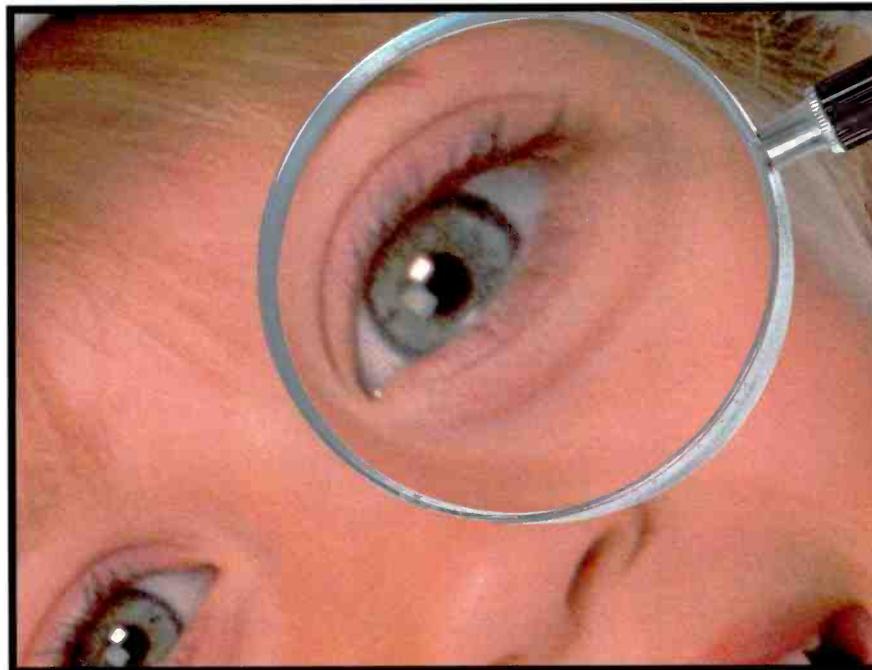
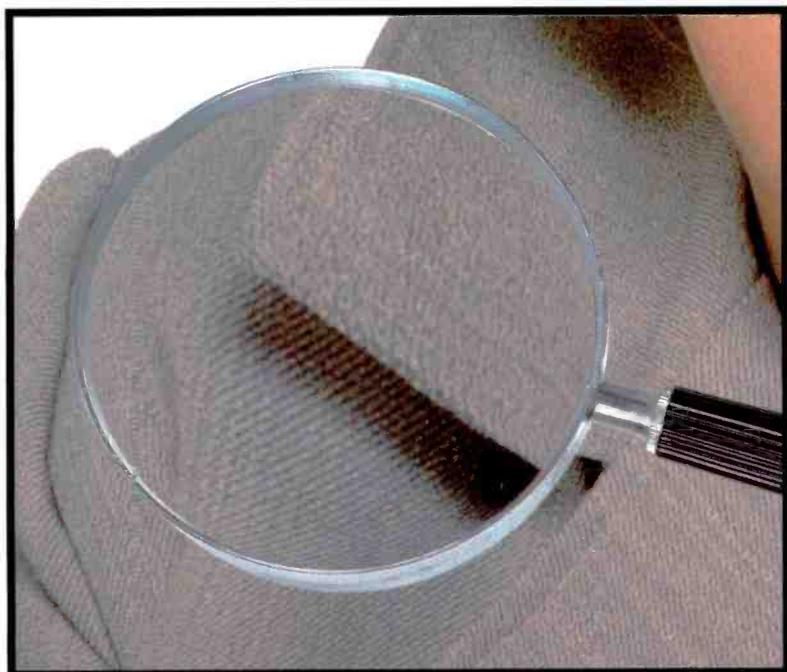
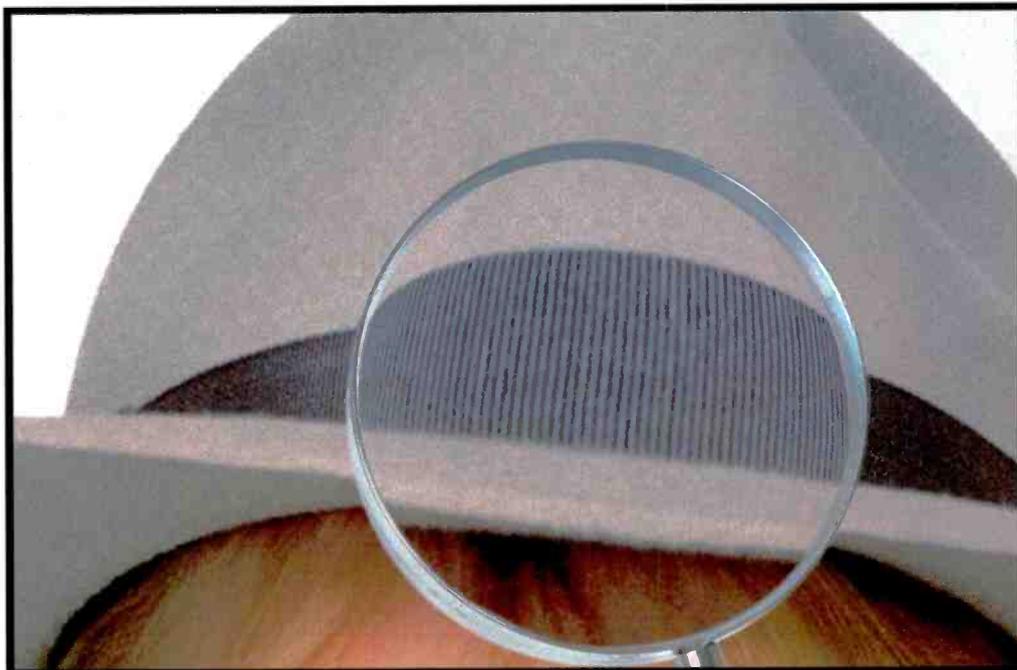
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • MAY 27, 1995



NEIL BEFFER / PRECISION PHOTOGRAPHY, NYC

# DISCOVER THE PERFECT MATCH...



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HOT  
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VIDEOS

• <b>THE BILLBOARD 200</b> ★ CRACKED REAR VIEW • HOOTIE & THE BLOWFISH • ATLANTIC	112
<b>CONTEMPORARY CHRISTIAN</b> ★ KIRK FRANKLIN AND THE FAMILY KIRK FRANKLIN AND THE FAMILY • GOSPO-CENTRIC	38
<b>COUNTRY</b> ★ JOHN MICHAEL MONTGOMERY JOHN MICHAEL MONTGOMERY • ATLANTIC	31
<b>GOSPEL</b> ★ KIRK FRANKLIN AND THE FAMILY KIRK FRANKLIN AND THE FAMILY • GOSPO-CENTRIC	39
<b>HEATSEEKERS</b> ★ REAL TING • MAD LION • WEEDED	21
<b>THE BILLBOARD LATIN 50</b> ★ AMOR PROHIBIDO • SELENA • EMI LATIN	35
<b>NEW AGE</b> ★ LIVE AT THE ACROPOLIS • YANNI • PRIVATE MUSIC	60
<b>POP CATALOG</b> ★ LEGEND • BOB MARLEY AND THE WAILERS • TUFF GONG	57
<b>R&amp;B</b> ★ FRIDAY • SOUNDTRACK • PRIORITY	24
<b>REGGAE</b> ★ REAL TING • MAD LION • WEEDED	60
<b>WORLD MUSIC</b> ★ THE LION KING: RHYTHM OF THE PRIDE LANDS LEBO M • WALT DISNEY	60
• <b>THE HOT 100</b> ★ THIS IS HOW WE DO IT • MONTELL JORDAN • PMP / RAL	108
<b>ADULT CONTEMPORARY</b> ★ BELIEVE • ELTON JOHN • ROCKET	107
<b>COUNTRY</b> ★ WHAT MATTERED MOST • TY HERNDON • EPIC	33
<b>DANCE / CLUB PLAY</b> ★ WHAT HOPE HAVE I • SPHINX • U.S. CHAMPION	29
<b>DANCE / MAXI-SINGLES SALES</b> ★ I'LL BE THERE FOR YOU / YOU'RE ALL I NEED TO GET BY METHOD MAN FEATURING MARY J. BLIGE • DEF JAM / RAL	29
<b>LATIN</b> ★ FOTOS Y RECUERDOS (BACK ON THE CHAIN GANG) SELENA • EMI LATIN	34
<b>R&amp;B</b> ★ I'LL BE THERE FOR YOU / YOU'RE ALL I NEED TO GET BY METHOD MAN FEATURING MARY J. BLIGE • DEF JAM / RAL	26
<b>HOT R&amp;B AIRPLAY</b> ★ GRAPEVYNE • BROWNSTONE • MJJ	27
<b>HOT R&amp;B SINGLES SALES</b> ★ I'LL BE THERE FOR YOU / YOU'RE ALL I NEED TO GET BY METHOD MAN FEATURING MARY J. BLIGE • DEF JAM / RAL	27
<b>RAP</b> ★ I'LL BE THERE FOR YOU / YOU'RE ALL I NEED TO GET BY METHOD MAN FEATURING MARY J. BLIGE • DEF JAM / RAL	23
<b>ROCK / ALBUM ROCK TRACKS</b> ★ LIGHTNING CRASHES • LIVE • RADIOACTIVE	105
<b>ROCK / MODERN ROCK TRACKS</b> ★ GOOD • BETTER THAN EZRA • ELEKTRA	105
<b>HOT 100 AIRPLAY</b> ★ I KNOW • DIONNE FARRIS • COLUMBIA	110
<b>HOT 100 SINGLES SALES</b> ★ THIS IS HOW WE DO IT • MONTELL JORDAN • PMP / RAL	110
• <b>TOP VIDEO SALES</b> ★ FORREST GUMP • PARAMOUNT HOME VIDEO	70
<b>HEALTH &amp; FITNESS</b> ★ YOUR PERSONAL BEST WITH ELLE MACPHERSON BUENA VISTA HOME VIDEO	78
<b>KID VIDEO</b> ★ THE PAGEMASTER • FOXVIDEO	76
<b>RECREATIONAL SPORTS</b> ★ NBA SUPER SLAMS 2 • FOXVIDEO	78
<b>RENTALS</b> ★ FORREST GUMP • PARAMOUNT HOME VIDEO	86

# Mozart Revisited — Gardiner's Way

Who measures what is righteous in a world devoted to reckless individualism? What is goodness worth to a pliant civilization where low guile equals high style and the physics of greed grip the popular imagination? And of what possible use is the portent of spiritual doom to people who deny the judgment of a watchful divinity?

These are the dilemmas facing a young musician in a period of profound philosophical ferment and class upheaval, when science has forever altered humanity's outlook on the earth and its relation to the universe, and religious conservatism among the economically fortunate has put them on a social collision course with common citizens supporting human rights. We're describing the end of the 18th century, of course, as revolutions in America and France threw all of Europe into a moral debate. Music would soon heighten the seething argument, and the composer with the courage to inject political and ethical issues into his art was one Wolfgang Amadeus Mozart, working feverishly in Prague with librettist Lorenzo da Ponte in October 1787 to create what many consider the greatest opera of all time: "Don Giovanni."

Two centuries later, this chilling operatic account of a remorseless rascal/rapist and his satanic reward (subtitled "The Rake Punished") has been given its greatest modern rendition by the Monteverdi Choir and the English Baroque Soloists under the baton of John Eliot Gardiner (Archiv Produktion/Deutsche Grammophon/PolyGram Classics, due July 18). Playing on period instruments as they did for the five previous installments in Gardiner's series of recordings of the seven great Mozart operas ("Abduction From the Seraglio," "La Clemenza di Tito," "Così fan tutte," the Grammy-winning "Idomeneo," "Le Nozze di Figaro"; and, arriving in 1996, "Die Zauberflöte"), the orchestra adheres to Gardiner's thrilling mandate of "playing at full stretch," as he calls it with a chortle. "I wanted them to perform to the absolute limits of the authentic instruments' power."

It would be difficult to envision a more unrelenting and transformational production of this towering work—or a more mind-flexing version with which to introduce anyone into the realm of opera at its Mozartian pinnacle. Truly, as author Maynard Solomon asserts in his superlative new biography, "Mozart: A Life" (HarperCollins Publishers), this music confirms that "Mozart is one of those rare creative beings who comes to disturb the sleep of the world." And Salzburg's prolific boy genius has finally found his ideal contemporary interpreter in the uncompromising maestro Gardiner.

Prior to Gardiner's ambitious series, the preferred period-instrument recordings of such major Mozart operas as "Figaro" and "Don Giovanni" had been those by Swedish conductor Arnold Östman, whose small-scale warmth brought listeners nearer to the ambient orchestral interlace of a performance in Mozart's day than previously thought possible. Gardiner's further achievement with both works lies in his capacity for recapturing the human vitality of the themes behind the musical constructions. The hard-driving force Gardiner elicits from the musicians is so intimate and dialog-like in feel that one either expects the vintage instruments to disintegrate in their sympathetic grasp or be seized by the principal singers to be employed as apt weapons in the on-stage action.

"Underneath Mozart's elegant, graceful patterns and highly rhetorical side there was a very turbulent aspect to his nature," says the British Gardiner, noting, "Not all my colleagues would agree with my approach, saying that you don't need to interpret Mozart. But I believe there's an aggression and violence in some of his music that's often overlooked. Mozart was equivalent only to Shakespeare in his ability to identify with and be compassionate toward even his most despicable characters, showing you their fragleness and thereby making them totally convincing."

The son of frustrated court composer Leopold Mozart, Wolfgang was a *Wunderkind* by turns nurtured and manipulated by his possessive father, but Solomon's prodigious research in his book reveals the "zones of freedom" (music, eroticism, surrogate families) accorded the savant who was reared as a mythic "eternal child"—thus bringing new insight into the wellsprings of Mozart's empathy as well as the redirection of his inner rages.

As for Gardiner, he was born April 20, 1943, in Dorset, England, the son of gentleman farmer/forester Rolf Gardiner and wife Marabel, who were dedicated amateur classical singers. John "took to music very happily," studying violin and piano from the age of 6, and intended after graduation from Cambridge to be a professional farmer like his ecology-minded dad—until an inherited love of choral singing led to formal classical study with musicologist Thurston Dart in London and composer Nadia Boulanger in Paris.

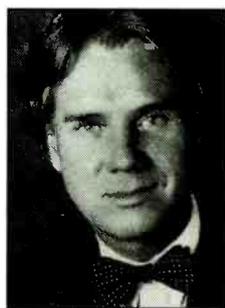
Gardiner calls singing "a fundamental response to human needs, communicating things that cannot be conveyed by normal language." His intense affinity for the voices of people and instruments is plain in the charged musicality he summons between soloists baritone Rodney Gilfry as Don Giovanni and bass singer Andrea Silvestrelli as Il Commendatore, the slain parent of one of Giovanni's illicit lovers. When the stony ghost of the Commendatore confronts the Don in the opera's frightening finale, Gardiner has the cast's vocal chorus form a human chain (supplemented by

spectators) that reaches into the audience as the imposing Commendatore appears from the back of the theater, supported by a troupe of trombonists, to demand Giovanni's repentance.

"When Don Giovanni refused," Gardiner says, "the Commendatore threw him over his massive shoulder like a sack and carried him out through the chain of people and down into Hell. At that point in the production, the complicity between the audience and the company and the musicians was so complete that when it was all over I felt bereft; I was grieving."

But veteran Mozart fans and novices can rejoice in Gardiner's recordings as well as the Solomon book, which serves as a complementary companion. Gardiner's yearslong immersion in Mozart's operas concludes this summer with performances of "Die Zauberflöte" in London. What moved him to undertake such a vast project? "To subvert people's expectations of what Mozart was doing and bring them closer to his time and intentions," he explains. "Frankly, I'm an irregular churchgoer, but I believe, like Mozart did, that in our troubled world it's music that is proof of a divine order and a superhuman pattern we're all a part of. I think it's impossible to be a serious musician and not believe that. I'm religious because of music."

## MUSIC TO MY EARS



by Timothy White

## THIS WEEK IN BILLBOARD

### ROUNDER RACKS UP AWARDS

Rounder Records took the most honors at this year's National Assn. of Independent Record Distributors & Manufacturers Indie Awards, which recognize the best independent releases. Senior writer Chris Morris reports. **Page 14**

### GURU'S NEW 'REALITY'

One of the pioneers of hip-hop/jazz returns with a new album featuring an eclectic assortment of all-star guests. Rapper Guru says his "Jazzmatazz (Volume II): The New Reality" is aimed at listeners of all ages. R&B music editor J.R. Reynolds has the story. **Page 22**

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Album Reviews	58	International	44
Artists & Music	10	Jazz/Blue Notes	36
Baptiste's Rhythm Section	23	Latin Notas	34
Between The Bullets	116	Lifelines	87
The Billboard Bulletin	118	The Modern Age	105
Boxscore	19	Music Video	42
Canada	50	Newsmakers	20
Chart Beat	118	Popular Uprisings	21
Child's Play	78	Pro Audio	88
Classical/Keeping Score	38	R&B	22
Clip List	43	Radio	104
Commentary	6	Retail	52
Country	30	Sheff Talk	70
Dance Trax	28	Single Reviews	59
Declarations of Independents	56	Songwriters & Publishers	40
Enter*Active File	84	Studio Action	90
Executive Turntable	11	They're Playing My Song	40
Global Music Pulse	49	Top Pop Catalog	57
Higher Ground	38	Update	87
Hits Of The World	48	Video Monitor	43
Home & Abroad	45	Vox Jox	106
Home Video	61		
Hot 100 Singles Spotlight	109	<b>CLASSIFIED</b>	101
In The Spirit	39	<b>REAL ESTATE</b>	103

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# Commentary

## Gay Alternative Music Has Sales Potential

BY WILL GREGA

In Billboard's article about queercore punk, it was stated that in the years since Tom Robinson released his 1978 anthem "Glad To Be Gay," "there has been an absence of positive gay role models in alternative rock circles, according to Pansy Division bassist Chris Freeman" (Billboard, May 6).

As the author of the "Gay Music Guide" (Pop Front Press, 1994) and an American Library Assn. Book Award nominee for the same, I was surprised at the inaccuracy of the statement.

There is a long history of gay alternative music in rock as well as other genres. Positive gay role models include: Romanovsky & Phillips (seven albums since 1984), Michael Callen & the Flirtations (featured in the film "Philadelphia"), Keith Christopher (recent Billboard Certificate of Achievement award winner for songwriting), Laura Love (picked by Billboard as one of 1994's best unsigned artists), Tom McCormack (co-chair of New York's popular OutMusic organization), Alix Dobkin (who recorded the first contemporary lesbian album, "Lavender Jane Loves Women," in 1974), Grant King (top 10 gay album, according to The Advocate), Sid Spencer (on his third country/rock CD in three years), Dan Martin, Lisa Koch, and Tom Wilson Weinberg.

These are all tested artists who have together sold tens of thousands of albums and delight and inform audiences all over the planet.

In the next few months, an unprecedented number of new albums by indie gay artists will be released. Openly gay and lesbian music is the next alternative in a global music market with so little left to exploit. And the American independent OutMusic movement is an explosively active and creative community with an appeal beyond the gay market. This as-yet-unexplored market has a huge profit potential for enlightened major labels that step in now.

Overlooked Opinions market research shows that gay and lesbian people buy eight times as many cassettes and CDs as the average consumer. Clearly, the potential for gay music is huge. Recent stories about the gay independent music scene have appeared in Rolling Stone and Spin, on CNN and MTV, and a video documentary about the gay music revolution is in the works.

Music consumers on the whole are curious about the genre, and surprisingly open-minded, according to many gay performers.

"They love it," says openly gay country/rock performer Doug Stevens, whose Out-band plays to as many straight and mixed crowds as they do gay crowds. "They hear the music first. When they hear the lyrics, it catches them off guard for a minute. Then they go wild! The culture is ready for it. The culture is hungry for this kind of music, and here we are!"

Meanwhile, the majors have yet to sign an American gay male artist or band singing explicitly about gay life and gay love. With the gay community pouring billions of dollars every year into the coffers of the major labels, it is clearly time to test the waters.

When Melissa Etheridge (who has gotten more exposure than any other celebrity

in the gay press over the past year) came out about her sexuality, she suddenly found herself on the covers of the gay national slicks and the subject of numerous articles, interviews, and photo spreads.

Some record stores are creating gay/lesbian music bins, and longtime independent music distributor Ladyslipper is leading the charge into the major record chains. Talk shows would certainly delight in giving exposure in theme shows based around



**'Is the world ready for boys singing about boys?'**

Will Grega's book, "OutSounds: The Gay & Lesbian Music Alternative" (Pop Front Press), is due in October.

openly gay and lesbian artists. And just last month Groove TV premiered on Manhattan Cable. Planning to reach into major markets, the "gay MTV" has already run videos from Tina Benz, Pussy Tourette, Extra Fancy, and others.

Would these signings be controversial? In today's world, you bet. But as marketing proves, controversy equals publicity equals

sales! Will there be commercial resistance to an openly gay pop star who shatters our culture's stereotypes about gay men? There certainly hasn't been any damage to Elton John's career; the artist came out in a big way in the last year and went home with Grammys and Academy Awards for "Can You Feel The Love Tonight" from "The Lion King" soundtrack.

I believe there would be a similar groundswell of support for new openly gay male artists on major labels, especially the right artist who has a broad appeal, great image, and superb songs. All flavors and perspectives abound, from angry young men to slickly commercial artists whom the world would never guess were gay except that they sing the pronouns appropriate to their sexuality. These artists aren't so much trying to push an agenda as they are doing what is natural to them as songwriters—writing and singing about everyday life as human beings. These people just happen to be gay, and sometimes that informs their writing. Sometimes not.

Is the world ready for boys singing about boys? Love is love! With all the gangsta rap on major labels, with all the hate music that abounds, isn't it time we realize that there is a moral imperative to sign openly gay and even HIV-positive artists who sing about love?

Now, that would be truly alternative! And in the end, it's just good business. Next big thing? Look no further.

## LETTERS

### DO SONGWRITERS PREFER STATUS QUO?

Songwriter/producer Jon Tiven's comments in Irv Lichtman's article "Regarding Song Royalties, Writers Deserve A Raise" (Billboard, May 6) are interesting, but off the mark. If songwriters and music publishers feel mistreated by record companies as a result of the mechanical compulsory license system, one would expect them to advocate a free-marketplace system in its place. Yet, as recently as this past March, their representatives testified in Congress against proposals that would have allowed them to negotiate in the marketplace and in favor of retaining the mechanical compulsory license. One can only surmise by their position that songwriters and music publishers are better off with the status quo than they claim to be.

David E. Leibowitz  
 Executive VP/general counsel  
 Recording Industry Assn. of America  
 Washington, D.C.

### QUALITY FROM MANY GENRES

I read with dismay your article "Indies Lament Triple-A Success" (Billboard, April 29). It seemed to be an opportunity for certain independent labels to whine about their inability to get their records played, an inability linked solely to a record's quality, not its imprint. Our station has records in rotation released by Matador, Mute, Rykodisc, Carpe Diem, Musicmasters, Hannibal, Winter Harvest, Truce, Antone's, Green Linnet, Razor & Tie, Oh Boy, Capricorn, High Street, Forward, and Watermelon. And there are many major-label discs in our rotation as well. Our original, and continuing, intent in programming KGSR is to play quality music from a variety of genres. Would Tom Petty's "Wild-

flowers" be a better release if it were on Green Linnet instead of Warner Bros.?

Jody Denberg  
 Program director  
 KGSR  
 Austin, Texas

### LOBBY FOR BETTER GUN LAWS

In response to letters in your May 6 issue concerning the Al Kooper and Michael Beard commentary on gun control (Billboard, April 22), I just have this to say: We already have all the gun control we need. With the passage of the Brady Bill, with the five-day waiting period, the ban on assault weapons, and the previous ban on automatic weapons, legislators have done all they can. Any further laws will only impede law-abiding citizens from protecting our homes and businesses. Do you think criminals care what the "gavel bangers" in Washington do? Drug dealers don't wait five days. They use Uzis and other illegal automatic weapons without regard for any law.

If people in the music industry truly want to control gun violence, let's lobby for laws with teeth—make parents responsible when their children take their guns to school. With gun ownership comes responsibility, and our laws should reflect this. Make gun theft a felony. In Michigan, we have the "one with the gun gets you two" law that automatically tacks on two years to a sentence if a gun is used in a crime. Even if charges are dropped, the two years can't be. This is a good example of what we need nationally.

Stu Chisholm  
 Director  
 Stu & His Crew Productions  
 Centerline, Mich.

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

# Sega's Saturn Gets Jump On E3 Yet Sony PlayStation Price Surprises All

■ BY MARILYN A. GILLEN

LOS ANGELES—Sega stole a march on the video game competition May 10 with the early rollout of Saturn into 1,800 Toys R Us, Babbages, Electronics Boutique, and Software Etc. stores nationwide. Yet it was Sony that stole the show during the opening E3 keynote session here May 11 with the last-minute revelation of a \$299 price point for its own next-gen contender, the PlayStation, slated to street Sept. 9.

Sony's surprise pricing announcement was greeted with hearty applause by the retailers and software developers in attendance at the first

Electronic Entertainment Expo, held at the Los Angeles Convention Center, May 11-13.

The new price marked a significant dip from the dollar equivalent of the Saturn's Japanese model (about \$450), as well as from the previously anticipated U.S. price tag of \$300-\$350, which had been quoted by Sony executives as late as the evening before.

"They are certainly being more aggressive on pricing than I think most of us had expected, or hoped," says Marc Teren, VP of entertainment for Disney Interactive, who adds that he sees still more movement needed. "Until you get under \$200, you aren't going to

have a truly mass-market product," he says.

Sony, though, thinks it may already be there. "With this price, we have achieved a magic mass-market price point," said Olaf Olafsson, president of Sony Electronic Publishing.

Retailers taking part in the launch program for the PlayStation will actually pay more than \$299 to acquire the initial units. From September to December, Sony will sell retailers a package of the hardware unit and one software title, "Ridge Racer," at a price higher than the \$299 suggested price, according to a Sony Computer Entertainment of America representative. But since the two pieces are designed to be sold separately, not as a bundle, "there is an 11% margin to be made," the representative says. What will happen after December in terms of retail pricing remains unclear.

While Sony declined to reveal the package price, sources peg it at \$329.

Sources say Sega is selling its Saturn units, packed with one game, to retailers at close to \$399, which is close to actual retail price.

Sony's game player is not being sold bundled with a video game, but will in-  
*(Continued on page 87)*

## PolyGram To Toss 'Wishbone' Series Into Kid Vid Market

■ BY SETH GOLDSTEIN

NEW YORK—PolyGram Video thinks it's barking up the right tree with a dog named Wishbone.

Trying to resuscitate a dormant children's video line, the New York-based supplier has signed a multiyear deal to distribute a new get-kids-to-read series, "Wishbone," which debuts nationwide on 300 PBS stations this fall. It's one of four deals for television-tested kids titles that PolyGram will be touting to major sell-through accounts during the Video Software Dealers Assn. convention, which commences Sunday (21) in Dallas.

Two or three more deals are being negotiated, says PolyGram president Gene Silverman.

### PolyGram Video

Wishbone, a family pet who imagines itself living through 30-minute live-action adventures in great literature, should bark up a strong reaction at retail. Silverman expects the initial four episodes of the series, produced by Big Feats! Entertainment in Allen, Texas, to deliver about 500,000 units when they ship in January 1996.

The number likely will approximate the volume for the first two titles of "The Busy World Of Richard Scarry," due July 25, Silverman says. "Scarry" episodes, based on books that have sold 200 million copies, now air on Nickelodeon.

PolyGram's other offerings—"Jim Henson's Animal Show With Stinky and Jake," on Fox TV, and "Reboot," a computer-animated series about computers on ABC's Saturday morning schedule—arrive later this year and will add considerably to the total. The four series, which PolyGram sales and marketing senior VP Bill Sondheim promises will receive extensive cross-promotional support, are expected to carry suggested list prices of \$10-\$13.

Silverman rated PolyGram a player in kid vid until crosstown rival WarnerVision won rights last fall to Saban Home Entertainment's "Mighty Morphin Power Rangers," which eventually sold more than 15 million cassettes.

"PolyGram in 1993 and 1994 was very potent in the children's business," says Silverman. But with little else to offer, "our response has been pretty limited" since then.

"Scarry," "Henson," and "Reboot" are considered proven commodities. "Wishbone" isn't, but the dog has a Blue Ribbon pedigree that made the deal attractive. Big Feats! is related to the Lyons Group, which struck TV and video gold with Barney. "The same people responsible for selling Barney are in effect really behind this," Silverman notes. Lyons handles its own distribution, so Silverman considers the Big Feats! move to PolyGram a "radical" departure.

Although Big Feats! doesn't like to play up the connection for fear of attracting Barney bashers, Silverman says, the "umbrella parent" for both is Lyrick Studios in Dallas. Lana Douglas, Big Feats! marketing VP, limits Lyrick's role to distribution and marketing support. "There is no ownership," she says.

Silverman's friendship with Lyrick CEO Tim Clott cemented the relationship. Silverman and Clott, formerly a top Paramount Home Video executive, "go way back to the early days of home video," Silverman says. PolyGram was Clott's recommendation, Douglas emphasizes. Once the  
*(Continued on page 111)*



## Two Cable Networks Move Into Retail Discovery Buys Chain; A&E, Bookseller Join Forces

NEW YORK—Cable networks like Turner and HBO have long been releasing programs to home video. Now the retailing ties are getting closer.

Discovery Communications has paid \$10 million to acquire Dallas-based Discovery Store, an 11-unit chain that already handles the company's 2½-year-old line of Discovery Channel cassettes. Meanwhile, A&E Television Networks has joined with Barnes & Noble to create a "Biography" section of videos in 250 superstores beginning July 10. Another 75 are due to open this year.

It's a first for the bookseller, which pulled out of video in the mid-'80s. Corporate communications VP Lisa Herling says "Biography" tapes, available elsewhere at retail, are the only ones Barnes & Noble will carry. With biographies a major category, "I think it's a natural fit," she adds. The 25 A&E titles will be

placed adjacent to the biography section, near the front of each superstore.

Discovery Communications thinks its 300-title catalog, accounting for under 10% of total revenues, fits hand-in-glove with the acquired outlets, which will be renamed Discovery Channel. Chairman/CEO John Hendricks expects the 5%-7% of shelf space devoted to video to grow "very rapidly."

So will the chain. Hendricks says he plans to spend about \$300 million in the next 36-48 months to open more than 300 locations, which will offer everything from cassettes and CD-ROMs to leather jackets and a saber-toothed tiger skull selling for \$17,000. Each store will cost at least \$1.2 million-\$1.5 million.

Discovery is continuing a mall-based strategy that Hendricks acknowledges is something of a calculated risk. "More and more traffic is going to superstores"

## Warner/Chappell's In Play; Suitors May Seek Control

■ BY IRV LICHMAN

NEW YORK—Although parent Time Warner's apparent desire to sell a minority interest in Warner/Chappell Music hardly envisions dealing with companies that control other major music publishers, it may have set the wheels in motion for a possible sale of all of the giant publishing company's assets to the highest bidder.

"Once you make an announcement of this sort, you can't stop the momentum that leads to really putting the whole company in play," says a major music publishing figure who requests anonymity. "If the numbers are attractive, they'll sell. Though Time Warner says they love to control copyrights, they [in line with high management in other entertainment corporations] don't think of music publishing as a core asset in the same way they do pictures, cable TV, and books."

Warner/Chappell, which perennially competes with EMI Music Publishing as the world's No. 1 publisher, is likely to command more than \$1 billion if all of its assets are sold by Time Warner.

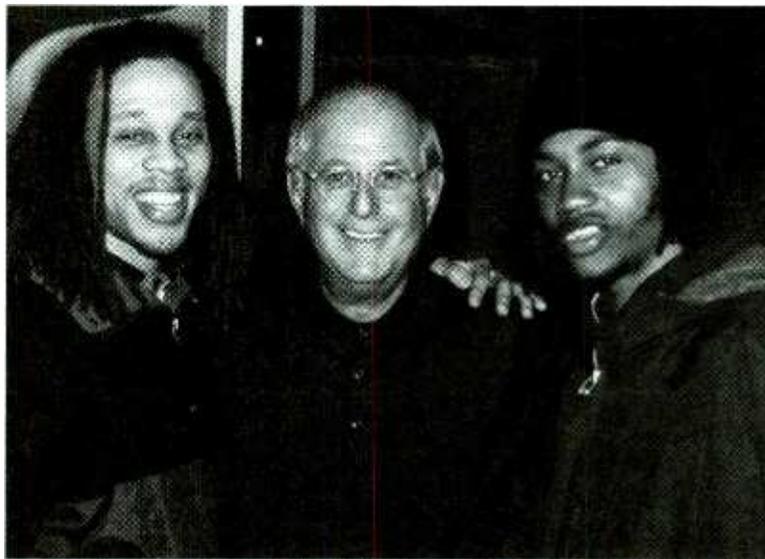
Les Bider, Warner/Chappell's chairman/CEO, confirms the company is in "preliminary stages" of making a transaction sometime this year as a contribution to "do our fair share to bring down debt." He also concedes



that in seeking a minority investment in Warner/Chappell, Time Warner might find itself weighing offers for the entire catalog.

However, he dismisses the view that song copyrights carry low esteem among the highest levels of management.

"[Time Warner chief] Gerald Levin is concerned about controlling major interests in the information highway, and songs will be a major vehicle that goes through that," says Bider. He notes that while Time Warner, at least in terms of its current strategy, is unwilling to sell a majority interest in Warner/Chappell, it recently sold off a 51% interest in a noncopyright area—its Six Flags family entertainment  
*(Continued on page 113)*



**Meeting The Main Man.** Charles Koppelman, chairman/CEO of EMI Records Group, chats with Capitol rap duo Channel Live at EMI's New York office. Channel Live is featured on the remix version of "Best Friends" by Atlantic artist Brandy. Shown, from left, are Hakim of Channel Live, Koppelman, and Tuffy of Channel Live.

## Billboard Names Atwood Music Video Editor

LOS ANGELES—Brett Atwood is the new music video editor of Billboard. He replaces Deborah Russell, whose final column appears in this week's issue.

Atwood joined Billboard in September 1992 as an assistant in the charts department. He became an editorial assistant in March 1994 and a general assignment reporter earlier this year.

As music video editor, Atwood will cover all aspects of the music video field and author the weekly column the Eye. In addition, he will help coordinate the annual Billboard Music Video Conference & Awards, which will take place Nov. 8-10 this year at the Loews Santa Monica Hotel in Santa Monica, Calif. Atwood is based in Los Angeles.



ATWOOD

"Brett is a uniquely talented and resourceful reporter," says Billboard editor in chief Timothy White, "and his considerable skills have quickly become an important asset to our editorial team. His keen interest and enthusiasm with the music video industry will be evident in his new duties, and our readers can expect excitement and originality in Atwood's coverage."

Prior to joining Billboard, Atwood was an editorial staffer at Hits and The Gavin Report. He also has served as a host/writer of "Richmond Rocks," a local-access music video show, and was PD of college radio station KSJC Stockton, Calif. Atwood has a bachelor's degree in media theory from San Francisco State University.

Russell is departing to become associate editor of Launch, a new entertainment periodical on CD-ROM.  
*(Continued on page 103)*



# ASCAP POP MUSIC AWARDS

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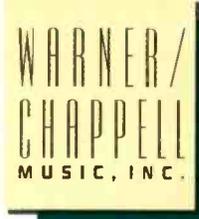
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TO OUR WINNERS

# Artists & Music

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## Stewart Crafts A Fine 'Spanner' Warner Set Reveals A Revitalized Singer

BY MELINDA NEWMAN

NEW YORK—With the release of Rod Stewart's album "A Spanner In The Works" June 6, Warner Bros. hopes to continue the upward swing the artist's career has experienced in the '90s.

"In the last five years, we've certainly proven that Rod Stewart fans can come out of the closet. It's OK to love Rod Stewart," says Arnold Stiefel, who, with partner Randy Phillips, manages Stewart.

"Rod is selling more records than he's ever sold before, both here and around the world," says Jeff Gold, Warner Bros. executive VP/GM.

Both Gold and Stiefel attribute much of the resurgence to Stewart's 1993 double-platinum album, "Unplugged . . . And Seated," which, with the focus firmly on the songs, reminded listeners of Stewart's three-decade-long stretch as one of rock's greatest interpreters of song. Worldwide, the album has sold more than 6 million units, according to the label.

Ironically, "Unplugged . . ." was an album Stewart was reluctant to make. "All these songs had been recorded before way back when, and I didn't see any point in doing them again," he



Album photo for Rod Stewart's "A Spanner In The Works."

says. "They were mostly acoustic songs [to begin with]. They were 'unplugged' when they were originally recorded. But I understand now why the album was so successful. There was a magic captured on it."

"A Spanner In The Works," which takes its name from a British saying that is roughly equivalent to "a fly in

the ointment," continues to capitalize on that magic, which Stewart feels is simply the sound of an artist falling back in love with his craft.

"I didn't put my heart and soul into some of the albums I made in the mid-'80s. I put myself in the hands of a producer and just sang the songs," says Stewart. "I'd sort of fallen out of love with what I was doing."

As a "matter of pride," Stewart was able to turn himself around and focus more on his recordings. For "Spanner," that attention to detail meant adding the Tom Petty-penned "Leave Virginia Alone," the first single, after the album had already been mastered and was about to be manufactured.

"It was for Tom Petty's album, and he took it off because it was too close lyrically to something that was a hit beforehand, and his managers couldn't persuade him to put it on the album," says Stewart. "So his manager, who's a friend of my manager, said, 'Would Rod listen to the song?'"

When asked if he's a Petty fan, Stewart says, "Not really. I must admit, no, I'm not. I don't mean that to sound disparaging. He's a very good performer, though." Although pleased with it now, Stewart says he didn't like the song when he first heard it. "It absolutely went by me. It took me two or three good listens. I had to be persuaded to do it, in other words. But now I'm glad we did."

Radio programmers as well are apparently glad Stewart did. "Leave Virginia Alone" went to top 40, adult contemporary, and album rock radio in early May and is off to a good start.

More than 25 top 40 stations added  
(Continued on page 115)

## BMI Honors Its Best At Two L.A. Ceremonies

BY DEBORAH RUSSELL

LOS ANGELES—Toni Braxton's recording of Kenneth "Babyface" Edmonds' ballad "Breathe Again," which peaked at No. 1 and spent 14 weeks in the top five of Billboard's Hot 100 Airplay chart, has been named the most-performed BMI-cleared song of the year.

Edmonds virtually swept BMI's 44th annual pop awards dinner here May 16. He took the songwriter of the year award for the fourth time and surpassed all writers with seven award-winning songs, including "And Our Feelings" and "Never Keeping Secrets," from his own Epic album "Tender Lover," as well as "Can We Talk" and "I'm Ready," recorded by Qwest/Warner Bros. artist Tevin Campbell, and the Braxton hits "Another Sad Love Song" and "You Mean The World To Me" from the No. 1 LaFace/Arista album "Toni Braxton."

Edmonds, who now has 30 BMI awards, also was named songwriter of the year by BMI in 1989, 1990, and 1991.

Warner-Tamerlane Publishing Corp. and Associated Cos., which includes Pronto Music and Unichappell Music, was named publisher of  
(Continued on page 109)

BY CARRIE BORZILLO

LOS ANGELES—Composer Alan Silvestri was presented with the Richard Kirk Award for career achievement by BMI at its 11th annual Film and Television Awards ceremony, held May 17 at the Beverly Wilshire Hotel here.

Silvestri also won a film music award for "Forrest Gump." During his career, Silvestri has scored more than 40 motion pictures, including "The Bodyguard," "Who Framed Roger Rabbit?," the "Back To The Future" trilogy, "Predator," and "Grumpy Old Men."

Earle Hagen also received a special honor—the President's Award—in recognition of his contributions to the film-scoring community through his BMI-sponsored Earle Hagen Film Scoring Workshop.

Several of the evening's big winners were honored for works associated with "The Lion King."

"Can You Feel The Love Tonight" from the Disney film, written by Elton John (PRS) and Tim Rice (PRS), won for most-performed song from a film. John and Rice also were acknowledged for their victories at the Academy Awards and the  
(Continued on page 118)

## Atlantic Eyes All The World For New All-4-One Album

BY CRAIG ROSEN

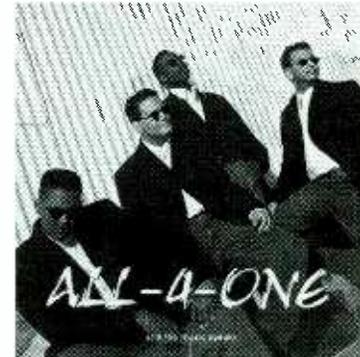
LOS ANGELES—With the release of "And The Music Speaks," due June 6 on Blitzz/Atlantic, vocal quartet All-4-One is primed to continue its worldwide reign of success that began in 1994.

Its first single, "So Much In Love," reached No. 5. "I Swear" topped the Hot 100 Singles chart for 11 weeks, and its self-titled debut album, which peaked at No. 7 on The Billboard 200, has sold more than 1.9 million copies, according to SoundScan.

The group's success hasn't been limited to America. Its first album has gone gold in Japan (100,000 copies sold), platinum in Norway (50,000) and Malaysia (40,000), and double platinum in South Korea (100,000) and Singapore (80,000). "I Swear" went gold in France (250,000), double platinum in Australia (140,000), and platinum in Germany (500,000), Austria (50,000), and England (600,000).

Back in America, "I Can Love You Like That," the first single from the group's new album, shipped to radio in early May, has garnered airplay on more than 54 top 40 stations, 10 AC stations, and six R&B stations during its first week of release, according to Broadcast Data Systems.

The single has been welcomed by a number of programmers. "We received immediate phone response," says top 40/mainstream KZZU Spokane, Wash., PD Ken Hopkins. "Their first two singles did very well



for us. If you give them a good song, they'll make a hit out of it."

Sonia Jimenez, assistant PD/music director of top 40/rhythm-crossover KGGI Riverside, Calif., concurs. "They're one of our core artists," she says.

While KGGI PD Carmy Ferreri says the group does not have the name recognition of Boyz II Men, it's well on its way. "They blew up with 'So Much In Love' and 'I Swear.' '(She's Got) Skillz' also was really huge for us with Hispanic females 25-34."

Coincidentally, the song is also a country hit for John Michael Montgomery (Billboard, May 20). He also scored a country hit with "I Swear" prior to All-4-One's pop success with the tune.

All-4-One's Delious, who prefers to go by one name, says the group didn't know about Montgomery's version of "I Can Love You Like That" when they recorded the song.  
(Continued on page 15)

## Chrysalis' Kat Onoma Ready To Rock Label Problems Hindered French Band For 2 Years

BY EMMANUEL LEGRAND

PARIS—For the first time in its decadelong career, French rock band Kat Onoma has the feeling that the odds are on its side.

On May 22, "Far From The Pictures," Kat Onoma's new album—its first for a major record company—hits French stores. It will put an end to more than two years of label nightmares and put them back at the forefront of the French rock scene.

After a spell with the ill-fated FNAC Music label, the band signed with Chrysalis France in December 1994. Herve Defranoux, GM of the label, says he "already had an eye on them for quite some time. We consider them one of the few French rock bands which has been able to create its own sound and develop a personal and original attitude in the French musical landscape."

Since the band sings mostly in English, Defranoux notes that the group also has international appeal. The music of Kat Onoma, strongly influenced by the Velvet Underground



KAT ONOMA

and Lou Reed, combines darkish sounds and moods with discursive sax and trumpet solos over midtempo rhythms and a bed of guitars. Front man/guitarist Rudolphe Burger's deep, quiet voice melds the whole ensemble together.

"The Velvet Underground is indeed one of our main influences," says Burger, who adds that he was exposed to classical music at home through his father but also listened to the Rolling Stones, the Beatles, Jimi Hendrix, and Otis Redding.

Defranoux, who will soon become GM of Island Records in France, says that he looked at the band not just for

its potential in France but for its "capacity to work at an international level."

Noting that the band has already toured in Scandinavia and Germany without much logistical support behind it, Defranoux says, "Their music has definitely got an international appeal. I'm convinced that with consistent work in continental Europe, we can achieve a good sales level."

Burger says that signing with Chrysalis was a relief after months of uncertainty about the future. When the fate of FNAC Music was starting to look shaky, Burger says, all the major labels showed interest in the band. "We still owed two albums to FNAC Music," he says. "Labels were telling us to come back when we had cleared the contract situation and gotten out from this mud."

The attitude from Chrysalis was different, says Burger, in that "they offered to buy out the rights to the forthcoming album and the back catalog." He says the label also agreed that the band members could do their  
(Continued on page 117)



**Doe Goes Forward.** Musician/singer/songwriter John Doe signs a recording deal with Forward, the contemporary artists division of Rhino Records. Doe's label debut, "Kissingsohard," is scheduled for release Aug. 15, with a national tour to follow. Doe also continues to perform with the band X. Shown, from left, are Gary Stewart, Rhino senior VP of A&R; Faithe Raphael, Rhino senior director of product management/direct response; Doe; and artist manager Ron DeBlasio.

## 'I Swear' Tops List At 12th ASCAP Pop Music Awards

BY CRAIG ROSEN

LOS ANGELES—"I Swear," by songwriters Gary Baker & Frank Myers, took the top honors at the 12th annual ASCAP Pop Music Awards, along with Robert John "Mutt" Lange and Warner/Chappell Music.

The awards, presented May 15 at the Beverly Hilton Hotel here, recognize the most-performed ASCAP songs during the 1994 survey year (Oct. 1, 1993-Sept. 30, 1994).

"I Swear," which became a hit for country star John Michael Montgomery and pop vocal quartet All-4-One, was named song of the year. Baker & Myers performed the song, published by Morganactive Songs and Rick Hall Music, live at the ceremony.

Lange, known for his songwriting and production skills, was named songwriter of the year for scoring the greatest number of award-winning songs, including the Bryan Adams, Sting, and Rod Stewart collaboration, "All For Love," Adams' "Please Forgive Me," and Michael Bolton's "Said I Love You But I Lied."

Warner/Chappell once again took the



Songwriters Frank Myers, left, and Gary Baker, right, won ASCAP's song of the year for "I Swear." With Myers and Baker at the ceremony is ASCAP president and chairman Marilynn Bergman.

publisher of the year honors with such award-winning songs as "Anytime You Need A Friend," "Dreamlover," "Without You," "Hero," "Found Out About You," "I'll Remember You," "Runaway Train," "When I Fall In Love," "Wild One," and "Wild Night."

Other multiple songwriter winners included Jimmy Jam & Terry Lewis, Bryan Adams, Bruce Springsteen, Walter Afanasieff, Don Schlitz, Brady Seal, and Porter Howell.

(Continued on page 103)

## Malpaso Debuts With 'Bridges' Soundtrack Eastwood's Warner-Dist. Label Specializes In Jazz

BY JIM BESSMAN

NEW YORK—The May 30 release of the soundtrack to "The Bridges Of Madison County" marks the return of the movie's director and male lead, Clint Eastwood, to record company ranks.

The Warner Bros.-distributed album debuts Eastwood's new Malpaso Records imprint. A custom jazz label, Malpaso follows Eastwood's brief early '80s fling with country music via Viva Records, the now-defunct Warner label he shared with Snuff Garrett.

"Even back then I wanted a small jazz label at some point but didn't know quite when," says Eastwood, whose love for jazz developed as a youngster in Oakland, Calif., and later surfaced in a number of his films, including his 1971 directorial debut, "Play Misty For Me"—in which he played a late-night jazz station DJ—and his 1988 Charlie Parker biopic, "Bird."

"I talked about it over the years, but it seemed like now was the propitious moment," says Eastwood, noting the jazz nature of the "Bridges" soundtrack and recalling his music background. "Growing up in the Bay Area, I remember labels like Blue Note and Fantasy, and artists like Gerry Mulligan and Dave Brubeck and Meade Lux Lewis. And there was a resurgence of Dixieland and traditional jazz in San Francisco and Oakland in the '40s. It was a good breeding ground for becoming a jazz fan."

Eastwood, who toyed with jazz piano in his role as a Secret Service agent in the 1993 thriller "In The Line Of Fire" even played piano for tips and meals at pizza and beer joints in his hometown prior to taking up acting. So his knowledge and love for the genre is deep-rooted.

Pointing to Blue Note as his role model, he characterizes Malpaso as a "boutique" jazz label, though he notes that "related" categories like blues and gospel, both instrumental and vocal, may also find a home there, as well as reissues. "There's no contractual number of releases, so we don't have to fill space if we don't have good ideas," he says, adding that Malpaso will probably



start out with between two and four albums the first year, "keeping it very limited."

The label takes its name from the star's Malpaso Productions film company, itself named after property he owns in Northern California bordering the Malpaso Creek.



EASTWOOD

Forthcoming titles are not scheduled yet, Eastwood adds, though he notes that he does have "a couple ideas in the hopper." As A&R adviser, he expects to be "hands on, as far as looking at material," operating out of the Malpaso Productions offices at Warner Bros.' Burbank headquarters.

Malpaso Records' other staffers so far are Eastwood's assistants Tom and Melissa Rooker. Otherwise, all marketing and promotion support will come from Warner Bros., "with all their blessings," Eastwood chuckles.

He has that right, attests Jeff Gold, Warner Bros. executive VP/GM. "Obviously, we're incredibly excited to be working with someone of Clint's talent

and vision," says Gold. "He has such a wonderful track record of making great movies and integrating great music into them. Music is so integral to 'The Bridges Of Madison County,' in fact, that it's almost a third character."

The soundtrack album for the film, which opens June 2, concentrates on vocal jazz by Dinah Washington, Johnny Hartman, and Irene Kral with the Junior Mance Trio. "Doe Eyes," an instrumental composition by Eastwood conducted by his longtime movie composer Lennie Niehaus, is also included, as is Barbara Lewis' hit "Baby I'm Yours," one of the only pop songs from the period heard in the film.

"It's different than the mainstream pop of '65," says Eastwood, noting the unconventional musical tastes of the main characters: the middle-aged freelance photographer played by Eastwood and the Italy-born farmer's wife played by Meryl Streep. "They were both different people in society, and it's the sort of music they might have listened to."

The film is based on the best-selling novel by Robert James Waller.

Eastwood typically compiles his own movie soundtracks. Going for more of a "nostalgic," pre-'60s jazz feel to best bring out the deeply romantic tone of the story, he showcased a number of lesser-known artists who are personal

(Continued on page 32)

## Pam Lewis Sues Mgmt. Partner Action Over Garth Brooks' Catalog

BY EDWARD MORRIS

NASHVILLE—Pam Lewis, who formerly co-managed Garth Brooks, is suing her management partner, Bob Doyle, in Chancery Court here, alleging numerous breaches of business and professional conduct.

Lewis is asking the court to award her unspecified sums for actual and punitive damages and lost commissions.

Lewis is suing Doyle, his music publishing companies—Major Bob Music

and Rio Bravo Music—and Bob Doyle & Associates as an individual and as a continuing officer of and shareholder in Doyle-Lewis Management.

The complaint alleges that Doyle has "depleted Doyle-Lewis of its principal assets" and has failed to pay her for her publishing rights. Her only publishing income to date involving Brooks, Lewis maintains in the complaint, was \$1,500 on his first album.

According to the allegations in the

(Continued on page 32)

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Randy Miller is promoted to executive VP/GM of MCA Records in Los Angeles. He was executive VP of marketing.

Mercury Records in New York names David Leach executive VP, Jodi Williams national director of field promotion, urban music, and Ward Corbett director of rap/R&B A&R. They were, respectively, senior VP of pop promotion for Mercury, Northeast regional promotions manager for Mercury, and A&R and product manager for Bad Boy Entertainment.

Brian Harris is appointed senior VP of Warner Music Asia Pacific in Sydney. He was chairman of Warner Music Australasia.

The Welk Group in Los Angeles appoints Larry Welk chairman of the board/CEO and Marc Luzzatto president/chief operating officer. They were, respectively, president and executive VP.

Ron Cerrito is promoted to VP of



MILLER



LEACH



WILLIAMS



CORBETT



WELK



LUZZATTO



HARRIS



CERRITO

artist development for Epic Records in New York. He was national director of rock promotion.

Daria Langford is appointed senior VP of promotion and marketing for LaFace Records in Atlanta. She was VP of R&B promotions at Mercury Records.

Roberta Rothberg is promoted to senior director of sales/advertising administration for Arista Records in New York. She was director of sales/advertising administration.

A&M Records in Los Angeles names Jodi Jacobson director of artist rela-

tions and artist development and Laura Morgan director of publicity, West Coast. They were, respectively, manager of artist relations/conventions and director of alternative press.

Shanachie Entertainment in New York names Cindy Byram national director of media relations and Juli Kryslur marketing manager. They were, respectively, publicist with Wenner Media and production manager for Island Records.

Michael Bloom is appointed director of media relations for Windham Hill/High Street Records in Stanford,

Calif. He was director of publicity at GRP Records.

**PUBLISHING.** Sony Music Publishing Nashville promotes Jim Scherer to VP and Philip Self to manager of the secondary uses department. They were, respectively, director of creative services/GM of Christian music for Sony Tree and a staff member in the secondary uses department.

Cliff Cantor is promoted to director of A&R at Chrysalis Music Group in Los Angeles. He was an A&R scout.

**RELATED FIELDS.** Robert Wieger is named senior director of marketing for Sony Music Video and Sony Wonder in New York. He was senior director of product management at Arista Records.

Entertainment attorney Kelly Ferguson joins the firm of Tully & Weinstein in Chicago. She was in private practice in San Diego.

Joel Peresman is named VP of concerts and entertainment at Madison Square Garden in New York. He was senior agent at International Talent Group.

# Time For Stigers To Start Again

## Arista Must Rebuild Vocalist's Following

BY BRETT ATWOOD

LOS ANGELES—Pop rocker Curtis Stigers is tired of waiting. It's been more than three years since he burst into the top 10 with his debut smash single, "I Wonder Why," yet creative differences between the singer and his label, Arista, have postponed the release of a sophomore album, "Time Was," until June 27.

Retail and radio are reacquainting themselves with the rough-edged soul singer, as Arista unleashes the David Foster-produced single "This Time" to Hot AC, top 40, and adult-leaning top 40 stations on Monday (22).

"He's a developing artist all over again," says Bob Theison, national rock buyer for Minneapolis-based the Musi-land Group, which includes 870 Musi-land and Sam Goody stores, as well as 92 On Cue and 51 Media Play retail outlets. "He'll probably have to start from ground zero with the mainstream consumer."

Hot AC KHMV Houston music director Pat Paxton agrees. "He had one hit a few years back, but that won't automatically mean anything to our listeners now," says Paxton.

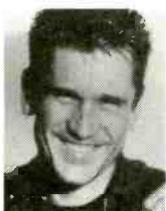
The return of Stigers is better late than never, says Duncan Payton, music director of KOST Los Angeles. "Having David Foster attached to the record only adds credibility and marketability to it," he says.

To counter the often-short memory spans of consumers, Jim Urie, Arista senior VP of sales, says that the label is planning an aggressive slate of personal appearances at radio and retail for the photogenic singer.

"Basically, we are trying to re-establish Curtis in the minds of the consumer by getting him in the eye of the programmers and the public," says Urie. "I sense that the people will remember him, but the gap between albums creates a challenge."

Stigers will be hopscotching across the Atlantic and back to do TV shows here and in the U.K. and Germany, according to Roy Lott, Arista executive VP/GM.

Lott says that Stigers will also travel to Asia in July for a promotional tour.



STIGERS

Rick Bisceglia, Arista senior VP, says that Arista is looking to link with VH1 to market the sophomore album. No specific promotion has been announced yet, but Stigers received extensive promotion for his 1991 self-titled debut on the cable music channel.

The emphasis on high-profile exposure for Stigers comes after a rather low-profile struggle behind the scenes over creative control of the new album's sound.

"It was a long process of knocking heads with Clive Davis," says Stigers of the three-year gap between albums. "We found a match in each other in that we acted as both partners and opponents. I had to really fight to be hands-on with my second album. I was being

(Continued on page 19)



Hi Times. Artists from the famed Hi Records celebrate the release of a boxed set chronicling the label's seminal R&B years during the '60s and early '70s. "Hi Times: The Hi Records R&B Years" was put out by the Cema-distributed Right Stuff label. Shown, from left, are Cema director of national sales Michael Roden; Tom Cartwright, senior director of product development for Right Stuff; Syl Johnson's manager Miki Mulvihill; artists Syl Johnson, Don Bryant, Ann Peebles, and Gene Anderson; comedian Rudy Ray Moore, and artist Otis Clay.

# Debbie Gibson Puts 'Heart' Into Debut Album On SBK

BY LARRY FLICK

NEW YORK—As she contemplates the July 4 release of her SBK/EMI Records debut, "Think With Your Heart," Debbie Gibson cannot help but momentarily marvel at her survival of an adolescence spent as a top 40 teen icon.

"At the time, I thought it was a piece of cake," she says. "Very often, I was playing three clubs a night, sleeping two hours a night, and dashing off to high school. It all seemed very normal to me at the time—especially because I've always believed that success comes from hard work. But I don't think I could ever go back to that kind of lifestyle and not completely lose my mind."

In leaving behind the frantic pace of her tenure at Atlantic Records, during which she enjoyed a string of hits that

includes "Only In My Dreams," "Shake Your Love" from the triple-platinum album "Out Of The Blue" and double-platinum "Electric Youth," Gibson has also stepped away from the peppy, radio-conscious sound that dominated her previous albums. Produced by Gibson and largely recorded live with a 44-piece orchestra, "Think With Your Heart" is made up of stately, piano-driven ballads shaded with subtle classical string flourishes and the occasional swing/jazz reference. It is a collection that vividly displays the singer/songwriter's creative maturity.

"I've been wanting to make a record like this for a long time," Gibson says. "But it was hard to get the wheels turning, because everyone wanted me to stay in that pop radio vein. The truth is that I'm not really into a lot of what's on pop radio right now."

Sizing up the potential audience for "Think With Your Heart," Gibson and her label ventured into cyberspace, specifically America Online for research.

(Continued on next page)



GIBSON

# Looks Like 'Adios Amigos' For Ramones; VH1 Honors Five; Lang Plans N.Y. Fest

SUPPORT YOUR LOCAL RAMONE: There's been a nasty rumor going around that "Adios Amigos," which comes out July 4, will be the last Ramones album ever. Some of the speculation comes from the record title, but much of it is grounded in reality.

Ask Joey Ramone point blank if this is the band's last album and you get answers like "it's unconfirmed" or "I don't know," but scratch a little deeper and he says, "I can tell you that it's coming to an end. All good things come to an end one day. I got very mixed feelings about the whole thing, because on one hand, there's nothing better than the Ramones. But on the other hand, there's a lot of frustration, a lot of crap, a lot of frustration, and a lot of politics."

The band is putting off making a final decision until the end of the year—after they have a chance to see how the new album and tour do.

With survival instincts that are surpassed only by the cockroach, the Ramones have lasted through disco, new wave, rap, and even the shortlived lambada craze. In few cases has the chasm between a band's influence and its commercial success been so wide. The Ramones are regarded as among the forefathers of punk, but during their 21-year career, the band never had an album reach higher than No. 44 on Billboard's album chart (1980's Phil Spector-produced "End Of The Century") or a song that climbed higher than No. 66 on the Billboard Hot 100 Singles chart. (Although "Making Monsters For My Friends" and "Life's A Gas" from the new album should stand a shot).

Granted, until bands like Green Day or Offspring appeared, punk was never about top 40 hits. But decades worth of little mainstream acclaim could leave a guy feeling a little neglected. "I feel very underappreciated. I know life ain't no fair, but there's no justice," says Ramone. "We always gave our all. It's not like we broke up 10 years ago and are making a comeback now because it's trendy to make a comeback now. We gave our all, and we just get shitted on left and right [in the U.S.]. But they like us in South America. We're the Beatles there. I can spend my retirement in Buenos Aires."

Or maybe it's just a bad, bad case of burnout. "I don't need to sell as many records as Madonna to be happy," says Ramone. "We constantly tour all year round. Touring is our livelihood. We enjoy it, but it's grueling. I think 21 years with the clan takes a toll on you, let me say that. You know what I mean. I'm tired

of traveling all the time."

So how can we make it up to the Ramones and keep them around? "I think someone should ask us out on the Lollapalooza tour so we can have a nice high-profile tour. And all the DJs should put us on the radio, and MTV should play our new video, and maybe we'll stick around," says Ramone, half in jest. "Sumner Redstone [chairman of the board of MTV parent Viacom] will have no one but himself to blame if we break up. I know he'd be devastated, because he seems like such a cool guy."



by Melinda Newman

HONOR ROLL: In its second annual VH1 Honors ceremony, the cable music channel will pay tribute to the good works done by Annie Lennox, Whitney Houston, Boyz II Men, Vince Gill, and Bette Midler. The ceremony will be broadcast live from the Shrine Auditorium in L.A. on June 22.

MUSIC, MUSIC EVERYWHERE: It's hard to believe that he's not still recovering from Woodstock '94, but under the aegis of the Michael Lang Organization, Woodstock co-producer Michael Lang is now working on Music In The City in conjunction with Fete de la Musique. The June 21 event started in France as a day of music throughout one city and has now spread to 80 cities. For the New York City festival, which would start in 1996, music from all genres would be featured on seven main sponsored stages, as well as on dozens of smaller stages throughout the five boroughs.

ON THE ROAD: Earth, Wind & Fire starts a summer tour June 1 in Tampa, Fla. . . . Hootie & the Blowfish kick off their first headlining amphitheater/arena tour June 14 at the Salem (Va.) Civic Center . . . Juliana Hatfield began her first club headlining tour May 19 in Providence, R.I. . . . Corrosion Of Conformity goes on the road May 31 to warm up before hitting the pavement in July for a package outing with Monster Magnet and Season To Risk.

CORRECTION: We gave some incorrect info in the 550 Music update two weeks ago. Vivian Scott's title is VP of urban music. Also, while publicity reports to 550 Music executive VP/Epic Records Group senior VP John Doelp, all other departments report to 550 Music president/Epic Records Group senior VP Polly Anthony.



Mick Hucknall of Simply Red

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## Rounder Tops NAIRD Awards; Arhoolie Founder Honored

■ BY CHRIS MORRIS

SAN FRANCISCO—Rounder Records collected trophies for the best independent releases in four categories at this year's National Assn. of Independent Record Distributors & Manufacturers Indie Awards ceremony, held May 13 at the Hyatt Regency in Embarcadero Center here.

The Cambridge, Mass.-based label led the list of honorees, taking awards for best adult contemporary album ("Angel Of Mercy" by Rory Block), best bluegrass album ("Deeper Shade Of Blue" by Del McCoury), best country release ("Straw Into Gold" by Barry & Holly Tashian), and gospel/religious album ("I Know Who Holds Tomorrow" by Alison Krauss & the Cox Family, a 1995 Grammy Award winner).

Additionally, the Rounder-distributed Messidor and Upstart labels hauled in a total of three Indies.

This year's awards, which saluted outstanding releases from the 1994 calendar year, were judged by a panel of industry peers. In years past, the Indies were voted on by the general NAIRD membership; procedures were changed upon the recommendation of the trade group's awards committee and approval of its board and members.

Several labels collected a pair of Indies during the ceremony, including Rykodisc (whose subsidiaries

Gramavision and Hannibal also received one award apiece), Shanachie, Tommy Boy, Red House, Koch International Classics, and Arhoolie.

Arhoolie had an additional reason to celebrate: Label founder Chris Strachwitz was inducted into NAIRD's Independent Music Hall of Fame during the evening. Strachwitz, who runs the 25-year-old roots music imprint out of nearby Berkeley, Calif., accepted his kudos with a warm speech.

This year's other Hall of Fame honoree, singer/guitarist Jerry Garcia of the Grateful Dead, was not present to accept his plaque; band publicist Dennis McNally spoke on Garcia's behalf.

As in recent years, the Indie Awards ceremony, comprising a dinner and presentation, was a protracted affair. Honors were proffered in 38 genre categories; the night also featured live performances by Acoustic Disc's David Grisman, DejaDisc's Sarah Elizabeth Campbell, and Folk Era's David Roth.

The soiree ultimately ran a record-setting four-and-a-half hours; by its conclusion, many of the tables in the hotel ballroom were empty. Some NAIRD board members said privately after the event that efforts would be made to assure a shorter ceremony next year.

Here is a complete list of Indie Award winners:

**12-inch single:** "Fantastic Voyage," Coolio (Tommy Boy).

**Acoustic instrumental:** "Broken Silence," Dean Magraw (Red House).

**Adult contemporary:** "Angel Of Mercy," Rory Block (Rounder).

**Alternative rock:** "File Under: Easy Listening," Sugar (Rykodisc).



BLOCK



COOLIO

**Bluegrass:** "Deeper Shade Of Blue," Del McCoury (Rounder).

**Blues:** "Live At B.B. King's," Rod Piazza & the Mighty Flyers (Big Mo).

**Cajun/zydeco:** "Live! At The Dance," Savoy-Doucet Cajun Band (Arhoolie).

**Celtic/British Isles:** "Caper-naum," the Tannahill Weavers (Green Linnet).

**Children's music:** "Mine!" Trout Fishing In America (Trout).

**Children's storytelling:** "Why The Dog Chases The Cat: Great Animal Stories," David Holt & Bill Mooney (High Windy Audio).

**Children's video:** "Sing, Stretch & Play With Mom & Dad," various

artists (Brentwood Kids Co.).

**Classical:** "Alan Hovhaness: Symphony No. 6," the Manhattan Chamber Orchestra, Richard Auldson Clark, conductor (Koch International Classics).

**Country:** "Straw Into Gold," Barry & Holly Tashian (Rounder).

**Cover design:** "It Takes A Thief," Coolio, design by Erwin Gorostra, Eric Spillman (Tommy Boy).

**Dance:** "The Project," various artists (Great Jones).

**Folk:** "Memorial Anthology," Mississippi John Hurt (Genes).

**Gospel/religious:** "I Know Who Holds Tomorrow," Alison Krauss & the Cox Family (Rounder).

**Hard music:** "The Complicated Futility Of Ignorance," Fudge Tunnel (Earache).

**Historical:** "Joe Henderson: The Milestone Years," Joe Henderson (Milestone).

**Contemporary jazz:** "Lunar Crush," Fiuczynski/Medeski (Gramavision).

**Mainstream jazz:** "A Night In Englewood," Paquito D'Rivera (Messidor).

**Latin:** "944 Columbus," Mario Bauza (Messidor).

**Liner notes:** "Corridos Y Tragedias De La Frontera," various artists, notes by Phillip Sonnichsen (Arhoolie).

**New age:** "Earth Island," Suspended Memories (Hearts Of Space).

**Packaging:** "Duende," various artists, design by Bonnie Butler & JoDee Stringham (Ellipsis Arts).

**Pop:** "The Impossible Bird," Nick Lowe (Upstart).

**R&B:** "Blasters Of The Universe," Bootsy's New Rubber Band (Rykodisc).

**Rap album:** "The Sun Rises In The East," Jeru The Damaja (Payday/ffrr).

**Reggae:** "Hi Bop Ska," the Skatalites (Shanachie).

**Rock:** "Autopilot," the Samples (W.A.R.?).

**Seasonal music:** "A Concord Jazz Christmas," various artists (Concord Jazz).

**Singer/songwriter:** "The Poet Game," Greg Brown (Red House).

**Soundtrack/cast recording:** "The Magnificent Seven," Phoenix Symphony/Jim Sedares (Koch International Classics).

**Spoken word:** "The Ice Opinion," Ice-T (the Publishing Mills).

**String music:** "Art Of Taksim," Güksel Kartal (Traditional Crossroads).

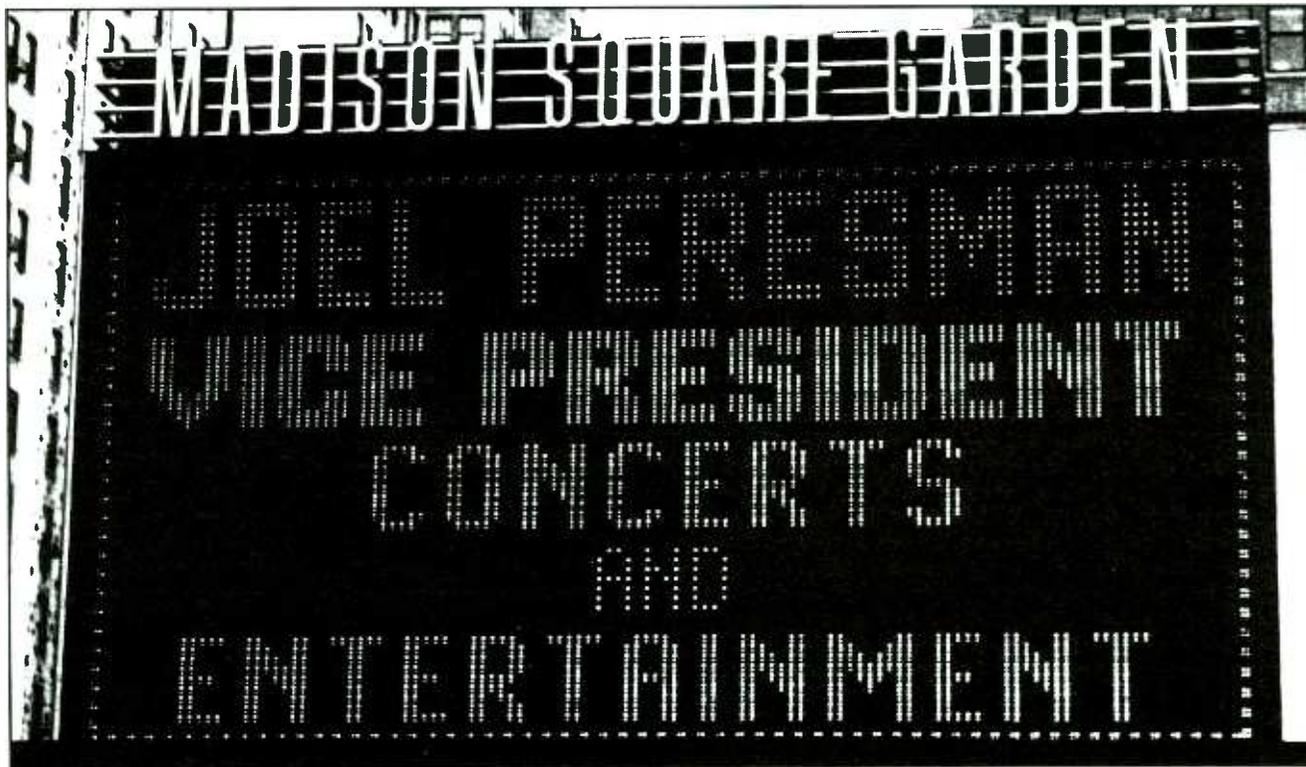
**Video:** "High Lonesome—The Story Of Bluegrass Music," various artists (Shanachie).

**Contemporary world:** "Songhai II," Songhai (Hannibal).

**Traditional world:** "Tibetan Buddhist Rites From The Monasteries Of Bhutan," Tibetan Monks (Lyricord Disc).

# MADISON SQUARE GARDEN & *The Paramount*

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## ALL-4-ONE

(Continued from page 10)

"We got it last summer, and we supposedly put a hold on it," he says. "How it got out to John Michael we will never know."

Says Atlantic Group president Val Azzoli, "A good song is a good song, and the two formats don't run into each other . . . The two versions are totally different, so it's a non-issue."

Yet, at least in one market, the fact that Montgomery already had a hit with the song helped All-4-One. "When we first got wind of it, we were very interested," says Mike McCoy, PD of top 40/mainstream KJYO (KJ103) and country KEBC Oklahoma City. "We had heard [Montgomery's version] for a while on KEBC. When we heard that All-4-One had recorded it too, we couldn't wait to get it in our hands."

On the retail front, Al Wilson, senior VP of merchandising at the 157-store, Milford, Mass.-based Strawberries, says that the chain has been receiving calls about the single and that the group's debut album did "fantastic" at the chain.

"I Can Love You Like That" was written by Steve Diamond, Maribeth Derry, and Jennifer Kimball. But Gary Baker and Frank Myers, who penned "I Swear," are also represented on "And The Music Speaks" with their song "These Arms."

The sophomore album will be crucial for the group, which has been compared to Boyz II Men and Color Me Badd. While Boyz II Men flourished with its second official album, "II," Color Me Badd was not able to repeat the success of its debut.

Azzoli points out that All-4-One is in a different situation. "We didn't wait two or three years between albums," he says. "The first album is still selling. We haven't lost any momentum."

The vocal group also features Tony Borowiak, Jamie Jones, and Alfred Nevarez. The three Lancaster, Calif.-residents met self-proclaimed "Air Force brat" Delious at a local talent show. None of the four had vocal training, but they cite their church choir as a major influence.

### INTERNATIONAL ASSAULT

The fact that All-4-One has remained on consumers' minds will also undoubtedly help the group globally.

"If you do it right and have the right group, you can break worldwide, which we have proven on the last record," says Azzoli. "These guys are willing to work, [so] I think they will actually sell more records outside of America than they will in America."

Azzoli attributes All-4-One's global appeal to the fact that it sings great love songs. "The last time I looked, people fall in love all over the world," he says. "Great pop songs transcend languages."

Band manager Tim O'Brien suggests that All-4-One has been able to forge a unique connection with its audience. "They really have a way of relating to the audience," he says. "The type of songs that they sing creates a strong bond with people."

The fact that the group has been  
(Continued on page 18)



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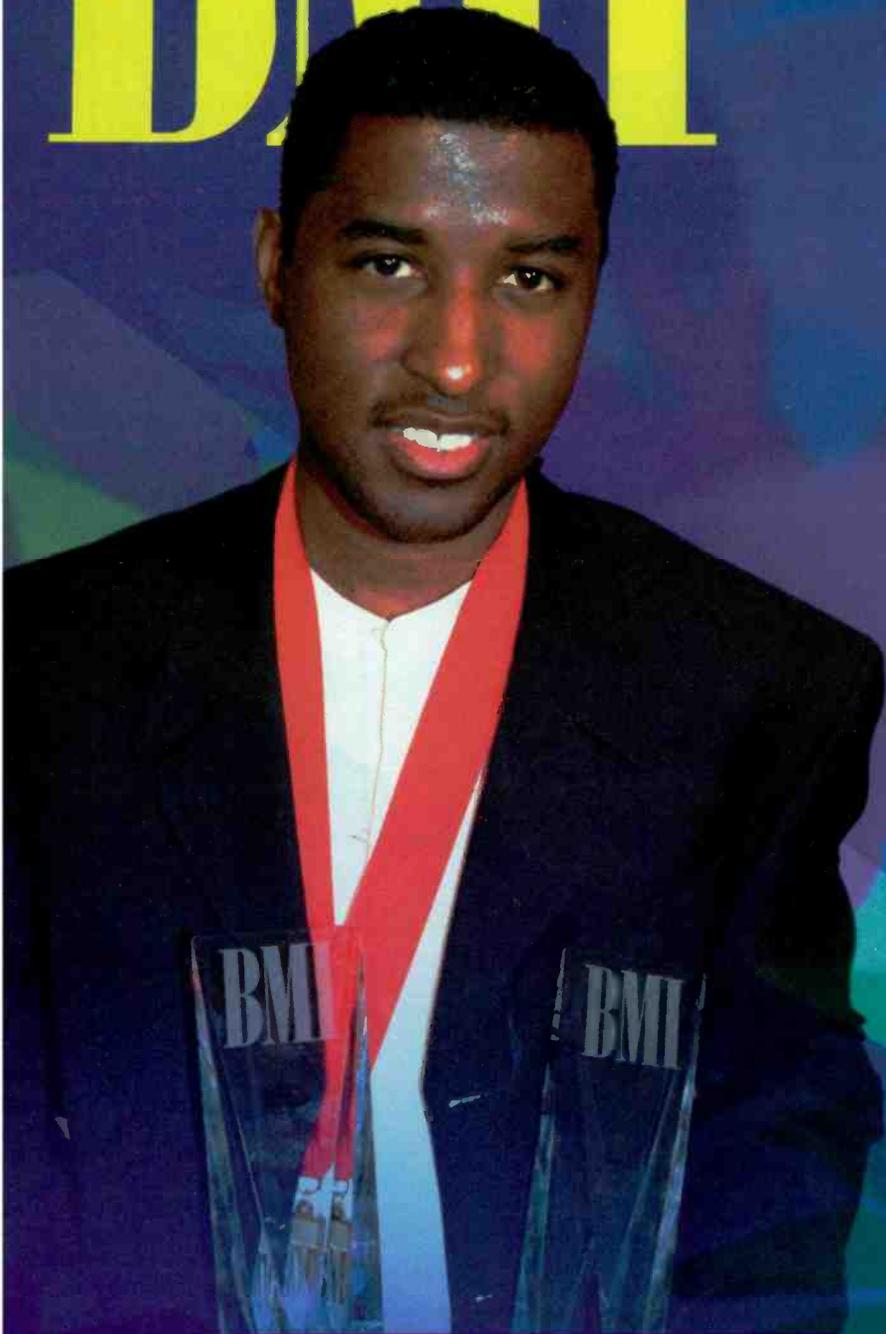
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# BMI

# POP AWARDS



## SONG OF THE YEAR

*Breathe Again*

Ecaf Music • Sony Songs Inc.  
and

## SONGWRITER OF THE YEAR

**KENNETH "BABYFACE" EDMONDS**

## PUBLISHER OF THE YEAR

**WARNER-TAMERLANE PUB. CORP.  
and ASSOCIATED COMPANIES**

**AGAIN**  
Janet Jackson  
Black Ice Publishing

**ALL APOLOGIES**  
Kurt Cobain  
EMI-Virgin Songs, Inc.  
The End of Music

**ALL FOR LOVE**  
Michael Kamen  
K-Man Corp.  
Sony Songs Inc.  
Wonderland Music Company, Inc.

**ALL THAT SHE WANTS**  
Jenny Berggren (STIM)  
Jonas Berggren (STIM)  
Malin Berggren (STIM)  
Ulf Ekberg (STIM)  
Careers-BMG Music Publishing, Inc.

**AMOR PROHIBIDO**  
Pete Astudillo  
A.B. Quintanilla III  
EMI-Blackwood Music, Inc.  
Five Candle Music  
Peace Rock Publishing

**AND OUR FEELINGS**  
Kenneth "Babyface" Edmonds  
Daryl Simmons  
Boobie-Loo Music, Inc.  
ECAF Music  
Epic/Solar Songs Inc.  
Sony Songs Inc.  
Warner-Tamerlane Pub. Corp.

**ANOTHER SAD LOVE SONG**  
Kenneth "Babyface" Edmonds  
Daryl Simmons  
ECAF Music  
Green Skirt Music, Inc.  
Sony Songs Inc.

**ANY TIME, ANY PLACE**  
Janet Jackson  
Black Ice Publishing

**ANYTIME YOU NEED A FRIEND**  
Mariah Carey  
Rye Songs  
Sony Songs Inc.

**ARE YOU GONNA GO MY WAY**  
Craig Ross  
Wigged Music

**AS LONG AS I CAN DREAM**  
Roy Orbison  
Orbisongs

**BABY, I NEED YOUR LOVING**  
(Eth Award)  
Lamont Dozier  
Brian Holland  
Eddie Holland  
Stone Agate Music

**BABY I'M YOURS**  
Carl Martin  
Cameo Appearance By Ramses Music  
Gasoline Alley Music  
Music Corporation of America, Inc.

**BEAUTIFUL IN MY EYES**  
Joshua Kadison  
EMI-Blackwood Music, Inc.  
Joshuasongs  
Seymour Glass Songs

**BECAUSE OF LOVE**  
Janet Jackson  
Black Ice Publishing

**BOTH SIDES OF THE STORY**  
Phil Collins (PRS)  
Warner-Tamerlane Pub. Corp.

**BREAK IT DOWN AGAIN**  
Alan Griffiths (PRS)  
Roland Orzabal (PRS)  
Chrysalis Songs  
EMI-Virgin Songs, Inc.

**BREATHE AGAIN**  
Kenneth "Babyface" Edmonds  
ECAF Music  
Sony Songs Inc.

**BUMP 'N' GRIND**  
R. Kelly  
Zomba Songs, Inc.

**CAN WE TALK**  
Kenneth "Babyface" Edmonds  
Daryl Simmons  
Boobie-Loo Music, Inc.  
ECAF Music  
Sony Songs Inc.  
Warner-Tamerlane Pub. Corp.

**CAN YOU FEEL THE LOVE TONIGHT**  
Elton John (PRS)  
Tim Rice (PRS)  
Wonderland Music Company, Inc.

**CAN'T GET ENOUGH OF YOUR LOVE**  
(2nd Award)  
Barry White  
Sa-Vette Music  
Unichappell Music, Inc.

**CANTALOOOP (FLIP FANTASIA)**  
Herbie Hancock  
Mel Simpson (PRS)  
Geoff Wilkinson (PRS)  
EMI-Blackwood Music, Inc.  
Hancock Music Company

**DON'T TAKE THE GIRL**  
Larry Johnson  
Craig Martin  
Eric Zanetis Publishing Company

**DREAMLOVER (2nd Award)**  
Mariah Carey  
David Porter  
Irving Music, Inc.  
Rye Songs  
Sony Songs Inc.

**FIELDS OF GOLD (2nd Award)**  
Sting (PRS)  
Reggatta Music Ltd.

**HAVE I TOLD YOU LATELY (2nd Award)**  
Van Morrison  
Songs of PolyGram International, Inc.

**HAVING A PARTY**  
Sam Cooke  
ABKCO Music, Inc.

**HERO**  
Mariah Carey  
Rye Songs  
Sony Songs Inc.

**HEY MR. D.J.**  
Zane Grey  
Irving Music, Inc.  
Medad Music

**HOPELESSLY**  
Rick Astley (PRS)  
Careers-BMG Music Publishing, Inc.

**I DON'T WANNA FIGHT (2nd Award)**  
Steve DuBerry (PRS)  
Billy Lawrie (PRS)  
Lulu (PRS)  
Chrysalis Songs  
Ensign Music Corporation

**I WILL ALWAYS LOVE YOU (3rd Award)**  
Dolly Parton  
Velvet Apple Music

**I'D DO ANYTHING FOR LOVE  
(BUT I WON'T DO THAT)**  
Jim Steinman  
Edward B. Marks Music Company

**I'D GIVE ANYTHING**  
Vince Melamed  
Jeffrey Steele  
Alberta's Paw Music  
August Wind Music  
Blue Desert Music  
Longitude Music Co.  
Mike Curb Music

**I'M FREE (2nd Award)**  
Miguel A. Morejon  
Foreign Imported Productions  
and Publishing, Inc.

**I'M READY**  
Kenneth "Babyface" Edmonds  
ECAF Music  
Sony Songs Inc.

**IF**  
Jackey Beavers  
Harvey Fuqua  
Janet Jackson  
Black Ice Publishing  
Stone Agate Music

**IF I EVER LOSE MY FAITH IN YOU  
(2nd Award)**  
Sting (PRS)  
Reggatta Music Ltd.

**IF YOU GO**  
Miguel A. Morejon  
Jon Secada  
Foreign Imported Productions  
and Publishing, Inc.

**INDIAN OUTLAW**  
John D. Loudermilk  
Gene Simmons  
Acuff-Rose Music, Inc.  
Great Cumberland Music

**IT'S ALRIGHT (2nd Award)**  
Curtis Mayfield  
Warner-Tamerlane Pub. Corp.

**JESSIE**  
Joshua Kadison  
EMI-Blackwood Music, Inc.  
Joshuasongs  
Seymour Glass Songs

**JUST KICKIN' IT**  
Curtis Mayfield  
Warner-Tamerlane Pub. Corp.

**KNOCKIN' DA BOOTS**  
Bishop "Stick" Burrell, Sr.  
Delando "Dino" Conner  
Solomon "Shazaam" Conner  
Darryl "G.I." Jackson  
Roger Troutman  
Pac Jam Publishing  
Rubber Band Music, Inc.  
Saja Music Company  
Songs of Lastrada

**LAYLA (3rd Award)**  
Eric Clapton (PRS)  
Jim Gordon  
Unichappell Music, Inc.

**LINGER**  
Noel Hogan (PRS)  
Dolores O'Riordan (PRS)  
Songs of PolyGram International, Inc.

**LOVE IS ALL AROUND (2nd Award)**  
Reg Presley (PRS)  
Songs of PolyGram International, Inc.

**LOVE SNEAKIN' UP ON YOU**  
Tom Snow  
Snow Music

**MISLED**  
Peter Zizzo  
Pez Music  
W and R Songs

**MR. JONES**  
Steve Bowman  
David Bryson  
Adam Duritz  
Charlie Gillingham  
Matt Malley  
EMI-Blackwood Music, Inc.  
Jones Falls Music

**NEVER KEEPING SECRETS**  
Kenneth "Babyface" Edmonds  
ECAF Music  
Epic/Solar Songs Inc.  
Sony Songs Inc.

**ONE LAST CRY**  
Brandon Barnes  
Rejoyce Music  
Songs of PolyGram International, Inc.

**PASSIONATE KISSES (2nd Award)**  
Lucinda Williams  
Lucy Jones Music  
Nomad-Noman Music  
Warner-Tamerlane Pub. Corp.

**REASON TO BELIEVE**  
Tim Hardin  
Alley Music Corp.  
Trio Music Co., Inc.

**RIGHT HERE (HUMAN NATURE)**  
Brian Alexander Morgan  
Bam Jams Music  
Interscope Pearl Music  
Warner-Tamerlane Pub. Corp.

**RUNAWAY LOVE**  
Denzil D. Foster  
Thomas D. McElroy  
EMI-Blackwood Music, Inc.  
2 Tuff-E-Nuff Publishing

**SAID I LOVED YOU...BUT I LIED**  
Michael Bolton  
Mr. Bolton's Music  
Warner-Tamerlane Pub. Corp.

**SHOOP**  
Laquan Allah  
Ike Turner  
Henchmen Publishing  
Iza Music Corp.  
Kakalaka Music  
Placid Music Corp.  
STM Music, Inc.  
Unichappell Music, Inc.

**SHOW ME LOVE**  
Allen George  
Fred McFarlane  
EMI-Blackwood Music, Inc.  
Song-A-Tron Music

**THE SIGN**  
Jenny Berggren (STIM)  
Jonas Berggren (STIM)  
Malin Berggren (STIM)  
Ulf Ekberg (STIM)  
Careers-BMG Music Publishing, Inc.

**SO MUCH IN LOVE (2nd Award)**  
William Jackson, III  
Roy Straigis  
George Williams  
ABKCO Music, Inc.

**SOME KIND OF WONDERFUL**  
Willie John Ellison  
Crash Music Co.  
Dandelion Music Co.

**SOMEBODY LOVE ME**  
Wayne Kirkpatrick  
Careers-BMG Music Publishing, Inc.  
Magic Beans Music

**SOUL TO SQUEEZE**  
Flea  
John Frusciante  
Anthony Kiedis  
Chad Smith  
Ensign Music Corporation  
Moebetoblame Music

**STAY (I MISSED YOU)**  
Lisa Loeb  
Furious Rose Music

**TELL ME WHY (2nd Award)**  
Karla Bonoff  
Seagrape Music

**WHEN A MAN LOVES A WOMAN  
(4th Award)**  
Calvin Lewis  
Andrew J. Wright  
Pronto Music  
Quinvy Music Publishing Co.

**WHEN SHE CRIES (2nd Award)**  
Sonny Lemaire  
Sun Mare Music Publishing

## MOST PERFORMED SONG ON COLLEGE RADIO

*All Apologies*

### KURT COBAIN

EMI-Virgin Songs, Inc.  
The End of Music



As performed by  
**Nirvana**

**WHOOPI! (THERE IT IS)**  
Stephen Gibbon  
Cecil Glenn  
Alvert Music  
Two Real Geez Music, Inc.

**WILD NIGHT**  
Van Morrison

**WILL YOU BE THERE**  
Michael Jackson  
Mijac Music

**YOU MEAN THE WORLD TO ME**  
Kenneth "Babyface" Edmonds  
Antonio "L.A." Reid  
Daryl Simmons  
Boobie-Loo Music, Inc.  
ECAF Music  
Sony Songs Inc.  
Stiff Shirt Music, Inc.  
Warner-Tamerlane Pub. Corp.

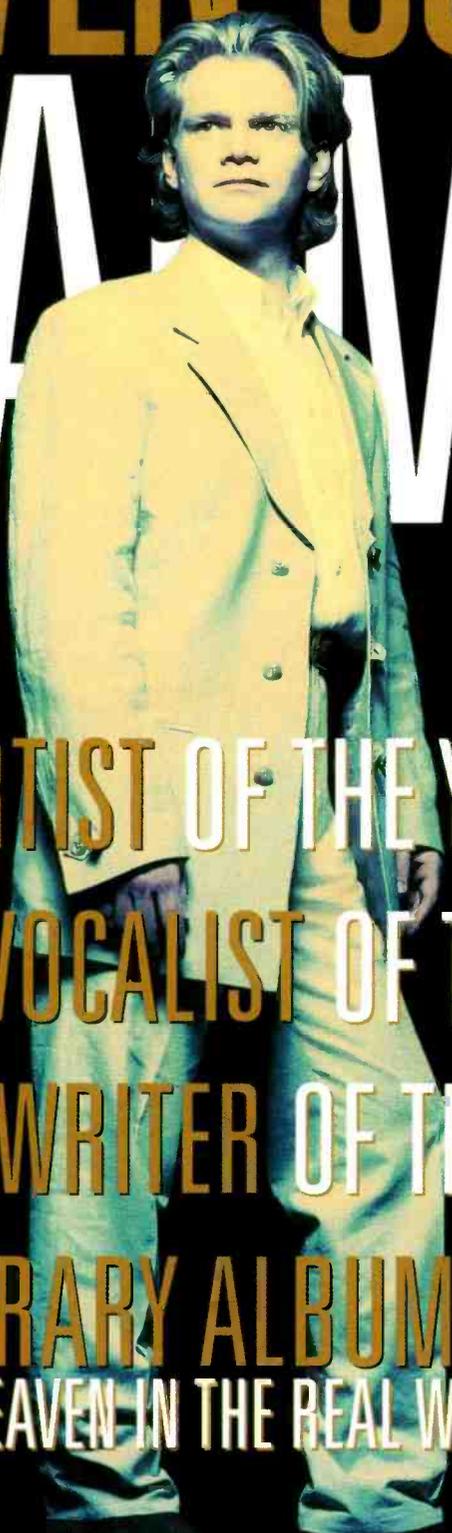
**YOU'VE LOST THAT LOVIN' FEELIN'  
(9th Award)**  
Barry Mann  
Phil Spector  
Cynthia Weil  
ABKCO Music, Inc.  
Mother Bertha Music, Inc.  
Screen Gems-EMI Music, Inc.

# BMI



**BMI's 1995 Pop Award Winners**  
Beverly Wilshire Hotel, Los Angeles May 16, 1995

# STEVEN CURTIS CHAPMAN



ARTIST OF THE YEAR  
 MALE VOCALIST OF THE YEAR  
 SONGWRITER OF THE YEAR  
 CONTEMPORARY ALBUM OF THE YEAR  
 "HEAVEN IN THE REAL WORLD"

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JUNE 23  
 SAN FRANCISCO, CA  
 SHORELINE AMPH.

JULY 21  
 NEW YORK, NY  
 GARDEN STATE ART CENTER

AUGUST 27  
 CHICAGO, IL  
 THE WORLD AMPH.



## BMI FILM/TV AWARDS

(Continued from page 10)

Golden Globes.

Hans Zimmer (PRS) won for "The Lion King" in the film music awards category. He too was acknowledged as an Academy Award and Golden Globe winner.

Composers Leslie Bricusse and Dave Grusin were honored with Sterling Circle Awards to commemorate their 25 consecutive years with BMI.

Bricusse wrote such songs as "Goldfinger," "What Kind Of Fool Am I," and "Who Can I Turn To." Grusin composed the scores for such films as "The Firm," "The Fabulous Baker Boys," and "Tootsie."

A list of winners follows (BMI also honored its writers who have won Oscars, Golden Globes, Emmys, and CableAce Awards):

**Richard Kirk Award for career achievement:** Alan Silvestri.

**Film music awards:** Alan Silvestri, "Forrest Gump"; Hans Zimmer (PRS), "The Lion King"; Michael Convertino, "The Santa Clause"; David Newman, "The Flintstones"; Todd Rundgren, "Dumb & Dumber"; Mark Mancina, "Speed" and "Bad Boys"; Randy Edelman, "The Mask"; David Arnold (PRS), "Stargate"; John Barry, "The Specialist"; William Ross, "The Little Rascals"; Graeme Revell, "The Crow"; and Thomas Newman, "Little Women."

**Most performed song from a film:** "All For Love" from "The Three Musketeers," written by Michael Kamen; "Can You Feel The Love Tonight" from "The Lion King," written by Elton John (PRS) and Tim Rice (PRS).

**Television music awards:** Marty Davich, "ER"; Dennis C. Brown, John Lennon, and Paul McCartney, "Grace Under Fire"; Danny Lux and Mike Post, "NYPD Blue"; Bruce Babcock and Steve Dorff, "Murder, She Wrote"; W.G. "Snuffy" Walden, "Roseanne" and "Ellen"; David Kitay and Paul Reiser, "Mad About You"; Bruce Miller and Darryl Phinnessee, "Frasier"; Steve Dorff, "Murphy Brown"; and Bob Israel, "20/20."

**President's Award:** Earle Hagen.

**Sterling Circle Award:** Leslie Bricusse and Dave Grusin.

## ALL-4-ONE

(Continued from page 15)

able to score hits in non-English-speaking countries is a surprise to Delious. In March, the group played in Korea, where fans acutally sang along to the group's songs. "They don't know English, but they were up in their seats dancing and singing," Delious says.

The group's tour plans reflect its global popularity. It will begin its tour in July in the U.S., playing a combination of sheds, theaters, and fairs, before heading off to the Far East in October.

Upon the group's return, it will hit the States again through Christmas, before venturing on its first European tour in mid-January 1996.

Assistance in preparing this story was provided by Dominic Pride in London.

# Artists & Music

## TIME FOR STIGERS

(Continued from page 12)

difficult as an artist, and he was looking for hits. At one point, we didn't talk for months. I guess it's a blessing and a curse to be treated as a priority artist at a label."

However, Stigers says that he is extremely pleased with the final album,

## SLAVE APARTMENTS

(Continued from page 13)

while they might go so far as to play a Lollapalooza date or two, don't expect to see the Slave Apartments anywhere near the Rock And Roll Hall of Fame, which gets its comeuppance on the new album's wry "(Bombs Away On The Rock'n'Roll Hall Of Fame."

"What I always liked about rock'n'roll was that it was against institutions," says House. "I'm really offended by the institutionalization of rock'n'roll. When it comes to that, I'll stick to baseball—Cooperstown is kind of cool."

which he describes as "a bit more left of center" than his 1991 debut.

"Somehow, we worked it out," he says. "It sounds great to me."

Stigers says that the tardiness of the follow-up release was also due to the sales longevity of the first album, which spent 70 weeks on the Heatseekers chart.

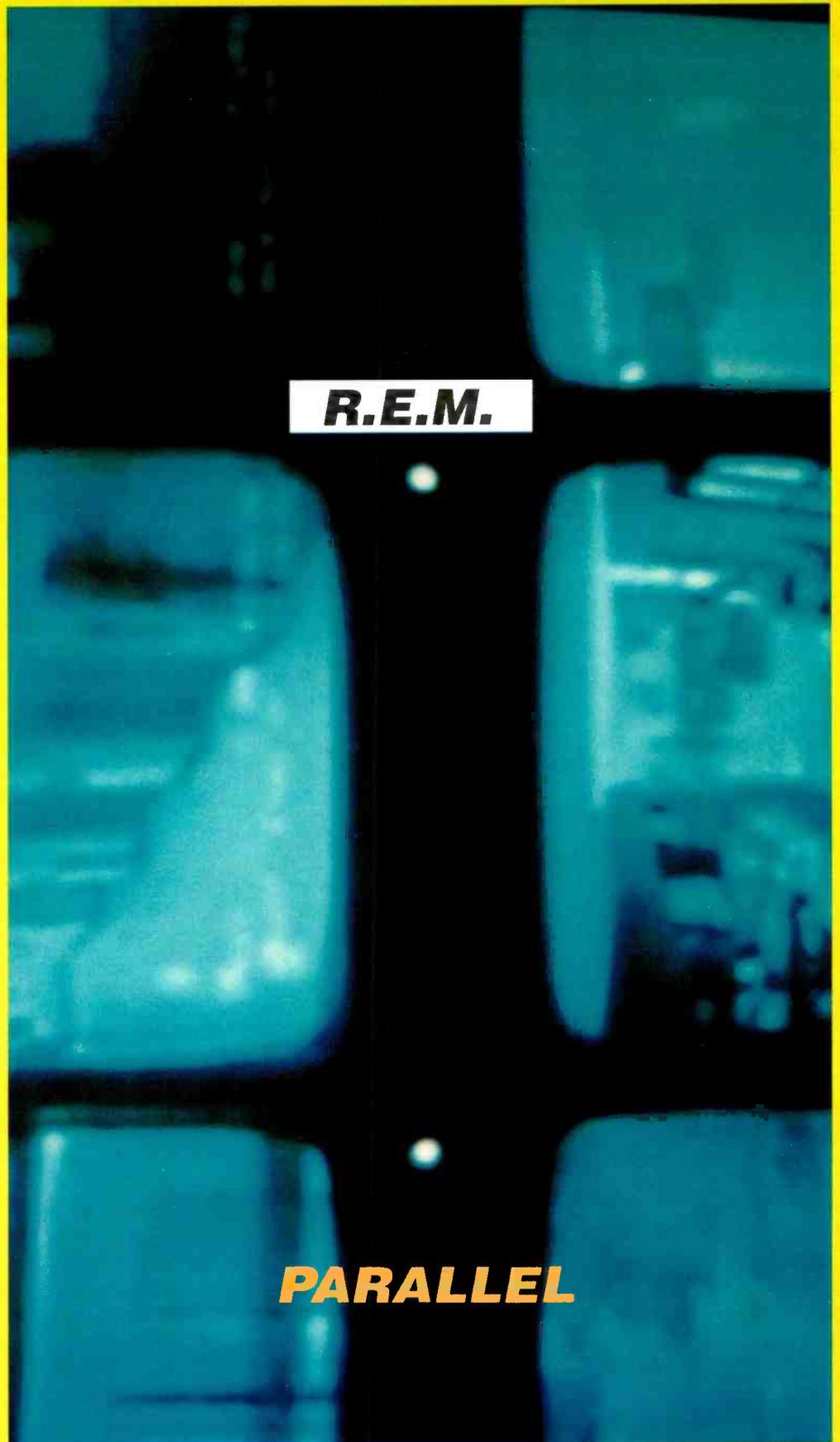
Stigers says he didn't even enter a studio to begin work on a second album until late 1993.

"During a lot of the downtime, I was simply waiting," says Stigers. "There would be months where I would wait for the right producer to become available. It's a shame that I've lost whatever momentum I had. But I have to stand up for what I believe in. My name is on the record sleeve. I feel that I can make the record I like and still have a hit. If the hits don't come, I'm still willing to stand by this record."

The singer says that he expects to tour the U.S. and Europe later this year.

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		TOP 10 CONCERT GROSSES			
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
EAGLES	War Memorial Stadium Little Rock, Ark.	May 13	\$2,555,068 Gross Record \$77/\$49/\$32	41,244 sellout	Contemporary Prods.
ANITA BAKER TERRY HODGES	Radio City Music Hall New York	April 29-30, May 3-4, 7	\$1,804,250 \$90/\$65/ \$55/\$35	28,285 29,780 five shows, one sellout	Radio City Music Hall Prods.
EAGLES	Cajundome Lafayette, La.	May 14	\$799,368 Gross Record \$76	10,518 sellout	in-house
EAGLES	Arena, Mobile Civic Center Mobile, Ala.	May 12	\$683,862 Gross Record \$81/\$51	8,752 sellout	462 Inc.
JIMMY PAGE & ROBERT PLANT TRAGICALLY HIP	America West Arena Phoenix	May 10	\$534,898 \$51/\$50/ \$33.50/\$32.50	14,292 sellout	Evening Star Prods.
JIMMY PAGE & ROBERT PLANT TRAGICALLY HIP	MGM Grand Garden Las Vegas	May 12	\$512,213 \$50/\$45/ \$33.50/\$22.50	13,299 sellout	Evening Star Prods.
TOM PETTY JAYHAWKS	Glen Helen Blockbuster Pavilion Devore, Calif.	April 28	\$406,684 \$32.50/\$27/\$17.50	26,893 sellout	PACE Concerts
VINCE GILL PATTY LOVELESS	Coliseum, Edmonton Northlands Edmonton, Alberta	April 25	\$394,161 (\$540,001 Canadian) \$30.45	13,014 sellout	Gold & Gold Prods.
VINCE GILL PATTY LOVELESS	Olympic Saddledome Calgary, Alberta	April 24	\$389,282 (\$533,317 Canadian) \$30.45	12,851 sellout	Gold & Gold Prods.
VINCE GILL PATTY LOVELESS	Winnipeg Arena Winnipeg, Manitoba	April 28	\$333,458 (\$454,170 Canadian) \$27.70	12,031 sellout	Gold & Gold Prods.

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BANG AND BLAME  
STAR 69  
STRANGE CURRENCIES  
CRUSH WITH EYELINER

ON HOME VIDEO AND LASER DISC

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VERSION TWO (3-38388) FEATURES ANOTHER INTERESTING VERSION OF "NIGHTSWIMMING"  
WHICH IS ALSO SIGNIFICANTLY EXPANDED AND NEVER-BEFORE-SEEN (JUST LESS NEKKED).



© 1995 R.E.M./Athens, Ltd. Stunt babies on closed course.

## New Orleans' Jazz Festival Hosts Great Music, Good Talk

BY NICK MARINELLO

NEW ORLEANS—Aaron Neville stepped off the stage where he had just joined a performance by a local gospel group. A crowd of photographers and well-wishers collected as he genially moved backstage, signing autographs and shaking hands.

"Hey, I feel like Mike Tyson," quipped Neville, who slowly made his way to join his brothers for the set that traditionally closes the New Orleans Jazz and Heritage Festival.

In its 26th year, the festival set a record for attendance, with an estimated 400,000 people visiting the seven-day affair that began April 28. Yet, like Neville, this event, which has grown into one of the world's premier musical showcases, is remarkably low-key and unassuming.

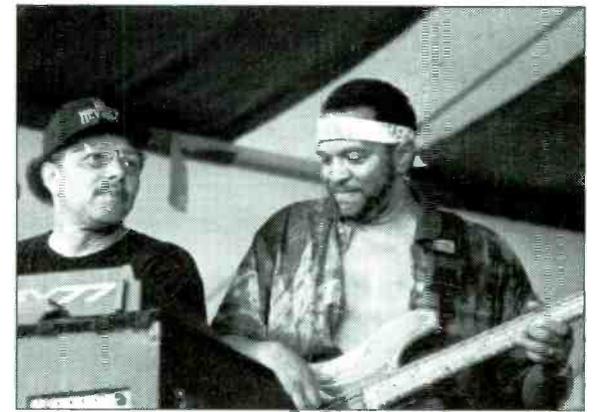
Says executive producer Quint Davis, "Our approach has been on one hand to have a very sophisticated infrastructure, while on the other hand keeping it very informal, with funky stages and low-profile security."

According to Davis, another key has been to maintain a musical mix of local and regional acts spiced with a diverse selection of nationally prominent artists. Among this year's headliners were Joni Mitchell, Ray Charles, James Taylor, Chuck Berry, B.B. King, Peter, Paul & Mary, Gladys Knight, and Wilson Pickett.

"It's an indigenous festival about a particular culture that other people happen to come to," says Davis.

And the culture is celebrated throughout 10 music stages, scores of food booths, and arts and crafts displays that are set within the infield of the New Orleans Fair Grounds. The fastest way to get around the festival is to walk the one-mile track that surrounds it. It's a secret known to veteran fest-goers, festival support staff, members of the media, musicians, and roadies. When the infield crowd swells to 87,000, as it did on one record-smashing day, mobility is found only on the track. And here, in the

(Continued on page 37)



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## Jazzin' It Up, Festival Style

A gallery of artists performing at the recent New Orleans Jazz & Heritage Festival. Clockwise from top left: Chuck Berry; Art Neville, left, and George Porter, founding members of the Meters; Pete Seeger, right, with grandson Tao Rodriguez; zydeco star Terrance Simien, leader of the Mallet Playboys; Peter, Paul & Mary; Jimmie Vaughan; Sonny Rollins; Koko Taylor; Wilson Pickett; Nicholas Payton; Ray Charles; and Al Green.

(Photos: Melody Mineo and Nick Marinello)



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# BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FOR WEEK ENDING MAY 27, 1995 FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
				★ ★ ★ No. 1 ★ ★ ★
1	—	1	<b>MAD LION</b> WEEDED 2006*/NERVOUS (10.98/14.98)	REAL TING
2	2	8	<b>BLESSID UNION OF SOULS</b> EMI 31836 (10.98/15.98)	HOME
3	3	3	<b>FILTER</b> REPRISE 45864/WARNER BROS. (10.98/15.98)	SHORT BUS
4	1	16	<b>SUBWAY</b> BIV 10 530354/MOTOWN (9.98/13.98)	GOOD TIMES
5	7	24	<b>RUSTED ROOT</b> MERCURY 522713 (9.98 EQ/15.98)	WHEN I WOKE
6	5	5	<b>JEFF BUCKLEY</b> COLUMBIA 57528 (9.98 EQ/15.98)	GRACE
7	—	1	<b>4 RUNNER</b> POLYDOR 27379 (9.98/13.98)	4 RUNNER
8	4	15	<b>MARTIN PAGE</b> MERCURY 522104 (10.98 EQ/15.98)	IN THE HOUSE OF STONE AND LIGHT
9	9	43	<b>LARI WHITE</b> ● RCA 66395 (9.98/15.98)	WISHES
10	6	13	<b>LETTERS TO CLEO</b> CHERRY DISC/GIANT 24598 (9.98/15.98)	AURORA GORY ALICE
11	14	4	<b>INI KAMOZE</b> COLUMBIA 67056* (9.98 EQ/13.98)	HERE COMES THE HOTSTEPPER
12	8	33	<b>CORROSION OF CONFORMITY</b> COLUMBIA 66208 (10.98 EQ/15.98)	DELIVERANCE
13	—	1	<b>MORBID ANGEL</b> GIANT 24612*/WARNER BROS. (10.98/15.98)	DOMINATION
14	11	6	<b>RACHELLE FERRELL</b> ● BLUE NOTE 27820/CAPITOL (9.98/15.98)	FIRST INSTRUMENT
15	10	12	<b>CRIME BOSS</b> SUAVE 3* (9.98/15.98)	ALL IN THE GAME
16	12	18	<b>GILLETTE</b> S.O.S. 11102/ZOO (11.98/17.98)	ON THE ATTACK
17	16	8	<b>MORPHINE</b> RYKODISC 10320* (11.98/17.98)	YES
18	17	6	<b>KMFDM</b> WAX TRAX 7199*/TVT (10.98/16.98)	NIHIL
19	13	34	<b>RAPPIN' 4-TAY</b> CHRYSALIS 30889*/EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'
20	—	1	<b>BAD BRAINS</b> MAVERICK 45882/WARNER BROS. (10.98/15.98)	GOD OF LOVE

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	18	44	<b>TYPE O NEGATIVE</b> ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
22	19	17	<b>THE ROOTS</b> DGC 24708*/Geffen (10.98/15.98)	DO YOU WANT MORE?!?!?!?
23	15	3	<b>IV XAMPLE</b> MCA 11220 (9.98/15.98)	FOR EXAMPLE
24	25	3	<b>MANA</b> WEA LATINA 99707 (8.98/14.98)	CUANDO LOS ANGELES LLORAN
25	21	82	<b>ADAM SANDLER</b> ● WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
26	23	4	<b>SUBLIME</b> SKUNK 1 (7.98/12.98)	40 OZ. TO FREEDOM
27	32	2	<b>JILL SOBULE</b> LAVA 82741/AG (10.98/15.98)	JILL SOBULE
28	35	87	<b>MARTINA MCBRIDE</b> ▲ RCA 66288 (9.98/15.98)	THE WAY THAT I AM
29	28	22	<b>SHENANDOAH</b> LIBERTY 31109 (10.98/15.98)	IN THE VICINITY OF THE HEART
30	24	31	<b>USHER</b> LAFACE 26008/ARISTA (9.98/15.98)	USHER
31	26	3	<b>OUR LADY PEACE</b> RELATIVITY 1507 (10.98/15.98)	NAVEED
32	—	1	<b>JOAN OSBORNE</b> MERCURY 26699 (10.98 EQ/15.98)	RELISH
33	—	1	<b>CLUTCH</b> EASTWEST 61755/EEG (10.98/15.98)	CLUTCH
34	20	5	<b>PAVEMENT</b> MATADOR 45898*/WARNER BROS. (10.98/15.98)	WOWEE ZOWEE
35	27	16	<b>THE NEW LIFE COMMUNITY CHOIR/JOHN P. KEE</b> VERITY 43010/JIVE (10.98/15.98)	SHOW UP!
36	22	11	<b>BROTHA LYNCH HUNG</b> BLACK MARKET 53967*/PRIORITY (10.98/17.98)	SEASON OF DA SICCNESS
37	29	23	<b>4 P.M.</b> NEXT PLATEAU/LONDON 828579/ISLAND (10.98/15.98)	NOW'S THE TIME
38	—	1	<b>MICHAEL FEINSTEIN</b> ATLANTIC 82740/AG (10.98/16.98)	SUCH SWEET SORROW
39	39	3	<b>MONSTER MAGNET</b> A&M 540315 (9.98/15.98)	DOPE TO INFINITY
40	38	2	<b>THE DAYTON FAMILY</b> PO BROKE 1514/RELATIVITY (9.98/15.98)	WHAT'S ON MY MIND?

# POPULAR UPRIISINGS

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

**SPARKLING SET:** Capitol is optimistic that Everclear's heightened standards of songwriting and current tour with Sponge will help make the group's second album, "Sparkle And Fade," due Tuesday (23), a commercial success.

The tour with Sponge, which wraps up Thursday (25), is Everclear's fourth nationwide tour and its largest trek yet.

While this is the Portland,

"The standards of songwriting on this new album [are] much higher," says Perry Watts-Russell, VP of A&R at Capitol. "I love [singer/guitarist Art Alexakis's] voice and lyrics. Here's a man with a very specific point of view."

Watts-Russell says the label plans to be working songs from "Sparkle And Fade" through the year.

Alexakis, who produced the album, says the set is more biographical than the first.

"With the songs on 'World Of Noise,' I had a 6-month-old baby at home, I couldn't find a steady job, I was struggling, so there's a lot of angst on that album," says Alexakis. "When I wrote the new album, we just got signed and the band was becoming bigger and bigger and I felt more confident. It's a more hopeful record and less preachy, too."

The first single from the album, "Heroin Girl," is already getting support from modern rockers KROQ Los Angeles, KJGE Dallas, KOMA San Jose, Calif., and KNDD Seattle.

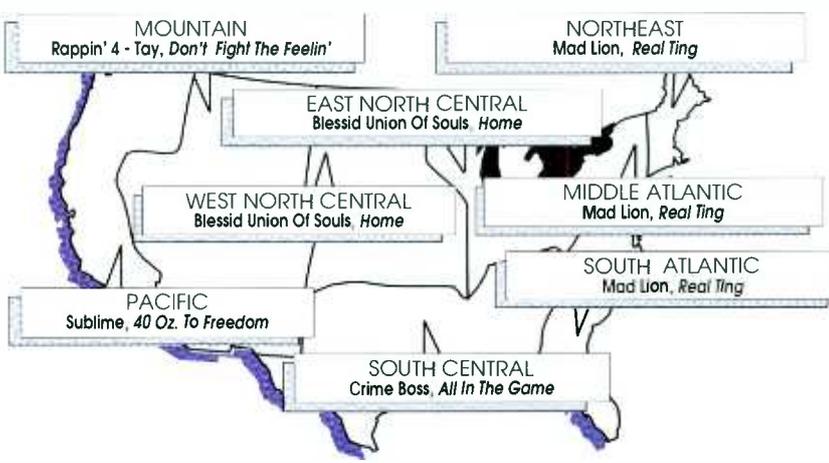
Album rock radio will be serviced with it in three weeks. However, album rock outlets KISW Seattle, KUFO Portland, and WAXQ New York have picked up on it early.

**FROM HIP-HOP TO ROCK:** After emerging on the music



**Regional News.** "Spool Forka Dish," the second album by the Blue Up? and its first on Columbia, bowed at No. 23 among Heatseekers titles in the West North Central region on May 20.

## REGIONAL HEATSEEKERS #1'S



## THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Sublime, 40 Oz. To Freedom	1. Crime Boss, All In The Game
2. IV Xample, For Example	2. Subway, Good Times
3. Mana, Cuando Los Angeles Lloran	3. 4 Runner, 4 Runner
4. Subway, Goodtimes	4. La Mafia, Exitos En Vivo
5. Filter, Short Bus	5. The Dayton Family, What's On My Mind?
6. Rappin' 4-Tay, Don't Fight The Feelin'	6. Mystikal, Mystikal
7. Jeff Buckley, Grace	7. Three 6 Mafia, Mystic Stylez
8. Dre Dog, I Hate You With A Passion	8. Gillette, On The Attack
9. R.B.L. Posse, Ruthless By Law	9. Little Joe, Reunion '95
10. Blessid Union Of Souls, Home	10. Filter, Short Bus

scene with a hip-hop/jazz/acid rock set, the Justin Warfield Supernaut is back with a rock album. The self-titled set from the

21-year-old artist and his band is due Tuesday (23) on Qwest/Reprise.

Says Warfield of his new musical direction, "The jazz/hip-

hop thing was something I still really like to do, but I've also always wanted a band as well. I grew up on everything from the Beatles to Cat Stevens to Earth, Wind & Fire and the Temptations, and my music reflects that."

(The late Melvin Franklin of the Temptations is Warfield's godfather. His dad is Maurice Warfield, director of operations for Epic's black music department.)

In 1991, Warfield contributed three songs to Qwest's "Q.D. III Soundlab Project." His debut album, "My Field Trip To Planet 9," was issued on Qwest in 1993.

"He's not only very talented and highly skilled in hip-hop, but he's a good songwriter and writes great pop songs," says Jason Bernard, A&R manager at Qwest. "He's a multitasking guy."

Bernard says the label is approaching the marketing of Warfield as a newcomer, since his only base is in the hip-hop market.

"He has a base here with the hip-hop press and college market," says Bernard, "but it didn't sell millions, and a lot of people in the rock community don't know him."

The L.A.-based artist kicks off the album's release with a late show at the Viper Room in L.A. on the street date.

He heads out with a full band on a club tour in June.

The label serviced the first single, "Everglide," initially to college radio, with modern rock and album rock following the week of May 8.

**TIDBITS:** The Murmurs will hit the road again in late June or early July. The duo just wrapped up shooting a video for their cover of Jefferson Air-



**Tearing It Up.** Former Plimsouls leader Peter Case is back with a rich, new album, "Torn Again," due Tuesday (23) on Vanguard. To support the album, Case will embark on a 40-city tour this summer. The label is also distributing the album via Caffeine magazine to coffeehouses and cafes in California.

plane's "White Rabbit" with Grace Slick lensing the clip. The song is on its CD-5, due on MCA Tuesday (23) . . . Mesa Records reggae act Aswad is headlining several of the Reggae Sunsplash dates. The tour kicks off Friday (26) approximately a month before its new album, "DUB: The Next Frontier," drops on June 20.

## Guru's 'Reality' Is Now The Norm EMI Says Rapper Is Ahead Of The Curve

BY J.R. REYNOLDS

LOS ANGELES—Guru's "Jazzmatazz (Volume II): The New Reality" boasts hip-hop/jazz flavor and an artist lineup that the rapper and Chrysalis/EMI executives say will reach a broad consumer cross-section.

Guru says, "Jazzmatazz" has music that will draw listeners from all ages, and that's very important to me because the generations have been divided for too long."

In U.S. and U.K. stores July 18, "Jazzmatazz (Volume II): The New Reality" is the follow-up to "Jazzmatazz (Volume I)," which debuted in 1993 and peaked at No. 15 on the Top R&B Albums chart. The album sold 269,000 units, according to SoundScan.

EMI president/CEO Davitt Sigerson says "Volume I" sales were modest because Guru was ahead of the creative curve. "Often, consumers are slow to warm to a new music concept," he says. "Because [Guru's] music has such a meaningful approach and was in front of the pack, other [acts] got to reap the



GURU

rewards of Guru's pioneering efforts."

Such acts include US3, which sold 749,000 copies of its debut album, "Hand On The Torch," and reached No. 21 on the Top R&B Albums chart in 1994.

"Jazzmatazz (Volume I)" was notable for its groundbreaking fusion of hip-hop and jazz. But Guru had earlier ventured into the hip-hop/jazz arena with partner DJ Premier as Gang Starr on the 1989 Wild Pitch album "No More Mr. Nice Guy." That contained the track "Jazz Music," which paid lyrical homage to jazz and featured looped beats, sampled horns, and live piano riffs.

Another Gang Starr track, "Jazz Thing"—from the "Mo Better Blues" soundtrack in 1990—is generally regarded as the precursor of today's hip-hop/jazz. "Jazz Thing" was heard over the closing credits of the movie and paired Gang Starr with saxophonist Branford Marsalis.

Guru says "Volume II" builds on previous Guru and Gang Starr projects and will increase rap's East Coast visibility. "I look at this music as East Coast's answer to West Coast rap, which is more into funk."

Despite the East Coast/West Coast rivalry, Guru says there is room for all forms of hip-hop. "All rap is a tribute to music that's come before it," he says.

"Jazzmatazz (Volume II)" features collaborations with an eclectic assortment of all-stars, including Marsalis, Ramsey Lewis, Chaka Khan, Donald Byrd, Me'shell NdegéOcello, Freddie Hubbard, Patra, Ini Kamoze, and U.K. artists Mica Paris, Shara Nelson, Courtney Pine, Ronny Jordan, and Jamiroquai.

Sigerson says the caliber of artists involved and their truly collaborative efforts make "Jazzmatazz (Volume II)" stand out from similar albums. "The tracks on the album were tailored for specific artists," he says. "Guru and artists on the project respect the subtleties of hip-hop and jazz, so this album is not just some experiment that you would only want to listen to once."

The first single, "Watch What You Say," features singer Khan and is

(Continued on next page)



**Sexx Sells.** The members of Pendulum act Sexx take a break on the set of their debut video, "You Bring The Freak Outta Me," in Los Angeles. The group's first album, "Sexx Sells," streets July 7. Pictured holding condoms to promote safe sex, from left, are video director Marty Thomas; Pendulum A&R VP Cat Jackson; Sexx's Terah Skillz, Baby Stu, and Ebony; and Pendulum president/CEO Ruben Rodriguez.

## Lost Boyz Deal 'Legal Drug Money' On Uptown Entertainment Rap Set

BY HAVELOCK NELSON

NEW YORK—Freaky Tah, Mr. Cheeks, Pretty Lou, and DJ Spigg Nice are the Lost Boyz, a ghetto-centric crew that represents Uptown Entertainment's first attempt at cracking the hard-edged rap market.

"We've only been known for commercial rap releases [by acts like] Father and Heavy D. & the Boyz," says the label's director of A&R, "Buttnaked" Tim Dawg. "I think we needed to fill a void. We were ready to do it a while ago, but MCA, our distributor, was a little hesitant at first."

The foursome's fierce first single, "Lifestyles Of The Rich & Shameless," points to the no-future possibilities of urban street life. Currently No. 13 on Billboard's Hot Rap Singles chart, the cut will be followed with another single, then an album, "Legal Drug Money," in early July.

Explaining the set's title, Mr. Cheeks says, "Music is the most addictive, mood-altering drug in the world. It can make you high, and it can bring you down. Once upon a time we made money dealin' drugs. Now we're sellin' music."

The group hopes "Legal Drug Money" will influence positive change in inner-city communities. Says Freaky Tah, "In every song we're sending the message that there are better ways [than committing crime] to [overcome] the ghetto."

As a sort of tribute to their restless

pasts—which centered around roaming gritty streets and hustling everything from drugs to T-shirts—the group called themselves the Lost Boyz. Freaky Tah and Mr. Cheeks are brothers, and Pretty Lou and DJ Spigg Nice are their cousins.



THE LOST BOYZ

Mr. Cheeks says, "We been together for a long time, strugglin' an' helpin' each other through thick an' thin while tryin' to get to where we are now."

With financial and moral support from hustler friends, the Lost Boyz finally decided to trade their lives of crime for careers writing rhymes. They found a "comfortable" home at Uptown two years ago, when Dawg signed them.

"I knew the main rapper, Mr. Cheeks, for about five years," Dawg says. "I liked the group, but I didn't have signing power at the time. When I got [that power], they were the first

(Continued on next page)

## An Expanded Motown Museum Reopens; IAAAM Confab Just Around The Corner

**ROAD TO HITSVILLE:** In honor of recent renovations at Detroit's Motown Historical Museum, a grand reopening celebration will be held Thursday (25) at the Henry Ford Museum & Greenfield Village there.

The black-tie affair will benefit the Motown Museum Partnership—a fund-raising collaboration established by the two museums for the continued restoration, expansion, and operation of the Motown Historical Museum.

Guests attending the event will get a glimpse of the new, two-year multimedia exhibit at the Henry Ford Museum titled "The Motown Sound: The Music & The Story." The exhibit features Motown memorabilia, vintage DJ tapes, video presentations, and interactive displays that allow people to do such things as mix their own recordings and learn how to step like the Temptations.

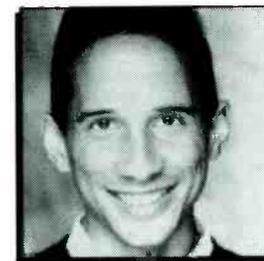
The Motown Historical Museum—which is the actual house where the label began in 1959—was established by Motown founder **Berry Gordy's** sister **Esther Gordy Edwards** in 1985 to preserve Motown's legacy, as well as remain a source of pride and distinction for the community, especially its youth.

The restored, trilevel Motown Records site, better known as Hitsville U.S.A., houses the former Gordy living quarters on the top floor; the main floor exhibits the label's business offices, and the basement holds the studio where songs were recorded. Motown relocated to Los Angeles in 1972.

Adjacent to the historic label site is a building that features an historic Motown gallery and gift shop offering mementos and other label merchandise. A second shop is located in the New Center One complex, across from the General Motors headquarters.

**IAAAM UPDATE:** If you like your Philly steak with a hint of R&B, then don't miss out on the International Assn. of African-American Music conference June 1-4 at the Philadelphia Marriott. Conference organizer's promise comprehensive meetings catering to

the creative minds of the industry. Among the diverse group of honorees at this year's Diamond Awards for Excellence are producer **Narada Michael Walden**, bluesman **Buddy Guy**, rapper **Marley Marl**, opera diva **Florence Quivar**, saxman **Grover Washington**, gospel singer **John P. Kee**, and a posthumous salute to country music's **DeFord Bailey**.



by J. R. Reynolds

**RACK CHAT:** The Gap Band is back and its Raging Bull/AEC-distributed set, "Ain't Nothin' But A Party," brings to bear the retro-fish feel of **Charlie Wilson's** vocal style. The current first single is the midtempo "First Lover," but also check for the catchy, smooth ballad "Love At Your Finger-

tips" and midtempo hip-hop funk of "Shake Dat Booty," produced by **Deyon Dobson** and **Lance "Jabbadi" Whitfield**... **Ichiban International** bows its first act in the form of veteran blues artist **Francine Reed**. "I Want You To Love Me" serves some rib-stickin' vocals to go along with the (literally) electric guitar play and belly-bouncin' harmonica sounds. **Lyle Lovett** fans will appreciate the twangy but decidedly urban blues track "Why I Don't Know," on which Lovett duets with Reed... From Houston comes **Rounder's Lil Brian & the Zydeco Travelers**. The band is young (leader **Brian Terry** is only 21 years old) as zydeco acts go, and their style is "Fresh," like the title of their 15-track set. To be sure, the music is zydeco but this "new-jack" quintet's style is cut with R&B and hip-hop. The end product is a project sure to please younger fans and possibly endear some R&B listeners unfamiliar with this Southern music art form... Do you like your contemporary zydeco live and uncut? Try **Rounder's "Git It, Beau Jocque!"** by **Beau Jocque & the Zydeco Hi-Rollers**. Recorded live at Slim's Y-Ki-Ki Lounge in Opelousas, La., and Harry's Lounge of Breaux Bridge, La., the energy this veteran accordion player grooves up is incredible, and the live presentation magnifies it by a factor of five.



**TAKING CARE OF BUSINESS:** "Don't Take It Personal (Just One Of Dem Days)" by **Monica** (Rowdy/Arista) moves closer to the No. 1 position on the Hot R&B Singles chart this week, rising 8-3. "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) is still gaining in airplay, but it will be tough for it to hang onto the No. 1 slot if "Don't Take It Personal" continues to grow at its current speed. "Don't" is No. 1 in sales in San Francisco, Dallas, Jacksonville, Fla., and Greensboro, N.C. You can look for Monica on a limited promo tour, hitting summer fests and Black Music Month functions around the country. June is Black Music Month, just in case you're not hip.

**RADIO FRIENDLY:** "Grapevine" by **Brownstone** (MJJ/Epic) hangs in at No. 6 for a third consecutive week. It continues to have healthy gains in airplay; in fact, it's in its second week at No. 1 on the Hot R&B Airplay chart. "Water Runs Dry" by **Boyz II Men** (Motown) gets a big boost in airplay this week, but because it's in a crowded part of the chart, it only moves up one position, 9-8. "I Like" by **Kut Klose** (Keia/Elektra) rebullets at No. 9, due to a strong surge in airplay. "Crazy Love" by **Brian McKnight** (Mercury) is another record that sees a strong increase at radio this week, helping to push it into the top 10.

**STEP BY STEP:** "Every Little Thing I Do" by **Soul For Real** (Uptown/MCA) continues to move at a steady pace, five positions a week for the past three weeks, to be exact. It is top five at 11 stations, including WQMG Greensboro, N.C., WFXA Augusta, Ga., and KIPR Little Rock, Ark. "Someone To Love" by **Jon B. Featuring Babyface** just missed being the Greatest Gainer/Sales award, forfeiting it because it moves into the top 20 this week. "Someone" is top 10 at seven stations, including WROU Dayton, Ohio, KJLH Los Angeles, and WDKX Rochester, N.Y.

**GREATEST GAINERS:** "I Wanna Love Like That" by **Tony Thompson** (Giant/Warner Bros.) scores big at radio this week, winning the Greatest Gainer/Airplay honors. It's No. 5 at KTOW Tulsa, Okla., and is breaking fast at WQMG Greensboro, N.C., WZAK Cleveland, and WJHM Orlando, Fla. "Boombastic" by **Shaggy** (Virgin) takes the Greatest Gainer/Sales award. At radio, it is No. 10 at WJHM Orlando and is breaking out at WQMG Greensboro, KJMZ Dallas, and WQUE New Orleans.

**LONG PLAYING:** R&B sales were down this week for both singles and albums. However, on the Top R&B Albums chart there were still some impressive moves. The "Tales From The Hood" soundtrack is the Hot Shot Debut at No. 3. Although I haven't seen this movie yet, it looks to be a real winner. This addition give us 11 soundtracks on the R&B Albums chart. It's no wonder, as soundtracks have proven to be hot sellers even when the movie bombs. And why not—any savvy consumer would realize they are getting the best bang for their buck, since most soundtracks are a compilation of today's hottest artists. The self-titled album by **Kirk Franklin & the Family** (Gospo Centric) continues to be a hot seller. After 23 weeks on the R&B albums chart, it still has enough juice to earn the Greatest Gainer honor this week. This album has been on the Top Gospel Albums chart for 97 weeks and has been No. 1 for 23 weeks.

## BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	3	OWN DESTINY	MAD LION (WEEDEED/NERVOUS)	14	8	3	JERI'S SONG	EVERETTE HARP (BLUE NOTE/CAPITOL)
2	2	6	HUSH	S.O.L. (COPIA)	15	15	7	SILENT TREATMENT	THE ROOTS (DGC/GEFFEN)
3	9	3	IF YOU SAY	CHRISTOPHER WILLIAMS (GIANT/WB)	16	—	3	FUNK SOUL SENSATION	JEMINI-THE GIFTED ONE (MERCURY)
4	—	1	TWISTED	PO, BROKE & LONELY? (BIG BEAT/ATLANTIC)	17	—	1	ENJOY YOURSELF	IMPROMP2 (MOJAZZ/MOTOWN)
5	10	5	I WISH	SKEE-LO (SUNSHINE/SCOTTI BROS.)	18	19	8	NEXT LEVEL	SHOW AND A.G. (PAYDAY/FFRR)
6	3	5	SPARKLE	COMING OF AGE (HDH)	19	—	2	MASTA I.C.	MIC GERONIMO (BLUNT/TVT)
7	6	8	SHACKLES '95	R.J.'S LATEST ARRIVAL (GOLDEN BOY/FIRST QUAKE)	20	18	3	KEEP IT REAL	MILKBONE (SET IT OFF/CAPITOL)
8	—	2	QUO FUNK	QUO (MJJ/EPIC STREET/EPIC)	21	—	1	KILLER BLUES	COZETTE MORGAN (NINA)
9	16	9	BOO-TEE BOUNCE	H.M.H. (PHAT HOUSE)	22	—	1	ONE FINE DAY	HIROSHIMA (QWEST/WARNER BROS.)
10	21	2	OUTTA MY LIFE	PARIS (PRIORITY)	23	—	1	WE MUST BE IN LOVE	PURE SOUL (STEP'SUN)
11	14	3	DON'T GET ANY BETTER	TOM SCOTT FEATURING MAYSA (GRP)	24	—	1	HAPPY & U KNOW IT	CRAZY L'EGGS (PANDISC)
12	20	12	WHAT I'M AFTER	LORDS OF THE UNDERGROUND (PENDULUM)	25	—	1	SEATOWN FUNK	KID SENSATION (ICHIBAN)
13	13	6	RAINY DAY	SONS OF SOUL (RAGING BULL)					

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

## R&B

### LOST BOYZ

(Continued from preceding page)

group I brought in."

To rally MCA support for the act, Dawg had the group make two "party" records, "Strait From Da Ghetto" and "Party Joint," as an introduction. He needed early support from the streets, so he hired hot producer Easy Mo Bee to supervise "Lifestyles Of The Rich & Shameless" and its follow-up, "Jeeps, Lex Coupes, Bims & Benzes," which is due to drop June 20. However, most of "Legal Drug Money" was layered by Big Dex "because he best understands the Lost Boyz," says Dawg.

Six months before "Lifestyles" dropped, Dawg mailed sampler cassettes (with "Strait From Da Ghetto," "Party Joint," "1-2-3," and "Keep It Real") to underground taste makers to build awareness.

He also had fake currency with the group's name and album title printed. "We threw those in subways, around conventions ... everywhere we went," Dawg says.

Prior to its commercial release, 12-inch vinyl copies of "Lifestyles" were shipped to tapemasters, college radio jocks, and programmers at secondary-market stations. It later received play at major-market outlets.

WQHT (Hot 97) New York music director Tracy Cloherty says the track is receiving numerous listener requests and is testing well.

Says Cloherty, "I've noticed that every time the song comes on, a cross-section of my jocks—Wendy Williams, K-7, Angie Martinez, and Doctor Dre—introduce it by saying, 'And here is my new favorite record.' It has widespread appeal."

Uptown is using the Lost Boyz's live-performance skills as a marketing tool. "The guys did a show at Crystal's in New York recently, and 3,000 people showed up," says Dawg. "They were singing the lyrics to records just as much as the group. After seeing that, I knew the Lost Boyz were certified."

### GURU

(Continued from preceding page)

backed with "Respect The Architect," featuring Guru and female rapper Bahamadia. A videoclip for "Watch What You Say" is scheduled to drop prior to the single's July 4 release.

The label plans a broad marketing approach that includes a strong pre-album release media push and a radio campaign that targets R&B/mainstream, rap, college/alternative, and top 40/rhythm-crossover stations.

A multimedia enhanced CD is also scheduled for concurrent release with the album.

EMI marketing director Gary Beech says, "Most people don't just listen to hip-hop only, jazz only, or R&B only. So we're going after people who have a little bit of everything in their collection. There are definitely things on the album for kids in their late teens up to record-buyers in their late 40s."

Chrysalis/EMI plans an extensive promotion thrust in the U.K. and Europe that will take advantage of Guru's popularity there. The artist will be performing U.K. dates in July that feature "Jazzmatazz (Volume II)" artists Khan, Jordan, Bernard Purdie, Jordan, Kenny Garrett, DC Lee, Reuben Wilson, and DJ Ski.

A U.S. concert tour is scheduled to begin in September.

## Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
				LABEL & NUMBER/DISTRIBUTING LABEL	
				*** No. 1 ***	
1	1	1	4	I'LL BE THERE...YOU'RE ALL I...	METHOD MAN/M.J. BLIGE (C) (M) (T) (X) DEF JAM/RAL 1878/ISLAND 3 weeks at No. 1
2	2	2	13	DEAR MAMA	2PAC (C) (M) (T) (X) INTERSCOPE 98273/AG
3	4	3	8	GIVE IT 2 YOU	DA BRAT (C) (M) (T) (X) SO SO DEF/WORK 77836/COLUMBIA
4	3	5	11	KEEP THEIR HEADS RINGIN' (FROM "FRIDAY")	DR. DRE (C) (D) (T) PRIORITY 53188
5	5	4	19	BIG POPPA/WARNING	THE NOTORIOUS B.I.G. (C) (D) (M) (T) (V) (X) BAD BOY 7-9015/ARISTA
6	6	6	7	CRAZIEST	NAUGHTY BY NATURE (M) (T) (X) TOMMY BOY 670*
7	9	9	8	FREAK ME BABY	DIS 'N' DAT (C) (T) EPIC STREET 77845/EPIC
8	7	7	10	I'LL BE AROUND	RAPPIN' 4-TAY FEAT. THE SPINNERS (C) (T) (X) CHRYSALIS 58331/EMI
9	NEW		1	FOE LIFE	MACK 10 (C) PRIORITY 53192
10	8	10	6	THE I.N.C. RIDE	MASTA ACE INCORPORATED (C) (M) (T) DELICIOUS VINYL 58376/CAPITOL
11	10	8	16	BROOKLYN ZOO	OL' DIRTY BASTARD (C) (T) (X) ELEKTRA 64477/EEG
12	12	13	19	RODEO	95 SOUTH (C) (M) (T) (X) RIP-IT 9511
13	11	14	6	LIFESTYLES OF THE RICH AND SHAMELESS	LOST BOYZ (C) (M) (T) UPTOWN 55006/MCA
14	19	—	2	TALES FROM THE HOOD	DOMINO (C) (T) 40 ACRES AND A MULE 55038/MCA
15	13	11	22	GET DOWN	CRAIG MACK (C) (D) (M) (T) (V) BAD BOY 7-9012/ARISTA
16	15	12	5	HEY LOOK AWAY	QUESTIONMARK ASYLUM (C) (D) (T) KAPER 64305/RCA
17	14	20	3	AMONG THE WALKING DEAD	SCARFACE (C) (T) (X) MAD SOUNDS 0302/MOTOWN
18	17	15	15	GET LIFTED	KEITH MURRAY (C) (T) (X) JIVE 42282
19	29	29	15	OOH LAWD (PARTY PEOPLE)	D.J. SMURF AND P.M.H.I. (C) (M) (T) (X) WRAP 291/ICHIBAN
20	16	16	18	TOUR	CAPLETON (C) (T) SIGNET 162/RAL
21	20	21	14	SHOOK ONES PART II	MOBB DEEP (C) (M) (T) (X) LOUD 64294/RCA
22	18	31	3	U BETTER RECOGNIZE	SAM SNEED FEATURING DR. DRE (C) (M) (T) (X) DEATH ROW/INTERSCOPE 98168/AG
23	33	25	13	PUT IT ON	BIG L (C) (M) (T) (X) COLUMBIA 77899
24	21	19	14	1-LUV	E-40 (FEATURING LEVITI) (C) (T) SICK WID' IT 42289/JIVE
25	26	17	23	MAD IZM	CHANNEL LIVE (C) (T) CAPITOL 58313
26	23	24	52	TOOTSEE ROLL	69 BOYZ (C) (M) (T) (X) RIP-IT 6911
27	22	22	14	FOE THE LOVE OF \$	BONE THUGS N HARMONY (C) (T) (X) RUTHLESS 5540/RELATIVITY
28	31	28	3	OWN DESTINY	MAD LION (C) (T) WEEDEED 20147/NERVOUS
29	32	40	5	ALL GLOCKS DOWN	HEATHER B. (C) (T) PENDULUM 58367/EMI
30	30	26	17	OH YEAH!	ROTTIN RAZKALS (C) (T) (X) ILLTOWN/MAD SOUNDS 0260/MOTOWN
31	36	39	9	BOO-TEE BOUNCE	H.M.H. (C) (M) (T) (X) PHAT HOUSE 7701
32	27	30	6	RESURRECTION	COMMON SENSE (C) (T) (X) RELATIVITY 1250
33	NEW		1	SHIMMY SHIMMY YA	OL' DIRTY BASTARD (C) (T) (X) ELEKTRA 64419/EEG
34	25	23	12	PEOPLE DON'T BELIEVE	SCARFACE FEAT. ICE CUBE (C) (T) (X) RAP-A-LOT 38469/NOO TRYBE
35	24	27	7	ANY EMCEE	NINE (C) (T) PROFILE 5435
36	NEW		1	FUNK SOUL SENSATION	JEMINI-THE GIFTED ONE (C) (T) MERCURY 6502
37	47	33	5	I WISH	SKEE-LO (C) (T) (X) SUNSHINE 78032/SCOTTI BROS.
38	35	37	8	NEXT LEVEL	SHOW AND A.G. (C) (T) PAYDAY 7034/FFRR
39	28	18	13	SITTIN' IN MY CAR	SLICK RICK FEAT. DOUG E. FRESH (C) (M) (T) DEF JAM/RAL 3992/ISLAND
40	50	50	6	MASTA I.C.	MIC GERONIMO (C) (T) (X) BLUNT 4914/TVT
41	34	32	11	SAFE + SOUND	DJ QUIK (C) (T) PROFILE 5432
42	39	46	9	ELEVATION (FREE MY MIND)	THE B.U.M.S. (C) (D) (T) PRIORITY 53176
43	46	45	7	SILENT TREATMENT	THE ROOTS (C) (M) (T) DGC 19382/GEFFEN
44	38	41	8	ROLLIN' WIT DANE	DANA DANE (C) (D) (T) LIFESTYLES/MAVERICK 17907/WARNER BROS.
45	37	36	28	KITTY KITTY	69 BOYZ (C) (M) (T) (X) RIP-IT 6921
46	40	38	10	MOVE IT LIKE THIS	K7 (C) (M) (T) (X) TOMMY BOY 7633
47	NEW		1	HAPPY & U KNOW IT!	CRAZY L'EGGS (C) (M) (T) (X) PANDISC 12125
48	41	43	25	RISE OUT	D.J. TRANS (C) (M) ATTITUDE 17021
49	42	42	3	NO FLOW ON THE RODEO	KING JUST (C) (T) BLACK FIST 27492/SELECT
50	49	34	5	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.

# Billboard TOP R&B ALBUMS

FOR WEEK ENDING MAY 27, 1995

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>*** No. 1 ***</b>						
1	1	1	5	SOUNDTRACK PRIORITY 53959* (10.98/15.98) 5 weeks at No. 1	FRIDAY	1
2	2	2	9	2PAC ▲ INTERSCOPE 92399*/AG (10.98/16.98)	ME AGAINST THE WORLD	1
<b>*** Hot Shot Debut ***</b>						
3	NEW ▶	1	1	SOUNDTRACK 40 ACRES AND A MULE 11243*/MCA (10.98/16.98)	TALES FROM THE HOOD	3
4	3	3	3	MOBB DEEP LOUD 66480*/RCA (9.98/15.98)	THE INFAMOUS	3
5	7	6	6	MONTPELL JORDAN PMP/RAL 527179*/ISLAND (10.98/15.98)	THIS IS HOW WE DO IT	4
6	5	—	2	SOUNDTRACK MERCURY 525479 (10.98 EQ/16.98)	PANTHER	5
7	6	5	7	SOUL FOR REAL UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	5
8	4	4	7	SOUNDTRACK TOMMY BOY 1114 (11.98/16.98)	NEW JERSEY DRIVE VOL. 1	3
9	9	8	24	MARY J. BLIGE ▲ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
10	8	7	7	OL' DIRTY BASTARD ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	2
<b>*** Greatest Gainer ***</b>						
11	12	14	23	KIRK FRANKLIN AND THE FAMILY ● GOSPO-CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
12	14	12	18	BROWNSTONE ● MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	4
13	10	10	9	E-40 SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	2
14	13	13	26	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
15	11	9	11	ADINA HOWARD MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	7
16	16	16	37	BOYZ II MEN ▲ MOTOWN 0323 (10.98/16.98)	II	1
17	15	18	9	KUT KLOSE KEI/ELEKTRA 61668/EEG (10.98/15.98) HS	SURRENDER	15
18	17	11	35	THE NOTORIOUS B.I.G. ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
19	18	19	33	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
20	NEW ▶	1	1	MAD LION WEEDED 2006/NERVOUS (10.98/14.98) HS	REAL TING	20
21	20	20	26	METHOD MAN ● DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
22	19	—	2	MASTA ACE INCORPORATED DELICIOUS VINYL 32873*/CAPITOL (9.98/15.98)	SITTIN' ON CHROME	19
23	23	24	27	H-TOWN LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK	21
24	21	15	5	VARIOUS ARTISTS SHOT 7000 (9.98/15.98)	D-SHOT PRESENTS BOSS BALLIN'- BEST IN THE BUSINESS	15
25	22	17	8	SOUNDTRACK ● WORK 67009/COLUMBIA (10.98 EQ/16.98)	BAD BOYS	13
26	24	21	8	STEVIE WONDER MOTOWN 530238 (10.98/16.98)	CONVERSATION PEACE	2
27	26	23	8	THE WHISPERS CAPITOL 30270 (10.98/15.98)	TOAST TO THE LADIES	8
28	27	26	32	BARRY WHITE ▲ A&M 540115/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	1
29	25	22	12	DJ QUIK PROFILE 1462* (10.98/16.98)	SAFE + SOUND	1
30	28	27	12	CRIME BOSS SUAVE 3* (9.98/15.98) HS	ALL IN THE GAME	11
31	30	28	36	GERALD LEVERT ▲ EASTWEST 92416/EEG (10.98/15.98)	GROOVE ON	2
32	33	33	35	ANITA BAKER ▲ ELEKTRA 61555/EEG (10.98/16.98)	RHYTHM OF LOVE	1
33	31	29	47	BLACKSTREET ▲ INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	7
34	34	35	35	GLADYS KNIGHT MCA 10946 (10.98/15.98)	JUST FOR YOU	6
35	35	30	31	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1	6
36	38	36	27	SADE EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
37	29	25	5	SOUNDTRACK TOMMY BOY 1130* (8.98/12.98)	NEW JERSEY DRIVE VOL. 2	9
38	43	34	30	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92484*/AG (10.98/16.98)	MURDER WAS THE CASE	1
39	41	43	46	DA BRAT ▲ SO SO DEF/WORK 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKAFIED	1
40	36	32	16	TOO SHORT ● DANGEROUS 41553/JIVE (10.98/15.98)	COCKTAILS	1
41	40	39	10	NINE PROFILE 1460* (10.98/15.98)	NINE LIVEZ	16
42	32	37	16	SUBWAY BIV 10 530354/MOTOWN (9.98/13.98) HS	GOOD TIMES	23
43	47	48	50	69 BOYZ ● RIP-IT 6901 (8.98/15.98) HS	NINETEEN NINETY QUAD	13
44	37	44	47	BONE THUGS N HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
45	39	31	30	SCARFACE ▲ RAP-A-LOT 39946*/NDO TRYBE (10.98/15.98)	THE DIARY	2
46	52	66	24	THE DAYTON FAMILY PO BROKE 1514*/RELATIVITY (9.98/15.98)	WHAT'S ON MY MIND?	42
47	45	47	11	BROTHA LYNCH HUNG BLACK MARKET 53967*/PRIORITY (10.98/17.98) HS	SEASON OF DA SICNESS	26

48	53	64	33	KARYN WHITE WARNER BROS. 45400 (10.98/15.98)	MAKE HIM DO RIGHT	22
49	58	55	3	LORENZO LUKE 214* (10.98/16.98)	LOVE ON MY MIND	49
50	44	40	33	SOUNDTRACK ▲ MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	1
51	46	41	26	HOWARD HEWETT CALIBER 1008 (9.98/14.98)	IT'S TIME	29
52	61	59	36	USHER LAFACE 26008/ARISTA (9.98/15.98) HS	USHER	25
53	56	42	8	CHANNEL LIVE CAPITOL 28968* (9.98/13.98)	STATION IDENTIFICATION	9
54	49	67	7	VARIOUS ARTISTS AVATAR 124 048/ATLAS (9.98/15.98)	PUMP YA FIST HIP HOP INSPIRED BY THE BLACK PANTHERS	41
55	48	46	18	SOUNDTRACK EPIC SOUNDTRAX/550 MUSIC 66944/EPIC (10.98 EQ/16.98)	HIGHER LEARNING	9
<b>*** Pacesetter ***</b>						
56	88	87	130	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
57	55	51	11	FREDDIE JACKSON STREET LIFE 75457/SCOTTI BROS. (9.98/15.98)	PRIVATE PARTY	28
58	76	52	4	AARON NEVILLE A&M 540349/PERSPECTIVE (10.98/16.98)	TATTOOED HEART	52
59	NEW ▶	1	1	THREE-6 MAFIA PROPHET 4401 (9.98/15.98)	MYSTIC STYLEZ	59
60	70	61	34	LUTHER VANDROSS ▲ LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	2
61	51	50	25	ICE CUBE ● PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES	3
62	71	63	16	GEORGE DUKE WARNER BROS. 45755 (10.98/15.98)	ILLUSIONS	33
63	54	57	26	CHANTE MOORE SILAS 11157/MCA (10.98/15.98)	A LOVE SUPREME	11
64	68	60	23	VANESSA WILLIAMS ● WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	25
65	60	58	13	VARIOUS ARTISTS RHINO 71859/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1	33
66	57	—	2	SOUNDTRACK PRIORITY 57194 (10.98/15.98)	OLD SCHOOL FRIDAY	57
67	63	54	17	THE ROOTS DGC 24708*/Geffen (10.98/15.98) HS	DO YOU WANT MORE!!!!!!	22
68	75	56	13	VARIOUS ARTISTS RHINO 71860/AG (7.98/11.98)	SMOOTH GROOVE: A SENSUAL COLLECTION, VOL. 2	34
69	74	70	13	VARIOUS ARTISTS RHINO 71862/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 4	39
70	66	62	27	KEITH MURRAY JIVE 41555* (10.98/15.98)	THE MOST BEAUTIFUL THING IN THIS WORLD	5
71	62	75	26	SPICE 1 ● JIVE 41547 (10.98/15.98)	AMERIKKA'S NIGHTMARE	2
72	81	72	13	VARIOUS ARTISTS RHINO 71861/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 3	38
73	59	53	6	JESSE UNDERWORLD 29476/CAPITOL (9.98/13.98)	NEVER LET YOU GO	53
74	42	38	11	CHRISTOPHER WILLIAMS GIANT 24564/WARNER BROS. (10.98/15.98)	NOT A PERFECT MAN	13
75	67	68	5	SHIRLEY BROWN MALACO 7476 (9.98/15.98)	DIVA OF SOUL	67
76	69	69	3	IV XAMPLE MCA 11220 HS	FOR EXAMPLE	69
77	93	—	121	SOUNDTRACK ▲ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
78	83	81	79	R. KELLY ▲ JIVE 41527 (10.98/15.98)	12 PLAY	1
79	94	79	69	WU-TANG CLAN ▲ LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
80	79	74	18	95 SOUTH RIP-IT 9501* (10.98/16.98)	ONE MO' GEN	29
81	80	94	96	TONI BRAXTON ▲ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
82	99	—	2	NEMESIS PROFILE 1461 (10.98/15.98)	THA PEOPLE WANT BASS	82
83	78	65	18	SMIF-N-WESSUN WRECK 2005*/NERVOUS (9.98/15.98)	DAH SHININ'	5
84	92	85	23	PHIL PERRY GRP 4026/MCA (9.98/15.98)	PURE PLEASURE	64
85	73	71	41	IMMATURE ● MCA 11068 (9.98/15.98) HS	PLAYTIME IS OVER	26
86	77	77	25	REDMAN ● RAL 523846*/ISLAND (10.98/16.98)	DARE IZ A DARKSIDE	1
87	65	45	10	PORTRAIT CAPITOL 28709 (10.98/15.98)	ALL THAT MATTERS	26
88	64	91	11	MYSTIKAL BIG BOY 12 (9.98/14.98)	MYSTIKAL	56
89	91	89	77	SNOOP DOGGY DOGG ▲ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
90	50	49	7	BIG L COLUMBIA 53795* (10.98 EQ/15.98) HS	LIFESTYLEZ OV DA POOR & DANGEROUS	22
91	90	84	13	MURDER SQUAD G.W.K./DJ WEST 124040*/RAL (9.98/16.98) HS	S.C.C. PRESENTS MURDER SQUAD NATIONWIDE	12
92	85	78	10	RARE ESSENCE SOUNDS OF THE CAPITOL 315* (9.98/14.98)	GET YOUR FREAK ON	53
93	89	96	33	JOHNNY "GUITAR" WATSON WILMA 71007*/BELLMARK (9.98/15.98)	BOW WOW	48
94	RE-ENTRY	44	44	INCOGNITO TALKIN LOUD 522036/VERVE (9.98/13.98) HS	POSITIVITY	54
95	87	80	11	THA ALKAHOLIKS LOUD 66466*/RCA (9.98/15.98)	COAST II COAST	12
96	RE-ENTRY	86	86	BABYFACE ▲ EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	2
97	RE-ENTRY	55	55	SOUNDS OF BLACKNESS PERSPECTIVE 549006 (9.98/15.98) HS	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15
98	86	99	120	RACHELLE FERRELL ● MANHATTAN 93769/CAPITOL (9.98/13.98) HS	RACHELLE FERRELL	25
99	97	90	8	ROTTIN RAZKALS ILLTOWN/MAD SOUNDS 530461*/MOTOWN (9.98/15.98) HS	ROTTIN TA DA CORE	28
100	95	95	4	INI KAMOZE COLUMBIA 67056* (9.98 EQ/13.98) HS	HERE COMES THE HOTSTEPPER	81

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



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

84	1-LUV (Zomba, BMI/E-40, BMI/Tone Only, BMI/Full Keel, ASCAP/Royaland Cash, ASCAP) WBM
93	ALL GLOCKS DOWN (Warner-Tamerlane, BMI/Stolen Souls, ASCAP/Shades Of Brooklyn, ASCAP/Target Practice, ASCAP/Misam, ASCAP)
97	AMONG THE WALKING DEAD (N-The Water, ASCAP/Straight Cash, BMI/EMI Blackwood, BMI)
42	ANSWERING SERVICE (Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
95	ANY EMCEE (Protons, ASCAP/Luckshot Lyrics, ASCAP/Pretty Helen, ASCAP/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
23	BABY (Human Rhythm, BMI/Young Legend, ASCAP/Ecstasy, ASCAP/Chrysalis, ASCAP/Peot, ASCAP) WBM
47	BEFORE I LET YOU GO (Donni, ASCAP/Zomba, ASCAP/MCA, ASCAP/Tadej, ASCAP/Davey Poo, ASCAP/Chauncy Black, ASCAP/WB, ASCAP/Playhard, ASCAP) WBM
26	BIG POPPA/WARNING (Tee Tee, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP/Bovina, ASCAP) HL
50	BOOMBASTIC (LivingSting, ASCAP/Malaco, BMI) HL
72	BROOKLYN ZOO (Wu-Tang, BMI)
77	BROWN SUGAR (Ah-choo, ASCAP/12:00 AM, ASCAP/Polygram Int'l, ASCAP/Jazz Merchant, ASCAP)
24	CANDY RAIN (EMI April, ASCAP/E-Z-Duz-It, ASCAP/WB, ASCAP/Evelle, ASCAP/Twelve And Under, ASCAP/Siam U Well, BMI) WBM/HL
4	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
21	COME ON (Flyte Tyme, ASCAP/New Perspective, ASCAP/Seven Songs, BMI/Super, BMI/EMI April, ASCAP) WBM
41	CRAZIEST (Naughty, ASCAP/WB, ASCAP) WBM
39	CRAZY LOVE (FROM JASON'S LYRIC) (Warner Bros., ASCAP/Caledonian, ASCAP) WBM
39	CREEP (D.A.R.P., ASCAP) HL
12	DEAR MAMA (Joshua's Dream, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/The Underground Connection, ASCAP/Four Knights, BMI) WBM
3	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
11	EMOTIONS (Bishstlick, BMI/Pac Jam, BMI) WBM
15	EVERY LITTLE THING I DO (EMI April, ASCAP/Soul On Soul, ASCAP/WB, ASCAP/Evelle, ASCAP/Twelve And Under, ASCAP/Siam U Well, BMI/Taking Care Of Business, BMI) HL/WBM
36	FIRE (Dinky B, ASCAP/BMD, ASCAP)
75	FIRST LOVER (C Dub, BMI)
92	FOE LIFE (Real An Ruff, ASCAP/Gangsta Boogie, ASCAP/WB, ASCAP)
22	FOE THE LOVE OF \$ (Dollarz-N-Sense, BMI/D.J.Yella, BMI/Ruthless Attack, ASCAP)
7	FOR YOUR LOVE (Stevland, ASCAP) WBM
49	FREAK LIKE ME (Hanes, Hill And Valentine, ASCAP/Rubber Band, BMI/Polygram Int'l, BMI)
18	FREAK ME BABY (Pottsbury, BMI/Ujima, BMI/Hey Skimo, BMI)
18	FREEDOM (FROM PANTHER) (EMI April, ASCAP/D.A.R.P., ASCAP/Patrick Moxey, ASCAP/Diggin In The Crates, ASCAP/Enjoji, BMI/Butter Jinx, BMI) HL
32	FROGGY STYLE (Taking Care Of Business, BMI)
81	GET LIFTED (Zomba, ASCAP/Illiot, ASCAP/Erick Sermon, ASCAP/Windswept Pacific, ASCAP/Longitude, BMI) WBM
13	GIVE IT 2 YOU (So So Def, ASCAP/EMI April, ASCAP/My World, ASCAP) HL
48	GOING IN CIRCLES/LOVE THE ONE YOU'RE WITH (Porpete, BMI/Goldhill, ASCAP/Almo, ASCAP) WBM
73	GOOD OLE FASHION LOVE (Flyte Tyme, ASCAP/New Perspective, ASCAP/EMI April, ASCAP) WBM
90	GOOD HANGZ (Ma'Phil, ASCAP)
6	GRAPEVYNE (Brown Girl, ASCAP/Night Rainbow, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP) WBM/HL
67	HE'S MINE (Ma'Phil, ASCAP/Moken, ASCAP/All Int, ASCAP)
70	HEY LOOKAWAY (FeCat, BMI/Money In The Bank, BMI/EMI Blackwood, BMI/360, ASCAP)
100	HOLIDAY (Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
3	I APOLOGIZE (All Baker's, BMI/Heritage Hill, ASCAP/WB, ASCAP/Orisha, ASCAP/Paisley Park, ASCAP) WBM
74	I CAN CALL YOU (Hee Bee Dooinit, ASCAP/Unit 4, ASCAP/WB, ASCAP) WBM
56	I DON'T MIND (Fat Hat, BMI/EMI Virgin, BMI/T-Porsa, ASCAP/EMI Virgin, ASCAP) HL
57	I'D RATHER BE ALONE (Warner-Tamerlane, BMI/Kings Kid, BMI/Flyte Tyme, ASCAP/New Perspective, ASCAP/EMI April, ASCAP) WBM
51	I'D RATHER BE ALONE (MCA, ASCAP/Family Tree, ASCAP/Moorer, BMI) HL/WBM
44	IF IT'S ALRIGHT WITH YOU (Keith Sweat, ASCAP/E/A, ASCAP/WB, ASCAP/Deep Sound, ASCAP/Zomba, ASCAP) WBM
79	IF ONLY YOU KNEW (Warner-Tamerlane, BMI) WBM
30	IF YOU LOVE ME (Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/Orisha, ASCAP/WB, ASCAP/Brown Girl, ASCAP/Night Rainbow, ASCAP/EMI April, ASCAP/Slow Flow, ASCAP) WBM
65	IF YOU THINK YOU'RE LONELY NOW (Aiko, BMI/Moral, BMI)
52	I LIKE WHAT YOU'RE DOING TO ME (Globe Art, BMI/That's Right, BMI)
9	I LIKE (Nu Soul, ASCAP/Almo Irving, BMI/Short Dolls, BMI/Irving, ASCAP) WBM
43	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
34	I'M GOIN' DOWN (Duchesse, BMI) HL
45	THE I.N.C. RIDE (DAMASTA, ASCAP/Varry White, ASCAP/EMI April, ASCAP/Bovina, ASCAP/Iza, BMI)
37	IS IT ME? (Zomba, ASCAP/Hookman, ASCAP/Halle Berry, BMI) WBM
38	IT'S BEEN YOU (Whole Nine Yards, ASCAP/Avid One, ASCAP/Unobsky, BMI/Music Corp. Of America, BMI/O'Hara, BMI)
61	I WANNA KNOW YOU (Dacara, ASCAP)
31	I WANNA LOVE LIKE THAT (Ecaf, BMI/Sony Songs, BMI/Zomba, ASCAP/Donni, ASCAP)
88	(I WANT TO) THANK YOU (Bany's Melodie, ASCAP/Polygram Int'l, ASCAP/Orisha, ASCAP/Warner Bros., ASCAP)
14	JOY (Donni, ASCAP/Zomba, ASCAP/T.Lucas, ASCAP/Mr.Peanut Butter, ASCAP/Mjac, BMI/Warner-Tamerlane, BMI) WBM
27	JUST ROLL (Little Los, BMI)
66	KEEP IT RIGHT THERE (DesWing, ASCAP/EMI April, ASCAP)
16	KEEP THEIR HEADS RINGIN' (FROM FRIDAY) (Ain't Nuthin' Goin' On But Fu-kin' ASCAP)
71	LIFESTYLES OF THE RICH AND SHAMELESS (EMI April, ASCAP/Bee Mo Easy, ASCAP/Lost Boyz, BMI) HL

# 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)
			<b>★ ★ NO. 1 ★ ★</b>	
1	1	17	GRAPEVYNE	BROWNSTONE (MJJ/EPIC) 2 wks at No. 1
2	2	17	ASK OF YOU	RAPHAEL SAADIQ (EPIC SOUNDTRAX/550 MUSIC)
3	6	14	WATER RUNS DRY	BOYZ II MEN (MOTOWN)
4	3	16	THIS IS HOW WE DO IT	MONTELL JORDAN (PMP/RAL/ISLAND)
5	4	17	FREAK LIKE ME	ADINA HOWARD (MECCA DON/EASTWEST/EEG)
6	5	8	CAN'T YOU SEE	TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)
7	10	9	BEST FRIEND	BRANDY (ATLANTIC)
8	11	14	I LIKE	KUT KLOSE (KEI/ELEKTRA/EEG)
9	9	15	CRAZY LOVE	BRIAN MCKNIGHT (MERCURY)
10	7	18	THINK OF YOU	USHER (LAFACE/ARISTA)
11	8	32	JOY	BLACKSTREET (INTERSCOPE)
12	20	6	DON'T TAKE IT PERSONAL	MONICA (ROWDY/ARISTA)
13	12	14	COME ON	BARRY WHITE (A&M/PERSPECTIVE)
14	16	10	EMOTIONS	H-TOWN (LUKE)
15	14	15	FOR YOUR LOVE	STEVIE WONDER (MOTOWN)
16	13	14	DEAR MAMA	2 PAC (INTERSCOPE)
17	17	8	GIVE IT 2 YOU	DA BRAT (SO SO DEF/WORK/COLUMBIA)
18	26	7	EVERY LITTLE THING I DO	SOUL FOR REAL (UPTOWN/MCA)
19	15	25	CANDY RAIN	SOUL FOR REAL (UPTOWN/MCA)
20	21	24	MY LIFE	MARY J. BLIGE (UPTOWN/MCA)
21	24	22	BABY	BRANDY (ATLANTIC)
22	18	24	RED LIGHT SPECIAL	TLC (LAFACE/ARISTA)
23	27	9	I'LL BE THERE... YOU'RE ALL I... METHOD MAN/M.J. BLIGE (DEF JAM/RAL/ISLAND)	
24	23	30	IF YOU LOVE ME	BROWNSTONE (MJJ/EPIC)
25	19	30	I APOLOGIZE	ANITA BAKER (ELEKTRA/EEG)
26	28	7	SOMEONE TO LOVE	JON B. FEAT. BABYFACE (Y&B YUM/550 MUSIC)
27	22	15	JUST ROLL	FABU (BIG BEAT/ATLANTIC)
28	29	7	FREEDOM	VARIOUS ARTISTS (MERCURY)
29	25	10	KEEP THEIR HEADS RINGIN'	DR. DRE (PRIORITY)
30	30	11	NEXT TIME	GLADYS KNIGHT (MCA)
31	31	7	THE WAY THAT YOU LOVE	VANESSA WILLIAMS (WING/MERCURY)
32	60	2	FREEK 'N YOU	JODECI (UPTOWN/MCA)
33	44	8	WATERFALLS	TLC (LAFACE/ARISTA)
34	37	9	SHY GUY	DIANA KING (WORK/COLUMBIA)
35	33	31	CREEP	TLC (LAFACE/ARISTA)
36	32	11	IT'S BEEN YOU	ANITA BAKER (ELEKTRA/EEG)
37	49	2	I WANNA LOVE LIKE THAT	TONY THOMPSON (GIANT/WARNER BROS.)
38	36	7	WHEN U CRY I CRY	JESSE (UNDERWORLD/CAPITOL)
39	35	23	ANSWERING SERVICE	GERALD LEVERT (EASTWEST/EEG)
40	36	24	THIS LIL' GAME WE PLAY	SUBWAY (BIV 10/MOTOWN)
41	34	37	BEFORE I LET YOU GO	BLACKSTREET (INTERSCOPE)
42	50	5	FIRE	SUBWAY (BIV 10/MOTOWN)
43	40	24	I'M GOIN' DOWN	MARY J. BLIGE (UPTOWN/MCA)
44	47	5	FROGGY STYLE	NUTTIN' NYCE (POCKETOWN/JIVE)
45	41	13	IS IT ME?	MONTECO (FEATURING IMMATURE) (MCA)
46	42	34	GOING IN CIRCLES	LUTHER VANDROSS (LO/EPIC)
47	45	13	MAKE SWEET LOVE TO ME	THE WHISPERS (CAPITOL)
48	43	23	WHY WE SING	KIRK FRANKLIN AND THE FAMILY (GOSPEL-CENTRIC)
49	48	11	TAKE IT TO THE FRONT	VYBE ISLAND)
50	46	24	BIG POPPA	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
51	61	2	NEVER GONNA LET YOU GO	TINA MOORE (STREET LIFE/SCOTTI BROS.)
52	—	2	YOU BRING ME JOY	MARY J. BLIGE (UPTOWN/MCA)
53	56	7	I LIKE WHAT YOU'RE DOING TO ME	JOY (ATLAS/PERSPECTIVE)
54	—	1	HE'S MINE	MOKENSTEF (OUTBURST/RAL/ISLAND)
55	58	4	FIRST LOVER	THE GAP BAND (RAGING BULL)
56	59	3	LOVE TODAY	VERTICAL HOLD (A&M/PERSPECTIVE)
57	51	16	SO FINE	MINT CONDITION (PERSPECTIVE)
58	55	4	SAM BETTER RECOGNIZE	U NEEDED FEATURING DR. DRE (DEATH ROW)
59	66	5	I WILL SURVIVE	CHANTAY SAVAGE (RCA)
60	—	1	SWITCH	TLC (LAFACE/ARISTA)
61	57	10	I'LL BE AROUND	RAPPIN' 4-TAY (CHRYSALIS/EMI)
62	53	10	CRAZIEST	NAUGHTY BY NATURE (TOMMY BOY)
63	62	3	THE I.N.C. RIDE	MASTA ACE INC. (DELICIOUS VINYL/CAPITOL)
64	—	1	BOOMBASTIC	SHAGGY (VIRGIN)
65	54	33	IF YOU THINK YOU'RE LONELY NOW	K-CI HAILEY OF JODECI (MERCURY)
66	65	4	I DON'T MIND	IMMATURE (MCA)
67	75	2	PUT YOUR BODY WHERE YOUR...	SEAN LEVERT (ATLANTIC)
68	73	15	IF ONLY YOU KNEW	PHIL PERRY (GRP/MCA)
69	—	1	I'O RATHER BE ALONE	KARYN WHITE (WARNER BROS.)
70	52	14	RUB UP AGAINST YOU	FREDDIE JACKSON (STREET LIFE/SCOTTI BROS.)
71	—	1	FRIDAY	ICE CUBE (PRIORITY)
72	71	3	WALKING AWAY WITH IT	RAJA-NEE (PERSPECTIVE)
73	63	9	I'D RATHER BE ALONE	IV XAMPLE (MCA)
74	72	4	IF IT'S ALRIGHT WITH YOU	LORENZO (LUKE)
75	70	4	CAN U GET AWAY	2 PAC (INTERSCOPE)

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

## HOT R&B RECURRENT AIRPLAY

1	—	1	I WANNA BE DOWN	BRANDY (ATLANTIC)
2	1	6	PRACTICE WHAT YOU PREACH	BARRY WHITE (A&M/PERSPECTIVE)
3	2	4	ON BENDED KNEE	BOYZ II MEN (MOTOWN)
4	6	9	U WILL KNOW	B.M.U. (BLACK MEN UNITED) (MERCURY)
5	5	5	CAN I STAY WITH YOU	KARYN WHITE (WARNER BROS.)
6	3	9	BE HAPPY	MARY J. BLIGE (UPTOWN/MCA)
7	11	14	BODY & SOUL	ANITA BAKER (ELEKTRA/EEG)
8	4	6	I BELONG TO YOU	TONI BRAXTON (LAFACE/ARISTA)
9	8	13	HERE COMES THE HOTSTEPPER	INI KAMOZE (COLUMBIA)
10	9	30	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)
11	13	20	I DON'T WANT TO KNOW	GLADYS KNIGHT (MCA)
12	10	15	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN)
13	12	29	THE RIGHT KINDA LOVER	PATTI LABELLE (MCA)
14	7	24	WHEN CAN I SEE YOU	BABYFACE (EPIC)
15	14	8	I MISS YOU	N II U (ARISTA)
16	—	67	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
17	18	6	CONSTANTLY	IMMATURE (MCA)
18	—	32	ANYTHING	SWV (RCA)
19	15	29	I'M NOT OVER YOU	GE CE PENISTON (A&M/PERSPECTIVE)
20	16	9	FOOLIN' AROUND	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
21	—	29	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)
22	19	15	FLAVA IN YA EAR	CRAIG MACK (BAD BOY/ARISTA)
23	17	30	YOUR BODY'S CALLIN'	R. KELLY (JIVE)
24	23	25	I MISS YOU	AARON HALL (SILAS/MCA)
25	24	17	AT YOUR BEST (YOU ARE LOVE)	AALIYAH (BLACKGROUND/JIVE)

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

# Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>	
1	1	3	I'LL BE THERE... YOU'RE ALL I... METHOD MAN/M.J. BLIGE (DEF JAM) was at No. 1	
2	4	5	DON'T TAKE IT PERSONAL	MONICA (ROWDY/ARISTA)
3	3	8	CAN'T YOU SEE	TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)
4	2	15	THIS IS HOW WE DO IT	MONTELL JORDAN (PMP/RAL/ISLAND)
5	5	9	ASK OF YOU	RAPHAEL SAADIQ (EPIC SOUNDTRAX/550 MUSIC)
6	6	12	DEAR MAMA	2 PAC (INTERSCOPE)
7	8	16	FREAK LIKE ME	ADINA HOWARD (MECCA DON/EASTWEST/EEG)
8	9	8	GIVE IT 2 YOU	DA BRAT (SO SO DEF/WORK/COLUMBIA)
9	7	11	KEEP THEIR HEADS RINGIN'	DR. DRE (PRIORITY)
10	12	14	I LIKE	KUT KLOSE (KEI/ELEKTRA/EEG)
11	11	8	EMOTIONS	H-TOWN (LUKE)
12	10	19	BIG POPPA	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
13	14	4	WATER RUNS DRY	BOYZ II MEN (MOTOWN)
14	13	9	CRAZY LOVE	BRIAN MCKNIGHT (MERCURY)
15	15	3	EVERY LITTLE THING I DO	SOUL FOR REAL (UPTOWN/MCA)
16	17	5	GRAPEVYNE	BROWNSTONE (MJJ/EPIC)
17	16	6	FREEDOM	VARIOUS ARTISTS (MERCURY)
18	18	12	RED LIGHT SPECIAL	TLC (LAFACE/ARISTA)
19	23	17	THINK OF YOU	USHER (LAFACE/ARISTA)
20	26	6	SHY GUY	DIANA KING (WORK/COLUMBIA)
21	19	7	CRAZIEST	NAUGHTY BY NATURE (TOMMY BOY)
22	35	4	SOMEONE TO LOVE	JON B. FEAT. BABYFACE (Y&B YUM/550 MUSIC)
23	22	17	BABY	BRANDY (ATLANTIC)
24	21	7	I'M GOIN' DOWN	MARY J. BLIGE (UPTOWN/MCA)
25	—	1	FROGGY STYLE	NUTTIN' NYCE (POCKETOWN/JIVE)
26	24	8	JOY	BLACKSTREET (INTERSCOPE)
27	20	23	CANDY RAIN	SOUL FOR REAL (UPTOWN/MCA)
28	30	8	FREAK ME BABY	DJ'S 'N' DAT (EPIC STREET/EPIC)
29	27	12	JUST ROLL	FABU (BIG BEAT/ATLANTIC)
30	55	3	BOOMBASTIC	SHAGGY (VIRGIN)
31	28	10	I'LL BE AROUND	RAPPIN' 4-TAY (CHRYSALIS/EMI)
32	—	1	FOE LIFE	MACK 10 (PRIORITY)
33	29	6	THE I.N.C. RIDE	MASTA ACE INC. (DELICIOUS VINYL/CAPITOL)
34	32	13	FOR YOUR LOVE	STEVIE WONDER (MOTOWN)
35	31	15	BROOKLYN ZOO	OL' DIRTY BASTARD (ELEKTRA/EEG)
36	25	23	THIS LIL' GAME WE PLAY	SUBWAY (FEATURING 702) (BIV 10/MOTOWN)
37	33	9	I'D RATHER BE ALONE	IV XAMPLE (MCA)
38	36	7	WHEN U CRY I CRY	JESSE (UNDERWORLD/CAPITOL)
39	38	19		

## Loveland Welcomes You To Its 'Wonder'ful Album

**WONDER OF LOVELAND:** After taunting punters with several deliciously frothy and uplifting singles over the past year or so, U.K. act Loveland finally delivers "The Wonder Of Love," the zesty full-length album that we always knew the group had in it but were momentarily fearful might never arrive.

As Loveland's hits "Keep On Shining" and "Let The Music Lift You Up" made commercial inroads, the troupe also began to earn a deserved cachet in the production/remix arena. Instead of permanently distracting group members Mark Hadfield, Paul Taylor, and Paul Waterman from their own music, the experience of working on other acts' music has clearly served as a creative sharpener.

Compare the previously available jams to newer tunes like "If Only I Knew Then" and the current international club smash "Don't Make Me Wait," and their growth is unmistakable; the arrangements are more intricately structured, and the hooks are instantly memorable. Icing on Loveland's cake is the invigorating style of singer Rachel McFarlane, who brings a churchy energy akin to Martha Wash and Jocelyn Brown.

"The Wonder Of Love" is out overseas in late June on the PWL-distributed Eastern Bloc Records, and it appears likely to spawn several more hits before the proverbial day is done. If you have been weeping for the bygone days of disco but are weary from retreads and thin covers, look no further. The only missing piece in the puzzle is a stateside label deal. Major-label A&R execs should start lining up now.

**SWINGIN' SINGLES:** Logic Records dabbles in the ongoing

Euro-pop/dance sound that appears to have permanently saturated the senses of mainstream club and radio programmers with "Fallin' In Love," a cover of the 1975 Hamilton, Joe Frank & Reynolds chestnut by German duo La Bouche. Melanie Thornton fronts this track in typical diva/siren fashion, adding glass-shattering drama to its oh-so-slick arrangement of bright synths and chunky beats. Spike producers Darren Friedman and Hex Hector inject much-needed bass muscle in a trio of anthemic remixes that are accessible to house-rooted clubs.

In all, a noteworthy single packed with multiformat potential. It is a fine preview of the act's imminent full-length debut, "Sweet Dreams," due this summer.

A pair of gems from Sarah McLachlan's "Fumbling Towards Ecstasy" album have been boldly reshaped for club consumption. "Fear" and "Possession" have gone under the surgical studio knife of Rabbit In The Moon, a progressive-minded production team based in Tampa, Fla.—and the results are positively brilliant.

"Fear" swells with deceptively soothing and ethereal computer bleeps, as well as percolating mid-tempo percussion that skirts the line between break-beat and pop/funk. Meanwhile, "Possession" throbs with seductive trance rhythm aggression and an ominous synth line giving the song a shuddering darkness that was missing from the album version.

These tracks will only be available on promotional 12-inch vinyl. Smart DJs should contact Davey D. at Arista Records in New York for a copy.

Elsewhere in the Arista orbit, check out "Come & Get Your Love," the third single from Real McCoy's unstoppable debut, "Another Night." The act has a field day with a nearly forgotten '70s pop nugget made famous by Redbone—we are dying to meet the nostalgic mind that came up with such a genius cover choice. Mixes are forthcoming. We are waiting with tambourine in hand.

For an excursion into fast-paced trance waters that will have you flashing back to the days of "Chase" by Giorgio Moroder, climb aboard "I Need You" by Pendulum. This track glides atop a forceful, insinuating line of syncopated beats coated with wavy synth lines that are far more complex and interesting to the ear than your average dub. Ivan Gough's post-production smooths out some of the rougher edges without sacrificing the track's alluring edge. Pick this one up on Foreign Policy Records, via England's ever-fab Mushroom label.

**KICKIN' IT LOVELY:** The brief but sterling history of New York's Henry Street Records is traced on "The First Sessions," a compilation

that seems designed to singlehandedly restore the reputation of the much-beleaguered world deep-house dubs. Each of the set's 10 jams flexes muscular grooves that require little dressing, though the synth loops, vocal vamps, and samples employed are always utilized to infectious perfection.

Initially, the set seems to ride the surprising but thoroughly deserved



by Larry Flick

success of "These Sounds In My Mind" by Bucketheads, particularly since the Kenny Dope-fronted act is represented with three cuts (this will temporarily quench the thirst of fans until the act's own debut album is finished). Any suspicions of filler are quickly squashed upon examination of such potential hits as "Musek" by the Brooklyn-Queens Express (aka producers Johnny D., Nicky P., and Ray Roc) and "Everybody's Pumpin'" by Brutal Bill Marquez.

"The First Sessions" serves as a fine reminder that there are more than a couple of important indies in

New York, and Henry Street may very well become a breeding ground for an interesting new batch of producers and composers. We will be keeping tabs on this posse... we hope you will, too.

**ON-LINE:** Contrary to popular belief, clubland has apparently not heard the last of Black Box. The Italo-disco outfit that won worldwide attention roughly five years ago with the hits "Everybody Everybody" and "Strike It Up" has begun to warm up dancefloors abroad with the single "Not Anyone," a typical peppy anthem voiced by the act's new resident diva, Charvoni. A full-length album, "Positive Vibrations," is slated to emerge this summer on Groove Groove Melody Records. At this point, Black Box are sans a stateside label deal.

**M People** will hit the U.S. concert trail early next month to promote the domestic release of its international smash "Bizarre Fruit," which has just hit retail. Most of the 10 scheduled dates will feature the act's stellar 13-piece lineup, with the remainder performed by a scaled-down seven players. Either way, prepare for a memorable show that proves the skilled musicianship possible in dance music. In the meantime, just let us enjoy the single "Open Your Heart," which is bulleted at No. 2 on Billboard's Club Play chart and No. 18 on the Maxi-Singles Sales chart.

The division of Warner Bros. and Reprise Records into separate labels is resulting in the splintering of the dance promotion department. Effective immediately, Debra Pelton will work for Warner Bros., while Sergio Goncalves shuttles over to Reprise. Both will continue to be based in Los Angeles and will handle club, record pool, and radio mix-show promotion at their respective labels.

It has been a while since Elton John shimmied his way onto dancefloors, but he is about to do so again—with Junior Vasquez as his escort. The producer/DJ has added his increasingly golden touch to "Made In England," the title track from John's current Rocket/Island opus. Vasquez does a fine job with the spirited pop tune, dressing John's voice with vibrant tribal rhythms and contagious keyboard passages. Pretty nifty.

If you are among the many who have scrambled to get a copy of Club 69's fab 1994 album, "Adults Only," you will be glad to know that Tribal America will soon offer the set domestically. Even if you have an import, you will need this pressing of the album in order to have a few new mixes of previously heard jams. "Diva" ushers in the set as the first single, and it sports kinky post-production by Bill Coleman and Louie "Balo" Guzman, as well as Eric Kupper and Club 69 maestro Peter Rauhofer.

## Sven Vath's Success Is No 'Accident' Warner Debut 'Harlequin' Romances The States

BY MICHAEL PAOLETTA

**NEW YORK**—Ask Eye-Q/Warner Bros. artist Sven Vath about his musical vision, and he will likely tell you that "it's in my mind, my body—my vision of music is directly related to things that I see and feel."

Further explaining that he "always aims to push people's fantasies and imagination beyond what they're accustomed to," Vath is outlining a musical philosophy that seems to be working. The German artist's prolific discography includes records for several international indie labels like Harthouse and Recycle Or Die, as well as post-productions for Snap and Black Box, among others. The icing on the cake is his own successful 1993 full-length effort, "Accident In Paradise," which spawned the double A-side smash "Ritual Of Life/L'Esperanza." Regardless of the project, Vath proudly eliminates all borders that surround the techno, trance, and ambient genres of dance music—even occasionally tossing in classically influenced soundscapes.

His forthcoming album, "The Harlequin: The Robot And The Ballet-Dancer," as well as its accompa-

nying remix package, "Touch Themes Of Harlequin, Robot, Ballet-Dancer," is no exception.

"I surprised a lot of people with 'Accident In Paradise,' which was good," says the 30-year-old Vath. "I caused a major controversy because it wasn't just techno music for the club kids and ravers. Instead, I, along with my co-writer/co-producer, Ralf Hildenbeutel, created a completely global sound—free of vocals—that everyone could understand." Going global is important for Vath, who says he wants to "communicate with the whole earth."

Since the early '80s, Vath has also been regarded as one of the most in-demand and respected DJs in Europe. Besides playing cutting-edge venues in Frankfurt like Dorian Gray, Vogue, and the Omen, he has also headlined such high-profile events as Frankfurt's 1,200th birthday party and Berlin's massive annual Love Parade, not to mention

weeklong raves on the beaches of Goa, India, and parties atop the Swiss Alps.

"I go to Tokyo, Paris, Helsinki... everywhere. And people understand my music. As an artist and DJ, I try to give them something, and they give something back—a kind of reflection. Together, we create a very special atmosphere," says Vath, who took a sabbatical from DJing in 1986 to front the electronic dance act OFF, becoming a pop star in the process and selling 4.5 million records throughout Europe. In fact, the single "Electrica Salsa" eventually became a hi-NRG classic in U.S. gay clubs.

Having recently completed a cross-country "minitour," which had him doing guest DJ spots in New York, Baltimore, Greensboro, N.C., Los Angeles, and San Diego, Vath now anxiously awaits the late-May release of "Harlequin: The Beauty & The Beast," the 12-inch single that will launch his new project. Pondering its commercial possibilities, he says he hopes his "futuristic dance music with hypnotic side effects and spiritual undertones" will find a home here—just as it has in Europe.



VATH

### Billboard. HOT Dance Breakouts

FOR WEEK ENDING MAY 27, 1995  
CLUB PLAY

1. MARTA'S SONG DEEP FOREST  
550 MUSIC
2. TREMENDOUS PAIN YELLO  
4TH & BROADWAY
3. GOD'S AN ASTRONAUT  
BLUNT FUNKERS LOGIC
4. WORK THAT LOVE JUNIOR FLEX S.O.S
5. YOU NEVER LOVE THE SAME WAY  
TWICE ROZALLA EPIC

### MAXI-SINGLES SALES

1. I LIKE IT GRAND PUBA ELEKTRA
2. BUS STOPS THE NONCE AMERICAN
3. I CAN'T LET YOU ERIC B. NINE
4. REIGN OVER TWILIGHT  
GIGOLO SUPREME NERVOUS CHILL
5. THE WAY THAT YOU LOVE  
VANESSA WILLIAMS WING

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

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★★★ No. 1 ★★★</b>					
1	2	5	8	WHAT HOPE HAVE I U.S. CHAMPION 318	SPHINX
2	3	6	7	OPEN YOUR HEART EPIC 77867	M PEOPLE
3	4	10	5	I'M READY VIRGIN UNDERGROUND 38472/VIRGIN	SIZE 9
4	6	8	8	MOVE IT TO THE RHYTHM SBK 58359/EMI	TECHNOTRONIC FEATURING YA KID K
5	7	9	7	MY LOVE MOONSHINE MUSIC 88414	KELLEEE
6	11	20	4	TOO MANY FISH VIRGIN 38477	FRANKIE KNUCKLES FEATURING ADEVA
7	1	2	25	BODY TO BODY (KEEP IN TOUCH) VICIOUS MUZIK 1276	SHADES OF LOVE FEAT. MELI'SA MORGAN
8	12	16	6	THIS TIME SILAS 55045/MCA	CHANTE MOORE
9	5	1	12	BEDTIME STORY MAVERICK/SIRE 41895/WARNER BROS.	MADONNA
10	13	15	7	LET THE BEAT GO ON LOGIC 59010	DR. ALBAN
11	9	4	10	RESPECT BRILLIANT! 58341/EMI	JUDY CHEEKS
12	17	22	5	WELCOME TO THE FACTORY HOTN'SPYCY 1271	ANGEL MORAES FEAT. SALLY CORTEZ
13	16	24	5	MESSAGE OF LOVE MCA 55020	LOVE HAPPY
14	8	3	11	RUN AWAY ARISTA 1-2809	REAL MCCOY
15	10	7	11	I GOT LOVE DYNASTY 1210/RAGING BULL	KLEO
16	19	27	5	CONWAY STRICTLY RHYTHM 12337	REEL 2 REAL FEATURING THE MAD STUNTMAN
17	15	13	7	I FOUND LOVE COLUMBIA LP CUT	C+C MUSIC FACTORY
18	26	36	4	BABY BABY EASTWEST 66138/EEG	CORONA
19	22	28	6	THAT AIN'T RIGHT MAXI 2023	JUDY ALBANESE
20	29	39	3	NEXT TIME MCA PROMO	GLADYS KNIGHT
21	21	29	6	LET US PRAY BOLD! SOUL 2007	EDDIE "FLASHIN'" FOWLKES FEAT. MAURISSA ROSE
22	28	35	4	TONIGHT IS THE NIGHT LOGIC 59011	LE CLICK
23	20	12	10	HIGHER STATE OF CONSCIOUSNESS STRICTLY RHYTHM 12321	WINK
<b>★★★ Power Pick ★★★</b>					
24	40	—	2	YOU CHAMPION 77909/COLUMBIA	STAX OF JOY FEATURING CAROL LEEMING
25	14	11	13	THESE SOUNDS FALL INTO MY MIND HENRY STREET 166	THE BUCKETHEADS
26	24	26	7	NADIE ENTIENDE (NOBODY UNDERSTANDS) ATLANTIC 85592	B-TRIBE
27	31	40	4	WAKE IT UP G-ZONE 440 606/ISLAND	LOVEWATCH
28	32	42	4	PICK IT UP KING STREET 1026	CAROLYN HARDING
29	25	17	9	TELL ME WHEN EASTWEST 66147/EEG	THE HUMAN LEAGUE
30	37	45	3	TECHNOVA ELEKTRA 66141/EEG	TOWA TEI
31	23	14	10	TEMPLEHEAD EPIC 77682	TRANSGLOBAL UNDERGROUND
32	33	41	4	MENTAL PICTURE SBK 58338/EMI	JON SECADA
33	27	21	10	DROP A HOUSE DIG IT 012	URBAN DISCHARGE FEATURING SHE
34	46	—	2	SPACE COWBOY WORK 77827/COLUMBIA	JAMIROQUAI
35	18	18	12	MY LOVE IS DEEP VESTRY 004/STRICTLY RHYTHM	SARA PARKER
36	41	47	3	I WILL SURVIVE RCA PROMO	CHANTAY SAVAGE
37	39	44	5	TOTAL ECLIPSE OF THE HEART CRITIQUE 15539	NICKI FRENCH
38	36	32	6	WHERE DID LOVE GO AVENUE FOCH 15537/CRITIQUE	FEM 2 FEM
39	34	30	9	GOTTA NEW LOVE UNDERGROUND CONSTRUCTION 128	R. ROSARIO & M. GRANT/DONNA BLAKELY
40	38	31	9	LET'S START OVER CUTTING 334	PAMELA FERNANDEZ
41	44	49	3	LOVE FOR THE FUTURE ZYX 66018	CHASE
<b>★★★ Hot Shot Debut ★★★</b>					
42	NEW ▶	1	1	THE FEELING AQUA BOOGIE 012	SUGAR
43	NEW ▶	1	1	SPIRIT INSIDE MCA 55036	SPIRITS
44	47	—	2	OYE COMO VA PUENTE 12632/HOT	TITO PUENTE JR. & THE LATIN RHYTHM
45	NEW ▶	1	1	DO ME RIGHT EMOTIVE 775	BUTTER
46	42	33	10	HIGHER (FEEL IT) STRICTLY RHYTHM 12310	R.A.W.
47	NEW ▶	1	1	THE WAY THAT YOU LOVE WING 6771/MERCURY	VANESSA WILLIAMS
48	NEW ▶	1	1	CHERCHEZ LA FEMME EPIC PROMO	GLORIA ESTEFAN
49	30	25	14	WHEN DO I GET TO SING "MY WAY" LOGIC 59007	SPARKS
50	35	19	13	HEARTBEAT LONDON 0051	JIMMY SOMERVILLE

## 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
<b>★★★ No. 1 ★★★</b>					
1	1	1	4	I'LL BE THERE...YOU'RE ALL I... (M) (T) (X) DEF JAM/RAL 1879/ISLAND	METHOD MAN/M.J. BLIGE
2	4	6	5	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (M) (T) ROWDY 3-5041/ARISTA	MONICA
3	2	2	7	CRAZIEST (M) (T) (X) TOMMY BOY 670	NAUGHTY BY NATURE
4	3	3	15	THIS IS HOW WE DO IT (M) (T) PMP/RAL 1469/ISLAND	MONTELL JORDAN
5	6	16	12	TOTAL ECLIPSE OF THE HEART (T) (X) CRITIQUE 15539	NICKI FRENCH
<b>★★★ GREATEST GAINER ★★★</b>					
6	45	—	2	SHIMMY SHIMMY YA (T) ELEKTRA 66128/EEG	OL' DIRTY BASTARD
7	12	9	16	FREAK LIKE ME (T) (X) MECCA DON/EASTWEST 66175/EEG	ADINA HOWARD
8	10	7	8	GIVE IT 2 YOU (M) (T) SO SO DEF/WORK 77835/COLUMBIA	DA BRAT
9	5	4	19	BIG POPPA/WARNING (M) (T) (X) BAD BOY 7-9016/ARISTA	THE NOTORIOUS B.I.G.
10	8	10	5	BEDTIME STORY (T) (X) MAVERICK/SIRE 41895/WARNER BROS.	MADONNA
11	7	8	10	RUN AWAY (M) (T) ARISTA 1-2809	REAL MCCOY
12	11	12	7	CAN'T YOU SEE (T) TOMMY BOY 676	TOTAL FEAT. THE NOTORIOUS B.I.G.
13	15	13	12	YOUR LOVING ARMS (T) (X) SIRE 66150/EEG	BILLIE RAY MARTIN
14	39	—	2	THIS TIME (M) (T) (X) SILAS 55045/MCA	CHANTE MOORE
15	14	21	3	BABY BABY (M) (T) (X) EASTWEST 66138/EEG	CORONA
16	18	—	2	OPEN YOUR HEART (T) (X) EPIC 77867	M PEOPLE
17	19	5	4	OWN DESTINY (T) WEDED 20147/NERVOUS	MAD LION
18	13	19	5	TOO MANY FISH (T) (X) VIRGIN 38477	FRANKIE KNUCKLES FEATURING ADEVA
19	21	11	12	DEAR MAMA (M) (T) (X) INTERSCOPE 95774/AG	2PAC
20	23	20	3	LIFESTYLES OF THE RICH AND SHAMELESS (M) (T) UPTOWN 55007/MCA	LOST BOYZ
21	9	17	11	KEEP THEIR HEADS RINGIN' (T) PRIORITY 53188	DR. DRE
22	16	—	2	U BETTER RECOGNIZE (M) (T) (X) DEATH ROW/INTERSCOPE 98168/AG	SAM SNEED FEAT. DR. DRE
23	47	14	12	CLOSE TO YOU (T) (X) CURB-EDEL 77D77	FUN FACTORY
24	29	—	2	THE NEXT LEVEL (T) (X) LOUD 64322/RCA	THA ALKAHOLIKS
25	17	—	2	DIVA (T) (X) TRIBAL AMERICA 58308/R.S.	CLUB 69 FEATURING KIM COOPER
26	20	—	9	DON'T LAUGH (T) (X) SORTED 20145/NERVOUS	WINX
27	RE-ENTRY	2	2	TONIGHT IS THE NIGHT (T) (X) LOGIC 59011	LE CLICK
28	22	18	6	THE I.N.C. RIDE (M) (T) DELICIOUS VINYL 58376/CAPITOL	MASTA ACE INCORPORATED
29	26	22	23	CANDY RAIN (T) (X) UPTOWN 54905/MCA	SOUL FOR REAL
30	31	43	3	ALL GLOCKS DOWN (T) PENDULUM 58367/EMI	HEATHER B.
<b>★★★ Hot Shot Debut ★★★</b>					
31	NEW ▶	1	1	FROGGY STYLE (T) (X) POCKETOWN 42295/JIVE	NUTTIN' NYCE
32	NEW ▶	1	1	SHY GUY (M) (T) (X) WORK 77679/COLUMBIA	DIANA KING
33	28	36	5	ALL I WANNA DO (T) (X) BIG BEAT 95766/AG	JOANNE FARRELL
34	35	38	13	COTTON EYE JOE (T) (X) BATTERY 46500/JIVE	REDNEX
35	49	32	8	JOY (M) (T) (X) INTERSCOPE 95769/AG	BLACKSTREET
36	RE-ENTRY	2	2	PROCEED II (T) (X) IMPULSE! 5176/GRP	THE ROOTS WITH ROY AYERS
37	RE-ENTRY	16	16	LICK IT (T) (X) S.O.S. 1008/ZOO	ROULA
38	RE-ENTRY	2	2	WATER RUNS DRY (T) (X) MOTOWN 0359	BOYZ II MEN
39	38	41	14	THINK OF YOU (M) (T) (X) LAFACE 2-4095/ARISTA	USHER
40	37	28	6	RESURRECTION (T) (X) RELATIVITY 1250	COMMON SENSE
41	25	15	3	I'M READY (T) VIRGIN UNDERGROUND 38472/VIRGIN	SIZE 9
42	50	29	11	RED LIGHT SPECIAL (M) (T) (X) LAFACE 2-4099/ARISTA	TLC
43	24	35	16	BROOKLYN ZOO (T) (X) ELEKTRA 66166/EEG	OL' DIRTY BASTARD
44	33	24	17	BABY (T) (X) ATLANTIC 85593/AG	BRANDY
45	36	30	7	HEARTBEAT (T) (X) LONDON 0051	JIMMY SOMERVILLE
46	44	23	3	NO FLOW ON THE RODEO (T) BLACK FIST 27492/SELECT	KING JUST
47	RE-ENTRY	4	4	WONTIME (T) WRECK 20110/NERVOUS	SMIF-N-WESSUN
48	27	26	7	ANY EMCEE (T) PROFILE 7435	NINE
49	RE-ENTRY	3	3	HEY LOOKAWAY (T) KAPER 64302/RCA	QUESTIONMARK ASYLUM
50	41	33	5	KEEP IT REAL (M) (T) (X) CAPITOL 58355	MILKBONE

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

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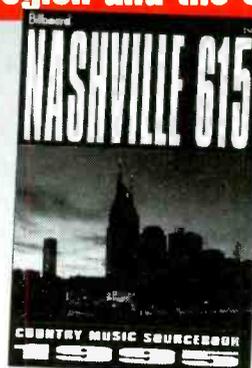
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# Nashville 615/Country Music Sourcebook 1995

BDCM3065

## Opryland Pub. Venture Enters Christian Arena

BY DEBORAH EVANS PRICE

NASHVILLE—Opryland Music Group has entered the Christian music arena with a yet-unnamed Christian music publishing division. OMG VP Jerry Flowers announced the hiring of Kendall Hewitt as creative manager of the new entity and says writer signings will be announced within a month.

"It will be separate from the country creative department to the extent that [Hewitt] will make deals independent of the creative department for both positive country and contemporary Christian music," Flowers says. "We hope to help grow the marketplace and contribute to the industry. It's a business that has always fit with the [OMG label-owner] Gaylord philosophy of doing things. We just never had the opportunity to put the right elements in

place until now."

Flowers says opening a Christian division is something OMG executives had been considering for quite a while. "We actually had it in our business plan for next year," he says, "and the opportunity came along to do some things, and some people expressed interest in being here . . . so we just moved the timetable up. That's why we're being real low-key about [it], because we did it as an opportunity arose, rather than executing a plan."

In the past few years there have been more Christian songwriters looking to write with writers in the country field. Flowers says some of his top writers are frequently sought out as collaborators, and that has made the move into Christian publishing a natural for OMG. Christian tunesmith Michael Puryear has collaborated with OMG

country writer Buddy Brock ("Watermelon Crawl"), and Paul Overstreet occasionally co-writes with OMG's Don Sampson and Skip Ewing.

"We've got some writers here already who have written a number of things that have been recorded in [the country] arena," Flowers says. "Skip Ewing wrote 'The Gospel According To Luke' and 'It Wasn't His Child' and several other things that have a spiritual flavor to them and are positive in outlook. We've got several writers who want to write in that vein, and we had had several writers approach us from the contemporary Christian field who are wanting to do positive country . . . Various writers and artists on the contemporary Christian labels have called our writers and said, 'I want to write with you, because I want to get outside

the box. I don't want to leave my audience, but I want to write some positive songs that aren't overtly religious in nature.'"

Hewitt says he's been meeting with A&R people at the labels and will pitch the new division's songs himself and add another songplugger in coming months as the company grows. "My long-term goal is to see the Christian division become the size of the country division," he says. "I'm excited about the future."

One of the reasons Hewitt is optimistic about the future of Christian publishing is because he sees the audience becoming broader. "We're not just communicating to the church," he says. "The writing is changing. Writers are speaking a different language. Christian songwriters aren't leaving the

church audience behind. They're reaching even more people."

Flowers sees another Gaylord company, the Christian music video channel Z Music Television, as helping accelerate the growth of the Christian music industry. He sees it all as part of a larger plan. "The Gaylord companies all have sort of a missionary mentality, and I don't mean missionary in terms of religion, necessarily," Flowers says. "I've always said Nashville had a marketing problem, not a music problem, that we could compete with anyone in the world in terms of music, if we could get them to listen . . . We believe that the music produced in Nashville, not only in country but in any category, will stand up to the music anywhere in the world, and we're a little missionary about spreading that message."

## Handycam Is In The House For Sony/Epic Video Tie-In

BY EDWARD MORRIS

NASHVILLE—Sony Music Nashville and Sony Electronics are conducting an elaborate cross-promotion on behalf of James House's new Epic album, "Days Gone By," and the new Sony Handycam Vision 8 mm camcorder. The promotion will be carried out through a sweepstakes on CMT: Country Music Television and via local and regional efforts.

The focus of the tie-in is House's current single and videoclip, "This Is Me Missing You." Although the song's wider references are self-evident, the video's theme is American troops keeping in touch with their families back home. Some of the scenes show the people involved using the new camcorder.

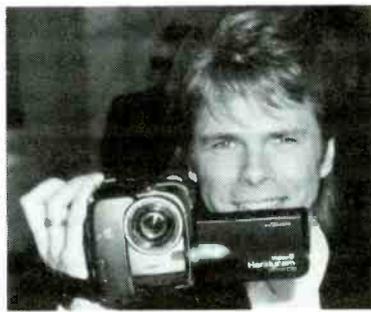
Connie Baer, Epic's VP of marketing and artist development, stresses that the label had already approved the treatment for the video before the idea for the tie-in arose and that Sony Electronics had no say in the development of the video, other than providing the camcorders used as props.

High Five Productions produced the video, which has been in Hot Shot rotation on CMT (four plays a day) since its release. Steven Goldmann wrote the treatment and directed the project.

"We fell in love with the treatment," Baer says, "and then started thinking about the message of the song and the title track of the album, 'Days Gone By.' All of a sudden, we realized that both songs involved capturing moments and emotions."

Baer adds, "It's always been the desire of Mickey Schulhof [president/CEO of Sony Corp. of America] for the divisions of Sony Music to work together in the interests of artistry. So we took the album to Electronics, and when they heard the project, they immediately wanted to get involved. So we sent them the video concept, and we used [it] as the springboard for an entire campaign to help break James . . . It took months to put all this together . . . We even moved the single back a few weeks."

The video was shot at Fort Campbell,



Epic Records' James House stores some memories with the Sony Handycam Vision camcorder, used to cross-promote his new album, "Days Gone By."

Ky., and also uses stock footage of troops returning to the base from the Gulf War.

The "James House Captures Days Gone By" promotion started on CMT the third week of May and will run through the middle of June.

For the grand prize, Sony will award a "family reunion and House party." The winner can select up to six family members or friends from around the country, and Sony will bring them to the winner's home for a party. In addition, House and his band will perform at the party, and House will present the winner a Sony Handycam Vision camcorder and an autographed copy of his album.

Sony will also give out 10 first prizes, each consisting of a Sony Handycam and an autographed copy of "Days Gone By." One-hundred second-prize winners will receive copies of the album.

Sony will run more than 100 spots on CMT to advertise the sweepstakes.

"We are also working on local and regional cross promotions and branch ties," Baer says. "In given markets, our radio promotion regional team is working with the Sony Electronics regional team and putting together [promotions], giving away products, doing radio contests, etc."

Evelyn Shriver, who manages House, says that Sony Electronics did not pay for the "This Is Me Missing You" video.

## 'Bridge' TV Miniseries Did The Judds Justice; Brokop Racks Up Nominations; Loretta Tours

**P**RECIOUS MEMORIES: At the risk of taxing our coordination, we herewith give an enthusiastic two thumbs up to "Love Can Build A Bridge," the NBC-TV miniseries about the Judds that aired May 14-15. It would have been so easy for the producers to drown the whole saga in anti-septic sentimentality and words-to-live-by moralizing. But none of this happened. Mother Naomi and daughter Wynonna were both presented as complex and often prickly personalities, the superstar period of their lives was kept proportional to the larger reality of their existence, and—except for omitting all mention of their longtime manager, Ken Stilts—the screen story was basically the same story we reporters have chronicled from the time the Judds burst into the world's consciousness in 1983. (The Judds split with Stilts last year, soon after the publication of Naomi's autobiography—on which the miniseries is based.) Portrayed by Kathleen York and Viveka Davis, respectively, Naomi and Wynonna emerged as people not just worth listening to but worth knowing as well.

To test if the drama would boost the Judds' catalog sales, RCA ran a spot at the end of each of the two episodes offering "The Essential Judds" album via an 800 number. According to Tommy Daniel, VP of RCA Records, the first spot generated 6,500 orders. He says all the Judds titles have had a surge at retail following the broadcasts. That's understandable. The music sounds as fresh as ever.

**M**AKING THE Rounds: Lorie Hoppers is the new VP of publicity at Liberty Records. She only recently opened her own PR agency, Rocket Science Media, in Dallas. Before that, she was director of publicity at MCA Records. Since the new administration took over, Liberty and its allied label, Patriot, have released from their artist rosters Ricky Lynn Gregg, Brian Austin, and Noah Gordon . . . Debbie Holley is out as manager of media and artist development at RCA Records Label Group . . . Cross Three Records has opened Cross Three Tours in Nashville, with John Rollins as its head. Rollins will book dates for Wylie & the Wild West Show, Cledus T. Judd, Dale Watson, Jann Browne, Jerry Donahue, and Janet McLaughlin.

New board members of Nashville Assn. of Talent Directors are Miles Bell, Williams Bell & Associates (president), Dick Beacham, the Beacham Agency (first VP), Amos Meng, Killen Entertainment Group (second VP),

Steve Thurman, Gary Musick Productions (secretary), and Billy Deaton, Billy Deaton Talent (treasurer). Officers-at-large are Rob Battle and Bonnie Sugarman, Agency for the Performing Arts; Paul Corbin, TNN; Rod Essig, Creative Artist Agency; and Lee Farmer, World Class Talent.

Patriot's Lisa Brokop and various members of her band are up for an astounding 13 awards from the British Columbia Country Music Assn. The honors will be announced June 4. Among the nominations: entertainer of the year, female vocalist of the year, and album of the year . . . After two years off the road, Loretta Lynn has resumed touring. She was recently in Los Angeles to receive the Academy of Country Music's Pioneer Award . . . DaSBro Enterprises of Bronx, N.Y., has issued its annual catalog of country and bluegrass CDs. It contains more than 5,000 titles.

Album Alert: The Osborne Brothers have just released "The Ernest Tubb Song Folio" on Pinecastle Records, and the American Harvest Recording Society has reissued Vern Gosdin's "If Jesus Comes Tomorrow (What Then)" under the new title "Vern Gosdin: The Gospel Album." "If Jesus Comes Tomorrow" first came out on Compelet Records in 1984.

**M**ARK YOUR Calendar: Kevin Welch, Mary Chapin Carpenter, Lucinda Williams, Alejandro Escovedo, and the Red Dirt Rangers will headline the Songs for the Heartland concert May 28 at the Oklahoma City Civic Center. Proceeds will go to the Oklahoma City Mayor's Disaster Relief Fund . . . Chet Atkins, Michelle Wright, Jo-EI Sonnier, the Marshall Tucker Band, the Whites, Sonia Dada, the Delevantes, Bullet, Young Acoustic All Stars, Jennifer Lynn Hobbs, and Just Passin' Thru will perform at the Dottie West Music Fest June 23-25 in McMinnville, Tenn.

**S**IGNINGS: Aaron Tippin to Buddy Lee Attractions for exclusive worldwide booking . . . Johnny Paycheck to Giant Records and Midnight Special Productions for exclusive management and booking . . . Grand Ole Opry star Little Jimmy Dickens to an exclusive booking contract with the Joe Taylor Artist Agency . . . Barry Berrier, Southern Rail, and the Special Consensus to recording deals with Pinecastle Records in Orlando, Fla.



by Edward Morris

# Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING MAY 27, 1995

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK 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	7	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC 82728/AG (10.98/16.98) 7 weeks at No. 1	★★★ No. 1 ★★★ JOHN MICHAEL MONTGOMERY	1
2	2	2	22	<b>GARTH BROOKS</b> ▲ <sup>5</sup> LIBERTY 29689 (10.98/15.98)	THE HITS	1
3	3	4	14	<b>ALISON KRAUSS</b> ● ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	3
4	5	5	60	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77659 (9.98/15.98)	★★★ Greatest Gainer ★★★ NOT A MOMENT TOO SOON	1
5	4	3	49	<b>TRACY BYRD</b> ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
6	6	7	14	<b>SHANIA TWAIN</b> MERCURY 522886 (10.98 EQ/15.98) HS	THE WOMAN IN ME	6
7	7	6	70	<b>JEFF FOXWORTHY</b> ▲ WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
8	11	11	33	<b>ALABAMA</b> ● RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	8
9	8	8	27	<b>GEORGE STRAIT</b> ▲ MCA 11092 (10.98/15.98)	LEAD ON	1
10	9	10	34	<b>TRACY LAWRENCE</b> ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
11	20	23	55	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10994 (10.98/15.98)	★★★ Pacesetter ★★★ READ MY MIND	2
12	19	24	10	<b>JOHN BERRY</b> PATRIOT 28495/LIBERTY (10.98/15.98)	STANDING ON THE EDGE	12
13	16	19	46	<b>ALAN JACKSON</b> ▲ <sup>2</sup> ARISTA 18759 (10.98/15.98)	WHO I AM	1
14	10	9	4	<b>TY HERNDON</b> EPIC 66397/SONY (7.98 EQ/11.98) HS	WHAT MATTERED MOST	9
15	17	18	67	<b>THE MAVERICKS</b> ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
16	12	12	16	<b>SAWYER BROWN</b> ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	5
17	30	27	68	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>3</sup> ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
18	13	13	13	<b>TRISHA YEARWOOD</b> ● MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3
19	15	17	39	<b>THE TRACTORS</b> ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	2
20	25	26	32	<b>MARY CHAPIN CARPENTER</b> ▲ COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1
21	31	25	49	<b>VINCE GILL</b> ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
22	18	14	42	<b>JOE DIFFIE</b> ▲ EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
23	21	21	33	<b>BROOKS &amp; DUNN</b> ▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
24	14	15	33	<b>CLAY WALKER</b> ▲ GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	4
25	29	31	6	<b>VARIOUS ARTISTS</b> LIBERTY 31712* (10.98/16.98)	COME TOGETHER: AMERICA SALUTES THE BEATLES	13
26	26	29	38	<b>PATTY LOVELESS</b> ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
27	23	22	48	<b>DAVID BALL</b> ▲ WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
28	27	30	53	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
29	22	20	19	<b>WADE HAYES</b> DKC/COLUMBIA 66412/SONY (7.98 EQ/11.98) HS	OLD ENOUGH TO KNOW BETTER	19
30	34	34	30	<b>VARIOUS ARTISTS</b> BNA 66416 (10.98/15.98)	KEITH WHITLEY/A TRIBUTE ALBUM	30
31	28	28	16	<b>NEAL MCCOY</b> ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10
32	24	16	5	<b>VARIOUS ARTISTS</b> COLUMBIA 67020/SONY (9.98 EQ/15.98)	NASCAR: RUNNIN' WIDE OPEN	13
33	40	44	32	<b>CLINT BLACK</b> ● RCA 66419 (10.98/16.98)	ONE EMOTION	8
34	<b>NEW</b> ▶	1	1	<b>4 RUNNER</b> POLYDOR 527379 (9.98/13.98) HS	★★★ Hot Shot Debut ★★★ 4 RUNNER	34

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
35	35	38	85	<b>REBA MCENTIRE</b> ▲ <sup>3</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
36	32	33	33	<b>TOBY KEITH</b> ● POLYDOR 523407 (10.98/15.98)	BOOMTOWN	8
37	37	39	68	<b>COLLIN RAYE</b> ● EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
38	36	36	67	<b>BLACKHAWK</b> ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
39	33	32	47	<b>LARI WHITE</b> ● RCA 66395 (9.98/15.98) HS	WISHES	24
40	39	40	55	<b>PAM TILLIS</b> ▲ ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
41	38	35	16	<b>HANK WILLIAMS, JR.</b> MCG CURB 77690/CURB (9.98/15.98)	HOG WILD	14
42	45	43	8	<b>TANYA TUCKER</b> LIBERTY 28943 (10.98/15.98)	FIRE TO FIRE	28
43	42	41	10	<b>RICK TREVINO</b> COLUMBIA 66771/SONY (9.98 EQ/15.98)	LOOKING FOR THE LIGHT	24
44	41	37	43	<b>DIAMOND RIO</b> ● ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
45	50	49	136	<b>ALAN JACKSON</b> ▲ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
46	54	52	62	<b>JOHN BERRY</b> ● LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	13
47	44	45	25	<b>HAL KETCHUM</b> CURB 77660 (10.98/15.98)	EVERY LITTLE WORD	31
48	43	42	139	<b>GEORGE STRAIT</b> ▲ <sup>3</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
49	46	46	150	<b>MARY CHAPIN CARPENTER</b> ▲ <sup>3</sup> COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
50	48	54	79	<b>FAITH HILL</b> ▲ WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
51	47	48	196	<b>BROOKS &amp; DUNN</b> ▲ <sup>5</sup> ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
52	53	53	116	<b>BROOKS &amp; DUNN</b> ▲ <sup>4</sup> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
53	55	47	17	<b>JEFF FOXWORTHY</b> LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	45
54	52	55	33	<b>LITTLE TEXAS</b> ● WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	10
55	<b>RE-ENTRY</b>	67	67	<b>ALABAMA</b> ● RCA 66296 (9.98/15.98)	CHEAP SEATS	16
56	51	51	35	<b>MARK CHESNUTT</b> ● DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	15
57	66	70	89	<b>GARTH BROOKS</b> ▲ <sup>5</sup> LIBERTY 80857 (10.98/16.98)	IN PIECES	1
58	57	57	131	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>2</sup> ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
59	61	60	87	<b>MARTINA MCBRIDE</b> ▲ RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	14
60	58	58	19	<b>SHENANDOAH</b> LIBERTY 31109 (10.98/15.98) HS	IN THE VICINITY OF THE HEART	31
61	49	61	6	<b>HIGHWAYMEN</b> LIBERTY 28091 (10.98/15.98)	THE ROAD GOES ON FOREVER	42
62	59	56	7	<b>DOUG STONE</b> COLUMBIA 64330/SONY (9.98 EQ/15.98)	FAITH IN ME FAITH IN YOU	45
63	71	75	141	<b>VINCE GILL</b> ▲ <sup>3</sup> MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
64	56	50	9	<b>MARTY STUART</b> MCA 11204 (10.98/15.98)	THE MARTY PARTY HIT PACK	37
65	74	71	9	<b>JEFF FOXWORTHY</b> LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL	65
66	62	68	43	<b>WILLIE NELSON</b> COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	40
67	65	74	27	<b>JOHN ANDERSON</b> BNA 66417 (9.98/15.98)	COUNTRY 'TIL I DIE	43
68	60	62	27	<b>BILLY RAY CYRUS</b> ● MERCURY 526081 (10.98 EQ/16.98)	STORM IN THE HEARTLAND	11
69	75	73	7	<b>JEFF FOXWORTHY</b> LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT	69
70	68	72	14	<b>RHETT AKINS</b> DECCA 11098/MCA (10.98/15.98) HS	A THOUSAND MEMORIES	49
71	67	65	105	<b>LITTLE TEXAS</b> ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
72	63	59	9	<b>BROTHER PHELPS</b> ASYLUM 61724/EEG (10.98/15.98) HS	ANY WAY THE WIND BLOWS	43
73	<b>RE-ENTRY</b>	236	236	<b>GARTH BROOKS</b> ▲ <sup>13</sup> LIBERTY 93866 (9.98/13.98)	NO FENCES	1
74	73	64	35	<b>CHARLIE DANIELS</b> EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	53
75	70	67	27	<b>DOUG STONE</b> EPIC 66803/SONY (10.98 EQ/15.98)	GREATEST HITS VOLUME 1	29

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

## Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**  
FOR WEEK ENDING MAY 27, 1995

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	<b>PATSY CLINE</b> ▲ <sup>6</sup> MCA 12* (7.98/12.98) 180 weeks at No. 1	GREATEST HITS	210
2	4	<b>REBA MCENTIRE</b> ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	208
3	3	<b>KEITH WHITLEY</b> ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	62
4	2	<b>HANK WILLIAMS, JR.</b> CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	24
5	6	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	210
6	5	<b>COLLIN RAYE</b> ▲ EPIC 47468/SONY (9.98 EQ/13.98)	ALL I CAN BE	2
7	—	<b>BILLY RAY CYRUS</b> ▲ <sup>8</sup> MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
8	10	<b>ANNE MURRAY</b> ▲ <sup>4</sup> LIBERTY 46058 (7.98/12.98)	GREATEST HITS	144
9	7	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	210
10	8	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	208
11	11	<b>GEORGE JONES</b> ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	195
12	12	<b>PATSY CLINE</b> MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	44
13	9	<b>JOHN ANDERSON</b> ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	15

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	18	<b>GARTH BROOKS</b> ▲ <sup>6</sup> LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	3
15	13	<b>HANK WILLIAMS</b> MERCURY 823293 (7.98 EQ/10.98)	24 GREATEST HITS	16
16	16	<b>VINCE GILL</b> MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	20
17	14	<b>CONFEDERATE RAILROAD</b> ▲ ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	3
18	21	<b>ALAN JACKSON</b> ▲ <sup>2</sup> ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	3
19	—	<b>ALABAMA</b> ▲ RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	45
20	15	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	10
21	19	<b>ALABAMA</b> ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	81
22	—	<b>GARTH BROOKS</b> ▲ <sup>11</sup> LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	2
23	—	<b>REBA MCENTIRE</b> ▲ <sup>3</sup> MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1
24	23	<b>KENNY ROGERS</b> ▲ LIBERTY 46106/CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	102
25	22	<b>GEORGE STRAIT</b> ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	53

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



by Wade Jessen

**RECORD BREAKER:** Patsy Cline's "Greatest Hits" (MCA) remains atop Billboard's Top Country Catalog Albums chart for 180 straight weeks at No. 1, which gives the set the distinction of more consecutive chart-topping weeks than any other release by any other artist on any chart in Billboard history. The album has sold more than 6 million copies since it was originally issued on Decca in 1967. The stage production of "Always Patsy Cline" recently opened for a second season at Nashville's Ryman Auditorium, home of the Grand Ole Opry from 1943 to 1974. Cline performed regularly at the Ryman as a regular cast member of the venerable show from 1961 until her untimely death in 1963. MCA has released the original cast recording of the stage production of "Always Patsy Cline" in conjunction with the show's re-opening. Cline was elected to the Country Music Hall of Fame in 1973.

**THE ENVELOPE, PLEASE:** The 30th annual Academy of Country Music Awards show May 10 on NBC had a dramatic effect on the Top Country Albums chart. The award winners and performers can be aligned almost directly with this week's sales gains. **John Michael Montgomery's** self-titled Atlantic album remains at No. 1 for the seventh consecutive week. Montgomery took single and song of the year trophies for "I Swear," which appears on his second album, "Kickin' It Up." Those awards fueled a 65% increase in sales over the previous week for "Kickin' It Up," which jumps 30-17. **Tim McGraw's** "Not A Moment Too Soon" (Curb) is the Greatest Gainer on Top Country Albums, with an increase of more than 14,000 units over the previous week. McGraw took home awards for top new male vocalist as well as album of the year for "Not A Moment Too Soon," which moves 5-4.

**MORE WINNERS:** Reba McEntire's "Read My Mind" (MCA) takes our percentage-based Pacesetter award on Top Country Albums (20-11) with a 65% jump in sales. McEntire, who turned in an emotional performance of the album's current single, "And Still," during the ACM show, also takes the Hot Shot Debut at No. 58 on Hot Country Singles & Tracks with that song. McEntire won female vocalist and entertainer of the year at the ceremonies in Los Angeles. **Alabama's** performance of "Angels Among Us" boosted sales for "Greatest Hits Vol. 3" (11-8) and "Cheap Seats" (re-enters at No. 55). Both RCA albums contain the song that was performed in tribute to ACM executive director **Bill Boyd**, who died earlier this year. **Garth Brooks** posted substantial gains on all three of his Liberty entries: "The Hits" (at No. 2), "In Pieces" (66-57), and "No Fences" (which re-enters at No. 73). Brooks took top video honors for "The Red Strokes," as well as the Jim Reeves Award for his international accomplishments. **The Mavericks** took dual awards for top vocal group and top new vocal group or duo, and their "What A Crying Shame" (MCA) jumps 17-15 on Top Country Albums and 113-75 on The Billboard 200.

**ODDS AND ENDS:** Epic's **Ty Herndon** scores his first No. 1 song on Hot Country Singles & Tracks with "What Mattered Most," while **Travis Tritt's** "Tell Me I Was Dreaming" is our lone Airpower entry at No. 17. Hot Shot Debut honors on Top Country Albums go to **4 Runner** for its self-titled Polydor album at No. 34.

## PAM LEWIS SUES MANAGEMENT PARTNER

(Continued from page 11)

13-count complaint, Doyle is guilty of interference with a contract, breach of contract, interference with a prospective business relationship, fraud and misrepresentation, civil conspiracy, promissory fraud, and diversion of corporate opportunity.

According to the complaint, Doyle and Lewis established their management company May 6, 1988, to handle Brooks, who was then working as a boot salesman.

According to the complaint, Doyle also signed Brooks to Major Bob and then, in negotiating Doyle-Lewis' management contract with the artist, suggested that the management company not be paid a commission on Brooks' publishing and songwriting income. In the suit, Lewis claims she agreed to this suggestion on condition that she share financially in Major Bob's publishing rights to Brooks' songs and those of any other artists whom Doyle-Lewis managed.

Subsequently, according to the suit, Lewis reached an agreement with Doyle that gave her a vested interest in Major Bob and Rio Bravo. The suit says that she was to receive 10% of the gross mechanical income due Brooks for the year following the release of his first album for Capitol Records.

After this first year, the complaint alleges, the parties were to negotiate either a management commission on the publishing involved or grant Lewis a bonus or interest in the publishing or songwriting income generated by any of their jointly managed clients.

When Brooks' publishing deal with Major Bob was set to end in 1991, the complaint continues, the singer proposed to divide his publishing income between his own company, Major Bob, and Lewis. The suit says that Lewis formed a publishing company to take her share but that, before the agreement was made final, Doyle told her he had agreed to reduce their management commission on Brooks by 5%. According to the suit, Doyle claimed this reduction would give their company an advantage when it came time to renew their management agreement with Brooks in May 1993.

The suit alleges that following this gambit, "Major Bob Music continued to receive all publishing rights on Garth Brooks, and there was no spin-off of Lewis' rights to her separate

publishing company." The suit contends that Doyle unilaterally agreed to the reduced management commission to keep publishing rights to Brooks' music.

The suit further alleges that Doyle took advantage of his connection with Brooks to sign songwriters to his own publishing companies. The complaint alleges that "[by] using the 'gatekeeper' function of the management company to cause songwriters to enter into contracts with Major Bob or Rio Bravo, and then promoting the songs with Brooks, Doyle used a corporate opportunity in breach of his fiduciary responsibility to Lewis."

According to Lewis' complaint, Doyle undermined her by isolating her from the day-to-day running of the management company. The suit alleges he failed to notify her of meet-

ings and made decisions for the company without consulting or notifying her.

The complaint contends Lewis learned in June 1994 that Doyle had told Brooks Doyle-Lewis was going to be dissolved. Last November, the suit states that Doyle, while still president of Doyle-Lewis, began operating a new company, Bob Doyle & Associates.

The complaint alleges that Brooks sought new management only because Doyle had told him that Doyle-Lewis was going out of business. The suit adds that Lewis was, and remains, ready to continue her co-management duties for Brooks.

Lewis is represented by James V. Doramus and Jane H. Allen of Doramus & Trauger, Nashville, and S. Gary Spicer, Grosse Pointe, Mich.

## EASTWOOD'S MALPASO LABEL DEBUTS

(Continued from page 11)

favorites, like the late Hartman, a big band singer of the '40s and '50s whom he'd seen with bandleaders like Dizzy Gillespie, and Kral, the now-deceased sister of Jackie & Roy's Roy Kral.

"There are more obvious bigger names from the period which we could have used if we wanted a commercial soundtrack," Eastwood says. "But these are great performances, and just because a person doesn't have a hit record doesn't mean he or she isn't great."

While far better known, Washington is still represented on the "Bridges" soundtrack by relatively obscure tracks, Eastwood says.

No matter, Gold feels. "It's such a fantastic movie that we feel a lot of people will want to own the soundtrack as a souvenir," he says. To facilitate, Warner Bros. has "very aggressive in-store placement, pricing, positioning, and advertising campaigns in effect from day one," says Gold.

"It has a quite diverse soundtrack, and hopefully that will help sales," says Roy Burkert, buyer for the 38-store Harmony House chain in Michigan. "We're looking forward to the album and will put a lot in the field to be ready for the media blitz. Ultimately, I think it will do real well."

A one-hour promotional CD mixing

music with Eastwood's commentary is going out to public radio, jazz, and oldies stations, as is a promotional CD single of "Doe Eyes" and "Baby I'm Yours." The entire soundtrack, Gold adds, is being serviced to "anyone who's got a signal."

"If pop culture embraces the movie, then we'll take a close look at it," says Tom Miller, assistant PD/music director, WNUA Chicago. "But there is no guarantee of us adding it just because of the Eastwood connection. However, I do think there is a curiosity factor that will draw people's attention."

A label launch party at Los Angeles restaurant Georgia is slated for Monday (22).

Eastwood's album promotional efforts include interviews and a heartfelt letter sent to retailers introducing the label and the soundtrack. With no current film project in the works, he says he may find time to do more promotional activities for the album and label.

Might that include in-store album signings, the soft-spoken superstar was asked? Responding in typical Eastwoodese, he says, "Well, I don't know if I'll be doing that!"

Assistance in preparing this story was provided by Larry Flick.

## 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  
68 ALL THAT HEAVEN WILL ALLOW (Bruce Springsteen, ASCAP)  
58 AND STILL (Starstruck Writers Group, ASCAP/Starstruck Angel, BMI)  
45 ANY MAN OF MINE (Loon Echo, BMI/Zomba, ASCAP) WBM  
49 BOBBIE ANN MASON (Starstruck Writers Group, ASCAP/Mark D., ASCAP)  
46 THE BOX (Sometimes You Win, ASCAP/All Nations, ASCAP/Nocturnal Eclipse, BMI/Careers-BMG, BMI/Minnetonka, BMI) WBM/HL  
64 BUBBA HYDE (Almo, ASCAP/Warner-Tamerlane, BMI/Mister Charlie, BMI) WBM  
26 CAIN'S BLOOD (Almo, ASCAP/Magnasong, BMI/Red Quill, BMI) WBM  
24 CLOWN IN YOUR RODEO (Emily Boothe, BMI/Careers-BMG, BMI) HL  
30 DARNED IF I DON'T (DANGED IF I DO) (Sony Tree, BMI/Acuff-Rose, BMI) WBM/HL  
61 OI'DN'T HAVE YOU (Magnasong, BMI/Fed Quill, BMI/Killer Boy, BMI/Semi Quaver, BMI)  
13 FAITH IN ME, FAITH IN YOU (WB, ASCAP/Big Tractors, ASCAP/Avalon Way, ASCAP) WBM  
19 FALL IN LOVE (Sony Cross Keys, ASCAP/Kim Williams, ASCAP/Acuff-Rose, BMI) WBM/HL  
75 FIND OUT WHAT'S HAPPENIN' (Glitterfish, BMI/Music Corp. Of America, BMI)  
52 FINISH WHAT WE STARTED (Careers-BMG, BMI/Warner-Tamerlane, BMI/Under The Bridge, BMI)  
74 GET BACK (Northern, BMI)  
50 GET OVER IT (Careers-BMG, BMI/Breaker Maker, BMI/Be Mine, ASCAP) HL  
29 GIVE ME ONE MORE SHOT (Maypop, BMI/Wildcountry, BMI) WBM  
6 GONNA GET A LIFE (Warner Source, SESAC/Dyinda Jam, SESAC/Mighty Nice, BMI/Laudersongs, BMI) WBM/HL  
33 THE HEART IS A LONELY HUNTER (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Sony Cross Keys, ASCAP/New Haven, BMI) WBM/HL  
65 HELLO CRUEL WORLD (PolyGram Int'l, ASCAP/Veg-D-Music, ASCAP/All 3 Chords, BMI)  
22 HOUSE OF CARDS (Why Walk, ASCAP) CLM  
62 I AM WHO I AM (Great Cumberland, BMI/Diamond Struck, BMI) WBM  
10 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  
44 I DIDN'T KNOW MY OWN STRENGTH (Maypop, BMI/Nineteenth Hole, BMI/Bellarmino, BMI) WBM  
7 I DON'T BELIEVE IN GOODBYE (Travelin' Zoo, ASCAP/Seventh Son, ASCAP/Club Zoo, BMI) WBM  
69 I DON'T EVEN KNOW YOUR NAME (WB, ASCAP) WBM  
15 IF I WERE YOU (Soundbeam, BMI/Full Keel, ASCAP/Farrenuff, ASCAP) WBM

- 18 IF YOU'RE GONNA WALK, I'M GONNA CRAWL (Songs Of PolyGram, BMI/HotDogGone, BMI/Button Willow, BMI) HL  
67 I'M IN LOVE WITH A CAPITAL U (Almo, ASCAP/Sony Tree, BMI/Terilee, BMI)  
39 I'M LIVING UP TO HER LOW EXPECTATIONS (PolyGram Int'l, ASCAP/Ranger Bob, ASCAP/Nothin' But Net, SESAC/EMI, SESAC) HL  
12 I'M STILL DANCIN' WITH YOU (Sony Tree, BMI) HL  
71 I WAS BLOWN AWAY (Careers-BMG, BMI/Doo Layng, BMI) HL  
16 THE KEEPER OF THE STARS (Songs Of PolyGram, BMI/Pal Time, BMI/New Haven, BMI/Pulpit Rock, BMI/Murrah, BMI) HL/WBM  
53 A LITTLE BIT OF YOU (WB, ASCAP/Big Tractor, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP)  
23 LITTLE MISS HONKY TONK (Sony Tree, BMI/Showbilly, BMI) HL  
51 LOOK WHAT FOLLOWED ME HOME (EMI Blackwood, BMI/Forrest Hills, BMI) WBM/HL  
27 MISSISSIPPI MOON (Tony Joe White, BMI/Screen Gems-EMI, BMI/High Horse, BMI) HL  
35 MY HEART WILL NEVER KNOW (Galewood, BMI/Ensign, BMI/Kdbilly, BMI/Issy Moon, BMI) HL  
63 ONE AND ONLY LOVE (BGM, ASCAP/Careers-BMG, BMI) HL  
25 PARTY CROWD (N2D, ASCAP/American Romance, ASCAP)  
72 PLEASE REMEMBER ME (Sony Tunes, ASCAP/Blue Sky Rider, BMI) WBM/HL  
32 REFRIED DREAMS (Zomba, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI) WBM/HL  
73 ROCKIN' THE ROCK (MCA, ASCAP/Gary Burr, ASCAP) HL  
38 SO HELP ME GIRL (Songwriters Ink, BMI/Texas Wedge,

- ASCAP) HL  
36 SOLD (THE GRUNDY COUNTY AUCTION INCIDENT) (Of, ASCAP/Robby West, BMI)  
60 SOMEONE ELSE'S STAR (Acuff-Rose, BMI/Mile, ASCAP) WBM  
21 SONG FOR THE LIFE (Tessa, BMI) WBM  
40 SOUTHERN GRACE (Square West, ASCAP/Howlin' Hits, ASCAP/Sony Tree, BMI/Edisto Sound, BMI/Sony, BMI) WBM/HL  
2 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/Hecktone, BMI/Foreshadow, BMI) WBM/CLM  
3 SUMMER'S COMIN' (Blackened, BMI/Irving, BMI) WBM  
17 TELL ME I WAS DREAMING (Post Oak, BMI/Brass Crab, BMI) HL  
11 TEXAS TORNADO (Sony Tree, BMI) HL  
55 THAT AIN'T MY TRUCK (Great Cumberland, BMI/Diamond Struck, BMI/Sony Tree, BMI) WBM  
43 THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE) (Almo, ASCAP/LaSongs, Ascaph/Taste Auction, BMI/Wacissa River, BMI) WBM  
28 THAT'S JUST ABOUT RIGHT (Warner-Tamerlane, BMI) WBM  
20 THEY'RE PLAYIN' OUR SONG (Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP/Starstruck Writers Group, ASCAP/Mark D., ASCAP/Little Big Town, BMI/American Made, BMI) WBM  
37 THINKIN' ABOUT YOU (Sierra Home, ASCAP/AMR, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) WBM  
48 THIS IS ME MISSING YOU (Madwomen, BMI/Sony Tree, BMI/Warner-Tamerlane, BMI/Resaca Beach, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) WBM/HL

- 41 THIS WOMAN AND THIS MAN (Almo, ASCAP/Bamatuck, ASCAP/WB, ASCAP/Lunnmusic, ASCAP) WBM  
66 WALK ON (Patrice Joseph, BMI/Warner-Tamerlane, BMI/WB, ASCAP/Samosonian, ASCAP) WBM  
59 WHAT DO YOU WANT WITH HIS LOVE (New Court, BMI/Low Country, BMI/EMI Blackwood, BMI/Bart And Tackle, BMI)  
70 WHAT'LL YOU DO ABOUT ME (Combine, ASCAP/EMI Blackwood, BMI) HL  
1 WHAT MATTERED MOST (Gary Burr, ASCAP/MCA, ASCAP/August Wind, BMI/Longitude, BMI/Alberta's Paw, BMI) WBM/HL  
57 WHEN AND WHERE (Almo, ASCAP/Bamatuck, ASCAP/Irving, BMI/Kybama, BMI) WBM  
9 WHEN YOU SAY NOTHING AT ALL (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI) HL/CLM  
54 WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN) (Benefit, BMI/Stallion, BMI/Sony Tree, BMI) WBM/HL  
42 WHOSE BED HAVE YOUR BOOTS BEEN UNDER (Shania Twain, BMI/Zomba, ASCAP) WBM  
47 WORKIN' FOR THE WEEKEND (Cupit, BMI/Cupit Memares, ASCAP)  
5 YOU AIN'T MUCH FUN (Songs Of PolyGram, BMI/Tokeco, BMI) HL  
31 YOU BETTER THINK TWICE (Benefit, BMI/Englishtown, BMI) WBM  
34 YOU CAN SLEEP WHILE I DRIVE (Almo, ASCAP/MLE, ASCAP) WBM  
14 YOU DON'T EVEN KNOW WHO I AM (Sony Cross Keys, ASCAP/Purple Crayon, ASCAP) HL  
56 YOU HAVE THE RIGHT TO REMAIN SILENT (Co-Heart, BMI)

# Billboard **HOT COUNTRY** SINGLES & TRACKS

FOR WEEK ENDING MAY 27, 1995

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
				<b>***No. 1***</b>	
1	2	4	14	<b>WHAT MATTERED MOST</b> D. JOHNSON (G. BURR, V. MELAMED)	◆ TY HERNDON (C) (V) EPIC 77843
2	4	9	13	<b>STANDING ON THE EDGE OF GOODBYE</b> J. BOWEN, C. HOWARD (J. BERRY, S. HARRIS)	◆ JOHN BERRY (V) PATRIOT 18401
3	6	10	8	<b>SUMMER'S COMIN'</b> J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK (V) RCA 64281
4	3	8	10	<b>ADALIDA</b> T. BROWN, G. STRAIT (M. GEIGER, W. MULLIS, M. HUFFMAN)	GEORGE STRAIT (V) MCA 55019
5	9	11	10	<b>YOU AIN'T MUCH FUN</b> N. LARKIN, H. SHEDD (T. KEITH, C. GOFF, JR.)	◆ TOBY KEITH (C) (V) POLYDOR 851 728
6	1	3	14	<b>GONNA GET A LIFE</b> M. WRIGHT (F. DYCUS, J. LAUDERDALE)	◆ MARK CHESNUTT (C) (V) DECCA 54978
7	12	16	11	<b>I DON'T BELIEVE IN GOODBYE</b> M. A. MILLER, M. MCANALLY (M. MILLER, S. EMERICK, B. WHITE)	◆ SAWYER BROWN (C) (V) CURB 76936
8	10	12	16	<b>STAY FOREVER</b> A. REYNOLDS, J. ROONEY (B. TENCH, H. KETCHUM)	◆ HAL KETCHUM (C) (V) MCG CURB 76929
9	14	18	14	<b>WHEN YOU SAY NOTHING AT ALL</b> R. SCRUGGS (D. SCHLITZ, P. OVERSTREET)	◆ ALISON KRAUSS & UNION STATION (C) (V) BNA 64329
10	7	1	13	<b>I CAN LOVE YOU LIKE THAT</b> S. HENDRICKS (S. DIAMOND, M. DERRY, J. KIMBALL)	◆ JOHN MICHAEL MONTGOMERY (V) ATLANTIC 82728
11	15	20	7	<b>TEXAS TORNADO</b> T. LAWRENCE, F. ANDERSON (B. BRADDOCK)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
12	16	19	11	<b>I'M STILL DANCIN' WITH YOU</b> D. COOK (C. RAINS, W. HAYES)	◆ WADE HAYES (C) (V) DKC 77842/COLUMBIA
13	17	21	13	<b>FAITH IN ME, FAITH IN YOU</b> J. STROUD, D. STONE (D. LOGGINS, T. BRUCE)	◆ DOUG STONE (C) (V) COLUMBIA 77837
14	18	22	11	<b>YOU DON'T EVEN KNOW WHO I AM</b> E. GORDY, JR. (G. PETERS)	◆ PATTY LOVELESS (C) (V) EPIC 77856
15	19	24	8	<b>IF I WERE YOU</b> J. HOBBS, E. SEAY, P. WORLEY (J. HOBBS, C. FARREN)	COLLIN RAYE (V) EPIC 77859
16	5	2	19	<b>THE KEEPER OF THE STARS</b> T. BROWN (D. LEE, D. MAYO, K. STALEY)	◆ TRACY BYRD (C) (V) MCA 54988
				<b>***AIRPOWER***</b>	
17	20	27	7	<b>TELL ME I WAS DREAMING</b> G. BROWN (T. TRITT, B. R. BROWN)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT
18	22	26	11	<b>IF YOU'RE GONNA WALK, I'M GONNA CRAWL</b> B. CANNON, N. WILSON (B. CANNON, L. BASTIAN)	SAMMY KERSHAW (V) MERCURY 856 686
19	24	30	9	<b>FALL IN LOVE</b> B. BECKETT (K. CHESNEY, B. BROCK, K. WILLIAMS)	◆ KENNY CHESNEY (C) (V) BNA 64306
20	25	33	5	<b>THEY'RE PLAYIN' OUR SONG</b> B. BECKETT (J. JARRARD, M. D. SANDERS, B. DIPIERO)	◆ NEAL MCCOY ATLANTIC ALBUM CUT
21	8	6	16	<b>SONG FOR THE LIFE</b> K. STEGALL (R. CROWELL)	◆ ALAN JACKSON (V) ARISTA 1-2792
22	21	25	10	<b>HOUSE OF CARDS</b> J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77826
23	13	7	15	<b>LITTLE MISS HONKY TONK</b> S. HENDRICKS, D. COOK (R. DUNN)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2790
24	26	31	9	<b>CLOWN IN YOUR RODEO</b> J. LEO (W. KIRKPATRICK)	◆ KATHY MATTEA (V) MERCURY 856 484
25	31	36	11	<b>PARTY CROWD</b> T. BROWN (D. L. MURPHY, J. HINSON)	◆ DAVID LEE MURPHY (C) (V) MCA 54977
26	28	29	11	<b>CAIN'S BLOOD</b> B. CANNON, L. SHELL (J. SUNDRUD, M. JOHNSON)	◆ 4 RUNNER (C) (V) POLYDOR 851 622
27	32	39	6	<b>MISSISSIPPI MOON</b> J. STROUD, J. ANDERSON (T. J. WHITE, C. WHITSETT)	◆ JOHN ANDERSON (V) BNA 64274
28	35	38	7	<b>THAT'S JUST ABOUT RIGHT</b> M. WRIGHT, T. DUBOIS (J. BLACK)	◆ BLACKHAWK (V) ARISTA 1-2813
29	23	15	16	<b>GIVE ME ONE MORE SHOT</b> G. FUNDIS, ALABAMA (T. GENTRY, R. OWEN, R. ROGERS)	ALABAMA (V) RCA 64273
30	37	40	6	<b>DARNED IF I DON'T (DANGED IF I DO)</b> D. COOK (R. DUNN, D. DILLON)	◆ SHENANDOAH (V) LIBERTY 18484
31	44	63	3	<b>YOU BETTER THINK TWICE</b> T. BROWN (V. GILL, R. NIELSEN)	VINCE GILL (V) MCA 55035
32	11	5	14	<b>REFRIED DREAMS</b> J. STROUD, B. GALLIMORE (J. FOSTER, M. PETERSON)	◆ TIM MCGRAW (C) (V) CURB 76931
33	27	23	15	<b>THE HEART IS A LONELY HUNTER</b> T. BROWN, R. MCENTIRE (M. D. SANDERS, E. HILL, K. WILLIAMS)	REBA MCENTIRE (V) MCA 54987
34	40	45	5	<b>YOU CAN SLEEP WHILE I DRIVE</b> G. FUNDIS (M. ETHERIDGE)	◆ TRISHA YEARWOOD (C) (V) MCA 55025
35	39	49	4	<b>MY HEART WILL NEVER KNOW</b> J. STROUD (S. DORFF, B. KIRSCH)	◆ CLAY WALKER (C) (V) GIANT 17887
36	50	52	4	<b>SOLD (THE GRUNDY COUNTY AUCTION INCIDENT)</b> S. HENDRICKS (R. FAGAN, R. ROYER)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT
37	33	32	20	<b>THINKIN' ABOUT YOU</b> G. FUNDIS (B. REGAN, T. SHAPIRO)	◆ TRISHA YEARWOOD (C) (V) MCA 54973
38	34	28	17	<b>SO HELP ME GIRL</b> J. SLATE, J. DIFFIE (H. PERDEW, A. SPOONER)	◆ JOE DIFFIE (C) (V) EPIC 77808
39	42	43	8	<b>I'M LIVING UP TO HER LOW EXPECTATIONS</b> J. STROUD, R. TRAVIS, D. MALLOY (B. MCDILL, T. ROCCO)	◆ DARYLE SINGLETARY (C) (V) GIANT 17902

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	43	47	5	<b>SOUTHERN GRACE</b> C. DINAPOLI, D. GRAU, LITTLE TEXAS (P. HOWELL, B. SEALS, S. HARRIS)	◆ LITTLE TEXAS WARNER BROS. ALBUM CUT
41	38	34	20	<b>THIS WOMAN AND THIS MAN</b> J. STROUD (J. PENNING, M. LUNN)	◆ CLAY WALKER (V) GIANT 17995
42	29	17	20	<b>WHOSE BED HAVE YOUR BOOTS BEEN UNDER</b> R. J. LANGE (S. TWIN, R. J. LANGE)	◆ SHANIA TWAIN (C) (V) MERCURY 856 448
43	30	14	19	<b>THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE)</b> G. FUNDIS (L. WHITE, C. CANNON)	◆ LARI WHITE (V) RCA 64233
44	45	53	4	<b>I DIDN'T KNOW MY OWN STRENGTH</b> J. STROUD (R. BOWLES, R. BYRNE)	◆ LORRIE MORGAN (V) BNA 64287
45	51	66	3	<b>ANY MAN OF MINE</b> R. J. LANGE (S. TWIN, R. J. LANGE)	◆ SHANIA TWAIN (C) (V) MERCURY 856 448
46	36	13	16	<b>THE BOX</b> K. LEHNING (R. TRAVIS, B. MOORE)	◆ RANDY TRAVIS (V) WARNER BROS. 17970
47	41	41	10	<b>WORKIN' FOR THE WEEKEND</b> J. CUPIT (J. CUPIT, J. HONEYCUTT, K. MELLONS)	KEN MELLONS (C) (V) EPIC 77861
48	49	54	5	<b>THIS IS ME MISSING YOU</b> D. COOK (J. HOUSE, M. POWELL, D. COCHRAN)	◆ JAMES HOUSE (C) (V) EPIC 77870
49	52	61	4	<b>BOBBIE ANN MASON</b> S. BUCKINGHAM, B. CHANCEY (M. D. SANDERS)	◆ RICK TREVINO (C) (V) COLUMBIA 77903
50	46	48	10	<b>GET OVER IT</b> B. BECKETT (K. FOLLESE, S. BENTLEY, A. FOLLESE)	◆ WOODY LEE ATLANTIC ALBUM CUT
51	47	46	20	<b>LOOK WHAT FOLLOWED ME HOME</b> B. CHANCEY (D. BALL, T. POLK)	◆ DAVID BALL (C) (V) WARNER BROS. 17977
52	55	—	2	<b>FINISH WHAT WE STARTED</b> M. POWELL, T. DUBOIS (M. POWELL, M. NOBLE)	◆ DIAMOND RIO (V) ARISTA 1-2739
53	67	—	2	<b>A LITTLE BIT OF YOU</b> S. HENDRICKS, L. PARNELL (T. BRUCE, C. WISEMAN)	◆ LEE ROY PARNELL (V) CAREER 1-2823
54	48	44	17	<b>WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN)</b> T. BROWN (V. GILL, B. ANDERSON)	VINCE GILL (C) (V) MCA 54976
55	60	65	3	<b>THAT AIN'T MY TRUCK</b> M. WRIGHT (T. SHAPIRO, C. WATERS, R. AKINS)	◆ RHETT AKINS (C) (V) DECCA 55034
56	58	58	7	<b>YOU HAVE THE RIGHT TO REMAIN SILENT</b> C. BROOKS (B. SWEAT, C. SWEAT)	PERFECT STRANGER CURB ALBUM CUT
57	57	73	3	<b>WHEN AND WHERE</b> B. BECKETT (J. BROWN, B. JONES, J. PENNING)	◆ CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
				<b>***HOT SHOT DEBUT***</b>	
58	NEW ►	1	1	<b>AND STILL</b> T. BROWN, R. MCENTIRE (L. HENGBER, T. L. JAMES)	◆ REBA MCENTIRE (V) MCA 55047
59	63	—	2	<b>WHAT DO YOU WANT WITH HIS LOVE</b> B. CHANCEY (D. BALL, L. JEFFERIES)	◆ DAVID BALL WARNER BROS. ALBUM CUT
60	65	70	3	<b>SOMEONE ELSE'S STAR</b> B. J. WALKER, JR., K. LEHNING (S. EWING, J. WEATHERLY)	◆ BRYAN WHITE (C) (V) ASYLUM 64435
61	59	55	8	<b>DIDN'T HAVE YOU</b> B. MONTANA, J. MCKELL, D. FLINT (B. MONTANA, J. K. WATSON)	◆ BILLY MONTANA (C) MAGNATONE 1101
62	62	56	8	<b>I AM WHO I AM</b> J. THOMAS, H. DUNN (H. DUNN, T. SHAPIRO, C. WATERS)	◆ HOLLY DUNN (C) RIVER NORTH 3003
63	53	51	9	<b>ONE AND ONLY LOVE</b> R. SCRUGGS (S. D. JONES, B. TOMBERLIN)	◆ RUSS TAFF (C) (V) REPRISE 17918/WARNER BROS.
64	56	50	17	<b>BUBBA HYDE</b> M. POWELL, T. DUBOIS (C. WISEMAN, G. NELSON)	◆ DIAMOND RIO (C) (V) ARISTA 1-2787
65	66	68	3	<b>HELLO CRUEL WORLD</b> R. BENNETT (G. DUCAS, ANGELO, T. TYLER)	◆ GEORGE DUCAS LIBERTY ALBUM CUT
66	61	62	5	<b>WALK ON</b> G. MASSENBURG, L. RONSTADT (M. BERG, R. SAMOSET)	LINDA RONSTADT (C) (V) ELEKTRA 64427/EEG
67	NEW ►	1	1	<b>I'M IN LOVE WITH A CAPITAL "U"</b> J. SLATE, J. DIFFIE (C. WISEMAN, P. NELSON)	◆ JOE DIFFIE (C) (V) EPIC 77902
68	68	72	3	<b>ALL THAT HEAVEN WILL ALLOW</b> D. COOK (B. SPRINGSTEEN)	◆ THE MAVERICKS (V) MCA 55026
69	71	75	3	<b>I DON'T EVEN KNOW YOUR NAME</b> K. STEGALL (A. JACKSON, R. JACKSON, A. LOFTIN)	◆ ALAN JACKSON (V) ARISTA 1-2830
70	69	64	20	<b>WHAT'LL YOU DO ABOUT ME</b> R. LANDIS (D. LINDE)	◆ DOUG SUPERNAW (C) BNA 64214
71	54	37	12	<b>I WAS BLOWN AWAY</b> P. TILLIS, S. FISHELL (L. MARTINE, JR.)	PAM TILLIS (V) ARISTA 1-2802
72	70	71	5	<b>PLEASE REMEMBER ME</b> R. CROWELL, T. BROWN (R. CROWELL, W. JENNINGS)	◆ RODNEY CROWELL (C) (V) MCA 55024
73	64	57	8	<b>ROCKIN' THE ROCK</b> S. HENDRICKS (G. BURR)	LARRY STEWART (C) (V) COLUMBIA 77857
74	NEW ►	1	1	<b>GET BACK</b> J. CRUTCHFIELD, M. CRUTCHFIELD (J. LENNON, P. MCCARTNEY)	◆ STEVE WARINER (C) LIBERTY 79086
75	NEW ►	1	1	<b>FIND OUT WHAT'S HAPPENIN'</b> J. CRUTCHFIELD (J. CRUTCHFIELD)	◆ TANYA TUCKER LIBERTY ALBUM CUT

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	—	2	<b>AS ANY FOOL CAN SEE</b> T. LAWRENCE, F. ANDERSON (P. NELSON, K. BEARD)	◆ TRACY LAWRENCE ATLANTIC
2	2	2	8	<b>OLD ENOUGH TO KNOW BETTER</b> D. COOK (C. RAINS, W. HAYES)	◆ WADE HAYES COLUMBIA
3	5	3	14	<b>GONE COUNTRY</b> K. STEGALL (B. MCDILL)	◆ ALAN JACKSON ARISTA
4	4	1	4	<b>FOR A CHANGE</b> B. BECKETT (S. SESKIN, J. S. SHERRILL)	◆ NEAL MCCOY ATLANTIC
5	3	—	2	<b>WHEREVER YOU GO</b> J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK RCA
6	13	12	11	<b>NOT A MOMENT TOO SOON</b> J. STROUD, B. GALLIMORE (W. PERRY, J. BARNHILL)	◆ TIM MCGRAW CURB
7	6	4	6	<b>MY KIND OF GIRL</b> J. HOBBS, E. SEAY, P. WORLEY (D. COCHRAN, J. JARRARD, M. POWELL)	◆ COLLIN RAYE EPIC
8	7	6	12	<b>PICKUP MAN</b> J. SLATE, J. DIFFIE (H. PERDEW, K. K. PHILLIPS)	◆ JOE DIFFIE EPIC
9	12	11	16	<b>IF I COULD MAKE A LIVING</b> J. STROUD (K. STEGALL, R. MURRAY, A. JACKSON)	◆ CLAY WALKER GIANT
10	9	8	11	<b>GOIN' THROUGH THE BIG D</b> M. WRIGHT (R. ROGERS, J. WRIGHT, M. WRIGHT)	MARK CHESNUTT DECCA
11	10	9	16	<b>TAKE ME AS I AM</b> S. HENDRICKS (B. DIPIERO, K. STALEY)	◆ FAITH HILL WARNER BROS.
12	14	14	20	<b>KICK A LITTLE</b> C. DINAPOLI, D. GRAU, LITTLE TEXAS (P. HOWELL, D. O'BRIEN, B. SEALS)	◆ LITTLE TEXAS WARNER BROS.
13	18	15	19	<b>LIVIN' ON LOVE</b> K. STEGALL (A. JACKSON)	◆ ALAN JACKSON ARISTA

14	11	10	8	<b>THIS TIME</b> M. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY)	◆ SAWYER BROWN CURB
15	8	5	5	<b>LIPSTICK PROMISES</b> R. BENNETT (G. DUCAS, T. SILLERS)	◆ GEORGE DUCAS LIBERTY
16	21	19	26	<b>DOWN ON THE FARM</b> J. STROUD, B. GALLIMORE (K. K. PHILLIPS, J. LASETER)	◆ TIM MCGRAW CURB
17	17	7	3	<b>YOU CAN'T MAKE A HEART LOVE SOMEBODY</b> T. BROWN, G. STRAIT (S. CLARK, J. MACRAE)	GEORGE STRAIT MCA
18	16	16	34	<b>BE MY BABY TONIGHT</b> S. HENDRICKS (E. HILL, R. FAGAN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
19	19	20	35	<b>WINK</b> B. BECKETT (B. DIPIERO, T. SHAPIRO)	◆ NEAL MCCOY ATLANTIC
20	15	13	3	<b>AMY'S BACK IN AUSTIN</b> C. DINAPOLI, D. GRAU, LITTLE TEXAS (B. SEALS, S. A. DAVIS)	◆ LITTLE TEXAS WARNER BROS.
21	20	18	8	<b>MI VIDA LOCA (MY CRAZY LIFE)</b> P. TILLIS, S. FISHELL (P. TILLIS, J. LEARY)	◆ PAM TILLIS ARISTA
22	22	17	27	<b>XXX'S AND OOO'S (AN AMERICAN GIRL)</b> G. FUNDIS, H. STINSON (A. RANDALL, M. BERG)	TRISHA YEARWOOD MCA
23	23	25	16	<b>IF YOU'VE GOT LOVE</b> S. HENDRICKS (S. SESKIN, M. D. SANDERS)	JOHN MICHAEL MONTGOMERY ATLANTIC
24	25	21	20	<b>SHE'S NOT THE CHEATIN' KIND</b> D. COOK, S. HENDRICKS (R. DUNN)	◆ BROOKS & DUNN ARISTA
25	—	—	20	<b>WHAT THE COWGIRLS DO</b> T. BROWN (V. GILL, R. NIELSEN)	◆ VINCE GILL 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.

## Latin Notas



by John Lannert

**ESAI THE MC:** Esai Morales, star of the critically acclaimed film "My Family," has been confirmed to host Billboard's second Latin Music Awards June 7 at the Hotel Inter-continental in Miami. Morales made his film debut in 1983 opposite Sean Penn in "Bad Boys." He played Richie Valens' older brother in the 1988 hit movie "La Bamba." Recently, the Puerto Rican native starred with Raúl Juliá in the HBO picture "The Burning Season: The Chico Mendes Story."



MORALES

BMG rock heroes **Caifanes** and Soho Latino's irrepressible salsa diva **India** are scheduled to perform at the awards ceremony. Awardees are chosen based on points accumulated on The Billboard Latin 50 and Hot Latin Tracks charts from March 6, 1994, to April 1, 1995.

**REMEMBERING RABELLO:** Acoustic guitarist Raphael Rabello, widely hailed in Brazil as heir to the legendary **Baden Powell**, died April 27 of kidney failure in Rio de Janeiro. He was only 32. Yet in his short life, Rabello showed uncommon dexterity as both a dazzling soloist and a perceptive accompanist. Stateside fans can check out his artistry on the Caju/Milestone release "Raphael Rabello & Dino 7 Cordas," a marvelous 1991 album recorded by Rabello and master seven-string guitarist **Dino 7 Cordas**,

whose name literally means Dino 7 Strings.

At 13, Rabello was already considered a genius among Rio's samba musicians—he was also a virtuoso on the *cavaquinho* and the seven-string guitar. He later adopted the acoustic guitar as his instrument of choice, whereby he began exploring sounds and rhythms grounded in Brazilian popular music of the '70s.

By his 20s, however, Rabello was broadening his vision. His first hit album came in 1986 with "Ney Matogrosso & Raphael Rabello" (PolyGram), recorded only with **Matogrosso's** engrossing soprano and Rabello's expressive guitar accompaniment. Among Rabello's other notable albums were a 1992 tribute to **Antônio Carlos Jobim**, "Todos Os Tons" and "Delicatessen," a classical album recorded with **Deo Rian** in 1993. Both were released by BMG.

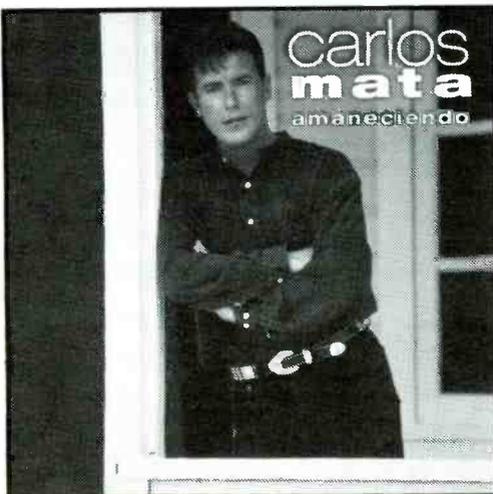
Unhappily, Rabello's fortunes changed dramatically for the worse in 1992 when he suffered serious injuries in an auto accident. Remaining in great pain after the mishap, Rabello began taking morphine, which led to a wider drug addiction. Rabello was in a Rio hospital for treatment of drug-related ailments when he died.

"Relendo Dilermando Reis," Rabello's last album, released in 1994 on RGE, paid homage to Brazil's guitar pioneer of the '30s, '40s, and '50s. On his final effort, Rabello changed his creative focus, perhaps as a result of the circumstances in his life. He appeared more interested in conveying sentiment and mood than in demonstrating the wizardry that made him famous.

**WARNER, BEN JOR SPLIT:** Unable to come to terms for a new recording contract, Warner Music Brazil and **Jorge Ben Jor** have parted ways. Warner executives say Ben Jor's demands could not be met. Sources close to Ben Jor say that he proposed a "regular" contract (whatever that means), but that, in addition, he wanted more commitment from Warner to promote his latest album, "Ben Jor Dance,"

(Continued on page 36)

## carlos mata amaneciendo



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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE SONGWRITER
				<b>*** No. 1 ***</b>	
1	1	1	17	<b>SELENA</b> EMI LATIN 7 weeks at No. 1	<b>FOTOS Y RECUERDOS</b> (C.HYNDE)
2	10	22	4	<b>M. A. SOLIS Y LOS BUKIS</b> FONOVI SA	<b>TE AMO MAMA</b> (M.A.SOLIS)
3	3	6	5	<b>ROCIO DURCAL</b> ARIOLA/BMG	<b>VESTIDA DE BLANCO</b> (R.LIVI)
4	6	4	3	<b>M. A. SOLIS Y LOS BUKIS</b> FONOVI SA	<b>UNA MUJER COMO TU</b> (M.A.SOLIS)
5	4	9	6	<b>BRONCO</b> FONOVI SA	<b>ESA MUJER</b> (J.G.ESPARZA)
6	5	5	7	<b>THE BARRIO BOYZZ</b> SBK/EMI LATIN	<b>UNA VEZ MAS</b> (K.C.PORTER,M.FLORES)
7	2	2	13	<b>LA MAFIA</b> SONY	<b>TOMA MI AMOR</b> (A.LARRINAGA)
8	7	3	28	<b>SELENA</b> EMI LATIN	<b>NO ME QUEDA MAS</b> (R.VELA)
9	9	8	6	<b>CLAUDIO</b> RODVEN	<b>VEN JUNTO A MI</b> (C.BERMUDEZ)
10	11	11	10	<b>LIBERACION</b> FONOVI SA	<b>A ESA</b> (R.DAMIAN)
11	12	10	7	<b>INDUSTRIA DEL AMOR</b> UNICO/FONOVI SA	<b>SIEMPRE TE VOY A QUERER</b> (A.SOLIS)
				<b>*** AIRPOWER ***</b>	
12	31	—	2	<b>VICENTE FERNANDEZ</b> SONY	<b>AUNQUE ME DUELA EL ALMA</b> (J.SEBASTIAN)
13	8	7	11	<b>LOS DINNOS</b> UNICO/FONOVI SA	<b>EL TAXISTA</b> (J.SEBASTIAN)
14	15	14	8	<b>BANDA RITMO ROJO</b> FONORAMA/FONOVI SA	<b>MI CORAZON LORO</b> (FRANCOIS,BURTYRE)
15	13	15	5	<b>WILKINS</b> RCA/BMG	<b>QUE ME PASA CONTIGO</b> (R.OSORIO)
16	19	18	3	<b>GARY HOBBS</b> EMI LATIN	<b>POR FAVOR CORAZON</b> (C.CASTILLON)
17	14	19	5	<b>REY RUIZ</b> SONY	<b>ESTAMOS SOLOS</b> (J.L.PILOTO)
18	<b>NEW</b>		1	<b>LA MAFIA</b> SONY	<b>NADIE</b> (A.LARRINAGA)
19	34	—	2	<b>SPARX</b> FONOVI SA	<b>QUIERO QUE ME VUELVAS A QUERER</b> (L.ANTONIO,T.MORRIE)
20	18	17	8	<b>LOS TIGRES DEL NORTE</b> FONOVI SA	<b>LA FAMA DE LA PAREJA</b> (T.BELLO)
21	16	21	4	<b>LUIS MIGUEL</b> WEA LATINA	<b>DELIRIO</b> (C.PORTILLO DE LA LUZ)
22	17	12	17	<b>BRONCO</b> FONOVI SA	<b>QUE NO ME OLVIDE</b> (J.G.ESPARZA)
23	20	13	3	<b>M. A. SOLIS Y LOS BUKIS</b> FONOVI SA	<b>SI YA NO TE VUELVAS A VER</b> (M.A.SOLIS)
24	23	20	8	<b>LOS FUGITIVOS</b> RODVEN	<b>SI TE VAS</b> (M.A.GALARZA)
25	39	—	2	<b>LOS INVASORES DE NUEVO LEON</b> FONOVI SA	<b>ESTA NOCHE TU VENDRAS</b> (P.MEDINA LOPEZ)
26	22	25	4	<b>EDNITA NAZARIO</b> EMI LATIN	<b>NO PUEDO OLVIDARTE</b> (J.DWAYNE)
27	35	—	2	<b>LAURA PAUSINI</b> WEA LATINA	<b>GENTE</b> (A.VALSIGLIO,CHEOPE,M.MARATI)
28	36	—	2	<b>ALEJANDRO FERNANDEZ</b> SONY	<b>QUE SEAS MUY FELIZ</b> (M.MONTERROSAS)
29	28	32	3	<b>GRACIELA BELTRAN</b> EMI LATIN	<b>ESTAN LLOVIENDO LAGRIMAS</b> (R.BELLESTER)
30	26	24	4	<b>LOS GUARDIANES DEL AMOR</b> RCA/BMG	<b>CORAZON ROMANTICO</b> (A.PASTOR)
31	27	26	4	<b>ELSA GARCIA</b> EMI LATIN	<b>DIEZ</b> (H.B.RAMON)
32	33	35	24	<b>LA DIFERENCIA</b> ARISTA TEXAS/BMG	<b>LINDA CHAPARRITA</b> (M.C.SPINDOLA)
33	21	34	3	<b>OLGA TANON</b> WEA LATINA	<b>YA ME CANSE</b> (R.LOPEZ)
34	<b>NEW</b>		1	<b>JOSE JAVIER SOLIS</b> FONOVI SA	<b>POBRES DE LOS DOS</b> (NOT LISTED)
35	<b>NEW</b>		1	<b>EMILIO</b> EMI LATIN	<b>YA</b> (R.NAVAIRA)
36	<b>RE-ENTRY</b>		2	<b>BANDA MACHOS</b> FONOVI SA	<b>GRACIAS MUJER</b> (R.ORTEGA)
37	29	30	5	<b>SAYLOR &amp; FULTZ</b> RODVEN	<b>ESTARE</b> (H.DAVIS,B.WEST,W.HUTCH,B.GORDY)
38	24	23	9	<b>CRISTIAN</b> MELODY/FONOVI SA	<b>AZUL GRIS</b> (A.MANZANERO,R.CANTORAL)
39	<b>NEW</b>		1	<b>LOS TEMERARIOS</b> AFG SIGMA	<b>CORAZON DE OTRO</b> (NOT LISTED)
40	<b>NEW</b>		1	<b>RICARDO ARJONA</b> SONY	<b>LIBRE</b> (R.ARJONA)

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 BRONCO FONOVI SA ESA MUJER
2 WILKINS RCA/BMG QUE ME PASA CONTIGO	2 OLGA TANON WEA LATINA YA ME CANSE	2 LA MAFIA SONY TOMA MI AMOR
3 THE BARRIO BOYZZ SBK/EMI LATIN UNA VEZ MAS	3 LIMITE 21 M.P. ERES MI CHICA	3 SELENA EMI LATIN FOTOS Y RECUERDOS
4 EDNITA NAZARIO EMI LATIN NO PUEDO OLVIDARTE	4 JAILENE EMI LATIN MIO	4 M. A. SOLIS Y LOS BUKIS FONOVI SA TE AMO MAMA
5 LAURA PAUSINI WEA LATINA GENTE	5 JOHNNY RIVERA SONERO/SONY SE PARECIA...	5 SELENA EMI LATIN NO ME QUEDA MAS
6 ROCIO DURCAL ARIOLA/BMG VESTIDA DE BLANCO	6 MIMI IBARRA M.P. NO PUEDE SER	6 M. A. SOLIS Y LOS BUKIS FONOVI SA UNA MUJER...
7 SAYLOR & FULTZ RODVEN ESTARE	7 CARLOS ALBERTO J&N/EMI LATIN NO QUIERO HERIR...	7 LIBERACION FONOVI SA A ESA
8 LUIS MIGUEL WEA LATINA DELIRIO	8 GILBERTO SANTA ROSA SONY SUEÑOS SON	8 LOS DINNOS UNICO/FONO- VISA EL TAXISTA
9 CHARLIE MASSO SONY CALLA CORAZON	9 WILLIE COLON & RUBEN BLADES SONY COMO UN...	9 VICENTE FERNANDEZ SONY AUNQUE ME DUELA EL...
10 CRISTIAN MELODY/FONOVI SA AZUL GRIS	10 EL GRAN COMBO FONOVI SA TROPICAL/FONOVI SA AMOR...	10 INDUSTRIA DEL AMOR UNICO/FONOVI SA SIEMPRE...
11 MYRIAM HERNANDEZ WEA LATINA NO HACE FALTA...	11 FRANKIE RUIZ RODVEN MI FORMULA DE AMOR	11 BANDA RITMO ROJO FONO- RAMA/FONOVI SA MI...
12 RICARDO ARJONA SONY LIBRE	12 GIRO SDI/SONY EL PASAJERO	12 GARY HOBBS EMI LATIN POR FAVOR CORAZON
13 JULIAN WEA LATINA ENTRE ELLA Y YO	13 THE BARRIO BOYZZ SBK/EMI LATIN UNA VEZ MAS	13 LA MAFIA SONY NADIE
14 MARCELO CEZAN SONY HIERBA MOJADA	14 LUIS ENRIQUE SONY NUNCA TE OLVIDE	14 LOS TIGRES DEL NORTE FONOVI SA LA FAMA DE...
15 KIARA RODVEN LUNA DE PLATA	15 CLAUDIO RODVEN VEN JUNTO A MI	15 ROCIO DURCAL ARIOLA/BMG VESTIDA DE BLANCO

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

# THE Billboard Latin 50™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by



THIS WEEK	LAST WEEK	WKS ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★★★ No. 1 ★★★★★					
1	1	60	SELENA ▲	EMI LATIN 28803/HS	11 weeks at No. 1 AMOR PROHIBIDO
2	4	7	GIPSY KINGS	NONESUCH 79358/AG	THE BEST OF GIPSY KINGS
3	3	20	SELENA	EMI LATIN 30907	12 SUPER EXITOS
4	2	78	SELENA ●	EMI LATIN 42770	LIVE!
5	5	73	SELENA ●	EMI LATIN 42635	ENTRE A MI MUNDO
6	6	7	SELENA Y GRACIELA BELTRAN	EMI LATIN 32639	LAS REINAS DEL PUEBLO
7	7	3	MANA	WEA LATINA 99707/HS	CUANDO LOS ANGELES LLORAN
8	8	38	LUIS MIGUEL ●	WEA LATINA 97234	SEGUNDO ROMANCE
9	9	7	VARIOUS ARTISTS	RODVEN 3182	MERENGUE EN LA CALLE 8 '95
10	11	3	LOS TIGRES DEL NORTE	FONOVISIA 6030	EL EJEMPLO
★★★★ GREATEST GAINER ★★★★★					
11	15	2	SOUNDTRACK	EASTWEST 61748/EEG	MY FAMILY
12	12	99	GLORIA ESTEFAN ▲	EPIC 53807/SONY	MI TIERRA
13	10	11	LA MAFIA	SONY 81520/HS	EXITOS EN VIVO
14	14	33	INDIA	SOHO LATINO 81373/SONY	DICEN QUE SOY
★★★★ HOT SHOT DEBUT ★★★★★					
15	NEW ▶		LOS TIGRES DEL NORTE	FONOVISIA 5061	A TI MADRECITA
16	13	6	LITTLE JOE	TEJANO 4306/RODVEN	REUNION '95
17	16	3	REY RUIZ	SONY 81545	EN CUERPO Y ALMA
18	21	35	PLACIDO DOMINGO	ANGEL 55263/EMI LATIN	DE MI ALMA LATINA
19	18	14	BRONCO	FONOVISIA 6029	ROMPIENDO BARRERAS
20	32	2	ROCIO DURCAL	ARIOLA 27228/BMG	HAY AMORES Y AMORES
21	28	12	PEDRO FERNANDEZ	POLYGRAM LATINO 526 175	MI FORMA DE SENTIR
22	17	35	LA DIFERENCIA	ARISTA-TEXAS 18786/BMG	LA DIFERENCIA
23	26	99	LUIS MIGUEL ▲	WEA LATINA 75805	ROMANCE
24	23	99	GIPSY KINGS ●	ELEKTRA 60845/EEG	GIPSY KINGS
25	29	79	GIPSY KINGS	ELEKTRA MUSICIAN 61599/EEG	LOVE & LIBERTE
26	24	54	CARLOS VIVES	POLYGRAM LATINO 518 884/HS	CLASICOS DE LA PROVINCIA
27	30	99	MANA	WEA LATINA 90818	DONDE JUGARAN LOS NINOS
28	19	99	LINDA RONSTADT ▲	ELEKTRA 60765/EEG	CANCIONES DE MI PADRE
29	20	24	EMILIO	EMI LATIN 29116	SOUNDLIFE
30	22	8	THE BARRIO BOYZZ	SBK 32492/EMI LATIN	UNA VEZ MAS
31	25	10	GARY HOBBS	EMI LATIN 29794	SOY EL MISMO
32	33	99	SOUNDTRACK	ELEKTRA 961240/EEG	THE MAMBO KINGS
33	NEW ▶		VARIOUS ARTISTS	MAX 81555/SONY	MERENGUE MIX 2
34	41	22	MANA	WEA LATINA 98722	EN VIVO
35	35	48	RAUL DI BLASIO	ARIOLA 20238/BMG/HS	PIANO DE AMERICA 2
36	38	27	BANDA MACHOS	FONOVISIA 6022	GRACIAS MUJER
37	40	12	ELIDA Y AVANTE	VOLTAGE 81250/SONY	ATREVETE
38	36	52	LOS TIGRES DEL NORTE	FONOVISIA 6017	LOS DOS PLEBES
39	27	11	VARIOUS ARTISTS	RODVEN 3182	SALSA EN LA CALLE 8 '95
40	34	30	OLGA TANON	WEA LATINA 97881	SIENTE EL AMOR
41	39	15	WILLIE COLON & RUBEN BLADES	SONY 81498	TRAS LA TORMENTA
42	RE-ENTRY		GRACIELA BELTRAN	EMI LATIN 29343	TESORO
43	37	19	LIBERACION	FONOVISIA 6027	PARA ESTAR CONTIGO
44	31	9	RICK TREVINO	SONY 81522	UN RAYO DE LUZ
45	44	97	JULIO IGLESIAS ▲	SONY 38640	JULIO
46	NEW ▶		ALEJANDRO FERNANDEZ	SONY 81564	QUE SEAS MUY FELIZ
47	NEW ▶		MARGARITA ROSA DE FRANCISCO	POLYGRAM LATINO 527 588	CAFE CON AROMA DE MUJER
48	NEW ▶		LAURA PAUSINI	WEA LATINA 96156	LAURA PAUSINI
49	RE-ENTRY		BANDA MAGUEY	FONOVISIA 9266	LA ESTRELLA DE LOS BAILES
50	RE-ENTRY		TISH HINOJOSA	ROUNDER 3132	FRONTEJAS

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 GIPSY KINGS NONESUCH/AG THE BEST OF GIPSY KINGS	1 VARIOUS ARTISTS RODVEN MERENGUE EN LA CALLE 8 '95	1 SELENA EMI LATIN AMOR PROHIBIDO
2 MANA WEA LATINA CUANDO LOS ANGELES LLORAN	2 GLORIA ESTEFAN EPIC/SONY MI TIERRA	2 SELENA EMI LATIN 12 SUPER EXITOS
3 LUIS MIGUEL WEA LATINA SEGUNDO ROMANCE	3 INDIA SOHO LATINO/SONY DICEN QUE SOY	3 SELENA EMI LATIN LIVE!
4 PLACIDO DOMINGO ANGEL/EMI LATIN DE MI ALMA LATINA	4 REY RUIZ SONY EN CUERPO Y ALMA	4 SELENA EMI LATIN ENTRE A MI MUNDO
5 ROCIO DURCAL ARIOLA/BMG HAY AMORES Y AMORES	5 SOUNDTRACK ELEKTRA/EEG THE MAMBO KINGS	5 SELENA Y GRACIELA BELTRAN EMI LATIN LAS REINAS DEL PUEBLO
6 LUIS MIGUEL WEA LATINA ROMANCE	6 VARIOUS ARTISTS MAX/SONY MERENGUE MIX 2	6 LOS TIGRES DEL NORTE FONOVISIA EL EJEMPLO
7 GIPSY KINGS ELEKTRA/EEG GIPSY KINGS	7 VARIOUS ARTISTS RODVEN SALSA EN LA CALLE 8 '95	7 SOUNDTRACK EASTWEST/EEG MY FAMILY
8 GIPSY KINGS ELEKTRA MUSICIAN/EEG LOVE & LIBERTE	8 OLGA TANON WEA LATINA SIENTE EL AMOR	8 LA MAFIA SONY EXITOS EN VIVO
9 CARLOS VIVES POLYGRAM LATINO CLASICOS DE LA PROVINCIA	9 WILLIE COLON & RUBEN BLADES SONY TRAS LA TORMENTA	9 LOS TIGRES DEL NORTE FONOVISIA A TI MADRECITA
10 MANA WEA LATINA DONDE JUGARAN LOS NINOS	10 VARIOUS ARTISTS RHINO KINGS & QUEENS OF MAMBO	10 LITTLE JOE TEJANO/RODVEN REUNION '95
11 THE BARRIO BOYZZ SBK/EMI LATIN UNA VEZ MAS	11 EL GENERAL RCA/BMG ES MUNDIAL	11 BRONCO FONOVISIA ROMPIENDO BARRERAS
12 MANA WEA LATINA EN VIVO	12 JERRY RIVERA SONY LO NUEVO Y LO MEJOR	12 PEDRO FERNANDEZ POLYGRAM LATINO MI FORMA DE SENTIR
13 RAUL DI BLASIO ARIOLA/BMG PIANO DE AMERICA 2	13 SOUNDTRACK RCA/BMG THE PEREZ FAMILY	13 LA DIFERENCIA ARISTA-TEXAS/BMG LA DIFERENCIA
14 JULIO IGLESIAS SONY JULIO	14 JUAN LUIS GUERRA 440 KAREM/BMG FOGARATE	14 LINDA RONSTADT ELEKTRA/EEG CANCIONES DE MI PADRE
15 MARGARITA ROSA DE FRANCISCO POLYGRAM LATINO CAFE CON AROMA DE MUJER	15 PEREZ PRADO RHINO BEST OF MONDO MAMBO	15 EMILIO EMI LATIN SOUNDLIFE

○ 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. Greatest Gainer shows chart's largest unit increase. © 1995, Billboard/BPI Communications and SoundScan, Inc. HS indicates past and present Heatseeker titles.

# Marco Antonio Solis

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## LATIN NOTAS

(Continued from page 34)

which features dance remixes of Ben Jor classics. Ben Jor's last two albums, "Ao Vivo No Rio" and "23," sold 500,000 units apiece. Sony and PolyGram are reportedly trolling for Ben Jor's services.

**EMI LATIN INKS ALACRAN:** EMI Latin has signed a licensing deal with Los Angeles regional Mexican indie Alacrán Records. Alacrán's prize act is **Los Tucanes**. EMI Latin has also signed veteran Tejano act **La Sombra** and **Bobby Pulido**, son of labelmate **Roberto Pulido**.

**RODVEN UPS PINO:** Rodven has named **Jorge Alberto Pino** national VP of marketing. He formerly was the label's director of operations, West Coast.

**STATESIDE BRIEFS:** WEA Latina superthrob **Luis Miguel** won his second World Music Award in the world's best-

selling Latin artist category during the World Music Awards held May 3 in Monte Carlo, Monaco. According to Warner Music International, Miguel, 25, has sold more than 18 million albums in his 12-year career. Miguel's labelmate, 20-year-old Italian singer **Laura Pausini**, won the best-selling Italian recording artist category. Pausini's eponymous Spanish-language debut has made quite an impact, reaching the top of several sales charts in Latin America.

In an effort to drum up business for his state's telecommunications outfits, Connecticut governor **John G. Rowland** is leading a delegation to Mexico Tuesday-Friday (23-26) that includes Group W Satellite Communications VPs **Pete Concelmo** and **Tom Hawley**. Group W is the largest satellite distributor of video programming in the U.S. . . . Telemundo has launched two new affiliates: K40DX, the first network Span-

ish-language TV station in Abilene, Texas, and W40AQT Orlando, Fla., which replaces Telemundo's previous affiliate W07BZ.

**ROADWORK:** Sony's talented Mexican rocker **Sergio Arau** is scheduled to appear Sunday (21) at S.O.B.'s in New York. Other artists booked to perform at the club are Soho Latino/Sony star **India** (Monday) and M.P.'s veteran salsa star **Tito Rojas** (May 29) . . . Argentina's pop/rock outfit **Vilma Palma e Vampiros**, perhaps best known for its 1993 smash "La Pachanga," is scheduled to play Sunday (21) at the Florentine Gardens in Hollywood and Thursday (25) at JC

Fandango in Anaheim, Calif. The band is signed to Barca Records in Argentina and distributed by Balboa Records in the U.S. and its parent company Musart in Mexico. Sony Argentina's **Los Fabulosos Cadillacs** are slated to perform June 22 at JC Fandango and June 25 at Florentine Gardens. All the aforementioned shows are being promoted by Rock Latino.

Fonovisa mega-grupo **Bronco** is slated to headline Rompiendo Barreras, also the name of its latest album, May

27 at the George Brown Convention Center in Houston. Also booked to appear are EMI Latin's Tejano star **Emilio**, Fonovisa norteño notables **Los Cardenales de Nuevo León**, BMG's fast-rising grupo **Los Guardianes del Amor**, and **Mariachi '95**. Marlboro Music is sponsoring the show, produced by Cárdenas, Fernández & Associates.

**RELEASE UPDATE:** On Tuesday (23), Luaka Bop/Warner Bros. is slated (Continued on page 38)

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**PolyGram's Fly Deal.** PolyGram Latino recently signed Spanish Fly, whose eponymous label debut is due out June 6. Shown, from left, are Juan Marcelo, manager, Spanish Fly; Manolo Diaz, president, PolyGram Latin America; band members Enzo, Fabian, and Federico; Salvador Perez, managing director, PolyGram Latino; Norman Stollman, attorney; Claudio Lisman, owner, Virtual Records; and Paul Ehrlich, director, Latin artists marketing, PolyGram Latin America.

## LATIN TRACKS A-Z

- TITLE (Publisher—Licensing Org.) Sheet Music Dist.
- 12 AUNQUE ME DUELA EL ALMA (Musart, ASCAP)
  - 38 AZUL GRIS (Fonovisa, SESAC)
  - 39 CORAZON DE OTRO (Copyright Control)
  - 30 CORAZON ROMANTICO (BMG Songs, ASCAP)
  - 21 DELIRIO (Peermusic, BMI)
  - 31 DIEZ (Golden Sands, ASCAP)
  - 13 EL TAXISTA (Vander, ASCAP)
  - 5 ESA MUJER (Vander, ASCAP)
  - 10 A ESA (Vander, ASCAP)
  - 17 ESTAMOS SOLOS (Lanfranco, ASCAP)
  - 29 ESTAN LLOVIENDO LAGRIMAS (M.A.M.P., BMI)
  - 25 ESTA NOCHE TU VENDRAS (Copyright Control)
  - 37 ESTARE (I'LL BE THERE) (Jobete, ASCAP/Stone Diamond, ASCAP)
  - 1 FOTOS Y RECUERDOS (BACK ON THE CHAIN GANG) (EMI April, ASCAP)
  - 27 GENTE (Copyright Control)
  - 36 GRACIAS MUJER (Copyright Control)
  - 20 LA FAMA DE LA PAREJA (Jam, BMI)
  - 40 LIBRE (Sony, ASCAP)
  - 32 LINDA CHAPARRITA (Arista-Texas, ASCAP)
  - 14 MI CORAZON LLORO (Copyright Control)
  - 18 NADIE (Mafiola, ASCAP/Larrinaga, ASCAP/Warner Chappell, ASCAP)
  - 8 NO ME QUEDA MAS (Lone Iguana, BMI)
  - 26 NO PUEDO OLVIDARTE (Don Cat, ASCAP)
  - 34 POBRES DE LOS DOS (Copyright Control)
  - 16 POR FAVOR CORAZON (Gary Hobbs, BMI)
  - 15 QUE ME PASA CONTIGO (M.A.M.P., BMI)
  - 22 QUE NO ME OLVIDE (El Conquistador, BMI)
  - 28 QUE SEAS MUY FELIZ (Warner Chappell, ASCAP)
  - 19 QUIERO QUE ME VUELVAS A QUERER (Striking, BMI)
  - 11 SIEMPRE TE VOY A QUERER (A.Solis, BMI)
  - 24 SI TE VAS (Musica Unica, BMI)
  - 23 SI YA NO TE VUELVO A VER (Mas Latin, SESAC)
  - 2 TE AMO MAMA (Mas Latin, SESAC)
  - 7 TOMA MI AMOR (Larrinaga, ASCAP/Mafiola, ASCAP)
  - 4 UNA MUJER COMO TU (Mas Latin, SESAC)
  - 6 UNA VEZ MAS (Mundo Nuevo, SESAC/Insignia, ASCAP)
  - 9 VEN JUNTO A MI (Unimusic, ASCAP)
  - 3 VESTIDA DE BLANCO (Live Music, ASCAP)
  - 33 YA ME CANSE (Right Melody, ASCAP)
  - 35 YA (Golden Sands, ASCAP)



by Jim Macnie

**BASHEROO(S):** Some folks swear by the (just-finished) Jazz and Heritage Festival in New Orleans; others dig the San Francisco Jazz Fest in the fall. Many couldn't live without the ultimate double dose: the JVC extravaganza and the Knitting Factory's "What Is Jazz?" conclave, which are coinciding to overwhelm New Yorkers during the summer. But the Festival International de Montreal Jazz is a beloved deal, too. Annual audience numbers clock in at a million plus, so it sure isn't geared to highbrows only.

A sample of this year's lineup shows the variety the Montreal Fest is capable of. Categories include straight-ahead, forward thinkers, popular artists, singers, and R&B. The designates of each are righteous choices. **Milt Jackson, Jacky Terrasson, Christian McBride, Lou Donaldson, Henry Threadgill, Sonny Simmons, the Brecker Brothers, Robben Ford, Cleo Laine, Cassandra Wilson, Buddy Guy**, and that butt-shaking **Etta James**, as well as many others, will all be there.

Dream teams like the highly intergenerational unit of **Benny Carter, Charlie Haden, and Eric Reed** have been organized as well. **Andre Menard** and **Alain Simard**—whose tastes define the action—concoct savvy attractions that juice the imagination. Other specific treats include an investigation into the world of **David Murray**, which places the tenor player in an endless variety of contexts, including a bass clarinet outing. Several views of **Randy Weston's** powers, including a full orchestra setting, have just been added.

Other trends are emerging. Festivals are currently on the move to goose their media profiles (and subsequent audience numbers). This year was the first that the Montreal folks left home to drum up press support. Kickoffs were held recently in Chicago, New York, and Boston. Also mastering the art of enticement is the Umbria Jazz Festival in Italy. At a recent New York fete, it stressed not only the quality music that's been at the heart of its program for years, but the natural splendor and terrific cuisine for which the Perugia area is famous. It's a one-two punch that's hard to beat.

Umbria also has some conceptualists at the helm. Pairing guitarists **Jim Hall** and **Bill Frisell** is intriguing, as is uniting piano masters **Hank Jones** and **Kenny Barron**—this year's program will do both. And if you want to spot the differences a generation or three can make, the linking of team **Redman**—dad **Dewey** and junior **Joshua**—might be illuminating. The satisfied crowds that have been generated by Umbria in the past certainly believe so.

**ART FOR ART'S SAKE:** In a bastion of modernism like the Whitney Museum of American Art, daring music probably generates less audience skepticism than usual. New York's mecca of the miscellaneous, the Knitting Factory, handles contempo improvisation on a nightly basis, so when the Whitney asked for advice in the sound-sculpture department, the Knit signed on as curator.

As part of the museum's esteemed and experimental Biennial, the resulting free, Friday-night concert series has roused many imaginations. Reports from saxophonist **George Cartwright**, who along with bassist **Mark Dresser** and drummer **Kevin Norton**, opened the ongoing program, are positive. "People were definitely paying attention; we got a real strong reaction," Cartwright says. Shows are scheduled to run through June 30. Upcoming artists include the **Selfhaters Orchestra**, **Spanish Fly**, and **Peep**. The Knitting Factory has put out an overview disc containing the work of all those involved in the project.

**SAMPLINGS:** Rack up another revitalized imprint. Flying Dutchman, a well-regarded 1960s indie, is now back in action under the BMG umbrella. The first round of reissues will provide some more sonic fodder for acid jazzers to peruse.

**Lonnie Liston Smith & the Cosmic Echoes'** "Cosmic Funk," "Visions Of A New World," and "Expansions" have all been released. In addition, a crucial chunk of **Gil Scott-Heron's** canon has hit the racks. Make room in your collection for the incisive "Small Talk At 125th And Lenox," "Free Will," and the classic "Pieces Of A Man."

**JAZZ FEST**

*(Continued from page 20)*

backstage world of the jazz fest, amidst the shuffling of equipment and the gathering of road-weary musicians, is where they talk the talk. Everyone, it seems, has a story. Here are a few collected from around the track:

- The members of Los Lobos took a break from recording a new album to appear at the fest. "Hopefully, we'll finish the album in mid-summer and get it out by fall," said guitarist/vocalist David Hidalgo. The band recently finished recording the score for "Desperado," filmmaker Robert Rodriguez's sequel to his low-budget hit "El Mariachi." The film is scheduled for distribution in June, and negotiations are under way for an accompanying soundtrack. The score will feature one original song, "Moreno De Mi Corazon," which is sung by the film's star, Antonio Banderas.

- At the last minute, Joni Mitchell added five songs to her jazz festival set, apparently due to her enthusiasm for the new synthesized guitar she had bought only a week earlier. Mitchell gave an hour-and-a-half solo performance with the instrument, later saying that the guitar "has me itching to play." Mitchell said she will team up with New Orleans drummer Brian Blades in Los Angeles within the month to work on a demo—the first step toward her next record for Reprise.

- Neville brother Cyril Neville has co-written a score for "Follow Me Home," a low-budget film by Peter Bratt. Neville worked on the project with Speech from Arrested Development. Also, the Uptown Allstars, a reggae/funk-flavored New Orleans band led by Neville, has just had its latest release, "The Fire," picked up by Iguana Records. "The Fire" was originally released last year on Neville's own Endangered Species label.

- Blues Traveler, which is scheduled to tour with the Black Crowes, the Dave Matthews Band, and Ziggy Marley on the H.O.R.D.E. tour for five weeks beginning in late July, has been recording every concert in the last year on Adat. "At some point in January or February of next year, we'll sit down and pull a live album out of it," said tour manager Dave Precheur. Before joining the multi-act tour, the band will be traveling in Canada with the Tragically Hip. "We're not worth much up there," said Precheur, "but they run 50,000 a show."

- C.J. Chenier, son of legendary zydeco master Clifton Chenier, turned up at the jazz fest after leading his Red Hot Louisiana Band on a tour that "started in North Carolina and ended up in Hawaii." The band's latest release on Alligator is "Too Much Fun."

- "We do about 40-60 shows a year, which is basically retirement from the 150 shows we annually did in the '60s," said Noel Paul Stookey of Peter, Paul & Mary. Before the trio's festival performance, Stookey was backstage talking about a possible Peter, Paul & Mary television show. "There is some talk that we will take the 'Lifelines' concept and turn it into a TV show to air in the fall," said Stookey. "Lifelines," released

*(Continued on page 41)*

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# Top Contemporary Christian

THIS WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★				
1	1	52	<b>KIRK FRANKLIN AND THE FAMILY</b> ● GOSPO-CENTRIC 72119/CHORDANT <b>HS</b> 7 weeks at No. 1	KIRK FRANKLIN AND THE FAMILY
2	2	37	<b>AMY GRANT</b> ▲ <sup>2</sup> MYRRH 6974/WORD	HOUSE OF LOVE
3	3	10	<b>POINT OF GRACE</b> WORD 5608	THE WHOLE TRUTH
4	4	43	<b>STEVEN CURTIS CHAPMAN</b> ● SPARROW 1408/CHORDANT <b>HS</b>	HEAVEN IN THE REAL WORLD
5	5	14	<b>NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE</b> VERITY 43010	SHOW UP!
6	11	27	<b>SANDI PATTI</b> WORD 9443 <b>HS</b>	FIND IT ON THE WINGS
7	9	83	<b>MICHAEL W. SMITH</b> REUNION 0086/WORD	FIRST DECADE 1983-1993
8	8	12	<b>HELEN BAYLOR</b> WORD 66443 <b>HS</b>	THE LIVE EXPERIENCE
9	6	31	<b>4 HIM</b> BENSON 4046	THE RIDE
10	7	8	<b>ANOINTED</b> WORD 67051	CALL
11	10	41	<b>NEWSBOYS</b> STARSONG 8814/CHORDANT	GOING PUBLIC
12	<b>NEW</b>	41	<b>VARIOUS ARTISTS</b> SPARROW 1472/CHORDANT	HYMNS & VOICES
13	13	83	<b>CARMAN</b> ● SPARROW 1387/CHORDANT <b>HS</b>	THE STANDARD
14	12	71	<b>TWILA PARIS</b> STARSONG 8805/CHORDANT	BEYOND A DREAM
15	22	67	<b>POINT OF GRACE</b> WORD 26014	POINT OF GRACE
16	14	32	<b>BEBE &amp; CECE WINANS</b> SPARROW 1417/CHORDANT	RELATIONSHIPS
17	24	23	<b>STEVE GREEN</b> SPARROW 1412/CHORDANT	PEOPLE NEED THE LORD
18	15	33	<b>ASHTON/BECKER/DENTE</b> SPARROW 1389/CHORDANT	ALONG THE ROAD
19	17	34	<b>TAKE 6</b> WARNER ALLIANCE 4150/CHORDANT	JOIN THE BAND
20	18	129	<b>DC TALK</b> ● FOREFRONT 3002/CHORDANT	FREE AT LAST
21	21	57	<b>AUDIO ADRENALINE</b> FOREFRONT 3012/CHORDANT	DON'T CENSOR ME
22	16	18	<b>PFR</b> SPARROW 1452/CHORDANT	GREAT LENGTHS
23	19	11	<b>MARGARET BECKER</b> SPARROW 51424/CHORDANT	GRACE
24	20	46	<b>CLAY CROSSE</b> REUNION 9728/WORD	MY PLACE IS WITH YOU
25	27	156	<b>RAY BOLTZ</b> WORD 5473	MOMENTS FOR THE HEART
26	25	10	<b>JOHN SCHLITT</b> WORD 4620	SHAKE
27	23	8	<b>STEPHANIE MILLS</b> SPARROW 72123/CHORDANT	PERSONAL INSPIRATIONS
28	26	49	<b>RAY BOLTZ</b> WORD 57868/EPIC	ALLEGIANCE
29	<b>NEW</b>	49	<b>CRYSTAL LEWIS</b> METRO ONE 0140/DIAMANTE	HYMNS
30	31	3	<b>DINO</b> BENSON 4115	CLASSICAL PEACE
31	<b>RE-ENTRY</b>	43	<b>OUT OF EDEN</b> GOTE 3818/MYRRH	LOVIN' THE DAY
32	35	43	<b>GARY CHAPMAN</b> REUNION 0084/WORD	THE LIGHT INSIDE
33	28	14	<b>NEW SONG</b> BENSON 2261	PEOPLE GET READY
34	32	61	<b>MICHAEL CARD</b> SPARROW 1435/CHORDANT	JOY IN THE JOURNEY
35	37	94	<b>MICHAEL W. SMITH</b> ● REUNION 0071/WORD	CHANGE YOUR WORLD
36	29	23	<b>MICHAEL CARD</b> SPARROW 1421/CHORDANT	POIEMA
37	33	8	<b>MICHAEL ENGLISH</b> CURB 77694	HEALING
38	30	5	<b>CINDY MORGAN</b> WORD 9444	UNDER THE WATERFALL
39	40	22	<b>SIERRA</b> STARSONG 1003/CHORDANT	SIERRA
40	34	21	<b>KATHY TROCCOLI</b> REUNION 66367/RCA	KATHY TROCCOLI

○ Records 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.

## LATIN NOTAS

(Continued from page 36)

to release "Afro-Peruvian Classics: The Soul Of Black Peru," a mesmerizing introduction to the singular blend of Spanish, Andean, and African musical influences that has been enjoying a recent resurgence in Peru... Virgin is slated to drop the self-titled debut by Cleto Escobedo on July 18. The solid, 14-song set by Escobedo, former saxman in Paula Abdul's band, features four Spanish-language cuts, one of which is the leadoff single, "Si Supieras Tú." Rhino has hopped into the Latino

market with two fine compilations: "Mambo Mania! The Kings And Queens Of Mambo" and "Mondo Mambo! The Best Of Pérez Prado & His Orchestra." A third compendium from Rhino, "Latin Lingo: Hip-Hop From The Raza," showcases Chicano rhyme deacons floating spicy verse over a broad range of familiar samples from '60s and '70s rock and soul acts.

Assistance in preparing this column was provided by Enor Paiano in São Paulo.

# HIGHER GROUND



by Deborah Evans Price

**DIAMANTE CELEBRATES:** With sales in 1994 being up 46% over 1993, and sales from January to April showing a 133% increase from 1994, Newport Beach, Calif.-based Diamante Music Group had a lot to celebrate last month as the company turned 2 years old. Known for the diversity of product it distributes, from Vineyard's praise and worship projects to Brainstorm's rap and alternative releases, Diamante has become a strong force in the Christian industry.

Effective marketing and promotion are key components of the company's success. One of its recent triumphs was "Colorblind '95," which teamed Diamante with radio and retail. KKBTV Los Angeles broadcast live during a meet and greet in the Wal-Mart parking lot at the Paramount, where the Gospel Gangstas, SFC (Soldiers For Christ), and King Shon & the S.S.M.O.B. (Soul Serving Ministers On Board) performed. Later that evening, more than 200 people attended a concert/rally at Calvary Chapel Mid Cities.

**PETRA WELCOMES NEW MEMBER:** Founding Petra member/lead guitarist Bob Hartman has announced he's coming off the road, but will continue to work behind the scenes, focusing on the group's ministry efforts. Petra's new lead guitarist is 21-year-old David Lichens. The Portland, Ore., native previously performed with the Dan Reed Network while it toured with Bon Jovi.

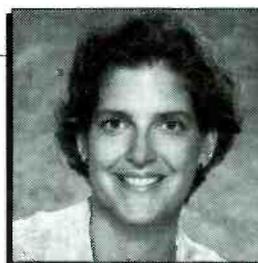
**CHANGES:** Benson Music Group recently finalized the agreement switching its distribution from Zondervan Corp. to Spring Arbor Distributors. "Zondervan has done a fine job for us and has been a good partner," Benson president

Jerry Park says. "We were impressed by Spring Arbor's broad customer base [and] multiple warehouse shipping points. It has some marketing services Zondervan did not have. They're very efficient. They have a 48-hour turn-around time as standard. So there were several things we believed would benefit us, and now that we're growing as rapidly as we are, we needed things to complement that growth."

**EXITING:** Melinda Scruggs-Gales, executive VP of general market development for Reunion Records, has announced she's leaving the company after 15 years. She's been instrumental in the careers of Amy Grant, Kathy Troccoli, and Michael W. Smith and has been a key player in Christian music's expansion into the mainstream via her role as chairman of the General Market Development Group of the Christian Music Trade Assn. Last month, BMG purchased the remaining 50% of Reunion, and Scruggs-Gales says it felt like "the perfect time for my own career transition and growth." No word yet on her next gig.

**NEWS NOTES:** Sunchips will sponsor select dates on Amy Grant's summer tour beginning June 17 in Las Cruces, N.M. ... Check out "Liver," Steve Taylor's great new live project on Warner Alliance. Congratulations to Taylor for collecting two Dove awards for his work with the Newsboys as songwriter on the rock recorded song of the year, "Shine," and as co-producer of the band's "Going Public," which won rock album ... Congratulations also to the newest members of the Gospel Music Hall of Fame: Ben Lacy Speer of the Speers, Cathedral Quartet member Glen Payne, founding Gospel Music Assn. director Don Butler and British hymnwriter Charles Wesley ... Look for new product soon from the Lewis Family, who recently signed with Thoroughbred Records, a division of Daywind Music Group ... For those who wondered what last year's multiple-Dove winner Michael English was doing during the Doves this year, he was in a Nashville studio working on his upcoming pop album for Curb. Among the tunes he is recording are the old Leo Sayer hit "When I Need You" and John Berry's country hit "Your Love Amazes Me."

# Classical KEEPING SCORE



by Heidi Waleson

**LOVE THOSE DWARFS:** Remember "What if Mozart wrote 'Have Yourself a Merry Little Christmas'?" of a few years back? For its big summer release, Delos is counting on audience familiarity and fascination with Snow White, Pocahontas, Mary Poppins, and of course, that little Lion King and hoping for a crossover hit with "Heigh-Ho! Mozart," a disc whose subtitle—"Favorite Disney Tunes in the style of the Great Classical Composers"—says it all. British arranger Donald Fraser has arranged 16 famous songs from Walt Disney movies in the style of a different composer. "Beauty and the Beast" becomes a limpid Rachmaninoffesque concerto, played by pianist Carol Rosenberger and the English Chamber Orchestra, while the Seven Dwarfs' anthem, "Heigh-Ho," is performed as a sprightly Mozart romp by flutist Eugenia Zukerman and the Shanghai String Quartet. "Who's Afraid of the Big Bad Wolf?" is a pizzicato festival in the style of Johann Strauss, as played by the English Chamber Orchestra (my kids liked this one), and we even get a tune from "Bambi" in the style of Handel played by Anthony Newman on harpsichord.

The album is the brainchild of Al Lutz, product manager for Delos. Its June release is timed to coincide with the next big Disney movie, "Pocahontas" (whose theme, "Colors of the Wind," is rendered in the style of Dvořák's "New World Symphony," complete with clarinet solo), which comes out June 16. Promotion includes some live performances—for one, Zukerman and the Shanghai are adding "Heigh Ho" to their concert repertoire. Accounts will receive a five-track sampler and a button along with promotional materials, and Delos is pushing for national televi-

sion exposure. A two-tiered radio campaign will include a "Guess the Composer" contest with giveaway samples of the disc. In the fall, a second radio campaign is to be tied in with "Classical Music Month," and Delos is planning a school study guide to tie in with the album. Perhaps for comparison purposes, schools will need to check out some more traditional symphonic Disney arrangements with Erich Kunzel and the Cincinnati Pops Orchestra's latest, "The Magical Music of Disney" (Telarc). The Indiana Singing Hoosiers provide vocals for this, but they only do the new movies. No "Winnie the Pooh" in the style of Prokofiev.

**BIG WINNER:** John Adams' "Violin Concerto" has won him the 1995 Grawemeyer Award for Music Composition, given by the University of Louisville in Kentucky. The Grawemeyer, which carries a prize of \$150,000 (payable over five years) is the largest given for musical composition. "Violin Concerto" premiered in January 1994; it will be performed as the score to the Peter Martins ballet "Violin Concerto" by the New York City Ballet in New York in June, and in concert form at Tanglewood in Massachusetts and the Cabrillo Festival in California in August. Violinist Gidon Kremer, conductor Kent Nagano, and the London Symphony Orchestra have recorded the work for Nonesuch; a fall release is planned.

**THE LAST OF MESSIAEN:** Messiaen's lovely final work, "Concert à Quatre" is out on Deutsche Grammophon in a performance by its dedicatees, Myung-Whun Chung (conductor), Catherine Cantin (flute), Heinz Holliger (oboe), Yvonne Loriod (piano), Mstislav Rostropovich (cello), and the Bastille Opera Orchestra. The composer's widow, Yvonne Loriod, discovered the score shortly after Messiaen's death in 1992 and worked with Holliger and composer George Benjamin to finish the orchestration. The Paris world premiere performances of "Concert" in September 1994 were the last orchestral concerts that Chung was to play with the Bastille. Two early Messiaen works and a recent one complete the disc.

## In the SPIRIT



by Lisa Collins

**IN DEMAND:** Ask Kirk Franklin—now in the midst of a 30-city tour—what he thinks is the reason for his phenomenal success and he'll say, "It's God's season." He adds, "We don't have a right for one second to think it's us. If it were for ability, someone better than myself would be doing it."

It's a shock even to Franklin that his album "Kirk Franklin And The Family" is still so strong. An unofficial count has him topping 900,000 units, with 170,000 in sales logged for April.

But Franklin is quick to add that the success he's enjoying most from the album is the new level of respect it's giving the gospel industry. "For years, gospel artists have never gotten the same respect," he says. "We've always received second-class treatment. With sales like these, we can demand better treatment."

But with Franklin's new status has come an unsubstantiated fear of "crossover," to which he responds, "People are being touched and lives are being changed. If that's crossover, that's fine, but I don't sugarcoat the message. I'm still saying 'Jesus,' and no one can know how committed I am to keeping this real."

Not surprisingly, Franklin is anxious for the release of his next album, "What Cha Lookin' 4," recorded in May of last year. The release date has been pushed back three times due to the continuing success of his self-titled debut. Now, with a Christmas project on the docket, it's doubtful the album will be released before early 1996.

Regarding the material, Franklin says his feeling was that the lead single would be the title track. However, Gospo Centric president Vicki Lataillade says they'll stick with "a number of test-marketing techniques to determine the lead track, particularly since we were all wrong with the first album."

Ironically, the single "Why We Sing"—which is fast becoming the unofficial anthem for the gospel movement and is the driving force behind the album's certain journey to platinum—wasn't considered his strongest cut. In fact, it wasn't even included on the demo, which was sold on the strength of "Silver & Gold" and "He's Able." Looking back, Franklin says, "There'll never be another 'Why We Sing.'"

**MIRACLES:** If success in gospel is rooted in testimony, then the Rev. Clayton Johnson has a bona fide smash. Doctors said he wouldn't be able to see, but he has 20/20 vision. They said he'd never talk again, but not only does he preach, he sings. His miraculous testimony is contained in a newly released debut, "Miracle," on Tyscot Records, which dropped May 23. The project features Harold Rayford, the Andrews Brothers, and Uneek. But make no mistake: It is Johnson's life-threatening testimony that is expected to sell this project. Johnson suffered third-degree burns over 80% of his body in 1983 when a heating ventilation system exploded with his head and shoulders inside. The impact blew his eyes out of their sockets and the top of his head open, exposing a portion of his brain.

Since then, Johnson has had 256 major and 61 minor surgeries. While doctors were able to patch his nose and forehead, his lips, jaws, kneecaps, fingers, lungs, and liver were replaced. Johnson plans to tour nationally and internationally with the release.

Dwell



Among



Us



# Byron Cage & Purpose

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NAIRD

# Top Gospel Albums

THIS WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	1	97	KIRK FRANKLIN AND THE FAMILY ● GOSPO-CENTRIC 2119 <b>HS</b> 23 weeks at No. 1	KIRK FRANKLIN AND THE FAMILY
2	2	15	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010 <b>HS</b>	SHOW UP!
3	3	37	HELEN BAYLOR WORD 66443/EPIC <b>HS</b>	THE LIVE EXPERIENCE
4	5	49	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 1097/CGI	LIVE IN ATLANTA AT MOREHOUSE COLLEGE
5	7	53	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC/TYSCOT 3006/ATLANTA INT'L	IT'S OUR TIME
6	6	31	DOTTIE PEOPLES ATLANTA INT'L 10200	ON TIME GOD
7	4	47	SOUNDS OF BLACKNESS PERSPECTIVE 549 006 <b>HS</b> AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	
8	10	105	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
9	8	101	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN
10	15	77	YOLANDA ADAMS TRIBUTE 3937	SAVE THE WORLD
11	12	15	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4008	THE INNER COURT
12	11	33	STEPHANIE MILLS GOSPO-CENTRIC 72123/CHORDANT	PERSONAL INSPIRATIONS
13	13	25	BEBE & CECE WINANS CAPITOL 28216	RELATIONSHIPS
14	9	11	REV. JAMES MOORE W/ THE MISSISSIPPI MASS CHOIR MALACO 6018	LIVE AT JACKSON STATE UNIVERSITY
15	14	2	RICKY DILLARD'S NEW GENERATION CHORALE MALACO 6019	HALLELUJAH
16	16	21	MISSISSIPPI CHILDREN'S CHOIR MALACO 4469	A NEW CREATION
17	18	10	THE ANOINTED PACE SISTERS SAVOY 14822	MY PURPOSE
18	31	39	JOHN P. KEE VERITY 43009	COLORBLIND
19	22	29	JAMES HALL & WORSHIP & PRAISE TEHILLAH 9131/INTERSOUND	GOD IS IN CONTROL
20	20	27	TRAMAIN HAWKINS COLUMBIA 57876	TO A HIGHER PLACE
21	24	43	DOROTHY NORWOOD MALACO 4467	"LIVE" WITH THE GEORGIA MASS CHOIR
22	19	6	SLIM & SUPREME ANGELS INTERSOUND 9144	STAY UNDER THE BLOOD
23	23	10	ANOINTED WORD 67051/EPIC	THE CALL
24	RE-ENTRY		CHICAGO COMMUNITY CHOIR AMBASSADOR 47005/REDEMPTION	WE GIVE YOU PRAISE
25	RE-ENTRY		SHIRLEY CAESAR WORD 57464/EPIC	STAND STILL
26	26	10	DARYL COLEY SPARROW 51446	THE COLLECTION
27	37	10	VARIOUS ARTISTS CGI 1125	GOSPEL'S GREATEST HITS VOLUME II
28	RE-ENTRY		FLORIDA MASS CHOIR INTERSOUND 9133	HOLY
29	RE-ENTRY		VARIOUS ARTISTS CGI 1090	GOSPEL'S GREATEST HITS
30	RE-ENTRY		ALBERTINA WALKER BENSON 1130	SONGS OF THE CHURCH-LIVE IN MEMPHIS
31	17	13	GOSPEL MUSIC WOSHOP OF AMERICA-NATIONAL MASS CHOIR BENSON 4067	THE TORCHBEARERS OF EXCELLENCE-LIVE IN ATLANTA
32	RE-ENTRY		ALLEN & ALLEN CGI 51416	A-BLAZING GRACE
33	25	29	JENNIFER HOLLIDAY INTERSOUND 9113	ON & ON
34	21	26	WILLIE NEAL JOHNSON AND THE NEW KEYNOTES MALACO 6017	LORD...TAKE US THROUGH
35	33	23	WITNESS CGI 1101	HE CAN DO THE IMPOSSIBLE
36	32	7	INGRAM GOSPEL SINGERS TYSCOT 3004/ATLANTA INT'L	MAKE MY HEART YOUR HOME
37	RE-ENTRY		O'LANDA DRAPER & THE ASSOCIATES WORD 66556/EPIC	CELEBRATION OF PRAISE
38	28	6	SALT OF THE EARTH INTERSOUND 9129	ORDER MY STEPS
39	RE-ENTRY		REV. JAMES MOORE MALACO 6015	I WILL TRUST IN THE LORD
40	36	58	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10195	NOTHING CAN BE BETTER

Records 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 titles. © 1995, Billboard/BPI Communications.

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# Songwriters & Publishers

ARTISTS & MUSIC

## Nashville Publishers Do A&R But Writers, Catalogs Are Still Important

BY EDWARD MORRIS

NASHVILLE—As the commercial value of country music continues to increase, publishers have had to be more resourceful in getting their songs cut. To a considerable degree, they have had to become extensions of labels' A&R departments—seeking and finding potential recording talent, signing and developing its songwriting, and ultimately connecting it to a label deal.

"We've started doing more of that recently," says Henry Hurt, VP/GM of BMG Music Publishing. "I think you have to. It's the only sure outlet you have for your songs." Two of BMG's recent success stories are Stephanie Bentley and Marcus Hummon, who are now signed to Epic and Columbia, respectively.

For BMG writer Deryl Dodd, who is nearing a deal, Hurt had a staff producer cut eight demos of Dodd's songs and then sent DATs of the sessions to A&R people at several labels. The next step was to stage a showcase for Dodd and invite those who had expressed an interest after hearing his demos.

Do older songs in the catalog get neglected because of this attention to developing new songwriter/artists? Hurt says he tries to keep this from happening: "Your natural inclination, I think, is to work on the last demo that was given to you. There's a certain amount of excitement, and everybody wants to run out and get it cut."

But, he adds, he takes every precaution to keep the entire catalog active—including staying in touch with songwriters who have left the company but still have songs with it and can still help pitch them. He also notes a company that buys important catalogs—as BMG regularly does—has a vested interest in working them to the fullest.

"It's getting tougher and tougher to get covers, because there are so many writer/artists," says Celia Froehlig, VP/GM of EMI Music Publishing's Southern region.

Froehlig notes that EMI established a Nashville production division in 1989 (originally called SBK Record Productions, now EMI Nashville Productions) "to find these writer/ar-

tists, develop them and shop them for record deals." This early effort led to career breakthroughs for Mark Chesnutt and Billy Dean, among others.

Besides the services of its production company ally, Froehlig points out that EMI also has a staff producer, Mark Bright, who now co-produces Arista Records' BlackHawk. "That is another way [to get cuts]," she says. "If you have someone on staff who is really trying to find new talent and then is able to take them into the studio and work with them, that's always a great asset."

According to Froehlig, the writer/artist combination publishers look for can come from anywhere: "Maybe it's someone who's been singing demos for us and is fabulous, and we discover that they're not only a wonderful vocalist but a good writer as well."

"If you have a great song," she says, "it's still going to wind up on someone's record. I think there'll always be a place for great songwriters."

Grooming songwriters to be artists is "probably essential right now," says peermusic's Nashville VP Kevin Lamb, "because the competition is so stiff. If you want to stay in the market and be a player, you've got to find ways to keep your songs coming out. In our view, the best way to do that is either have producers on staff as writers or artists on staff as writers."

Like Hurt and Froehlig, Lamb sees a continuing need for songwriters who don't aspire to be artists. And he cites one particular reason for this need. "There's always the traditional 'sophomore-curse album,'" he says. "Basically, a songwriter/artist has had their whole life to write their first album. But they've got maybe 12 months to write the second album. And during the time that the artist gets the deal until they go in to record the second album, the record company really has that artist busy."

"There's really very little time after they get that record deal to write. And I think that's where the traditional songwriter comes into play. They're either going to write for that artist or write with that artist."



**Hart & Soul.** Cabaret star Mary Cleere Haran, center, opened her engagement at New York's Rainbow & Stars May 2, which is also the 100th birthday of the late lyricist Larry Hart. Her program of Hart's lyrics, "This Funny World," is largely culled from her new Varese Sarabande album of the same name. At a post-opening night party cake-cutting ceremony, she is flanked by Hart's nephew and his mother, Dorothy Hart, the lyricist's sister-in-law.

## 'THEY'RE PLAYING MY SONG'

LITTLE THINGS MEAN  
A LOT  
Published by EMI-Feist  
Catalog (BMI)

From his home in the mountains in North Carolina, Doc Watson has traveled all over the musical map since he was "discovered" by musicologist Ralph Rinzler back in the '50s. Even with all the songs he's interpreted over the years, Watson can still be moved by a great one. Such was the case when he tackled E.L. Calisch and Carl Stutz's old standard "Little Things Mean A Lot" on his just-released "Docably" album.

Timeless is a word that has often been used to describe the music of Doc Watson, and Watson himself applies the same terminology to describe a great song, wherever and whenever he may find one. "If a song has something to say and a beautiful melody and lyric, it doesn't matter to me when it was written," Watson says. "Little Things Mean A Lot" has a special place in my heart. I'd never heard the song before last year, but it was from the '50s. The recording I learned it from was by a little gal named Gogi Grant, and it was included on a record of her hits. Anyway, I heard the song and said, 'That's my Rosa Lee!' [Watson's wife is Rosa Lee Watson.]



Just about every way that's mentioned in the song—she's always been a very frugal person about not wanting to spend money and that sort of thing, she's so thoughtful, and all those little things that really count and mean so much to me. I won't sing a song unless it says something to me or has something to say to people. I have to feel a song to do it. I'll tell you a little something that happened at the session for that song. When we put it down, my emotions took over, and I had to do one segment over again because I lost it; there were some tears. Rosa Lee didn't know I was going to do it, but I dedicated 'Little Things Mean A Lot' to her on the new album."

### NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
<b>HOT 100 SINGLES</b>		
THIS IS HOW WE DO IT	Montell Jordan, Oji Pierce, R. Walters	Mo' Swang/ASCAP, Oji's/BMI, Def American/BMI
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
WHAT MATTERED MOST	Gary Burr, Vince Melamed	Gary Burr/ASCAP, MCA/ASCAP, August Wind/BMI, Longitude/BMI, Alberta's Paw/BMI
<b>HOT R&amp;B SINGLES</b>		
I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY	C. Smith, R. Diggs, N. Ashford, V. Simpson	Careers-BMG/BMI, Wu-Tang/BMI, Jobete/ASCAP, Ramecca/BMI
<b>HOT RAP SINGLES</b>		
I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY	C. Smith, R. Diggs, N. Ashford, V. Simpson	Careers-BMG/BMI, Wu-Tang/BMI, Jobete/ASCAP, Ramecca/BMI
<b>LATIN 50</b>		
FOTOS Y RECUERDOS (BACK ON THE CHAIN GANG)	Chrissie Hynde	EMI April/ASCAP

## Top Talent Composes Music By Design

**GOOD ROLE MODEL:** David Mindel, one of the U.K.'s leading writers of commercials, as well as a supplier of TV theme music, knows the creative elements that make for a good song-for-sell idea.

Now, in an expansion of his production company, Mingles Music, he's formed Music By Design in partnership with David Seys. The company is designed to take the best of contemporary writers and represent them in the jingles area. Mindel and Seys were a duo for EMI Records in the '70s and later wrote songs recorded by Olivia Newton-John, John Travolta, the Delfonics, and Stacy Lattisaw, among others.

The Music By Design lineup already includes the likes of Smokey Robinson, Clint Black, Bo Diddley, Wilson Pickett, Al Jarreau, Foreigner, the Hollies, Barry White, Leon

Redbone, and many others, including other well-known names who prefer anonymity, says Mindel. He recently was in New York with international VP Heather James as part of a launch of branch operations in that city and to meet with artists, writers, and their managers. A Los Angeles office is headed by Maureen Woods, whose background includes music publishing, label administration, and artist management. Offices in Sydney and Singapore cover the Far East, with a branch being set up in Japan.

Mindel's relationship with these writers is essentially that of a middleman, earning a commission from ad agencies based on the writers' fees "that doesn't come off the top of the writers' fees." For that fee, Mindel says, he "knows the technicalities" and can "translate to the [writer] what the agency wants." Mindel will also arrange for situations in which artist/writers will lend their own personas to the commercial, both in audio and on-camera terms.

As for Mindel and Seys, their firm can claim commercial credit with multinational products from such companies as BMW, Budweiser, Ford, Gillette, Dr Pepper, Kellogg's, McDonald's, Texaco, and Kentucky

Fried Chicken.

**CHERIO NEWS:** Cherio Corp., a publisher in its own right and owner of eight others, is making a double thrust in promoting some 300 of its top songs from a catalog of about 6,000 copyrights. The New York-based company has produced a catalog of its top numbers, with lots of cross-references and printed excerpts of the music. It also is planning a June release of a two-CD package of 42 songs by Louis Jordan, Carolyn Leigh, Sammy Cahn, Andy Razaf, Harry Warren, Hoagy Carmichael, Walter Donaldson, and Gene DePaul, among many others, including a bevy

of rockers. The CD package features performances by the Righteous Brothers, Ella Fitzgerald, Frank Sinatra, Stevie Wonder, Nat "King" Cole, Joe Jack-

son, Bing Crosby, Chuck Berry, and Frankie Valli & the Four Seasons.

"We'll be distributing [the catalog and CD] to film and television production companies, as well as record companies and advertising agencies for placement of the songs in various projects," says Bill Porricelli, promotion manager at Cherio.

**SONGWRITER GROUP GROWS:** AmSong, a nonprofit advocacy and educational group formed a year ago by songwriters or their estates, has added the estates of Janis Joplin and Frank Zappa, as well as Quincy Jones, to its ranks. Membership now totals almost 100. President of the New York-based group is Mary Rodgers, the composer who also represents the estate of her father, composer Richard Rodgers.

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

1. Nirvana, "MTV Unplugged In New York."
2. "The Lion King," Soundtrack.
3. Nirvana, "Nevermind."
4. Cranberries, "No Need To Argue."
5. Stevie Ray Vaughan, "Texas Flood."

## AT NEW ORLEANS JAZZ FEST, GREAT MUSIC, GOOD TALK

(Continued from page 37)

in April by Warner Bros., features PP&M with 25 guest artists. "The album is a reminder of what folk music does best—create a community," said Stookey.

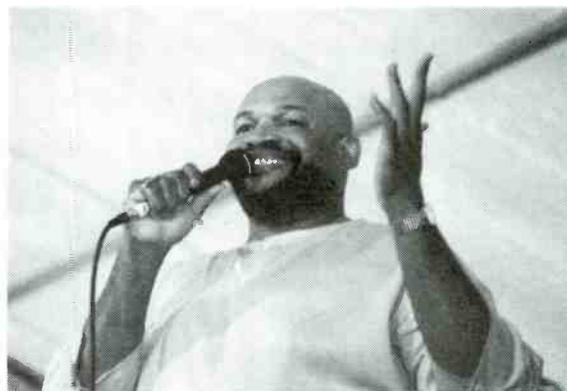
- New Orleans jazz trumpeter Nicholas Payton, who was leaving the day after his jazz fest performance for a one-week gig at the Blue Note in Tokyo, was contacted by filmmaker Robert Altman to be in an upcoming film about the Depression-era Kansas City, Mo., music scene. "I believe I'm going to be a subject in the movie, an actor—I don't know the details yet," said Payton.

- G. Love And Special Sauce didn't play the jazz festival, but were in town for a TBS taping for the "Live From The House Of Blues" series with the Allman Brothers. According to Love, the trio has just finished recording 12 tracks in New Orleans for a fall release on Okeh Records. The album will feature New Orleans' own Rebirth Brass Band on one cut, "Bye, Bye, Baby."
- "Queen Of The Blues" Koko Taylor said she's writing new material and will be recording by year's end for her next release on the Alligator label. Taylor, who regularly performs 200 dates during nine months of the year, said, "Most of my writing and concentration comes while riding from one gig to the next."

- Zydeco firecracker Terrance Simien, who invariably delivers one of



This year's New Orleans Jazz & Heritage Festival featured new headliners such as Joni Mitchell, left, and regulars such as Jo "Cool" Davis. (Photos: Melody Mineo)



the most incendiary performances at the jazz festival, said he is working on a children's album at his home studio. Simien said he was asked to do the project by Taj Mahal, who will produce the album. Simien, who first met Mahal in 1985, characterizes the album as both musical and educational. "Much of it is a narrative about Creole and Cajun culture—to let kids know the history of zydeco."

- Jo "Cool" Davis, gospel singer, doorman of Tipitina's, and gatekeeper to the area behind the largest stage of the jazz fest, has just self-released "Jo Cool—25 Years Of Gospel," a CD commemorating a quarter-century of performances and support of New Orleans gospel

music. "I have done all aspects of music," said Davis, "from security to promotion." Davis, who characterizes his material as "strictly message music," has performed in the gospel tent of the jazz festival for the last 19 years.

- The Iguanas, the five-piece, New Orleans-based purveyors of a distinctively rousing blend of R&B, Caribbean, and Latin music, has just signed with Island Records. The band, which has had two releases on Jimmy Buffett's MCA-associated Margaritaville label, will go into the studio in the fall and hopes to have a new album out in early 1996.

- Local rockers Deadeye Dick, whose single "New Age Girl" has

gone gold, has booked three weeks at Triclops studio in Atlanta to record its next release on Ichiban. The record will be produced by Don Smith (Cracker, the Tragically Hip). The band's first Ichiban album, which is said to be approaching 400,000 in sales, was recorded for \$2,300 at Hart Studio in the small town of Belle Chaise, La.

- Cowboy Mouth, another group of New Orleans rockers, will open for Hootie & the Blowfish on a West Coast tour in July. The band can be seen performing two live songs in the new Steven Soderbergh film, "The Underneath."

- Ellis Marsalis, jazz pianist, educator, and patriarch of New Orleans' first family of jazz, is

working on material for a solo recording for Columbia. Marsalis said he seldom has "philosophic reasons" in selecting pieces to record, adding, "I am more or less choosing standards with the names of ladies in it."

- Peter O'Toole and Fiachna O'Braonain of Hothouse Flowers turned up at the jazz festival as part of Michelle Shocked's band. The two have been touring with Shocked during a year's hiatus from their own band, but have begun writing and recording at O'Toole's home studio in Ireland and are expecting to have a record out in early '96.

- New Orleans rock act Stavin' Chain, winner of a local best-band contest, made its jazz festival debut and has reportedly piqued the interest of A&R people from Epic and Atlantic. The band is getting mileage out of a four-cut demo produced by Keith Keller (Subdudes and Rebirth Brass Band).

- George Porter, best known as the bassist and founding member of the seminal New Orleans funk band the Meters, is submitting two cuts recorded by his band Runnin' Partners for a compilation series on 26 bass players, to be released on the Japanese P/Vine label. The three-album series is scheduled to be released September through November of this year.



From left to right: Billy Ray Hearn, Co-Chairman EMI Christian Music Group; Chapman; Paris; Jim Fifield, Co-Chairman EMI Christian Music Group/President EMI Music and Steve Rice, Vice President EMI Christian Music Publishing

EMI CHRISTIAN MUSIC PUBLISHING  
CONGRATULATES ITS SONGWRITERS  
ON THEIR 1995 DOVE AWARDS

**Songwriter of the Year**

STEVEN CURTIS CHAPMAN

**Song of the Year**

TWILA PARIS, "GOD IS IN CONTROL"

**STEVEN CURTIS CHAPMAN**

Songwriter of the Year  
Artist of the Year  
Male Vocalist of the Year  
Contemporary Recorded Song of the Year,  
"Heaven In The Real World"  
Contemporary Album of the Year,  
Heaven In The Real World  
Praise and Worship Album of the Year,  
Coram Deo II  
Recorded Music Packaging of the Year,  
Heaven In The Real World

**TWILA PARIS**

Song of the Year,  
"God Is In Control"  
Female Vocalist of the Year

**NEWSBOYS**

Rock Recorded Song of the Year,  
"Shine"  
Rock Album of the Year,  
Going Public

**CHARLIE PEACOCK**

Producer of the Year  
Praise and Worship Album of the Year,  
Coram Deo II

**MARGARET BECKER**

Praise and Worship Album of the Year,  
Coram Deo II

**BOB CARLISLE**

Praise and Worship Album of the Year,  
Coram Deo II

**RALPH CARMICHAEL**

Instrumental Album of the Year,  
Strike Up The Band

**STEVE GREEN**

Praise and Worship Album of the Year,  
Coram Deo II

**OUT OF THE GREY**

Praise and Worship Album of the Year,  
Coram Deo II



# Music Video

ARTISTS & MUSIC

## R'NR Expands On Video Promotion Show Provides Link For Regionals, Artists

■ BY DEBORAH RUSSELL

LOS ANGELES—Independent video promoter R'NR Freelance is sowing the seeds of artist development and nurturing the essence of regional video programming with its new grass-roots campaign "Video Days."

Twice a month, the New York-based promotion firm hosts a daylong forum in which up to a dozen local and regional video programmers are invited to shoot interviews and personalized IDs with as many as three different recording artists.

Since debuting "Video Days" about two months ago, R'NR Freelance has linked music video programmers with urban-oriented acts including Total, Tony Thompson, Smif-N-Wessun, C-Funk, Spearhead, Po' Broke N' Lonely, KRS-ONE, Mad Lion, and Lords Of The Underground.

"It's an effective tool to develop artists in a more complete sense than in just getting exposure for their videos," says Mark Weinstein, founder and president of R'NR Freelance.

The campaign also allows regional video programmers and artists to forge the kind of personal connections that are vital for all to have opportunities to attain longterm success, Weinstein says.

"It helps the acts because they become familiar with this nucleus of people who are playing their videos," says Weinstein. "In the broad sense, once a show knows an act and they become friends, it's likely they'll remain friends throughout the life of each other's careers. Plus, this is a way to nurture the shows and provide them with materials they can use to make a more interesting program."

Weinstein schedules the "Video Days" promotions in conjunction with Laura Hynes, who recently left her post as video promoter at Tommy Boy Records. Her newly formed company, Laura Hynes & Associates, specializes in video promotion and media training, and her Greenwich Village, New York, loft space has served as the home site for "Video Days."

Labels pay a fee for their artists to participate in the biweekly event, and a limited number of video programmers are invited to attend at no cost.

Once each video program reels its respective footage, an R'NR Freelance crew shoots its own soundbites and interviews with the participating acts. The resulting reel then is distributed to various outlets including "Sound FX," the Music Zone, and MTV Latino.

"In a way it goes back to our original ideas about video promotion," says Weinstein, who often worked with Hynes when she was at Tommy Boy. "It doesn't matter if a show is big or small. If it's playing cool stuff and connecting with a music-based audience, people will watch and they'll go out and buy the records."

"Video Days" is just the latest in a series of value-added services with which Weinstein has experimented since forming his promotion firm in 1986. The former music writer and publicist launched his independent promotion career with Select Records act UTFO and went on to promote clips by alternative darlings Throwing Muses and They Might Be Giants.

But it was the explosion in rap music

that helped R'NR Freelance carve its niche in the industry, as Weinstein augmented various labels' efforts to promote videos by Kid-N-Play, De La Soul, N.W.A, A Tribe Called Quest, Public Enemy, and 3rd Bass, to name just a few.

Now the entrepreneur is branching out into a variety of musical genres, including R&B, pop, rock, and alternative, with videos by Tony Thompson, Michael Jackson, Paula Abdul, Sick Of It All, Shudder To Think, and the Muffs, among others.

Weinstein says his five-person R'NR Freelance crew has been able to make a smooth transition into genres outside the company's core specialty of urban music.

"A lot of acts we've worked with, like RuPaul and 808 State, fit the universe of alternative and rock shows, as well as the universe of urban outlets we already cover," Weinstein says. "So we haven't had to expand that much."

And despite the diversification his company has undergone in its nine years of operation, Weinstein says he is careful to keep his priorities in order.

"I never want to digress from the bread-and-butter business of making sure my videos are hitting hard on all levels," he says.

## PRODUCTION NOTES

### LOS ANGELES

• Danzig's latest American outing "I Don't Mind The Pain" is a production of the Underground. Dean Karr directed the shoot; James Pluta produced. In addition, the Underground's Hunter Senftner directed Morbid Angel's new Giant video "Where The Slime Live." Steven Strachan produced. Cordelia Plunkett executive-produced both jobs.

• Capricorn Records act the Freddy Jones Band recently wrapped the video "Texas Skies," directed by Jay Papke and Dante Ariola for Canned Pictures.

• Acclaimed music video chore-

ographer Frank Gatson recently marked his directorial debut with Trisha Covington's Columbia clip "Slow Down." Randy Emfinger produced the shoot with DP David Ferrara.

### NASHVILLE

• George Jones and Tammy Wynette have teamed up for a new MCA duet titled "One." Marc Ball directed the Nashville-based shoot, while Paul McIlvaine directed photography. Anne Grace produced for Scene Three Inc.

In addition, the company's John Lloyd Miller directed Neal McCoy's latest Atlantic video "They're Playing Our Song." Denver Collins directed photography on the Nashville-based shoot. Dee Butler produced.

### OTHER CITIES

• Duran Duran's Capitol video "Perfect Day" is a Satellite Films production directed by Nick Egan. Kirsten Syme produced the London-based shoot.

• The members of Primus are directing their own Interscope video "Wynona's Big Brown Beaver" on location in Northern California.

• Director Marcus Raboy is the eye behind Faith No More's "Digging The Grave" video for Slash/Reprise. The crew shot the video in San Francisco.

• San Antonio, Texas' Majestic Theatre is the site of Jon Secada's new EMI video "Where Do I Go From You." Picture Vision's Michael Salomon directed the shoot; Tom Forrest produced. Tony Mitchell directed photography.

## Cable Outlets Forced To Devise Creative Marketing

DOING DALLAS: The Eye placed its focus on the cable television industry May 7-10, with a jaunt to Dallas for the National Cable Television Assn. confab.

In recent years, we've seen the cable industry experience notable changes regarding the delivery and availability of onscreen entertainment. Restrictive rate regulations imposed in recent times by the FCC have put the financial squeeze on cable operators, who have become increasingly reluctant to add new services, especially in the category of music video.

And though such restrictions are loosening up, the hostile scenario has made it very tough for music video networks—such as St. Petersburg, Fla.'s MOR Music TV, Nashville-based contemporary Christian programmer Z Music Television, and Toronto-based pop outlet MuchMusic—to build a healthy base for distribution.

At the same time, news of such technical advancements as direct broadcast satellite is encouraging competitive entrepreneurs to hang in there, as new modes of delivery promise to supersede the limitations of cable.

MOR SYNERGY: Direct marketing music video network MOR Music TV is aggressively working to increase its cable distribution by creating a cross-promotional platform to benefit cable TV in general and music television and retail in particular.

The network recently pacted with San Francisco-based music sampling developer intouch Group to use the company's interactive, mobile iStation to accomplish several mutually beneficial goals.

The two partners are negotiating with a major retail chain to install the iStation in stores across the nation. In addition to music samples culled from 40,000 albums, the fully transactional iStation would feature cable ads and offer consumers incentives to subscribe to cable TV. The goal is to promote cable and MOR Music TV at retail, while ultimately distributing MOR to as many new cable households as possible.

Oddly enough, MOR Music TV, which serves as a direct marketer relying on video programming to incite mail-order album sales, would promote the iStation as well as participating retailers (via MOR infomercials) to actually drive viewers away from the TV screen and back into the store.

Ideally, says Greg Pai, CFO of MOR Music TV, participating retailers could cut front-line inventory and beef up stock on high-end specialty titles. The retailer could then rely on the in-store iStation, as well as MOR Music TV, to encourage

mail-order sales of hit product. The retailer and the video network cooperatively would fulfill such mail-order sales, and all participants would share in profits.

In addition, consumer-oriented data collected on the sampling system could be shared by all parties to better market their respective products, whether it's a cable company, retail outlet, TV network, or new album release.

START SPREADING THE NEWS: Contemporary Christian programmer Z Music Television, which recently launched its first comprehensive cross-promotion at the retail level (Billboard, May 20), is now looking to CCM radio as a conduit to convert cabling to its music video credo.

Charlie Weber, manager of the Christian marketing division at KLT Dallas, attended NCTA and could be found enjoying the live reggae of Gotee Records act Christafari, who performed for conventioners from the Z Music booth.

Weber says that the presence of a 24-hour CCM video network "can't do anything but help" the industry and that he is willing to spread word of Z Music's existence via his top-rated radio station. The two parties have talked of launching a petition drive to incite KLT listeners to encourage local cable operators to add Z Music Television to their services.

OH CANADA: MuchMusic, the clip service striving to infiltrate the U.S. airwaves with its unique, live approach to video programming, is wooing cable operators to its way of thinking using results of a study that contends music video programming is second only to sports when it comes to services cable consumers want to see.

And in a 1995 study of cable subscribers ages 16-34, Syosset, N.Y.-based Beta Research found that cable viewers would choose MuchMusic over such music video services as MOR Music TV, CMT, the Box, and Z Music Television if they could program their own cable system.

HITCHING A RIDE on the information superhighway: After observing the work of myriad multimedia moguls who have infiltrated the entertainment business of late, the Eye now takes the plunge into the digital domain as we assume the role of associate editor at Santa Monica, Calif.-based Launch magazine. The new entertainment periodical is produced on CD-ROM. May 19 is our final day as music video editor at Billboard; we can be reached at Launch beginning May 22. L.A.-based Brett Atwood has been appointed Billboard's new music video editor.

# THE EYE



by Deborah Russell



Running On Empty. Rockworld/Sony band Bad Seed shot its debut video, "Empty," with director Val Haller (not pictured) and a crew from RIVE Video Promotions And Productions. Pictured, from left, on location among mortar batteries at Fort Hancock, N.J., are band members Ron Colandrea, Dante Scioscia, Louie Leeman, and Jason Trencher; Rockworld's Steve Aprea; and RIVE's Ed Konczal, Pete Konczal, Simeon Soffer, and John Warden. (Photo: Michael Mazur)

# Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
 ★ NEW ADDS ★ LISTINGS SUBMITTED BY THE OUTLETS (NOT FROM BDS) OF CLIPS ADDED FOR THE WEEK AHEAD



14 hours daily  
 1899 9th Stree NE,  
 Washington, D.C. 20018

- 1 Various Artists, Freedom
- 2 Total, Can't You See
- 3 Brownstone, Grapevine
- 4 Method Man Feat. Mary J. Blige, I'll Be There...
- 5 Adina Howard, Freak Like Me
- 6 Monica, Don't Take It Personal
- 7 Soul For Real, Every Little Thing I Do
- 8 Diana King, Shy Guy
- 9 Boyz II Men, Water Runs Dry
- 10 Da Brat, Give It 2 You
- 11 Kut Klose, I Like
- 12 Raphael Saadiq, Ask Of You
- 13 Blackstreet, Joy
- 14 2Pac, Dear Mama
- 15 Gladys Knight, Next Time
- 16 Dr. Dre, Keep Their Heads Ringin'
- 17 Vybe, Take It To The Front
- 18 Jesse, When U Cry I Cry
- 19 Vertical Hold, Love Today
- 20 Rosie Gaines, I Want U
- 21 Tony Thompson, I Wanna Love Like That
- 22 Jon B. Feat. Babyface, Someone To Love
- 23 Des'ree, Feel So High
- 24 Brandy, Baby
- 25 Chante Moore, This Time
- 26 Luther Vandross, Love The One You're With
- 27 Usher, Think Of You
- 28 Naughty By Nature, Craziest
- 29 Montell Jordan, This Is How We Do It
- 30 Subway, Fire

★ ★ NEW ADDS ★ ★

- Christopher Williams, If You Say U.N.V., So In Love With You  
 Anita Baker & James Ingram, When You Love Someone  
 Jaki Graham, Absolute-E-Sensual Impromptu 2, Enjoy Yourself  
 Frankie Knuckles, Too Many Fish  
 Po Broke N Lonely, Twisted  
 Corona, Baby, Baby



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Ty Herndon, What Mattered Most
- 2 Tracy Lawrence, Texas Tornado
- 3 Wade Hayes, I'm Still Dancin' With You
- 4 Mark Chesnut, Gonna Get A Life
- 5 Lee Roy Parnell, A Little Bit Of You
- 6 Tim McGraw, Refried Dreams
- 7 Alison Krauss & Union Station, When You...
- 8 Clint Black, Summer's Comin'
- 9 Alan Jackson, Song For The Life
- 10 Doug Stone, Faith In Me, Faith In You
- 11 John Berry, Standing On The Edge Of Goodbye
- 12 John Michael Montgomery, I Can Love You
- 13 Sawyer Brown, I Don't Believe In Goodbye

- 14 Hal Ketchum, Stay Forever
- 15 Bryan White, Someone Else's Star
- 16 Diamond Rio, Finish What We Started
- 17 Reba McEntire, And Still
- 18 Garth Brooks, The River
- 19 Rodney Foster, Willin' To Walk
- 20 Rodney Crowell, Please Remember Me
- 21 Little Texas, Southern Grace
- 22 Lorie Morgan, I Didn't Know My Own Strength
- 23 Jeff Carson, Not On Your Love
- 24 George Ducas, Hello Cruel World
- 25 Shania Twain, Any Man Of Mine
- 26 The Mavericks, I Should Have Been True
- 27 George Jones & Tammy Wynette, One
- 28 Holly Dunn, I Am Who I Am
- 29 Trisha Yearwood, You Can Sleep While I Drive
- 30 Rhett Akins, That Ain't My Truck
- 31 Tracy Byrd, The Keeper Of The Stars
- 32 Patty Loveless, You Don't Even Know Who...
- 33 Woody Lee, Get Over It
- 34 Billy Montana, Didn't Have You
- 35 Mary Chapin Carpenter, House Of Cards
- 36 Kathy Mattea, Clown In Your Rodeo
- 37 John Anderson, Mississippi Moon
- 38 Jon Randall, I Came Straight To You
- 39 Rick Trevino, Bobbie Ann Mason
- 40 Daron Norwood, My Girl Friday
- 41 Willie Nelson & Curtis Potter, Tum Me...
- 42 Wesley Dennis, Don't Make Me Feel At Home
- 43 Russ Taff, One And Only Love
- 44 Kenny Chesney, Fall In Love
- 45 Danyle Singletary, I'm Living Up To Her...
- 46 Highwayman, It Is What It Is
- 47 Stacy Dean Campbell, Eight Feet High
- 48 Billy Ray Cyrus, One Last Thrill
- 49 Travis Tritt, Tell Me I Was Dreaming
- 50 Shenandoah, Darned If I Don't

† Indicates Hot Shots

★ ★ NEW ADDS ★ ★

- Alan Jackson, I Don't Even Know Your Name  
 Dwight Yoakam, Please, Please Baby  
 The Bellamy Brothers, Big Hair  
 Tracy Byrd, Walkin' To Jerusalem



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 Van Halen, Can't Stop Lovin' You
- 8 Green Day, When I Come Around
- 9 Dionne Farris, I Know
- 10 Bruce Springsteen, Secret Garden
- 11 Da Brat, Give It 2 You
- 12 R.E.M., Strange Currencies
- 13 Bryan Adams, Have You Ever Really Loved...
- 14 Elastica, Connection
- 15 Adina Howard, Freak Like Me
- 16 Sheryl Crow, Strong Enough
- 17 Bush, Little Things
- 18 Better Than Ezra, Good

- 19 Radiohead, Fake Plastic Trees
- 20 Jill Sobule, I Kissed A Girl
- 21 2Pac, Dear Mama
- 22 Stone Temple Pilots, Interstate Love Song
- 23 Matthew Sweet, Sick Of Myself
- 24 Jeff Buckley, Last Goodbye
- 25 Tom Petty, It's Good To Be King
- 26 Nine Inch Nails, Hurt
- 27 Crystal Waters, 100% Pure Love
- 28 TLC, Creep
- 29 Juliana Hatfield, Universal Heart-Beat
- 30 The Cranberries, Zombie
- 31 Blues Traveler, Run Around
- 32 The Notorious B.I.G., Big Poppa
- 33 The Black Crowes, Wisner Time
- 34 Diana King, Shy Guy
- 35 Janet Jackson, Again
- 36 Melissa Etheridge, If I Wanted To
- 37 Rappin' 4-Tay, I'll Be Around
- 38 Raphael Saadiq, Ask Of You
- 39 White Zombie, More Human Than Human
- 40 Green Day, Basket Case
- 41 Salt-N-Pepa, Shoop
- 42 Nine Inch Nails, Closer
- 43 Soundgarden, Black Hole Sun
- 44 Hootie & The Blowfish, Hold My Hand
- 45 Dave Matthews Band, What Would You Say
- 46 Brandy, Baby
- 47 Naughty By Nature, Feel Me Flow
- 48 Mad Season, River Of Deceit
- 49 Filter, Hey Man Nice Shot
- 50 Coolio, Fantastic Voyage

\*\* Indicates MTV Exclusive

★ ★ NEW ADDS ★ ★

- Madonna, Human Nature  
 Seal, Kiss From A Rose  
 Chris Isaak, Somebody's Crying  
 Soul Asylum, Misery  
 Spearhead, Hole In The Bucket  
 Brandy, Best Friend  
 Monica, Don't Take It Personal  
 Skee-Lo, I Wish  
 Catherine Wheel, Way Down  
 Rusted Root, Send Me On My Way  
 Weezer, Say It Ain't So



30 hours weekly  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Lee Roy Parnell, A Little Bit Of You
- 2 Patty Loveless, You Don't Even Know Who
- 3 Lorie Morgan, I Didn't Know My Own...
- 4 Tim McGraw, Refried Dreams
- 5 Alison Krauss & Union Station, When You
- 6 Clint Black, Summer's Comin'
- 7 Tracy Byrd, The Keeper Of The Stars
- 8 Wade Hayes, I'm Still Dancin' With You
- 9 Alan Jackson, Song For The Life
- 10 Ty Herndon, What Mattered Most
- 11 Doug Stone, Faith In Me, Faith In You
- 12 Mark Chesnut, Gonna Get A Life
- 13 John Berry, Standing On The Edge Of Good
- 14 John Michael Montgomery, I Can Love You
- 15 Sawyer Brown, I Don't Believe In Goodbye
- 16 Mary Chapin Carpenter, House Of Cards

- 17 Kathy Mattea, Clown In Your Rodeo
- 18 Travis Tritt, Tell Me I Was Dreaming
- 19 Shenandoah, Darned If I Don't
- 20 James House, This Is Me Missing You
- 21 Neal McCoy, They're Playin' Our Song
- 22 Hal Ketchum, Stay Forever
- 23 Willie Nelson & Curtis Potter, Tum Me...
- 24 George Jones & Tammy Wynette, One
- 25 Tracy Lawrence, Texas Tornado
- 26 Marty Stuart, The Likes Of Me
- 27 Rodney Crowell, Please Remember Me
- 28 John Anderson, Mississippi Moon
- 29 Billy Ray Cyrus, One Last Thrill
- 30 Blackhawk, That's Just About Right

★ ★ NEW ADDS ★ ★

- Confederate Railroad, When And Where  
 Diamond Rio, Finish What We Started  
 Clinton Gregory, A-11  
 Reba McEntire, And Still  
 Daron Norwood, My Girl Friday  
 Bryan White, Someone Else's Star



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Hootie & The Blowfish, Let Her Cry
- 2 Annie Lennox, No More "I Love You's"
- 3 Elton John, Believe
- 4 Dionne Farris, I Know
- 5 Bruce Springsteen, Secret Garden
- 6 Martin Page, In The House Of Stone And...
- 7 Blues Traveler, Run Around
- 8 Melissa Etheridge, Come To My Window
- 9 Melissa Etheridge, If I Wanted To
- 10 Boyz II Men, Water Runs Dry
- 11 Tom Petty, It's Good To Be King
- 12 R.E.M., Strange Currencies
- 13 Eagles, Love Will Keep Us Alive
- 14 Madonna, Bedtime Story
- 15 Blessid Union Of Souls, I Believe
- 16 Des'ree, Feel So High
- 17 Jayhawks, Blue
- 18 Melissa Etheridge, I'm The Only One
- 19 Sheryl Crow, All I Wanna Do
- 20 Dave Matthews Band, What Would You Say
- 21 Madonna, Take A Bow
- 22 Adam Ant, Wonderful
- 23 Des'ree, You Gotta Be
- 24 Hootie & The Blowfish, Hold My Hand
- 25 John Mellencamp, Wild Night
- 26 Gloria Estefan, Turn The Beat Around
- 27 Foreigner, Until The End Of Time
- 28 Janet Jackson, Again
- 29 Sheryl Crow, Strong Enough
- 30 Bon Jovi, Always

★ ★ NEW ADDS ★ ★

- Amy Grant, Big Yello Taxi  
 Anita Baker & James Ingram, When You Love Someone  
 Bob Dylan, Knockin' On Heaven's Door  
 Chris Isaak, Somebody's Crying  
 Jon B. Feat. Babyface, Someone To Love  
 Madonna, Human Nature  
 Seal, Kiss From A Rose  
 Simple Minds, Hypnotised

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 27, 1995.

## THE CLIP LIST

**THE BOX**  
 MUSIC TELEVISION  
 YOU CONTROL

Continuous programming  
 1221 Collins Ave  
 Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO  
 Method Man/Mary J. Blige, I'll Be There...

- BOX TOPS**
- Mack 10, Foe Life  
 2Pac, Dear Mama  
 Collective Soul, December  
 Smooth, Mind Blowing  
 Level 6, Who Be Da Dopest  
 Monica, Don't Take It Personal  
 Boyz II Men, Water Runs Dry  
 Subway, Fire  
 TLC, Red Light Special  
 Nuttin' Nycce, Froggy Style  
 Kut Klose, I Like  
 Dis-N-Dat, Freak Me Baby  
 Immature, I Don't Mind  
 Mobb Deep, Survival Of The Fittest

**ADDS**

- Bjork, Army Of Me  
 Bloodhound Gang, Mama Say  
 Bryan Adams, Have You Ever Really Loved...  
 Channel Live, Reprogram  
 Coz, Keep My Soul  
 David Hasselhoff, Fallin' In Love  
 I Smooth 7, Coolin' In Da Ghetto  
 Ill Al Skcratch, Don't Shut Down...  
 K-Dee, Hittin' Corners  
 Mega Barton, Money First  
 Nicki French, Total Eclipse Of The Heart  
 Nonce, Bus Stops  
 Notorious B.I.G., One More Chance  
 Oasis, Rock N' Roll Star  
 Ol' Dirty Bastard, Shimmy Shimmy Ya  
 Rosie Gaines, I Want U  
 Sean Levert, Put Your Body...  
 Shaggy, Boomastic  
 Skee-Lo, I Wish  
 Sublime, Date Rape  
 Toadies, Possum Kingdom  
 Trisha Covington, Slow Down  
 Weezer, Say It Ain't So

**MOR**  
 MUSIC TV

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

- Bob Dylan, Knockin' On Heavens Door  
 Eagles, Hotel California  
 Elton John, Believe  
 Hootie & The Blowfish, Let Her Cry  
 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 McClinton, 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

**MuchMusic**

Continuous programming  
 299 Queen St West  
 Toronto, Ontario M5V2Z5

- Catherine Wheel, Way Down (ADD)  
 Da Brat, Give It 2 You (ADD)  
 Mae Moore, Genuine (ADD)  
 Sheryl Crow, Can't Cry Anymore (ADD)  
 Jill Sobule, I Kissed A Girl (ADD)  
 Ron Sexsmith, Words We Never Use (ADD)  
 Bryan Adams, Have You Ever Really Loved...  
 Montell Jordan, This Is How We Do It  
 Hootie & The Blowfish, Let Her Cry  
 Live, Lightning Crashes  
 Bruce Springsteen, Murder Inc.  
 Annie Lennox, No More "I Love You's"  
 TLC, Red Light Special  
 Philosopher Kings, Charms

Matthew Sweet, Sick Of Myself  
 Elastica, Connection  
 Duran Duran, White Lines

**MTV**  
 MUSIC TELEVISION  
 LATINO

Continuous programming  
 1111 Lincoln Rd  
 Miami Beach, FL 33139

- Duran Duran, White Lines  
 Los Pericos, Parate Y...  
 Cafe Tacuba, Las Flores  
 Elton John, Believe  
 Madonna, Bedtime Story  
 Rolling Stones, I Go Wild  
 Live, Lightning Crashes  
 Sheryl Crow, Strong Enough  
 Radiohead, High & Dry  
 Diego Torres, Deja De...  
 4 Non Blondes, Misty Mountain Top  
 Londonbeat, Come Back  
 Annie Lennox, No More "I Love You's"  
 PJ Harvey, Down By The Water  
 Elastica, Connection  
 Soundgarden, Day I Tried To Live  
 EMF, Perfect Day  
 Boyz II Men, Thank You  
 Faith No More, Digging The Grave

**Lightmusic**

Five 1/2-hour shows weekly  
 Signal Hill Dr  
 Wall, PA 15148

- Mike E, Pass It On  
 Chrystal Lewis, Only Fools  
 Moonpools & Caterpillar, Hear  
 PFR, Wonder Why  
 Newsboys, Shine  
 Sixpence None The Richer, Angelthead  
 Margaret Becker, Deep Calling Deep  
 Christafari, Listening  
 Dakota Motor Co., Truth  
 BeBe & CeCe Winans, Love Of My Life  
 Amy Grant, Big Yellow Taxi  
 Mike E, Back In The Day

Grits, Set Your Mind  
 Doc, Wrapped Up  
 King James, Hard Road

**Power Play**  
 MUSIC VIDEO  
 TELEVISION

Five hours weekly  
 223-225 Washington St  
 Newark, NJ 07102

- Shudder To Think, X-French Tee Shirt  
 Weezer, Say It Ain't So  
 Duran Duran, Perfect Day  
 Peter Murphy, Scarlet Thing In You  
 Better Than Ezra, Good  
 Goo Goo Dolls, Only One  
 Elton John, Believe  
 Wax, Who Is Next  
 Muffs, Sad Tomorrow  
 Royal Trux, You're Gonna Lose  
 Rosie Gaines, I Want U  
 Tom Scott, Don't Get Any Better  
 Trisha Covington, Slow Down  
 Monica, Don't Take It Personal  
 Dave Matthews, What Would You Say  
 Montell Jordan, This Is How We Do It  
 EMF, Perfect Day  
 Fossil, Moon  
 Butttrumpet, I'm Ugly And I Don't...  
 Sponge, Molly

**CMC**  
 CALIFORNIA MUSIC CHANNEL

15 hours weekly  
 10227 E 14th St  
 Oakland, CA 94603

- Montell Jordan, This Is How We Do It  
 Boyz II Men, Water Runs Dry  
 Da Brat, Give It 2 You  
 2Pac, Dear Mama  
 Dr. Dre, Keep Their Heads Ringin'  
 E-40, Sprinkle Me  
 Soul For Real, Every Little Thing I Do  
 TLC, Red Light Special  
 Raphael Saadiq, Ask Of You  
 Rappin' 4-Tay, I'll Be Around

The Untold Epic Of A Pioneering  
 Musical Family and Their Century-Spanning  
 Trek From The Old World To The Golden State!

## The Nearest Faraway Place:

BRIAN WILSON, THE BEACH BOYS AND THE SOUTHERN CALIFORNIA EXPERIENCE



By TIMOTHY WHITE

Author of CATCH A FIRE: THE LIFE OF BOB MARLEY and ROCK LIVES: PROFILES AND INTERVIEWS.

Winner of the ASCAP-Deems Taylor Award for excellence in music journalism.

## SUMMER'S HOTTEST READ!

"★★★★(Highest Rating) How the West Coast was won! The best book so far on the Beach boys—and a whole lot besides; White not only illuminates their achievements, he takes the pulse of the American Dream as it applied in the crucial post-war years, Impressive . . . Level-headed . . . Amazing."—Q Magazine



"White places the Beach Boys' appeal in context through intriguing social histories of California immigration and economics, surfing, smog, and even the evolution of the garage (where early rock & rollers did their first work). Brian, the Beach Boy who brought us all that fun, fun, fun, spent a lot of time in misery, but he was talented enough to transform our music—and lucky enough to have this fine biographer."

—Entertainment Weekly

"Much like Otto Friedrich's City of Nets did for the movie capital, White's thoroughly researched chronicle makes the connections between dozens of Southland figures, from champion surfers to car customerizers to fine-art painters to record producers. But the principal story here remains that of the Beach Boys, and White has told it well...Surely no one has done as thorough a job."

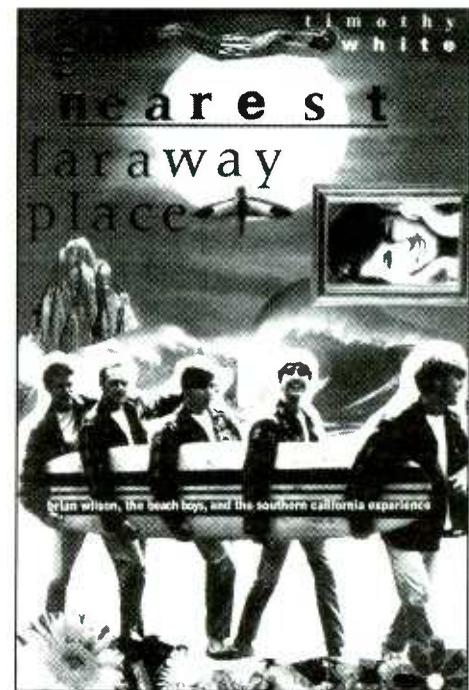
—Los Angeles Daily News

"White describes the clan's origins in drab Hutchinson, Kan., with a Steinbeckian feel for Dust Bowl lives. His Wilsons are the Joads of this saga, the perfect vehicle for White's persuasive vision of an American microcosm. It's his little truth coup."

—Rolling Stone

"From the Editor in Chief of Billboard, a totally cool look at the seminal California surfing band and the culture that produced it."

—Playboy



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# International

## Australia Holds Music Summit Radio Panned For Not Playing Local Acts

BY CHRISTIE ELIEZER

CANBERRA, Australia—The national music industry here, in a summit meeting with the government, has laid out its requirements for a fairer future.

In an immediate response to the concerns it heard, the government has warned radio stations that they risk losing their licenses if they do not support local talent, and members of parliament are also holding out the promise of a radio network exclusively for Australian acts.

More than 70 key music industry figures, politicians, and bureaucrats met for the first time at the Australian parliament to debate and make recommendations on the federal government's involvement in contemporary music.

Official support of the business was virtually nonexistent until the '80s, when a policy of grants was initiated. Now the government has signaled this is to be replaced with encouragement for investment and self-help.

The government says its research has indicated that the industry is too divided for programs requiring collective effort and that its own behavior has probably deepened any divisions.

Although the government set up the national grass-roots development organization Ausmusic as its major music adviser, of late this advisory role has been appropriated by the Australian Recording Industry Assn., the umbrella body for major labels.

This has resulted in government initiatives being perceived as pandering only to the multinationals' interests. It has been suggested that the welfare of Australian artists is a low priority be-

cause the majors have only 60 domestic acts, whereas the indies—which have no dedicated trade association—have 500.

The Australian music business employs 60,000 people and has revenues of \$1.15 billion a year. With exports of music goods and services valued at \$148.3 million annually, it is a leading export industry. Yet, there are major problems to be addressed.

The live sector, the traditional breeding ground for talent, has withered. Radio gives greater priority to ratings than airing new talent, although No. 1 albums by emerging domestic acts You And I, Silverchair, and the Cruel Sea prove public support is there. Retail is nervous about the advent of home shopping. The production sector, its numbers halved to six studios, is battling massive sales and import taxes while trying to remain globally competitive. And the fact that the average musician earns \$8,000-\$10,000 means export incentives and security of royalty income have to be maintained.

The update of copyright laws is considered the most urgent priority. Current anti-piracy and intellectual property legislation is out of step with technological advances, particularly the broadcasting of digital information across national frontiers.

To ram home the government's need to act, the Australian Managers Forum pulled a remarkable stunt on parliament's lawn as the summit commenced.

Throughout the day, 40 artists performed in unique groupings. Among these was the live debut of a new song by Crowded House's Neil Finn titled "Be My Guest," with Finn accompanied

by Midnight Oil's Rob Hirst, Hoodoo Gurus' Rick Grossman, and INXS' Kirk Pengilly. Veteran blues rocker Billy Thorpe jammed with young Sydney psycho-funkers Juice, members of Dragon reunited, and top female players including Wendy Matthews, Kathy Wemyss, Penny Flanagan, and Cindy Ryan formed an ensemble.

These performances were fed to radio network Triple J's mobile studio to be mixed in analog before a makeshift studio at the basement car park digi-

(Continued on page 50)



**Magic Marius.** Germany's most successful rock musician, Marius Mueller Westernhagen, scored his first gold album (25,000 copies sold) outside his home territory with sales of "Affentheater" in Austria. Pictured among the circus performers at the Vienna party to celebrate the event, from left, are Warner Music Austria managing director Manfred Lappe, Westernhagen, and Warner Music Austria marketing director Manfred Wodara.

## New Curbs Placed On Euro-Piracy Center IFPI Optimistic About Bulgarian Gov't's Direction

BY JEFF CLARK-MEADS

LONDON—The center of European piracy has shifted from Poland to Bulgaria, but this week the international record industry is set to receive the final tools it needs to fight back.

The implementation of new copyright law in Poland in May 1994 greatly reduced the problem there and in the nations to which Poland's pirates exported, but now the illicit Bulgarian industry has stepped into the gap in the market.

This week, though, the new Bulgarian government is due to cap its anti-piracy effort by introducing criminal penalties for unlicensed duplication.

Bianca Kortlan, regional director for Central and Eastern Europe for international labels' body IFPI, says the new

Bulgarian administration has been receptive to industry arguments since coming to power in early 1995.

Since then, because of lobbying by the IFPI, the Recording Industry Assn. of America, and U.S. trade representatives, the government has signed the Geneva and Rome copyright conventions and aims to find parliamentary time this week to approve the introduction of criminal penalties for piracy.

Kortlan says the Bulgarian record market is "about 90%" pirate product, but she emphasizes that the problem does not stop at the nation's borders.

"The Polish pirates started distributing in the German market and in Spain, France, Austria, and Switzerland," she says. "Now we have started getting reports that Bulgarian pirate CDs have

been found as far afield as South Africa. There was even a seizure at Dover [the U.K.'s main ferry port] of pirate CDs from Bulgaria. The Bulgarians have moved into the gap left by the Poles." She adds that Moscow's biggest record market consists of "40% or 50% Bulgarian pirate CDs."

Kortlan states that until now, the post-Communist Bulgarian governments had not been particularly cooperative. Indeed, the international industry has had difficulty in establishing just how many CD plants there are in the country. It now believes, though, that there are three CD-manufacturing lines at two sites.

Kortlan says the level of seizures of pirate product indicates that the Bulgarian

(Continued on page 46)

## Dispute Surrounds SGAE Board Elections In Spain

BY HOWELL LLEWELLYN

MADRID—Spain's 40,000-strong performing right society, SGAE, was rocked by its worst-ever dispute just two days before elections to decide the 38-member board of directors for the next two years.

Film director Juan Antonio Bardem and his list of candidates accused SGAE stalwart Teddy Bautista of serious financial and electoral irregularities, something Bautista strongly denies.

In any event, Bautista swept the poll and was elected May 9 as SGAE managing director. He immediately announced that legal action would be taken against those who had "offended the honor not only of individual members but of the SGAE as an institution."

The election result is very good news for Spain's music industry, because in his former six-year tenure Bautista had propelled SGAE into the international music arena with the prominent presence of Spanish music

at events such as MIDEM, the New Music Seminar, and PopKomm.

SGAE has shared several initiatives to boost the role of Spanish-language music in collaboration with the ministries of culture and commerce in Spain, and Bautista has attended conferences in many countries to defend authors' rights. SGAE currently collects more than \$164 million a year (20 billion pesetas), and in 1993 distributed \$148 million among its members.

The new board is divided into four sections: music, with 16 members; theater, with seven; audiovisual, with seven; and music publishers, with eight. Film director Manuel Gutierrez Aragon, a close colleague of Bautista's, was re-elected SGAE president, although Bautista remains the organization's driving force.

At the presentation of the new board, Gutierrez Aragon said the accusations of grave irregularities against the executive committee that he and Bautista had headed had led

(Continued on page 47)

## U.K. Acts Receive New Global Push

LONDON—PolyGram has become the third U.K. major record company in as many weeks to create a vice presidential post responsible for the worldwide marketing of British artists.

The trend is seen by at least one senior European label executive as a reflection of the improving fortunes worldwide for new U.K. talent.

At PolyGram, Bernadette Coyle has been named senior vice president/international, promoted from director of international marketing at Mercury Records U.K. She begins her new duties May 30.

Earlier this month in London, Brian Yates was appointed vice president/international for Sony Music Entertainment, while Nancy Farbman was named vice president/marketing at RCA Records. Both oversee their respective companies' worldwide marketing and promotion activities for British artists.

Yates, who reports to Sony Music U.K. chairman Paul Burger, was marketing director at Columbia Records in London. Farbman, who reports to RCA U.K. managing director Jeremy Marsh, was VP of international marketing for BMG International, New York.

Two of the regions that Coyle will prioritize are Latin America and South-

east Asia. "In those developing markets, it's much more difficult to get a focus on product," says PolyGram chairman Roger Ames, to whom Coyle will report. "Because, typically, there is one [affiliate] company dealing with the output from the U.K., from the U.S., and from other sources.

"What one has to do is take a number of acts and say, 'OK, we're going to spend the next six months or a year targeting how we work those acts in that region.' One has to be very specific. It requires the cooperation of the acts and an intense understanding of the markets. Not many artists transfer to those markets, and the depth of knowledge [in the U.K.] about them is less than one would consider ideal in order to make intelligent decisions."

Developing a stronger focus and increased understanding will be Coyle's responsibility, according to Ames, who says her appointment has been in the works for the past six months. She will call on five years' experience in the international marketing department of Mercury (formerly Phonogram) U.K. and will also be "a strong link" to David Munns, London-based senior VP of pop marketing for PolyGram International.

Ames stresses that Coyle's appointment represents additional resources

for the PolyGram Group's artists, since its individual U.K. companies—including Polydor, London, Mercury, A&M, and Island—have "well staffed and experienced international departments." A successor to Coyle at Mercury has not been named yet.

Ames does not link Coyle's new duties to the current worldwide fortunes—good or otherwise—of U.K. artists. "It's a particularly American phenomenon where British music appeared not to be doing well for a period of time," he says. "But in Europe, we've seen no falloff in sales. In fact, there's been an increase in revenue from [the Continent]. Local repertoire is certainly very strong there, but not at our expense."

Paul Russell, president of Sony Music Entertainment Europe, says the near-concurrent appointment of Coyle, Yates, and Farbman "isn't coincidence, it's born out of a feeling of confidence in the current U.K. repertoire scene. This is very important to U.K. record companies, not only emotionally but also fiscally."

"[Former Sony Music U.K. A&R chief] Muff Winwood used to tell me that the tide comes in and the tide goes out for British repertoire around

(Continued on page 46)

## Costello's 'Variety' Show Gets Worldwide Attention

**ELVIS IS EVERYWHERE:** As Elvis Costello prepared to take the stage May 17 at the Shepherds Bush Empire to showcase his new album, "Kojak Variety," Warner Bros. confidently predicted the performance at the 2,000-seat London theater would draw the largest audience of Costello's career.

The show was set for live satellite delivery to the U.S., where it will be recorded to DAT, transmitted to modern rock, album rock and triple-A stations coast to coast, and subsequently sent to radio programmers around the world.

"With all the radio stations picking it up outside the U.S., the audience is going to be huge," says Liz Kessler at the Warner Bros. office in London.

Outside the U.S., an alphabetical tally of markets due to air the show include Australia, Austria, Belgium, Brazil, Canada, France, Germany, Holland, Hong Kong, Italy, Japan, Mexico, New Zealand, Norway, Spain, Sweden, Uruguay, and, of course, the U.K.

(Prior to the U.S. feed of the concert—at 2 a.m. U.K. time after the London show—Costello also was set to take part in Warner Bros. Records' live weekly interactive talk show, "Cyber-Talk," available for this event to subscribers of Compuserve and America Online.)

Warner Bros. recently used international DAT distribution of an interview and showcase session by Van Halen to help promote the band's new album, "Balance." The DAT format allows programmers to individually edit the material provided by the label, says Kessler. Costello's show is the first live satellite concert originating with Warner Bros. to receive international distribution.

"Kojak Variety" seems particularly well suited for this worldwide exposure, with Costello covering songs originally cut by internationally recognized artists such as Bob Dylan, Screamin' Jay Hawkins, Nat "King" Cole, Little Richard, and Aretha Franklin. Yet the songs chosen by Costello are less well-known, allowing him to place his own mark on the material.

Recorded originally in 1990-91, "Kojak Variety" has taken five years to reach record stores. "It always got taken over by more urgent things," Costello told Billboard earlier this spring. In the interim, however, developments in technology and marketing have combined to help Elvis Costello circle the world in one night.

**THE MAVERICKS'** debut at the Shepherds' Bush Empire May 4 was "'gig of the year" in the opinion of virtually every industry person there that I saw," says Paul Fenn

of Asgard Promotions, who previously noted that the concert was one of the fastest-selling by any Nashville act he has presented in the U.K. With their MCA Nashville album "What A Crying Shame" receiving renewed marketing attention by MCA U.K., the rockin' country quartet played dates in Glasgow, Manchester, and London on a quick U.K. tour sponsored by CMT Europe.

**THE CONNELLS** of North Carolina—whose 1993 album, "Ring," has been a modern rock success story for TVT Records in America—are now breaking

across Europe. In the wake of the band's first European tour this spring, their single "'74-'75" is in the top five rotation on MTV Europe's playlist, as reported in Music Monitor, and is a top 10 hit in Germany, Switzerland, Austria, Denmark, and Sweden. "Ring" has been released via Inter-cord in Germany, where it has reached No. 13 on

the album chart. EMI affiliates have picked up "Ring" in other continental European markets, and London Records will release the album in the U.K. Following the release of a new single, "New Boy," the Connells are due to return to Europe in June to tape "MTV's Most Wanted" and play major festival dates.

**BORDER CROSSINGS:** ZYX Records in Germany has signed a worldwide licensing deal for London's 7Eleven, whose debut album, "Electric Earth," was recorded for Bridge Productions in the U.K. Fronted by Zimbabwe native Jeff Shapiro, the quartet offers a neo-psychedelic mix of cello, violin, and guitars. Its debut single, "So Good," featuring Lebanese violinist Abou Abdel Al, celebrates the delights of riding the upper level of a London double-decker bus... SOS Management, whose clients include Nirvana producer Butch Vig and his hotly tipped band Garbage, has opened a U.S. operation out of the Los Angeles office of Almo Sounds. Shannon O'Shea of SOS relocates to L.A. while co-partner Meredith Cork runs the U.K. office... American indie metal band Erotic Suicide, who has gained notice on MTV Europe and in the pages of metal mags such as Kerrang! for its album "Abusement Park," has been licensed throughout Europe by Germany's Koch International.

*Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy, 23 Ridgmount Street, London, WC1E-7AH or faxed to 44-171-323-2316.*

## Sony GSA Region Under Leuschner

■ BY JEFF CLARK-MEADS

**LONDON**—Sony Music Entertainment is cementing the cohesion of its German-language operations with the appointment of Jochen Leuschner to a central role for the Germany/Switzerland/Austria region.

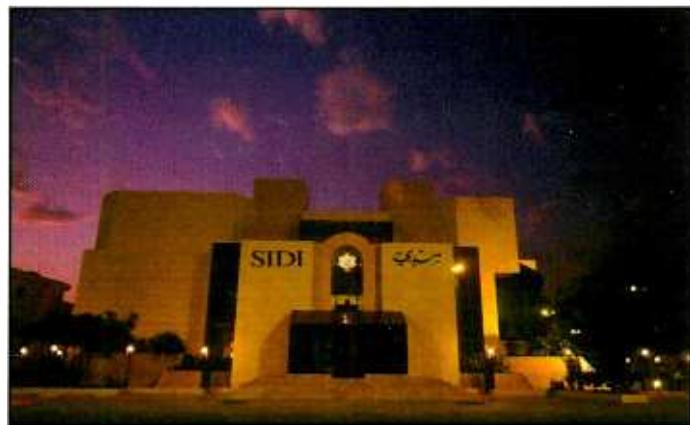
The promotion of Leuschner, who became senior vice president effective from April this year (Billboard, May 20), will formalize a system that has been in place for some time, says Sony Music Entertainment Europe president Paul Russell.

"For the last year, we have been running cooperation meetings between the GSA heads of companies, and they have been having cooperation meetings at all operational levels, covering things like marketing and A&R," says Russell. "This essentially formalizes the process."

Russell emphasizes that though Leuschner now has an international role—which he will hold in addition to his post as managing director of Sony's German company—the Swiss and Austrian operations he oversees will continue to be autonomous units. Their managing directors, Norman Block and Martin Pammer, respectively, will report to Leuschner.

"Jochen's role is to assist them," Russell says. "Jochen's background is in A&R. I expect that is an area where he will be able to use his experience to the benefit of everybody."

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## BULGARIA TO ADVANCE COPYRIGHT CONTROLS

(Continued from page 44)

ian plants produced between 10 million and 15 million unlicensed CDs in 1994. The counterfeit product included the international industry's biggest names as well as compilations she describes as "the hallmark of the Bulgarian pirates."

The previous government did make some efforts to reduce the illicit trade, first passing copyright law in August 1993; however, this gave protection only to local repertoire.

At the beginning of last year, the government went a stage further with the

establishment of a copyright office as part of the ministry of culture, which took on responsibility for copyright enforcement. Although Kortlan describes it as "very ineffective, because the penalties were very low. A pirate could be back in business within a week."

But following elections at the end of last year and the installation of a new administration in January, the Rome and Geneva conventions were ratified in April. The international industry is now awaiting only the depository of the re-

quired documents with the convention administrators to begin taking effective action in Bulgaria.

"The biggest problem for us will be getting the CD plants under control," Kortlan says. "But there has already been agreement with the government to put in a verification procedure whereby the plants will check the orders they receive with the IFPI. There's cause for great optimism, mainly because of the government's attitude. In three or four months, we've achieved a great deal."

## Vogel Appointed To Managing Director Post At Polydor Spain

■ BY HOWELL LLEWELLYN

MADRID—Adrian Vogel has been appointed managing director of Polydor Spain, a decision very much in keeping with PolyGram Iberica president/CEO Ele Juarez's desire to appoint somebody "restless" to the position.

Vogel, who takes up the post June 1, is believed to be the only person in

Spain who has moved from a multinational to set up his own independent label and then returned twice from the indie sector to a multinational. All this on top of having started his career as a music journalist and then co-founding Spain's first 24-hour rock radio station, Radio Popular FM.

Announcing Vogel's appointment May 9, Juarez said, "I was looking for somebody with experience in the multinational and independent sectors, who is very much on the ball and who is also restless in the search for new talent. Adrian meets all the requirements perfectly."

Former Polydor managing director Margarita Scheckel left the company at the end of March "by mutual consent," in much the same way Vogel vacated his post as A&R director at Epic in December 1991 after 12 years at CBS/Sony.

In 1992, he founded the indie label and music publishing company Compadres, which in the last year has developed two of Spain's most talked-about indie bands—hard rockers Tribu-X and hip-hoppers Mission Hispana.

Vogel sold Compadres to Germany's edel late last year, and in moving to Polydor he vacates the post of edel music Spain director. A replacement is being sought.

Vogel, 39, founded the Gong indie label in 1975 and then joined CBS in 1977 to work in the A&R department. In 1981, he moved to New York, where he worked for CBS Records International for five years, first as product manager for the Geffen label and then as marketing manager for Columbia, Geffen, and EPA, before returning to Spain in 1986.

Juarez says, "I think it is important to have somebody who has worked in the independent field, because one of our prime tasks at Polydor will be to seek new talent. Adrian will also be developing for the Spanish market artists from the A&M and Motown labels."

Vogel says, "I am excited about the opportunity, looking forward to the challenge, and can't wait to get started. Ele Juarez's ideas on developing new talent coincide with mine, and it's a policy that seems to have been taken up at Polydor U.K. and Polydor France."

He adds, "I am pleased with what I achieved at Compadres, where we launched artists covering many areas, from flamenco to heavy. If it's new and good, it does not matter too much what genre it is—that's the policy I hope to continue at Polydor."

## POLYGRAM'S NEW VP

(Continued from page 44)

the world," says Russell. "During the early '90s and up to a year ago, it was, for three or four years, out. Now there is a feeling that it's coming back in—although I'm not sure how high it's going to be."

Nevertheless, says Russell, "People have the confidence that we are going to sell U.K. artists [worldwide]. It may well be that what we have seen so far will be surpassed by what happens in the next couple of years. From our own point of view, we've got a lot of bands who haven't even been released in the U.K. yet."

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# Norway-Based Duo's 'Nocturne' Wins Eurovision Contest

■ BY FRED BRONSON

DUBLIN—Ireland, the country that has won the Eurovision Song Contest an unprecedented three times in a row, did not place first in the 40th annual competition, held here at the Point Theatre on Saturday (13). And yet Ireland was able to claim victory.

That is because Rolf Lovland, the 39-year-old composer of Norway's winning song in 1985 ("Let It Swing," for the female duo Bobbysocks), met 32-year-old Irish concert violinist Fionnuala Sherry at last year's contest, also held at the Point Theatre. They formed a duo, Secret Garden, and won the right to represent Norway this year with "Nocturne," the composition that surprised the oddsmakers by taking the 1995 grand prize. Contest rules do not require artists representing a country to be native-born, only that songs must be performed in the country's mother tongue.

That posed no problem for "Nocturne," which has the least amount of lyrics of any Eurovision candidate since the contest began in 1956. Guest vocalist Gunnhild Tvinnereim sang 20 seconds of lyrics, followed by 2½ minutes of Sherry's violin playing. The performance concluded with ten more seconds of Tvinnereim's singing, for a total of 24 words that describe day turning into

night, which then gives way once more to the day.

Despite the brevity of the lyrics, Secret Garden has recorded "Nocturne" in both Norwegian and English for release as a Mercury/PolyGram single in Norway and Ireland. Deals for other territories are pending, and an album titled "Songs From A Secret Garden" is due later this month.

Spain placed second in the contest with "Vuelve Conmigo" (Come Back To

Me), performed by Anabel Conde. Sweden, tipped to win along with Slovenia, was leading during the early voting but fell to third with "Se Pa Mej" (Look At Me), performed by Jan Johansen. Of the 23 songs in competition, "Se Pa Mej" has fared the best in its own country, peaking at No. 1.

While the U.K.'s entry received high praise in Britain for attempting to bring Eurovision into the '90s, the rap song tied for 10th place with Malta. Juries in

France and Austria gave "Love City Groove" by the group of the same name highest marks, and the Portuguese jury ranked it second. But that was not enough to countermand low marks from juries in other countries. The day after Eurovision was broadcast on the BBC, "Love City Groove" rocketed 16-7 on the U.K. singles chart, making it the highest-ranking U.K. Eurovision entry in Britain since "One Step Further" by Bardo went to No. 2 in 1982.

While disappointed that his group did not win, Paul Hardy of Love City Groove said the day of the contest that three songs in the competition had the potential to modernize Eurovision if they won. After "Love City Groove," Hardy felt they were "Nostalgia," the Croatian entry that featured the operatic voices of Magazin & Lidija, and the half-classical, half-folk "Nocturne." The results will be seen when the contest is staged in Norway in 1996.

## SGAE ELECTIONS

(Continued from page 44)

to "indignation and a clouded atmosphere" among SGAE members.

Bautista said, "We are going to present lawsuits against everybody who has attacked the honor and credibility not only of SGAE members but of the institution as a whole. It will be up to the judges to protect those authors who have been vilified."

Bardem had accused Bautista and the list of official candidates of a range of wrongdoing. He alleged misconduct in the distribution of the \$148 million and claimed that there was a hidden fund of \$41 million and that interest payments had been misappropriated. Bardem also claimed there had been electoral misconduct.

The day before the election, Bardem asked the interior ministry to send experts to monitor the poll because "the official list will look for every trick in the book." In the end, nobody from Bardem's list was elected to the board.

There are several musicians on the new board, including Bautista, Ramoncin, Manolo Sanlucar, Christina Rosenvinge, Victor Manuel, and Manolo Tena. SGAE is the fifth-largest of the world's 144 performing right societies and seeks an increasing role in Latin America.

Before the poll, SGAE secretary general Javier Moscoso described the elections as the most important in SGAE's 97-year history.

"The universality of authors' rights will imply that SGAE will have to be present not only at national management levels but at international levels, too," said Moscoso. "In addition, SGAE will be keen to defend artistic creators in the field of the future superhighways of communication. The world of new technologies is forgetting about the creators, who after all are those who are going to feed the superhighways."

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# HITS OF THE WORLD

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## JAPAN (Dempa Publications Inc.) 5/23/95

THIS WEEK	LAST WEEK	SINGLES
1	NEW	(ES) THEME OF ES MR. CHILDREN TOYS FACTORY
2	NEW	SOMETHING THERE CHAGE & ASKA PONY CANYON
3	3	KNOCKIN' ON YOUR DOOR L.R. PONY CANYON
4	2	ICHIBAN CHIKAKUNI ITENE MAKI OOGURO B-GLAM
5	4	ROBBINSON SPITS POLYDOR
6	1	WOW WAR TONIGHT H JUNGLE WITH T AVEX TRAX
7	NEW	TOMORROW MAYO OKAMOTO TOKUMA JAPAN
8	8	TAIYU NO SEASON NAMIE AMURO TOSHIBA EMI
9	7	YUZURENAI NATHU TUBE SONY
10	NEW	SIREN'S MELODY DAISUKE ASAKURA FUN HOUSE
1	1	<b>ALBUMS</b>
2	3	DREAMS COME TRUE DELICIOUS EPIC/SONY
3	4	TRF DANCE TO POSITIVE AVEX TRAX
4	2	ORIGINAL LOVE THE VERY BEST OF ORIGINAL LOVE TOSHIBA/EMI
5	2	WANDS PIECE OF MY SOUL B-GLAM
6	NEW	KUROYUME FEMINISM TOSHIBA/EMI
7	8	VARIOUS MEGA HITS '70S-'80S BMG VICTOR
8	7	VARIOUS HITS 2 EASTWEST/JAPAN
9	5	CHISATO MORITAKA DO THE BEST ONE UP MUSIC
10	NEW	BUCK-TICK SIX/NINE VICTOR
11	6	SCHADARAPA 5TH WHEEL 2 THE COACH TOSHIBA/EMI

## NETHERLANDS (Stichting Mega Top 50) 5/20/95

THIS WEEK	LAST WEEK	SINGLES
1	1	CONQUEST OF PARADISE VANGELIS WARNER
2	2	THINK TWICE CELINE DION EPIC
3	3	SCATMAN SCATMAN JOHN RCA
4	5	HAVE YOU EVER REALLY LOVED A WOMAN BRYAN ADAMS A&M
5	4	TOGETHER IN WONDERLAND CHARLY LOWNOISE POLYDOR
6	6	YOU CAN RUN JEREMY JACKSON EDEL
7	10	PUSH THE FEELING ON NIGHTCRAWLERS MERCURY
8	7	BACK FOR GOOD TAKE THAT RCA
9	NEW	SLONG SON DE GANG NACHAOVE MULTIDISK
10	NEW	FLY AWAY HADDAWAY ARIOLA
1	9	<b>ALBUMS</b>
2	2	TAKE THAT NOBODY ELSE RCA
3	1	VANGELIS 1492-CONQUEST OF PARADISE WARNER
4	3	ANDRE RIEU STRAUZ & CO. MERCURY
5	4	IRENE MOORS & DE SMURFEN SMURF THE HOUSE EMI
6	6	CELINE DION THE COLOUR OF MY LOVE EPIC
7	5	WET WET WET PICTURE THIS MERCURY
8	7	CRANBERRIES NO NEED TO ARGUE ISLAND
9	10	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
10	8	KOOS ALBERTS SAMEN TERUG NAAR MOKUM CNR

## AUSTRALIA (Australian Record Industry Assn.) 5/21/95

THIS WEEK	LAST WEEK	SINGLES
1	2	MOU TH MERRILL BAINBRIDGE GOTH/BMG
2	1	BACK FOR GOOD TAKE THAT BMG
3	3	THINK TWICE CELINE DION EPIC
4	7	STRONG ENOUGH SHERYL CROW A&M
5	5	SUKIYAKI 4 P.M. LONDON/POLYGRAM
6	4	RUN AWAY MC SAR/REAL MCCOY BMG
7	6	EVERYBODY ON THE FLOOR TOKYO GHETTO PUSSY SONY
8	12	YOU BELONG TO ME JX LONDON/POLYDOR
9	10	COTTON EYE JOE REDNEX BMG
10	11	I'VE GOT A LITTLE SOMETHING... MN8 COLUMBIA
11	14	BABY, BABY CORONA COLUMBIA
12	13	I WANNA BE DOWN BRANDY WARNER
13	9	TOTAL ECLIPSE OF THE... NICKI FRENCH SHOCK
14	8	HERE'S JOHNNY YOUR LIFE POCUS SHOCK
15	NEW	DON'T GIVE ME YOUR LIFE ALEX PARTY MDS
16	19	IF YOU LOVE ME BROWNSTONE EPIC/SONY
17	NEW	CHANGE OF HEART JIMMY BARNES MUSHROOM/FESTIVAL
18	NEW	BOMB! (THESE SOUNDS FALL INTO MY MIND) BUCKETHEADS EMI
19	NEW	I KNOW DIONNE FARRIS COLUMBIA
20	NEW	SORRENTO MOON (I REMEMBER) TINA ARENA COLUMBIA
1	1	<b>ALBUMS</b>
2	NEW	CELINE DION THE COLOUR OF MY LOVE EPIC
3	3	TAKE THAT NOBODY ELSE BMG
4	2	ROACHFORD PERMANENT SHADE OF BLUE COLUMBIA
5	6	VANESSA-MAE THE VIOLIN PLAYER EMI
6	7	S. CROW TUESDAY NIGHT MUSIC CLUB A&M
7	17	CRANBERRIES NO NEED TO ARGUE ISLAND
8	4	JOSHUA KADISON PAINTED DESERT SERENADE EMI
9	12	THREE LEGGED DOG THE CRUEL SEA POLYDOR
10	5	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
11	15	GARTH BROOKS THE HITS EMI
12	13	GLORIA ESTEFAN HOLD ME, THRILL... EPIC/SONY
13	8	CAT STEVENS THE VERY BEST OF CAT STEVENS ISLAND/POLYDOR
14	11	STONE TEMPLE PILOTS PURPLE WARNER
15	14	GREEN DAY DOOKIE WARNER
16	10	TINA ARENA DON'T ASK COLUMBIA
17	NEW	MADONNA BEDTIME STORIES WARNER
18	NEW	VARIOUS THE GLORY OF GERSHWIN MERCURY/POLYDOR
19	NEW	ENYA THE CELTS WARNER
20	NEW	FROGSTOMP SILVERCHAIR MURMUR/SONY
21	NEW	ELVIS PRESLEY THE ESSENTIAL COLLECTION BMG

## CANADA (The Record) 5/8/95

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	SUKIYAKI 4 P.M. NEXT PLATEAU/PGD
5	4	PIPE DREAMZ YAKOO BOZ QUALITY
6	6	SQUARE DANCE SONG BKS WITH ASHLEY MacISAAC A&M
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	14	IF YOU LOVE ME BROWNSTONE EPIC/SONY
13	15	RUNAWAY REAL MCCOY ARISTA/BMG
14	13	LOVE IS ALL AROUND WET WET WET LONDON/PGD
15	17	I KNOW DIONNE FARRIS COLUMBIA/SONY
16	19	BABY BRANDY ATLANTIC/WEA
17	12	SHORT DICK MAN 20 FINGERS 2000/BMG
18	20	BEDTIME STORY MADONNA MAVERICK/WEA
19	NEW	COTTON EYE JOE REDNEX JIVE/BMG
20	NEW	CREEP TLC LAFACE/BMG
1	1	<b>ALBUMS</b>
2	3	CRANBERRIES NO NEED TO ARGUE ISLAND/PGD
3	2	LIVE THROWING COPPER MCA/JUNI
4	6	ANNIE LENNOX MEDUSA RCA/BMG
5	4	HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC/WEA
6	5	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA/SONY
7	11	COLLECTIVE SOUL COLLECTIVE SOUL ATLANTIC/WEA
8	10	EAGLES HELL FREEZES OVER GEFEN/UNI
9	8	OFFSPRING SMASH EPITAPH
10	7	WHITE ZOMBIE ASTRO-CREEP 2000 GEFEN/UNI
11	12	GREEN DAY DOOKIE REPRIS/WEA
12	14	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M/PGD
13	NEW	ELTON JOHN MADE IN ENGLAND ROCKET/ISLAND
14	9	VARIOUS ARTISTS FORREST GUMP EPIC/SONY
15	13	TEA PARTY EDGES OF TWILIGHT EMI/CEMA
16	15	VARIOUS ARTISTS THE LION KING HOLLYWOOD/WEA
17	16	REAL MCCOY ANOTHER NIGHT ARISTA/BMG
18	17	VAN HALEN BALANCE WARNER BROS./WEA
19	NEW	VARIOUS ARTISTS 400% DANCE POLYTEL/PGD
20	18	VARIOUS ARTISTS BAD BOYS WORK/SONY
21	17	JANN ARDEN LIVING UNDER JUNE A&M/PGD

# HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES
1	NEW	UNCHANGED MELODY/WHITE CLIFFS OF DOVER ROBSON GREEN & JEROME FLYNN RCA
2	1	DREAMER LIVIN' JOY UNDISCOVERED/MCA
3	3	GUAGLIONE PEREZ PRADO & HIS ORCHESTRA RCA
4	6	SCATMAN SCATMAN JOHN RCA
5	2	SOME MIGHT SAY OASIS CREATION
6	15	WE'RE GONNA DO IT AGAIN THE MANCHESTER UNITED 1995 FOOTBALL SQUAD FEATURING STRYKER POLYGRAM/TV
7	16	LOVE CITY GROOVE LOVE CITY GROOVE PLANET
8	4	BACK FOR GOOD TAKE THAT RCA
9	7	CHAINS TINA ARENA COLUMBIA
10	NEW	YOUR LOVING ARMS BILLIE RAY MARTIN MAGNET
11	NEW	ONLY ONE ROAD CELINE DION EPIC
12	5	KEY TO MY LIFE BOYZONE POLYDOR
13	9	DON'T STOP (WIGGLE WIGGLE) OUTHERE BROTHERS STIP/WEA
14	11	THIS IS HOW WE DO IT MONTELL JORDAN DEF JAM
15	NEW	THAT LOOK IN YOUR EYE ALI CAMPBELL KUFF
16	8	TWO CAN PLAY THAT GAME BOBBY BROWN MCA
17	NEW	KEEP ON MOVING BOB MARLEY TUFF GONG
18	13	BUDDY HOLLY WEEZER GEFEN
19	NEW	YOU'RE THE STAR ROD STEWART WARNER
20	20	JESSIE JOSHUA KADISON SBK
21	14	HAVE YOU EVER REALLY LOVED A WOMAN BRYAN ADAMS A&M
22	19	LOVE & DEVOTION MC SAR/REAL MCCOY LOGIC/ARISTA
23	12	IF YOU ONLY LET ME IN MN8 1ST AVENUE/COLUMBIA
24	NEW	ALL TOGETHER NOW EVERTON FC MDMC
25	17	IF YOU LOVE ME BROWNSTONE MJJ/EPIC
26	NEW	TAKE ME DOWN TO THE RIVER SKIN PARLOPHONE
27	NEW	WHEN I COME AROUND GREEN DAY REPRIS
28	NEW	MADE IN ENGLAND ELTON JOHN ROCKET
29	NEW	MOVE YOUR BODY EUROGROOVE AVEX
30	18	AN UBHAL AS AIRDE RUNRIG CHRYSALIS
31	10	LENNY SUPERGRASS PARLOPHONE
32	NEW	WHEN DO I GET TO SING "MY WAY" SPARKS LOGIC
33	NEW	DIGNITY BOB DYLAN COLUMBIA
34	26	MY GIRL JOSEPHINE SUPER CAT FEATURING JACK RADIGS COLUMBIA
35	NEW	ALICE, WHO THE X IS ALICE? GOMPIE HABANA
36	21	ARMY OF ME BJORK ONE LITTLE INDIAN
37	NEW	RED HOT VANESSA-MAE EMI
38	25	ADORED AND EXPLORED MARC ALMOND MERCURY
39	38	24-7-365 CHARLES AND EDDIE CAPITOL
40	24	THE CHANGINGMAN PAUL WELLER GO! DISCS

## GERMANY compiled by Media Control 5/16/95

THIS WEEK	LAST WEEK	SINGLES
1	1	BACK FOR GOOD TAKE THAT RCA
2	2	BE MY LOVER LA BOUCHE ARIOLA
3	3	DORSTE, HORST DU MICH? MARK' OH URBAN MOTOR
4	4	SCATMAN SCATMAN JOHN RCA
5	5	HARDCORE VIBES DUNE URBAN MOTOR
6	7	COMPUTERLIEBE DAS MODUL URBAN MOTOR
7	9	LICK IT 20 FINGERS FEATURING ROULA ZYX
8	6	CONQUEST OF PARADISE VANGELIS EASTWEST
9	10	THE FIRST THE LAST ETERNITY SNAP! ARIOLA
10	8	FRED COME TO BED E-ROTIC INTERCORD
11	12	SELF ESTEEM OFFSPRING EPITAPH
12	13	WONDERFUL DAYS THEO & CHARLY LOWNOISE URBAN MOTOR
13	11	ADIEMUS ADIEMUS EMI
14	15	DU MUSST EIN SCHWEIN SEIN PRINZEN ARIOLA
15	16	HAVE YOU EVER REALLY... BRYAN ADAMS A&M
16	17	PUSH THE FEELING ON NIGHTCRAWLERS FFRR-METRONOME
17	19	LIVING WITHOUT YOUR LOVE INTERACTIVE BLOW-UP
18	14	WHOOOPS NOW JANET JACKSON VIRGIN
19	20	QUIETSCH-ENTCHEN COSMIX & ERNIE MEGABEAT/ARIOLA
20	NEW	WISH YOU WERE HERE REDNEX ZYX
1	2	<b>ALBUMS</b>
2	1	DOOFEN LIEDER, DIE DIE WELT NICHT BRA ARIOLA
3	13	TAKE THAT NOBODY ELSE RCA
4	4	PRINZEN SCHWEINE ARIOLA
5	3	SCHLUMPF TEKKNO IST COOL—VOL. 1 EMI
6	7	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
7	8	OFFSPRING SMASH EPITAPH
8	9	WET WET WET PICTURE THIS PRECIOUS/MERCURY
9	6	GREEN DAY DOOKIE REPRIS
10	5	CRANBERRIES NO NEED TO... ISLAND/MERCURY
11	10	VANGELIS 1492—CONQUEST OF PARADISE EASTWEST
12	11	ELTON JOHN MADE IN ENGLAND MERCURY
13	12	ANNIE LENNOX MEDUSA RCA
14	16	CLAWFINGER USE YOUR BRAIN WEA
15	14	H-BLOCKX TIME TO MOVE ARIOLA
16	15	KELLY FAMILY OVER THE HUMP KEL-LIFE
17	20	REDNEX SEX & VIOLINS ZYX
18	17	FAITH NO MORE KING FOR A DAY, FOOL FOR A LIFETIME LONDON/METRONOME
19	NEW	PAN FROM PARADISE FREE THE SPIRIT POLYSTAR
20	NEW	CELINE DION THE COLOUR OF MY LOVE COLUMBIA
21	NEW	ADIEMUS SONGS OF SANCTUARY EMI

## FRANCE (SNEP/FOP/Tite-Live) 5/6/95

THIS WEEK	LAST WEEK	SINGLES
1	2	POUR QUE TU M'AIMES ENCORE CELINE DION COLUMBIA
2	1	ZOMBIE CRANBERRIES ISLAND
3	3	RESPECT ALLIANCE ETHNIK VIRGIN
4	4	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
5	NEW	SCATMAN SCATMAN JOHN BMG
6	6	LICK IT 20 FINGERS & ROULA EMI
7	5	A GIRL LIKE YOU EDWIN COLLINS VIRGIN
8	8	I'VE GOT A LITTLE SOMETHING FOR YOU MN8 COLUMBIA
9	7	WHOOOPS NOW JANET JACKSON VIRGIN
10	11	NO SE FEATURING MENELIK QUELLE AVANTURE! BIG CHEESE
11	18	MOVE YOUR ASS SCOOTER POLYGRAM
12	9	ALWAYS BON JOVI JAMBOCMERCURY
13	12	YOUR SONG BILLY PAUL VERSAILL
14	13	JE T'ATTENDS AXELLE RED VIRGIN
15	17	WHATEVER OASIS SONY
16	14	GIRL YOU'LL BE A WOMAN SOON URGE OVERKILL MCA
17	10	CONFIDE IN ME KYLIE MINOGUE DECONSTRUCTION
18	NEW	BACK FOR GOOD TAKE THAT RCA
19	NEW	BELIEVE ELTON JOHN MERCURY
20	16	NO MORE "I LOVE YOU'S" ANNIE LENNOX RCA
1	1	<b>ALBUMS</b>
2	2	CELINE DION D'EUX COLUMBIA
3	3	CRANBERRIES NO NEED TO ARGUE ISLAND
4	4	DEPECHE MODE TOTAL LIVE MUTE
5	5	VARIOUS SANSON COMME ILS L'IMAGINENT WEA
6	6	MICHEL SARDOU OLYMPIA '95 TREMA
7	10	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
8	9	AXELLE RED SANS PLUS ATTENDRE VIRGIN
9	NEW	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
10	8	BOYZ II MEN II POLYGRAM
11	7	ELTON JOHN MADE IN ENGLAND MERCURY
12	13	WILLIAM SELLER OLYMPIA MERCURY
13	NEW	OFFSPRING SMASH PIAS
14	12	TAKE THAT NOBODY ELSE RCA
15	16	SOUNDTRACK THE LION KING WALT DISNEY
16	14	SOUNDTRACK PULP FICTION BARCLAY
17	NEW	ALAIN SOUCHON C'EST DEJA CA VIRGIN
18	11	RENAUD A LA BELLE DE MAI VIRGIN
19	NEW	DALIDA COMME SI J'ETAIS LA EASTWEST
20	NEW	HERBERT LEONARD NOTES INTIMES SONY
21	NEW	OASIS DEFINITELY MAYBE SONY

## ITALY (Musica e Dischi) 5/15/95 (FIMI) 5/10/95

THIS WEEK	LAST WEEK	SINGLES
1	1	MISSING EVERYTHING BUT THE GIRL BLANCO Y NEGRO
2	4	DANCING WITH AN ANGEL DOUBLE YOU DWA
3	2	BE MY LOVER LA BOUCHE ARIOLA/FLYING INT ORGANISATION
4	3	BABY BABY CORONA DWA
5	6	MOVIN' ON DA BLITZ BLISS CO./NPROGRESS
6	5	BACK FOR GOOD TAKE THAT RCA
7	7	FEEL IT J.T. COMPANY MWC
8	NEW	WHY DID YA TONY DI BART UDP
9	9	YOUR LOVING ARMS BILLIE RAY MARTIN EASTWEST
10	NEW	NOWHERE LAND CLUB HOUSE FEATURING CARL MEDIA
1	1	<b>ALBUMS</b>
2	2	TAKE THAT NOBODY ELSE RCA
3	4	PINO DANIELE NOW CALPESTARE IL FIORE NEL DESERTO CGD
4	3	NERI PER CASO LE RAGAZZE EASY RECORDS
5	NEW	GIORGIA COME THELMA & LOUISE BMG
6	5	RENZO ARBORE NAPOLI...PUNTO ESCLAMTIVO RICORDI
7	6	G. GRIGNANZ DESTINAZIONE PARADISO MERCURY
8	7	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
9	8	ELTON JOHN MADE IN ENGLAND ROCKET
10	9	AUDIO 2 B=MC2 PDU
11	10	CRANBERRIES NO NEED TO ARGUE ISLAND

## SPAIN (TVE/AFYVE) 5/6/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SCATMAN SCATMAN JOHN RCA
2	2	MESSAGE IN THE BOTTLE DANCE FLOOR VIRUS DANCE POOL/SONY
3	NEW	NOWHERE GIRL DEGBELIA DANI RECORDS
4	3	LICK IT 20 FINGERS FEATURING ROULA MAX MUSIC
5	NEW	SHIMMY SHAKE 740 BOYZ MAX MUSIC
6	10	BABY BABY CORONA BLANCO Y NEGRO
7	8	AMERICAN PIE JUST LUIS ARCADE ESPANN
8	4	QUIERO VOLAR G.E.M. MAX MUSIC
9	6	HERE COMES THE HOTSTEPPER INI KAMOZE SONY
10	5	YOU BELONG TO ME JX MAX MUSIC
1	1	<b>ALBUMS</b>
2	NEW	CRANBERRIES NO NEED TO ARGUE ISLAND
3	2	TAKE THAT NOBODY ELSE RCA
4	3	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
5	4	C. RAYA RFAL COMO SIEMPRE PAGARELA
6	9	JUAN PERRO RAICES AL VIENTO ARIOLA
7	6	LAURA PAUSINI LAURA PAUSINI DRO
8	5	ELTON JOHN MADE IN ENGLAND MERCURY
9	7	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
10	NEW	REVOLVER ELDORADO WARNER
11	NEW	KIKO VENENO ESTA MUY BIEN ESO DEL CARIRO RCA

# HITS OF THE WORLD CONTINUED

## EUROCHART HOT 100 5/20/95 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	BACK FOR GOOD TAKE THAT RCA
2	2	SCATMAN SCATMAN JOHN ICEBERG
3	4	SOME MIGHT SAY OASIS CREATION
4	9	BE MY LOVER LA BOUCHE HANSA
5	3	HAVE YOU EVER REALLY LOVED A WOMAN BRYAN ADAMS A&M
6	5	CONQUEST OF PARADISE VANGELIS EASTWEST
7	7	BABY BABY CORONA DWA
8	NEW	DREAMER LIVIN' JOY UNDISCOVERED
9	8	THINK TWICE CELINE DION EPIC
10	NEW	GUAGLIONE PEREZ PRADO RCA
<b>ALBUMS</b>		
1	NEW	TAKE THAT NOBODY ELSE RCA
2	2	CRANBERRIES NO NEED TO ARGUE ISLAND
3	1	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
4	3	ELTON JOHN MADE IN ENGLAND ROCKET
5	6	OFFSPRING SMASH EPITAPH
6	9	GREEN DAY DOOKIE REPRISE
7	5	VANGELIS 1492-THE CONQUEST OF PARADISE EASTWEST
8	4	WET WET WET PICTURE THIS PRECIOUS ORGANISATION
9	7	ANNIE LENNOX MEDUSA RCA
10	10	CELINE DION THE COLOUR OF MY LOVE EPIC

## AUSTRIA (Austrian IFPI/Austrian Top 30) 5/20/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SCATMAN SCATMAN JOHN BMG
2	2	CONQUEST OF PARADISE VANGELIS WARNER
3	7	LASS UNS SCHMUTZIG LIEBE MACHEN DIE SCHROEDERS WARNER
4	5	BE MY LOVER LA BOUCHE BMG
5	NEW	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN BMG
6	4	BACK FOR GOOD TAKE THAT BMG
7	6	'74-'75 CONNELLS ECHO
8	3	THE FIRST THE LAST ETERNITY SNAP! BMG
9	9	FRED COME TO BED E-RODIC ECHO
10	NEW	WHOOOPS NOW JANET JACKSON VIRGIN
<b>ALBUMS</b>		
1	NEW	TAKE THAT NOBODY ELSE BMG
2	1	VANGELIS 1492-THE CONQUEST OF PARADISE WARNER
3	4	ELTON JOHN MADE IN ENGLAND MERCURY
4	6	OFFSPRING SMASH EMI
5	2	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
6	8	GREEN DAY DOOKIE WARNER
7	NEW	WET WET WET PICTURE THIS PRECIOUS/MERCURY
8	5	HUBERT VON GOISERN WIA DI ZEIT VERGEHT LIVE BMG
9	NEW	DIE SCHROEDERS FRISCH GEPRESST WARNER
10	9	ANNIE LENNOX MEDUSA BMG

## SWEDEN (GLF) 5/12/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SE PA MEJ JOHANSEN JAN LIONHEART
2	2	BACK FOR GOOD TAKE THAT RCA
3	3	PUSH THE FEELING ON NIGHTCRAWLERS LONDON
4	6	BE MY LOVER LA BOUCHE MCI
5	4	THINK TWICE CELINE DION COLUMBIA
6	NEW	HAVE YOU EVER REALLY LOVED A WOMAN BRYAN ADAMS A&M
7	8	'74-'75 CONNELLS INTERCORD
8	NEW	THE BOMB BUCKETHEADS POSITIVA
9	5	SCATMAN SCATMAN JOHN GRAMMOPHONE
10	NEW	WISH YOU WERE HERE REDNEX JIVE
<b>ALBUMS</b>		
1	1	ERIC GADD FLOATING METRONOME
2	2	LISA NILSSON TILL MORELIA DIESEL
3	3	JAN JOHANSEN JAN JOHANSEN LIONHEART
4	6	JIMMY NAIL CROCODILE SHOES EASTWEST
5	4	HELSEINGBORGES SYMFONIKORKESTER/KAMU SVENSKA KLASSISKA FAVORITER NAXOS
6	5	GLENMARK/ERIKSSON/STROMSTEDT GLENMARK/ERIKSSON/STROMSTEDT METRONOME
7	NEW	TAKE THAT NOBODY ELSE RCA
8	7	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
9	9	JUST D PLAST TELEGRAM
10	10	CELINE DION THE COLOUR OF MY LOVE COLUMBIA

## PORTUGAL (Portugal/AFP) 5/16/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	VANGELIS 1492-THE CONQUEST OF PARADISE EASTWEST
2	3	VARIOUS MAD MIX ARIOLA
3	NEW	VARIOUS DANCE MANIA '95 VIDISCO
4	2	CELINE DION THE COLOUR OF MY LOVE COLUMBIA
5	6	CRANBERRIES NO NEED TO ARGUE ISLAND
6	5	LAURA PAUSINI LAURA PAUSINI WARNER
7	8	TAKE THAT NOBODY ELSE RCA
8	4	O.F.B.—HERBERT VON KARAJAN ADAGIO KARAJAN POLYGRAM
9	7	VARIOUS CAPITAL—PARA QUEM GOSTA COLUMBIA
10	NEW	GREEN DAY DOOKIE WARNER

## NEW ZEALAND (RIANZ) 5/6/95

THIS WEEK	LAST WEEK	SINGLES
1	1	IF YOU LOVE ME BROWNSTONE SONY
2	3	WHOOOPS NOW JANET JACKSON VIRGIN
3	2	COTTON EYE JOE REDNEX BMG
4	5	SHE'S GOT SKILLZ ALL-4-ONE WARNER
5	NEW	I'VE GOT A LITTLE SOMETHING FOR YOU MNS SONY
6	6	RUNAWAY REAL McCOY BMG
7	NEW	OLD POP IN AN OAK REDNEX BMG
8	4	WHEN I COME AROUND GREEN DAY WARNER
9	NEW	RED LIGHT SPECIAL TLC BMG
10	10	PURE MASSACRE SILVERCHAIR SONY
<b>ALBUMS</b>		
1	1	GREEN DAY DOOKIE WARNER
2	2	CRANBERRIES NO NEED TO ARGUE ISLAND
3	3	SILVERCHAIR FROG STOMP SONY
4	5	JOSHUA KADISON PAINTED DESERT SERENADE EMI
5	6	ABBA ABBA GOLD POLYGRAM
6	7	ANNIE LENNOX MEDUSA RCA
7	8	BRUCE SPRINGSTEEN GREATEST HITS SONY
8	4	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M
9	NEW	STARLIGHT STRING QUARTET ROMANTIC STRINGS BMG
10	NEW	ENYA THE CELTS WARNER

## SWITZERLAND (Media Control Switzerland) 5/20/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SCATMAN SCATMAN JOHN BMG
2	3	BACK FOR GOOD TAKE THAT BMG
3	2	CONQUEST OF PARADISE VANGELIS WARNER
4	6	HAVE YOU EVER REALLY LOVED A WOMAN BRYAN ADAMS POLYDOR
5	4	'74-'75 CONNELLS INTERCORD
6	9	BE MY LOVER LA BOUCHE BMG
7	8	THINK TWICE CELINE DION SONY
8	5	THE FIRST THE LAST ETERNITY SNAP! BMG/ARIOLA
9	10	FRED COME TO BED E-RODIC EMI
10	NEW	FLY AWAY HADDAWAY BMG
<b>ALBUMS</b>		
1	NEW	TAKE THAT NOBODY ELSE BMG
2	2	ELTON JOHN MADE IN ENGLAND MERCURY
3	1	VANGELIS 1492-THE CONQUEST OF PARADISE WARNER
4	3	REDNEX SEX & VIOLINS PHONOGRAM
5	4	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
6	8	OFFSPRING SMASH PHONOGRAM
7	NEW	CELINE DION THE COLOUR OF MY LOVE COLUMBIA
8	6	CRANBERRIES NO NEED TO ARGUE ISLAND
9	10	ANNIE LENNOX MEDUSA ARISTA
10	5	KROKUS TO ROCK OR NOT TO BE PHONOGRAM

## FINLAND (Seura/IFPI Finland) 5/13/95

THIS WEEK	LAST WEEK	SINGLES
1	3	SCATMAN SCATMAN JOHN ICEBERG
2	1	FLY AWAY HADDAWAY BMG
3	5	THE NAKED SUN PANDORA STOCKHOUSE
4	9	NYT KUN NAHDAAN TAAS TAIKAPEILE WEA
5	2	BACK FOR GOOD TAKE THAT LONDON
6	4	LOVE & DEVOTION REAL McCOY BMG
7	NEW	ARVON KLAMYDIA KRÄKLUND
8	NEW	THIS MUST BE A DREAM BASIC ELEMENT EMI
9	NEW	SOME MIGHT SAY OASIS SONY
10	7	HAVE YOU EVER REALLY LOVED A WOMAN BRYAN ADAMS A&M
<b>ALBUMS</b>		
1	1	REDNEX SEX & VIOLINS JIVE
2	2	OFFSPRING SMASH EPITAPH/SPINEFARM
3	NEW	TAKE THAT NOBODY ELSE RCA
4	3	NORDMAN NORDMAN SONET/POLYGRAM
5	6	ANDY McCOY BUILDING ON TRADITION MEGAMANIA
6	4	PANDORA TELL THE WORLD STOCKHOUSE/VIRGIN
7	NEW	M.A. NUMMINEN GOES TECH-NO EN TAHDO OLLA PRINSESSA, OLEN BOOGIE MUSIKKI
8	5	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
9	11	KAUJA KOO TUULIKELLO WEA
10	NEW	TUOMARI NURMIO KARAOKEKUNINGAS HERODES/EMI

## CHILE (APF Chile) 4/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS ESTUPIDO CUPIDO POLYGRAM
2	2	RICARDO ARJONA HISTORIAS SONY
3	4	LOS TRES LA ESPADA Y LA PARED SONY
4	NEW	MANA CUANDO LOS ANGELES LLORAN WARNER
5	NEW	PEDRO FERNANDEZ MI FORMA DE SENTIR POLYGRAM
6	NEW	PHIL COLLINS SERIOUS HIT...LIVE WARNER
7	3	VARIOUS ESTUPIDO CUPIDO BMG
8	6	RICARDO ARJONA ANIMAL NOCTURNO SONY
9	NEW	BEASTIE BOYS ILL COMMUNICATION EMI
10	7	VARIOUS EL AMOR ESTA DE MODA EMI

# GLOBAL MUSIC PULSE

## THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**GERMANY:** The myth that the Germans have no sense of humor has once again been disproved, this time by a wave of big-selling comedy albums. Rocketing up the chart is the comedy duo of **Wigald Boning & Olli Dittich**, who call themselves **Die Doofen** (the Dumb Ones). With sales rapidly approaching gold status (250,000), their album "Lieder, Die Die Welt Nicht Braucht" (Songs The World Can Do Without), on the SingSing Label/BMG Ariola, hit No. 1 in its fourth week of release. The two multitalented performers, who sing and play various instruments, including woodwinds, brass, guitar, drums, harmonicas, and scrubbing brush, initially gained popularity by doing silly sketches and singing on the late-night TV show "Samstag Nacht" (Saturday Night). The video of Die Doofen's single "Mief!—Nimm Mich Jetzt, Auch Wenn Ich Stinke" (Odor!—Take Me Now Although I Stink) has made the N1 playlist on music



TV channel Viva. The song itself has charted at No. 37. Also from the ranks of "Samstag Nacht" is cabaret singer and pianist **Rüdiger Hoffmann**. After 10 years in the business, he is riding high with his fourth solo album, "Der Hauptgewinner" (The Main Prize Winner) on Chlodwig/BMG Ariola. A live recording, featuring a series of malicious yet thought-provoking sketches, it is still in the top 20 after nearly two months on the chart. Also enjoying chart honors is the popular comedian and TV showmaster **Juergen von der Lippe**, whose album of spoof songs and impersonations, "Der Blumenmann" (The Flower Man) on Hansa/BMG Ariola, is in its sixth week among the best-sellers. Another live recording, it captures von der Lippe poking fun at the fallacies of human nature. **ELLIE WEINERT**

**TAIWAN:** Asia's paternalistic societies have traditionally cast women in a submissive role, but now the mold is cracking, thanks more to economic necessity than to pressure from any sort of women's movement. **Huang Hsiao-hu** is one of the first artists, and certainly the only mainstream singer, to acknowledge the trend so far. On her album "Lonely Woman," the first release from the new Himalaya-Timbuktu partnership, Huang tackles the problems and decisions that Taiwanese women face in the workplace (on "Lonely Woman" and "Unsaid") and addresses the sensitive issue of single motherhood in "Song I Dare Not Sing" (written by U.K.-based Polish composer **Pavel Rusak**). The songs are performed in the delightfully husky pop style that is responsible for Huang being named best new artist in Taiwan in 1990. The album marks her return to singing in Mandarin after a three-record foray into English-language lyrics that received a lukewarm response. Soaring sales of "Lonely Woman" in the first month of release have caught the attention of other labels in Taiwan, which are anxious to halt the declining sales trend of the last two years. **MIKE LEVIN**

**JAPAN:** Tribute albums are all the rage, and indie label File Records has come up with an interesting addition to this burgeoning subgenre. Titled "X-Rex" and subtitled "Marc Bolan: His Songs Our Tribute," it's a wildly varied homage to **Marc Bolan** and **T. Rex**. Tracks include a faithful version of "20th Century Boy" by 1960s revivalists **the Happies**, a minimalist rendition of "Get It On" (no verses, just the "Bang a gong, get it on" chorus) by **the Jurassics**, and an industrial-sounding "Telegram Sam" by **Reck**. All vocals on the album are in English with the exception of a radically reworked, Western swing version of "Left Hand Luke And The Beggar Boys" by **Greedy Green**. According to File Records A&R staffer **Jun Otsuka**, entering the tribute album sweepstakes was an opportunity to introduce new Japanese bands to a wider public. "Most of the bands hadn't had any experience in a recording studio," he says. At first Otsuka thought of putting together a **Stevie Wonder** or **Sly & the Family Stone** tribute, since that kind of early-1970s funk has recently become popular among Tokyo's musical cognoscenti, thanks in part to **Jamiroquai's** retro appeal. In the end, Otsuka opted for Marc Bolan because, ironically, the music of the English glam-rock star who died 18 years ago was "something new to the kids." So far the album is only available in Japan, but Otsuka says File is interested in possible overseas deals. **STEVE McCLURE**

**PHILIPPINES:** Movie star, TV host, and singer **Sharon Cuneta** has jumped aboard the duets bandwagon with her latest album, "Sharon Sings Duets," on indie record label Viva. Sharing the microphone with her are such local singing stars as **Gary Valenciano**, **Nonoy Zuniga**, **Jun Polistico**, **Rey Valera**, **Andrew E.** and **Ariel Rivera**, as well as international artists **Billy Preston** and **Angela Bofill**. A notable collaboration is Cuneta's duet with fellow big-screen actor **Fernando Poe Jr.**, otherwise known as "king of the action movies." The "Duets" album follows a string of hits for Cuneta, who in recent years has earned platinum sales (40,000 units) for "Sharon And Canseco," double platinum (80,000) for "Broken Hearts Only," and triple platinum (120,000) for "Sharon Sings Valera." **MARC GOROSPE**

**NETHERLANDS:** **Bettie Serveert** has become the first Dutch rock group to engage in an online chat with fans on the Internet. In a 90-minute event to promote its second album, "Lamprey," which has so far sold 17,000 copies here, members of the group communicated with more than 100 Internet users from all over the world. Although the band had been plagued with various health problems earlier in the year, it was delighted to receive a letter and a basket of fruit from **Burt Bacharach**. The American composer wrote that he was flattered when, in interviews, the group cited his music as one of the influences on its sound, and he said he hopes to work with them in the near future. On June 5 the group plays at the Dutch Pink Pop Festival—Europe's oldest annual outdoor pop and rock festival—before embarking on a 10-date concert tour of the U.K. **WILLEM HOOS**



## AUSTRALIA HOLDS MUSIC SUMMIT

(Continued from page 44)

tized them into data files. They were then transferred to a modem-linked computer and then sent to the Internet's potential 30 million-strong global audience, which was told to download, broadcast, and bootleg to their heart's content.

Closer to home, the public was invited into the computer tent to see first-hand how the performances could be recorded and copied. The first bootleg CD was aired to delegates during the mid-afternoon session—a poignant statement of piracy via cyberspace.

Politicians applauded the stunt as the most effective demonstration they had encountered. Said Michael Lee, minister for communications and the arts, "I've been in politics for a very long time, and I've never seen so much media at one time."

An informal commitment has been made that an update of transmission rights would be given priority by parliament. Other legal changes are due to be announced by Lee during his keynote address at the second National Entertainment Industry Conference in Sydney Aug. 4.

John Woodruffe, manager of BMG act Baby Animals, publisher of the Music Network Report, and co-founder of the Australian Managers Forum, admits there were more motives behind the stunt than drawing attention to the copyright issue.

"A lot more people, no longer key players because they couldn't ride with the changes, are saying the Australian music industry is no longer relevant," he says. "That whole event was to show that we remain on the cutting edge because we can adapt to change faster than any other industry. I wanted the public to know we were relevant enough to still spark huge media attention. The media was incredibly supportive. I expected five TV crews—at one point I saw 22."

Speakers at the summit included a gamut of label chiefs, musicians, copyright lawyers, publishers, promoters, bureaucrats, technology experts, and retailers.

Radio's perceived lack of support for new artists and its failure to foster pride in Australian culture was a recurring criticism. In response, Lee warned that major broadcasters faced having access to future radio licenses denied. The industry is pressing for any space capacity in the radio spectrum to be allocated to college stations run by teenagers for teenagers.

Multinational labels and international tour promoters also joined in the criticism. "Too many people in the Australian record industry sit back and live off international product," said Michael Gudinski, managing director of the country's largest indie label, Mushroom Music. "It's up to them to be more supportive and do more for [local] artists."

Among the music industry's suggestions for government action:

- To provide a 30% Australian music quota on radio, music TV, and pay-TV. The government hinted it would look at the possibility of setting up a national radio network that would play only Australian music.

- Implement changes suggested in the Stayin' Alive report compiled last year by Ausmusic to revitalize the live sector. One idea was that music venues be given tax exemptions on the provision they invest in security, seating, and

childcare centers to lure back the public.

- Implement a Music Industry Development Assistance Scheme, based on the Canadian model, to provide financial incentives and support for commercial enterprises. This would include projects aiding demos, recording loans, multimedia grants, tour support, radio syndication, marketing of indigenous product, and international marketing.

- Create an Australian Music Commission and Music Finance Corp. along the lines established successfully for the film and TV industries, where private investment is rewarded with tax concessions. The AMC would administer funding and programs to enhance the industry infrastructure, and the MFC would invest in individual projects. The current grants system run by the Australia Council was dismissed as "too measly" and criticized for giving the majority of its funds to ballet, theater, and classical music and failing to recognize rock as a legitimate musical form.

- Abolish import and sales tax for recording studios to assist their upgrading to facilities of international quality.

- Impose the much-discussed home-copying royalty on blank tape and close the legal loopholes that allow bootlegging.

- Intensify efforts to combat piracy.

- Acknowledge that aborigines and Torres Strait islanders are disadvantaged by current copyright law. Legislation that puts music into the public domain 50 years after the composer's death is irrelevant to a 40,000-year-old piece of music communally owned by a tribe.

Executives contacted by Billboard seemed positive about the summit's achievements, but most felt its success could be measured only when the government formally replies to the recommendations.

Industry consultant Phil Trip says, "The government lived up to its promise to listen. It allowed as wide a representation as possible to have its say, no matter how incomprehensible at times, without undue influence of the [industry's] power-brokers."

"Its injection of [\$1.7 million] into Ausmusic on the day and bringing it under the auspices of the Department of Communications and Arts speaks volumes."

Ausmusic CEO Peter Steedman adds, "It was gratifying that the issues were so broad-based. There were a lot of ideas about developing from the grass-roots level and a genuine passion for the state of music, as opposed to just the top end protecting their turf."

Warren Fahey, founder of non-mainstream label Larrikin and a member of the ARIA board, believes the message sent to radio has stimulated programming changes in its wake.

The largest commercial network has brought in a new programming director, reportedly to introduce a youthful, streetwise mix, while the second-largest has committed to 60-second snippets of every new Australian record released.

"I knew radio would eventually realize that what it's playing and what 70%-80% of people are buying in the shops are two different things," says Fahey. "I can see radio really shaking up through this year and next."

## Domestic Blues Gains Renewed Interest Veterans Face Increased Competition From New Acts

BY LARRY LeBLANC

TORONTO—Most Canadian blues aficionados will admit, if somewhat reluctantly, that the renewed enthusiasm in Canada for domestic blues music has been sparked by the mainstream success of Eric Clapton's blues-roots album "From The Cradle," released last year.

"Some blues purists dis Eric Clapton, but he did a really good job," says singer/guitarist Colin Linden. "Among the several million people who bought that album are going to be a fraction of people who had never heard a blues record before and will now be some of those buying blues records in Canada in the future."

"Support for blues music has never gone away in Canada, but it's certainly being more accepted today at a local grass-roots level and national level," says John Small, host of the one-hour weekly syndicated radio show "Blues North," which is heard in 12 Canadian markets. "There's always been pockets of support for the blues in Canada. There's taverns in all these small towns which all have their own blues communities."

Among the blues-styled Canadian acts recently releasing albums have been the Jeff Healey Band, King Biscuit Boy, Powder Blues, Harpdog Brown, Blue Willow, Trickbag, Drew Nelson, Black Cat Bone, and Big Sugar. Upcoming within the next two months are releases by Colin James, Colin Linden,



TRICKBAG

and the Waylon Walker Band.

"Most [Canadian-based] record companies don't think the blues is commercial, but if Eric Clapton is doing it, why can't Canadian talent record original blues? We have a history," says Fred Xavier of the 2-year-old local independent label Peerless Music, whose roster consists of Blue Willow, Trickbag, and the Waylon Walker Band.

Among the founders of Canadian blues recording is Holger Petersen, president of the 20-year-old Stony Plain Records label, based in Edmonton, Alberta, and distributed nationally by Warner Music Canada. Petersen is also host of CBC-Radio's influential national blues program "Saturday Night Blues." Among the blues-styled artists on Stony Plain are the Canadian-based Amos Garrett, Rita Chiarelli, and Dutch Mason; British singer Long John Baldry, now living in Vancouver; and American-based Jimmy Witherspoon, Maria Muldaur, and Duke Robillard.

"Releases of Canadian blues have always been pretty steady, but there's been, however, a recent slight increase and more focus recently with newer labels like Peerless and Darklight coming onto the scene," says Petersen. "Also, the fact that [Canadian]



THE SIDEMEN

independent records have gone through this flurry of popularity in the past few years is being reflected in the number of blues releases today. If anybody can sell records offstage, it's a blues band."

The emergence of such British blues-based rock bands as the Rolling Stones, the Yardbirds, and the Animals in the 1960s propelled the growth in popularity of blues-based rock in Canada with such Canadian acts as the Band, David Clayton-Thomas and the Shays, the McKenna-Mendelson Mainline, Hans Staymer, the Ugly Ducklings, and Crowbar becoming very popular.

Additionally, many young blues players in the 1960s and '70s listened to blues and R&B on U.S. radio stations in faraway Memphis and border cities such as Detroit, Chicago, and Buffalo, N.Y. Also making an impression on those musicians was seeing regular appearances by key American blues figures like Muddy Waters, Howlin' Wolf, Buddy Guy, Sonny Terry, and Brownie McGhee at Canadian folk festivals, coffeehouses, and nightclubs.

Also, the legendary American singer/guitarist Lonnie Johnson spent the last five years of his life in this city, dying in 1970. And the late Clarence "Big" Miller, who began his career as a teenage blues shouter in Kansas City, Mo., and who played with pianist Jay McShann and the Duke Ellington Orchestra, settled in Edmonton, Alberta, in the 1970 and lived there until his death in 1992.

"Between such clubs as Colonial Tavern, El Mocombo, Le Coq D'or, and [folk club] the Riverboat, there were always blues artists in Toronto back then," says Linden. "I remember Sonny Terry and Brownie McGhee playing for three weeks over New Year's at the Riverboat in 1973 or 1974, and I was there almost every night."

"Some of those blues guys then looked like they'd just got off the plantation," recalls guitarist Larry Fuedo of the Hamilton, Ontario-based Trickbag. "Standing next to [6-foot-6-inch, 300-pound] Howlin' Wolf, you looked like you were sitting down. And he had time to talk to you."

Although popular Canadian blues groups of the era like Whisky Howl, Hot Cottage, and Hot Wiggley's Hot Shoes Band have long since disappeared, many others that got their start in that period are still very active. They include the Downchild Blues Band, Dutch Mason, Garrett, King Biscuit Boy, Powder Blues Band, Matt Minglewood, Morgan Davis, Sam Moon, Ken Whiteley, Mose Scarlett, and Paul James.

"Canadian artists [in the 1960s and 1970s] got to meet with, play with, and hang out with many of the blues

greats," says publicist/promoter and blues booster Richard Flohil. "The music and individuals playing it made such an impact; that is what they set out to do. The question is now, What else can they do? They're going to do it until they fall over."

The veteran blues practitioners, however, now face increased competition from newer blues acts such as Linden, Chiarelli, the Jeff Healey Band, the Sidemen, Drew Nelson, David GoGo, Tony D (DiTeodora), the Cameo Blues Band, Jack Semple, Blue Willow, Jackson Delta, Susie Vinnick, and Bleeker Street.

Many Canadian blues musicians say that while it's possible to eke out a career playing blues in clubs, it's an awesome task to make the leap, like Healey, James, or Garrett, to touring or releasing albums outside the country.

"It's hard making a buck here," says Fuedo. "There are more musicians out there than ever and bars are paying less than they were a decade ago."

"It's a very tough haul for Canadian blues musicians," agrees Petersen. "Blues fans are passionate music lovers and know what the best is. And, in most cases, blues musicians don't become really good until their 30s and 40s."

Petersen contends that the success of a blues recording will likely be in doing original songs instead of recycling vintage blues tunes. "Like any other music, songwriters make a difference in blues," he says. "There have to be good writers in the band [to be successful]."

Fuedo agrees. "If you can listen to Howlin' Wolf do 'Forty-Four Blues,' why record it yourself? On our album [Trickbag] we tried to make the songs as original as we could while retaining a bluesiness."

Linden says that Canada's blue scene remains far more laid-back than elsewhere because it is slightly removed from its source but close enough that players still feel comfortable experimenting with the music.

"The [blues] community here is a lot less geared to blues' fascism," he says. "There's a little less of the dogma that goes along with loving this kind music than in Europe or in England, to some degree."

## MAPLE BRIEFS

SOCAN has announced that performing-rights license fees for the public and broadcast performance of music in Canada, as well as royalties for its members' music abroad, reached \$78.9 million Canadian (\$58.3 million) in 1994, an increase of 1.4% over 1993 revenues.

ALLIANCE Entertainment Group of New York has acquired distributor Sound Solutions Canada of St. Laurent, Quebec. The company has now been renamed St. Clair Entertainment Group Inc.

## ALTERNATIVE ROCK PRODUCERS FIND BERTHS AT MAJOR LABELS

(Continued from page 3)

In addition, veteran Daniel Lanois and relative newcomer Brad Wood have signed consultancy deals with Capitol, and MCA has pacted with Boston-based production company/studio Fort Apache, whose stable of producers has yielded hits by such modern rock stalwarts as Radiohead, Hole, and Juliana Hatfield.

These arrangements differ substantially from one another, and the producers vary in age and experience—from Lanois, who rose to prominence in the mid-'80s via his work with U2 and Peter Gabriel, to Wood, who got his first break two years ago when he produced Liz Phair's acclaimed debut album.

The common thread is that the deals unite production talent with major labels, offering producers the stability of long-term employment, record companies the opportunity to get on the ground floor of breaking talent, and artists access to studio professionals who are equally familiar with the technical aspects of record making and the inner workings of labels.

Conceptually, the alternative rock deals are similar to the ones that exist in pop, R&B, and country. Historically, some of the most successful partnerships of producers and labels have been George Martin (EMI), Lenny Waronker and Russ Titelman (Warner Bros.), David Foster (Atlantic), Walter Afanasieff (Sony Music), L.A. Reid & Babyface (Arista), Quincy Jones (Warner Bros.), Prince (Warner Bros.), Jimmy Bowen (Liberty), and Tony Brown (MCA Nashville).



SLADE & KOLDERIE

But the dynamics of the alternative rock world differ from those of the more established genres. For one, record budgets for modern rock albums can range from as low as \$10,000 to well into six figures, whereas top-flight pop, R&B, and country albums are consistently in the upper end of that range.

Also, because of the homegrown nature of alternative rock, small studios are often hotbeds of talent, nurturing the careers of producers, musicians, managers, and even label entrepreneurs. Consequently, labels are affiliating with the studios where these hot producers operate. For example, Fort Apache and Wood's Chicago facility received funding from MCA and Capitol, respectively.

As long as they provide some measure of independence—which these agreements do, to varying degrees—label deals give producers the best of all worlds: financial stability and a direct line to a label that is likely to be receptive to their creative ideas.

But if the producer and label fail



GARY GERSH

to see eye to eye, the deal can easily sour. "The reason some of these deals didn't work in the past was we just let the producers go away and then they'd come back and just hand us something," says an A&R executive at a major label. "It's looked at as something from the outside."

The fear of being the outsider was one of the factors that convinced Beinhorn to sign with Epic. "What appealed to me was the fact that I would be in a situation where they wouldn't get the hired gun to make everything better," he says. "The situation is more of a collaboration between the record company, myself, and the artists."

"For an amount of time in my life I'm on a retainer that can give me income. That's nothing to scoff at. I asked myself, do I take this and work with a company whose roster I respect and the people at the company I respect? It made a lot of sense for me to make that move."

Since joining Epic, Beinhorn has produced an Ozzy Osbourne album, due for release this summer, and begun work on an upcoming Social Distortion project.

"They keep me under a bit of a rein, but I can do outside things," Beinhorn says of his exclusive arrangement with Epic. "I was not looking forward to having to fight to do outside stuff, but I've been so busy working on Ozzy's record that it's not a relevant consideration right now. The things I've said no to wouldn't have worked out whether I was with Epic or not."

Other producers polled by Billboard also say they are enjoying their new partnerships. "Now I feel that I have an outlet—a first-hand in, if you will—for an act that I really want to make a record with," says Malouf.

"That, for me, was the primary goal I had. Now when I fall in love with an act, I come straight to [RCA senior VP of A&R] Dave Novik instead of trying to go to all the other people, one at a time, that I was going to before. It gives me an opportunity to take something from beginning to end as an A&R person."

Like their counterparts in the more "mainstream" genres, some of these alternative rock producers—especially Jerden, Beinhorn, and Malouf—are contracted to deliver a certain number of records to their companies and have some leeway for doing outside projects.

By contrast, Wood, Lanois, and the Fort Apache producers—Paul Q. Kolderie, Sean Slade, Gary Smith, Tim O'Heir, and Lou Giordano—have nonexclusive contracts with their label affiliates, allowing the producers free rein to work on projects for other labels, as long as

they do not take demos outside the company.

Fort Apache's Smith, who oversees the company's artist management business (with such clients as Hatfield, Belly, and Polara), says, "The majors are becoming aware that talent sources need to be more far-flung than in the old days. You can find talent all over the place, so the farther the net is cast the greater the chances of success. They're going to independent entrepreneurs, effectively scouts, and using expertise developed out of house to form the basis of their search."

Producer manager Sandy Robertson—whose roster includes rising stars like Wood and Fort Apache's O'Heir, as well as veterans Don Smith, Danny Kortchmar, and Don Gehman—says labels are trying to associate themselves with "younger, hipper producers" in the



MICHAEL BEINHORN

hope that they will deliver the next generation of alternative rock hit-makers.

Because the sound of such hip, successful acts as Veruca Salt, Offspring, and Green Day is achievable for relatively modest budgets compared to pop albums, the labels' ultimate hope is that they will see a large return from a small investment, according to Fort Apache's Slade.

"We're trying to work at a cheaper level," he says, noting that it would not be unusual for "a label to literally spend the amount of money they spent on our deal to sign one act. They have a corporate ideal of what they think a record project should be, and often that means taking a lot of time or going to a real expensive studio. That's just not applicable sometimes."

His frequent studio partner, Kolderie, adds, "We like to work fast. That's why you'll notice that we do a lot of records. We don't take six months to do them."

Robertson observes that recording budgets "have gone way down. I've had to re-educate some of my most successful producers that the [advance] fees they used to get three or four years ago don't exist anymore."

Beyond the potential savings, having a hot producer or stable of producers on retainer offers the label a wealth of opportunities. Novik, who hired Malouf as RCA's staff producer/A&R in New York and employs Ron Fair in a similar position on the West Coast, says, "I've been doing A&R for a long time, but record-making in the production sense is not one of my strengths. I understand most of it, but there are certain things that a producer will be able to cut to the chase to much quicker than otherwise."

In his A&R role at RCA, Malouf has signed alternative rock acts the Verve Pipe and 1,000 Mona Lisas, the latter of which he will mix tracks with. In the studio, Malouf has mixed an album by newcomer Ké, a Novik signing to RCA, and mixed Everclear's new album for Capitol.

MCA executive VP of A&R Ron Oberman says his rationale for signing the Fort Apache deal was twofold: "One, Fort Apache, the studio, has been a magnet for young, burgeoning alternative talent. I don't think there's another studio that has the track record of dealing with young bands as early on, bands that go on to be successful. And two, not only are they a magnet, but the five producers who make up Fort Apache are each in their own right great producers."

The first album on the Fort Apache/MCA label was a self-titled work by Cold Water Flat, produced by Slade and released earlier this year. The next two projects on the schedule are albums by Minneapolis alternative rock band Hovercraft and New York unit Speedball Baby.

At Capitol, the Lanois and Wood "consultancy" deals appear to be less structured than the arrangements RCA, Atlantic, and Epic have cut with their producers, but the potential benefits are no less far-reaching.

"I'm attracted to the records Brad Wood makes as a young record maker, and Daniel I've known forever and think he's one of the top record producers in the world," says Capitol president and CEO Gary Gersh, a former A&R maven at Geffen. "I have a lot of respect for their ability to make records and develop artists."

Gersh adds that he "had no designs to do either one of these deals before I came to Capitol. If the staff or I found people we were like-minded with, we would do it any number of ways with different people. We're just trying to be in the business of qualitatively building a roster."

Wood's arrangement with Capitol, like the MCA/Fort Apache deal, involves not just A&R and



DAVE JERDEN

production, but the producer's studio as well. Wood—who recorded hit albums by Liz Phair and Veruca Salt in his Chicago facility—received funding from Capitol to upgrade the studio.

In his time at Capitol, Wood has produced an album by alternative rock act Menthol for the label, and worked on projects for Geffen (Loud Lucy) and Sub Pop, according to Robertson. Gersh says Lanois is involved in a couple of projects

for Capitol, but he declines to describe them.

At Atlantic, senior VP Janet Billig says of the Jerden appointment, "What's special about Dave is we trust him implicitly in the studio with a band, and the bands trust him implicitly. He's serious as cancer about rock."

Since signing with Atlantic—a deal that allows him to work for the other WEA labels as well—Jerden has produced an album by Elektra Records act Orange 9mm and is working on an upcoming project for Atlantic's TAG imprint by alternative group Rust. In addition, Jerden mixed a few tracks for the Atlantic Led Zeppelin tribute album "Encomium," brought the act Slamhound to the label, and is working with a female singer named Poe, according to Billig.

Jerden's presence also gives Atlantic the security of having an



DANIEL LANOIS

all-around Mr. Fix-It, in case any of the label's projects goes awry. "We look at Dave as somebody whom we send around if we've got problems with bands," says Atlantic West Coast A&R representative Kevin Williamson. "Dave can tell us what's going on and maybe even help another producer solve the problem."

Beyond the benefits to the labels and producers involved, the recent deals reflect on the maturity of the alternative rock market. Robertson says, "I've had to part ways with dear friends and good clients because I couldn't get A&R people to listen to them because they came from an alternative background. But the thrust now is to find up-and-coming alternative rock talent. It's a very strong trend for labels to be getting into this area, because the alternative scene is becoming mainstream."

Andy Paley, staff producer at Elektra Records, adds, "It's hard to define anything as alternative anymore, but the big labels are interested in having people work for them who are tuned into what's going on with the underground, because the underground inevitably rises up. The more people you have who are in touch with that, the more successful you're going to be."

For some producers, the ultimate reward of working for a record company might be to run a label.

"Look at Jimmy Iovine, who was an engineer and then a producer and then started his own label," says Paley. "I could see a lot of producers wanting to do that, and producers already working for labels have an advantage. You see the inner workings of a record company."



**Muffs Live.** Reprise act the Muffs did an in-store at Tower Records in Woodland Hills, Calif. They played eight songs from their current album, "Blonder And Blonder," and signed autographs. Pictured, from left, are band members Ronnie Barnett, Kim Shattuck, and Roy McDonald.

## Taking A Regional Artist National *Best Buy Backs Debut By Martin Zellar*

■ BY SARI BOTTON

NEW YORK—It comes as little surprise that since its January release, Martin Zellar's debut solo album on Rykodisc, "Born Under," has been selling in Minneapolis, the hometown of the singer/songwriter and former front man of the now defunct Gear Daddies. But now, in a striking example of the power of an important music chain to spread the word nationally about a home-grown talent, the label is finding that the artist's appeal isn't limited to the Twin Cities region or the Midwest, for that matter.

In part through the efforts of Minneapolis area-based Best Buy, the album is also selling in other areas, such as Dallas, Los Angeles, and Atlanta, which account for

about half the SoundScan sales figures so far (16,000 units through May 7).

While some of Zellar's fans might remember him from the Gear Daddies, which broke up in 1992, others are just discovering him, thanks to triple-A radio play, record store listening stations, national cooperative advertising, and other store promotions, according to Bob Carlton, Rykodisc's VP of sales and marketing. He projects that by the end of the year, promotional efforts and word-of-mouth will boost SoundScan figures to 40,000-50,000 copies of the album, which features Zellar's country-inflected rock songs with working-class underdog themes.

"We sent out fliers to Gear Daddies fans from the band's mailing

list, which tell them they can find the record in their local record store or call an 800 number," Carlton says.

"The record has been doing great in Martin's hometown," he continues. "That first week it was released, it was the No. 3 record in Minneapolis, behind Van Halen and Green Day. Half of the SoundScan figure comes from that area."

The Minneapolis area is also the home base for Best Buy, the electronics chain with 207 stores nationwide. Carlton says the retailer has been instrumental in getting the word out to other parts of the country. "Best Buy jumped on the record early and has been doing very well with it," Carlton says. "They've been very supportive and have put it in listening stations, because you don't always get airplay in every area."

Tom Overby, senior buyer for indie and alternative pop at Best Buy, was keenly aware of Zellar because he had been a Gear Daddies fan and because he hails from the same suburban Minneapolis neighborhood as Zellar. "I believe that our stores account for 20%-25% of overall sales of this record," Overby says, noting that a surprising number of sales have been made in Best Buy stores in Texas, California, Georgia, and other states. "We've run national advertising and done some promotions, which have brought some attention to the record. It's been on listening posts throughout the chain on a regular basis, which really helps." He says the store put the CD on sale at \$9.96, rather than the list price of \$13.98, for one week in March.

But discounting has only been a minor part of Rykodisc's promotional scheme for the record. "We will do some discounting on a local, regional basis when Martin begins touring in the late summer," Carlton says. "We're doing a full-catalog promotion at the end of May in which we'll give our retailers 5% off all our titles for restocking purposes. But otherwise, we're hoping that advertising and the second single, which we're pushing at radio right now, will help a lot."

## Conn. Store Sidesteps The Musical Mainstream

■ BY FRANK DiCOSTANZO

BRIDGEPORT, Conn.—By the time most artists get national video play, can fill a concert hall, and have their posters plastered in every chain store window, this independent retailer is already busy helping to break the next big act.

approaching \$350,000, the couple's love for alternative music now accounts for 80% of sales, with rock at 10% and electronic music at 10%. Imports are 30% of total sales.

Despite its small size, the store has showcased some big talent,

including performances by then-emerging acts like the Spin Doctors, Stereolab, Magnapop, and Juliana Hatfield. Recently, Suddenly Tammy! drew an overflow crowd.

"We set up a small stage in the back of the store, run ads, and man-

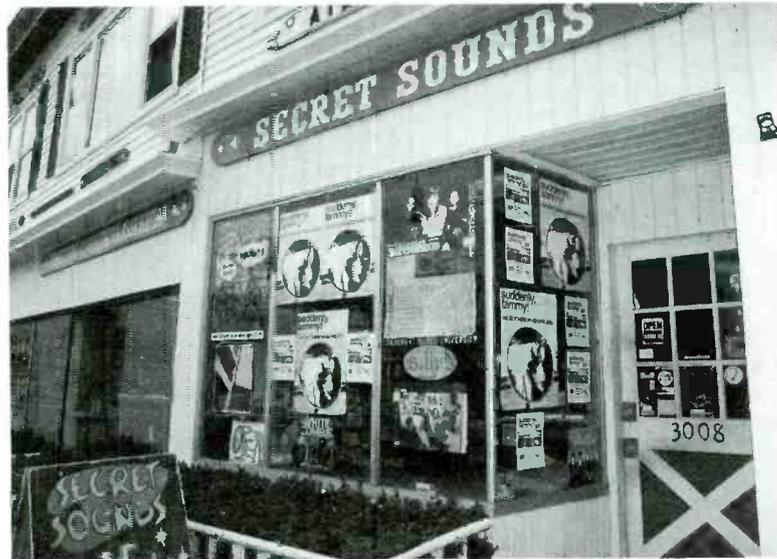
age to pack in about 100 people per show," explains Rasmussen. Afterward, artists sign autographs and mingle with the crowd.

Indeed, hosting shows with acts in the early stages of their careers has another benefit besides boosting CD sales and garnering publicity. It is gratifying to recall that the first group to play his store was the Spin Doctors, who performed before an audience of 80 people, says Rasmussen. "A month later, they filled nearby Fairfield University's auditorium and commanded a \$20,000 fee."

The store's CD inventory exceeds 3,000 titles. Vinyl accounts for 20% of sales, tapes 5%, and accessories, which include blank tape and T-shirts, about 5%. For security, CDs are kept behind the counter, with only jewel boxes displayed in the racks. The store has one listening booth.

Used CDs, which make up 5% of the sales mix, are accepted in trade only, no cash. Typical CD prices range from \$12.99 to \$13.99. Mid-line import CDs sell for \$17.99, and front-line imports for \$24.99. Vinyl

(Continued on next page)



Secret Sounds is located in Bridgeport, Conn. (Photo: Frank DiCostanzo)

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In fact, focusing on new foreign and domestic music is the real secret behind the success of Secret Sounds, a 700-square-foot alternative music store here.

"We were selling Nirvana and Pavement before the chain stores had even heard of them," says owner Chris Rasmussen, 38, who runs the store with his wife, Mary. A native of Atlanta, Rasmussen opened the store four years ago with \$10,000 and a record collection.

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## SECRET SOUNDS

(Continued from preceding page)

averages \$10. Import singles sell for \$9.99.

Thanks to growing demand, especially with collectors, there have been more vinyl titles in the past year, says Rasmussen. But he faults the major labels for raising prices on vinyl and breaking promises to ship color vinyl records, which "always seem to come out of the box as basic black."

The store is close to three universities: Fairfield, Bridgeport, and Sacred Heart. Student sales account for 50% of volume. Rasmussen says customers range in age from 12 to 55, with many older buyers preferring the more classic alternative music epitomized by King



The owners of Secret Sounds are Chris and Mary Rasmussen. (Photo: Frank DiCostanzo)

Crimson. Current hot sellers are Elastica and Pavement. Sales, he adds, are also going strong for the German electronic band NEU!

"We like to carry weird underground and hard-to-find imports that not only appeal to students but are also not carried by your typical chain store," Rasmussen says.

Special orders, which are 5% of sales, are either filled the same day or within a few days. "A lot of the special orders we receive are very obscure recordings that our customers know we'll go out of our way to fill," he says.

In addition, Rasmussen hopes to expand the store's mail-order business, which is nearly 10% of sales. "I could easily see that moving very soon in the direction of the computer Internet," he says.

Rasmussen buys direct from independent labels and distributors like Touch & Go, Matador, Caroline, Dutch East India, and RED, and from Bethel, Conn.-based CD One Stop. He says independent labels and imports provide wide-enough profit margins to allow small stores to survive.

"We're ordering less and less of what the major labels have to offer," he says. "It just doesn't make sense for a store like ours to buy the Cranberries for \$12 if they're selling it down the street for \$13.99."

The past four years have also seen a number of major chain stores move into Fairfield County, including Sam Goody, Coconuts, and Nobody Beats the Wiz outlets, all of which have deeply cut into the independent store's major-label sales. "Before the chains moved in, we'd sell close to 100 copies of a group like R.E.M. on the day of re-

(Continued on page 60)

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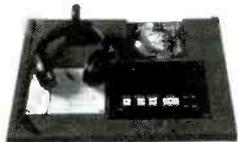
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**Out Of The Box.** Mesa/Bluemog Records act Boxing Gandhis chats with WEA executives after performing at WEA's home office in Burbank, Calif. The band is on tour promoting its self-titled debut album. Shown in back row, from left, are band manager Wil Sharpe; WEA president Dave Mount; band members Brie Darling, Alfredo Ballesteros, Steve Samuels, and Carl Sealove; and WEA VP Jody Raithel. In front row, from left, are band members Teddy Andreadis, Dave Darling, Eric Fowler, and Ernie Perez; and WEA senior VP Fran Aliberte.



**Once In Love With Jamie.** Jame Walters, cast member of TV's "Beverly Hills 90210," visits Sam Goody in the Mall of America in Minneapolis to sign copies of his debut album, "Jamie Walters," on Atlantic Records. Shown, from left, are Bernadette Powers, Atlantic Records promotion manager; David Rucker, Sam Goody store manager; Mike Jones, Musicland/Sam Goody senior marketing coordinator; Walters; and Kelly Bullman, Sam Goody store operations.

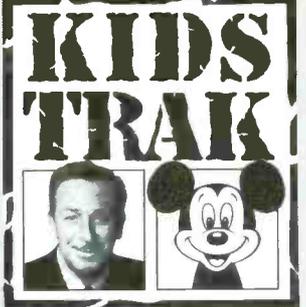


**Blessing For The Fans.** Hometown band Blessid Union Of Souls plays an acoustic set for 350 fans at Cincinnati's Waves Music, promoting its EMI debut, "Home." Shown, from left, are Eddie Hedges, Blessid Union Of Souls; Amy Bass, sales associate, Waves Music; Austin Bunn, manager, Waves Music; Melissa White, assistant manager, Waves Music; Eliot Sloan and Jeff Pence, band members; Eric Brunner, sales associate, Waves Music; Doug Van Horn, Waves Music; and C.P. Roth, band member.

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## NAIRD Report Card: Healthy But Stagnant Group Needs To Embrace Full Spectrum Of Indies

**NAIRD NOTES:** The best story to emerge from the 1995 National Assn. of Independent Record Distributors and Manufacturers convention may have been the state of the trade group itself.

Happily, the convention, held May 10-14 at the Hyatt Regency at Embarcadero Center in San Francisco, was the best-attended yet. According to NAIRD executive director **Pat Martin**, 675 full registrants made it to the affair this year vs. fewer than 500 at the 1994 confab in Chicago. Entry-level attendance also skyrocketed: 250 people signed up for the May 10 "crash course" panels, compared to 170 in '94. Martin estimated that total '95 attendance exceeded 1,100.

NAIRD '95 was a placid get-together that reflected a period of calm in the increasingly consolidated independent sector. We moderated the national distribution panel—in years past a site of rancorous debate about the virtues of national vs. regional wholesaling—and encountered nary a whisper of conflict.

If NAIRD showed robust health in a time of calm, then the muted, businesslike atmosphere at the convention allowed one time to calmly reflect on the status of the body. We reached the inevitable conclusion that some growth is still in order beyond mere numbers.

As in years past, the labels represented at the convention were primarily niche-oriented, with folk, new age, and blues predominating. As one NAIRD board member noted, with a hint of resignation, "That's the way it's always been," but that may not be good enough in 1995.

NAIRD's membership—especially those in attendance at the convention—is simply not representative of the commercial realities on the indie side.

It's apparent to most that rap music is one of the genres that makes independent distribution a force to be reckoned with. Yet we were amazed to encounter no more than a half-dozen African-Americans wearing convention badges, and few of the major rap labels were represented by staffers, either black or white.

One of last year's biggest independently distributed titles was **Offspring's "Smash,"** released by L.A.'s Epitaph Records, a NAIRD member. Yet Epitaph did not come to the party, and—as ever—neither did any of the high-profile indie rock labels (save SST Records, maybe the only perennial at the show). Nor were the small rock-dedicated indie distributors in the house.

Unless NAIRD wants to solidify the perception (held even by some



by Chris Morris

long-term members) that it does not serve the needs of the full spectrum of independently distributed labels, it will have to reach out and solicit the participation of rap- and rock-oriented companies.

Finally, one of the major items on Pat Martin's agenda has always been an increased retail presence at NAIRD. Commendably, this year such retail players as **Gary Arnold** of Best Buy and **Bob Douglas** of HMV were on hand. Yet the lion's share of the retail attendees were again single stores or small chains—many of which, like **Schoolkids'** in Ann Arbor, Mich., **Music Millennium** in Portland, Ore., and **Waterloo Records** in Austin, Texas, also operate indie labels.

Perhaps through the indie distributors that make up the core of its membership, NAIRD can mount a year-long effort to enlist the cream of retailing for the '96 convention in Baltimore. Martin should be applauded for her efforts, but a longer reach is in order.

We hope these reflections won't be perceived as carping but as an acknowledgment of NAIRD's importance to the indie community. The trade organization may be performing an even more critical role in the future. The National Assn. of Recording Merchandisers is apparently giving serious consideration to ending the annual fall Wholesalers Conference in Phoenix next year, in lieu of a consumer-oriented NARM event. If this comes to pass, NAIRD could become the sole trade forum for indies.

With that possibility looming, NAIRD should make the effort to

position itself as a group that serves *all* indies—distributors, labels, and retailers.

**LABEL LEANINGS:** Want to start a record label? Maybe you should start by picking the brains of the independents at NAIRD for some real-world info. That's exactly what **Blockbuster Entertainment** did at this year's convention on behalf of **Viacom**, which has long desired to test the label waters.

Several companies in attendance in San Francisco reported that they had met with **Blockbuster's** manager of corporate development, **Tom Aucamp**. Apparently, Aucamp's research will be part of a feasibility study for Viacom.

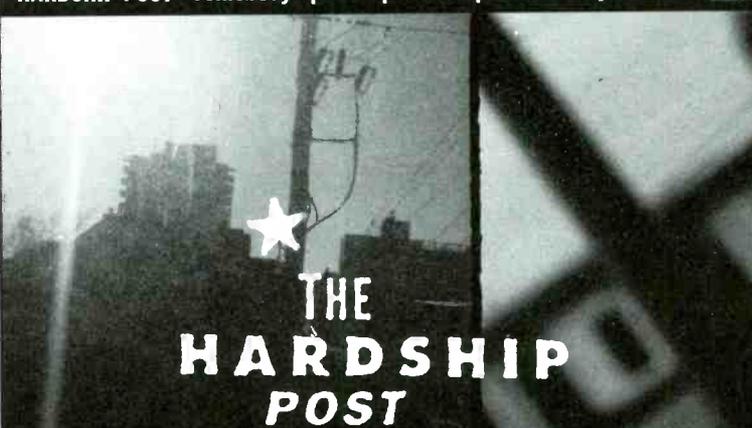
So how close is the communications giant to starting its label? One source said, "It's still in the R&D stage, but they're cuing up."

**PEOPLE:** A couple of surprising personnel moves surfaced at NAIRD. First, **Jim Thompson**, Eastern regional sales director for the REP Co. in Minneapolis, has shifted to Cambridge, Mass.-based **Distribution North America**. Thompson, who was based in Atlanta while with REP, had been scheduled to move to Salem, Mass., where REP's key label **Rykodisc** is based; he'll be staying put with DNA. REP president **Rob Simonds** says that no replacement for Thompson, who follows former REP sales VP **Pip Smith** to DNA, has been appointed yet.

In a somewhat stunning development, New York-based **Caroline Records Distribution** has parted company with national director of sales and marketing **Jim Genova**, who had been hired by the firm only two weeks ago. Caroline VP of sales and distribution **Rick Williams** says that "the chemistry wasn't right" between Genova and the company. No replacement has been named.

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### TO OUR READERS

The Retail Track column will return next week.

## TOWER'S SOLOMON WEIGHS EXPANSION, POSSIBLE STOCK OFFERING

(Continued from page 3)

named the chain large retailer of the year for the second year in a row. A committee of major and independent music distributors and labels selected the winner.

But while these appear to be the best of times for Tower, there are some seeds of discontent in Sacramento. "Business is dismal," says Solomon. "There are rotten records in the pipeline." And relations with the big music companies over issues like record clubs are adversarial. Stan Goman, senior VP, retail operations, says, "To have your suppliers spend more time and energy cutting you out of the business than including you in the business is a little bit disconcerting."

There are recurring rumors that Solomon, who is 69, may be ready to sell his empire to the highest bidder or to spin off part of it in a public stock offering. "It's not for sale," Solomon says. "But it's inevitable because of our growth that we will probably go public some day."

Meanwhile, Tower remains on course: selling an expanding line of merchandise at moderate prices and offering a wide and deep selection of titles, mostly in large stores.



GOMAN

At a time when many music chains are building or thinking about superstores, Solomon says, "We were early in the category-killer business. And we were right." Goman adds, "We're emphasizing more titles and ordering more often."

Tim Devin, GM of the chain's highest volume U.S. store, the 23,000-square-foot Tower Downtown New York, says computers have made the superstore business easier. "Since we've gone online, the titles in stock on any given day have grown steadily. When we started there were 65,000. Now it's more than 80,000." Other advantages are returns are down, bins are fuller, and ordering requires fewer buyers.

Tower recently opened what executives say is the largest record store in the world—52,000 square feet of selling space in an eight-story building in Tokyo (see story, page 3). This freestander includes seven floors of merchandise, another floor for events, and three basements, one of which contains a cafe.

Now the chain is looking forward to an even bigger showing—an extravaganza called Wow that opens in Las Vegas in August and combines 30,000 square feet of Tower's records, video, books, and software with 30,000 square feet of The Good Guys' consumer electronics. It will feature a large video wall that Solomon says will look like a "giant slot machine." He calls it "a true entertainment center."

Wow is one of about 12 new Towers that are expected to rise this year around the world, including seven or eight in the U.S. There are 117 Tower units in the U.S. "We're not close to saturation here," Solomon insists.

Tower operates in eight foreign countries—Mexico, Japan, Taiwan, Hong Kong, Singapore, Ireland, the U.K., and Israel—and might add Argentina and Canada to the total this year.

"Judging from our business," says Goman, "the increases are a lot higher internationally than domestically. There's not so much of a price problem. And there isn't a record store on every block."



This is the interior of a typical Tower store.

In Bangkok and Seoul, Tower is trying out franchising for the first time. "We're licensing our name and expertise," Solomon says. "I hope it's tremendously successful. It would be great, collecting royalties, almost like music publishing."

Some of the new Towers in the U.S. this year may be modest stores. Tower recently bought two small (3,500 and 5,000 square feet) Rainbow outlets from Valley Record Distributors, of which Solomon says, "They're great little stores. I could see ourselves doing more of those." Goman calls these stores "Tower Lite" and says, "They're quite profitable." They stock between 15,000 and 20,000 titles.

But all Tower stores—large or small—are infused with a company ethos that Goman sums up as a "large chain of independent record stores."

Since Tower grew out from its roots in Sacramento, it has been a chain in which each store handles its own buying and merchandising and often possesses its own look, shape, and size. "Our strength," says Goman, "is that each store has its own personality."

Some industry sources believe that decentralized buying creates inefficiency and hurts Tower's overall profitability. But John Burns, president of Uni Distribution, says, "By being more localized in buying, they have the pulse of the neighborhood. It's harder to do that when you're centralized."

Future growth will not come cheaply for Tower. Top executives know it will take more capital than can be generated from cash flow and borrowed from banks. Going public, Solomon says, would help "fulfill our growth ambition." But this is a bad time, with music retail stocks depressed because of price wars. Under traditional valuation based on revenues, Tower might be worth roughly \$700 million, but it probably could not get that price today. Solomon says sales "might hit" \$1 billion this calendar year. Last year they were \$900 million.

From Wall Street's point of view, a public offering makes sense. "It has a great brand name and great management," says Craig Bibb, entertainment retail analyst with PaineWebber.

Acquisitions have not been a major part of Tower's expansion strategy, but executives don't rule it out. Goman says, "I don't think we could absorb a 100-store chain, especially if it bought centrally. Better to pick up three stores here and there and integrate their management with our management." Solomon adds, "If we had to finance [an acquisition] with debt, I don't think we'd do that."

With new capital, Tower could build

more stores as well as finance the newer ventures it has tried in recent years. It could open more outlet stores, now numbering four, which sell deleted or unreturnable merchandise. "We'll expand in a slow way. The problem is getting the merchandise to fill them," says Solomon.

It could delve deeper into non-traditional selling. Tower's direct-mail business grew 85% last year. Now its New York-based mail-order service is going online. Mike Farrace, VP of publications and electronic marketing, says Tower expects to have a "full-fledged store" on America Online in June that initially lists 15,000 titles and includes a chat line and message board. Twenty records a month will be offered at sale price.

It could also expand its wholesaling operations. In 1992 Tower acquired the independent Bayside Record Distributing and merged it with Tower's in-house distribution system. Bayside, now separate from Tower's parent company, MTS Inc., is owned by a trust controlled by the Solomon family. (MTS stands for the initials of Solomon's son Michael, an executive with the company, but Solomon jokes that some think it means "money to spend.") Tower is a big customer of Bayside, but Solomon maintains that the distributor, like any other supplier, "has to sell us, there's no free ride." It is looking for more labels to distribute, he says.

One of its labels is Orange Records, a small imprint owned by Tower's subsidiary in Japan. Licensing contemporary pop music from other sources, it has released three records. It is clear that Tower is seeking ways to shore up beleaguered profit margins. Solomon says the CD price wars have "tilted the market in an uncomfortable way."

But Jim Caparro, president of PolyGram Group Distribution, says, "They've chosen not to compete on price, and they haven't suffered a bit, proving that what the consumer ultimately wants is selection and service."

Margin pressure has, however, led Tower into product areas other than music in recent years. "We're getting deeper and deeper into the book business," says Solomon. Its specialized book line focuses on lifestyles, music, contemporary literature, and graphic novels or adult comics.

There is also the Tower line of clothing, sold not only at the record stores but in department stores, such as Nordstrom. Excited about apparel, Solomon says brand awareness rather than gross margin is what he is after. "The sales in our stores are minimal," he says. "The growth will be in sales to department stores and specialty shops."

## Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		WKS. ON CHART
		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	
1	1	★★ NO. 1 ★★ BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210/ISLAND (10.98/16.98)	LEGEND 28 weeks at No. 1	199
2	4	BOYZ II MEN ▲ MOTOWN 530231 (9.98/15.98)	COOLEYHIGHARMONY	25
3	2	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	88
4	3	SELENA EMI LATIN 27190 (7.98/13.98)	MIS MEJORES CANCIONES - 17 SUPER EXITOS	4
5	5	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	205
6	7	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	207
7	12	BEASTIE BOYS ▲ DEF JAM 52735/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL	130
8	9	ELTON JOHN ▲ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	198
9	6	PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	210
10	8	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	210
11	15	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	186
12	11	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	210
13	10	JIMI HENDRIX ● MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	3
14	16	EAGLES ▲ ELEKTRA 1057/EEG (10.98/15.98)	GREATEST HITS 1971-1975	210
15	20	LIVE ● RADIOACTIVE 10346/MCA (9.98/15.98)	MENTAL JEWELRY	7
16	14	OFFSPRING EPITAPH 86424* (9.98/15.98)	IGNITION	18
17	18	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	115
18	22	SOUNDTRACK ▲ POLYDOR 825095/A&M (9.98/15.98)	GREASE	26
19	13	GREEN DAY LOOKOUT 46* (7.98/10.98)	KERPLUNK	30
20	17	THE DOORS ▲ ELEKTRA 60345/EEG (12.98/19.98)	BEST OF THE DOORS	193
21	—	ORIGINAL LONDON CAST ▲ POLYDOR 831273/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA	74
22	19	METALLICA ▲ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	196
23	33	PATSY CLINE ▲ MCA 12* (7.98/12.98)	GREATEST HITS	199
24	29	JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	208
25	26	MELISSA ETHERIDGE ▲ ISLAND 842303 (9.98/13.98)	MELISSA ETHERIDGE	32
26	21	ERIC CLAPTON ▲ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	207
27	23	JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	159
28	24	NIRVANA ▲ SUB POP 34* (8.98/14.98)	BLEACH	57
29	46	YANNI ▲ PRIVATE MUSIC 2067 (10.98/15.98)	REFLECTIONS OF PASSION	60
30	27	BEASTIE BOYS ▲ CAPITOL 98938* (7.98/11.98)	CHECK YOUR HEAD	2
31	25	MADONNA ▲ SIRE 26440/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	10
32	—	YANNI ▲ PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	45
33	28	GREEN DAY LOOKOUT 22* (7.98/10.98)	39/SMOOTH	27
34	32	THE BEATLES ▲ CAPITOL 46446 (10.98/16.98)	ABBEY ROAD	69
35	36	THE BEATLES ▲ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	95
36	35	BLONDIE ● CHRYSALIS 21337/EMI (7.98/11.98)	THE BEST OF BLONDIE	3
37	30	LED ZEPPELIN ▲ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	178
38	38	EAGLES ▲ ELEKTRA 103/EEG (7.98/11.98)	HOTEL CALIFORNIA	113
39	48	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	176
40	43	BEASTIE BOYS ▲ CAPITOL 91743 (7.98/11.98)	PAUL'S BOUTIQUE	11
41	31	METALLICA ▲ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	187
42	—	GLORIA ESTEFAN ▲ EPIC 53046 (10.98 EQ/16.98)	GREATEST HITS	4
43	37	ALICE IN CHAINS COLUMBIA 67059 (4.98 EQ/6.98)	SAP (EP)	7
44	39	METALLICA ▲ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	186
45	49	ZZ TOP ▲ WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	8
46	42	U2 ▲ ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	163
47	—	ANNIE LENNOX ▲ ARISTA 18704 (10.98/15.98)	DIVA	2
48	45	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	BEST-SKYNRYD'S INNRYDS	80
49	—	CREAM POLYDOR 523752/A&M (16.98/19.98)	VERY BEST OF CREAM	1
50	—	BILLY JOEL ▲ COLUMBIA 40121* (15.98 EQ/28.98)	GREATEST HITS VOL. I & II	205

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.

# Album Reviews

EDITED BY PAUL VERNA AND MARILYN A. GILLEN

## POP

### ▶ ELVIS COSTELLO

**Kojak Variety**  
PRODUCERS: Elvis Costello & Kevin Killen  
Warner Bros. 45903

Like Annie Lennox recently, Elvis Costello has taken the bold step of releasing an album of covers so obscure that the average fan might mistake them for new works (albeit in a retro mode). Whether that distinction adds or detracts from the charm of the project is a matter of taste, but what's unmistakable is Costello's deep knowledge of popular song, from Ray Noble's "The Very Thought of You" and Screamin' Jay Hawkins' "Strange" to Ray Davies' "Days." A pet project that casts new light on old music and shows another side of a brilliant, multifaceted artist.

### JUPITER COYTE

**Lucky Day**  
PRODUCER: Johnny Sandlin  
Autonomous 3

Third release from this Macon, Ga.-based rock quintet is a full-fledged Southern rock excursion, complete with fine vocal harmonies and good-time grooves, as on "By & By" and "Drew's Theme." Allmans-styled twin lead guitars mark "Confusionville," while the title cut suggests the snappy country-funk of Little Feat. Other standouts in a solid set are the smoky, slow-burn blues of "Riddle" and the folkie beauty of "Tying Things Together."

### DIRT MERCHANTS

**Scarified**  
PRODUCERS: Tim O'Heir & Dirt Merchants  
Zero Hour 1070

Tough-skinned music and soft-bellied pop leanings characterize this swell new Boston band, which says "come hither" and "get lost" in the same dangerous breath. Lead vocalist Maria Christopher's sweet'n'sultry voice delicately counterpoints the sharp-edged sonics of her bandmates, most notably on prickly "Apnea," poppy title track, and propulsive "Mindfuck."

## RAP

### ▶ MAD LION

**Real Ting**  
PRODUCERS: Mad Lion, KRS-One, Kenny Parker  
Weeded/Nervous 2006

Album by gravelly voiced "Jamerican" artist—he first ruled sound systems with the rude-bwoy anthems "Shoot To Kill" and "Take It Easy" last year—is a blaring, booming set that kicks hard from beginning to end. The beats are spare, slinky, and taut, floating frothy fun and lots of lyrical badness.

### ▶ THE B.U.M.S.

**Lyte 'N' Tyme**  
PRODUCERS: Various  
Priority 53886

Twin MCs D-Wyze and E-Vocalist are protégés of super West Coast radio jocks Sway and King Tech. They're from the Bay Area but defy the stereotypes of what California rap should sound like. Over laid-back tracks that flow and glow without funky-worm synths, the duo drops cerebral poetics that emphasize skills and a well-rounded reality. This is street-credible hip-hop that thinking adults can chew on and enjoy.

## JAZZ

### ★ MARCUS MILLER

**Tales**  
PRODUCER: Marcus Miller  
PRA/Koch International 60501

With sidemen like drummer Lenny White, saxophonist Kenny Garrett, trumpeter Michael "Patches" Stewart, and keyboardist Bernard Wright and vocalists Me'shell NdegéOcello and Lalah Hathaway, set presents a funky, get-down forum of jazz fusion. Added are elements of

## SPOTLIGHT



### JERRY LEE LEWIS

**Young Blood**  
PRODUCER: Andy Paley  
Sire 61795

The ultimate rock'n'roll Madman returns after more than a decade away from record-making, his chops and spirit undiminished by time. Longtime fans (and nostalgia buffs) will be pleased to know the album strives to duplicate the '50s Memphis sound that ushered rock'n'roll into the world, with a potent mix of old rock and country classics (title track, Bobby Darin's "Things," and Hank Williams' "I'll Never Get Out Of This World Alive") plus new tunes like "Goosebumps" and "Crown Victoria Custom '51," penned by producer Andy Paley, NRBQ's Al Anderson, and others in a retro vein. An album that looks backward and forward and finds a living legend of rock'n'roll in tip-top shape.

hip-hop via looped-music celebrity vocals, understated samples, and contemporary beats. Tracks are eclectic enough to draw generous cross-section of listeners young and old. Among the standout tracks: "The Blues," "Tales," "True Geminis," "Infatuation," and Beatles' "Come Together."

### CHARLES LLOYD

**All My Relations**  
PRODUCER: Manfred Eicher  
ECM 1557

Newest release from veteran reedman Charles Lloyd features a backing band familiar from previous ECM dates, featuring Swedish pianist Bobo Stenson and American drummer Billy Hart. Standout tracks from a typically progressive set include the bluesy "Little Peace," the skittish "Thelonious Theonlyus," the balladic "Evanstide, Where Lotus Bloom," and the beatific "Hymne To The Mother." The influence of Coltrane is felt on the Mandela-dedicated extended piece "Cape To Cairo Suite" and the free-ranging title cut.

## NEW AGE

### VARIOUS ARTISTS

**Shadows And Light**  
PRODUCERS: Various  
Deutsche Grammophon 445 922

Subtitled "Ambient Music From Another Time," this album is another attempt to garner new fans of classical music by tying into popular trends—an astute or asinine idea, depending on one's perspective. But there can be no argument with the music here. From the DG archives come lush, moving performances of Barber's Adagio for Strings, the adagietto from Mahler's Symphony No. 5, and the slow movement from Beethoven's String Quartet in F (transcribed for orchestra)—all under the genius hand of Leonard Bernstein. The Orpheus Chamber Orchestra contributes works by Albinoni, Elgar, Vaughan Williams, Rodrigo, and Tchaikovsky. Only the stone-eared couldn't be seduced by this wonderful compilation.

## SPOTLIGHT



### BABES IN TOYLAND

**Nemesisters**  
PRODUCERS: Tim Mac & Babes In Toyland  
Reprise 45868

The "sisters" from the Twin Cities are back with a vengeance. Cleverly titled album is as musically and lyrically sophisticated as it is raw and passionate, sure to touch a nerve with the band's riot grrrl followers while embracing new audiences. Among the brightest moments in a consistently appealing set are heavy opener "Hello," supercharged "Oh Yeah!" and "Sweet '69," and Middle Eastern-flavored "22"—all primed for modern rock, hard rock, and college radio. For a lark, check out the Babes' cover of Sister Sledge's pop/disco classic "We Are Family."

## WORLD MUSIC

### DARKFEATHER

**Circle Of Dawn**  
PRODUCERS: Darkfeather  
Waterfall/Koch International/SOAR RW002

Native American ex-Marine band delivers satiating earth tones laced pleasantly with haunting "tribal" rhythms and comfortable beats. Eleven-track collection ventures out on hip-hop-influenced "Sweatlodge" and dance tunes such as "Restless Natives," while also offering folkish tracks like "Rain Forest Rain" and "Wildfire." Set's substantive lyrics cover ecological and social issues. While album renders pop-friendly components, overall texture of band's Native American roots are maintained. Targets are alternative fans, military bases, and the powwow circuit.

## LATIN

### ★ ROCIO BANQUELLS

**La Fuerza Del Amor**  
PRODUCERS: Benny Faccone, K.C. Porter  
EMI Latin 72438

Switch by underrated Mexican song

## SPOTLIGHT



### MUNEQUITOS DE MATANZAS

**Vacunao**  
PRODUCER: Ned Sublette  
Qbadisc 9017

Happily for fans of deep, traditional rumba, Cuban rhythm and vocal ensemble Munequitos de Matanzas continue to make their music heard outside of their native land (despite the trade embargo on that country by the U.S. and others). Newest work is a collection of frenetic Cuban dance music from the Matanzas region—mostly guaguancó and yambú numbers, with some African spice thrown in. Played on conga drums and boxes and sung passionately with call-and-response chants, this music is as much a mating ritual as a form of entertainment. Indeed, the album title refers to a gesture of penetration made by the male in the guaguancó dance. As real as it gets.

stylist from ranchera to pop results in a breakthrough album teeming with mature love narratives framed by unpretentiously hip arrangements. Banquells wraps her rich mezzo around the music with a sincerity that makes each number a potential single. Among numerous winners are "Dímelo Tú Por Qué?," "Qué No Me Falte Tu Amor," "Un Mensajero Cae Del Cielo," and "Que Voy A Hacer Sin Ti."

## COUNTRY

### ▶ TRACY BYRD

**Love Lessons**  
PRODUCER: Tony Brown  
MCA 11242

Tracy Byrd wraps his fine voice around a solid collection of tunes on his third MCA outing, which is poised to build on the momentum generated by the ballad "Keeper Of The Stars," from his previous project. Among the highlights of current set are "Walking To Jerusalem," which

has an infectious, sing-along chorus; "Honky-Tonk Dancing Machine," which looks to be a dance club fave; "Heaven In My Woman's Eyes," a tune marked by tasty guitar flourishes; and the Bill Anderson chestnut "You Lied To Me." A great album that suggests Byrd is one of the new breed exhibiting some staying power.

### DALE WATSON

**Cheatin' Heart Attack**  
PRODUCER: Bruce Bromberg  
Hightone 8061

A staple on the California country scene, Dale Watson debuts with pure, Fender-and-beer-fueled honky tonk music. And with his barroom baritone and longneck drawl, he sounds like he's actually been there. A veteran lineup of players and Watson's songwriting smarts combine to perfection on "List Of Reasons" and "Caught," and things just keep going from there. Music City has a hard time swallowing this kind of 100-proof country, a subject Watson explores on the hilarious "Nashville Rash."

## CONTEMPORARY CHRISTIAN

### JON GIBSON

**Love Education**  
PRODUCER: Jon Gibson  
New Soul/Brainstorm 4006

"Love Education" is Jon Gibson's first release since 1992 and his debut on his New Soul label. The artistic freedom of having his own imprint has no doubt fueled Gibson's songwriting—he wrote or co-wrote every cut—as well as his distinct voice. His blue-eyed soul delivery is particularly affecting on the title cut, the hypnotic "Possessed By Love," and the reggae-tinged "Someday Paradise."

## CLASSICAL

### LIVIA REV

**Piano Music Of Claude Debussy**  
PRODUCER: Martin Compton  
Hyperion 44061/3

Radiating artistry, Livia Rév's luminous pianism illuminates the music of Debussy with the same devotion to beauty that marked her prior surveys of Chopin's preludes and nocturnes. Debussy's two books of preludes, two sets of images, estampes, masques, and more are included here across three discs. Rév imparts Debussy's idiosyncratic sound world with maximum grace, from the euphoric "L'Isle Joyeuse" to the impressionistic "Engulfed Cathedral."

### ★ DAVID TANENBAUM

**Astor Piazzolla: El Porteño**  
PRODUCER: Foster Reed  
New Albion 65

★ YVAR MIKHASHOFF  
**Incitation To Desire: Tangos For Yvar Mikhashoff**  
PRODUCER: Haydee Schwarz  
New Albion 73

Though thought most often to be music aimed at the groin, tango can speak to our gray matter as well. Verifying that, these two fine albums from New Albion tend toward intimate reflection rather than the fire of the dancefloor. "El Porteño" consists of transcribed and original works for guitar by nuevo tango legend Astor Piazzolla, with guitarist David Tanenbaum interpreting the compositions with a classical, high-minded grace. "Incitation To Desire" collects tangos commissioned and played by the late pianist Yvar Mikhashoff. For a decade, Mikhashoff had such composers as John Cage, Aaron Copland, and William Schimmel contribute their musings on the tango. From the frantic burlesques to the oblique abstractions, Mikhashoff imbues the pieces with ardor and panache. New Albion is newly distributed by Harmonia Mundi.

## VITAL REISSUES™

### VARIOUS ARTISTS

**The American Comedy Box—1915-1994**  
COMPILATION PRODUCER: Howard Leib  
Rhino 71617

Four-disc set manages the seemingly impossible feat of representing the full spectrum of 20th-century American comedy, from the hokey routines of early 20th-century pioneers like Cal Stewart and Smith & Dale to the political humor of Bob Hope and the ferocious standup acts of Richard Pryor, George Carlin, and Robin Williams. The scope of the program ensures it will appeal to people of all tastes and age groups, from nostalgia-starved old-timers to teenagers. Guaranteed to find its way onto answering machines, samplers, computer sound cards, and radio stations.

### VIGILANTES OF LOVE

**Driving The Nails**  
PRODUCERS: Bill Mallonee, Keith Dressel & Preston Samford  
Oxymoron/Core Entertainment 9137

Athens, Ga., roots-rock unit fronted by talented, prolific singer/songwriter Bill Mallonee has been kicking around for a few years, building a fan base through indie releases on local labels and, more recently, on Capricorn. "Driving The Nails" is the band's first full-length album, recorded for Nashville-based Core and long out of print. Record showcases Mallonee's songcraft, from the revved-up "Odious" to the piercing title track and the catchy "Just Going Blind." A significant first album by an act that has yet to receive its due share of recognition.

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

► **REAL MCCOY** *Come & Get Your Love* (3:14)  
PRODUCERS: Per Adebatt, Douglas Carr, Tommy Ekman, David Brunner  
WRITER: L. Vegas  
PUBLISHERS: EMI-Blackwood/Novalene, BMI  
Arista 2834 (c/o BMG) (cassette single)

The latest serving from the dance/pop trio's red-hot debut, "Another Night," is a jaunty, reggae-spiced rendition of a '70s-era pop trinket made famous by Redbone. Fueled by innocuous toast-styled rapping, cute female chirping, and sugar-coated synths, this is easily the act's most engaging single to date. A sure-fire smash that should be prominent in the soundtrack to many a beach-side soiree in the coming months.

► **ROD STEWART** *Leave Virginia Alone* (3:58)  
PRODUCERS: James Newton-Howard, Michael Ostin, Lenny Waronker  
WRITER: T. Petty  
PUBLISHER: Gone Gator, ASCAP  
Warner Bros. 7624 (cassette single)

Stewart previews his imminent album, "A Spanner In The Works," with a typically clever Tom Petty composition. Stewart's distinctive, timeless voice is a like a visit from an old friend, and it works especially well within this track's environment of strumming acoustic guitars and rock-steady midtempo beats. A breezy, instantly pleasing effort that should make friends at pop, album rock, and AC formats.

**SHAMPOO** *Trouble* (3:19)  
PRODUCER: Con  
WRITERS: J. Blake, C. Askew, C. Fitzpatrick  
PUBLISHER: PolyGram International, ASCAP  
Atlantic 6212 (cassette single)

The first single from the soundtrack to "Mighty Morphin Power Rangers: The Movie" is a bubble-gum pop/rocker that is as goofy as the film it supports. Female chants punctuate a track filled with faux-rock guitars and pogo beats. Should be of interest to kids and top 40 radio purely as a novelty item.

**OWEN** *Slacker Anthem* (4:02)  
PRODUCER: Robert L. Brown  
WRITER: Owen  
PUBLISHER: Mouton, SOCAN  
Mouton 124 (cassette single)

Another novelty item, but this one is aimed directly at older kids who are too lazy to care. Ontario-based pop/rock trio casts its clever and amusing lyrics into a flurry of fuzz-guitar riffs and skittling drums. The flipside cut, "Stoned," also scores with offbeat humor and droning, burned-out vocals that will appeal to the "Beavis & Butt-head" generation. Contact: 519-539-7707.

**TALEESA** *I Found Luv* (3:58)  
PRODUCER: Click  
WRITERS: G.A. Saraf, A. Brenner, E. Gubinelli  
PUBLISHER: not listed  
Max Music 130 (CD single)

The latest entry into the ongoing Euro/hi-NRG sweepstakes at top 40 radio is a tirelessly upbeat ditty that has a silly "hi-de-ho" hook and racing electronic beats. Still, single has a melody that is actually hard to resist. Could prove to be a guilty pleasure for some.

**GILBERT** *100% Not Guilty* (no timing listed)  
PRODUCER: Gilbert  
WRITER: Gilbert  
PUBLISHER: Max G, ASCAP  
Magie 01 (CD single)

After this single, you can say you have seen and heard it all. This former Beverly Hills judge turned pop singer contributes to the deep well of records inspired by the O.J. Simpson trial, chanting his belief that the sports superstar is innocent of alleged murder over a sax-lined disco beat. Bizarre, to say the least. Contact: 310-395-1679.

## R & B

★ **ROSIE GAINES** *I Want U (Inner City Blue)* (4:37)  
PRODUCER: not listed  
WRITERS: Prince, R. Gaines, M. Gaye, J. Nyx, L. Ware, A. Ross  
PUBLISHERS: Bredlix/Motown Songs/Songs Of PolyGram International, BMI; Controversy/WB/Jobete/Almo, ASCAP  
REMIXER: Ivan Dupee  
Motown 1274 (c/o PGD) (cassette single)

Longtime Prince protégé finally gets a

fair shot at radio acceptance with a deliciously funky R&B chugger that nicely illustrates her saucy and soulful alto vocal range. Listen closely, and you will hear samples of the late Marvin Gaye singing his 1976 hit "I Want You." Truly bold and sophisticated music that will elevate the creative level of any station it graces. It is a fine preview into Gaines' long-awaited debut, "Closer Than Close."

**INNOCENCE** *Play Another Slow Jam* (4:10)  
PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Silas/MCA 54332 (c/o Uni) (cassette single)

Teenage female trio sounds years older—but not inappropriately so—on this smooth and silky urban/hip-hop ballad. The groove is sedate, but immediately memorable, while the harmonies are soothing and inviting to the ear. Although R&B radio will likely be the first home for this lovely single, the odds of equal attention at top 40 level are good.

★ **URBAN KNIGHTS** *The Rose* (4:36)  
PRODUCER: Maurice White  
WRITERS: M. White, R. Smith  
PUBLISHERS: Sony Tunes/Maurice White/WB/Feet Up 'N Listen, ASCAP  
GRP 5191 (CD single)

Some of the timeless figures of jazz and R&B music commune on this caressing slow jam. Among them are Grover Washington Jr., Ramsey Lewis, Omar Hakim, Paul Jackson Jr., and the Emotions. Notches above typical R&B and AC radio fare, this smart and meticulously crafted recording demands the ear of anyone who is

## NEW & NOTEWORTHY

**FAITH** *You Used To Love Me* (4:32)  
PRODUCER: Chuckie Thompson, Sean "Puffy" Combs  
WRITER: F. Evans  
PUBLISHERS: Chyna Baby/Janice/EMI-April, ASCAP; Ninth Street Tunnel, BMI  
Bad Boy Entertainment 79026 (c/o BMG) (cassette single)

The latest addition to Bad Boy honcho Sean "Puffy" Combs' stable of talent is a smooth and sultry songstress who is mildly reminiscent of another Combs protege, Mary J. Blige. Faith carves out her own niche by keeping her vocal flow easy and decidedly more jazzy—a stylistic choice that works quite well with this jam's plush, old-school R&B sound. The crowning element is a ticking jeop beat that crawls up the spine without overpowering the subtlety of Faith's performance or the song's hook—both of which are destined to grab a lion's share of multiformat radio attention.

**LA BOUCHE** *Fallin' In Love* (3:30)  
PRODUCER: FMP  
WRITERS: D. Hamilton, A. Hamilton  
PUBLISHER: Irving  
REMIXERS: Spike  
Logic 27864 (c/o BMG) (cassette single)

German duo gives a 1975 pop hit by Hamilton, Joe Frank & Reynolds a springy pop/dance spin that will fit top 40 and crossover formats like a comfy glove. Front woman Melanie Thornton has an appropriately flashy delivery that shines atop the track's shuffling rhythms, while partner Lane McCray's rap interludes are pleasant—if not gratefully unobtrusive. For a more aggressive vibe, check out Spike's vigorous disco/house remix. Regardless of the mix, this sweet lil' gem should easily be among the jams that usher radio into the summer season.

wear of the same ol' thing. Look for the act's self-titled album.

**J. LITTLE** *Me & You* (3:59)  
PRODUCERS: Gerald Levert, Edwin Nicholas, Joe Little III  
WRITERS: G. Levert, E. Nicholas  
PUBLISHER: Divided/Ramal, BMI  
Atlantic 6155 (cassette single)

Co-produced by Gerald Levert, this mellow R&B groove will melt in your mind. It is hard to resist the catchy hook, which spells out the song's title—literally. In addition to the alphabetic shout-out, the lustful lyrics boast a soulful sweep of energetic emotion.

**TEMPTATIONS** *Broken Pieces* (3:57)  
PRODUCERS: Frank E. Wilson, Jerry Harris  
WRITER: D. Williams  
PUBLISHER: Bridgeport, BMI  
Motown 1330 (c/o PGD) (cassette single)

An inspirational moment from the "Motown Comes Home" album displays the legendary act's incomparable vocal skills, which are rife with raw emotion and precise harmonic pitch. They have a field day with this gospel-laced R&B ballad, which holds considerable appeal for mature radio listeners.

## COUNTRY

► **JOHN MICHAEL MONTGOMERY** *Sold (The Grundy County Auction Incident)* (2:31)  
PRODUCER: Scott Hendricks  
WRITERS: R. Fagan, R. Royer  
PUBLISHERS: Of, ASCAP; Robroy West, BMI.  
Atlantic 6219 (7-inch single)

Montgomery follows up the No. 1 hit ballad "I Can Love You Like That" with a radio-ready uptempo tune that, once again, demonstrates his impressive ability to deliver tongue-twisting lyrics in rapid fire fashion. Country radio listeners love a good challenge, and if they thought "Be My Baby Tonight" was fun to sing along with, they will love this little ditty about love blooming at an auction. Looks like Montgomery has yet another hit on his hands.

► **REBA McENTIRE** *And Still* (3:27)  
PRODUCERS: Tony Brown, Reba McEntire  
WRITERS: L. Hengber, T.L. James  
PUBLISHERS: Starstruck Writers Group/Starstruck Angel  
MCA 55047 (c/o Uni) (7-inch single)

The subject matter of this song—woman encounters an old flame, feels the old sparks, and sees the fire doused as he introduces his wife—could easily be drowned in over-the-top vocal melodrama. McEntire, however, exercises restraint and turns in a sensitive, poignant reading of the song's emotional angst. Country radio can never get too crowded for a killer ballad, and this one fits the bill.

► **BROTHER PHELPS** *Not So Different After All* (3:24)  
PRODUCERS: Ricky Lee Phelps, Doug Phelps, Kyle Lehning  
WRITERS: J. Hughes, I. Kelly  
PUBLISHERS: EMI-Blackwood/XXXOOO, BMI; EMI-April/Irene Kelly, ASCAP  
Asylum 9176 (7-inch single)

A literate, thoughtful ode to love's trials and tribulations in which a scornful partner is urged to see the similarities the lovers share and realize they are "not so different after all." A great vocal, enhanced by those wonderful brotherly harmonies, make this another fine outing from the Phelps boys.

## DANCE

**NJOKI** *Look What You've Done To Me* (7:33)  
PRODUCERS: A. Mitchell, A. Carter  
WRITERS: A. Mitchell, A. Carter  
PUBLISHERS: Washington Hit Makers/Dropload, BMI  
REMIXERS: Edward "Get Down" Crosby, Jimmy "Driven Wild" Drossus  
Washington Hit Makers 9351 (CD single)

Club ingenue (whose name is pronounced Jo-key) makes good on the props she received after winning the

Coors Light Super Talent Showcase, kicking a slick and seductive vocal over a spare house beat. Track's subtle R&B flavors could grab the ear of urban-minded spinners, while the jeep-styled radio version is primed for crossover radio. Contact: 202-371-2400.

## AC

► **DUSTY SPRINGFIELD & DARYL HALL** *Wherever Would I Be* (3:58)  
PRODUCERS: Walter Afanasieff, Tom Shapiro  
WRITER: D. Warren  
PUBLISHERS: Realsongs, ASCAP  
Columbia 7040 (c/o Sony) (cassette single)

The enduring Springfield reminds listeners of her formidable vocal influence on pop music with this sweeping and dramatic ballad from her new Columbia collection, "A Very Fine Love." Hall's warm and familiar performance complements Springfield, and they give Diane Warren's composition an edge of soul that sets it apart from the countless ballads competing for AC approval. Added incentive for airplay comes from the song's use over the end titles of the current hit film "While You Were Sleeping."

**NORTHERN VOICES** *Faithful* (3:40)  
PRODUCER: Brian Bosil  
WRITERS: S. Cardon, B. Bosil, D. Stirling  
PUBLISHERS: Serious Leisure/April Morning/Camp Scary, BMI  
Shadow Mountain 199401 (CD track)

Simple, piano-driven ballad is the lead-off track from an album helmed by tunesmiths/musicians Sam Cardon and Don Stirling. Charming singer Brett Raymond is the featured performer on this sweet love song, which wisely never scales to clichéd melodrama. Sometimes, the most penetrating moments are told in hushed whispers—as is the case here. Actually, the duo's entire album is recommended, though this is a fine place to begin. Contact: 801-221-9906.

## ROCK TRACKS

► **DAVE MATTHEWS BAND** *Ants Marching* (4:31)  
PRODUCER: Steve Lillywhite  
WRITER: D. Matthews  
PUBLISHER: Colden Grey, ASCAP  
RCA 64350 (c/o BMG) (CD single)

The hot streak continues, as this grass-roots rock act unleashes its follow-up to the breakthrough debut "What Can I Say." Once again, the quintet takes the straightforward rock route, with an added fiddle and rapid vocal rant for extra atmosphere. Album rock radio may want to explore the live acoustic version, which is also contained on the disc.

► **STONE TEMPLE PILOTS** *Dancing Days* (3:46)  
PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Atlantic 6223 (cassette single)

STP shines on a jam pulled from "Encomium: A Tribute To Led Zeppelin." The band is faithful to the song's original arrangement, which sharply matches its own penchant for rumbling rhythms and nimble acoustic/electric guitar swapping. Deserved rock radio play of this one is a sure bet.

★ **THE STONE ROSES** *Ten Storey Love Song* (3:45)  
PRODUCERS: Simon Dawson, Paul Schroeder  
WRITER: J. Squire  
PUBLISHER: Sony Tunes, ASCAP  
Geffen 4743 (c/o Uni) (CD single)

Those glorified Brits go low and slow, as a laid-back into comfortably emerges into a well-structured pop production. Far from ambitious, the subtle charm of this lazy rock track is found in its effortless melodies and polite presentation. Simply brilliant.

**FURY IN THE SLAUGHTERHOUSE** *Dancing In The Sunshine Of The Dark* (4:13)  
PRODUCER: Jens Krause  
WRITERS: Fury In The Slaughterhouse, K. Wingenfelder  
PUBLISHER: Edition Fury  
RCA 64327 (c/o BMG) (cassette single)

This German rock outfit has never been closer to constructing a genuine pop hit than this. A flurry of metallic guitar riffs race over a beat that is dangerously close to hip-hop. Difficult to classify, but easy to dig.

**CATHERINE WHEEL** *Waydown* (3:14)  
PRODUCERS: Gil Norton, Rob Dickinson  
WRITERS: Catherine Wheel  
PUBLISHERS: Warner-Chappell/WB, ASCAP  
Fontana/Mercury 1432 (c/o PolyGram) (CD promo)

A head-boppin' rock beat begins this rambunctious rocker, which is filled with mind-numbing bliss. As the vocal turns to a roar, the simple rock riffs get rawer and grittier. Spin this Wheel in high rotation.

**HUM** *Stars* (4:22)  
PRODUCERS: Hum, Keith Cleversly  
WRITERS: Hum  
PUBLISHER: Martians Go Home, BMI  
RCA 64343 (c/o BMG) (cassette single)

Champaign, Ill., quartet has been building a loyal following since 1989 on the muscle of several indie releases and constant gigging. Its major-label debut holds promise for deserved national breakthrough, given its combination of crunchy guitar lines, shuffling beats, and thoughtful lyrics that aim to communicate more than standard angst or love. Modern rockers, take note.

**JARS OF CLAY** *Flood* (3:15)  
PRODUCER: Adrian Belew  
WRITER: not listed  
PUBLISHERS: Bridge Building/Pogostick, BMI  
Essential 5012 (CD single)

This quartet cryptically takes its name from the Bible verse 2 Corinthians 4:7. While the music is not exactly religious, it is definitely inspirational. The lyrics are a celebration of life, as an acoustic chorus and compassionate vocals unearth a handsome harmony. Modern rock radio should check this out this Adrian Belew production.

**CHRIS WHITLEY** *O God My Heart Is Ready* (no timing listed)  
PRODUCERS: John Custer, Chris Whitley  
WRITER: C. Whitley  
PUBLISHERS: Reata/Siete Leguas, ASCAP  
Work 6997 (c/o Sony) (CD promo)

It is hard to get a handle on this somewhat schizophrenic rock song. The vocals and music seem to be headed in opposite directions in a deliberate attempt to disorient. The guitars and drums keep a fast and furious pace, while a casually removed vocal rushes to keep along. An interesting, off-center achievement.

## RAP

**RAY LUV** *In The Game* (no timing listed)  
PRODUCER: Khayree  
WRITERS: Ray Luv, Khayree  
PUBLISHERS: Don't Give Up/Trapped, BMI  
Young Black Brotha/Atlantic 6195 (maxi-cassette single)

Northern California rapper Ray Luv is definitely in the game. Produced by Khayree, this groove is gangsta slick and critically cool. A low bass beat bumps over an old school rap and rugged rhythm. Play this player.

**DOUBLE X** *Money Talks* (3:40)  
PRODUCER: Lord Finesse  
WRITERS: R. Howell, B. Coleman, R. Hall  
PUBLISHERS: Headcrack Music Technician/CRK, ASCAP  
Big Beat 5780 (c/o Atlantic) (maxi-cassette single)

Money talks and people listen. Double X is banking on that simple formula (and an outlandish hook) to lure would-be consumers into buying this simplistic rap. The free flowin' funk line and infectious melodies should convince programmers to grab this green.

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.

## SECRET SOUNDS

(Continued from page 53)

lease," says Rasmussen. "Now it's maybe 20."

Fortunately, because the operation has built its reputation and marketing around alternative music, the real competition he faces is from other independent stores that are at least 30 minutes away, Rasmussen says.

Nevertheless, Bridgeport, an industrial and manufacturing city that covers 17.5 square miles, with a population of 141,685 and a 1991 per-capita income of \$25,881, is an urban community in transition. Despite heavy job losses resulting from a shrinking manufacturing base, the city—which was design-

nated a federal and state enterprise zone (thus creating tax and business development incentives)—has seen most of its growth in the entertainment and service sectors, which benefits small retailers.

For example, the recent addition of a 22-movie-theater complex—and a number of quality restaurants opening in the past year, all close to Rasmussen's store—has clearly benefited the retailer.

"It's definitely brought more people into our store," he says, drawing a parallel between the movie patrons and a measurable increase in his store's sales of soundtrack albums like "Reality Bites" and "Natural Born Killers."

And while Rasmussen is pleased with the progress made, both in terms of finding a niche and having built a loyal customer base, "future plans will definitely require that we



Secret Sounds stages in-store performances by up-and-coming bands like Warner Bros. act Suddenly, Tammy! (Photo: Frank DiCostanzo)

expand or move to a larger store," he says.

Bridgeport recently made headlines with a referendum that approved casino gambling in the city, a move Connecticut Gov. John Rowland supports. But the issue is still unsettled, and gambling is something Rasmussen doesn't want to see happen.

"Overall, I think it would have a negative impact on the city, because the casinos are designed to be self-contained in order to get people to spend all of their money in one place," he says.

But if there's one sure bet in town, it's that customers going to Secret Sounds will get the level of personal service that only a small specialty store can deliver. Rasmussen says, "We're like the TV show 'Cheers,' where customers like to shop and hang out, and everybody knows your name."



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# LARGEST DISTRIBUTOR

## TOP NEW AGE ALBUMS (CONTINUED)

TITLE/ARTIST/LABEL

16. MANDALA KITARO DOMO
17. CELTIC TWILIGHT VARIOUS HEARTS OF SPACE
18. APPLAUSE! DANNY WRIGHT MOULIN DOR
19. NARADA DECADE VARIOUS NARADA
20. PATH AN AMBIENT JOURNEY FROM WINDHAM HILL VARIOUS WINDHAM HILL
21. FEATHER, STONE & LIGHT NAKAI/EATON/CLIPMAN CANYON
22. CLOSE TO THE HEART VARIOUS NARADA
23. IN SEARCH OF ANGELS VARIOUS WINDHAM HILL
24. WINTER SONG JOHN TESH GTS
25. PRECIOUS WATERS RIVER OF LIFE VARIOUS NARADA

## TOP REGGAE 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	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	—	1	<b>REAL TING</b> [HS] WEEDED 2006/NERVOUS	MAD LION
2	1	4	<b>HERE COMES THE HOTSTEPPER</b> COLUMBIA 67056*	INI KAMOZE
3	2	7	<b>MURDER LOVE</b> EASTWEST 61737*/EEG	SNOW
4	3	69	<b>BAD BOYS</b> BIG BEAT 92261/AG	INNER CIRCLE
5	4	69	<b>PROMISES &amp; LIES</b> VIRGIN 88229	UB40
6	7	8	<b>A TRIBUTE TO BOB MARLEY...THE RIDDIM OF A LEGEND</b> RELATIVITY 1234	VARIOUS ARTISTS
7	5	8	<b>TRINITY</b> TABU 530479*/MOTOWN	LUCKY DUBE
8	9	69	<b>COOL RUNNINGS</b> WORK 57553*/COLUMBIA	SOUNDTRACK
9	10	69	<b>SONGS OF FREEDOM</b> ▲ <sup>2</sup> TUFF GONG 512 280/ISLAND	BOB MARLEY
10	11	69	<b>QUEEN OF THE PACK</b> ● EPIC 53763* [HS]	PATRA
11	8	28	<b>DESTINATION BROOKLYN</b> EPIC STREET 57857*/EPIC [HS]	VICIOUS
12	6	6	<b>STRICTLY RIDDIM VOL. 2: THE SINGERS</b> PRIORITY 53070	VARIOUS ARTISTS
13	12	49	<b>KIDS FROM FOREIGN</b> DELICIOUS VINYL/EASTWEST 92349/EEG [HS]	BORN JAMERICANS
14	13	37	<b>REGGAE DANCER</b> BIG BEAT 92408/AG	INNER CIRCLE
15	RE-ENTRY		<b>BEST OF REGGAE</b> K-TEL 6067	VARIOUS ARTISTS

## TOP WORLD MUSIC ALBUMS™

★★ NO. 1 ★★

1	1	12	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	12	<b>THE LION KING: RHYTHM OF THE PRIDE LANDS</b> ● WALT DISNEY 60871	LEBO M
2	2	7	<b>BEST OF NONESUCH</b> 79358	GIPSY KINGS
3	3	16	<b>THE LONG BLACK VEIL</b> ● RCA 62702	THE CHIEFTAINS
4	4	11	<b>CLANNAD THEMES</b> CELTIC HEARTBEAT/ATLANTIC 82737/AG	CLANNAD
5	6	26	<b>THE MASK AND MIRROR</b> WARNER BROS. 45420 [HS]	LOREENA MCKENITT
6	5	9	<b>LOOKING BACK</b> CURB 77718	MARY BLACK
7	7	13	<b>CELTIC LEGACY: A GLOBAL CELTIC JOURNEY</b> NARADA 63916	VARIOUS ARTISTS
8	8	26	<b>ALEGRIA</b> RCA 62701	CIRQUE DU SOLEIL
9	9	11	<b>CELTIC HEARTBEAT COLLECTION</b> CELTIC HEARTBEAT/ATLANTIC 82732/AG	VARIOUS ARTISTS
10	11	29	<b>GIPSY KINGS</b> ▲ ELEKTRA 60845/EEG	GIPSY KINGS
11	12	76	<b>LOVE &amp; LIBERTE</b> ELEKTRA MUSICIAN 61599/EEG	GIPSY KINGS
12	NEW		<b>OUT OF THE WOODS</b> HANNIBAL 1384	DR DIDG
13	15	77	<b>BANBA</b> ATLANTIC 82503/AG	CLANNAD
14	14	13	<b>PAPA'S DREAM</b> MUSIC FOR LITTLE PEOPLE 42562/WARNER BROS.	LOS LOBOS WITH LALO GUERRERO
15	RE-ENTRY		<b>MOAIIQUE</b> ● ELEKTRA 60892/EEG	GIPSY KINGS

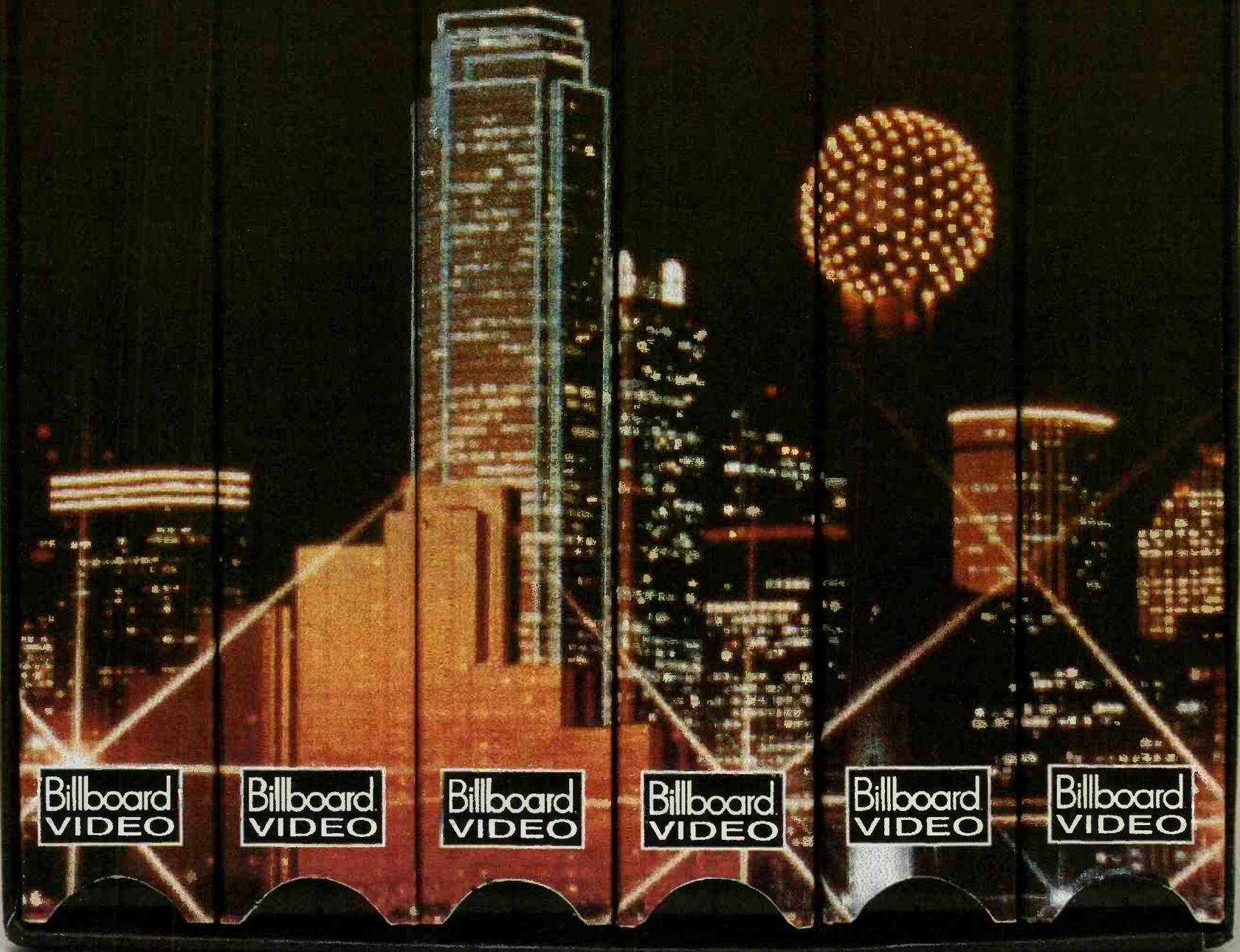
## TOP NEW AGE ALBUMS™

★★ NO. 1 ★★

1	1	61	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	61	<b>LIVE AT THE ACROPOLIS</b> ▲ <sup>3</sup> PRIVATE MUSIC 82116	YANNI
2	2	11	<b>LIVE AT RED ROCKS</b> GTS 4579	JOHN TESH
3	3	181	<b>SHEPHERD MOONS</b> ▲ <sup>4</sup> REPRISE 26775/WARNER BROS.	ENYA
4	4	109	<b>IN MY TIME</b> ▲ PRIVATE MUSIC 82106	YANNI
5	5	29	<b>FOREST</b> ● WINDHAM HILL 11157	GEORGE WINSTON
6	6	5	<b>QUEST OF THE DREAM WARRIOR</b> NARADA 64008	DAVID ARKENSTONE
7	7	6	<b>BEYOND THE THUNDER</b> HIGHER OCTAVE 7073	NEAL SCHON
8	8	259	<b>NOUVEAU FLAMENCO</b> ● HIGHER OCTAVE 7026	OTTMAR LIEBERT
9	10	15	<b>EUPHORIA (EP)</b> EPIC 66862	OTTMAR LIEBERT
10	9	7	<b>TYRANNY OF BEAUTY</b> MIRAMAR 23046	TANGERINE DREAM
11	11	31	<b>ACOUSTIC PLANET</b> HIGHER OCTAVE 7070 [HS]	CRAIG CHAQUICO
12	NEW		<b>A DIFFERENT SHORE</b> WINDHAM HILL 11166	NIGHTNOISE
13	13	3	<b>BY HEART</b> WINDHAM HILL 11164	JIM BRICKMAN
14	14	51	<b>MONTEREY NIGHTS</b> GTS 4570	JOHN TESH
15	12	89	<b>HOURS BETWEEN NIGHT + DAY</b> EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA

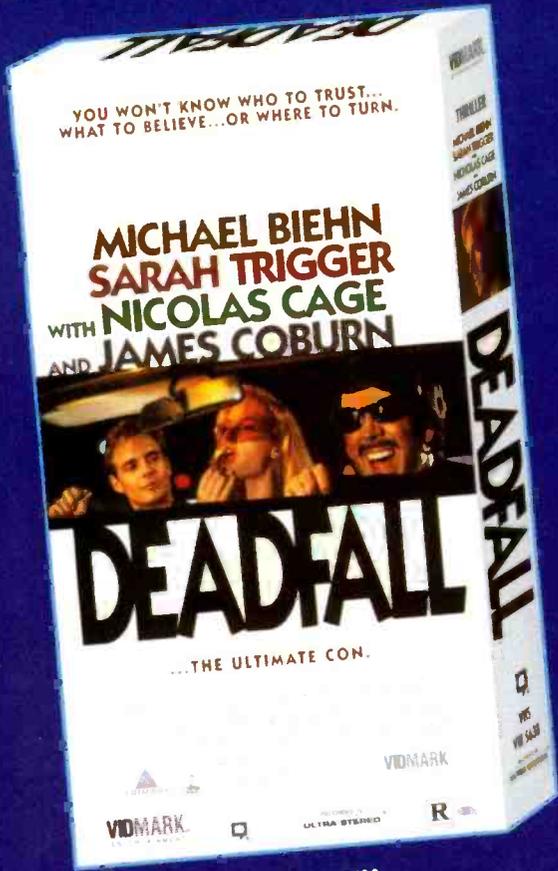
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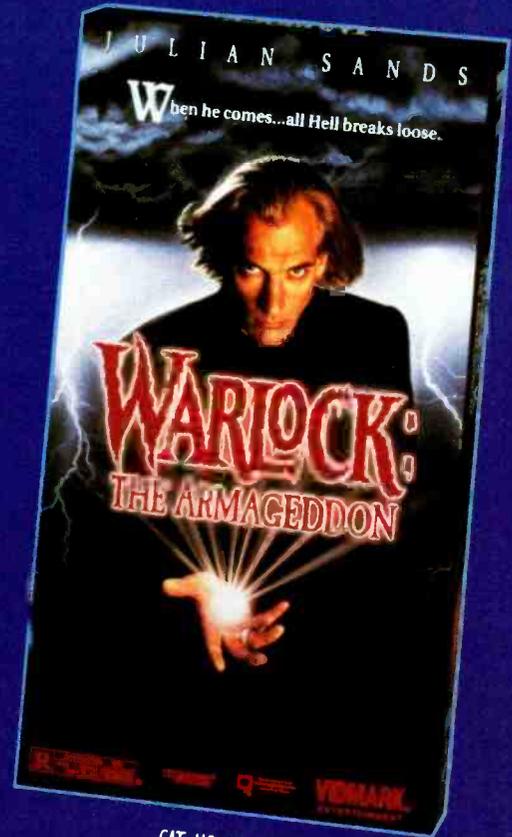
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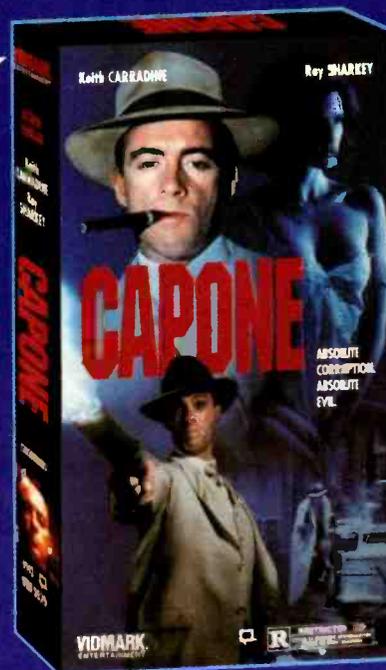
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# Home Video

BILLBOARD'S VIDEO NEWSWEEKLY

AN EXPANDED SECTION

## VSDA

### Second-Half Sell-Through: Product Forecast

BY STEVE TRAIMAN



Disney's "A Goofy Movie" is confirmed for late '95 release.

With the VSDA Convention being held two months earlier this year, not all the second-half sell-through decisions are confirmed, but there's more than enough in the pipeline to guarantee total VHS sales that could rival the records of 1994. As a retail bonus, both Disney's "The Lion King," out in

"The Santa Clause," "Cinderella" and "A Goofy Movie." Warner Home Video (WHV) recently announced "Richie Rich" and confirmed "Batman Forever." MCA/Universal Home Video promised "Casper," Columbia TriStar Home Video has "Little Big League" as its first clamshell package and "It Could

Happen To You," while independent Arrow Video has "Gumby The Movie," Cabin Fever Entertainment has "Scarlett," the TV miniseries, and MGM/UA Home Video has a 30th anniversary "Doctor Zhivago" re-release.

#### FLO JO, ABDUL AND "KOMBAT"

Among anticipated collections, special-interest and children's titles are MCA/Universal Home Video's "Making Of Jurassic Park" and "Timmy The Tooth"; FoxVideo's 20th-anniversary "Star Wars Trilogy" (expecting 5-million-

plus sales) and "Die Hard Triple-Pack"; Paramount Home Video's four-title "Peanuts Summer Promotion" and "The Flo Jo Workout"; and Live Home Video's "Paula Abdul: Get Up And Dance" fitness workout.

Also due are BMG Video's five-volume "Wind In The Willows" collection and Linda Evans' first workout; WarnerVision's new three-volume "Jane Fonda Workout" series; Cabin Fever's second nine-volume "The Little Rascals" series, and New Line Home Video's "Mortal Kombat—The Animated Video."

#### REFUNDS AND REBATES

For Disney, "Cinderella," at a \$26.99 suggested retail price (SRP) with a nationally authorized advertising date of Oct. 6, will include a \$5 Disney refund on any other Masterpiece Collection title (14) and a \$5 General Mills refund

**Both Disney's "The Lion King," out in March, and Paramount's "Forrest Gump," released in late April, are likely to be heavily re-promoted in the fourth quarter.**

with the purchase of participating products. "The Santa Clause," at \$22.99 SRP on October 27, also carries a \$5 Disney refund with the purchase of any of 18 titles, and a \$5 General Mills refund with select products. "A Goofy Movie," which hit the big screen April 12, will have a late-'95 home-video release.

"Pocahontas—Colors Of The Wind" joins the SingAlong Songs collection July 21 at \$12.99 SRP, with a \$3 refund

Continued on page 64

#### PICTURE THIS

By Seth Goldstein



**NUMEROLOGY:** The hottest growth sector in home video may be numerology, as applied to industry statistics. It's a subject we've touched on previously: the big picture of consumer buying and rental patterns that everyone wants but no one can seem to divine from existing data.

Now comes another market researcher to try its hand, MRCA Information Services in Stamford, Conn. MRCA has been in the business of collection and analysis for 50 years, covering a variety of consumer goods. Last year, it decided to take a shot at the cassette trade and has been "firing for real since the fourth quarter," according to president David Learner. He won't reveal his customer list, but PolyGram Video is thought to be on it.

MRCA harvests data from consumer diaries in 12,000 American households, the technique A.C. Nielsen made famous to monitor television viewing. Like Nielsen, MRCA seeks to eliminate what Learner considers the "huge" problem of recall

when consumers are surveyed by phone.

Nielsen in fact used diary entries to chart VCR activity and, through the first years of home video, was the only source of information, guarded jealously by subscribers and coveted by the rest. As researchers like Kagan, Alexander, Kelly, Adams, et al began publicizing their findings, Nielsen faded into the background. It's rarely heard from these days.

Learner calls the MRCA video data "a natural outgrowth" of weekly reporting. "We know what people do from the time they get up till the time they go to bed," he boasts.

Much of that time is spent on leisure activities, including trips to the movies as well as to Blockbuster (or Wal-Mart). And to the mail-box. In the fourth quarter, MRCA judged that mail-order accounted for 25% of all tape purchases, a figure that might even astound Columbia House. Mass merchants hold a 40% sell-through share, video stores 35%.

A few other surprises emerged from the peek that Learner and client services VP John Holmes gave us into fourth-quarter diary results (the only period available at press time). Despite the attention lavished by the studios on

Continued on page 73

## SHOWSTOPPERS.

The Playboy Home Video booth is the place to be at VSDA '95:

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PLAYBOY HOME VIDEO

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Due from FoxVideo: a 20th-anniversary edition of "The Star Wars Trilogy"

March, and Paramount's "Forrest Gump," released in late April, will likely be heavily re-promoted in the fourth quarter.

Walt Disney Home Video has another blockbuster lineup, which includes

with the purchase of participating products. "The Santa Clause," at \$22.99 SRP on October 27, also carries a \$5 Disney refund with the purchase of any of 18 titles, and a \$5 General Mills refund with select products. "A Goofy Movie," which hit the big screen April 12, will have a late-'95 home-video release.

## To Acquire Or Not To Acquire? Chains' Strategies May Differ, But There's No End To The Consolidation Trend

BY DON JEFFREY

Consolidation in the video retailing industry has been driving growth in recent years, and it shows no signs of subsiding.

With an estimated 35,000 video stores in the U.S., and the top chains owning a total of only about 5,000 of those outlets, on paper at least there seem to be plenty of targets for acquisitions.

In just the past couple of years, at least three new companies—Hollywood Entertainment, Movie Gallery and Choices Entertainment—have tapped or plan to tap the public-equity markets for capital to grow and expand—especially through buying up small video chains.

Doug Gordon, a senior analyst with Montgomery Securities who follows video retailing, says of consolidation, "It is aggressively continuing. The lights on the phones are beaming up."

The reason for consolidation, according to Donald Ross, VP of corporate affairs for Choices Entertainment, is: "In unity there is



A West Coast outlet in south Florida

strength. You enjoy better buying power and economies of scale." Los Angeles-based Choices has merged with JD Store Equipment to form a public company that has grown entirely through acquisitions. Choices' strategy is to seek and

acquire regional chains that dominate their markets. It owns or has agreements to buy more than 200 stores under various names. Its biggest chain is 46-store Palmer Video. Some others are Video Outlet, Video Vault and Video Junction.

"They'll all be under one banner eventually, probably Choices," says Ross. "Ultimately, we'll start building our own stores."

### THE 800-POUND GORILLA

No matter how fast upstart retailers like Choices grow, however, they remain in the shadow of video retailing's 800-pound gorilla, Fort Lauderdale-based Blockbuster Video, which has about 2,800 stores in the U.S.

But the Blockbuster juggernaut does not faze the newer chain operators. As Ross says, "If you're a chain of 38 stores and operate in a specific region, Blockbuster's 2,800 don't enter your mind."

That does not mean these operators have failed to keep an eye on what Blockbuster is doing or to learn a trick or two about video retailing from the big chain. "Blockbuster is clearly the industry leader," says Gordon. "They're incredibly well-managed from top to bottom."

But Blockbuster has not been active in the acquisitions market for several years. Most observers say that is because their current strategy is to increase the number of video superstores—and there simply are not that many around to purchase. If Blockbuster does pursue acquisitions, they are likely to be its own franchisees.

At press time, the fate of one big franchised video chain, West Coast Entertainment, was still undetermined. The 500-store, Philadelphia-based retailer was for sale, and the anticipated buyer was the smaller (30-store) Marion, Ohio-based Giant Video. "We're still in negotiations," said Steven Apple, VP of communications for West Coast. Ralph Standley, president of Giant, declined comment.

### PURCHASE-PRICE FORMULA

Analysts say that the current purchase price of a video retailer is between 2.5 and 5 times the cash

**Los Angeles-based Choices Entertainment has merged with JD Store Equipment to form a public company that has grown entirely through acquisitions; its strategy is to seek and acquire regional chains that dominate their markets.**

flow. For example, if a chain's stores have an average volume of, say, \$1 million, and the operating cash flow margin is 27%, then the chain's market value would be equal to the number of stores times some amount between \$675,000 and \$1.35 million. The exact price would depend on the store's location and market share.

One successful video retailer that has gone public in the past two years and used its new capital to purchase stores is Portland, Oregon-based Hollywood Entertainment. Last year was a year of acquisitions for this company, which was trying to "build a critical mass," says Montgomery Securities' Gordon.

But Hollywood Entertainment's strategy is changing.

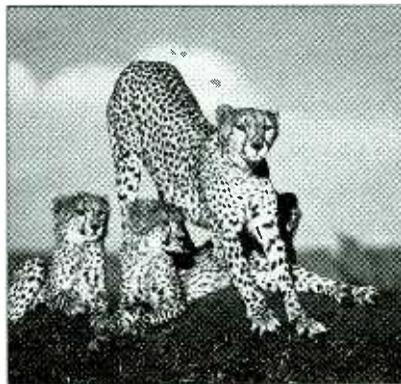
"We're not interested in pursuing acquisitions," says Mark Wattles, president of the 142-unit chain. "There are not a number of chains

Continued on page 68

### PRODUCT FORECAST Continued from page 63

Flags theme parks, a \$5 mail-in rebate and 10% savings coupon from Best Western, and a \$5 rebate with the purchase of other Warner Family

League" is in stores June 27 at \$19.95 SRP in the label's first clamshell package; "It Could Happen To You" debuts July 25 at \$19.95 SRP with a \$5



Among 10 new National Geographic titles are ones on pandas, apes and cheetahs.

on any other title. It will piggyback the big-screen release of "Pocahontas" earlier in the month, likely to be Disney's big first-quarter of '96 event. Also due in early '96 is "Aladdin And The King Of Thieves" at \$22.99 SRP, the third made-for-video movie in the series.

"Richie Rich" hits stores May 23 at \$22.96 SRP, with tie-in promotions including free kids' admission to Six

Entertainment titles. WHV will also release the eight-volume "500 Nations" CBS TV miniseries (hosted by Kevin Costner) at \$19.95 SRP each or \$139.92 SRP for the VHS Gift Set, and \$139.98 SRP for the laserdisc boxed-set.

### CHIMPS AND UNDERCOVER DOGS

For Columbia TriStar, "Little Big

mail-in rebate for the purchase of any of five other titles; "Sherlock Undercover Dog" bows August 1 at \$19.95 SRP, and 10 National Geographic titles at \$19.95 SRP each are due in two releases, six on July 5—including "Secrets Of The Titanic," plus four more on Aug. 15, including "Jane Goodall: My Life With The Chimpanzees."

### GUMBY GETS OUT

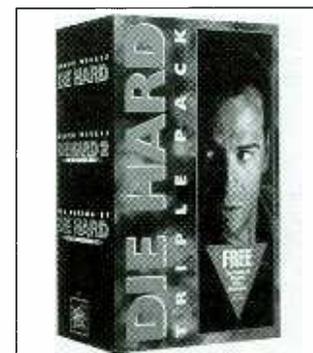
"Gumby The Movie," a Pre-mavision production, just out May 12 in big-screen release, is due in stores October 25 from distributor Arrow Video at \$19.95 SRP. Cabin Fever releases "Scarlett" June 27 in a two-cassette boxed set at \$49.95 SRP, with a coupon good for a \$50-to-\$350 free night at participating Country Inns nationwide. The label also has the nine new "Little Rascals" titles July 11 at \$14.95 SRP each, on the heels of the first 12 that topped 3-million-units sales as of mid-April. The MGM/UA "Doctor Zhivago" 30th-anniversary re-release August 15 will be specially packaged for both VHS and Laserdisc. Due the same day is the animated "The Pebble And The Penguin" at \$24.98 SRP, after an April 12 big-screen release.

### JURASSIC PARKING

MCA/Universal just released "The Making Of Jurassic Park" May 9 and will have "The Real Jurassic Park" July 25, both at \$9.98 SRP; also just added are three new "Adventures Of Timmy The Tooth" titles at \$12.98 SRP, and four repackaged "Wee Sing Series" titles May 23 at \$12.98 SRP, of

nine recently acquired from Price Stern Sloan. FoxVideo is heavily promoting a "Die Hard Triple-Pack," released May 2 at \$29.98 SRP with "The Making Of Die Hard With A Vengeance" to take advantage of the anticipated big-screen summer mega-hit.

In stores from Paramount June 27 is the "Peanuts Summer Promotion," with four new titles, each at \$9.95 SRP.

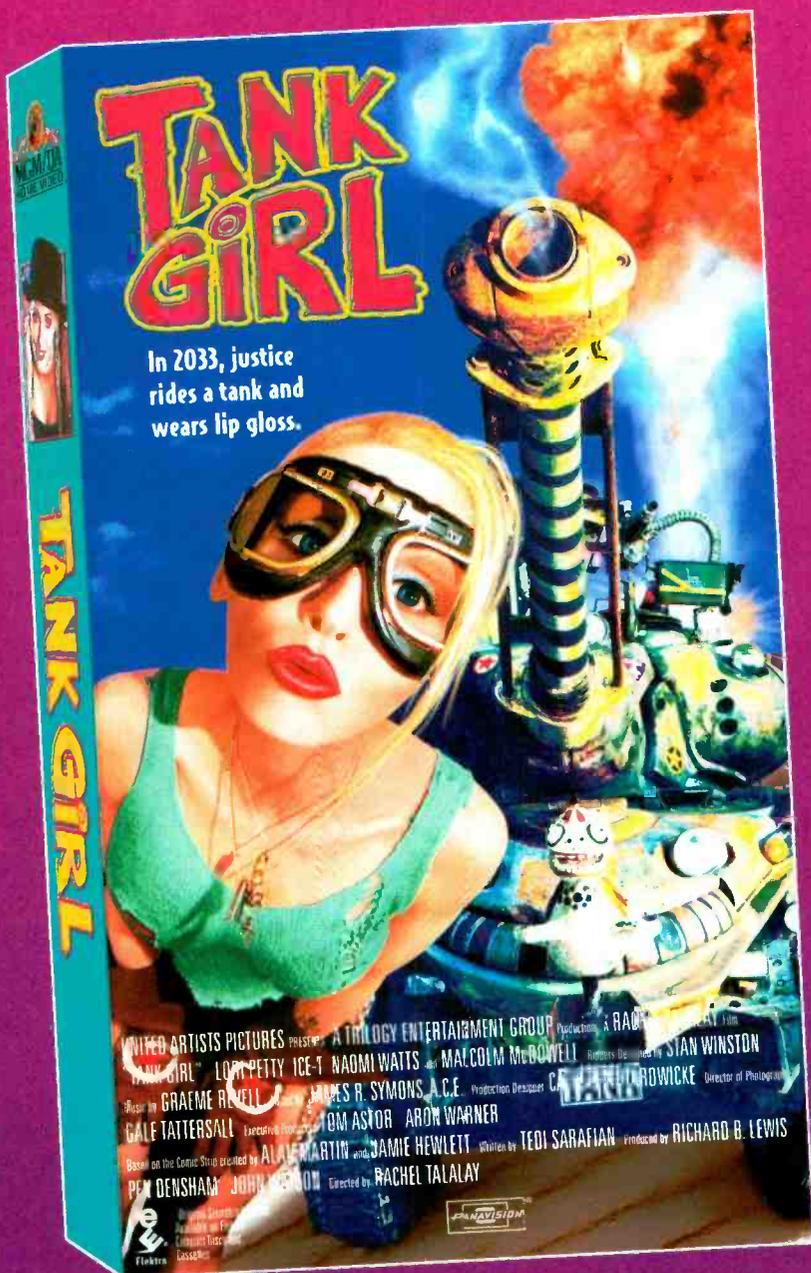


Coming soon: "Die Hard Triple-Pack"

Continued on page 66

# "A Rip-Roaring Power Surge Of A Movie!"

- Elizabeth Pincus, L.A. Weekly



BUY 4-   GET 1 FREE\*  
COOL!

STARRING:  
**LORI PETTY** (*A League of Their Own, Point Break*) **GO GIRL!**  
**ICE-T** (*New Jack City*)  
and **MALCOLM McDOWELL** (*Star Trek: Generations*)

 **60 DAY PPV WINDOW** **WOW!**

 **MEGA-AWARENESS** **POW!**

- WIDE THEATRICAL RELEASE (Over 1,300 screens)
- OVER 100 LICENSED PRODUCTS AVAILABLE AT RETAIL OUTLETS NATIONWIDE
- TREMENDOUS ACTION ON TANK GIRL INTERNET SITE (OVER 45,000+ visitors)

 **NATIONAL POST-STREET RADIO AND PRINT ADVERTISING\*\***  
(Delivers over 200 million impressions)

In the year 2033, Water & Power is hoarding the world's water supply and only two things are going to stop it... a tank and a girl with a whole lotta attitude.

**TANK GIRL Poster and In-Store Loop Tape Available!†**

Looks like a winner from here!



Oh Man! I should've stocked up!

Remember my pretty, don't underbuy!

 **SUPER-CHARGED SOUNDTRACK**

WITH HEAVY ROTATION ON MTV AND ALTERNATIVE RADIO!

**KIDS DIG IT!**

BELLY, BJORK, BUSH, DEVO, HOLE, ICE-T  
JOAN JETT & PAUL WESTERBERG, L7, STOMP, VERUCA SALT  
Original Soundtrack Album Available From Elektra

Orders Due: July 26, 1995 Laser Orders Due: July 5, 1995 Street Date: August 15, 1995



VHS Hi-Fi M905116 NSRP • 5-PACK 905400 NSRP • SPANISH DUBBED VERSION M905214 NSRP • LASER DISC (DELUXE LETTER-BDX EDITION) ML105118 \$34.98\*  
\*Suggested list price. Prices slightly higher in Canada. †See your distributor or WHV rep for details. \*\*Media schedule and selection subject to change. ††REGISTERED SERVICE MARK OF THE NATIONAL CAPTIONING INSTITUTE. USED WITH PERMISSION. TANK GIRL © 1995 United Artists Pictures Inc. All Rights Reserved. Design © 1995 MGM/UA Home Entertainment Inc. All Rights Reserved. Distributed by MGM/UA Home Video. Available exclusively through Warner Home Video.



Rated R for violence, language and sexuality.

## Q & A With Jeffrey Eves

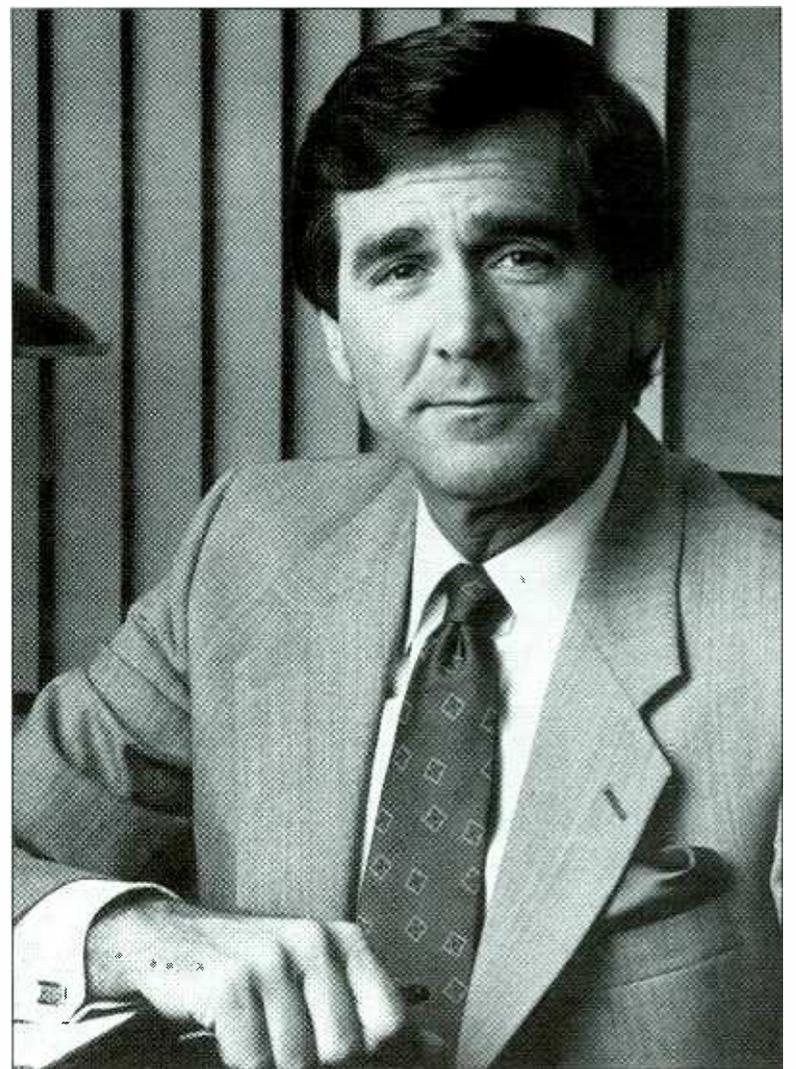
*What's the state of the Video Software Dealers Assn. a year after major changes in VSDA management—a year in which the industry prepared for major changes in the home entertainment marketplace? Billboard's home video editor, Seth Goldstein, chatted with VSDA president Jeffrey Eves to find out. Eves joined the association in the spring of 1994, just in time to be immersed in the cauldron of preparations for the last (for now) Las Vegas convention.*

**BILLBOARD:** What do you think of the business a year later?

**JEFFREY EVES:** Well, you can't help but come away with some impressions. I think there are five or six areas worth commenting on. First, to state the obvious, it's dynamic, rapidly changing. Just look at the retail consolidations within the industry.

And home video is subject to all sorts of external influences, such as the European position regarding digital videodisc rentals. Competition is changing. There are new entries on the studio side and new delivery systems from satellite, telephone, cable. Partly as a result, we're beginning to see some political influence from Washington.

My second impression is that there is more opinion and belief than there are facts about the business. In some ways, it reminds me of President Nixon's comment that economists were always sure but not always right. Third, this is the largest business sector I've seen where there is almost a complete absence of reliable marketing information to support decisions involving significant dollars. It's tantamount to flying a plane without instruments.



Fourth, the video business does not fit any business-school model I know of. Supply is always unlimited, demand uncertain, yet the price remains generally the same. So it's not like a commodity, nor is it a speciality product. It's a hybrid and doesn't behave as many other businesses do. Clearly, everybody is getting smarter,

but just as they are getting smarter, rules are changing. That requires being on your toes all the time.

**BB:** Digital videodisc is a hot button at this year's show at least for its potential impact on rentals. There has been considerable

*Continued on page 71*

### PRODUCT FORECAST

*Continued from page 64*

Due this fall is "The Flo Jo Workout: Mind, Body & Spirit," featuring Olympic Gold medalist Florence Griffith Joyner.

Live Home Video fourth-quarter sell-through features will be "Star-gate," out as a rental in April, and the "Paula Abdul: Get Up And Dance" fitness tape, with prices and dates to be announced. BMG Video will have "The Wind In The Willows" five-title collection available this fall at \$12.98 each, and Linda Evans' fitness video in the fourth quarter, probably at \$19.98 SRP. WarnerVision's three new "Jane Fonda Workouts" at \$19.98 SRP and two new Olsen Twins titles in "The Adventures Of Mary-Kate & Ashley" series at \$12.95 SRP



are all due in stores Sept. 12. "Mortal Kombat—The Animated Video," expected in the fourth quarter at \$14.98 SRP, is New Line's direct-to-video storyline antecedent to New Line Cinema's spring big-screen release of "Mortal Kombat—The Movie."

#### LUCY, DESI AND KRAMDEN

Here's a sampling of key sell-through titles from other labels, due for introduction at VSDA. CBS/Fox Video will have the first four volumes of "The Lucy & Desi Comedy Hour" at \$9.98 suggested list; all 39 episodes of "The Honeymooners" in a special gift set, and a repriced promotion of Shelley Duvall's six-title "Tall Tales & Legends," at \$9.98 each SRP plus a gift set at \$54.98 SRP. Sony Music Video features "John Denver: The Wildlife

Concert," due June 27 at \$14.98 SRP, and Sony Wonder has three new "Nick Jr." titles at \$12.98 SRP July 25 and two "The Puzzle Place" releases at \$14.98 SRP Aug. 29.

ABC Video will have a tie-in promotion with Black & Decker's home-product line for its first four volumes of the newly acquired "Schoolhouse Rock" series, out August 8 at \$12.95 each, and Karen Voight's "Strong & Smooth Moves," due June 27 at \$19.95 SRP.

#### CENTERFOLDS AND GOLD TIPS

Playboy Home Video has a special retailer Fantasy Pack pre-order discount for two copies each of the just-released "Erotic Fantasies," "The Girls Of Hawaiian Tropic" and "Video Centerfold Playmate Of The Year

1995," each at \$19.95 SRP, and also is promoting Patti Davis' "Celebrity Video Centerfold," at \$19.95 SRP. PolyGram Video will be promoting two recently released instructional golf videos, "Nick Faldo's Tips & Drills" and "Nick Faldo's Fixes," both at \$19.95 SRP.

KidVision has a number of new releases due, all at \$10.95 SRP, or \$12.95 with a bonus toy: "The Magic School Bus," three new titles due June 13; "Real Wheels," four out May 16; "Rockin' Real Wheels," four due Sept. 12, and "Real Animals," two out June 6. Republic Pictures Home Video just released "The Roy Rogers Collection" May 16, eight volumes at \$9.98 SRP each, or in a Deluxe Collector's Edition at \$79.98 SRP with the bonus "Roy Rogers King Of The Cowboys" title. ■

# MARY-KATE AND ASHLEY



WELCOMES



DUALSTAR  
VIDEO

KidVision  
A DIVISION OF  
WARNERVISION  
ENTERTAINMENT

## CONSOLIDATION Continued from page 64



A Saturday Matinee store interior

out there that do the kinds of volumes we do. They're already acquired." Hollywood Entertainment has focused on buying stores with volumes over \$1 million. With few independent players like that around now, the company is shifting to a strategy of growth from within. "There's nobody here who even handles acquisitions," says Wattles.

Gordon confirms what Wattles says about buying video superstores. "There aren't that many onesies and twosies with close to \$1 million volume," he explains. "It's very difficult to find them, and [it takes] a lot of effort to buy them."

**Analysts say that the current purchase price of a video retailer is between 2.5 and 5 times the cash flow. If a chain's stores have an average volume of, say, \$1 million, and the operating cash flow margin is 27%, then the chain's market value would be equal to the number of stores times some amount between \$675,000 and \$1.35 million.**

### DIFFERING GROWTH STRATEGIES

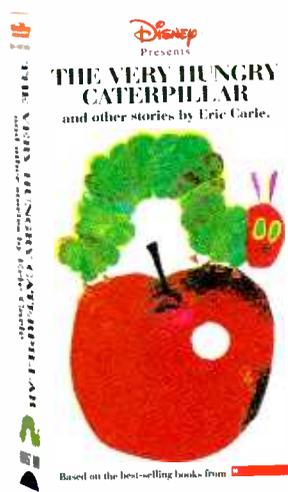
Another fast-growing publicly owned chain is 365-store Movie Gallery of Dothan, Ala., which has a very different growth strategy from Hollywood Entertainment. This year, Movie Gallery intends to open 50 new stores and acquire between 100 and 200 others. A recent stock offering netted the company \$60 million. This company's strategy is to acquire chains whose stores' annual volumes

Continued on page 69



# Disney Introduces

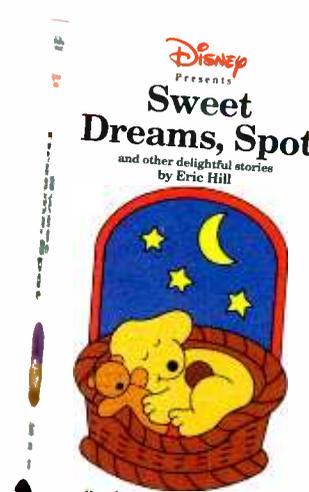
## The Most Extensive Preschool



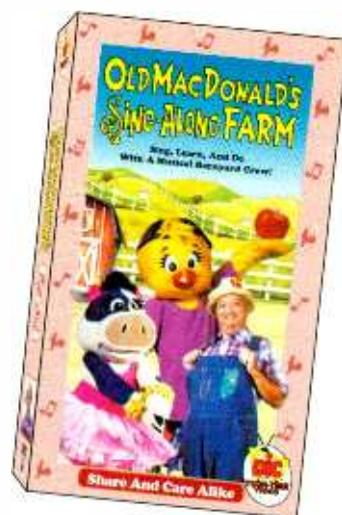
The Very Hungry Caterpillar  
Stock #3908



You Are Special Stock #4026  
Lost & Found Stock #4053  
We Love To Share Stock #4054



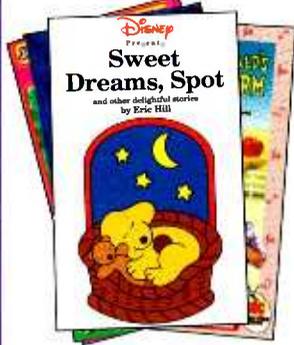
Sweet Dreams, Spot  
Stock #3261



Share And Care Alike Stock #4023  
Past, Presents And Future Stock #4024  
That's What Friends Are For Stock #4025

- The preschool video market is the fastest-growing segment of the sell-through market!
- 27% of Moms with kids ages 2-5 buy at least one video a month!
- 14.8 million VCR households have children under 6!

### Two Hot Consumer Offers!



**FREE\***  
on-pack  
craft-activity  
booklet.

Will enhance  
the fun, value  
and educational  
benefit of  
each video!

\* With purchase, while supplies last

**Set of 5 different  
Interactive Learning  
Placemats just \$5.99+**

By mail with the purchase of any 2  
eligible **BRIGHT BEGINNINGS** videos!



\*Plus \$3.50 shipping and handling. Offer good in U.S.A. only. Void where prohibited. See complete details inside **BRIGHT BEGINNINGS** videos. Offer good August 1, 1995, through December 31, 1995.






Prebook•6/27
Will Call•8/8
NAAD•8/11

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## CONSOLIDATION

Continued from page 68



Inside Choices

# BRIGHT BEGINNINGS™

## Video Collection Available Anywhere!



Come Sing With Us Stock #2003

Humpty Dumpty Stock #4573  
Mary Had A Little Lamb Stock #4574

Yes, I Can Be A Friend  
Stock #4098

Let's Go To The Circus!  
Stock #5345  
Campout At Walt Disney World  
Stock #5344

- 14 entertaining and educational videos from Disney, DIC and Jim Henson Video – Moms can now choose from a greater variety of product!
- Profits will rise from rapid retail sales as millions of Moms discover **BRIGHT BEGINNINGS** extensive preschool programming!

### Order The Display That's BRIGHT For You!

← **72-Piece Preschool Display**  
Stock #5048/UPC #786936504835  
Assembled: 42" wide x 80" high x 26" deep  
approx. weight: 101 lbs.

← **ALSO AVAILABLE:**  
**48-Piece Preschool Display**  
Stock #5046/UPC #786936504637  
Assembled: 42" wide x 72" high x 15" deep  
approx. weight: 77 lbs.

**48-Piece Preschool Display (Smaller Version)**  
Stock #5248/UPC #786936524833  
Assembled: 17-1/2" wide x 72" high x 15" deep  
approx. weight: 45 lbs.

**24-Piece Preschool Display**  
Stock #5045/UPC #786936504538  
Assembled: 17-1/2" wide x 58" high x 15" deep  
approx. weight: 17 lbs.

**Individual 6-Unit Clip Strips For:**  
*The Very Hungry Caterpillar* Stock #5049  
UPC #786936504934  
*Sweet Dreams, Spot* Stock #5051  
UPC #786936505139  
*Rimba's Island* (2 volumes each)  
Stock #4756  
UPC #786936475630  
*Old MacDonald's Sing-Along Farm*  
(2 volumes each) Stock #4764  
UPC #786936476439



**BRIGHT BEGINNINGS**  
Creatively Fun Preschool Videos

**"Look for this sticker with me on it... I'll be on every BRIGHT BEGINNINGS video!"**

are between \$300,000 and \$400,000.

One thing that's similar about the new publicly held video retailers like Hollywood Entertainment and Movie Gallery is that they do not seem to be interested in franchising, which was a prime vehicle of Blockbuster's growth in its early years. The reason, according to Gordon: "Their access to capital is pretty good." Indeed, both Hollywood Entertainment and Movie Gallery have been public for less than two years and each has already conducted a secondary stock offering.

Other publicly owned specialty retailers, such as the music merchants Trans World Entertainment and Musicland Stores, are firmly in the video retail business but have largely ceded the rental trade to the video-only chains.

Trans World operates a 25-store rental chain called Movies Plus, but, according to executive VP Bob Helpert, there are no current plans to expand it. The company's sell-through video chain, Saturday Matinee, now occupies 70 mall locations, but because of Trans World's recent restructuring, this concept's growth also has been shelved for now.

Musicland operates the 385-store sell-through video mall-chain Suncoast Motion Picture Co. In its 10K filing with the Securities And Exchange Commission, Musicland states that it plans to open 35 Suncoast stores this year.

Although the video-only companies make most of their money on rentals, sell-through is a growing part of their business. Gordon says, "They need to drive traffic for their rental business." He estimates Hollywood Entertainment's sell-through sales at 15% of total revenues. At Movie Gallery, sell-through is "up to double digits," he says.

### DIRECT-DELIVERY DELAY

Some observers perceive a threat to continued video-store growth from video on demand, by which consumers would be able to order and receive movies electronically in their homes. But many believe it will be at least 10 years before such systems are widely available. Before that happens, smart retailers would be able to change their operations and find new products to offer.

Gordon points out that the new video retailers are getting paybacks on their investment in two years. That kind of profitability, combined with prime locations and strong management, will make video retailing a continued good investment from a business point of view, he says. And, he adds, "New product introductions can happen quickly." ■

# 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	2	<b>FORREST GUMP</b>	Paramount Home Video 32583	Tom Hanks	1994	PG-13	22.95
2	2	11	<b>THE LION KING</b>	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	26.99
3	3	5	<b>THE PAGEMASTER</b>	FoxVideo 8641	Macaulay Culkin Christopher Lloyd	1994	G	22.98
4	4	7	<b>ANGELS IN THE OUTFIELD</b>	Walt Disney Home Video Buena Vista Home Video 2753	Danny Glover Tony Danza	1994	PG	19.99
5	6	32	<b>JURASSIC PARK</b> ◊	MCA/Universal Home Video Uni Dist. Corp. 82061	Sam Neill Laura Dern	1993	PG-13	24.98
6	5	16	<b>THE MASK</b>	New Line Home Video Turner Home Entertainment N4011	Jim Carrey	1994	PG-13	19.98
7	8	14	<b>FOUR WEDDINGS AND A FUNERAL</b> ◊	PolyGram Video 8006317693	Andie MacDowell Hugh Grant	1994	R	19.95
8	7	12	<b>THE LITTLE RASCALS</b> ◊	MCA/Universal Home Video Uni Dist. Corp. 82144	Travis Tedford Bug Hall	1994	PG	24.98
9	10	2	<b>PENTHOUSE: WOMEN IN AND OUT OF UNIFORM</b>	Penthouse Video WarnerVision Entertainment 50787-3	Various Artists	1995	NR	19.95
10	9	12	<b>SNOOP DOGGY DOGG: MURDER WAS THE CASE</b>	WarnerVision Entertainment 50625-3	Snoop Doggy Dogg	1995	NR	16.98
11	<b>NEW ▶</b>		<b>BOB DYLAN: MTV UNPLUGGED</b>	Columbia Music Video Sony Music Video 50113	Bob Dylan	1995	NR	19.95
12	24	2	<b>PENTHOUSE: GIRLS OF PENTHOUSE-VOL. 3</b>	Penthouse Video WarnerVision Entertainment 50790-3	Various Artists	1995	NR	19.95
13	11	26	<b>SPEED</b>	FoxVideo 8638	Keanu Reeves Dennis Hopper	1994	R	19.98
14	13	14	<b>PLAYBOY CELEBRITY CENTERFOLD: PATTI DAVIS</b>	Playboy Home Video Uni Dist. Corp. PBV0774	Patti Davis	1995	NR	19.95
15	14	13	<b>PLAYBOY: FABULOUS FORTIES</b>	Playboy Home Video Uni Dist. Corp. PBV0770	Various Artists	1995	NR	19.95
16	12	15	<b>PENTHOUSE: SWIMSUIT 2</b>	Penthouse Video WarnerVision Entertainment 50784-3	Various Artists	1995	NR	19.95
17	17	19	<b>BIG</b>	FoxVideo 1658	Tom Hanks	1988	PG	9.98
18	30	61	<b>YANNI: LIVE AT THE ACROPOLIS</b> ▲ <sup>5</sup>	BMG Video 82163	Yanni	1994	NR	19.98
19	21	3	<b>ABBA: THANK YOU ABBA</b>	PolyGram Video 8006323833	Abba	1995	NR	19.95
20	15	24	<b>EAGLES: HELL FREEZES OVER</b> ▲	Geffen Home Video Uni Dist. Corp. 39548	Eagles	1994	NR	24.98
21	22	13	<b>PLAYBOY SEXY LINGERIE: DREAMS &amp; DESIRES</b>	Playboy Home Video Uni Dist. Corp. PBV0769	Various Artists	1995	NR	19.95
22	<b>NEW ▶</b>		<b>DIE HARD TRIPLE PACK</b>	FoxVideo 8718	Bruce Willis Bonnie Bedelia	1995	R	29.98
23	19	13	<b>BEAVIS &amp; BUTT-HEAD: WORK SUCKS!</b> ◊	MTV Music Television Sony Music Video 49615	Animated	1995	NR	14.98
24	40	4	<b>TIME BANDITS</b>	Paramount Home Video 2310	Sean Connery John Cleese	1981	PG	14.95
25	34	25	<b>PLAYBOY: 1995 VIDEO PLAYMATE CALENDAR</b>	Playboy Home Video Uni Dist. Corp. PBV0767	Various Artists	1994	NR	19.95
26	26	37	<b>RESEVOIR DOGS</b>	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
27	18	4	<b>PAGE/PLANT: NO QUARTER (UNLEDDED)</b>	WarnerVision Entertainment 52000-3	Jimmy Page & Robert Plant	1995	NR	29.98
28	20	5	<b>BABY'S DAY OUT</b>	FoxVideo 8639	Joe Mantegna Lara Flynn Boyle	1994	PG	14.98
29	28	15	<b>PENTHOUSE: PET OF THE YEAR PLAYOFF '94</b>	Penthouse Video WarnerVision Entertainment 50778-3	Various Artists	1994	NR	19.95
30	32	13	<b>LITTLE GIANTS</b>	Warner Home Video 16200	Rick Moranis Ed O'Neill	1994	PG	24.96
31	16	13	<b>BEAVIS &amp; BUTT-HEAD: THERE GOES THE NEIGHBORHOOD</b> ◊	MTV Music Television Sony Music Video 49616	Animated	1995	NR	14.98
32	27	29	<b>SNOW WHITE AND THE SEVEN DWARFS</b>	Walt Disney Home Video Buena Vista Home Video 1524	Animated	1937	G	26.99
33	<b>NEW ▶</b>		<b>THE OFFICIAL 1995 NCAA CHAMPIONSHIP</b>	CBS Video FoxVideo 8217	Various Artists	1995	NR	19.98
34	31	79	<b>AMADEUS</b> ◆	Republic Pictures Home Video 5805	Tom Hulce F. Murray Abraham	1984	PG	14.98
35	29	20	<b>THE LAND BEFORE TIME II</b> ◊	MCA/Universal Home Video Uni Dist. Corp. 82142	Animated	1994	G	19.98
36	33	2	<b>GLEN OR GLENDA?</b>	Rhino Video WarnerVision Entertainment 72209-3	Ed Wood Bela Lugosi	1953	NR	9.95
37	25	21	<b>THE BOB MARLEY STORY</b> ●	Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	1990	NR	14.95
38	23	14	<b>SARAH MCLACHLAN: FUMBLING TOWARDS ECSTASY-LIVE</b>	6 West Home Video BMG Video 15729	Sarah McLachlan	1994	NR	14.98
39	37	4	<b>POCAHONTAS</b>	Sony Wonder 49622	Animated	1995	NR	14.98
40	<b>RE-ENTRY</b>		<b>PLAN 9 FROM OUTER SPACE</b>	Rhino Video WarnerVision Entertainment 2173	Bela Lugosi Tor Johnson	1959	NR	9.95

● 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.

## Some Convention Floor Attractions To Look For

**H**OWDY FROM DALLAS: Shelf Talk's fax machine has been unusually quiet leading up to the Video Software Dealers Assn. convention, with only a few studios sending in their celebrity and booth promotions for the Dallas show.

The early May date seems to have sneaked up on even the sharpest spin doctors in Hollywood, but getting celebs to trek to Dallas has been no easy task, according to veteran publicists.

On the other hand, VSDA has been spitting out enough press releases to kill a small forest, promoting chocolate dessert cocktail parties, keynoter Gen. Colin Powell, Play-boy's casino night, and other activities to keep attendees occupied. Here are a few other things to check out while roaming the convention floor.

The Video Industry AIDS Action Committee's silent auction. The more than 75 celebrity autographed items include scripts, posters, books, animation cels, and sports memorabilia.

Big-ticket items include a "Lion King" deluxe gift set signed by Elton John, as well as a signed poster. John fans will also want to bid on his CD "Made In England," signed by John and his longtime collaborator, Bernie Taupin.

Disney's big summer release, "Pocahontas," is also represented with a T-shirt signed by Alan Menken and Stephen Schwartz.

The golden age of Hollywood is represented by signed items from Katharine Hepburn, Ann Miller, Debbie Reynolds, Mickey Rooney, June Allyson, Cyd Charisse, and Tony Curtis.

Scripts signed by the casts of TV's "Friends" and "Mad About You," as well as baseballs signed by Bobby Bonilla, Matt Williams, Dusty Baker, and Joe Morgan, are also on the auction block. Bids start as low as \$20.

Conventioners looking for their big acting break will want to check A-Pix Entertainment's booth. The company is holding an open casting call throughout the week for a part in its next feature, "The Demolitionist." The best performance will win a walk-on part and a free trip to Hollywood.

Paramount Home Video has Barry Williams, better known as Greg Brady, and his movie counterpart Chris Barnes on hand Sunday to answer "Brady" trivia and sign autographs. "Home Improvement" star Zackery Ty Bryan makes an appearance at Paramount on Monday, promoting Moonbeam Entertainment's

"Magic Island."

Turner Home Entertainment hosts a "Swan Princess" day on Monday with a stage show featuring songs from the animated film running four times during the day. Sandy Duncan, who is one of the voices in the film, also is scheduled to appear.

Buena Vista will give away \$5,000 each day of the convention at its booth. The raffle is open to registered retailers, and other giveaway prizes include "Pulp Fiction" and "Ready To Wear" merchandise.

**H**OT "METAL": The 1981 sci-fi animated movie "Heavy Metal" appears to be a big seller, but its sales activity is giving Columbia TriStar Home Video a major headache.

The problem is that the Columbia Pictures' movie has never been legally cleared for release on video.

Recently, Columbia TriStar received reports of bootleg copies of the movie "at an alarming rate," according to executive VP Paul Culberg.

The alarm has been sounded at the Motion Picture Assn. of America's piracy task force, which is launching an investigation to find the source of the pirated tapes.

Columbia has never released the film on video due to music clearance problems. The soundtrack, which hit No. 12 on Billboard's Top Pop Albums chart in August 1981, features Devo, Cheap Trick, Blue Oyster Cult, and Black Sabbath.

**C**APPUCCINO, ANYONE? Media Play has hopped on the latte bandwagon and has introduced in-store coffee bars at six locations, according to president Larry Gaines.

Media Play stores in Nashville, Atlanta, and Houston are the first in the chain to include the cafes. The Musicland division has expanded to 53 stores since starting in 1992.

The move was prompted by the success of the cafes in other stores, mainly Media Play's chief competitors, Borders Books & Music and Barnes & Noble.

The only other Musicland store with an in-store cafe is Sam Goody at Universal CityWalk in Los Angeles.

Gaines says that the company is considering setting up online stations in some locations. Customers would be able to surf the Internet or hook up with other Media Play patrons across the

(Continued on page 78)



by Eileen Fitzpatrick

# VSDA

## EVES Q & A

Continued from page 66

talk that the Commerce Department would support legislation prohibiting DVD rentals, in keeping with European desires to protect digital copyright-holders. You've been in touch with Commerce's Bruce Lehman. What's the status?

**EVES:** We all know the right to rent is the very basis of the industry. As the DVD issue was developing, it had all the characteristics of a replay of the 12-year-old issue of the First Sale Doctrine, the issue on which this industry is founded.

*"This is the largest business sector I've seen where there is almost a complete absence of reliable marketing information to support decisions involving significant dollars. It's tantamount to flying a plane without instruments."*

According to Lehman's recent comments, it appears the issue has been settled for the moment in our favor. But Lehman's under tremendous pressure from the Europeans on this.

VSDA must remain vigilant. We will monitor developments, and we may well accept Lehman's offer for VSDA to participate in the Geneva meetings this September. We would coordinate this with the MPAA [Motion Picture Assn. Of America].

But this is only one of the issues affecting rentability. The line between computer programs and entertainment is getting grayer all the time. So in the future, we'll have to deal with the rentability of CD-ROMs. And there is another issue as well: Are movies and music rentable? Under present law, music is not and video is. What happens when they are in the same place at the same time? As the line continues to blur, we're going to be very much involved in that debate in order to watch over the interests of our members.

**BB:** It appears that, at the Dallas show, you may have a precedent-setting joint appearance.

**EVES:** Yes, for the first time ever, representatives from the major players in the DVD race will be at the same place at the same time. Sony/Philips and Toshiba/Time Warner will be on a panel together and doing individual demonstrations. It's a terrific opportunity for attendees.

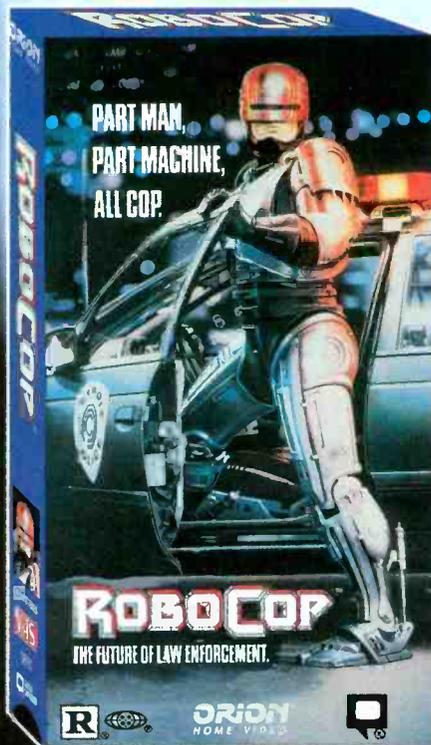
**BB:** I gather cable is getting similar treatment.

**EVES:** Again, for the first time, representatives from the cable industry will participate. It stems from discussions I had in Washington some months ago. We have a common issue: piracy in the broadest sense. VSDA members are concerned about the proliferation of black boxes. They're worried about the impact on the rental biz: If you can get it free, why borrow?

At the same time, cable companies have begun paying more attention to signal theft. The ratcheting down of rates is forcing them to take a look at revenue streams. Their own studies indicate their industry may be losing

Continued on page 72

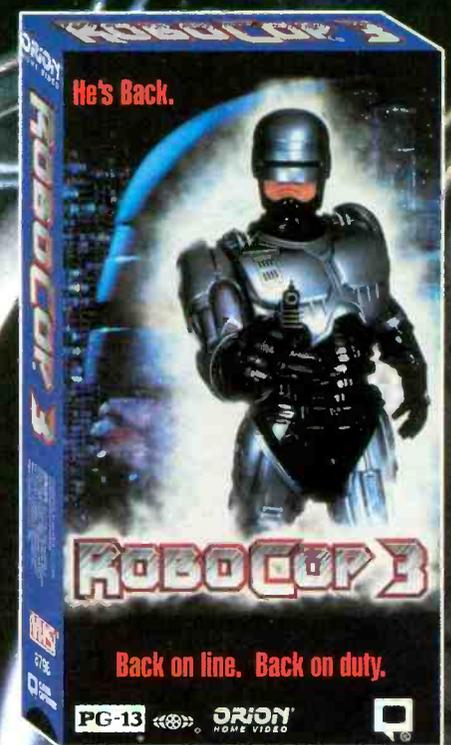
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HOME VIDEO

# VSDA

**EVES Q & A**

*Continued from page 71*

\$3 billion to \$4 billion a year. Those are NCTA [National Cable Television Assn.] numbers.

We view that concern as a very positive development. Both industries can join together in a win-win situation. That has been a core area where we've opened up a dialogue. But regarding [pay-per-view] windows, video and cable are natural competitors: They recognize we will always try to expand windows, while they try to restrict them. So where we have differences, we will simply agree to disagree.

**BB:** Has DirecTV, the first commercial digital satellite system, had an impact on members? Thomson Consumer Electronics says it has installed its 1 millionth DSS dish 10 months after its introduction.

**EVES:** It hasn't as yet. The penetration is still very small [compared to 80 million VCRs]. DirecTV is an expensive option. Its appeal is to the techno-buffs and those who can't get cable and can afford this kind of luxury.

At the same time, we're certainly mindful of the competition. That's why we're looking forward to home video entering the digital age [via DVD], so we can keep pace. But I also don't put great stock in these crystal-ball projections.

**BB:** Where does VSDA stand on its Vidtrac project to collect rental data?

**EVES:** We're holding a seminar in Dallas to familiarize attendees with the idea, and at the same time we're finalizing technical plans for the software needed to run the system. At this point, we've completed the first round of discussions with the studios about the program and their level of interest. Rarely do you have an opportunity to design research, and we're offering them that opportunity so that it meets their requirements.

Thus far, we are encouraged. By the fourth quarter, the first portions of Vidtrac should be in place and collecting data, on schedule. In the next phase, we'll be adding more retailers—at an absolute minimum, about 300, maybe quite a few more than that. VSDA bears the administrative expenses. The cost of collecting and transmitting data is borne by participating retailers and secondarily by [Vidtrac operator SSI, a Rentrak subsidiary].

With point-of-sale data collected from the start, sell-through will be included from the beginning. But our first area of emphasis is rental because there is no good, strong data. We're cutting our teeth on rental.

**BB:** What follows Dallas?

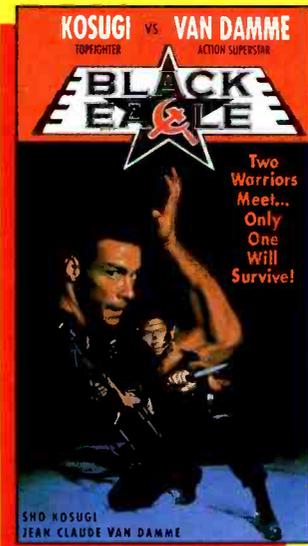
**EVES:** It's Los Angeles in '96. The L.A. Convention Center is committed, but the timing isn't. It likely won't be sooner than mid-June and not later than mid-July. I doubt it will be in May, although we are keeping the dates open. Dallas is a first experiment in May, and we want to judge the impact. Since it's the slowest retail month, it might be a better time.

We'll make the final decision around the time of Dallas—it's what the membership finds most convenient. But the odds favor June-July. Meanwhile, we're reserving dates in multiple cities: L.A., Orlando, New Orleans, Las Vegas. Those are some of the

*Continued on page 73*

# TODAY'S HOTTEST MOVIES AT SELL-THRU PRICES!

## VAN DAMME

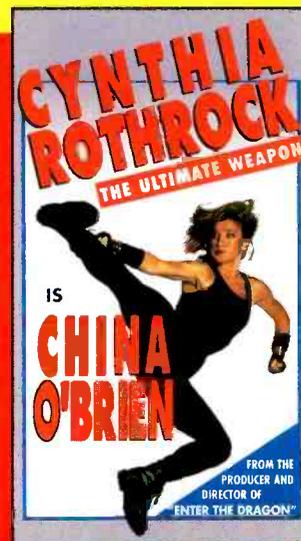


### BLACK EAGLE

Color / Cat.#3000  
Approx. 93 mins.  
Rated R  
UPC: 0 21442 30003 9

Action Superstar Jean Claude Van Damme battles Martial Arts master Sho Kosugi...winner take all.

## CYNTHIA ROTHROCK

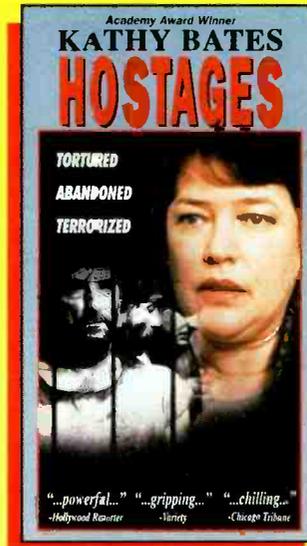


### CHINA O'BRIEN

Color / Cat.#3001  
Approx. 90 mins.  
Rated R  
UPC: 0 21442 30013 8

There's only one China O'Brien, The Ultimate Weapon.

## KATHY BATES

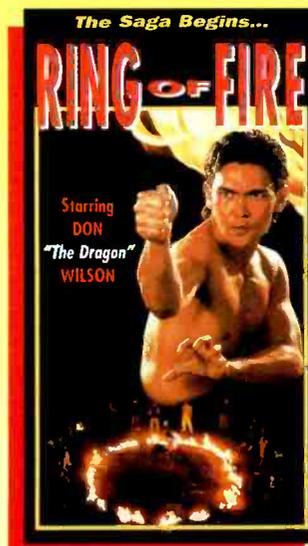


### HOSTAGES

Color / Cat.#3005  
Approx. 95 mins.  
Rated R  
UPC: 0 21442 30053 4

Go behind the headlines into a terror-filled world with Academy Award-winner Kathy Bates.

## DON "The Dragon" WILSON

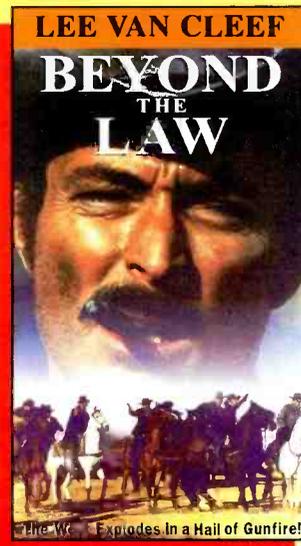


### RING OF FIRE

Color / Cat.#3002  
Approx. 96 mins.  
Rated R  
UPC: 0 21442 30023 7

The star of the Bloodfist series in the movie that started it all.

## LEE VAN CLEEF



### BEYOND THE LAW

Color / Cat.#3003  
Approx. 90 mins.  
UPC: 0 21442 30033 6

Lee Van Cleef is the outlaw turned sheriff.

## DARIO ARGENTO



### DEMONS 2

Color / Cat.#3004  
Approx. 88 mins.  
Rated R  
UPC: 0 21442 30043 5

Cultmaster Dario Argento returns with more terror and more special effects. Soundtrack features The Smiths, Art of Noise, The Cult and Dead Can Dance.

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The Exxon Valdez Disaster

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## PICTURE THIS

Continued from page 63

cross-promotions. "There doesn't seem to be very much consumer response," Learner says. "You can almost say there's not much price sensitivity."

In some arenas, discounts are tied to 80% of products; in video, he judges, it's 7% to 10%. However, Learner's average purchase price of \$12 to \$15 would certainly include the impact of any rebate promotions.

**Learner calls the MRCA video data "a natural out-growth" of weekly reporting. "We know what people do from the time they get up till the time they go to bed," he boasts.**

Finally, MRCA has discovered little connection between movies previously seen in theaters and bought for home consumption. Learner maintains, "Our data says it ain't much."

Holmes adds, "It's leading us to believe there's not a big link between [theatrical] and sell-through and rental."

The VSDA convention in Dallas, May 21 to 24, might be considered the proper venue for MRCA to go public, but Learner wants to wait (thus making this column something of an introduction). Meanwhile, he says, "I think we've got a good smattering of suppliers" as subscribers for a service that probably costs six figures annually. "Retailers are not major-league buyers. This is for people who can use the information."

Next on his list of usable information: games, CD-ROM and various interactive media as they become significant diary entries. ■

## Q & A

Continued from page 72

cities we're talking to.

**BB:** What's the state of the organization, which has gone through a lot in the past year?

**EVES:** We had unusual expenses in 1994, but VSDA is in sound shape financially and in good shape with staff, which pretty much underwent total reorganization. Its backbone remains the independent retailer. We're supporting them with expanded legislative efforts, a new screeners program, reductions in inventory taxes, the street-date summit and the like. There's more education and training than VSDA has had before. We're trying hard to represent everyone, big and small.

For the first time, VSDA has a long-term strategic plan. It's a far more professional, far more business like organization. And we believe we have vastly improved our studio relations. One reason, of course, is that we're in the neighborhood—instead of New Jersey. We're also dealing with a much more senior level of studio management, a fairly significant accomplishment. All of these things collectively give the members more value for their membership dollars. ■

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UPC # 0 21442 11043 0

• **Dr. Doom, Master of the World**  
Cat. #1101  
UPC # 0 21442 11013 3

• **THE HUNTER AND THE HUNTED**  
Cat. #1114  
UPC # 0 21442 11143 7

• **ARSENIC AND AUNT MAY**  
Cat. #1122  
UPC # 0 21442 11223 8

• **Revenge of the Green Goblin**  
Cat. #1103  
UPC # 0 21442 11033 1

• **THE RETURN OF THE KINGPIN**  
Cat. #1125  
UPC # 0 21442 11253 3

• **THE INCREDIBLE SHRINKING SPIDER-MAN**  
Cat. #1115  
UPC # 0 21442 11153 6

• **Curiosity Killed The Spider-Man**  
Cat. #1102  
UPC # 0 21442 11023 2

• **THE VULTURE HAS LANDED**  
Cat. #1123  
UPC # 0 21442 11233 5



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## U.K. '94: Rough On Rental, Lucrative For Retail And "Totally F.M.C.G." At The Supermarket

BY PETER DEAN

LONDON—The past 12 months have seen a number of major issues confronting the 1.136-billion-pound (\$1.82 billion) U.K. video business.

A right-wing movement by politicians tried to expand legislative powers to censor video, a move that would have banned "Schindler's



Potential censorship victim: "Schindler's List"

List," among other titles, from release. As it is, they have managed to give the British Board Of Film Classification retrospective classification powers so that any video can be banned in hindsight.

As a result of these actions, a number of key commercial films have been held up or effectively banned from video distribution, including "Reservoir Dogs," "True Romance,"

"Dirty Weekend" and "Menace II Society."

On another front, there was the McDonalds promotion with Columbia TriStar, which saw consumers buying "A Few Good Men" with their burger and fries. However, 1994 wasn't so much the year in which video went fast food and m.s.g. as the year in which it went totally "f.m.c.g."

Movers and shakers have been promoting the view of video as a "fast-moving consumer good" since the inception of video retailing in the U.K. a decade ago this October. A videocassette is no different than a can of beans, runs the argument; it is a product that can be sold in a wide variety of retail outlets from corner shops to supermarkets.

### GRITS AND GROCERIES

This past year, the relationship between video and supermarkets was finally cemented.

After the domination of the market by high-street record and book retail chains, such as Woolworths, Our Price, Virgin, HMV and WH Smith, the grocery trade was actively courted by video distributors, particularly Disney.

In just a few years, the supermar-



Burger, fries and "A Few Good Men"

ket retail base has been built up to 13.5% of the entire 698-million-pound (\$1.12 billion) market, with Tesco stocking video in 353 stores, Asda in 190 stores and 730 other outlets (Safeway, Sainsbury's, Somerfield and Makro) now forming a new, sizable and highly influential retail sector that will be expanding even further this year.

The importance of the supermarkets to the video retail base is exemplified by the fact that in some video genres, supermarkets are achieving an even greater percentage share—25% of the kid-vid market, for example, which is a direct result of the unique mix of mums-with-kids shoppers.

These figures could be an underestimate. What complicates matters is that CIN, the industry monitor, doesn't have any audit from any grocer—a situation which many in the industry feel should soon be changed.

As the supermarkets have muscled in, so some of the high-street chains have seen their domination of the marketplace recede. As a result, WH Smith and the music chains are starting to define more specifically their adult market—from what range they stock to exclusive tie-ins and boxed sets. Manga Video's 18-rated titles, for example, are not stocked by the supermarkets but have their own sec-

tions in the Virgin Megastores. WH Smith's exclusive boxed sets on war documentaries, for example, seem to fit that chain's customer profile more than Tower Records, who may well tie up an exclusive release of Martin Scorsese's early short films, for example.

### DISPELLING THE DISPLAY FALLACY

One of the biggest fallacies about the supermarkets is that they only stock a limited range. It is true that a two-bay display will be dominated by chart and Disney material, but some of their ranges equal the best mainstream-feature selections of any high-street retailer. It's a trend that is likely to continue as returns impress the men in suits.

What the industry discovered in the past year, however, was that while the supermarkets have helped grow retail, video has also been subjected to the pricing policies that befit any of their other major traffic-building products—"Slash it and they will come."

For, while 1994 saw the culmination of the industry's decade-long efforts to court the supermarket trade, it also had its first taste of just how hard these boys play, with a third

Continued on page 80

## CD Movies: A Format To Watch

*Any retailer who looks at the growing number of owners of CD-i, 3DO or Sega CD interactive players and multimedia-computer households should be concerned about where this new generation of movie renters—and buyers—will get its software.*

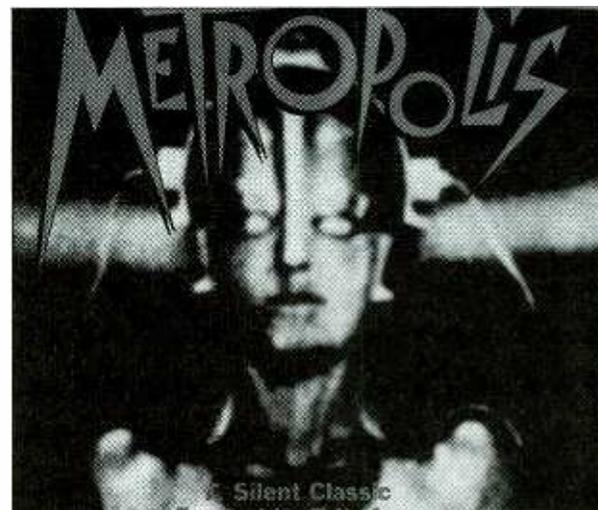
BY STEVE TRAIMAN

More traditional video retailers are taking a hard look at the growing number of "movies on CD" titles, available in the Video CD (VCD) "white book" format or on CD-ROM for play on Macintosh or IBM-PC computers with Apple's QuickTime for Mac or Windows. At the same time, public awareness is widening

over the potential format battle for the new digital videodisc (DVD) between Toshiba/Time Warner and Sony/Philips.

Any retailer who looks at the growing number of set-top owners of CD-i, 3DO or Sega CD interactive players and multimedia-computer households with integrated or external CD-ROM drives has to be concerned about where this new generation of movie renters—and buyers—will get its software.

Certainly, at this point, the computer-software and hardware superstores and chains—and the consumer-electronics chains—are out front in the "movies on CD" area. While Blockbuster Entertainment and Musicland's Media Play outlets are testing some CD-movie titles, and other enterprising video retailers are taking some product, more should be aware of a window of opportunity to be investigated very quickly.



GameTek takes Fritz Lang's "Metropolis" to PC and Mac.

### "GUMP" ON VHS AND VCD

The April 27 day/date release by Philips Media of the VCD version of Paramount's "Forrest Gump" at \$29.98 suggested list, with Paramount Home Video's VHS package at \$22.98, was a harbinger of more to come. The VCD release includes a bonus 39-minute "The Making Of Forrest Gump" disk and has its own special P-O-P and "box of chocolates" consumer tie-in promotion, according to

Steve Kleckner, Philips Media VP of sales.

On the budget side of the market, this January GameTek, the Aventura, Fla.-based interactive-games distributor, released the first six titles in its \$19.99 GameTek Cinema classic collection for CD-ROM playback on IBM-PC and MAC computers, in a functional, attention-getting 18-unit floor or counter pre-pack. Included were Fritz Lang's "Metropolis" and Troma's "Toxic Avenger."

GameTek marketing director Jeff Sass notes that, "Instead of mainstream movies, we felt a lot of multimedia-computer owners would go for cult films with repeatability, at an afford-

Continued on page 75

# VSDA

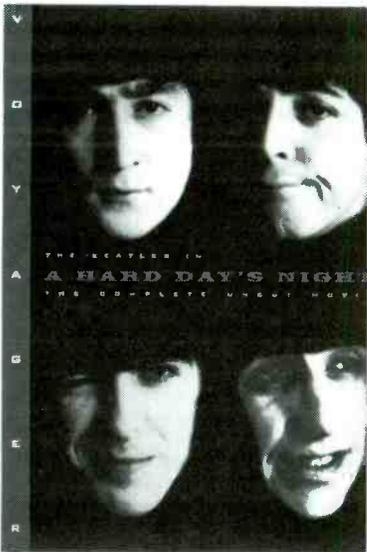
## CD MOVIES

Continued from page 74

able price. Based on response, we'll have more titles later this year."

### BEATLES AND SPINAL TAP

At Apple Computer, Duncan Kennedy, QuickTime product-line manager, observes that the first full-length movie available for the computer was The Voyager Company's "A



Voyager's "A Hard Day's Night" has a searchable script.

Hard Day's Night," which features a "searchable" script, and more recently "This Is Spinal Tap," which has a full-text search of all dialogue and will have three full commentary tracks when the hybrid version for QuickTime on MAC and QuickTime for Windows is released at VSDA time. "The QuickTime software, bundled with all our Macs and soon available for Windows, lets you play any CD-i or 'white book' format movie with an EMPG video card," he explains. "It's the interactive nature of the Voyager productions that makes them ideal for computer playback."

Voyager is responsible for the Criterion Collection of classic movies on LaserDisc, and about half the 200 titles have add-on interactive elements ideal for CD-ROM QuickTime release, according to the firm's Peter Becker. "Both 'A Hard Day's Night' and 'This Is Spinal Tap' at \$34.95 retail have gotten very positive response in limited distribution to Apple-only dealers," Becker explains. "With all hybrid product from now on, we've got six to eight more titles in a very short pipeline, and we will be watching the market carefully for fourth quarter '95 or early '96 release. With Janus Films as a Voyager 'partner,' we've got plans for a number of their foreign classics as well."

### SINGLE-DISC MOVIES

Kleckner, who joined Philips Media from Philips Electronics, explains that the VCD playback format is based on the MPEG 1 international standard for video compression, making it possible to store up to 74 minutes of VHS-quality video and CD-quality audio on a standard CD. Most VCD movie releases now take two discs, but Kleckner notes that the evolving DVD formats that will offer a single-disc movie in the next two years. VCD is compatible with dedicated players from Technics, Sony and Marantz, among others; Philips' Magnavox 550



NewLine New Media goes "Behind The Mask" this month.

CD-i player with its digital video module; and 3DO players with digital video modules from LG Electronics'

Other recent titles include 'Overboard,' Stephen King's 'Carrie,' 'Baby Boom' and 'The Pink Panther.'

GoldStar and Panasonic.

David Bishop, executive VP of MGM/UA Home Entertainment, is a major supplier of movie titles to Philips Media, which in turn makes them available to 3DO licensees. "We're relatively early in the relationship, with a dozen titles through the first quarter, and another dozen through June," Bishop notes. "Coming up are the final '007' film, 'Thunderball,' as well as 'Road House.'

It's noteworthy that we made the deal before the recent DVD activity, and we've been looking at both formats very closely for a future commitment."

Bishop also calls attention to the label's recent (April 7) day/date release of "Rob Roy—Legend Of The Mist" at \$44.99 suggested list, piggybacking the major campaign for the big-screen release of "Rob Roy." The interactive program offers a "you-are-there, behind-the-scenes experience with the history and events surrounding these very real characters," he says. In a similar vein, New Line New Media plans a late-May CD-ROM release of "Behind The Mask," an interactive program with scenes from the making of the Jim Carey \$100 million-plus sleeper hit. Jim Rosenthal, VP, product development, points to a \$3 rebate toward purchase of "The Mask" video, plus the

bonus of a screen saver and "wallpaper," a pop-up clock and reminder animations on the CD-ROM.

### NON-PLAYERS

Paramount and Orion have been the other major contributors to the Philips Media catalog that should top 100 titles by year-end. A Warner Bros. spokesman said the label would not be licensing films for any VCD format, "because they are EMPG 1, which to us does not represent state-of-the-art video technology. We do expect to begin releasing [Toshiba/Time Warner] DVD titles in 1996." At Columbia TriStar Home Video, the Sony company, there also are no plans for any VCD licensing, with a similar commitment for DVD releases on the Sony/Philips format sometime next year. ■

# Rachel Hunter TAKES CHARGE! RETAILERS TAKE THE PROFITS!

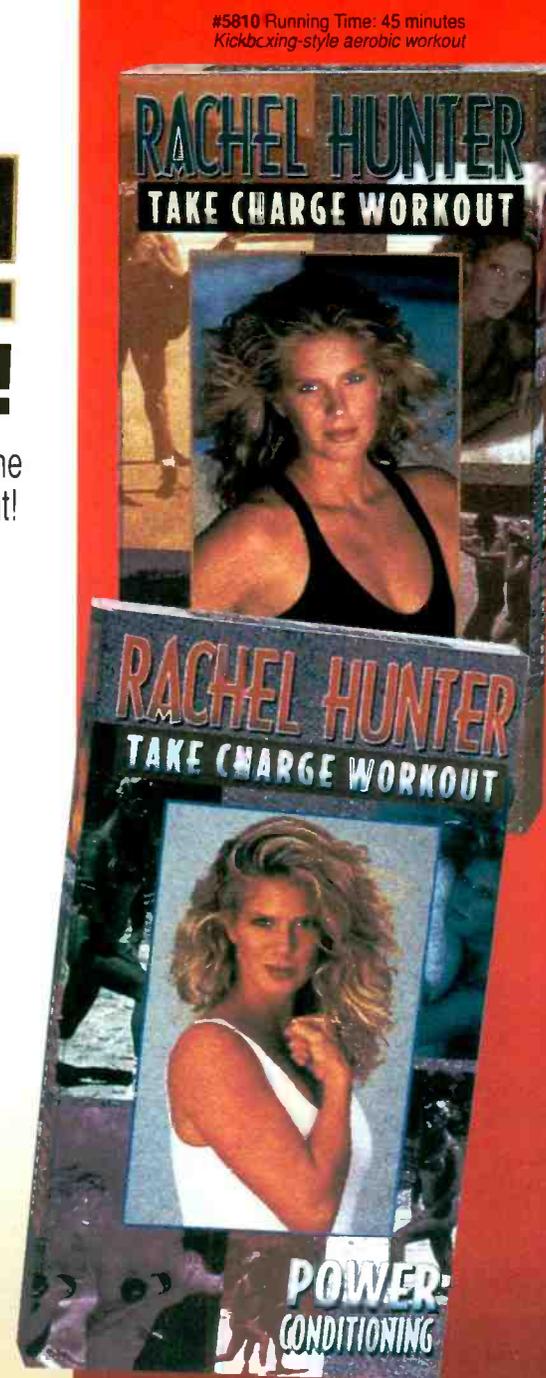
Supermodel Rachel Hunter teams up with top fitness trainers in the two-volume **Take Charge** exercise series from UAV Entertainment!

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24 unit floor or counter (#953RH2495)  
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**MSRP:** \$12.99 each



#5810 Running Time: 45 minutes  
Kickboxing-style aerobic workout



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# VSDA

## Coalition For Quality Kid Vid (And Media) Seeks 'Heroes'

**FIRST IN QUALITY:** There are major doings at the former Coalition for Quality Children's Videos. First, the Santa Fe, N.M.-based nonprofit group, which promotes awareness of award-winning kid vid not necessarily connected to film or television, changed its name to the Coalition for Quality Children's Media. "We will begin evaluating CD-ROMs this summer," says president Ranny Levy.

The Coalition is sponsoring a panel called "How To Be A Hero In Kid Vid" at the Video Software Dealers Assn. convention in Dallas Tuesday (23). Panelists scheduled to appear include Archie Benike (Suncoast Motion Pic-

ture Co.), Deborah Forte (Scholastic Productions Inc.), Vivian Kaplan (Plaza Video), Steve Ades (Fast Forward Marketing), and Levy. Child's Play has been tapped to moderate. Also scheduled to appear on the panel are a pair of real live kids.

In addition to the VSDA panel, the convention will mark a pair of significant developments for the Coalition: the launch of a major retail push to entice retailers to carry its endorsed Kids First! video line and the debut of a Kids First! consumer club. The Kids First! collection, currently comprising 463 titles, has been carried in all 375-plus Suncoast stores since April 3 (Bill-



by Moira McCormick

board, Feb. 25). The Coalition also counts among its participating retailers New York state-based Plaza Video and "a handful of independents," says Levy.

That number is expected to rise at VSDA, where interested retailers were

to be given free Kids First! kits—including an 8-by-10-inch header card, stickers, and title directory—in return for signing a form pledging their support for quality children's programming, as well as promising to sticker only Coalition-endorsed titles.

The consumer club is an arrangement made with Compass Entertainment, distribution sister of Flagship Entertainment (Taunton, Mass.), a buying group of 1,200 stores. "Compass will encourage stores to get members into the Kids First! club," says Levy, who notes that the club membership package includes a membership

card, one free video, a directory of Kids First! titles, and a quarterly newsletter. "Plus, members will receive a discount on Kids First! titles purchased through Compass," says Levy.

Levy stresses that the Coalition itself may be nonprofit but it exists to increase retail and consumer awareness of its endorsed titles. "We don't just sit there looking at videos, saying, 'Good. Not good.' We've been viewed as completely altruistic, but we're a retail-minded, pro-active organization."

Levy notes that all Kids First! candidates must be approved by representa-

(Continued on page 78)

Billboard®

FOR WEEK ENDING MAY 27, 1995

### Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
*** No. 1 ***					
1	2	5	<b>THE PAGEMASTER</b> FoxVideo 8641	1994	22.98
2	1	11	<b>THE LION KING</b> Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
3	3	29	<b>SNOW WHITE AND THE SEVEN DWARFS</b> Walt Disney Home Video/Buena Vista Home Video 1514	1937	26.99
4	5	19	<b>DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE</b> Walt Disney Home Video/Buena Vista Home Video 3491	1994	12.99
5	6	85	<b>ALADDIN</b> Walt Disney Home Video/Buena Vista Home Video 1662	1992	24.99
6	7	13	<b>BEAVIS &amp; BUTT-HEAD: THERE GOES THE NEIGHBORHOOD</b> ◇ MTV Music Television/Sony Music Video 49616	1995	14.98
7	8	19	<b>THE LAND BEFORE TIME II</b> MCA/Universal Home Video/Uni Dist. Corp. 82142	1994	19.98
8	12	3	<b>BARNEY SAFETY</b> Barney Home Video/The Lyons Group 2005	1995	14.95
9	10	5	<b>JASMINE: JASMINE'S WISH</b> Walt Disney Home Video/Buena Vista Home Video 4083	1995	12.99
10	9	5	<b>MARY-KATE &amp; ASHLEY: MYSTERY CRUISE</b> Dualstar Video/WarnerVision Entertainment 30066-3	1995	12.98
11	4	13	<b>BEAVIS &amp; BUTT-HEAD: WORK SUCKS!</b> ◇ MTV Music Television/Sony Music Video 49615	1995	14.98
12	11	5	<b>MARY-KATE &amp; ASHLEY: SEA WORLD</b> Dualstar Video/WarnerVision Entertainment 30065-3	1995	12.98
13	14	3	<b>JASMINE: THE GREATEST TREASURE</b> Walt Disney Home Video/Buena Vista Home Video 4081	1995	12.99
14	16	3	<b>ARIEL: WISH UPON A STARFISH</b> Walt Disney Home Video/Buena Vista Home Video 4078	1995	12.99
15	15	51	<b>THE RETURN OF JAFAR</b> Walt Disney Home Video/Buena Vista Home Video 2237	1994	22.99
16	RE-ENTRY		<b>CHARLOTTE'S WEB</b> Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
17	13	59	<b>THE FOX AND THE HOUND</b> Walt Disney Home Video/Buena Vista Home Video 2141	1981	24.99
18	20	13	<b>GARGOYLES, THE MOVIE</b> Walt Disney Home Video/Buena Vista Home Video 3936	1994	19.99
19	RE-ENTRY		<b>FANTASIA</b> Walt Disney Home Video/Buena Vista Home Video 1132	1940	24.99
20	RE-ENTRY		<b>BEAUTY AND THE BEAST</b> Walt Disney Home Video/Buena Vista Home Video 1325	1991	24.99
21	NEW ▶		<b>THE PRINCE AND THE PAUPER</b> Sony Wonder 49620	1995	14.98
22	NEW ▶		<b>WINNIE THE POOH: FUN 'N GAMES</b> Walt Disney Home Video/Buena Vista Home Video 3941	1995	12.99
23	19	5	<b>ARIEL: GIGGLES</b> Walt Disney Home Video/Buena Vista Home Video 4079	1995	12.99
24	22	39	<b>FERNGULLY...THE LAST RAINFOREST</b> FoxVideo 5594	1992	14.98
25	18	278	<b>PINOCCHIO</b> ◆ Walt Disney Home Video/Buena Vista Home Video 239	1940	24.99

◆ 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.

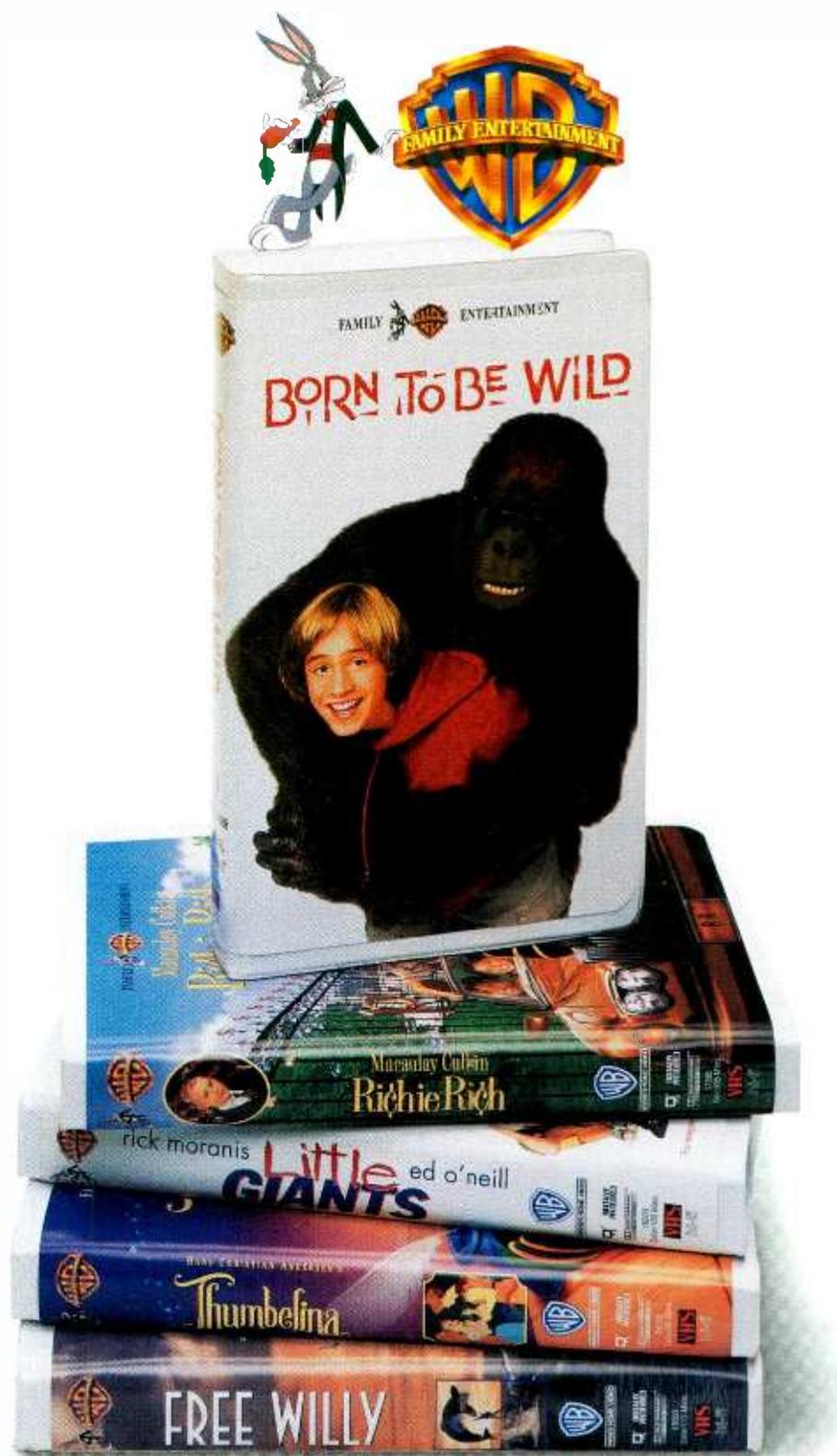
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# VSDA

CHILD'S PLAY  
(Continued from page 76)

tives of both Coalition juries, one made up of more than 3,000 kids and the other of more than 200 adults.

**WHATTA CONCEPT:** The uniformly excellent series "Preschool Power!," which recently released its eighth title, is making its way to PBS. According to **Bill Connell**, president of series producer Concept Video (Chevy Chase, Md.), his company has teamed with Maryland Public Television to bring the eight existing titles to national public TV via the American Program Service member exchange. ("Preschool Power!" through "Preschool Power 5!") have sold more than

180,000 units, says Connell.) "Currently, 159 stations have signed up to carry the eight-program series," says Connell. Concept Videos is "in the process of seeking financing and underwriting" for a proposed 26-30 more episodes, with plans to begin telecasting in 1997.

**DISNEWS:** Spanish-language versions of "Snow White And The Seven Dwarfs" and "Aladdin" debuted April 14 on Walt Disney Home video, available in that format for the first time to more than 14 million U.S. Hispanic households.

Also taking a bow in Spanish were

"The Three Caballeros," "Robin Hood," "Mickey And The Beanstalk," and "Sing-Along Songs" music videos "Aladdin 'Friend Like Me'" and "The Jungle Book 'Bear Necessities.'"

Speaking of "The Jungle Book," Disney's recent live-action version (with **Jason Scott Lee**, **Sam Neill**, **Cary Elwes**, and **John Cleese**) hit video stores May 19. Promotional tie-ins include a \$5 mail-in rebate, free children's book offer, and a \$145 Disney resort discount.

On the preschool tip, the fourth title in the "Pooh Learning" video series, "Winnie The Pooh Growing Up," streets July 21.

**KIDBITS:** **Mindy Mervis** has been promoted to senior director of Kid-Vision. The former KidVision director is now responsible for all acquisition, development, marketing, and production of all the label's titles—some of the most recent of which include three episodes of "Scholastic's The Magic School Bus" and two releases in the recently launched "Real Animals" series, "A Day With Whales" and "A Day With Monkeys And Other Apes" . . . PolyGram Video unleashed on May 23 a new pair of X-Men titles, "X-Men: The Phoenix Saga Parts 1 & 2" . . . CBS/Fox Video is repromoting the marvelous series "Shelley Duvall's Tall Tales & Legends," starring **Jamie Lee Curtis**, **Martin Short**, **Ed Asner**, and oth-

ers. Beginning July 18, the six-title collection will feature new packaging and will be repriced from \$19.98-\$9.98. A complete gift set will retail for \$54.98 . . . Sony Wonder's visually stimulating "My First" series, based on the best-selling **Dorlig Kindersley** books, will be augmented by "My First Party" and "My First Magic" on June 27 . . . Latest from the **Olsen Twins'** Dualstar Video/ABC Video series "The Adventures Of Mary-Kate And Ashley" are "The Case Of The Mystery Cruise" and "The Case Of The Sea World Adventure," which premiered in prime time April 22 . . . "BabyVision" joins the slowly increasing genre of infant video with its "kaleidoscope of movement, color, and sound" (Mother-

Enterprise, Half Moon Bay, Ca. . . More reality-based kid vid: "Ali Out Boats" (Pint Size Production: Mobile, Ala.), "How A Car Is Built" (Think Media, New York), and "Fire Safety For Kids" (Children's Video Development, New York) . . . "Learning Origami" (Total Impact Productions, Portland, Ore.) comes with 60 sheets of origami paper in assorted colors and sizes . . . "Let's Go To The Farm" (Vermont Story Works, Vergennes, Vt.) received a 1995 Notable Award from the American Library Assn.

Assistance in preparing this column was provided by **Amy K. Swan** in Chicago.

SHELF TALK  
(Continued from page 70)

county.

"Everyone's interested in doing it," says **Gaines**. "It another way of keeping customers in the store longer."

**FUJI SAVINGS:** The popularity of one-time-use cameras has prompted **Fuji Photo Film** to use them to sell more blank videotapes.

When consumers buy a four-pack **Fuji HQ** or three-pack **Fuji**

Super **HG** blank tapes, they can receive a free **Fujicolor QuickSnap** camera. Mail-in redemption coupons are included on-pack as well as on the shelf tear-off pads.

When the camera arrives in the mail, it will be packed with coupons worth \$5 off **Fuji** audio and videotapes, cameras, and film.

The offers are part of **Fuji's** summer "Snap 'Em Up," promotion.



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FOR WEEK ENDING MAY 27, 1995

## Top Special Interest Video Sales™

Compiled from a national sample of retail stores sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
<b>RECREATIONAL SPORTS™</b>				
★ ★ NO. 1 ★ ★				
1	2	15	<b>NBA SUPER SLAMS 2</b> FoxVideo (CBS/Fox) 8198	14.98
2	1	101	<b>MICHAEL JORDAN: AIR TIME</b> FoxVideo (CBS/Fox) 5770	19.98
3	3	11	<b>SAN FRANCISCO 49 ERS: SUPER BOWL XXIX CHAMPIONS</b> PolyGram Video 8006368953	19.95
4	5	5	<b>NBA JAM THE MUSIC VIDEOS</b> FoxVideo (CBS/Fox) 4301	14.98
5	6	270	<b>MICHAEL JORDAN: COME FLY WITH ME</b> ♦ FoxVideo (CBS/Fox) 2173	19.98
6	7	15	<b>SHAQUILLE O'NEAL: LARGER THAN LIFE</b> FoxVideo (CBS/Fox) 8179	19.98
7	4	31	<b>75 SEASONS: 75 TH ANNIVERSARY OF THE NFL</b> ♦ PolyGram Video 8006319053	19.95
8	12	189	<b>MICHAEL JORDAN'S PLAYGROUND</b> FoxVideo (CBS/Fox) 2858	19.98
9	NEW		<b>THE OFFICIAL 1995 NCAA CHAMPIONSHIP</b> FoxVideo (CBS Video) 8217	19.98
10	15	3	<b>THE BASKETBALL HALL OF SHAME</b> Paramount Home Video 44034	14.95
11	9	11	<b>NBA BELOW THE RIM</b> FoxVideo (CBS/Fox) 8188	14.98
12	8	25	<b>LESLIE NIELSEN'S BAD GOLF MY WAY</b> ♦ PolyGram Video 8006331153	19.95
13	11	33	<b>WORLD CUP USA: OFFICIAL PREVIEW</b> PolyGram Video 8006315733	14.95
14	14	29	<b>BEST OF ABC'S MONDAY NIGHT FOOTBALL</b> PolyGram Video 8006319073	19.95
15	16	47	<b>SIR CHARLES</b> FoxVideo (CBS/Fox) 5992	19.98
16	10	27	<b>BASEBALL: A FILM BY KEN BURNS</b> Turner Home Entertainment B5318	179.98
17	17	75	<b>BAD GOLF MADE EASIER</b> ABC Video 45003	19.98
18	RE-ENTRY		<b>WHEN IT WAS A GAME 2</b> HBO Home Video 90843	14.98
19	13	17	<b>NFL: 100 GREATEST FOLLIES</b> PolyGram Video 8006326733	19.95
20	RE-ENTRY		<b>NBA DREAM TEAM</b> FoxVideo (CBS/Fox) 5616	9.98

Compiled from a national sample of retail stores sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
<b>HEALTH AND FITNESS™</b>				
★ ★ NO. 1 ★ ★				
1	1	17	<b>YOUR PERSONAL BEST WITH ELLE MACPHERSON</b> Buena Vista Home Video 3851	19.99
2	4	25	<b>ALI MACGRAW'S YOGA MIND &amp; BODY</b> Warner Home Video 35826	19.98
3	3	71	<b>CINDY CRAWFORD/THE NEXT CHALLENGE</b> GoodTimes Home Video 05-7100	19.99
4	2	9	<b>KATHY SMITH: POWER STEP WORKOUT</b> WarnerVision Entertainment 50902-3	19.95
5	11	3	<b>QUICK TONING: ABS OF STEEL</b> WarnerVision Entertainment 51314-3	14.95
6	7	125	<b>STEP REEBOK: THE VIDEO</b> PolyGram Video 4400847853	29.95
7	13	115	<b>CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT</b> GoodTimes Home Video 7032	19.99
8	10	57	<b>YOGA PRACTICE FOR BEGINNERS</b> Healing Arts 1088	19.98
9	5	33	<b>KATHY SMITH'S NEW YOGA</b> WarnerVision Entertainment 50570-3	19.95
10	17	145	<b>ABS OF STEEL 2 WITH TAMILEE WEBB</b> WarnerVision Entertainment 133	9.95
11	NEW		<b>QUICK TONING: BUNS OF STEEL</b> WarnerVision Entertainment 51313-3	14.95
12	6	13	<b>REEBOK AEROSTEP</b> PolyGram Video 8006330553	19.95
13	8	161	<b>ABS OF STEEL WITH TAMILEE WEBB</b> WarnerVision Entertainment 132	9.95
14	15	55	<b>ABS OF STEEL 2000 WITH TAMILEE WEBB</b> WarnerVision Entertainment 227	14.95
15	RE-ENTRY		<b>BUNS &amp; ABS OF STEEL 2000</b> WarnerVision Entertainment 51309-3	14.95
16	RE-ENTRY		<b>BUNS OF STEEL 3 WITH TAMILEE WEBB</b> WarnerVision Entertainment 131	9.95
17	NEW		<b>THE BEST OF STEP REEBOK TV</b> PolyGram Video 8006339073	14.95
18	20	25	<b>KATHY IRELAND: TOTAL FITNESS VIDEO</b> UAV Entertainment 1994	19.99
19	12	9	<b>ABS OF STEEL 3 WITH TAMILEE WEBB</b> WarnerVision Entertainment 134	9.95
20	19	23	<b>REEBOK WINNING BODY WORKOUT</b> PolyGram Video 8006330553	19.95

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1995, Billboard/BPI Communications.

## Billboard

# BIG EIGHT

### ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business-to-business directory jampacked with record & video co's, music publishers, distributors & more. \$109
- 2. International Talent & Touring Directory:** The source for U.S. & International talent, booking agencies, facilities, services & products. \$85
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA. \$135
- 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
- 7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the latin music marketplace. \$60
- 8. International Recording Equipment & Studio Directory:** All the facts on professional recording equipment, studios & equipment usage. ~~\$50~~ \$40

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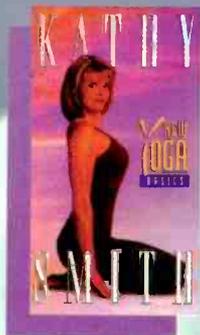
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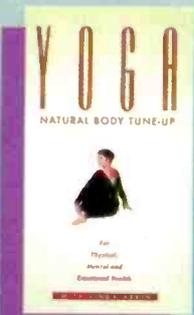
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**Kathy Smith Series**  
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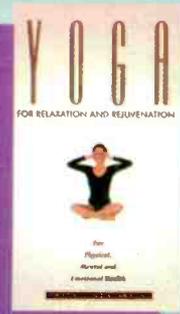
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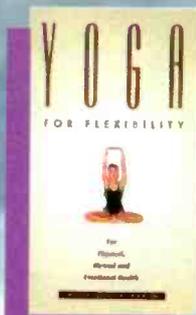
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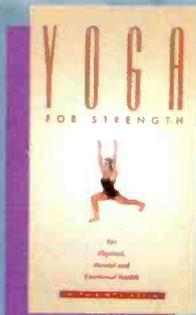
110-3



51327-3



51328-3



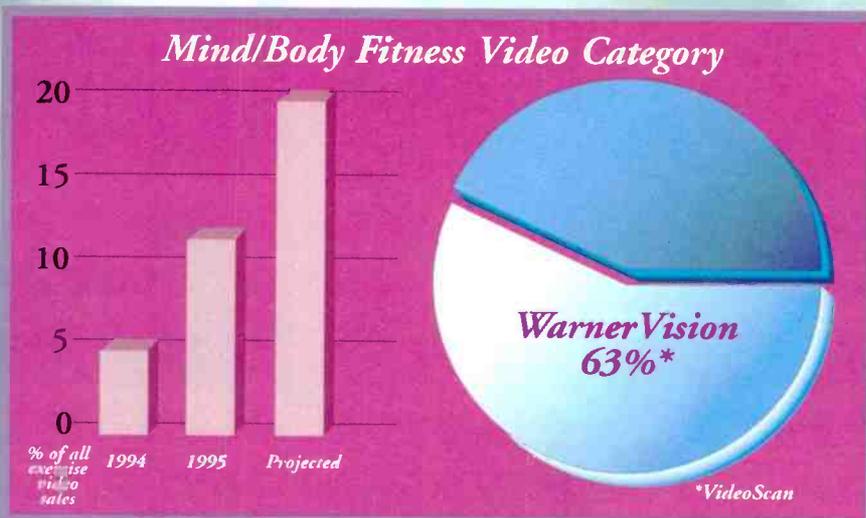
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\$9.95 each

Video Display (#51637-3)  
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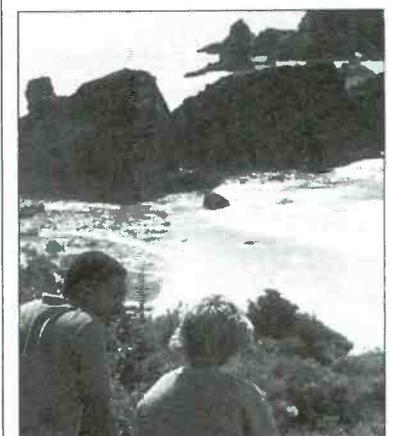
U.K.  
Continued from page 74



"Four Weddings" lost 5 pounds.

of the recommended retail price being knocked off in some cases. On key family titles, a sometimes cut-throat pricing war was waged, causing a headache for small, independent video-retailers who couldn't compete and who were stocking top titles as loss leaders.

Trade sources indicate that the high-street chains and music multiples have also caught a cold in the



Lucrative titles, clockwise from top left: "Mrs. Doubtfire," "Jurassic Park," "Free Willy"

supermarket price-cutting war and it has rubbed off on them, with up to 5 pounds (\$8) being cut off the recent release of "Four Weddings And A Funeral."

**PRICING PROBLEMS**

The size of the supermarket sector and the severity of the price-cutting has meant that, although consumer sales of video were up 9% from 1993 with a 698-million-pound (\$1.12 billion) total for 1994, the average trade price of 10.60 pounds (\$16.96) per cassette was marginally down in the

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\* Due to limited quantities, items in kit are subject to availability. See your distributor for details!

same time frame.

Distributors are trying to determine how best to maintain a quality price for their product through offering smaller retailers better deals and larger discounts on wide catalog purchases. Columbia TriStar has already done away with a recommended retail price altogether.

**While 1994 saw the culmination of the industry's decade-long efforts to court the supermarket trade, it also had its first taste of just how hard these boys play, with a third of the recommended retail price being knocked off in some cases.**

It is ironic that, in the early days of the retail business, Disney was instrumental in trying to raise the retail price to above 10 pounds before it released its animated classics. Now, it is those very classics that have been at the forefront of price-cutting wars, along with the stream of other high-profile feature films that made 1994 such a lucrative year for retail—"Jurassic Park," "The Fugitive,"



"Free Willy," "Sleepless In Seattle" and "Mrs. Doubtfire," which was simultaneously released on retail and rental.

#### RENTAL FALLOUT

For the rental market, the past 12 months has seen a major fallout, with some 2,000 specialist mom-and-pop stores hitting the skids. Kingfisher Plc., the major conglomerate behind the Woolworths chain, surprised many with the sale of its highly regarded Titles chain, putting an end to its anticipated Rentrak-style distributor-rental monies-share plan.

Blockbuster closed 132 of its Ritz stores in a 62-million-pound (\$99.2 million) refit to convert 585 Ritz stores into Blockbuster Express stores.

The "rental" major has invested in a 10-million-pound (\$16 million) prime-time TV advertising campaign, which it predicts will help build the industry. A generic advertising campaign it also wants to help organize is not being discounted even after a 10-month wait.

Some are finding solace in the fact that, even with considerably fewer rental outlets, video rental hasn't lost any of its popularity on the high street. Distributors' value was down 4% in 1994, but deliveries were up by an encouraging 3%. ■

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Running Time: Approx. 30 Minutes each

Item# 183 "Hit The Spot - Abs"

Item# 184 "Hit The Spot - Arms & Bust"

Item# 185 "Hit The Spot - Buttocks"

Item# 183 "Hit The Spot - Thighs"

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## Convention Schedule

(All information accurate as of press time.)

### SATURDAY, MAY 20

9:00AM-5:00PM  
Registration (Exhibitors only)

2:00-5:00PM  
Seminars:  
"Avoiding Employee Legal Dis-

"Sex Sells: Retail Marketing Of Adult Video"  
Moderator: Barry Freilich  
Panelists: Jeffrey Douglas, David Wasserman, Dave Lasky, Richard Rostenberg

"CD-ROM In Video Stores—Is It A Business Yet?"  
Moderator: Seth Goldstein  
Panelists: Kevin Bigelow, Rick

10:30AM-5:00PM  
Exhibit Floor Open

2:00-5:00PM  
Opening Business Session:  
Welcome: Mayor Steve Bartlett  
Introduction: Sheila Zbosnik and Jim Dunn  
Humanitarian Award to Danny Glover  
Speaker: Jack Valenti  
"The Future Of Home Video

"Checkpoints On The Information Superhighway"  
Speaker: Bob Geitsman

"Buying New Releases: Maximize Your Profits"  
Moderator: Bob Tollini  
Speakers: Wayne Bailey, Rich Thorward, Peter Frey

"Black Box Piracy: What's Happening Next?"

*Forget Paris* (Columbia TriStar)  
*Johnny Mneumonic* (Columbia TriStar)  
*Die Hard With A Vengeance* (Fox)  
*The Madness Of King George* (Hallmark)  
*Tales From The Hood or Faithful* (HBO)  
*Grizzly Mountain* (Hemdale)  
*Top Dog* (Live)  
*Casper* (MCA/Universal)

*Darkman II* (MCA/Universal)

9:00-11:30PM  
Cabin  
Fever/Video  
Business Dance  
Party

### TUESDAY, MAY 23

8:00AM-5:00PM  
Registration

8:30-9:45AM  
Seminars:  
"CD-ROM: A Hands-On Workshop For Beginners"  
Sponsored by Compton's New Media

"Dealing With Violent Crime In The Video Store"  
Facilitator: Jeff Feldman

"Kid Vid: How To Be A Hero In Children's Video"  
Speaker: Moira McCormick

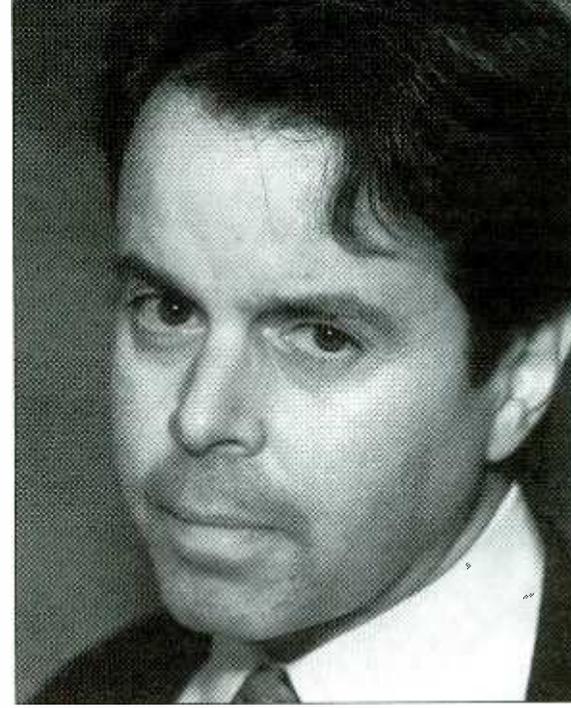
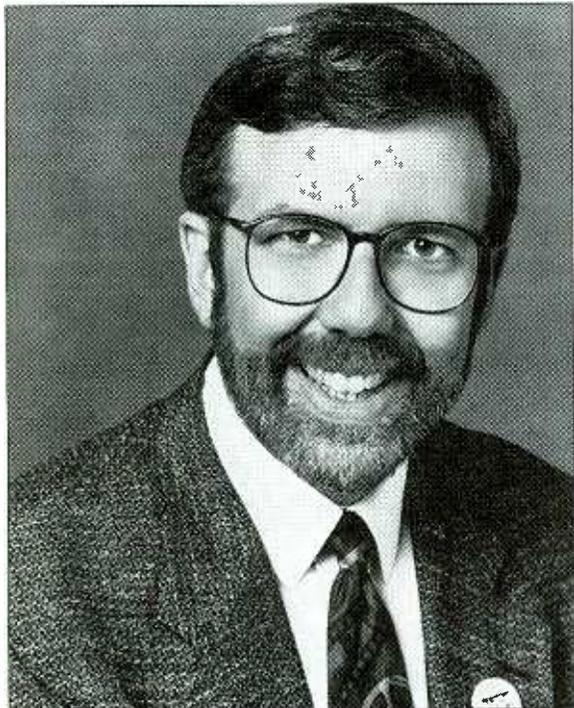
"Video Retailing 201: Moving From A Single Store To A Chain Operation"  
Moderator: T.K. Arnold  
Panelists: Rick Greeder, Jack Messer, Chuck van der Lee

10:15-11:30AM  
Seminars:  
"CD-ROM: A Hands-On Workshop For Beginners"  
Sponsored by Compton's New Media

"Dealing With Violent Crime In The Video Store"  
Speaker: Jeff Feldman

"101 Ways To Make More Money"  
Facilitator: Rich Thorwood

"Profiting From Cyberspace: Using On-Line Communications



Left to right: Host Maltin, speaker Valenti, moderator Steve Apple

puter"  
Speaker: John Farr

Laennec Meeting: "Classic Retail Concepts: Use Them Before Your Competitors Do"  
Speaker: Carter Schelling

"How To Buy, Sell Or Value A Video Retail Business"  
Speaker: Stephen J. Kerr

6:30-8:00PM  
Regional Leaders' Reception

### SUNDAY, MAY 21

8:00AM-5:00PM  
Registration

8:30-9:45AM  
Seminars:  
"Loss Prevention: Reducing Loss from Internal Theft"  
Moderator: Paul Sweeting  
Panelists: Keith Wanke, Chris Simpson, Elton Little John

Veingrad, Elizabeth Kay, Jeff Allen

"Video Retail 101: The Basics"  
Moderator: Danny Kopels  
Panelists: Peggy Lake, Greg Boudreau, Mark Vreiling

10:15-11:30AM  
Seminars:  
"Customer Service: The Next Competitive Weapon"  
Speaker: Carter Schelling

"VSDA VidTrac-Benchmarking Your Store"  
Speakers: Mark Alexander, Bob Finlayson

"Taking The Guess Work Out Of Hiring"  
Speaker: Harris "Hank" Plotkin

10:15-11:30AM  
Consumer Panel:  
"What Kids Look For In Video Games"  
Moderator: Steve Apple

Entertainment"  
Moderator: Bruce Apar  
"Fast Forward To End Hunger"  
PSA & Presentation

6:00-7:00PM  
General Colin Powell Reception (By Invitation)

8:00-10:30PM  
Buena Vista Event

10:30PM-MIDNIGHT  
Rentrak Chocolate Party

### MONDAY, MAY 22

8:00AM-5:00PM  
Registration

8:30-9:45AM  
Seminars:  
"Home Video Economics: The Studio Perspective"  
Speakers: David Bishop, Steve Einhorn

Moderator: Bo Anderson  
Panelists: Jim Allen, Harold Rosenbaum, Robert Astarita

10:15AM-NOON  
Business Session:  
"State Of The Industry"  
Speaker: Gary Ross  
"State Of The Association"  
Speaker: Jeffrey P. Eves  
Featured Speaker: General Colin Powell  
Featured Speaker: Ted Turner

10:15-11:30AM  
Seminars:  
"VSDA VidTrac-Benchmarking Your Store"  
Speakers: Mark Alexander, Bob Finlayson

10:30AM-5:00PM  
Exhibit Floor Open

6:15-11:00PM  
Monday-Night-At-The-Movies (Tentative Films)

In Your Business™  
Speaker: Brad Burnside

10:30AM-5:00PM  
Exhibit Floor Open

NOON-1:30PM  
WEA/Live Lunch

8:00PM-1:00AM  
Playboy Casino Event  
Sponsored Evening Event

WEDNESDAY, MAY 24

8:00AM-5:00PM  
Registration

8:30-9:45AM  
Annual Membership Meeting

10:15-11:30AM  
Seminars:  
"Increasing Rentals Through Co-Op Supportee Direct Mail Advertising"  
Speaker: Ben Bartolini

"Getting Your Money Back: Unreturned Tape, Late Fees And Debt Collection"  
Moderator: Van Wallach  
Panelists: Linda Hayes, Doug Radman

"VSDA VidTrac-Benchmarking Your Store"  
Speakers: Mark Alexander, Bob Finlayson

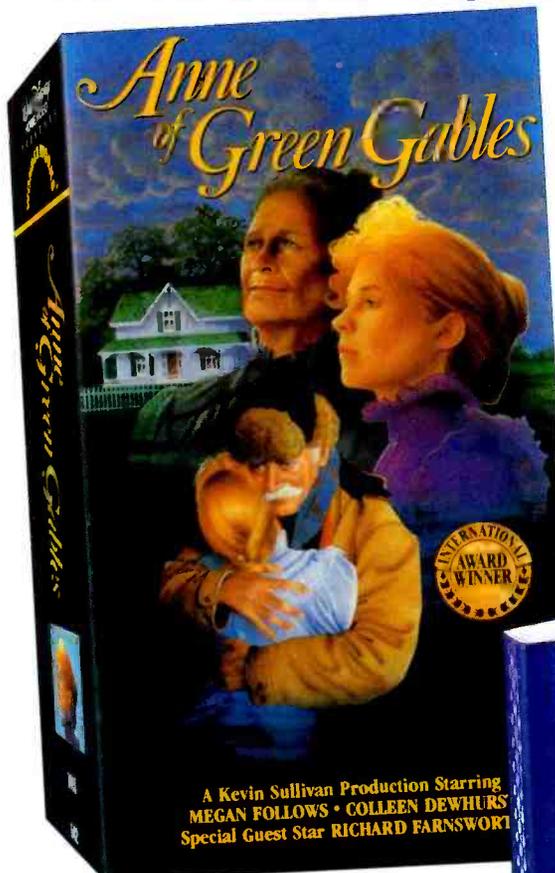
"Finding A Niche: Retail Marketing Of Special-Interest Programming"  
Moderator: Paul Caravai  
Panelists: Rosemary Ruley-Atkins, Steve Savage

10:30AM-3:00PM  
Exhibit Floor Open

6:30-8:00PM  
MGM Cocktail Party

8:00-11:00PM  
Homer Awards Banquet  
Host: Leonard Maltin  
Lifetime Achievement: Bob Hope  
Featured Entertainer: David Spade ■

# Free\* Avonlea Diary On These Favorite Disney Videos!

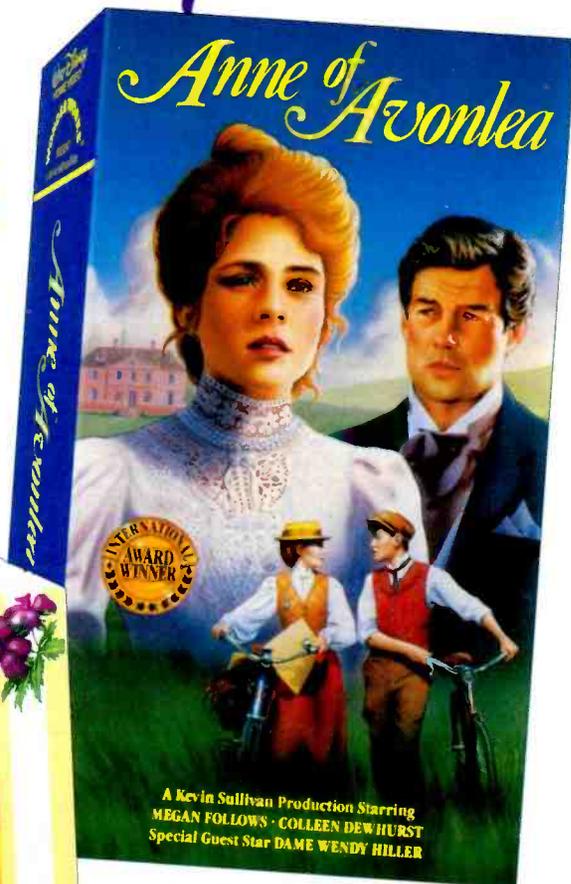


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\* With purchase, while supplies last. One diary per purchase. † A 1992 Parents' Choice Television Award. Distributed by Buena Vista Home Video, Burbank, CA 91521 © The Walt Disney Company.

### 36-Piece Prepack ▶

Stock #4878/UPC #786936487831  
Holds: 12 each *Anne Of Green Gables*  
and *Anne Of Avonlea*, and 3 each  
*Tales From Avonlea* (Vol. 1-4)  
Assembled 17 1/2" across, 15" deep, 72" high

### 20-Piece Prepack (Not Shown)

Stock #4876/UPC #786936487638  
Holds: 4 each *Anne Of Green Gables* and  
*Anne Of Avonlea*, and 3 each *Tales From*  
*Avonlea* (Vol. 1-4)  
Assembled 17 1/2" across, 15" deep, 58" high

### 24-Piece Prepack (Not Shown)

Stock #5245/UPC #786936524536  
Holds: 6 each *Tales From Avonlea* (Vol. 1-4)  
Assembled 17 1/2" across, 15" deep, 58" high



# The Enter\*Active File

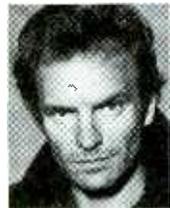
INDUSTRY NEWS OF MULTIMEDIA SOFTWARE, VIDEO GAMES & ONLINE COMMUNICATION

## E3's Debut Features A Multiplicity Of Products

BY MARILYN A. GILLEN

LOS ANGELES—Todd Rundgren's getting into CD Plus, while Sony Music has added several artists to its initial CD Plus launch slate and set a price point and packaging plans for its forthcoming music video-based screen saver line.

The Rolling Stones, meanwhile, are opening up their "Voodoo Lounge" to multimedia fans via software publisher GTE Interactive (see separate story, this page), and Jasmine Multimedia is opening up its "Vid Grid" music video puzzle-game franchise to the world with a series of regional releases featuring artists from a variety of different countries.



STING

Those are just some of the music headlines from the debut Electronic Entertainment Expo here May 11-13, whose "unofficial" subtext included sneak peeks at such in-the-works projects as an "MTV Unplugged" CD-ROM from Viacom New Media and a Sting multimedia disc from Seattle-based developer Starwave in association with Philips.

### SONY'S SLATE

Sony Music, which stood out amid the heavy gaming contingent on the show floor, used the debut multimedia convention to show off its already announced CD Plus slate of Bob Dylan, Toad The Wet Sprocket, Alice In Chains, and Mariah Carey. Joining that list in the planned late-summer launch will be multimedia-enhanced albums from James Taylor (his greatest-hits set), Gloria Estefan (an existing album still to be determined), and a new offering from Cypress Hill.

Sony will aim for "as close a time frame as possible" for release of the enhanced Cypress Hill album and the standard CD version, according to Fred Ehrlich, Sony Music's senior VP/GM of new technology and business development. All of Sony's previously announced CD Plus albums will follow long after the release of traditional CD versions.

Sony also publicly debuted its latest multimedia foray—a screen saver/interactive music video line (Billboard, May 13). The floppy discs, each of which will feature a different Sony Music artist, will be list priced at \$12.98, Ehrlich says, adding that he expects they will likely sell at retail for about or under \$10.

"It's an impulse price, and we see these as impulse items," Ehrlich says. "They also open up the market to a much wider audience than other multimedia formats, because you don't need a CD-ROM drive to



Michael Jackson is among the artists who will be featured in Sony's forthcoming line of musical screen savers. The floppy discs will carry a \$12.98 list price.

enjoy these. You can use them on something as simple as a 386 [computer], even without a soundcard."

The screen savers will be packaged in a shrink-wrapped 4-by-8-inch box and offered to the retail base in a specially designed point-

of-purchase display, Ehrlich says. Promotion will extend to Sony's on-line site, with several screen savers likely offered free for download initially, Ehrlich says, though direct online sales are not planned. At least 20 titles are due to launch initially in a late-July/August time frame.

Sony also intends to license the screen saver "engine" to other interested labels, which could drop in their own content, Ehrlich says. Financial details were not disclosed.

### RUNDGREN'S RELEASE

Elsewhere on the CD Plus front, multimedia pioneer Rundgren unveiled plans for a new album that will be available exclusively as a CD Plus title via an exclusive licensing arrangement with BMG-distributed interactive record label Ion, which plans to sell the set in both computer and record stores.

## GTE Interactive's Latest 'Voodoo Lounge' On CD-ROM

LOS ANGELES—Can't get no satisfaction from music-based CD-ROMs? GTE Interactive thinks it can change that with its latest title, and first music project, "Rolling Stones Voodoo Lounge Interactive CD-ROM."

"This is going to be the music project that will really break through to the mass market, for three very good reasons," predicts the admittedly subjective Megan Humpal, GTE's product marketing manager for the project. "First and foremost, it's the Stones. 'Nuff said, right? Second, the band was deeply involved in the creation of this, and it shows in all the exclusive material. And third, it's been designed so that no two experiences will be the same—you'll meet different people each time you go into the bar, for instance. It's not static and certainly not predictable."

The disc, a hybrid title for Macintosh and PC platforms, is being published by GTE Interactive, in cooperation with Virgin Records, but was produced by multimedia developer Second Vision New Media, along with the band.

"We went out on the road with them, on the Voodoo Lounge tour, and got

footage on stage and backstage," says Second Vision's creative services director Nadir D'Priest. "We put a tiny camera on [Ron] Wood's glasses, so you could see what the crowd looked like from his point of view, and also caught a lot of spontaneous acoustic jams."

The title is themed around a 3D rendering of a virtual "Voodoo Lounge," throughout which visitors can wander and explore. At the bar, visitors can choose a drink and create their own customized screensaver, Humpal says, choosing background music for it from a menu of previously unreleased mixes of tracks from the "Voodoo Lounge" album.

The CD-ROM also includes all the music from the album, Humpal says, as well as two full-length music videos in addition to other video footage.

Not exactly a game, the disc does offer incentives to explore, allowing users to advance through various levels of access—from initial to VIP to laminate. At the laminate level, users get to party with the band.

The disc is due out by Christmas and is expected to retail around \$40.

MARILYN A. GILLEN



The Rolling Stones get interactive in a CD-ROM due later this year from GTE Interactive.



Jasmine Multimedia is expanding its "Vid Grid" franchise worldwide. Shown here is a Japanese take on the debut game.

The new CD Plus album, titled "The Individualist," will be out June 12 and will be priced at \$16.98, according to Rundgren. Besides music, the disc will include visual elements for each song, Rundgren says. Rundgren previously released the album "No World Order" for the PC, Macintosh, and CD-i formats.

### THE STING THING

Seattle's Starwave was not on the show floor, but those in the know, and in the right place, got an early look at two highly anticipated CD-ROM music projects targeted for pre-Christmas release: Peter Gabriel's newest interactive musical odyssey, dubbed "Eve," and a still-untitled project starring Sting.

"It's part mixing board, part MTV video editing room," says Starwave executive John Sage of one "Eve" component that allows users to create their own unique audio-visual compositions using sonic elements embedded in changing visual landscapes. Compositions, which are laid over Gabriel tracks, can be saved to disc and shared among friends, Sage says. The title, due to be premiered publicly later this month at the NARAS Music & Multimedia Festival in San Francisco, includes new remixes of music unavailable anywhere else, he adds.

Sting's disc is part solo-career retrospective, part interactive adventure, and all set within a richly rendered three-dimensional environment. "The whole title has an underlying metaphor tied into the tarot cards," says Sage, "and they reshuffle each time you enter so that the experience is always changing."

Among the disc's elements are a room in which Sting's musical influences are hanging out and with whom users can interact while the singer offers commentary on the impact the other artists had on him. In another area, users can watch video clips from Sting's film career, again while the artist offers his take on the experience.

Also included is live concert footage, music from the artist's albums, personal history, and more.

### MTV UNBOUND

Like Starwave's Sting project, Viacom New Media's "MTV Unplugged" CD-ROM is still awaiting some final sign-offs before it can be officially considered a "go." Nonetheless, Viacom offered an advance look at the in-the-works title, which utilizes proprietary video compression technology from New York-based Duck Corp. to render full-screen moving video along with CD-quality sound.

The disc reportedly will feature more than 40 different artists who have performed on the MTV series since its inception, with a rundown of the songs performed, lyrics, and performance video clips.

Among the hotter elements, the title also will include performances that didn't make it onto the televised program, according to Viacom, as well as behind-the-scenes footage and interviews. "MTV Unplugged" is targeted for a fourth-quarter release; pricing has not been set.

### INT'L VID GRIDS

On the international front, Jasmine Multimedia is going global on the strength of its "Vid Grid" engine. The franchise, which debuted last year as a joint venture with Geffen Records, features full-length music videos cut apart into puzzle pieces, which users reassemble as the video unspools. Since its debut with a roster of rock bands, the "Grid" concept has branched out into country (via a pact with MCA Nashville) and kids (using Hanna-Barbera cartoons).

Now, says Jasmine president Jay Alan Samit, it's time to go global. "We're looking to find other labels around the world to work with us," Samit says. "We're saying, send me footage of your 10 best bands, and we'll give you 'Argentinian Vid Grid,' 'German Vid Grid,' and so on."

Jasmine has already pacted with the international divisions of several U.S. major labels, Samit says, but is actively seeking smaller regional labels to work with as well.

A Japanese version of the original U.S. "Vid Grid" has already been released "to break the concept there," Samit says. "But we see the strength in using this to expose regional bands."

## 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.

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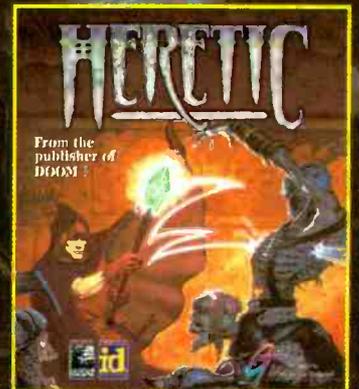
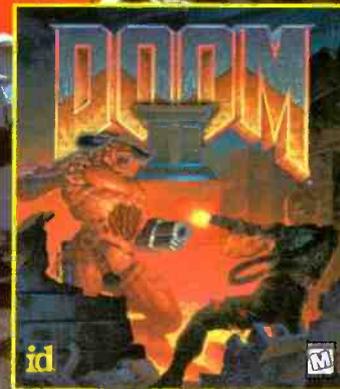
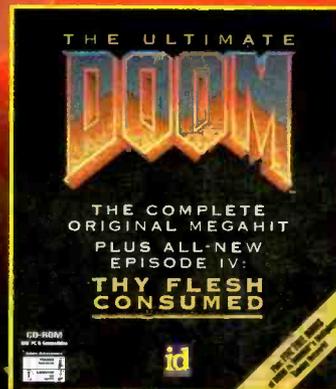
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a key competitor – all  
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# Top Video Rentals

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	2	FORREST GUMP (PG-13)	Paramount Home Video 32563	Tom Hanks
2	2	5	THE SHAWSHANK REDEMPTION (R)	Columbia TriStar Home Video 74593	Tim Robbins Morgan Freeman
3	3	3	QUIZ SHOW (R)	Hollywood Pictures Home Video Buena Vista Home Video 2558	Ralph Fiennes Rob Morrow
4	7	2	TERMINAL VELOCITY (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 3461	Charlie Sheen Nastassja Kinski
5	5	9	STARGATE (PG-13)	Live Home Video 60190	Kurt Russell James Spader
6	4	8	THE SPECIALIST (R)	Warner Home Video 13574	Sylvester Stallone Sharon Stone
7	9	3	HOOP DREAMS (PG-13)	New Line Home Video Turner Home Entertainment 4021	Arthur Agee William Gates
8	11	3	BLUE SKY (PG-13)	Orion Home Video 8783	Jessica Lange Tommy Lee Jones
9	6	9	THE RIVER WILD (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82008	Meryl Streep Kevin Bacon
10	10	3	ED WOOD (R)	Touchstone Home Video Buena Vista Home Video 2758	Johnny Depp Martin Landau
11	8	8	ONLY YOU (PG)	Columbia TriStar Home Video 73263	Robert Downey, Jr. Marisa Tomei
12	34	2	THE ROAD TO WELLVILLE (R)	Columbia TriStar Home Video 73423	Anthony Hopkins Bridget Fonda
13	21	2	THE PUPPET MASTERS (R)	Hollywood Pictures Home Video Buena Vista Home Video 3628	Donald Sutherland Eric Thal
14	22	14	COLOR OF NIGHT (R)	Hollywood Pictures Home Video Buena Vista Home Video 2550	Bruce Willis Jane March
15	28	2	TRAPPED IN PARADISE (PG-13)	FoxVideo 8690	Nicolas Cage Dana Carvey
16	16	6	EXIT TO EDEN (R)	HBO Home Video 91164	Dan Aykroyd Rosie O'Donnell
17	12	10	MILK MONEY (PG-13)	Paramount Home Video 32973	Melanie Griffith Ed Harris
18	19	15	IT COULD HAPPEN TO YOU (PG)	Columbia TriStar Home Video 72813	Nicolas Cage Bridget Fonda
19	14	6	THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT (R)	PolyGram Video 2006337133	Terence Stamp Hugo Weaving
20	15	17	TRUE LIES (R)	FoxVideo 8640	Arnold Schwarzenegger Jamie Lee Curtis
21	17	13	NATURAL BORN KILLERS (R)	Warner Home Video 13228	Woody Harrelson Juliette Lewis
22	13	15	CLEAR AND PRESENT DANGER (PG-13)	Paramount Home Video 32463	Harrison Ford Willem DaFoe
23	18	7	ANGELS IN THE OUTFIELD (PG)	Walt Disney Home Video Buena Vista Home Video 2753	Danny Glover Tony Danza
24	25	5	SILENT FALL (R)	Warner Home Video 13569	Richard Dreyfuss Linda Hamilton
25	27	9	JASON'S LYRIC (NR)	PolyGram Video 8006339093	Allen Payne Jada Pinkett
26	24	12	TIMECOP ◊ (R)	MCA/Universal Home Video Uni Dist. Corp. 82169	Jean-Claude van Damme Mia Sara
27	20	5	LOVE AFFAIR (PG-13)	Warner Home Video 13167	Warren Beatty Annette Bening
28	23	5	THE PAGEMASTER (G)	FoxVideo 8641	Macaulay Culkin Christopher Lloyd
29	35	3	I LIKE IT LIKE THAT (R)	Columbia TriStar Home Video 73653	Lauren Valez Jon Seda
30	40	2	RADIOLAND MURDERS (PG)	MCA/Universal Home Video Uni Dist. Corp. 42206	Mary Stuart Masterson Brian Benben
31	32	16	THE MASK (PG-13)	New Line Home Video Turner Home Entertainment N4011	Jim Carrey
32	30	11	THE LION KING (G)	Walt Disney Home Video Buena Vista Home Video 2977	Animated
33	26	6	WES CRAVEN'S NEW NIGHTMARE (R)	New Line Home Video Turner Home Entertainment N4120	Robert Englund Heather Langenkamp
34	38	11	FRESH (R)	Miramax Home Entertainment Buena Vista Home Video 4138	N'Bushe Wright Samuel L. Jackson
35	29	6	CAMP NOWHERE (PG)	Hollywood Pictures Home Video Buena Vista Home Video 3078	Christopher Lloyd
36	31	6	A SIMPLE TWIST OF FATE (PG-13)	Touchstone Home Video Buena Vista Home Video 3081	Steve Martin
37	36	20	THE CLIENT (PG-13)	Warner Home Video 13233	Susan Sarandon Tommy Lee Jones
38	37	2	HELLBOUND (R)	Warner Home Video 32091	Chuck Norris
39	NEW		DOUBLE DRAGON (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82315	Robert Patrick Mark Dacascos
40	39	17	WOLF (R)	Columbia TriStar Home Video 71153-5	Jack Nicholson Michelle Pfeiffer

◆ 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.

# Video Previews

EDITED BY CATHERINE APPLEFELD

## MUSIC

**"The Book Of Chapin,"** Rhino Home Video/WarnerVision, 60 minutes, \$19.98.

This moving 1974 acoustic performance was filmed explicitly for the PBS series "Soundstage" and will take Harry Chapin fans back to an era gone by. The dryly charismatic singer/songwriter entertains the small audience with songs including hits "Cat's In The Cradle," "Taxi," and "Mail Order Annie"—which he performs sitting on the edge of the stage with harmonica—as well as lesser-known songs such as the humorous "Six String Orchestra," which he dedicates to terrible guitar players everywhere. To keep the town-hall atmosphere going, Chapin pauses for a brief Q&A with audience members in which he reveals details about his writing process and his inspirations. A solid tribute.



Critical Thinking." Video will appeal to those in the education sector as well as environmentally conscious parents.

**"Baby Vision,"** Victory Audio Video Services (310-416-9140), 45 minutes, \$19.95.



What differentiates this video from the ocean of other titles that follow a program of narrationless nature footage set to a soothing instrumental soundtrack is creative marketing. As implied by its title, "Baby Vision" is geared toward entertaining and stimulating infants and toddlers with a barrage of brightly colored audio-visuals. The kaleidoscope of outdoor imagery, which includes plenty of ogling adults and other babies as well as a parade of different animals, is peppered with computer-generated animated segments akin to the content of the numerous videos being marketed to adults. A good way to share a rainy day or quiet time indoors with one's children.

## CHILDREN'S

**"Think About It! Our Disappearing World Forests,"** Learning Matters Inc. (800-540-9487), 25 minutes, \$39.95.

This live-action video, one of the first in a new series from the producers of the television series "Where In The World," which aims to teach children to think critically and get involved in global issues, concerns the ongoing debate raging over many of the world's greatest forests. With the help of Howie, an omniscient talking computer, intermediate grade-level children can learn about the perils that face many of the tropical and wood forests and some of the ways humans can try to balance their need for wood products with conservation. Also due from Learning Matters are "Think About It!" titles "Future Energy Resources" and "Advertising And Journalism: Inform Or Influence," as well as a program geared for teachers, "Teaching

**"Animals Of The Bible,"** Acorn Media (800-999-0212), 30 minutes, \$14.95.



Here's a unique take on the current live-action, animal-farm children's video craze. The creators of this video for Acorn Media, formerly Atlas Home Video, introduce more than 18 animals found in both the New and Old Testaments with the short biblical verse

in which they are first mentioned. An educational narrative then describes the most interesting features of the various creatures—including lions, lambs, camels, and ostriches—and some of their characteristic habits, with footage culled in the wild to accompany it.

## HEALTH/FITNESS

**"We're Having A Baby ... Again!"** Medcom Inc. (714-891-1443), approximately 30 minutes, \$19.95.

Subtitled "A Childbirth Refresher," this video gives parents-to-be-a-gain a chance to revisit some of the key issues involved with childbirth and preparation for the big day. Techniques reviewed by a straight-talking physician include the Lamaze and Bradley methods, as well as other more obscure techniques. Video also provides information about exercises mothers can try to keep their bodies strong and fit for a healthy pregnancy and labor, as well as relaxation techniques and therapeutic massages they can implement to relieve stress. As with most Medcom releases, the information is comprehensive and the delivery is professional all the way around.

## INSTRUCTIONAL

**"Hometown To Hollywood,"** Tapeworm Video Distributors (805-257-4904), approximately 45 minutes, \$19.95.

The allure of Tinsel Town continues to grow. So do the ranks of videos geared toward parents who want to get their children there. This one covers the tried-and-true gamut of topics: how to determine whether or not a child has an interest in acting; the types of work available for children—films, TV shows, commercials, etc.; how to "package" children for best acceptance; how to practice for an audition; how to find an agent; and so forth. What makes this a quality addition to the pack are the solid, helpful testimonials from casting agents and, more important, from real-life child actors who have appeared in such films as "Parenthood," "Problem Child," and "The Three Ninjas." Video also ends on a humorous note—with bloopers the producers culled while filming it.

**"You Can Do It! Decorating,"** JCP

Productions (615-876-8140), approximately 30 minutes each, \$24.95 each.

If an interior decorator is neither in the budget nor in the personal game plan, then this trio of videos from Nashville-based Deborah Burnett—a licensed interior designer who has touted her sense of style in numerous newspapers and television talk shows—can provide some helpful hints for those looking for a change of scenery. Although her new titles—"Make-overs For Less," "Making Room For Children," and "Making The Most Of Your Space"—all cater to different design situations, they do contain one unifying element: Burnett's common-sense straight talk. Some of her "quick tips," in fact, are so basic that at first glance they border on trite. Burnett leaves little to the imagination in terms of how-to but opens up a world of imaginative designs.



## DOCUMENTARY

**"Cosmopolitan Men—The Making Of The World's Sexiest Calendar,"** WarnerVision, 45 minutes, \$14.95.

For lack of a better-suited category, the review of the video that chronicles the making of the 1996 incarnation of Cosmopolitan magazine's studs-on-parade calendar finds itself in Video Previews' documentary section. Retailers, however, will want to put this and its brother-in-arms, "Cosmopolitan Men—Intimate Portraits Of America's Most Desirable Men," right upfront in the new release sell-through department with all the appropriate point-of-purchase fanfare. Yes, it's bods galore, with such titillating box-cover teasers as "... find out what really goes on behind closed-door casting sessions" and more. Will the video sell? Cosmo reaches 25 million readers worldwide and will be advertising heavily. The odds are pretty good.

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.

## 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 21-24, **VSDA Convention**, Dallas Convention Center, Dallas. 818-385-1500.
- May 23, **"They're Playing Our Song! Music Plagiarism In The 1990s,"** panel discussion presented by the National Music Publishers' Assn., the Harry Fox Agency, and the New York Publishers' Forum, New York Helmsley Hotel, New York. Sharyn McLeod, 212-370-5330.
- May 23-25, **MIDEM Asia**, Hong Kong Convention & Exhibition Centre, Hong Kong. 011-331-4434-4493.
- May 28, **Songwriting Seminar '95**, presented by Canadian Musician magazine, Sheraton Centre, Toronto. Sue Grierson, 800-265-8481.
- May 30, **Music & Multimedia '95**, conference presented by NARAS, Nob Hill Masonic Center, San Francisco. 415-749-0779.
- May 30, **Los Angeles Music Network Industry Mixer**, the Derby, Los Angeles. 818-769-6095.
- May 31, **Songwriters Hall Of Fame 26th Annual Awards Dinner**, Sheraton New York Hotel & Towers, New York. 212-206-0621.

### JUNE

- June 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 8-10, **Fourth Annual MidAIR Conference**, Palmer House, Chicago. 312-493-8818.
- June 12, **"Building A Buzz: Resources For Bands Who Aren't Famous (Yet!)"** seminar presented by the New York chapter of NARAS/Lena Home Educational Program, Tramps, New York. 212-245-5440.

- June 12-14, **National Club Owners, Promoters & Entertainment Conference**, with keynote speaker Percy Sutton, Atlanta Airport Hilton, Atlanta. 800-705-COPE.
- June 14, **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.
- June 15, **"Succeeding In The Music Business,"** seminar presented by Women In Music and Revenge Productions, location to be announced, New York. Daylle Schwartz, 212-688-3504.
- June 16, **"The Exploding Latin Market In The USA,"** panel discussion and luncheon presented by the Assn. of Independent Music Publishers, Hotel Sofitel Ma Maison, Los Angeles. 818-842-6257.
- June 19, **AACE Children's Entertainment Awards**, presented by the American Academy of Children's Entertainment and Gaylord Entertainment Co., to be broadcast on TNN's "Music City Tonight," the Nashville Network, Nashville. 201-328-0204.
- June 21-23, **Seventh Regional AES Convention**, Sunshine City Convention Center, Tokyo. 212-661-8528.
- June 25-27, **18th National Nightclub & Bar Exposition**, Cobb Galleria/Stouffer Waverly Hotel, Atlanta. 601-236-5510.

## LIFELINES

### BIRTHS

- Boy, Blake Tyler, to **Bruce and Claudia Berman Resnikoff**, April 18 in Los Angeles. He is senior VP/GM, special markets and products for MCA Music Entertainment Group. She is an entertainment attorney, formerly with Fox TV.
- Boy, Christopher Charles, to **Chris and Debra Gehringer**, May 2 in Hackensack, N.J. He is a mastering engineer for Hit Factory Mastering in New York.
- Boy, Jesse Cameron, to **Gerry and Jane Kopecky**, May 7 in Denville, N.J. He is senior VP of sales and field marketing for Island Records.

Boy, Django Dance, to **David and Jan Crosby**, May 9 in Santa Barbara, Calif. He is an Atlantic Records recording artist.

### MARRIAGES

**Ronald Millet** to **Linda Ingrisano**, May 13 in New York. She is VP of visual marketing for Capitol Records.

### DEATHS

**William Joseph "Bill" Campbell**, 55, of natural causes, May 7 in Tampa, Fla. A 20-year veteran of Tampa radio, Campbell was most recently a weekend air personality at WUSA. He began his radio career in 1972 at WDAE, eventually serving as PD. From there he went to WFLA and then to WSUN, where he worked for more than 10 years as a production director and disc jockey. He also worked at WWRM. He is survived by his wife, Judy; a daughter, Kay Lynn Preston; three sons, Dale, Kelly, and Robert; a brother, James; two sisters, Peggy Franco and Pat Watkins; and seven grandchildren.

## E3: EARLY SEGA ROLLOUT, SONY PRICE STUNNER

(Continued from page 7)

clude a sampler of the first level of four PlayStation games, according to Steven Race, president of Sony Computer Entertainment of America. Sega's Saturn, which carries a suggested retail price of \$399-\$449, is being bundled with the game "Virtua Fighter" and a video sampler of 20 Saturn titles. Sega is also sending a music sampler CD and a sampler of the game "Panzer Dragoon" to buyers who send in their registration cards.

Bill Bluestein, research director at Cambridge, Mass.-based Forrester Research, which follows the multimedia industry, scores Sony and Sega's E3 revelations high on style, but lower on substance. "There is less there than meets the eye, and I think it won't take consumers long to realize it," says Bluestein. "Sony's saying '\$299,' but the customer can't do anything with it for their \$300. They've still got to buy the game, so they're back up around \$350 to get started. Sega is walking a thin line, too, because it wants to spread the word that it's out there, but it's only out there in fairly small numbers so far."

Sega says it will add retailers to its

rollout as production revs up.

Both systems will be backed with marketing campaigns tipping the \$100 million mark. Sega's campaign kicked off May 11, while Sony will "presell" its unit with a teaser campaign due to begin soon.

Sony will call on all its various operating units in promoting the player, Race says. Promotions will include trailers with Columbia/TriStar films and an exclusive compilation music CD featuring Sony Music artists to link to the product. Details are pending.

Nintendo, which acknowledged prior to E3 that it would not ship its own next-gen game contender, the Ultra 64, until April 1996, has touted its unit's "under \$250" price point as being a key advantage over the other systems. Sony's move shaves that price advantage to a thinner edge, while Sega's quick break widens the distance between Nintendo's launch and that of its competitor, notes Bluestein.

Ultra 64 is due in the States April 1 but may launch as early as Dec. 1 in Japan, according to Peter Main, VP of marketing for Nintendo. The cartridge-based game machine will make its industry debut at a Japanese trade show Nov. 24 and will have its U.S. coming-out at next year's winter Consumer Electronics Show.

Main says he doesn't see the lead time of Sega and Sony as insurmountable. "If you look at it from a historical perspective, the significance of first-year sales to current installed base is very small," he says, adding Nintendo believes the game-player market is willing to wait. "We don't see that wild-eyed, gotta-have-it syndrome out there right now."

### OH 'BOY'

Nintendo is focusing on another piece of hardware for this holiday season, its Virtual Boy, as well as on some key software titles for its existing 16-bit platforms.

Virtual Boy, a 32-bit tabletop unit that offers 3D gaming, will roll out to U.S. stores Aug. 14 at around \$179, down from a previously announced tag of \$199.

Nintendo will throw \$25 million in marketing support behind the prod-

uct, Main says, and also will tie in a novel rental promotion with Blockbuster Video.

"We will be in 3,000-plus Blockbuster stores Aug. 14," Main says, "allowing customers to rent both our hardware and our software for two nights at \$9.95." On returning the unit, customers will receive a \$10 certificate, Main says, redeemable toward purchase of the unit at any store.

Nintendo also believes there's plenty of life left in this-gen systems, such as its Super Nintendo.

Main is predicting sales of 4 million units of the SNES title "Killer Instinct" between its Aug. 30 launch and the end of its fiscal year next March. The game, popular in arcades, will be backed by a \$20 million marketing budget, Main says, and will boast Nintendo's first move to bundle a separate music CD with one of its games. Nintendo also has multimillion-unit hopes for its follow-up to the hit title "Donkey Kong Country," which bows Nov. 13. Both games were designed using the Advanced Computer Modeling technique used on "Donkey Kong Country."

### TOO EARLY TO CALL

For software publishers, the jockeying for position that took place in Los Angeles during the E3 confab did not go unheeded.

"There is a lot of emphasis on 'exclusives,'" says Connie Viveros, director of marketing for Ocean Of America, which is developing for both Saturn and PlayStation, as well as for PCs and 16-bit platforms. "They want to say, 'You can only get this here.'"

As would be expected, Sony ImageSoft is shifting production emphasis to the new platforms, says president Kelly Flock, but will also continue to develop for PC platforms. PC versions of PlayStation titles will, however, follow them to market some time later, he noted.

Psygnosis, which is also owned by Sony, "will not develop for Saturn, and yes, we do not have a choice in that matter," says marketing director Chris Meredith. Psygnosis will bring out a PlayStation version of "Myst," among other titles.

Many publishers without binding ties appear content to play the field for the time being. "While they are going at it, we are cheerleaders on the sidelines, except that we are cheering for everyone," says Robert Botch, president of U.S. Gold.

Bobby Kottick, president of Activision, which is developing for both Sega's and Sony's units, says publishers will give the platforms at least a year to establish a strong installed base. "We'd like to see at least a million in homes a year down the road," he says.

But even as the action goes on the dedicated gaming front, Kottick says to keep a keen eye on the sidelines.

"The number of beta copies of [Microsoft's] Windows '95 [for computers] in homes already far exceeds the sales of both Sega and Sony's new systems in Japan, and that's just [prelaunch] beta," Kottick says. "That's where we think the bulk of our revenue will come from in 1996 and beyond."

## FOR THE RECORD

Contrary to the article "European Taste For Tradition Boosts Celtic Sound" in the May 6 issue of *Billboard*, only one track on Narada Media's compilation album "Celtic Legacy" was licensed from Sain Records. According to Narada Media, the compilation's other 15 tracks have no connection to Sain.

The following is the correct credit for the cover of the Hawaii Spotlight in the May 6 issue: Photo design by Ric Noyle and Sandy Sanpei.

## GOOD WORKS

**EDUCATIONAL FUND:** The Human Spirit Fund, a nonprofit group formed by **Stephen Stills** and Oklahoma City musician **Fred Garland** to raise funds for the future educational needs of the young surviving children of victims killed in the Oklahoma City bombing, has established a toll-free number, 800-896-1999, for donations. Contributions may be mailed to the fund at P.O. Box 24112, Oklahoma City, Okla. 73101. The campaign was kicked off by a benefit concert May 6 in Oklahoma featuring **Stills**, **Graham Nash**, Oklahoman **Michael Hedges**, and Garland's band, **the Seventh Wave**, and was hosted by state Lieutenant Governor **Mary Fallin**. Limited edition T-shirts bearing the

signatures of the concert's musicians are still available at the address above for \$20, including tax, handling, and shipping. New T-shirts bearing the signatures of other recording industry performers will be available soon. The fund's motto is AOKC—All Our Kids Count.

**MORE ASSISTANCE:** An "Oklahoma Relief Jam" has been set at Frontier Ranch in the Newark, Ohio, area May 28 in an effort by Global Productions, in cooperation with the Newark Area Jaycees. Set to appear are **Reid Coleman**, **911**, **New Identity**, **Men Of Leisure**, **Tantrum**, and **Ishabibble**. Contact: 614-344-6538.

# Pro Audio

## Adat Embraced At Top Levels Jones, Petty Projects Use Alesis Format

BY PAUL VERNA

NEW YORK—Having virtually cornered the home and project studio markets by offering high-quality audio reproduction at rock-bottom prices, the Alesis Adat format is now becoming a choice medium for top-budget projects as well.

Illustrating Adat's metamorphosis from glorified demo device to high-end multitrack, Quincy Jones and Tom Petty are both recording high-profile projects on the Alesis units, although they could easily afford the more expensive digital reel machines found in top studios.

Originally conceived as a big band album that would be recorded in a few days in November, the Jones album has evolved into a superstar extravaganza whose participants include Gloria Estefan, Phil Collins, Ray Charles, Stevie Wonder, Babyface, Take Six, Hubert Laws, Herbie Hancock, Queen Latifah, Tone Loc, L.L. Cool J, Melle Mell, Benny Carter, and Heavy D.

Many of these artists are performing their parts remotely and either mailing them on Adat tapes or transmitting them via fiber-optic links to the recording headquarters in Los Angeles, where chief supervising engineer Francis Buckley is assembling the masters on seven linked

Adat units.

The format's ubiquity (some 60,000 machines have been sold in a mere four years in the marketplace) makes it a de facto industry standard, according to Buckley. He says, "The Adats sound great, they're very easy to use, and they do the job. I probably have eight cases of tape, and I still haven't spent as much money as I would have using reel tape. I can take the machines home with me and do my drum triggers at home, or put together work tapes, etc."

Of all the guest performances on the Jones album, Collins' rendition of the Duke Ellington standard "Do Nothin' Till You Hear From Me" best demonstrates the potential of the Adat system, according to Buckley. After the singer's original, fiber-optically delivered vocal had to be scrapped because it did not match Jones' conception of the song, Collins was asked to redo the track. He put several takes on Adats in his home studio, working from a stereo dub of the backing track, and sent them back to Buckley.

"Adat allows you the flexibility to do the kinds of things Quincy does on record. It's the only way to do it efficiently," says Buckley. "Trying to lock any two other tape machines, whether they're 24-track analog or 48-track digital, is always a dicey

business."

Comparing a 48-track digital reel machine to the equivalent Adat setup, Buckley says, "A Sony 48-track costs approximately \$200,000, give or take \$15,000. Conversely, the equivalent track total in Adats, with the remote controller, would run in the vicinity of \$16,000. But the difference in sound is not \$180,000, or whatever. You would think at that price the sound would jump out of the speakers at you!"

Buckley compensates for the lack of sonic warmth in the digital medium by recording drums on analog and immediately transferring the tracks to Adat.

"There may be less than one-half percent less warmth in the bottom end with digital, but with analog you get tape hiss, so I take the tradeoff," he says. "I'll take the cleanness and the fact that you're not rubbing the oxide off the tape."

Buckley adds that digital allows him to keep his mixes cleaner. "The more I use digital tape, the less I do when I'm mixing. I think these little machines are a boon to this business."

The Petty project is a live album being recorded on the artist's current tour, according to Alesis director of marketing communications Ted Keffalo. He says Petty's live-sound engineer, Robert Scovill, customized the house mixing board to feed seven Adats, for a total of 56 tracks.

Because this setup allows Scovill to record sound checks and rehearsals in addition to the shows themselves, the crew uses the tapes as a reference for adjustments in the sound, says Keffalo. Scovill, a two-time Technical Excellence and Creativity Award winner, was not available for comment at press time.

"The beauty of this is every night Tom Petty has a reference of every performance," says Keffalo, adding that the performance tapes are being mixed in New York.

The exposure provided by Jones and Petty is likely to catapult Adat into the high-end community, which has not fully embraced the format because of the perception that digital reel machines offer "bulletproof" security that no other format can match.

But Buckley suggests another reason for the big studios' standoffish attitude toward modular digital multitracks. He says studio owners who have invested hundreds of thousands of dollars on DASH machines are afraid to admit that Adats and other "bastard children" are nearly as good.

One thing Adat will *not* do, according to Buckley, is mask lack of talent. "Just because you own a tape machine, you're not necessarily a recording engineer," he says. "Now you have nothing to hide behind. If your drummer's kit is not well tuned or well maintained, you're going to get a good recording of a bad-sounding set. In fact, Adat has made the job a little more difficult, because now you can't cut corners."



**Studio Puts Up Bracket.** Forestville, Calif.-based punk rockers Bracket have recorded their second album for Caroline Records with producer Don Fleming of Hole, Screaming Trees, and Teenage Fanclub fame. Shown at Prairie Sun Studios in Cotati, Calif., from left, are band member Larry, engineer Joe Marquez, band members Zach and Marty, Fleming, and band member Ray.

## AUDIO TRACK

### NEW YORK

RENOWNED PRODUCER Russ Titelman mixed the Eric Clapton PBS documentary "Nothing But The Blues" at Sony Music Recording Studios with producer/engineer Michael Brauer, assisted by Bruck Dawit. In attendance was the film's executive producer, Martin Scorsese... At Mystic Recording Studios, a mix facility on Staten Island, producer/engineer Gerry Brown and partner Nick "Porkchop" Morock of Brown Bag Production mixed a project by Mercury Records artist Female. Sessions were assisted by Bill Malina, Steve Neat, and Tim Donovan. Also at Mystic, WEA Argentina artist Fabian Gallardo worked with producer/engineer Fernando Kral on an upcoming project, with Steve Neat assisting... Renowned jazz pianist Mulgrew Miller is finishing a new trio recording, tentatively titled "Getting To Know You," at Manhattan Center Studios. Produced by Tim Patterson and engineered by James Nichols and Richie Clarke at MCS' Neve-equipped Studio 4, the release will appear on RCA/Novus.

### LOS ANGELES

THE RECORD PLANT has been buzzing with superstar activity. Warner Bros. hard rockers Van Halen worked at the studio's SSL 2 room with producer Bruce Fairbairn on a live recording for MTV. The sessions were engineered by Mike Plotnikoff, who was assisted by Kyle Bess. Michael Jackson used the same room (which houses a 72-input, G-series SSL) to work with members of rap act Naughty By Nature on tracks and remixes from his upcoming Epic Records release, "HiStory: Past, Present And Future—Book 1." Those sessions were produced by Naughty By Nature's KayGee, engineered by Angela Piva, and assisted by Brian Pollack. In the studio's SSL 1 suite (a 96-input, G-series console with Ultimotion), Latin sensation Luis Miguel worked with producer Kiko Cibrian on vocal overdubs and mixes for an upcoming WEA Latina project. Paul McKenna engineered and Craig Block assisted. Finally, producer Brendan O'Brien re-

corded vocal overdubs with Neil Young for the artist's upcoming album with Pearl Jam for Reprise Records. Bess assisted... At AMS Entertainment, producer Sylvia Massy worked with L.A. rock quartet Bigelf on an EP on Massy's label, Third Hole.

### NASHVILLE

AT SCRUGGS SOUND, Toby Keith worked on a Christmas album for Polydor with producers Nelson Larkin and Harold Shedd and engineer Ron "Snake" Reynolds. Curb Records artist Sawyer Brown worked with producers Mark Miller and Mac Anally and engineer Alan Schulman. Another Curb act, Baker & Myers, were recording with producer Larkin and engineer Reynolds... At Sound Stage Studio, Curb's Smokin Armadillos tracked with producer Chuck Howard, engineer John Kelton, and assistant Mark Ralston. They worked in the facility's Back Stage room, fitted with a 52-input SSL G series console. At Sound Stage's Front Stage, another 52-input SSL G room, Marty Raybon worked with producer John Guess on a project for Liberty Records.

### OTHER LOCATIONS

AT WARZONE RECORDERS in Chicago, RCA Records' the Lupins tracked and mixed for an upcoming release with engineer Van Christie. Also, former Sugarcubes member Siggi Bauldersson and Die Warzau remixed "Isobel" for Elektra recording artist Bjork (also an ex-Sugarcube). Other artists in action at WarZone include Skin, Mackerel Sky, Dovetail Joint, and Poi Dog Pondering... At Cheyenne Mountain Ranch in Colorado Springs, Colo., GRP Records artist Russ Freeman is currently producing an album by his band, the Rippingtons. Additional horn and vocal tracks were recorded at Pacifique in Burbank, Calif.

Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway, New York, N.Y. 10036; fax: 212-536-5358.



**Pilgrim's Progress.** Atlantic Recording group Billy Pilgrim completed its second release, "Bloom," at Treasure Isle Studios in Nashville. Set for release May 16, the project was produced by Richard Dodd, center, who has worked with Tom Petty and Traveling Wilburys, among many others. Shown with Dodd are band members Andrew Hyra, left, and Kristian Bush.

## newsline...

**IT'S NOT EASY BEING GREEN:** The Recording Industry Environmental Task Force is accepting nominations for the first ever Technical Excellence and Creativity Award for Environmental Merit. The award will be presented at the 11th Annual TEC Awards ceremony at the Audio Engineering Society convention in New York this fall.

The Task Force—a group of industry professionals formed in April 1994 to promote environmental awareness—says recipients will be selected on the basis of, but not restricted to, "the identification of a single environmental issue generated by or severely affecting the audio industry and its family of vendors, services, and customers; significant action taken... to address an environmental issue; [and] advancement in technologies, processes, or procedures resulting in significant environmental gains."

Nominees will be selected by a panel of four RIETF members and two members of the Mix Foundation for Excellence in Audio, which dispenses the awards. Interested applicants may send a letter (no longer than 750 words) to MFEA, 6400 Hollis St., Suite 12, Emeryville, Calif. 94608.

**Color and Light-  
Jazz Sketches  
on Sondhelm**

**Engineer**  
Joel Mess  
**Producers**  
Oscar Castro-Neves  
Miles Goodman  
**Studio**  
RPM Sound Studio

**Dah Shinin**

**Engineer**  
Kieran Walsh  
**Producer**  
Da Beatminerz  
**Artist**  
Smif-N-Wessun  
**Studio**  
D&D Studios, Inc.

**Dare Iz A Darkside**

**Engineers**  
Christopher Irish  
Ivan "Doc" Rodriguez  
**Producer**  
Reggie Noble  
**Artist**  
Redman  
**Studio**  
Power Play Studios

**Gettin' To It**

**Engineer**  
Jim Anderson  
**Producers**  
Richard Seidel  
Don Sickler  
**Artist**  
Christian McBride  
**Studio**  
Clinton Studios

**Do You Wanna Ride?**

**Engineers**  
Rob Chiarelli  
Kevin Davis  
Moe Doe  
Ryan Greene  
Tony Pizarro  
**Producers**  
Jorge "G-Man" Corante  
Moe Doe  
Livio Harris  
Charles Jordan, II  
Doc Little  
Lea Reis  
Carl Roland, Jr.  
**Artist**  
Adina Howard  
**Studio**  
Encore Studios

**From The Bottom Up**

**Engineer**  
Keston Wright  
**Producers**  
Jorge "G-Man" Corante  
Nichol Gilbert  
**Artist**  
Brownstone  
**Studio**  
The Enterprise

**Illusions**

**Engineers**  
Wayne Holmes  
Erik Zabler  
**Producer**  
George Duke  
**Artist**  
George Duke  
**Studio**  
LeGonks

**Me Against the World**

**Engineer**  
Paul Arnold  
**Producers**  
Brian G.  
Easy Mo B  
Moe Z.M.D.  
Tony Pizarro  
**Artist**  
2 Pac  
**Studio**  
The Enterprise

**Vision: The Music of  
Hildegard von Bingen**

**Engineer**  
Erik Zabler  
**Producer**  
Tony McAnany  
**Artist**  
Richard Souther  
**Studio**  
Conway Recording Studios

**Cocktails**

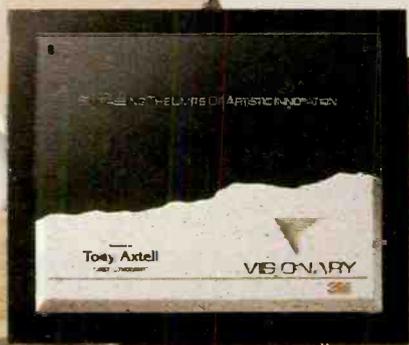
**Engineers**  
Ant Banks  
Spearhead X  
**Producers**  
The Dangerous Crew  
L.A. Dre  
Shorty B  
Spearhead X  
**Artist**  
Too Short  
**Studio**  
D.A.R.F. Studios

**The Tractors**

**Engineer**  
Steve Ripley  
**Producers**  
Walt Richmond  
Steve Ripley  
**Artist**  
The Tractors  
**Studio**  
The Church Studio

**Alegria**

**Engineer**  
Rob Heany  
**Producers**  
Daniel Aumais  
Rene Dupere  
Robbi Finkel  
**Artist**  
Cirque du Soleil  
**Studios**  
Studio A.R.P.  
Studio St-Vincent



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# Pro Audio

Billboard

# STUDIO ACTION

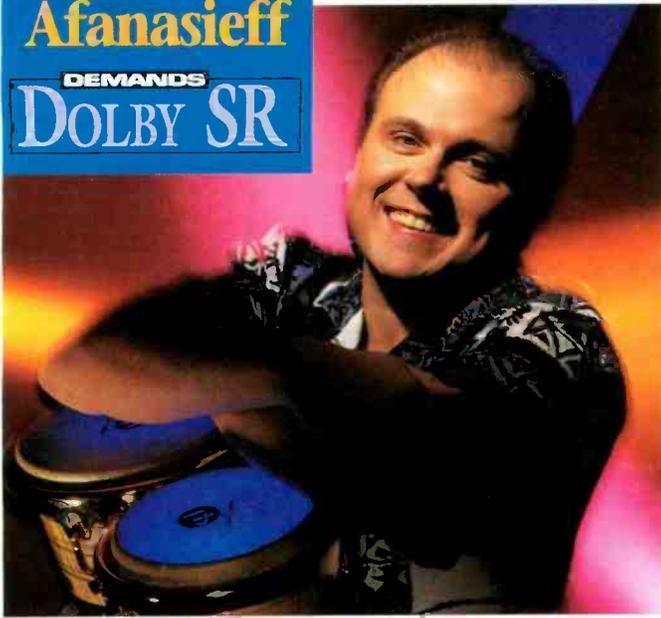
PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MAY 20, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ALBUM ROCK
TITLE Artist/ Producer (Label)	THIS IS HOW WE DO IT Montell Jordan/ O. Pierce M. Jordan (PMP/RAL)	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)	GONNA GET A LIFE Mark Chestnutt/ M. Wright (Decca)	GOOD Better Than Ezra/ D. Rothchild (Elektra)	LIGHTNING CRASHES Live/ J. Harrison Live (Radioactive/MCA)
RECORDING STUDIO(S) Engineer(s)	ECHO SOUND (Los Angeles) Bob Morse	CHUNG KING (New York) Jack Hersca	JAVELINA (Nashville) Warren Peterson	PADDED CELL (Los Angeles) Dan Rothchild	PACHYDERM (Cannon Falls, MN) Lou Giordano
RECORDING CONSOLE(S)	Trident Vector MK II	Neve VR 60 with Flying Faders	Cal Rec	WR T820	Studer A827/A820
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Sony/MCI JH 24	Studer A820	Mitsubishi X-880	Fostex E16	KRK
STUDIO MONITOR(S)	Custom Echo Sound	Custom Genelec	Tannoy FSMU	KRK 1002	Augsperger Yamaha NS10
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	3M 966	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	ECHO SOUND (Los Angeles) Bob Morse	CHUNG KING (New York) Jack Hersca	WOODLAND (Nashville) Lynn Peterzell	PADDED CELL (Los Angeles) Dan Rothchild	MUSIC HEAD (Lake Geneva, WI) Tom Lord-Alge
CONSOLE(S)	Trident Vector MK II	Neve VR60 with Flying Faders	Neve VR60	WR T820	SSL 8000
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Sony/MCI JH 24	Studer A820	Mitsubishi X-880	Fostex E16	Studer A827
STUDIO MONITOR(S)	Custom Echo Sound	Custom Genelec	Steve Durr Yamaha NS10	KRK 1002	Augsperger
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	3M DAT	Ampex 499
MASTERING (ALBUM) Engineer	BERNIE GRUNDMAN Chris Bellman	MASTERDISK Glenn Meadows	MASTERFONICS Glenn Meadows	OCEAN VIEW DIGITAL MASTERING Joe Gastwirt	BERNIE GRUNDMAN Brian Gardner
PRIMARY CD REPLICATOR (ALBUM)	PMDC	PMDC	Uni Manufacturing	WEA Manufacturing	Uni Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	PDO	Cinram	Uni Manufacturing	WEA Manufacturing	Uni Manufacturing

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Walter Afanasieff

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Gary Lauffman

Walter Afanasieff

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Mariah Carey "Music Box" (Columbia)

Michael Bolton "Time, Love & Tenderness" (Columbia)

Kenny G "Breathless" (Arista Records)

Peabo Bryson & Regina Belle/"A Whole New World" (Aladdin's Theme), Walt Disney Records

Peabo Bryson and Celine Dion/"Beauty and the Beast", Walt Disney Records



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# ALIVE AND THRIVING

## Undaunted By Competing Formats, Audio- And Videotape Duplicators Report Business Is As Good Or Better Than Ever

**A**lthough the digital videodisc, enhanced audio CD and other hot new formats are grabbing the spotlight from the tape-based products that have been the mainstay of the music and video worlds for years, the analog audiocassette and VHS tape are holding their own in a crowded field.

To assess the health of the audio and video duplication industries, Billboard gathered data presented at the ITA's most recent events: its 25th



ITA'S CHARLES VAN HORN

Annual Seminar in March 1995 and its Update Seminar last fall.

### HOLDING STEADY

ITA executive director Charles Van Horn summed up the health of the audiocassette in his opening remarks at Update Seminar, saying, "Audiocassette duplication volume is...running at full blast. At worst, several of our [member] companies say 1994 levels will be flat—not bad for a format many naysayers said would die. It has, in fact, been what can only be described as a phenomenal year for the audiocassette, in

spite of all the attention being paid to new digital formats. The resurgence of the cassette can be credited to a number of factors, one being the use of the cassette for non-music advertising and promotion messages."

Another factor contributing to the health of the cassette, say industry observers, is the boom in the audiobook market.

Commenting on the video duplication business, Van Horn told an Update Seminar audience last November that the continuing acceptance of sell-through and the studios' move into retail were the main factors driving a 35% increase in duplication volume for the fourth quarter.

Van Horn predicted at the time that '94 would yield the biggest fourth quarter in the industry's history—a promise borne out by subsequent statistics.

### PEACEFUL COEXISTENCE

Van Horn's presentation suggested that the old formats are not in immediate danger of being replaced by new ones. In fact, the coexistence of the analog audiocassette with CD, of VHS with laserdisc, and of DAT and U-matic tape with hard-disc master recorders suggests that users of professional and consumer media do not feel forced to choose among what are commonly perceived as "competing" formats. What's more, the history of recorded media offers plenty of examples of seemingly mutually exclusive formats coexisting for long periods.

That's not to say that consumers or pros want format clutter. In fact, the consensus among observers of the current DVD debate is that a protracted battle between the Toshiba/Time Warner and Sony/Philips

by PAUL VERNA

camp would all but doom the fledgling digital video medium.

That scenario notwithstanding, the coexistence of analog and digital, of tape-based and disc-based products, is likely to continue at least through the end of the millennium.

Richard Kelly, president of consulting firm Cambridge Associates, lent historical perspective to the DVD



TDK'S DOUG BOOTH

issue by noting that the 12-inch laserdisc "has been in this country since 1978, and the total installed base in U.S. homes is less than 2 million—15 years after the introduction! So although the [5-inch] digital videodisc certainly has a lot to offer, I'm personally not so sure it's going to be gobbled up as a replacement for VHS—particularly when you realize that the initial retail price of the hardware will be greater than \$600."

Additionally, Kelly predicted that DVD won't be in more than 5 million homes by 1999. By contrast, VCR

penetration is expected to continue, with sales topping 86 million homes in the U.S. by the year 2000.

At Sony, duplication-products group director Michael McCausland noted that a mere 1.7 million homes are equipped with full-blown home theater systems, and that more than 70% of VCRs sold in 1994 are not hi-fi models. As a result, he concluded, DVD "is not necessarily a threat" to VHS.

Doug Booth, national sales manager of TDK Electronics, reminded ITA attendees that consumers love videotape. "VHS recorders worldwide have become more common than microwave ovens or dishwashers," he said. "With this huge installed base, and predictions by the hardware manufacturers of more record years in the future, we do not see any falloff in demand, regardless of the introduction of any new technology. It gets back to the consumers. They are comfortable with the format."

Allied Film & Video president James Merkle is another industry leader who believes in the future of VHS. Referring to other formats in the marketplace or on the horizon—CD, CD-i, CD-ROM, CD-V, LVD, widescreen TV, HDTV, video on demand, video games from cable/satellite, digital cable, full-motion video on computer, etc.—he said, "None of these emerging technologies will derail the VHS freight train. With the current U.S. household penetration, it will take several critical success factors to dislodge VHS."

Among those factors, according to Telefuture Partners president Bob Pfannkuch, are higher-quality picture and sound with respect to VHS, lower manufacturing costs, inexpensive playback and record devices, an

acceptable conversion plan for retailers and mass merchants, and a way of ensuring compatibility between existing VHS libraries and new formats (or at least addressing consumers' fears about such incompatibility).

The emerging technologies will succeed only if they are user-friendly, according to Rusty Capers, VP of CD-ROM business development at Disc Manufacturing Inc. He told Billboard that new formats, particularly enhanced CDs, will play a large



ALLIED'S JIM MERKLE

role in the marketplace "when developer/producers come up with true plug-and-play product. That's why the audio CD took off as well as it did."

"If history shows us anything, it's that new technology and new formats are only adopted when they fill a void," added Stuart Snyder, executive VP for domestic home video at Turner Home Entertainment. "The VCR and videotape filled voids that people didn't even know existed."

As always, the almighty consumer will define those voids and decide how to fill them. 

# INEVITABLE EVOLUTION

## High-Technology Advances Are Geared Toward Lowering Costs

**W**ith the significant cost increases in virtually every raw material that goes into audio, video and instrumentation tape manufacturing (Billboard, March 11), all companies are looking to cut costs to pass on the smallest price increases possible. Technology plays a key role, but change is more evolutionary than revolutionary, notes Terry O'Kelly, director of sales and marketing for BASF Professional Products.

"Tape is 60 years old and has come a long way since BASF introduced the first audio recording media," says O'Kelly. "It is a fairly

mature product, and there's not a lot that's really 'new' in manufacturing technology. The pressure is greater on cutting costs to save money, eking out as much as possible."

O'Kelly does explain a new proprietary BASF technology in milling for audiotape—the mixing and grinding of the raw materials for coating before their application onto the tape. "It will allow us to get a different type of product that will be particularly applicable for the expanding market in audiocassettes for spoken-word uses, including audiobooks," he says. "The new product will offer improved productivity—more effi-

by STEVE TRAIMAN

ciency in a user's duplication process, with no sacrifice in performance. It will be announced this summer after testing of initial samples at key customer sites in the U.S. and abroad."

The new process was developed at BASF's R&D center in Ludwigshafen, Germany, for use in manufacturing facilities in Munich and Willstaett, as well as for duplicators worldwide. O'Kelly emphasizes that BASF does bigger business in the U.S., where

the audiocassette is much stronger than in Europe and Japan, and expects cost savings from the new process will vary by customer operation.

### CONSTANT CHANGE

"As technology has advanced, our tape-processing equipment also has evolved," says Ampex Recording Media manager of process development Guy Tadlock, who has been with the company 21 years. "It's this constant change that's very exciting. All our professional video, audio and instrumentation tapes, both analog and digital, have seen evolutionary

improvements."

With eight buildings in the complex and over 500,000 square feet of manufacturing and warehouse space, Ampex operates nine coating lines and two for R&D. "About three years ago, we brought a state-of-the-art coating line on stream for high-end magtape applications, including Betacam SP, D1 and D2, and various instrumentation products," says Tadlock. "With one of the most modern lines in the industry, we can back coat, front coat and do surface finishing all in one process. This is controlled in a very tight, class 100

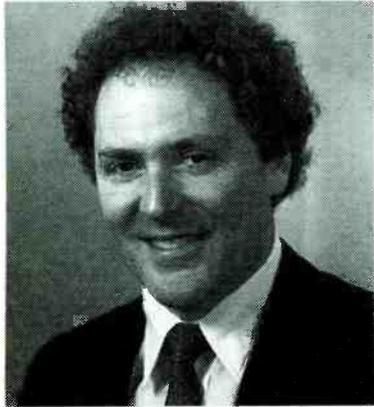
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## EVOLUTION

Continued from page 93

(clean room) atmosphere, which cuts out multiple handling and reduces scrap. As products have gotten thinner, less handling means better yield and better quality—both of which are key cost savers."

Tadlock also emphasizes that the new facility, which went on line in late 1991, is fully computerized, with more than 800 "point tags" or process parameters—measured and controlled processes—that allow for consistency from day to day. "We monitor everything through on-line displays and alarms, plus a 'historian' that compiles all process parameter data so that it can be recalled at any time for analysis with QC [quality control] test data," says Tadlock. "We monitor the entire process every step of the way, so if it exceeds certain control limits, such as emission parameters, the line will shut down automatically. It takes most of the human-error aspects out of the equation, and while a heavy



BASF'S TERRY O'KELLY

investment, it has been very effective in holding down manufacturing cost excesses." He also notes that, in recent years, Ampex has added a lot of automation for videocassette assembly, which has reduced labor costs and increased volume to keep up with expanding demand.

For 3M, with recording-media plants in Hutchinson, Minn., Menomonie, Wisc., and Irvine, Calif., the technology improvements are definitely evolutionary, according to both Mark Fuhrer, sales and marketing manager, duplication markets, and Terry Easler, manufacturing operations manager. "From a new technology standpoint on processes affecting manufacturing capability, I can't think of one element we aren't working on to improve efficiency," says Fuhrer. "Our recent [April 17] price increases only partially offset higher costs."

Easler describes 3M's EVOP methodology for making small, constant changes affecting quality, consistency, run-ability and better yields as "really fine-tuning the basic processes in milling, coating and solvent recovery. We're building a response process based on process variables, a three-dimensional picture or 'response surface' that is definitely more evolutionary than revolutionary."

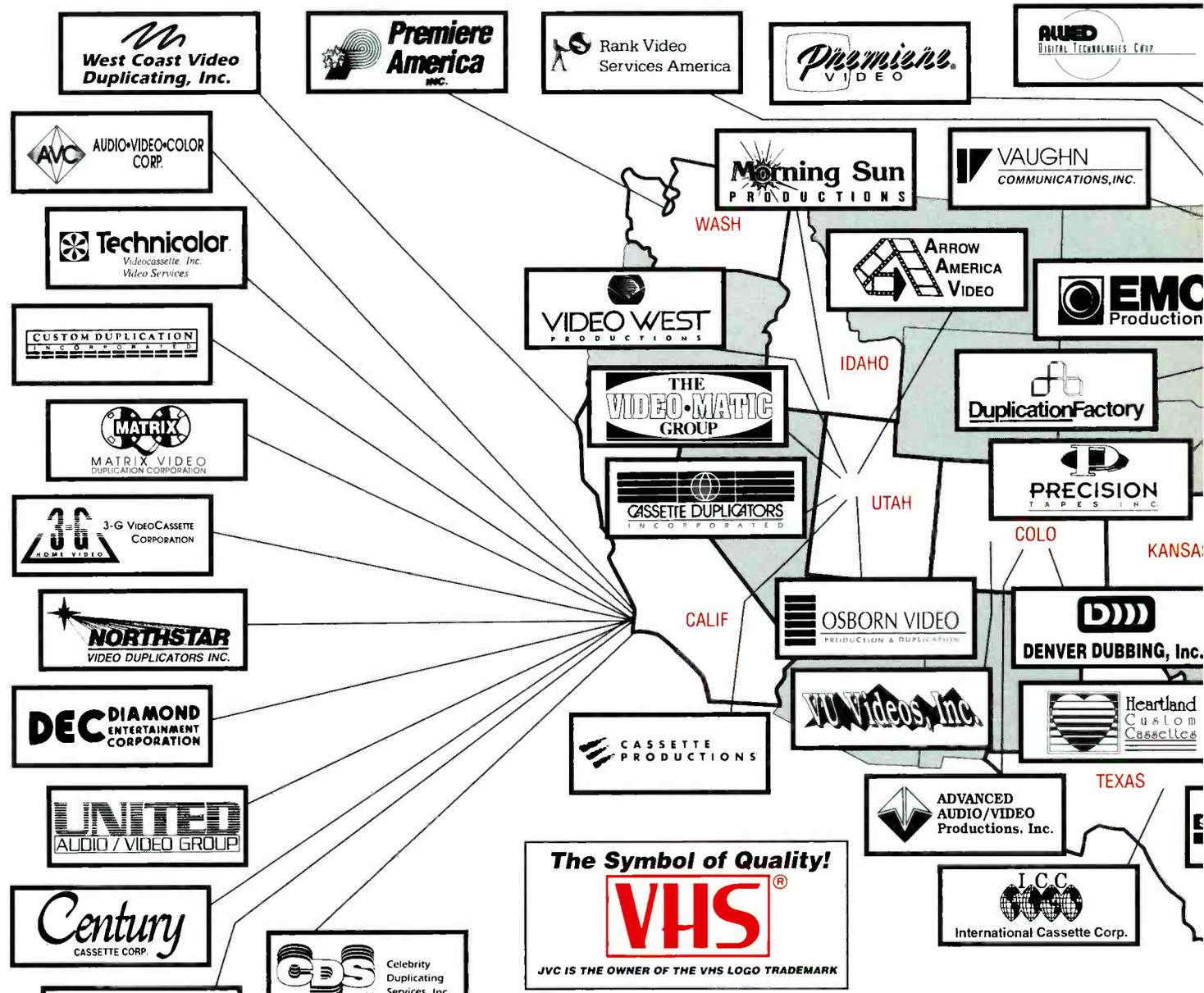
"For example," says Fuhrer, "if we were running a coater at optimum speed three years ago, it's now 10% faster and getting better airflow in the

Continued on page 96

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# EAS UPDATE

**Source-Tagging  
Should Affect Only  
Those Tape Dupers  
Who Dabble in CDs**

by PAUL VERNA

# By JVC...

*Unlicensed custom-loading duplicators or loaders, or duplicators using non-licensed blank cassettes bearing the distinctive VHS logo of JVC are in violation of law.*

The music industry's 10-year struggle to implement a universal theft-deterrence system for retail stores is approaching a successful finale, paving the way for CD replicators to incorporate this vital step into the manufacturing process.

Under the industry's "source-tagging" proposal, acousto-magnetic security tags would be concealed inside CD jewel cases at the point of manufacture, making it virtually impossible for shoplifters to remove them.

Currently, tags are stuck to the outside of CDs, tapes and other prerecorded music and video products, allowing thieves to slice out the stickers and walk away with unprotected product.

Barring further obstacles—and there have been many in the past decade—it is believed that source-tagging will become effective within the next year.

## UNRESOLVED ISSUES

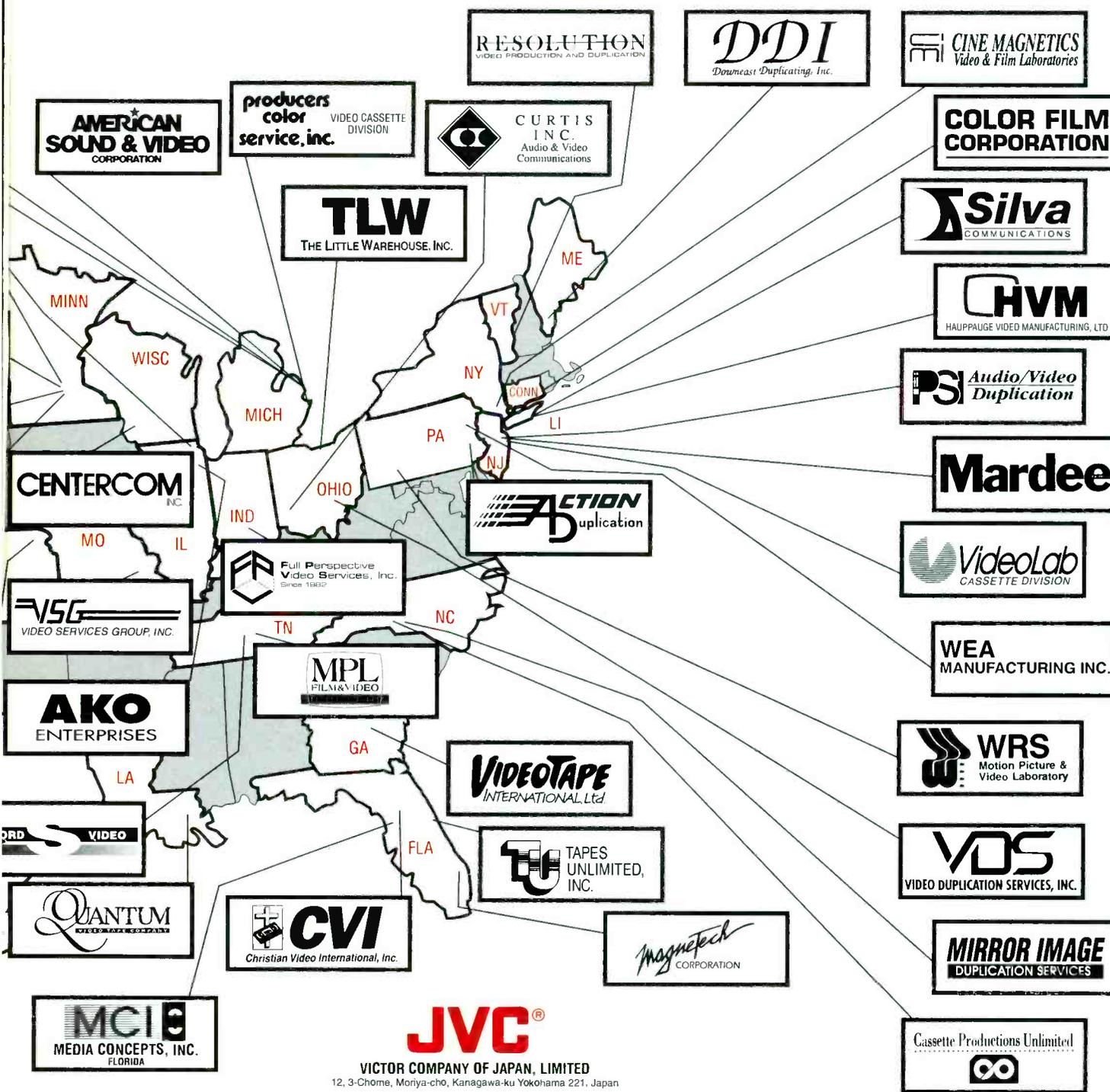
Replicators say it's premature to discuss the implications of source-tagging on the manufacturing process, since the method by which the tags would be applied is still being tested. Furthermore, music manufacturers and retailers have not formally established a funding mechanism for source-tagging, opening the possibility for further disagreements between the two camps and threatening the viability of the project.

Nevertheless, even skeptics of source-tagging say that the project will get off the ground eventually. Already, major-label groups and retailers overcame a major obstacle when they agreed to limit source-tagging to compact discs. Previously, manufacturers and retailers were deadlocked over the sensitive issue of applying magnetic security tags to magnetic tape, thereby risking damage to the sound quality of cassettes.

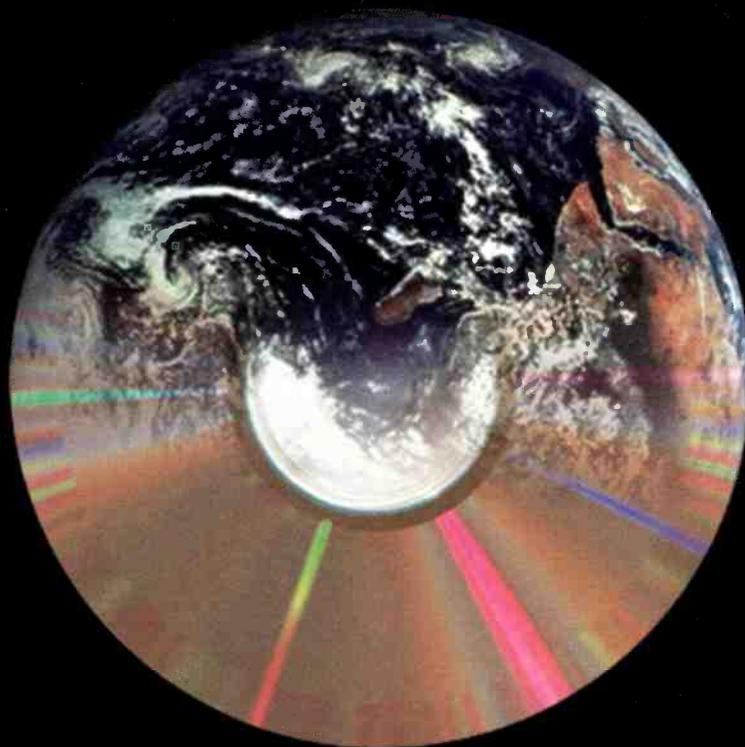
That issue was effectively sidestepped by NARM's recent decision to take tapes out of the mix and reaffirm its commitment to the acousto-magnetic standard it endorsed in early 1993. That decision, supported by the manufacturers, effectively crowned acousto-magnetic specialist Sensormatic Electronics Corp. of Deerfield Beach, Fla., as the winner in the source-tagging sweepstakes.

At present, manufacturers say they are testing the feasibility of source-tagging with acousto-magnetic security stickers. If they conclude that the application of these electronic article surveillance (EAS) tags does not

*Continued on page 98*



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oven. It's been a goal of our engineering people to get more out of all our machines. We've also had success in improving the maintenance programs to increase run times. Through 'predictive maintenance,' we use diagnostic techniques to anticipate when a roller bearing might go, and change it before it breaks and causes a line to shut down. This means less downtime and improved productivity, which probably has resulted in a 5% gain in this area alone over the last three years."

At Sony Magnetic Products, Mark Farmer, general manager, safety, environment and facilities, has been with the Dothan, Ala.-based facility 14 years and notes that it's been almost one continuous expansion to about 900,000 square feet in the four-building complex. The plant handles all forms of magnetic media, including audio and video pancakes, VHS and 8mm videocassettes, 3.5-inch computer diskettes, and both 8mm and quarter-inch data storage



AMPEX CONSOLES

tapes. "We do the coating for most other Sony plant products, including the MDM operation in Nuevo Laredo, Mexico," says Farmer, "and ship a lot of jumbos back to Japan and into some European assembly facilities, particularly France."

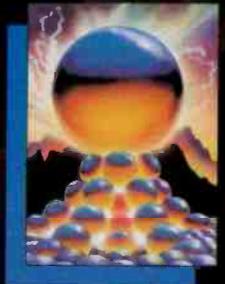
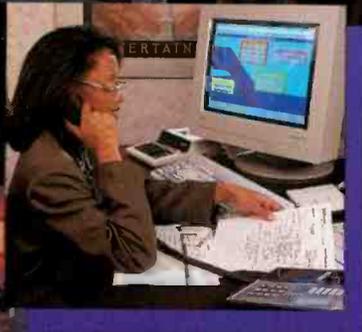
#### LESS IS MORE

Farmer notes a new technology breakthrough that has made it possible to manufacture a higher-quality tape with a 20% to 30% thinner coating. "Less raw materials means less costs," he emphasizes. "And there's also a big environmental impact. Less [coating application] means less waste, less solvents and less air emissions—while allowing us to increase our productivity about 25% since going on line in early '93. The proprietary process is a joint R&D effort here in Dothan and in Japan, with all process application testing done here in the U.S."

Jim Hagedorn, Fuji Photo Film U.S.A. national technical services manager, claims to have "the two fastest coating lines in the world" at the company's Greenwood, S.C., plant, which manufactures half-inch tape for the VHS duping and consumer markets in the U.S., as well as for export. "We developed our own proprietary double-coating process and built our own lines, going on-stream in 1991 and 1993 to keep up with increasing demand," says Hagedorn. "With over 300,000 square feet, we're probably the biggest manufacturing facility under one roof, and are running almost at capacity of 12 million T-120s a month, or 150 million a year. This gives us the ability to service Japan and the Far East, as well as Germany and other European markets." 

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# TAPE TAPE TAPE TAPE

## SUPER DUPER ENVIRONMENTALISTS

More Companies Reduce, Reuse, Recycle And See It's Easy Being Green

BY STEVE TRAIMAN

Environmental concerns had been a guiding light for the magnetic tape industry, both in the U.S. and around the world, long before the Environmental Protection Administration (EPA) made magtape one of the first manufacturing areas to bear the brunt of strict new clean-air emission standards. With an even tighter MACT (maximum achievable control technology) deadline for improved standards set for compliance by December 15, 1996, virtually all U.S. facilities are close to, or already exceed, the new parameters.

At the same time, packaging design is playing a big role in major recycling programs, and virtually all elements in audio- and videotape manufacturing and shipping are capable of reclamation, reuse or energy-efficient disposal. Both conservation programs have a vital bottom-line effect, given the escalating costs of virtually all raw materials involved in magtape manufacturing—from plastic resins and aluminum flanges and hubs to cobalt and chrome coatings and paper-board packaging.

"In the early '80s, Ampex Recording Media installed a state-of-the-art solvent-recovery system at our Opelika, Ala., facility," recalls Guy Tadlock, manager of process development. "It currently runs at a higher than 95% capture-efficiency rate, and we have an active program under way to meet the MACT standards for closer to 99% efficiency, well ahead of the deadline."

Tadlock also notes the company's innovative Cycle-Sat recyclable container, introduced about four years ago for bulk 1-inch video products. "Customers can return empty containers as well as reels and hubs, with Ampex pickup," he says. "Our

packaging-design group recently changed our master cartons from oyster white to corrugated Kraft-board, using 30% to 40% recycled materials. Throughout the plant, many of our raw-material shipping cartons, from plastic resins to polyester film, are recycled back to our suppliers. We expect more of this in the future, as we become even more sensitive to the waste-disposal problem."



AMPEX'S GUY TADLOCK

### GLOBAL STANDARDS

Before BASF closed its only U.S. manufacturing operation, in Bedford, Mass., in 1991, it had achieved a "close to 98% capture rate for solvent recovery, setting the industry standard for a long time," according to Terry O'Kelly, director of sales and marketing, professional products. "Currently, in our Munich and Willstaett, Germany, plants, we've become even more efficient," says O'Kelly, "using a very benign solvent called THF." (The solvent dissolves the plastic

resins used to hold the particles to the base film, and the higher the capture rate, the less emissions escape into the atmosphere.)

Also at the BASF plants, plastic scrap is reground and reused for less-critical parts; cassettes nobody wants are taken back and recycled almost 100%, with a recovery process that separates either aluminum or chrome-plated steel pins and springs, and three or four different types of C-0 plastic. BASF also incinerates audio- and videotape returned by retailers to recover and reuse the very expensive chrome pigments.

In packaging, BASF came up with Eco Shuttles for both audio- and videotape, claimed to be the first reusable plastic shipping package. Boxes, hubs and strapping are recycled, with a goal of 25 "turns" for each Eco Shuttle. "Since we started in early '94, reaction has been tremendous, with some 50 of our audio customers, representing about 50% of our volume, participating," O'Kelly reports. "In video, we have more demand than we can satisfy, with customers switching as soon as Eco Shuttles are available. As of January, we estimate a savings of 37 trailers of Styrofoam, hubs, etc., that would have gone into landfills."

At 3M, manufacturing operations manager Terry Easler says, "We've been recognized as a leader in being environmentally responsible. We've worked closely with the EPA to voluntarily go beyond compliance guidelines in exchange for more flexibility within our plants to reduce regulatory red tape. In our Hutchinson, Minn., facility, we have a model unit for the magtape industry in a solvent-recovery program that

*Continued on page 99*

### EAS UPDATE

*Continued from page 95*

disrupt the replication process or otherwise decrease productivity, they will proceed with the source-tagging.

However, other major obstacles remain. Sensormatic's main rival, Checkpoint Systems Inc., of Thorofare, N.J., has vigorously protested the industry's recommendation of acousto-magnetics. Checkpoint's proprietary security system, based on radio-frequency technology, is incompatible with Sensormatic's.

### ACOUSTIC MAGNETISM

After NARM officially recommended acousto-magnetics more than two years ago, Checkpoint mounted an aggressive campaign to convince the industry that a magnetic system would degrade the audio signal on cassette tapes.

While Checkpoint's counteroffensive succeeded in persuading manufacturers to reject NARM's proposal, it backfired when the industry decided to exclude tapes from the source-

tagging program. Consequently, Checkpoint remains out of the race.

More importantly for music manufacturers, Checkpoint's customers—which include such large retail accounts as Trans World, Circuit City and leading mass merchants—are disgruntled about the prospect of having to replace their radio-frequency security system with an acousto-magnetic one.

Similarly, music retailers who use a system that's incompatible with the standard must either spend a truckload of money replacing that system, use no security at all or apply tags themselves into product already equipped with stickers that won't work in their stores.

None of the above scenarios is particularly attractive to the non-Sensormatic accounts, despite NARM's recent announcement that the "acousto-magnetic EAS is now the preferred technology among music retailers even without source-tagging." Among the retailers who use Sensormatic's acousto-magnetic system for their music stores are Musicland, Blockbuster and Kemp

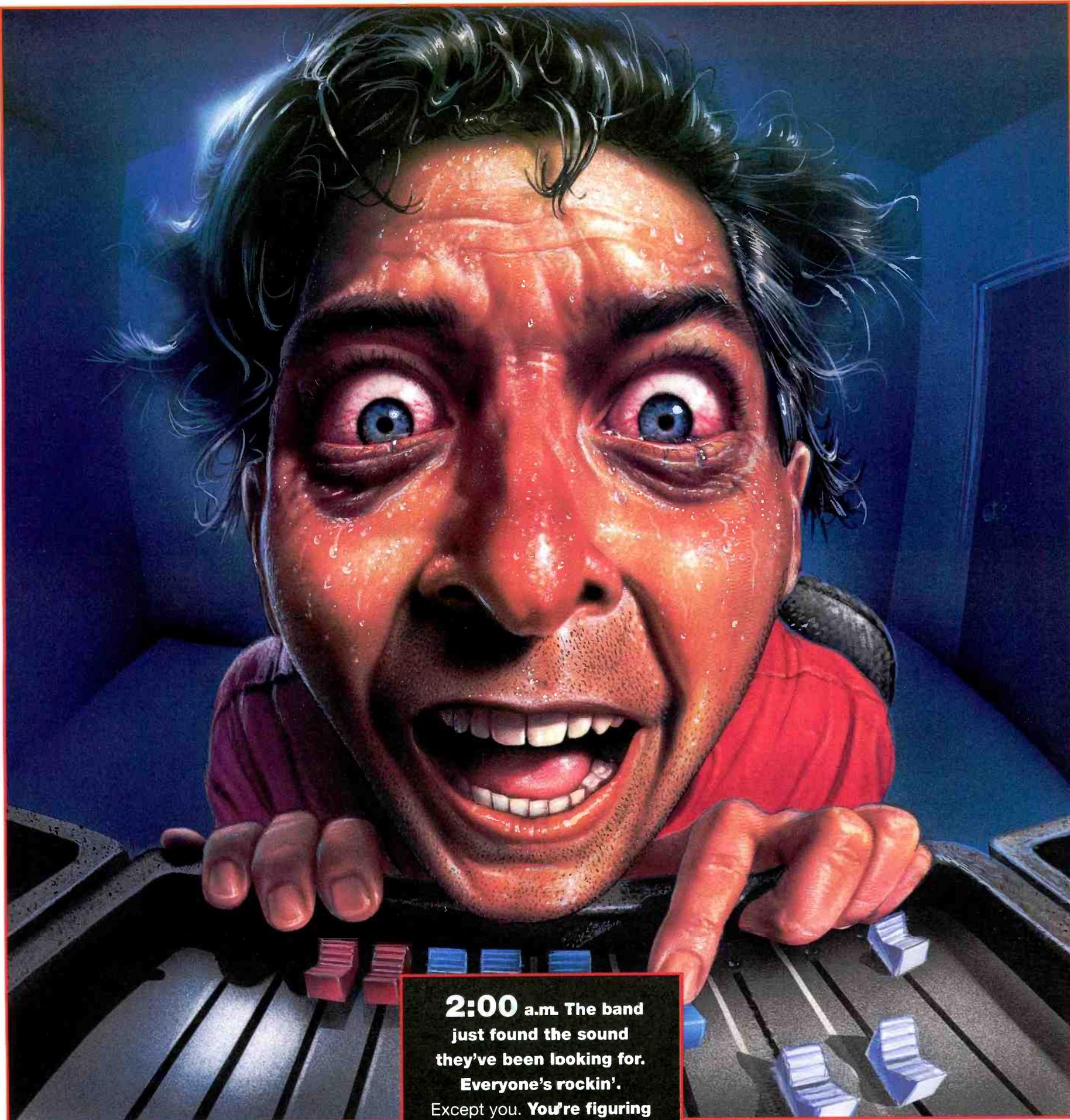
Mill Music.

For replicators, the source-tagging process is likely to be much easier to accommodate than it will be for the unlucky retailers who use RF systems. The manufacturing divisions of the major-label groups are already leading the way by testing automated source-tagging in their plants. Most likely, independent replicators will follow suit by incorporating source-tagging equipment into their assembly lines.

In both cases, the one-time modification is not likely to disrupt the manufacturing process. Indeed, among the criteria in NARM's original source-tagging proposal were for the tag to be "applicable on-line by manufacturers" and for the system to be "cost-effective." Clearly, NARM intended all along for source-tagging to be achievable without placing an undue burden on the manufacturing sector.

The tests currently under way will determine whether or not NARM's intentions are borne out. Stay tuned for future developments in this unfolding saga.





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## 'I SWEAR' TOPS LIST AT ASCAP AWARDS

(Continued from page 11)

EMI Music Publishing, Flyte Tyme Tunes, Badams Music Ltd., Zomba Enterprises Inc., New Don Songs, New Hayes Music, Wally World Music, Bruce Springsteen, Howlin' Hits Music Inc., Square West Music Inc., Sony Cross Key Publishing, and PolyGram International Publishing Inc.

Other honors presented during the ceremony included the first-ever presentation of the ASCAP/Sammy Cahn Award, created in memory of the late lyricist and ASCAP board member. The award was presented to Laurence Holzman & Felicia Needleman for their song "I Married A Witch."

A complete list of the most-performed songs follows. An asterisk indicates a non-ASCAP writer.

"Again," Jimmy Jam, Terry Lewis, and Janet Jackson\*, EMI Music Publishing and Flyte Tyme Tunes; "All For Love," Bryan Adams, Robert John "Mutt" Lange, and Michael Kamen\*, Badams Music Ltd. and Zomba Enterprises Inc.; "Almost Goodbye," Don Schlitz and Billy Livsey, New Don Songs and New Hayes Music; "American Honky-Tonk Bar Association," Bryan Kennedy and Jim Rushing, EMI Music Publishing and the Old Professor's Music; "Any Time, Any Place," Jimmy Jam, Terry Lewis, and Janet Jackson\*, EMI Music Publishing and Flyte Tyme Tunes; "Anytime You Need A Friend," Walter Afanasieff and Mariah Carey\*, Wally World Music and Warner/Chappell Music; "Baby, I Love Your Way," Peter Frampton, Almo Music Corp. and Nuages Music Ltd.

Also, "Because The Night," Patti Smith and Bruce Springsteen, Bruce Springsteen; "The Boys And Me," Mac McAnally and Mark Miller, Beginner Music and Travelin' Zoo Music; "Can't Help Falling In Love," Luigi Creatore, Hugo Peretti, and George David Weiss, Gladys Music; "Does He Love You," Sandy Know and Billy Stritch\*, PKM Music; "Don't Turn Around," Albert Hammond and Diane Warren, Albert Hammond Enterprises, BMG Songs Inc. and Realsongs; "Dreamlover," Dave "Jam" Hall, Mariah Carey\*, and David Porter\*, Stone Jam Publishing Inc. and Warner/Chappell Music; "Everyday," Phil Collins (PRS), Hit & Run Music Publishing.

Also, "Found Out About You," Douglas Hopkins, East Jesus Music, Warner/Chappell Music; "God Blessed Texas," Porter Howell and Brady Seals, Howlin' Hits Music Inc. and Square West Music Inc.; "He Thinks He'll Keep Her," Mary Chapin Carpenter and Don Schlitz, EMI Music Publishing, Getarealjob Music, New Don Songs, and New Hayes Music; "Hero," Walter Afanasieff and Mariah Carey\*, Wally World Music and Warner/Chappell Music; "I Can See Clearly Now," Johnny Nash, Dovan Music Inc.; "I Just Wanted You To Know," Tim Mensy and Gary Harrison, Miss Dot Music Inc. and Sony Cross Key Publishing; "I Never Knew Love," Larry Boone and Will Robinson, Sony Cross Keys Publishing; "I Swear," Gary Baker and Frank Myers, Morganactive Songs Inc. and Rick Hall Music Inc.

Also, "I'll Remember," Madonna, Patrick Leonard, and Richard Page, All-Aja Music, Global Cooling Music, No Tomato Music, PolyGram International Publishing Inc., Warner/Chappell Music Inc. and Webo Girl Music; "I'm Free," Jon Secada, Miguel Morejon, Estefan Music Publishing; "Just Like The Weather," Suzy Bogguss, Doug Cridler\*, Famous Music Corp., Loyal Dutchess Music; "A Little Less Talk And A Lot More Action," Keith Hinton and Jimmy Stewart\*, PolyGram International Publishing Inc. and Sheddhouse

Music; "The Most Beautiful Girl In The World," the artist formerly known as Prince, Controversy Music; "My Baby Loves Me," Gretchen Peters, Sony Cross Keys Publishing; "My Second Home," Kenny Beard, Tracy Lawrence, and Paul Nelson\*, Golden Reed Music Inc. and Mike Dunn Music.

Also, "No Doubt About It," Steve Seckin and John Scott Sherrill\*, Love This Town Music; "Now And Forever," Richard Marx, Chi-Boy Music; "One More Last Chance," Gary Nicholson and Vince Gill\*, Four Sons Music and Sony Cross Keys Publishing; "Please Forgive Me," Bryan Adams and Robert John "Mutt" Lange, Badams Music Ltd. and Zomba Enterprises Inc.; "The Power Of Love," Mary Applegate (GEMA), Candy DeRouge (GEMA), Gunther Mende (GEMA), and Jennifer Rush (GEMA), EMI Music Publishing; "Prop Me Up Beside The Jukebox (If I Die)," Kerry Kurt Phillips, Dick Blaylock\*, and Howard Perdue\*, Emdar Music and Texas Wedge Music; "River Of Dreams," Billy Joel, Impulsive Music.

Also, "Runaway Train," David Pinner, LFR Music and Warner/Chappell Music Inc.; "Said I Love You But I Lied," Robert John "Mutt" Lange and Michael Bolton\*, Zomba Enterprises Inc.; "She'd Give Anything," Chris Farren, Vince Melamed\*, and Jeffrey Steele\*, Curb Songs, Farrenuff Music, and Full Keel Music Co.; "Soon," Casey Kelly and Bob Regan, AMR Publications Inc., Himownself's Music, Miss Pammy's Music, Sierra Home Publications, and Wood Newton Music; "Standing Outside The Fire," Garth Brooks and Jenny Yates, Criterion Music Corp., Ecudilla Music, Major Bob Music, and No Fences Music; "Streets Of Philadelphia," Bruce Springsteen, Bruce Springsteen; "Take It Easy," Jackson Browne and Glenn Frey, Swallow Turn Music.

Also, "Unchained Melody," Alex North and Hy Zaret, Frank Music Corp.; "What Might Have Been," Porter Howell, Dwayne O'Brien, and Brady Seals, Howlin' Hits Music Inc. and Square West Music Inc.; "What's It To You," Robert Ellis Orrall and Curtis Wright, EMI Music Publishing, JKids Music, Stroudavarious Music; "When I Fall In Love," Edward Heyman and Victor Young, Warner/Chappell Music Inc.; "Wild Night," Van Morrison, Caledonia Productions Inc. and Warner/Chappell Music Inc.; "Wild One," Jaime Kyle, Pat Bunch\*, and Will Rambeaux\*, Daniel The Dog Songs and Warner/Chappell Music Inc.; "Without You," William Daniel Collins, Thomas Evans, Michael George Gibbins, Peter William Ham, and J.C. Molland, Warner/Chappell Music Inc.

## CABLE NETS INTO RETAIL

(Continued from page 7)

sumer products marketing VP Tom Burke, who's overseeing a "face lift" to improve in-store appearances.

Burke doesn't expect an "adverse effect" on Discovery's plans with current retail accounts, including Price Costco warehouse clubs, Best Buy, Musicland Group, and Blockbuster. About 8,000-10,000 outlets carry the line; Burke says sales have more than quintupled since the 1993 debut. Discovery's November release, "Forbidden City," should deliver "tens of thousands of units," he predicts.

A&E is also finding that video "has turned into a pretty serious business," says new media VP Tom Heymann. "We're experiencing growth."

SETH GOLDSTEIN



**Keepin' It Real.** Capitol recording artist Milkbone stopped by WQHT (Hot 97) New York to plug his debut single, "Keep It Real." Pictured, from left, are Milkbone, Hot 97's Funkmaster Flex, and Clint Works, Capitol rap promotion.

## Mirage Head Buys Stake In Digital Audio Co. ICT

■ BY FRANK DICOSTANZO

Raising the ante on digital audio programming, hoping it will prove to be a good bet, is Steve Wynn, chairman/president of Las Vegas-based Mirage Resorts.

The gambling magnate recently purchased 3.5 million shares of Los Angeles-based International Cablecasting Technologies, whose flagship company is Digital Music Express (DMX). Wynn also holds a seat on DMX's board of directors.

The company, which had 1994 revenues of \$9.38 million, offers 76 channels of commercial and DJ-free music 24 hours a day, via local cable TV systems and direct broadcast satellite, to 295,000 homes and 15,000 businesses in the U.S. DMX also provides stereo simulcasting capability for such channels as HBO, MTV, VH1, Showtime, and CMT. ICT was founded in 1986 by former co-owner/chairman of United Artists records Jerry Rubinstein.

"Wynn's presence is very positive for the company, both as a sign of his confidence in DMX and because it opens a corridor to servicing more Las Vegas hotels," says Charles Kersch, an analyst at Henifen Imhoff in Denver.

The digital audio service is being made available at Wynn's 2,900-room Treasure Island Hotel in Las Vegas, in addition to the Mirage Resorts, and will soon be operating in Wynn's 3,000-room Beau Rivage, reports Mirage spokesman Alan Feldman.

The ICT stock, which reached a high of 9% in 1992, has been selling in the 1½-4% range in over-the-counter trading.

According to Henifen Imhoff, the company, whose fiscal year ends in September, has plenty of cash to see it through calendar 1995.

Wynn's stock purchase raises his stake to 10%. Other major stockholders include Shaw Communications Inc. (12.4%), Capital Group (10.1%), and Telecommunications Inc. (9.4%). ICT's officers and directors hold a total of 20%. Total shares outstanding are 36 million. Long-term debt as of September 1994 is \$1.7 million.

Despite continued negative earnings, the company is aggressively seeking more residential and business customers, while simultaneously ex-

panding its services to include more channels and pay-per-listen programs. DMX offers more than 30 different music formats at fees averaging about \$10 a month, including rock, classical, jazz, country, oldies, R&B, Latin, and specialty music.

DMX's key rivals are Seattle-based Muzak and AEI Music Network, as well as 3M Sound Products in St. Paul, Minn.

A key DMX feature is its remote control (called a DMX-DJ), which allows the user to retrieve such information as song title, artist, composer, and record via a liquid-crystal display on the hand-held monitor. The digital tuner remote technology also provides the ability to both make and change selections at any time.

Chris Oake, a representative of ICT, says the company is also completing a deal with Sacramento, Calif.-based Tower Records. Under that agreement, Tower will provide direct marketing and fulfillment services to DMX subscribers wishing to place orders through an 800 number. Merchandise will include CDs, CD-ROMs, videos, books, video games, and software.

"The Tower deal is in its final stage," notes Oake. "It's just a matter of dotting the i's and crossing the t's."



**T Time.** Ninety-nine CFOX Vancouver contestants put on station T-shirts and were told not to take them off—including showers—for the month of April. Station staffers checked up on contestants at all hours of the day to make sure no one abandoned, or cleaned, their shirts. In the end, a survivor, picked at random, pocketed a \$10,000 prize.

## Country-Station Rivalries At Issue Format's Future Also Eyed At Convention

■ BY PHYLLIS STARK

BURBANK, Calif.—Like a malady that occasionally flares up then subsides, the by-now-perennial station rivalry issue has erupted again at country radio, with attention-grabbing recent disputes in Fresno, Calif., and Louisville, Ky., taking center stage.

As they have been at other conventions, those rivalries were the primary focus of the closed door "radio only" meeting at the Gavin Country Seminar, held here May 7-9. This time, however, it seemed there was less tolerance on the part of programmers for the stunts their fellow broadcasters are pulling on labels, artists, and each other.

Said one audience member, "I'm embarrassed to be in country radio right now because of some of the stuff we're doing to each other."

Added WSIX Nashville PD Doug Baker, "Artists will only remember all the whining and hassles when all they wanted to do was get off the bus, play their guitar, and head on down the road to the next gig."

The Nashville Assn. of Professional Managers, a group formed last year to work out solutions to the rivalry issue, has been "thrown into a tizzy again" by the latest round of disputes, according to Country Radio Broadcasters executive director Dave Nichols. That group has now formed a subcommittee to work with labels and concert promoters to come up with ways to protect their artists from radio, Nichols said.

On a positive note, Nichols pointed out that solutions are possible. In Dallas, home to four country stations, "they have managed to achieve *detente*," he said.

Looking toward country radio's future, both Charlie Cook of McVay Media and KNEW/KSAN San Francisco PD Alan Sledge said country has plateaued and is

starting to lose its younger listeners. Both said the format will have to do something to reignite the "hat act" era excitement of a few years ago to keep its current audience shares.

KKBQ Houston PD Dene Hallam disagreed. "There's too much whining going on," he said. "I don't think we've plateaued, but it becomes a self-fulfilling prophecy if it gets mentioned enough."

Hallam also criticized what he called country radio's "herd mentality."

"Look at the charts," he said. "The top records have 200 stations on them. I don't know how you can get 200 people to agree on anything. Lots of records don't deserve to be on every radio station."

"It just proves how much Nashville runs this format," Cook agreed, saying, "Look at the [top 40] charts. The top records have

*'I'm embarrassed to be in country radio right now because of some of the stuff we're doing to each other'*

maybe 60% of the panel on them."

### FOLLOW YOUR HEART

The role of consultants in influencing the charts was among the topics discussed at a session dubbed "Follow the Chart Or Follow Your Heart."

"I don't think you can have a hit record if [prominent consultant] Rusty Walker doesn't have it in heavy rotation" at the stations he consults, said Bruce Adelman, West Coast promotion manager for Warner/Reprise Nashville. "The consultants have a great effect on the charts."

"Without a couple of the big [consultants] in heavy rotation, you can't get to No. 1," agreed MCA Nashville's senior VP promotion, Scott Borchetta.

One consultant in the audience, Pollack Mullins Nashville's Keith Hill, verified the influence of consultants on the charts, but said the tactics attributed to other consultants don't apply to him. "I abhor how some of the other consultants operate," said Hill. "It's not defensible to fax out a chart to 70-80 radio stations and have them follow it like lemmings. I give advice. I don't take clients that want me to be the remote control program director."

### RADIO MEETS THE INDUSTRY

While not well-attended, a series of round-table discussions billed as "Radio Meets The Industry" proved to be a seminar highlight, as prominent talent and executives

from all facets of the business moved around the room answering questions put to them by each discussion group. Participants included artist Ty Herndon, artist managers Ken Kragen and Frank Callari, publicists Cathy Gurley and Jules Wortman, WSIX Nashville morning man Gerry House, Creative Artists Agency's Ron Baird, Sony/Nashville executive VP/GM Allen Butler, and several others.

Quite a few interesting tidbits were offered by the roving panelists. CAA's Baird spoke about what he sees as a country tour "oversaturation." As a result, he said, artists are not going out on the road once a year, as they had previously done. To sell tickets now, he said, "packaging is crucial... You have to come up with a new angle."

Baird also said he believes country record sales growth has peaked, something he also blamed on oversaturation and "too much choice, even within country."

In addition, Baird noted that network television "has never fully accepted country" and reinforced his point by discussing the difficulty he's having getting Shania Twain booked on "The Tonight Show" and how he had to "go to the wall" to get Tim McGraw booked on "Late Show With David Letterman."

During his visit to one table, Sony's Butler revealed that with more than 20 labels now operating in Nashville, his promotion team spends half its time on hold waiting to talk to radio programmers. Sony's phone bill just for the Monday and Tuesday radio call days each week is about \$24,000.

The seminar attracted approximately 250 attendees to the Burbank Hilton and Convention Center.



**Holding On.** Top 40 star Jamie Walters recently performed a free show at Walt Disney Pleasure Island and brunched at Planet Hollywood with station winners from WXXL Orlando, Fla. Pictured, from left, are WXXL promotion director Dave Demer, night jock Kid Cruz, Walters, guitarist David Palmer, WXXL's Nikki Knight, and WXXL's Jason Kern.

RED BANK, N.J.'S MONSTER Magnet has scored a hit with "Negasonic Teenage Warhead." Although the song received its first boost from a movie soundtrack and is No. 29 with a bullet on the Modern Rock Tracks chart, singer David Wyndorf has little use for either the Hollywood or modern rock crowds.

"The song was written for a movie called 'SFW,'" he says. "I was in the middle of writing this album and the band was completely flat broke, and these movie people approached us. We kind of dismissed it and said, 'No, you don't want us.' Then they came back again and said, 'We really want a Monster Magnet song on this soundtrack.' So I wrote them a couple songs that were totally strange and long. And they said, 'Well, it's really not what we want.' And I was like, well screw this, I've got an album to write! Finally, by management's insistence

because we needed money so bad, they came back and said, 'Please write a song for these people.' And I was like, they don't know what they want! So in a fit I went upstairs and wrote 'Negasonic Teenage Warhead,' thinking, this is what you want—an anthem.



"Alternative seems very friendly, sensitive, non-committal."  
—Monster Magnet

"It's just kind of a '60s garage riff with me screaming over the top of it about everything from complaining about grunge rockers who complain about being in rock bands, to

me being on the road and completely delusional."

The title, which appears nowhere in the song, sprang from Wyndorf's rampant imagination. "Teenage just because that movie had something to do with teenagers killing each other at 7-11 or something. Warhead just because I like the title warhead. And [the made-up] negasonic because the whole revved-up grunge scene at the time was [populated by] people just being so bummed out and they were actually making money off being bummed out. And the record companies sold these bands: Oh look, we're so bummed out, we're poor teenagers. I was like, this is horrible.

"Alternative has really been taken over by a different mood, it seems very friendly, sensitive, noncommittal. Everyone is very, very aware of themselves and wants to inject more intelligence than is actually there."

Billboard® FOR WEEK ENDING MAY 27, 1995

Album Rock Tracks™				ARTIST
T. WK.	L. WK.	WKS. ON	WKS. ON	ALBUM TITLE (IF ANY)
*** No. 1 ***				
1	1	1	16	LIGHTNING CRASHES THROWING COPPER 10 weeks at No. 1 ♦ LIVE RADIOACTIVE/MCA
2	2	4	6	DECEMBER COLLECTIVE SOUL ATLANTIC ♦ COLLECTIVE SOUL
3	3	2	9	RIVER OF DECEIT ABOVE COLUMBIA ♦ MAD SEASON
4	5	7	7	GOOD DELUXE ELEKTRA/EEG ♦ BETTER THAN EZRA
5	4	3	10	DANCING DAYS ENCOMIUM-A TRIBUTE TO LED ZEPPELIN ATLANTIC STONE TEMPLE PILOTS
6	6	8	8	IT'S GOOD TO BE KING WILDFLOWERS WARNER BROS. ♦ TOM PETTY
7	9	10	10	STARSEED NAVEED RELATIVITY ♦ OUR LADY PEACE
8	8	6	14	WHAT WOULD YOU SAY UNDER THE TABLE AND DREAMING RCA ♦ DAVE MATTHEWS BAND
9	7	5	15	CAN'T STOP LOVIN' YOU BALANCE WARNER BROS. ♦ VAN HALEN
10	10	9	16	EVERYTHING ZEN SIXTEEN STONE TRAUMA/INTERSCOPE ♦ BUSH
11	11	15	6	MORE HUMAN THAN HUMAN ASTRO-CREEP: 2000 GEPFEN ♦ WHITE ZOMBIE
12	14	21	4	WISER TIME AMERICA ♦ THE BLACK CROWES
*** AIRPOWER ***				
13	NEW ▶	1		MISERY LET YOUR DIM LIGHT SHINE COLUMBIA ♦ SOUL ASYLUM
14	13	14	10	THE DAY I TRIED TO LIVE SUPERUNKNOWN A&M ♦ SOUNDGARDEN
15	18	26	8	HEY HEY WHAT CAN I DO ENCOMIUM-A TRIBUTE TO LED ZEPPELIN ATLANTIC HOOTIE & THE BLOWFISH
16	17	28	8	SICK OF MYSELF 100% FUN ZOO ♦ MATTHEW SWEET
17	12	13	25	WHEN I COME AROUND DOOKIE REPRISE ♦ GREEN DAY
18	15	11	16	LOVE SPREADS SECOND COMING GEPFEN ♦ THE STONE ROSES
*** AIRPOWER ***				
19	21	32	4	LITTLE THINGS SIXTEEN STONE TRAUMA/INTERSCOPE ♦ BUSH
20	16	12	9	NOT FOR YOU VITALOGY EPIC PEARL JAM
21	22	27	8	ONLY ONE A BOY NAMED GOO METAL BLADE/WARNER BROS. ♦ GOO GOO DOLLS
22	19	17	25	BETTER MAN VITALOGY EPIC PEARL JAM
23	29	34	3	EVERYONE WILL CRAWL UNDER THE WISHING TREE MCA CHARLIE SEXTON SEXTET
24	20	16	18	GEL "THE JERKY BOYS" SOUNDTRACK ATLANTIC ♦ COLLECTIVE SOUL
25	38	—	2	AMSTERDAM BALANCE WARNER BROS. ♦ VAN HALEN
26	24	25	23	LET HER CRY CRACKED REAR VIEW ATLANTIC ♦ HOOTIE & THE BLOWFISH
27	33	—	2	STRANGE CURRENCIES MONSTER WARNER BROS. ♦ R.E.M.
28	25	19	25	YOU WRECK ME WILDFLOWERS WARNER BROS. ♦ TOM PETTY
29	28	30	5	INTO ANOTHER SUBHUMAN RACE ATLANTIC ♦ SKID ROW
30	27	29	5	NEGASONIC TEENAGE WARHEAD DOPE TO INFINITY A&M ♦ MONSTER MAGNET
31	26	23	18	GOTTA GET AWAY SMASH EPITAPH ♦ OFFSPRING
32	23	18	14	LIVE FOREVER DEFINITELY MAYBE EPIC ♦ OASIS
33	NEW ▶	1		LAKE OF FIRE MTV UNPLUGGED IN NEW YORK DGC/GEPFEN NIRVANA
34	32	37	4	DISCONNECTED PROMISED LAND EMI QUEENSRYCHE
35	30	20	9	I GO WILD VOODOO LOUNGE VIRGIN ♦ ROLLING STONES
36	35	38	3	HEY MAN NICE SHOT SHORT BUS REPRISE ♦ FILTER
37	34	35	19	CORDUROY VITALOGY EPIC PEARL JAM
38	40	—	2	SHE DOOKIE REPRISE GREEN DAY
39	31	31	14	CLEAN MY WOUNDS DELIVERANCE COLUMBIA ♦ CORROSION OF CONFORMITY
40	NEW ▶	1		AND THE BAND PLAYED ON GOOD NEWS FROM THE NEXT WORLD VIRGIN SIMPLE MINDS

Billboard® FOR WEEK ENDING MAY 27, 1995

Modern Rock Tracks™				ARTIST
T. WK.	L. WK.	WKS. ON	WKS. ON	ALBUM TITLE (IF ANY)
*** No. 1 ***				
1	1	1	13	GOOD DELUXE 5 weeks at No. 1 ♦ BETTER THAN EZRA ELEKTRA/EEG
2	3	3	12	SICK OF MYSELF 100% FUN ZOO ♦ MATTHEW SWEET
3	2	2	13	CONNECTION ELASTICA DGC/GEPFEN ♦ ELASTICA
*** AIRPOWER ***				
4	25	—	2	MISERY LET YOUR DIM LIGHT SHINE COLUMBIA ♦ SOUL ASYLUM
5	7	11	5	DECEMBER COLLECTIVE SOUL ATLANTIC ♦ COLLECTIVE SOUL
6	5	9	7	SHE DOOKIE REPRISE GREEN DAY
7	6	5	8	LITTLE THINGS SIXTEEN STONE TRAUMA/INTERSCOPE ♦ BUSH
8	8	8	6	HURT THE DOWNWARD SPIRAL NOTHING/TVT/INTERSCOPE ♦ NINE INCH NAILS
9	9	10	9	RIVER OF DECEIT ABOVE COLUMBIA ♦ MAD SEASON
10	13	16	6	MORE HUMAN THAN HUMAN ASTRO-CREEP: 2000 GEPFEN ♦ WHITE ZOMBIE
11	4	4	18	LIGHTNING CRASHES THROWING COPPER RADIOACTIVE/MCA ♦ LIVE
12	15	24	4	ALL OVER YOU THROWING COPPER RADIOACTIVE/MCA LIVE
13	16	19	4	FAKE PLASTIC TREES THE BENDS CAPITOL ♦ RADIOHEAD
14	12	17	5	MOCKINGBIRD GIRL "TANK GIRL" SOUNDTRACK ELEKTRA/EEG THE MAGNIFICENT BASTARDS
15	10	7	14	WONDERFUL WONDERFUL CAPITOL ♦ ADAM ANT
16	19	23	5	STRANGE CURRENCIES MONSTER WARNER BROS. ♦ R.E.M.
17	14	15	9	RUN-AROUND FOUR A&M ♦ BLUES TRAVELER
18	11	6	10	UNIVERSAL HEART-BEAT ONLY EVERYTHING MAMMOTH/ATLANTIC ♦ JULIANA HATFIELD
*** AIRPOWER ***				
19	26	—	2	RIDICULOUS THOUGHTS NO NEED TO ARGUE ISLAND THE CRANBERRIES
20	17	14	11	STARSEED NAVEED RELATIVITY ♦ OUR LADY PEACE
*** AIRPOWER ***				
21	23	31	3	MOLLY ROTTING PINATA WORK SPONGE
22	18	12	17	PLOWED ROTTING PINATA WORK ♦ SPONGE
*** AIRPOWER ***				
23	27	27	7	KICK HIM WHEN HE'S DOWN IGNITION EPITAPH OFFSPRING
24	22	18	15	WHAT WOULD YOU SAY UNDER THE TABLE AND DREAMING RCA ♦ DAVE MATTHEWS BAND
25	21	22	7	ARMY OF ME "TANK GIRL" SOUNDTRACK ELEKTRA/EEG ♦ BJORK
*** AIRPOWER ***				
26	29	30	5	HEY MAN, NICE SHOT SHORT BUS REPRISE ♦ FILTER
27	20	13	9	DANCING DAYS ENCOMIUM-A TRIBUTE TO LED ZEPPELIN ATLANTIC STONE TEMPLE PILOTS
28	24	20	10	LAST GOODBYE GRACE COLUMBIA ♦ JEFF BUCKLEY
29	36	—	2	NEGASONIC TEENAGE WARHEAD DOPE TO INFINITY A&M ♦ MONSTER MAGNET
30	39	—	2	I KISSED A GIRL JILL SOBULE LAVA/ATLANTIC ♦ JILL SOBULE
31	28	25	21	LIVE FOREVER DEFINITELY MAYBE EPIC ♦ OASIS
32	30	29	25	CORDUROY VITALOGY EPIC PEARL JAM
33	34	28	25	EVERYTHING ZEN SIXTEEN STONE TRAUMA/INTERSCOPE ♦ BUSH
34	35	35	4	LET HER CRY CRACKED REAR VIEW ATLANTIC ♦ HOOTIE & THE BLOWFISH
35	31	32	6	ROCK 'N' ROLL LIFESTYLE MOTORCADE OF GENEROSITY CAPRICORN ♦ CAKE
36	32	26	26	WHEN I COME AROUND DOOKIE REPRISE GREEN DAY
37	NEW ▶	1		WAYDOWN HAPPY DAYS MERCURY ♦ CATHERINE WHEEL
38	37	36	26	BETTER MAN VITALOGY EPIC PEARL JAM
39	33	21	14	DOWN BY THE WATER TO BRING YOU MY LOVE ISLAND ♦ PJ HARVEY
40	40	34	19	HERE & NOW MELROSE PLACE - THE MUSIC GIANT ♦ LETTERS TO CLEO



# HITS! IN TOKIO

Week of May 7, 1995

- ① Carnival / Cardigans
- ② Shy Guy / Diana King
- ③ Supermodel Sandwich / Terence Trent D'Arby
- ④ Back For Good / Take That
- ⑤ A Day In Your Life / Matt Bianco
- ⑥ Sexy Girl / Snow
- ⑦ White Lines / Duran Duran
- ⑧ Daktari / Doop
- ⑨ Sending Love To Everyone / Narada Michael Walden
- ⑩ Our Lasting Love / Kevyn Lettau
- ⑪ Thank You / Dreams Come True
- ⑫ My Cherie / Sheena Easton
- ⑬ Wake Up Boo! / The Boo Radleys
- ⑭ Over My Shoulder / Mike And The Mechanics
- ⑮ Elevator / Cloudberry Jam
- ⑯ You're Losing Me / Izit
- ⑰ It's A New Day / Repercussions
- ⑱ For Your Love / Stevie Wonder
- ⑲ No More "I Love You's" / Annie Lennox
- ⑳ Every Day / Incognito
- ㉑ How Deep Is Your Love / Portrait
- ㉒ Robinson / Spitz
- ㉓ Million Miles From Home / Keziah Jones
- ㉔ This Way To Happiness / Glenn Frey
- ㉕ You're No Good / Aswad
- ㉖ Overnight Sensation / Trf
- ㉗ Yumewo Miruhito / Original Love
- ㉘ Always Something There To Remind Me / Espiritu
- ㉙ Have You Ever Really Loved A Woman / Bryan Adams
- ㉚ Dans La Ligne De Mire / David Dexter D
- ㉛ Funtime / Boy George
- ㉜ Brazilian Rhyme / Marcus Miller
- ㉝ Timemachine / Fumiya Fujii
- ㉞ Cotton Eye Joe / Rednex
- ㉟ Good Time Here / Gota And The Low Dog
- ㊱ I'd Rather Be Alone / IV Xample
- ㊲ What'll I Do / Janet Jackson
- ㊳ I Know / Dionne Farris
- ㊴ Share Your Love / Cosa Nostra
- ㊵ This Is How We Do It / Montell Jordan
- ㊶ "I Love Your Smile" Driza Bone Remix / Shanice
- ㊷ Julia Says / Wet Wet Wet
- ㊸ This Time / Judy Cheeks
- ㊹ Man & Woman / My Little Lover
- ㊺ Kazeni Narita / The Boom
- ㊻ Candy Rain / Soul For Real
- ㊼ Engel Wie Du / JulianeWerdig
- ㊽ Waiting For You / Think Twice
- ㊾ High And Dry / Radiohead
- ㊿ D'Yer Mak'er / Sheryl Crow

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO



81.3 FM J-WAVE

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

## Vandals Knock Mich. Station Off The Air; Two Texas Broadcasters Ready To Join

**W**CRZ (Carz 108) Flint, Mich., was knocked off the air for a week after vandals cut several guy wires and toppled its 370-foot-tower May 14. The station had purchased the \$130,000 tower just four months ago.

At press time, operations manager **J. Patrick** was awaiting a new tower and hoped to have it constructed and the station back on the air by May 21. Nevertheless, by the station's third day off the air he was already estimating its lost revenue to be "in the six-figure range."

Sister station **WWBN** (the Banana), which had a relay dish on the WCRZ tower, was also temporarily knocked off the air but was able to resume broadcasting after about 14 hours.

So far, police have arrested one suspect. He does not appear to have any connections to local radio.

### RADIO BIZ: TEXAS GROUPS MERGE

Two Texas-based broadcasting companies, GulfStar Communications and Sonance Communications, plan to merge. Sonance chief **William Hicks** will be chairman of the merged entity, which will use the GulfStar name. Terms were not disclosed.

Sonance owns nine Texas stations and operates two others under local marketing agreements. GulfStar owns eight stations but previously had applied with the FCC to divest of one and purchase seven more.

Noble Broadcasting has begun operating **WSPD/WLQR** Toledo, Ohio, under an LMA. VP/GM **Peter Cavanaugh**

exits and will return full time to his consultancy. **Andy Stuart**, GM of Noble's **WVKS**, adds those duties at **WSPD/WLQR**. Noble is in the process of purchasing the stations from Toledo Broadcasting Corp. for \$6.6 million.

Cox Broadcasting's Denver-based research company, the Eagle Group, has acquired Atlanta-based **Arena Re-**



by **Phyllis Stark**  
with reporting by **Eric Boehlert**  
and **Brett Atwood**

search for an undisclosed price.

Clear Channel Communications has closed on its \$75 million purchase of a 50% interest in Australian Radio Network, Ltd. After divestitures, Clear Channel will co-own nine Australian stations and several related businesses.

### PROGRAMMING: WRDX GOES MODERN

**WRDX** Charlotte, N.C., which had been programming Carolina beach music, flips to modern rock with the new calls **WEND** (the End). The **WRDX** staff, including PD **Stuart Norfleet**, is out. **Jeff Pollack** is now consulting the

station.

**KLZX** Salt Lake City flips from classic rock to country as **KUBL** (K-Bull). **Scott Mahalick**, formerly GM of sister stations **KBEE/KATM/KHOP** Modesto, Calif., is the new GM. **John O'Rourke**, formerly PD at **WJJB** Fort Wayne, Ind., is PD. **Rusty Walker** is consulting. At **WJJB**, assistant PD/music director **Scott Thomas** is upped to PD.

**WGPR** Detroit PD **Joe Spencer** hands over those duties to midday jock **Clarence "Foody" Rome**.

Top 40 **WZJM** Cleveland PD **J.J. Quest** exits. MD **Dave Eubanks** becomes interim PD.

Greater Media VP of programming **Andy Bloom** exits to become executive VP at Coleman Research June 6.

**Greg Gillispie**, VP of product development at **Burkhart/Douglas & Associates**, has resigned.

Modern rock **KRQT** (the Buzz) Houston changes calls to **KTBB**.

**KDKB** Phoenix PD **Tim Maranville** adds the same duties at sister station **KUPD**. He replaces **Curtiss Johnson**, now at **KRXQ** Sacramento, Calif.

**KWJJ-AM** Portland, Ore., which was simulcasting country **KWJJ-FM**, picks up ABC's Real Country format. Also, **WOYK** York, Pa., adds Real Country at night.

**WINC** Winchester, Va., PD **Pat Evans** joins **KSMG** San Antonio, Texas, for the same duties, replacing **Bill Conway**, now at **KJQY** San Diego, Calif. **KSMG** programming assistant **Cathy Hawkins** is upped to PD at sister **KLUP**.

**WEZO** Rochester, N.Y., flips from easy listening to classic rock as **WHRR** (the River).

**WWKL** Harrisburg, Pa., PD **R.J. Harris** is now operations manager of **WWKL** and LMA partner **WIMX**, which is being sold by Gemini Broadcasting to **WWKL** owner **Barnstable Broadcasting**. **WIMX** PD **Eddie August** is out. Sale closing is expected in June, when **WWKL** GM **Ron Roy** will add those duties at **WIMX**, replacing current owner/GM **Brian Danz**. Also, **WIMX** changes calls to **WYMJ**, but **Harris** claims its top 40 format will not change in the immediate future.

**WQXA-FM** Harrisburg flips from top 40 to modern rock as "the Edge" under consultants **Jacobs Media**. A new PD will be announced shortly.



JOYNER

**WVDM** Columbia, S.C., PD **Joe Booker** exits. No replacement had been named at press time.

**WISW** Columbia, which had been simulcasting oldies sister station **WOMG**, flips to N/T.

**Douglas Broadcasting's** three simulcast sports stations—**KMAX** Los Angeles, **KBAX** Oceanside, Calif., and **KAXX** Oxnard, Calif.—pick up the syndicated **Tom Joyner** morning show. Also picking up the Joyner show June 5 is R&B adult **WHUR** Washington, D.C. That show is currently being aired on crosstown **WKYS**.

## For Two L.A. AC Stations, Decade Is 15 Minutes Long

**K**ACD LOS ANGELES and its simulcast sister station, **KBCD** Anaheim, Calif., have entered the highly competitive hot AC race in an unconventional way. The stations are using a newly developed "triple-decade" format in an attempt to make a dent in the already crowded local AC market.

The playlist is segmented into 15-minute blocks of music from the '70s, '80s, and '90s, which alternate every quarter hour. This experimental "hot AC block" format was adopted by the stations on April 24.

"I didn't want this to be a clone of the other stations out there," says **KACD/KBCD** manager of programming and operations **Rob Edwards**, who developed the format idea.

**Edwards** says he tested six different music formats before deciding on the decade-driven hot AC genre.

"The idea came to me as I was sitting at home watching a record offer on television," says **Edwards**. "There are a lot of commercials on TV for the music of the past three decades. I realized that people do think of music in terms of an era."

A typical triple-decade playlist is as follows:

The '70s: **Linda Rondstadt's** "That'll Be the Day" (1976), **Player's** "Baby Come Back" (1978), and **Chicago's** "Just You and Me" (1973).

The '80s: **Swing Out Sister's** "Breakout" (1987), **Sade's** "The Sweetest Taboo" (1986), **Don Henley's** "The End Of The Innocence" (1989), and **Rod Stewart's** "Forever Young" (1988).

The '90s: **Tom Petty & the Heartbreakers'** "Free Fallin'" (1990), **Hootie & the Blowfish's** "Hold My Hand" (1995), and **Bryan Adams'** "(Everything I Do) I Do It For You" (1991).

This isn't the first time the stations have taken an experimental approach to programming. In 1992, they programmed all-techno dance music. Known as "Mars-FM," the stations drew a large underground following, but failed to pull in sponsors. The stations then switched to jazz/AC, but never made a significant dent in the Arbitron ratings with that format.

The new hot AC format puts the

stations head-to-head with a handful of other local stations, including **KYSR** Los Angeles and **KEYZ** Anaheim.

"I'm not concerned about our competitors," says **Edwards**. "This is a preferred format, and our approach is unique. The response has been positive so far. If a listener is not a fan of a certain era, then they only have to get through two or three songs to get to the next one."

On-air personalities include **Kenny Noble** in mornings, **China Smith** in middays, **Manon** in afternoons, and **Alex Tostado** in evenings.

"I was looking for warm, upbeat personalities with hot AC experience," says **Edwards**. "Each of these individuals stands on their own with warmth and personality."

**KACD** broadcasts from Santa Monica, Calif., and covers most of the Los Angeles area. **KBCD** simulcasts the station to the Orange County area.

"If this is successful here, we will approach other stations about using a similar format," says **Edwards**. "There are a number of other formats that this [idea] can apply to, including country music or contemporary AC stations."

The experimental format is the product of **Edwards'** new firm, **APEX Radio Consultants**, which he formed earlier this year with partner **Bob Darling**.

Although he claims "the consultancy is completely separate," **Edwards** is actually functioning as on-site consultant for **KACD/KBCD** and **APEX** operates out of the same building as the stations. "We were brought in on a contractual basis to manage the programming, sales, and marketing of the stations," he explains.

**Edwards** says **APEX** consults other stations, but he declined to name them.

A Los Angeles radio veteran, **Edwards** has more than 20 years of executive experience in the industry. In the '70s, he was PD for **KOST** Los Angeles. He later joined crosstown **KBIG** as VP of programming and operations, where he remained for 15 years.

**Edwards** signed on with **KACD/KBCD** on March 1.

BRETT ATWOOD



ROB EDWARDS  
Manager of Programming  
and Operations  
KACD/KBCD Los Angeles

## newsline...

**MARY CATHERINE SNEED** is the new GM at **WQUL** Atlanta, which **Radio One's** **Alfred Liggins** is in the process of buying from **Design Media Inc.** **Sneed** previously was executive VP/radio at **Summit Communications Group**. And while no deal had been signed at press time, look for **WJLB/WMXD** Detroit **OM Steve Hegwood** to become the PD at **WQUL**.

**JOHN CULLEN**, senior VP/GM of **WGVL/WMYI/WSSL** Greenville, S.C., adds regional VP stripes for parent **SFX Broadcasting**.

**MICHAEL MARDER**, from **WODE** Allentown, Pa., is the new GM at **WHYN-AM-FM** Springfield, Mass. He replaces **Bob Dunn**, now with **Westwood One**.

**EVERGREEN MEDIA** completes its \$247 million purchase of **Broadcasting Partners Inc.** and jumps from 11 to 22 stations in 10 markets.

**PATTERSON BROADCASTING**, a newly formed Atlanta company, has acquired nine stations from **WP Radio** (which exits the radio business) for an undisclosed price. The stations are **KSSK-AM-FM/KUCD** Honolulu, **WIPI/WODE** Allentown, Pa., **KRZR/KTHT** Fresno, Calif., and **WCHY-AM-FM** Savannah, Ga. (The Savannah and Allentown stations are in the process of being purchased by **WP** from **Roth Broadcasting**.) **Patterson** is headed by New York investor **Robert Dyson** and managed by three former **Summit** executives: CEO **Jim Wesley**, CFO **Jim Strawn**, and VP/treasurer **Roger Heffelfinger**.

**OMNIAMERICA** closes on two transactions for four Florida stations. From **Taylor Communications**, the company picks up **WEAT-AM-FM** West Palm Beach and **WXXL** Orlando for \$30 million. Additionally, **OmniAmerica** adds **WOLL** West Palm Beach from **Lappin Communications** for \$6.5 million. **David D'Eugnio** is the new GM at **WEAT-AM-FM**, replacing interim manager **Paul Levesque**. **D'Eugnio**, a **Malrite** veteran, arrives from crosstown **Fox TV** affiliate **WFLX**.

**STATION SALES:** **WHJX** Jacksonville, Fla., from **George Reed**, receiver for **Eagle Broadcasting Inc.**, to **Jacor Broadcasting** for \$4.5 million. **Jacor** owns crosstown **WJGR/WQIK**.

## Small Planet To Air 60 Sec. '70s Show

**Small Planet Productions**, the syndicator of "Al Bandiero's '70s Party," has teamed up with the '70s Preservation Society to produce and distribute a new shortform radio show, "70s Minutes."

The one-minute show uses sound bites from television, films, commer-

cial, and news clips as the basis of a trivia question, which stations can use either as a stand-alone program or as an on-air contest.

The show is available on a market exclusive basis and will be distributed to affiliates every two weeks. **Small Planet** is based in **Cold Spring, N.Y.**

# HOT 100 SINGLES SPOTLIGHT™

by Jerry McKenna

**ROOM AT THE TOP:** It is seven weeks and running at No. 1 for **Montell Jordan** with "This Is How We Do It" (PMP/RAL/Island). Holding onto the top was not easy this week, as "Do It" is down in both airplay and sales and No. 2 "Have You Ever Really Loved A Woman?" by **Bryan Adams** (A&M) was the biggest sales gainer and second-biggest overall gainer on the entire chart. If this momentum continues, "Woman" could very easily be next week's No. 1. There is also an outside shot that "Water Runs Dry" by **Boyz II Men** (Motown) or "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) could challenge Jordan for the top. "Water" was the second-biggest airplay gainer on the Hot 100, while "I'll Be There" is once again No. 2 on the Hot 100 Singles Sales chart. Two other singles in the bottom half of the top 10 are among this week's most significant gainers. Making the biggest gain on the entire chart, moving 22-10, is **Monica's** "Don't Take It Personal" (Rowdy/Arista). It is the biggest airplay gainer and the second-biggest sales gainer on the Hot 100. Also picking up big airplay and sales gains is **Nicki French's** "Total Eclipse Of The Heart" (Critique). Moving 8-6, it is the third-biggest overall gainer on the entire chart.

**BELOW THE TOP 20:** The Greatest Gainer Sales award this week goes to "Someone To Love" by **Jon B. Featuring Babyface** (Yab Yum/550 Music). It moves 63-37 on the Hot 100 Singles Sales chart while continuing to grow at radio, where it is No. 1 at KZHT Salt Lake City. The runner-up for the sales award is this week's Greatest Gainer Airplay winner, "Shy Guy" by **Diana King** (Work), which moves 62-47 on the Hot 100 Airplay chart and is top five at seven stations, including WJMN Boston, WBBM Chicago, and KMXV Kansas City, Mo. The runner-up for the airplay award again this week is **Collective Soul's** "December." It is No. 1 at KPNT St. Louis. This week's second runner-up for the Greatest Gainer Sales award is "When You Say Nothing At All" by **Alison Krauss & Union Station** (BNA), a top 10 single on the country chart that moves 42-29 on the Hot 100 Singles Sales chart but has no Hot 100-monitored airplay.

**THERE'S ALWAYS SOMETHING NEW:** This week's Hot Shot Debut, at No. 61 is "Sick Of Myself" by **Matthew Sweet** (Zoo). This No. 2 modern rock chart track is Sweet's first single to cross over to the Hot 100; it is already No. 1 airplay at three monitored stations. Also making her first appearance on the chart is Denver native **Jill Sobule** at No. 77 with "I Kissed A Girl" (Lava/Atlantic) as well as country artist **Shania Twain** at No. 87 with "Whose Bed Have Your Boots Been Under/Any Man Of Mine" (Mercury). The two remaining new entries are "Froggy Style" by **Nuttin Nyce** at No. 89 and "I Wanna Love Like That" by (Hi-Five member) **Tony Thompson** at No. 92.

**NEXT WEEK:** The following singles are now commercially available and will likely debut next week: "Leave Virginia Alone" by **Rod Stewart** (Warner Bros.), "Best Friend" by **Brandy** (Atlantic), "So In Love With You" by **U.N.V.** (Maverick/Warner Bros.), and "I Saw You Dancing" by **Yaki-Da** (London/Island).

## BABYFACE STRONG AT BMI AWARDS

(Continued from page 10)

the year with 13 citations. The award is given to the publisher that has the highest percentage of copyright ownership in award-winning songs.

BMI's Citations of Achievement were presented to the writers and publishers of the 74 most-performed songs on U.S. radio and TV from Oct. 1, 1993, through Sept. 30, 1994.

The song "You've Lost That Lovin' Feelin'," written by Barry Mann, Phil Spector, and Cynthia Weil, was honored twice during the ceremony, earning its ninth BMI pop award, as well as a special citation for reaching the 6 million performance plateau. The publishers are ABKCO Music Inc., Mother Bertha Music Inc., and Screen Gems-EMI Music Inc. The song is only the third in BMI's repertoire of more than 3 million songs and compositions to reach the 6 million performance level; the others are Paul McCartney's "Yesterday" and Richard and Donald Addrisi's "Never My Love."

Other multiple winners included songwriters Janet Jackson and Daryl Simmons with four songs apiece and Mariah Carey with three.

Other top publishers receiving multiple citations were Sony Songs with 13, EMI Music Publishing with 10, and ECAF Music with seven.

A complete list of most-performed songs appears below. An asterisk denotes a non-BMI writer:

"Again," Janet Jackson, Black Ice Publishing; "All Apologies," Kurt Cobain, EMI-Virgin Songs Inc., The End Of Music; "All For Love," Michael Kamen, K-Man Corp., Sony Songs Inc., Wonderland Music Co. Inc.; and "All That She Wants," Jenny Berggren\*, Jonas Berggren\*, Malin Berggren\*, Ulf Ekberg\*, Careers-BMG Music Publishing Inc.

Also, "Amor Prohibido," Pete Astudillo, A.B. Quintanilla III, EMI-Blackwood Music Inc., Five Candle Music, Peace Rock Publishing; "And Our Feelings," Kenneth "Babyface" Edmonds, Daryl Simmons, Boobie-Loo Music Inc., ECAF Songs, Epic/Solar Songs Inc., Sony Songs Inc., Warner-Tamerlane Publishing Corp.; and "Another Sad Love Song," Kenneth "Babyface" Edmonds, Daryl Simmons, ECAF Music, Green Skirt Music, Sony Songs Inc.

Other winners were "Any Time, Any Place," Janet Jackson, Black Ice Publishing; "Anytime You Need A Friend," Mariah Carey, Rye Songs, Sony Songs Inc.; "Are You Gonna Go My Way," Craig Ross, Wiggid Music; "As Long As I Can Dream," Roy Orbison, Orbisongs; and "Baby I'm Yours," Carl Martin, Cameo Appearance By Ramesses Music, Gasoline Alley Music, Music Corp. Of America Inc.

Also, "Baby I Need Your Loving" (sixth award), Lamont Dozier, Brian Holland, Eddie Holland, Stone Agate Music; "Beautiful In My Eyes," Joshua Kadison, EMI-Blackwood Music Inc., Joshuasongs, Seymour Glass Songs; "Because of Love," Janet Jackson, Black Ice Publishing; and "Both Sides Of The Story," Phil Collins\*, Warner-Tamerlane Publishing Corp.

Citations also went to "Break It Down Again," Alan Griffiths\*, Roland Orzabal\*, Chrysalis Songs, EMI-Virgin Songs Inc.; "Breathe Again," Kenneth "Babyface" Edmonds, ECAF Music, Sony Songs Inc.; "Bump 'N' Grind," R. Kelly, Zomba Songs Inc.; and "Can We Talk," Kenneth "Babyface" Edmonds, Daryl Simmons, Boobie-Loo Music Inc., ECAF Music, Sony Songs Inc., Warner-Tamerlane Publishing Corp.

Also, "Can You Feel The Love Tonight," Elton John\*, Tim Rice\*,

Wonderland Music Co. Inc.; "Can't Get Enough Of Your Love" (second award), Barry White, Sa-Vette Music, Unichappell Music Inc.; "Cantaloop (Flip Fantasia)," Herbie Hancock, Mel Simpson\*, Geoff Wilkinson\*, EMI-Blackwood Music Inc., Hancock Music Co.; and "Don't Take The Girl," Larry Johnson, Craig Martin, Eric Zanetis Publishing Co.

Also, "Dreamlover" (second award), Mariah Carey, David Porter, Irving Music Inc., Rye Songs, Sony Songs Inc.; "Fields Of Gold" (second award), Sting\*, Reggatta Music Ltd.; "Have I Told You Lately" (second award), Van Morrison, Songs Of PolyGram International Inc.; "Having A Party," Sam Cooke, ABKCO Music Inc.; and "Hero," Mariah Carey, Rye Songs, Sony Songs Inc.

Winners also included "Hey Mr. D.J.," Zane Grey, Irving Music Inc., Medad Music; "Hopelessly," Rick Astley\*, Careers-BMG Music Publishing Inc.; "I Don't Wanna Fight" (second award), Steve DuBerry\*, Billy Lawrie\*, Lulu\*, Chrysalis Songs, Ensign Music Corp.; "I Will Always Love You" (third award), Dolly Parton, Velvet Apple Music; and "I'd Do Anything For Love (But I Won't Do That)," Jim Steinman, Edward B. Marks Music Co.

Also, "I'd Give Anything," Vince Melamed, Jeffrey Steele, Alberta's Pa Music, August Wind Music, Blue Desert Music, Longitude Music Co., Mike Curb Music; "I'm Free" (second award), Miguel A. Morejon, Foreign Imported Productions and Publishing Inc.; "I'm Ready," Kenneth "Babyface" Edmonds, ECAF Music, Sony Songs Inc.; and "If," Jackey Beavers, Harvey Fuqua, Janet Jackson, Black Ice Publishing, Stone Agate Music.

Also, "If I Ever Lose My Faith In You" (second award), Sting, Reggatta Music Ltd.; "If You Go," Miguel A. Morejon, Jon Secada, Foreign Imported Productions and Publishing Inc.; "Indian Outlaw," John D. Loudermilk, Gene Simmons, Acuff-Rose Music Inc., Great Cumberland Music; "It's Alright" (second award), Curtis Mayfield, Warner-Tamerlane Publishing Corp.; and "Jessie," Joshua Kadison, EMI-Blackwood Music Inc., Joshuasongs, Seymour Glass Songs.

Additional winners included "Just Kickin' It," Curtis Mayfield, Warner-Tamerlane Publishing Corp.; "Knockin' Da Boots," Bishop "Stick" Burrell Sr., Delando "Dino" Conner, Solomon "Shazaam" Conner, Darryl "G.I." Jackson, Roger Troutman, Pac Jam Publishing, Rubber Band Music Inc., Saja Music Co., Songs Of Lastrada; and "Layla" (third award), Jim Gordon, Eric Clapton\*, Unichappell Music Inc.

Also, "Linger," Noel Hogan\*, Dolores O'Riordan\*, Songs Of PolyGram International Inc.; "Love Is All Around" (second award), Reg Presley\*, Songs Of PolyGram International Inc.; "Love Sneakin' Up On You," Tom Snow, Snow Music; "Misled," Peter Zizzo, Pez Mu-

sic, W And R Songs; and "Mr. Jones," Steve Bowman, David Bryson, Adam Duritz, Charlie Gillingham, Matt Malley, EMI-Blackwood Music Inc., Jones Falls Music.

Additional citations were awarded to "Never Keeping Secrets," Kenneth "Babyface" Edmonds, ECAF Music, Epic/Solar Songs Inc., Sony Songs Inc.; "One Last Cry," Brandon Barnes, Rejoyce Music, Songs Of PolyGram International Inc.; "Passionate Kisses" (second award), Lucinda Williams, Lucy Jones Music, Nomad-Noman Music, Warner-Tamerlane Publishing Corp.; "Reason To Believe," Tim Hardin, Alley Music Corp., Trio Music Co. Inc.; and "Right Here (Human Nature)," Brian Alexander Morgan, Bam Jams Music, Interscope Pearl Music, Warner-Tamerlane Publishing Corp.

Also, "Runaway Love," Denzil D. Foster, Thomas D. McElroy, EMI-Blackwood Music Inc., 2 Tuff-E-Nuff Publishing; "Said I Loved You... But I Lied," Michael Bolton, Mr. Bolton's Music, Warner-Tamerlane Publishing Corp.; "Shoop," Laquan Allah, Ike Turner, Henchmen Publishing, Iza Music Corp., Kakalaka Music, Placid Music Corp., STM Music Inc., Unichappell Music Inc.; and "Show Me Love," Allen George, Fred McFarlane, EMI-Blackwood Music Inc., Song-A-Tron Music.\*

Winners also included "The Sign," Jenny Berggren\*, Jonas Berggren\*, Malin Berggren\*, Ulf Ekberg\*, Careers-BMG Music Publishing Inc.; "So Much In Love" (second award), William Jackson III, Roy Straigis, George Williams, ABKCO Music Inc.; "Some Kind Of Wonderful," Willie John Ellison, Crash Music Co., Dandelion Music Co.; "Somebody Love Me," Wayne Kirkpatrick, Careers-BMG Music Publishing Inc., Magic Beans Music; and "Soul To Squeeze," Flea, John Frusciante, Anthony Kiedis, Chad Smith, Ensign Music Corp., Moebetoblame Music.

Also, "Stay (I Missed You)," Lisa Loeb, Furious Rose Music; "Tell Me Why" (second award), Karla Bonoff, Seagrape Music; "When A Man Loves A Woman" (fourth award), Calvin Lewis, Andrew J. Wright, Pronto Music, Quinvy Music Publishing Co.; "When She Cries" (second award), Sonny Lemaire, Sun Mare Music Publishing; "Whoop! (There It Is)," Stephen Gibson, Cecil Glenn, Alvert Music, Two Real Geez Music Inc.; "Wild Night," Van Morrison; and "Will You Be There," Michael Jackson, Mijac Music.

And finally, "You Mean The World To Me," Kenneth "Babyface" Edmonds, Antonio "L.A." Reid, Daryl Simmons, Boobie-Loo Music Inc., ECAF Music, Sony Songs Inc., Stiff Shirt Music Inc., Warner-Tamerlane Publishing Corp.; and "You've Lost That Lovin' Feelin'" (ninth award), Barry Mann, Phil Spector, Cynthia Weil, ABKCO Music Inc., Mother Bertha Music Inc., Screen Gems-EMI Music Inc.

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	5	FIRE	SUBWAY (BIV 10/MOTOWN)
2	—	1	BIZARRE LOVE TRIANGLE	NEW ORDER (QWEST/WARNER BROS.)
3	—	1	TALES FROM THE HOOD	DOMINO (40 ACRES AND A MULE/MCA)
4	4	3	AS I LAY ME DOWN	SOPHIE B. HAWKINS (COLUMBIA)
5	5	4	HAKUNA MATATA	JIMMY CLIFF FEAT. LEBO M (WALT DISNEY)
6	—	1	WE MUST BE IN LOVE	PURE SOUL (STEP SUN)
7	2	5	RESURRECTION	COMMON SENSE (RELATIVITY)
8	7	4	HEY LOOK AWAY	QUESTIONMARK ASYLUM (KAPER/RCA)
9	12	2	DOWN THAT ROAD	SHARA NELSON (CHRYSALIS/EMI)
10	8	3	CAN'T STOP MY HEART FROM LOVING YOU	AARON NEVILLE (A&M)
11	6	11	BUBBA HYDE	DIAMOND RIO (ARISTA)
12	—	1	FAT CATS, BIGGA FISH	THE COUP (WILD PITCH/CAPITOL)
13	14	4	I'M STILL DANCIN' WITH YOU	WADE HAYES (DKC/COLUMBIA)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	—	1	SOMEBODY'S CRYING	CHRIS ISAAK (REPRISE)
15	10	10	REFRIED DREAMS	TIM MCGRAW (CURB)
16	9	14	IS IT ME?	MONTECO (FEATURING IMMATURE) (MCA)
17	20	3	YOU DON'T EVEN KNOW WHO I AM	PATTY LOVELESS (EPIC)
18	13	2	OWN DESTINY	MAD LION (WEEDEED/NERVOUS)
19	16	8	NOT FOR YOU	PEARL JAM (EPIC)
20	—	1	I'LL ALWAYS BE WITH YOU	SHAW/BLADES (WARNER BROS.)
21	—	1	TONIGHT IS THE NIGHT	LE CLICK (LOGIC)
22	22	2	CAIN'S BLOOD	4 RUNNER (POLYDOR)
23	15	2	AMONG THE WALKING DEAD	SCARFACE (MAD SOUNDS/MOTOWN)
24	—	1	I LIKE IT (I WANNA BE WHERE YOU ARE)	GRAND PUBA (ELEKTRA/VEEG)
25	21	2	RUN TO ME	DOUBLE YOU (ZYX)

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

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# Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 219 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>	
1	1	18	I KNOW	DIONNE FARRIS (COLUMBIA) 6 wks at No. 1
2	2	18	WATER RUNS DRY	BOYZ II MEN (MOTOWN)
3	3	5	TOTAL ECLIPSE OF THE HEART	NICKI FRENCH (CRITIQUE)
4	4	13	I BELIEVE	BLESSID UNION OF SOULS (EMI)
5	5	12	THIS IS HOW WE DO IT	MONTELL JORDAN (PMP/RAL/ISLAND)
6	8	7	HAVE YOU EVER REALLY LOVED	RYAN ADAMS (A&M)
7	16	7	LET HER CRY	HOOTIE & THE BLOWFISH (ATLANTIC)
8	10	22	RED LIGHT SPECIAL	TLC (LAFACE/ARISTA)
9	6	24	IN THE HOUSE OF STONE AND LIGHT	MARTIN PAGE (MERCURY)
10	7	28	HOLD MY HAND	HOOTIE & THE BLOWFISH (ATLANTIC)
11	17	15	FREAK LIKE ME	ADINA HOWARD (MECCA DON/EASTWEST/EEG)
12	11	24	TAKE A BOW	MADONNA (MAVERICK/SIRE/WARNER BROS.)
13	15	16	HOLD ON	JAMIE WALTERS (ATLANTIC)
14	14	17	LIGHTNING CRASHES	LIVE (RADIOACTIVE/MCA)
15	9	18	STRONG ENOUGH	SHERYL CROW (A&M)
16	12	20	RUN AWAY	REAL MCCOY (ARISTA)
17	13	25	WHEN I COME AROUND	GREEN DAY (REPRISE)
18	18	12	BELIEVE	ELTON JOHN (ROCKET/ISLAND)
19	19	36	YOU GOTTA BE	DES'REE (550 MUSIC)
20	65	2	I'LL BE THERE FOR YOU	THE REMBRANDTS (EASTWEST/EEG)
21	21	40	ANOTHER NIGHT	REAL MCCOY (ARISTA)
22	42	3	DON'T TAKE IT PERSONAL	MONICA (ROWDY/ARISTA)
23	39	2	MISERY	SOUL ASYLUM (COLUMBIA)
24	20	19	CANDY RAIN	SOUL FOR REAL (UPTOWN/MCA)
25	24	9	WHAT WOULD YOU SAY	DAVE MATTHEWS BAND (RCA)
26	22	22	IF YOU LOVE ME	BROWNSTONE (MJJ/EPIC)
27	25	8	NO MORE "I LOVE YOU'S"	ANNIE LENNOX (ARISTA)
28	26	25	BETTER MAN	PEARL JAM (EPIC)
29	28	7	CAN'T YOU SEE	TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)
30	23	30	CREEP	TLC (LAFACE/ARISTA)
31	29	7	RUN-AROUND	BLUES TRAVELER (A&M)
32	27	12	GOOD	BETTER THAN EZRA (ELEKTRA/EEG)
33	36	4	DECEMBER	COLLECTIVE SOUL (ATLANTIC)
34	30	13	DREAM ABOUT YOU	STEVIE B (EMPORIA WEST/THUMP)
35	32	6	SOMEONE TO LOVE	JON B. FEAT. BABYFACE (Y&B YUM/550 MUSIC)
36	44	5	EVERY LITTLE THING I DO	SOUL FOR REAL (UPTOWN/MCA)
37	37	7	WONDERFUL	ADAM ANT (CAPITOL)
38	34	9	CAN'T STOP LOVIN' YOU	VAN HALEN (WARNER BROS.)
39	46	10	DEAR MAMA	2 PAC (INTERSCOPE)
40	47	7	I'LL BE THERE... YOU'RE ALL I...	METHOD MAN/M.J. BLIGE (DEF JAM/RAL)
41	51	8	KEEP THEIR HEADS RINGIN'	DR. DRE (PRIORITY)
42	48	11	CONNECTION	ELASTICA (DGC/GEFFEN)
43	40	22	LOVE WILL KEEP US ALIVE	EAGLES (GEFFEN)
44	41	6	SHE	GREEN DAY (REPRISE)
45	33	14	THIS LIL' GAME WE PLAY	SUBWAY (FEATURING 702) (BIV 10/MOTOWN)
46	35	17	BABY	BRANDY (ATLANTIC)
47	62	5	SHY GUY	DIANA KING (WORK)
48	38	8	ASK OF YOU	RAPHAEL SAADIG (EPIC SOUNDTRAX/550 MUSIC)
49	50	8	CLOSE TO YOU	FUN FACTORY (CURB-EDEL)
50	59	3	STRANGE CURRENCIES	R.E.M. (WARNER BROS.)
51	43	5	GIVE IT 2 YOU	DA BRAT (SO SO DEF/WORK)
52	56	5	SICK OF MYSELF	MATTHEW SWEET (ZOO)
53	53	16	EVERLASTING LOVE	GLORIA ESTEFAN (EPIC)
54	54	5	HURT	NINE INCH NAILS (NOTHING/TVT/INTERSCOPE)
55	45	11	I LIVE MY LIFE FOR YOU	FIREHOUSE (EPIC)
56	49	12	WATERFALLS	TLC (LAFACE/ARISTA)
57	—	1	MY LOVE IS FOR REAL	PAULA ABDUL (CAPTIVE/VIRGIN)
58	55	10	I'D RATHER BE ALONE	IV XAMPLE (MCA)
59	61	5	LITTLE THINGS	BUSH (TRAUMA/INTERSCOPE)
60	52	8	UNTIL THE END OF TIME	FOREIGNER (GENERAMA/RHYTHM SAFARI)
61	64	14	THANK YOU	BOYZ II MEN (MOTOWN)
62	70	3	ALL OVER YOU	LIVE (RADIOACTIVE/MCA)
63	60	6	LIKE THE WAY I DO	MELISSA ETHERIDGE (ISLAND)
64	74	2	MORE HUMAN THAN HUMAN	WHITE ZOMBIE (GEFFEN)
65	75	2	FAKE PLASTIC TREES	RADIOHEAD (CAPITOL)
66	67	11	MOVE IT LIKE THIS	K7 (TOMMY BOY)
67	72	3	SECRET GARDEN	BRUCE SPRINGSTEEN (COLUMBIA)
68	69	5	I'LL BE AROUND	RAPPIN' 4-TAY FEAT. THE SPINNERS (CHRYSALIS)
69	68	2	I WISH	SKEE-LO (SUNSHINE/SCOTTI BROS.)
70	58	15	PLOWED	SPONGE (WORK)
71	—	1	COME AND GET YOUR LOVE	REAL MCCOY (ARISTA)
72	66	4	MOCKINGBIRD GIRL	THE MAGNIFICENT BASTARDS (ELEKTRA/EEG)
73	—	1	MOLLY	SPONGE (WORK)
74	73	14	CORDUROY	PEARL JAM (EPIC)
75	57	10	TELL ME WHEN	THE HUMAN LEAGUE (EASTWEST/EEG)

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

## HOT 100 RECURRENT AIRPLAY

1	1	3	I'M THE ONLY ONE	MELISSA ETHERIDGE (ISLAND)
2	—	1	ON BENDED KNEE	BOYZ II MEN (MOTOWN)
3	2	3	GET READY FOR THIS	2 UNLIMITED (RADIKAL/CRITIQUE)
4	3	6	HOUSE OF LOVE	AMY GRANT WITH VINCE GILL (A&M)
5	4	2	THE RHYTHM OF THE NIGHT	CORONA (EASTWEST/EEG)
6	7	5	EVERY DAY OF THE WEEK	JADE (GIANT)
7	8	11	WILD NIGHT	JOHN MELLENCAMP (MERCURY)
8	5	8	INTERSTATE LOVE SONG	STONE TEMPLE PILOTS (ATLANTIC)
9	6	8	100% PURE LOVE	CRYSTAL WATERS (MERCURY)
10	9	24	MR. JONES	COUNTING CROWS (DGC/GEFFEN)
11	14	33	THE SIGN	ACE OF BASE (ARISTA)
12	11	46	FOUNDED OUT ABOUT YOU	GIN BLOSSOMS (A&M)
13	12	5	SUKIYAKI	4 P.M. (NEXT PLATEAU/LONDON/ISLAND)
14	10	25	IF YOU GO	JON SECADA (SBK/EMI)
15	16	25	DON'T TURN AROUND	ACE OF BASE (ARISTA)
16	17	22	COME TO MY WINDOW	MELISSA ETHERIDGE (ISLAND)
17	20	93	TWO PRINCES	SPIN DOCTORS (EPIC)
18	13	7	I WANNA BE DOWN	BRANDY (ATLANTIC)
19	15	3	ALWAYS	BON JOVI (MERCURY)
20	18	10	ALL I WANNA DO	SHERYL CROW (A&M)
21	23	10	YOU WANT THIS	JANET JACKSON (VIRGIN)
22	19	6	THE SWEETEST DAYS	VANESSA WILLIAMS (WING/MERCURY)
23	24	9	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN)
24	21	7	HERE COMES THE HOTSTEPPER	INI KAMOZE (COLUMBIA)
25	—	1	(SHE'S GOT) SKILLZ	ALL-4-ONE (BLITZZ/ATLANTIC)

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 93 1-LUV (Zomba, BMI/E-40, BMI/Tone Only, BMI/Full Keel, ASCAP/Royaland Cash, ASCAP) WBM
  - 39 ANOTHER NIGHT (Copyright Control)
  - 87 ANY MAN OF MINE (Shania Twain, BMI/Zomba, ASCAP)
  - 20 ASK OF YOU (FROM HIGHER LEARNING) (Polygram Int'l, ASCAP/Tony Tan Tone, ASCAP/Beachwood, BMI/Tosha, BMI) HL
  - 68 BABY BABY (Royce-SRO, GEMA)
  - 29 BABY (Human Rhythm, BMI/Young Legend, ASCAP/Ecstasy, ASCAP/Chrysalis, ASCAP/Pecot, ASCAP) WBM
  - 82 BEDTIME STORY (Warner Chappell, PRS/WB, ASCAP/19, ASCAP/BMG, ASCAP) WBM/HL
  - 16 BELIEVE (William A. Bong, PRS/Hania, ASCAP/WB, ASCAP) HL
  - 28 BIG POPPA/WARNING (Tee Tee, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP/Bovina, ASCAP) HL
  - 76 BOOMBASTIC (LivingSting, ASCAP/Malaco, BMI) HL
  - 85 BROOKLYN ZOO (Wu-Tang, BMI)
  - 22 CANDY RAIN (EMI April, ASCAP/E-Z-Duz-It, ASCAP/WB, ASCAP/Evelle, ASCAP/Twelve And Under, ASCAP/Siam U Well, BMI) WBM/HL
  - 32 CAN'T STOP LOVIN' YOU (Yessup, ASCAP/WB, ASCAP) CLM
  - 14 CAN'T YOU SEE (FROM NEW JERSEY DRIVE) (Evelle, ASCAP/WB, ASCAP/South Of Soul, ASCAP/12 AM, ASCAP/Janice Combs, BMI/EMI Blackwood, BMI/Late Hours, ASCAP/Big Herb's, BMI) HL/WBM
  - 48 CLOSE TO YOU (Big Ears, ASCAP/Warner-Tamerlane, BMI)
  - 53 CONNECTION (EMI, BMI/EMI Blackwood, BMI) HL
  - 26 COTTON EYE JOE (Zomba, ASCAP) WBM
  - 64 CRAZIEST (Naughty, ASCAP/WB, ASCAP) WBM
  - 55 CRAZY LOVE (FROM JASON'S LYRIC) (Warner Bros., ASCAP/Caledonia Soul, ASCAP) WBM
  - 36 CREEP (EMI April, ASCAP/D.A.R.P., ASCAP) HL
  - 11 DEAR MAMA (Joshua's Dream, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/The Underground Connection, ASCAP/Four Knights, BMI) WBM
  - 43 DECEMBER (Roland Lentz, BMI/Warner Chappell, BMI) WBM
  - 10 DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (D.A.R.P., ASCAP/Afro Dredite, BMI/No Rhythm And Life, BMI) HL
  - 38 DREAM ABOUT YOU/FUNKY MELODY (B And It Is, BMI/Turkishman, BMI)
  - 100 DREAMER (MCA, ASCAP) HL
  - 54 EMOTIONS (Bishstuck, BMI/Pac Jam, BMI) WBM
  - 59 EVERLASTING LOVE (Rising Sons, BMI/EMI Blackwood, BMI) HL
  - 25 EVERY LITTLE THING I DO (EMI April, ASCAP/Soul On Soul, ASCAP/WB, ASCAP/Evelle, ASCAP/Twelve And Under, ASCAP/Siam U Well, BMI/Taking Care Of Business, BMI) HL/WBM
  - 83 FAT BOY (Tango Rose, ASCAP)
  - 72 FEEL SO HIGH (Sony, BMI/Warner Chappell, ASCAP/WB, ASCAP) HL/WBM
  - 98 FOE THA LOVE OF \$ (Ruthless Attack, ASCAP/Dollarz-N-Sense, BMI/D.J. Yella, BMI)
  - 79 FOR YOUR LOVE (Stevland Morris, ASCAP) WBM
  - 5 FREAK LIKE ME (Hanes, Hill And Valentine, ASCAP/Rubber Band, BMI/Polygram Int'l, BMI) HL
  - 81 FREAK ME BABY (Pottsburg, BMI/Ujima, ASCAP/Hey Skimo, BMI)
  - 46 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
  - 89 FROGGY STYLE (Taking Care Of Business, BMI)
  - 27 GIVE IT 2 YOU (So So Def, ASCAP/EMI April, ASCAP/My World, ASCAP) HL
  - 56 GRAPEVINE (Brown Girl, ASCAP/Night Rainbow, ASCAP/Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/WB, ASCAP) WBM/HL
  - 2 HAVE YOU EVER REALLY LOVED A WOMAN? (Badams, ASCAP/Zomba, ASCAP/K-Man, BMI/New Line, BMI/Sony, BMI/Screen Gems-EMI, BMI) WBM/HL
  - 67 HERE & NOW (Rebecca Lula, ASCAP/Famous, ASCAP) HL
  - 24 HOLD MY HAND (EMI April, ASCAP/Monica's Reluctance To Lob, ASCAP) HL
  - 18 HOLD ON (Tyrrell, BMI/EMI Blackwood, BMI/James Walters, ASCAP/Kevin Saviger, ASCAP/Almo, ASCAP) HL/WBM
  - 9 I BELIEVE (EMI April, ASCAP/Tosha, ASCAP/Shapiro Bernstein & Co., ASCAP) HL
  - 99 I DON'T MIND (Fat Hat, BMI/EMI Virgin, BMI/T-Porsa, ASCAP) HL
  - 45 I'D RATHER BE ALONE (MCA, ASCAP/Family Tree, ASCAP/Moorer, BMI) HL
  - 41 IF I WANTED TO/LIKE THE WAY I DO (MLE, ASCAP/Almo, ASCAP) WBM
  - 37 IF YOU LOVE ME (Stone Jam, ASCAP/Ness, Nitty & Capone, ASCAP/Orisha, ASCAP/WB, ASCAP/Brown Girl, ASCAP/Night Rainbow, ASCAP/Slow Flow, ASCAP/EMI April, ASCAP) HL/WBM
  - 84 IF YOU THINK YOU'RE LONELY NOW (Abkco, BMI/Moreil, BMI)
  - 77 I KISSED A GIRL (Warner-Tamerlane, BMI/11 Show You, BMI/Left Right Left, BMI/Bug, BMI)
  - 7 I KNOW (Sony, BMI/Frankly Scarlett, BMI/Insofaras, BMI/GMMI, ASCAP) HL
  - 49 I LIKE (Nu Soul, ASCAP/Almo Irving, BMI/Short Dolls, BMI/Irving, ASCAP) WBM
  - 34 I LIVE MY LIFE FOR YOU (Sony, ASCAP/Wocka-Wocka, ASCAP) HL
  - 47 I'LL BE AROUND (Rag Top, BMI/Bellboy, BMI/Assorted, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM
  - 4 I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY (Careers-BMG, BMI/Wu-Tang, BMI/Ramecca, BMI/Jobete, ASCAP) HL/WBM
  - 44 I'M GOIN' DOWN (Duchess, BMI) HL
  - 73 THE I.N.C. RIDE (DAMASTA, ASCAP/Varry White, ASCAP/12a, BMI)
  - 19 IN THE HOUSE OF STONE AND LIGHT (EMI Virgin, ASCAP/Martin Page, ASCAP) HL
  - 70 IT'S GOOD TO BE KING (Gone Gator, ASCAP) WBM
  - 92 I WANNA LOVE LIKE THAT (Ecaf, BMI/Sony, BMI/Zomba, ASCAP/Donril, ASCAP)
  - 65 I WISH (Orange Bear, BMI)
  - 91 JOY (Donril, ASCAP/Zomba, ASCAP/Lucas, ASCAP/Mr Peanut Butter, ASCAP/Mijac, BMI/Warner-Tamerlane, BMI) WBM
  - 97 JUST ROLL (Little Los, BMI/Sir Grady, BMI)
  - 15 KEEP THEIR HEADS RINGIN' (FROM FRIDAY) (Ain't Nuthin' Goin' On But Fu~kin', ASCAP)
  - 13 LET HER CRY (Monica's Reluctance To Lob, ASCAP/EMI April, ASCAP) HL
  - 74 LICK IT (Tango Rose, ASCAP)
  - 95 LIFESTYLES OF THE RICH AND SHAMELESS (EMI April, ASCAP/Bee Mo Easy, ASCAP/Lost Boyz, ASCAP) HL
  - 62 MOVE IT LIKE THIS (Third & Lex, BMI/Blue Ink, BMI/Tee Girl, BMI/Zomba, BMI)
  - 94 MOVE IT TO THE RHYTHM (ADM, ASCAP/P&M,

# Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			<b>★ ★ NO. 1 ★ ★</b>	
1	1	13	THIS IS HOW WE DO IT	MONTELL JORDAN (PMP/RAL) 8 wks at No. 1
2	2	3	I'LL BE THERE... YOU'RE ALL I...	METHOD MAN/M.J. BLIGE (DEF JAM/RAL)
3	5	6	HAVE YOU EVER REALLY LOVED	BRYAN ADAMS (A&M)
4	3	16	FREAK LIKE ME	ADINA HOWARD (MECCA DON/EASTWEST/EEG)
5	4	12	DEAR MAMA	2 PAC (INTERSCOPE)
6	11	5	DON'T TAKE IT PERSONAL	MONICA (ROWDY/ARISTA)
7	6	10	KEEP THEIR HEADS RINGIN'	DR. DRE (PRIORITY)
8	14	6	TOTAL ECLIPSE OF THE HEART	NICKI FRENCH (CRITIQUE)
9	10	8	CAN'T YOU SEE	TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)
10	8	11	COTTON EYE JOE	REDNEX (BATTERY/JIVE)
11	7	12	RED LIGHT SPECIAL	TLC (LAFACE/ARISTA)
12	13	4	WATER RUNS DRY	BOYZ II MEN (MOTOWN)
13	12	9	ASK OF YOU	RAPHAEL SAADIG (EPIC SOUNDTRAX/550 MUSIC)
14	9	19	BIG POPPA/WARNING	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
15	16	7	GIVE IT 2 YOU	DA BRAT (SO SO DEF/WORK)
16	17	11	RUN AWAY	REAL MCCOY (ARISTA)
17	21	3	EVERY LITTLE THING I DO	SOUL FOR REAL (UPTOWN/MCA)
18	19	10	I BELIEVE	BLESSID UNION OF SOULS (EMI)
19	18	16	BABY	BRANDY (ATLANTIC)
20	15	21	CANDY RAIN	SOUL FOR REAL (UPTOWN/MCA)
21	31	5	SHY GUY	DIANA KING (WORK)
22	23	8	I LIKE	KUT KLOSE (KEIA/ELEKTRA/EEG)
23	25	11	NO MORE "I LOVE YOU'S"	ANNIE LENNOX (ARISTA)
24	26	6	EMOTIONS	H-TOWN (LUKE)
25	24	6	FREEDOM	VARIOUS ARTISTS (MERCURY)
26	20	7	I'M GOIN' DOWN	MARY J. BLIGE (UPTOWN/MCA)
27	22	11	BELIEVE	ELTON JOHN (ROCKET/ISLAND)
28	28	7	CRAZY LOVE	BRIAN MCKNIGHT (MERCURY)
29	42	3	WHEN YOU SAY NOTHING AT ALL	ALISON KRAUSS & UNION STATION (BNA)
30	32	14	I KNOW	DIONNE FARRIS (COLUMBIA)
31	34	5	GRAPEVINE	BROWNSTONE (MJJ/EPIC)
32	35	11	I LIVE MY LIFE FOR YOU	FIREHOUSE (EPIC)
33	29	21	STRONG ENOUGH	SHERYL CROW (A&M)
34	30	10	I'LL BE AROUND	RAPPIN' 4-TAY (CHRYSALIS/EMI)
35	33	34	SHORT DICK MAN	20 FINGERS (S.O.S./ZOO)
36	39	8	JOY	BLACKSTREET (INTERSCOPE)
37	63	2	SOMEONE TO LOVE	JON B. FEAT. BABYFACE (Y&B YUM/550 MUSIC)
38	44	11	LET HER CRY	HOOTIE & THE BLOWFISH (ATLANTIC)
39	37	16	THINK OF YOU	USHER (LAFACE/ARISTA)
40	27	19	THIS LIL' GAME WE PLAY	SUBWAY (BIV 10/MOTOWN)
41	46	12	HOLD ON	JAMIE WALTERS (ATLANTIC)
42	41	28	CREEP	TLC (LAFACE/ARISTA)
43	38	6	CRAZIEST	NAUGHTY BY NATURE (TOMMY BOY)
44	45	6	CAN'T STOP LOVIN' YOU	VAN HALEN (WARNER BROS.)
45	40	23	TAKE A BOW	MADONNA (MAVERICK/SIRE/WARNER BROS.)
46	49	9	I'D RATHER BE ALONE	IV XAMPLE (MCA)
47	43	12	MR. PERSONALITY	GILLETTE (S.O.S./ZOO)
48	52	11	DREAM ABOUT YOU/FUNKY MELODY	STEVIE B (EMPORIA WEST/THUMP)
49	36	25	IF YOU LOVE ME	BROWNSTONE (MJJ/EPIC)
50	51	17	RODEO	95 SOUTH (RIP-IT)
51	47	13	FOR YOUR LOVE	STEVIE WONDER (MOTOWN)
52	55	4	FREAK ME BABY	DIS 'N' DAT (EPIC STREET/EPIC)
53	68	2	RUN-AROUND	BLUES TRAVELER (A&M)
54	48	5	BEDTIME STORY	MADONNA (MAVERICK/SIRE/WARNER BROS.)
55	50	48	TOOTSEE ROLL	69 BOYZ (RIP-IT)
56	72	3	ANY MAN OF MINE	SHANIA TWAIN (MERCURY)
57	57	11	IN THE HOUSE OF STONE AND LIGHT	MARTIN PAGE (MERCURY)
58	54	13	THANK YOU	BOYZ II MEN (

## MODERN ACTS BIG DRAW AT SUMMER RADIO EVENTS

(Continued from page 3)

competition is the explosion of the modern rock format. There are approximately 89 commercial modern rock stations in the U.S., compared to about 40 at the same time last year, according to Robert Unmacht, editor of the M Street Journal. Many of them have flipped to the format in just the last few months.

Adding to the competition for bands is the increased number of modern rock-intensive top 40 and album rock outlets.

As was the case at Christmas, some stations are using airplay as a bargaining chip in their efforts to lure talent to their concert lineups, a tactic that has many industry executives crying foul.

Bush, Elastica, Sponge, Phunk Junkeez, and Duran Duran are among the bands in high demand this season, according to industry executives surveyed.

To cope with the surge of requests for acts, some labels and stations are working together to avoid the scheduling conflicts that occurred during the holiday season (Billboard, Nov. 26, 1994).

"It's certainly gotten worse," says Phil Costello, senior VP of promotion at Capitol. "And I don't see it letting up at all. I'm fed up with it. I'd rather get back to promotion than deal with these politics."

As a result of the summer crunch, pioneer modern rock station WDRE Long Island, N.Y., which has programmed the format for more than a decade, is passing on the prospect of putting on a summer show.

"These shows are good for promotion, but I'm in the radio business—not the concert business," says WDRE PD Russ Mottla. "It's ridiculous to spend a lot of time and energy on an event that will come and go in one day. Everyone wants to get a heritage event like [those sponsored by] WHFS [Washington, D.C.] or KROQ [Los Angeles], but the reality is that it takes several years to establish something like that."

### MARKET WARS

In Houston and Cleveland, where stations are battling over the same acts, the competition has become particularly fierce.

KRQT Houston is going head-to-head with crosstown album rock outlet KLOL and top 40 station KRBE. KRQT and KRBE have announced their lineups. KRQT has Bush, Matthew Sweet, Ned's Atomic Dustbin, Phunk Junkeez, among others. KRBE's lineup includes Duran Duran, Adam Ant, Letters To Cleo, and Pete Drogé. However, at press time, the date and line-up for KLOL's show was still up in the air.

"Every time we booked a band, KRBE has tried to get them pulled from the show and threatened to drop all records from the act," claims KRQT PD Don Parker. "Both KLOL and KRBE have threatened not to play any Matthew Sweet product. We've had more problems with other stations than we have had with the labels or managers."

Tom Poleman, PD of the alternative-heavy KRBE, admits that he pulled Matthew Sweet and Our Lady Peace from the playlist, but insists it's only until the shows pass.

"I can't support a song that is helping to promote my competitor's show," says Poleman. "When we play a record, it makes an impact. I don't want to be a commercial for another show."

However, Poleman says he plans to give acts that are playing the KRBE

show even more airplay.

It's not only the programmers who are playing the political game. A road manager for one of the acts that appeared at KEDJ Phoenix's Edgefest on May 6 threatened to remove the act from the bill if the station did not spin its track more frequently, according to PD John Clay.

Some labels are finding that it is better to bow out of hotly contested battles in certain markets. In Cleveland, modern rock station WENZ and crosstown rival WMMS both attempted to book Work rockers Sponge for competing concerts on May 20.

Work declined both stations' requests for the act when threats of pulling airplay surfaced. "We didn't want to put the band through that," says Burt Baumgartner, senior VP of national promotion at Work. "It's better to not get involved with that and put the band in another city."

Incidentally, both WMMS and WENZ are still playing Sponge.

Lynn McDonnell, who handles alternative rock promotion at Interscope, agrees with Work's decision.

"If I was in a situation like that, I'd skip the market and come back later for a neutral show," she says.

Many stations have not forgotten the scheduling conflicts that plagued the Christmas shows and are working

together to ensure a smoother process for putting together this latest round of concerts.

For example, KRQT and WZRH (the Zephyr) New Orleans combined forces to secure Bush and Matthew Sweet for their June 4 shows. Despite their geographic differences, the stations worked out an arrangement where Bush and Sweet will open WZRH's show then fly 90 minutes to headline KRQT's show.

Planning far in advance is a key factor in making the booking process easier for both the stations and the labels.

KPNT (the Point) St. Louis knows too well the trouble with not being prepared in advance. It had to cancel its Christmas show, because it couldn't secure a strong enough lineup, according to station marketing director Scott Strong.

"This time we started working very early, and we're even looking to do another one in August," in addition to its scheduled show on Friday (26), says Strong. "And we have more money to pay the bands, because it comes from our marketing budget. That helps you get a stronger lineup, too."

KXRK Salt Lake City decided to avoid the political battles of booking bands to play for a reduced fee in exchange for airplay. It paid full price to lure KMFDM and Dink to its The Death Of Alternative show.

"We wanted to do this promotion completely our own way," says KXRK VP of operations Mike Summers. "The reality is that if you want them to play, you pay them. It takes an awful lot of money to afford a larger-scale summer show. The smaller events work just fine for us."

Sources say that many stations are paying bands from \$500 to more than \$10,000 to perform at these shows.

### THE DECIDING FACTORS

Despite the efforts by radio stations to avoid scheduling conflicts, they still exist. Labels must choose between dueling station concerts in many competitive markets.

"You don't want to alienate any radio [formats], but you want to make good business decisions," says Interscope's McDonnell. "[With Bush] we went with the stations that asked first and were the most organized with their shows."

WKQX (Q101) Chicago PD Bill Gamble says labels should do what is best for the artist. "Just because you play it first doesn't mean they owe you anything," he says.

Work's Baumgartner says it makes sense to go with the larger station if there are two stations in the same market competing for the same act.

Even with all the difficulties, some

labels say that the station-sponsored concerts provide a vital outlet to expose their new and developing artists. Even veteran artists are using the multi-act bills to reach new audiences.

Capitol's Duran Duran, which has had multiple requests to play the summer station-sponsored shows, is using the promotional appearances as a mini-tour to promote "Thank You," its album of cover versions.

Duran Duran guitarist Warren Cuccurullo says that the radio events provide a perfect forum to support an album without embarking on a full-fledged tour.

"The radio events are like icing on the cake for us," says Cuccurullo. "We get to play an abbreviated set with only a five-week commitment. It's not exactly the kind of tour we initially wanted to do, but it is a great opportunity to play in front of our fans in some great venues."

Label promotion executives are likely to breathe a collective sigh of relief when this summer's station-sponsored concert frenzy passes, but it is far from over. There will likely be another round of station concerts in the winter.

"I'm looking forward to when this passes in a few weeks or so," says Gefen director of national promotion Ted Volk. "But then it just starts up again in late October."

## SPRING VSDA GIVES EXHIBITORS SALES OPENING

(Continued from page 3)

convention, held Sunday-Wednesday (21-24) in Dallas, for scheduling the show earlier than ever.

For once—and it may be only once—the suppliers of sell-through cassettes can pitch their product, packaging, and promotions to the mass merchants in time to be included in third- and fourth-quarter merchandising campaigns. July and August, the usual months for the convention, are judged too late for such inclusion. VSDA, however, likely will revert to a July date for its convention in Los Angeles next year.

In Dallas, vendors are trying to take advantage of the early opening with program-specific meetings with major accounts. "They need to know as far in advance as possible," says BMG Video sales VP Gene Fink, formerly with distributor Star Video. May is the best choice "from the mass merchant point of view," he adds.

That's especially the case for non-theatrical releases, primarily children's and fitness programs, which have a better shot at grabbing shelf space away from the hottest direct-to-sell-through movies. "Our meetings will most assuredly result in a sales lift," predicts Herb Dorfman, president of Orion Home Entertainment, which has a brand-new fitness series, Major League Baseball, and a bunch of budget titles in its bag of releases. "For the first time in my history, this should be a revenue-generating show."

If product sells at VSDA, it's because it hasn't been presold in the run-up to the show. "We've only had some very preliminary discussions" about PolyGram Video's new children's series, says PolyGram senior director of sales Alan Golden. "Nobody has really seen anything. Now we're totally prepared to sit down with key accounts to outline exactly what we have and walk away with commitments."

PolyGram's biggest frustration, shared by many, is the inability to get Hollywood talent to Dallas. The Cannes Film Festival is also under

way, and "that's been quite devastating to us," says sales and marketing senior VP Bill Sondheim.

Features can use the help as well. Turner Home Entertainment sell-through sales VP Craig Van Gorp says "The Swan Princess" is the "ideal thing for us" to promote early.

At least one independent supplier, Arrow Video in New York, is using VSDA to showcase "Gumby: The Movie" for sell-through release later this year or early 1996. Coincidentally, the movie is being filmed nearby. "This will be a preannouncement," says senior VP Jules Abramson. "May is a good time. It's two or three weeks before 'Casper' opens."

In fact, "Casper" is one of eight to 10 theatrical features already due in the second half of 1995 that underscore the need for nontheatrical to get the attention of big retailers at VSDA. Fink counts that MCA/Universal title among the anticipated "major, major hits" due on video in 1995, along with Disney's "Santa Clause" and its "Cinderella" rerelease, Warner's "Batman Forever," and FoxVideo's "Mighty Morphin Power Rangers." In addition, FoxVideo likely will have the new "Miracle On 34th Street," Disney "A Goofy Movie," and Warner "A Little Princess."

As always, Disney leads the way. For some retailers, Disney alone outweighs every nontheatrical vendor.

"It's 30% of the business. What's anything else going to be?" says Best Buy entertainment software merchandising VP Jeff Abrams. After a two-week trip to Hollywood, "we know everything."

A VSDA held earlier in the year matters little except to the "smaller retailer," he adds. Abrams himself isn't attending, and Best Buy buyers Joe Pagano and Dusty Bowling registered for the show but won't be staying long.

But other retailers echo exhibitors' hopes about an earlier show. "It's giving us an opportunity to preview the

third and fourth quarters," says Peter Busch, video purchasing VP for Musicland Group, which includes sell-through chain Suncoast Motion Picture.

If Orion does as well as anticipated, Dorfman thinks VSDA is "missing an opportunity" by backpedaling to July next year, when the convention risks becoming little more than "a great PR event." Dallas-based the Lyons Group wants to get value from its first-ever VSDA "Barney" booth, estimated to cost about \$200,000.

Lyons, introducing several direct-to-video "Barney" tapes, expects the earlier show to contribute to the 30% sales increase it anticipates for 1995.

May, though, is a problem for many video retailers used to mixing midsummer attendance with family vacations to Las Vegas, VSDA's old home. Days before the show, suppliers worried predictions about low attendance, as much as 50% below last year's 14,000 registrants, would come true.

Even so, no one reached by Billboard complained of empty calendars. "We have more appointments than we've ever had at VSDA," says Jerry Pettus Jr., president of United American Video in Fort Mill, S.C.

Several exhibitors were expecting a greater influx of supermarkets and drug and toy chains, attracted by a flood of new kids and fitness releases, many under \$10 suggested list price.

Despite a slowdown earlier this year in sales of workout tapes, more are on the way. "There's a need for a strong, populist \$9.98 line," says George Port, president of Video Treasures, one of Handleman's Anchor Bay Entertainment labels.

Orion, with its National Aerobic Championship line; CBS/Fox, with a series featuring model Claudia Schiffer; and UAV, with "8 Minute Abs" each think they have a contender. BMG has the slightly higher priced "The Firm," acquired earlier this year.

New York-based WarnerVision, which dominates fitness, is the target.

President Stuart Hersch hopes to put distance between him and his competitors with new releases from old standbys like Kathy Smith, Jane Fonda, Susan Powter, and the Buns Of Steel trainers and new entries aimed at 18- to 25-year-old exercisers from Daisy Fuentes, formerly with MTV, and Carney Wilson of Wilson Phillips.

But an earlier VSDA won't determine whether WarnerVision keeps its lead. "If we didn't have the convention now, our salesmen would be out seeing accounts," says Hersch. "This is just more efficient."

## P'GRAM'S 'WISHBONE'

(Continued from page 7)

parties met, "it was a very easy decision," she says, adding, "At this point, we don't have any other shows, but if there are we would certainly approach PolyGram."

Big Feats! had sought cassette distribution based on a PBS contract for 40 half-hour "Wishbone" shows over three years (Billboard, March 11). Nearly 30 have been completed, including "Cyrano de Bergerac" and "The Hound Of The Baskervilles," aimed at an audience of 6- to 11-year-olds. Work on "Tom Sawyer" is expected to finish during VSDA.

Douglas anticipates strong cross-promotional ties with a major book publisher, among other merchandising arrangements, although exposure won't proliferate until second quarter 1996.

PolyGram is already in discussion with the American Library Assn. to make Wishbone, a Jack Russell terrier, a "spokesman" for National Reading Week in the fall, according to Silverman. He also hopes to put the dog's image on the protective textbook covers often required by schools.

Sondheim predicts the attention paid to "Wishbone" and the other series will establish the various kids lines as separate brands in the video marketplace. "They're the stars, not us," he says.

# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING  
MAY 27, 1995



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				<b>*** No. 1/Greatest Gainer ***</b>			
1	2	3	44	<b>HOOTIE &amp; THE BLOWFISH</b> ATLANTIC 82613/AG (10.98/15.98) <b>HS</b> 1 week at No. 1	CRACKED REAR VIEW	1	
2	3	2	55	<b>LIVE</b> <sup>▲</sup> RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	1	
3	1	1	5	<b>SOUNDTRACK</b> PRIORITY 53959* (10.98/15.98)	FRIDAY	1	
4	4	22	45	<b>SOUNDTRACK</b> <sup>▲</sup> EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2	
5	7	7	27	<b>EAGLES</b> <sup>▲</sup> GEFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1	
6	5	4	9	<b>2PAC</b> <sup>▲</sup> INTERSCOPE 92399*/AG (9.98/16.98)	ME AGAINST THE WORLD	1	
7	6	6	37	<b>BOYZ II MEN</b> <sup>▲</sup> MOTOWN 0323 (10.98/16.98)	II	1	
8	9	8	7	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	6	
9	8	9	5	<b>WHITE ZOMBIE</b> GEFFEN 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6	
10	15	14	22	<b>GARTH BROOKS</b> <sup>▲</sup> LIBERTY 29689 (10.98/15.98)	THE HITS	1	
11	12	11	63	<b>SHERYL CROW</b> <sup>▲</sup> A&M 540126 (9.98/15.98) <b>HS</b>	TUESDAY NIGHT MUSIC CLUB	3	
12	11	10	26	<b>TLC</b> <sup>▲</sup> LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	5	
13	10	5	50	<b>SOUNDTRACK</b> <sup>▲</sup> WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1	
14	13	17	32	<b>DAVE MATTHEWS BAND</b> <sup>▲</sup> RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	13	
15	16	13	11	<b>BRUCE SPRINGSTEEN</b> <sup>▲</sup> COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	1	
16	19	23	6	<b>MONTELL JORDAN</b> PMP/RAL 527179*/ISLAND (10.98/15.98)	THIS IS HOW WE DO IT	16	
17	14	12	66	<b>GREEN DAY</b> <sup>▲</sup> REPRIS 45529*/WARNER BROS. (9.98/15.98) <b>HS</b>	DOOKIE	2	
18	18	16	32	<b>THE CRANBERRIES</b> <sup>▲</sup> ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	6	
19	20	20	9	<b>ANNIE LENNOX</b> <sup>▲</sup> ARISTA 25717 (10.98/16.98)	MEDUSA	11	
20	28	33	14	<b>ALISON KRAUSS</b> <sup>●</sup> ROUNDER 0325* (9.98/15.98) <b>HS</b>	NOW THAT I'VE FOUND YOU: A COLLECTION	20	
21	17	15	7	<b>REAL MCCOY</b> ARISTA 18778 (10.98/15.98)	ANOTHER NIGHT	13	
22	30	39	24	<b>BLUES TRAVELER</b> <sup>●</sup> A&M 540265 (9.98/15.98)	FOUR	22	
23	25	21	8	<b>ELTON JOHN</b> ROCKET 526188/ISLAND (10.98/16.98)	MADE IN ENGLAND	13	
				<b>*** Pacesetter ***</b>			
24	46	45	60	<b>TIM MCGRAW</b> <sup>▲</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1	
				<b>*** Hot Shot Debut ***</b>			
25	<b>NEW</b>		1	<b>SOUNDTRACK</b> 40 ACRES AND A MULE 11243*/MCA (10.98/16.98)	TALES FROM THE HOOD	25	
26	21	19	16	<b>VAN HALEN</b> <sup>▲</sup> WARNER BROS. 45760* (10.98/16.98)	BALANCE	1	
27	27	27	18	<b>BUSH</b> <sup>●</sup> TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) <b>HS</b>	SIXTEEN STONE	24	
28	29	34	9	<b>COLLECTIVE SOUL</b> <sup>●</sup> ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	28	
29	33	28	86	<b>MELISSA ETHERIDGE</b> <sup>▲</sup> ISLAND 848660 (10.98/15.98)	YES I AM	15	
30	26	24	52	<b>OFFSPRING</b> <sup>▲</sup> EPITAPH 86432* (8.98/14.98) <b>HS</b>	SMASH	4	
31	24	25	7	<b>SOUL FOR REAL</b> UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	23	
32	31	30	49	<b>TRACY BYRD</b> <sup>▲</sup> MCA 10991 (10.98/15.98)	NO ORDINARY MAN	30	
33	22	18	3	<b>MOBB DEEP</b> LOUD 66480*/RCA (9.98/15.98)	THE INFAMOUS	18	
34	23	—	2	<b>BOB DYLAN</b> COLUMBIA 67000 (8.98 EQ/13.98)	MTV UNPLUGGED	23	
35	32	26	8	<b>VARIOUS ARTISTS</b> ATLANTIC 82731/AG (10.98/16.98)	ENCOMIUM: A TRIBUTE TO LED ZEPPELIN	17	
36	35	35	28	<b>TOM PETTY</b> <sup>▲</sup> WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS	8	
37	34	29	8	<b>SOUNDTRACK</b> <sup>●</sup> WORK 67009/COLUMBIA (10.98 EQ/16.98)	BAD BOYS	26	
38	51	60	11	<b>SHANIA TWAIN</b> MERCURY 522886 (10.98 EQ/15.98) <b>HS</b>	THE WOMAN IN ME	38	
39	36	31	8	<b>SELENA</b> <sup>▲</sup> EMI LATIN 28803 (8.98/12.98) <b>HS</b>	AMOR PROHIBIDO	29	
40	41	37	29	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> <sup>▲</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8	
41	42	40	25	<b>PEARL JAM</b> <sup>▲</sup> EPIC 66900* (10.98 EQ/16.98)	VITALOGY	1	
42	57	52	40	<b>JEFF FOXWORTHY</b> <sup>▲</sup> WARNER BROS. 45314 (10.98/15.98) <b>HS</b>	YOU MIGHT BE A REDNECK IF...	38	
43	40	38	24	<b>MARY J. BLIGE</b> <sup>▲</sup> UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	7	
44	37	—	2	<b>SOUNDTRACK</b> MERCURY 525497 (10.98 EQ/16.98)	PANTHER	37	
45	39	41	33	<b>BRANDY</b> <sup>▲</sup> ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20	
46	45	42	28	<b>DES'REE</b> <sup>●</sup> 550 MUSIC 64324/EPIC (9.98 EQ/15.98) <b>HS</b>	I AIN'T MOVIN'	27	
47	44	46	11	<b>ADINA HOWARD</b> MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	42	
48	47	47	9	<b>MAD SEASON</b> COLUMBIA 67057* (10.98 EQ/15.98)	ABOVE	24	
49	50	49	31	<b>SOUNDTRACK</b> <sup>▲</sup> MCA 11103* (10.98/16.98)	PULP FICTION	21	
50	38	32	7	<b>SOUNDTRACK</b> TOMMY BOY 1114 (11.98/16.98)	NEW JERSEY DRIVE VOL. 1	22	
51	48	44	29	<b>MADONNA</b> <sup>▲</sup> MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98)	BEDTIME STORIES	3	
52	43	43	7	<b>OL' DIRTY BASTARD</b> ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	7	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
53	52	50	18	<b>BROWNSTONE</b> <sup>●</sup> MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	29
54	53	48	28	<b>NIRVANA</b> <sup>▲</sup> DGC 24727*/GEFFEN (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
55	49	36	11	<b>VARIOUS ARTISTS FEATURING LEBO M</b> <sup>●</sup> WALT DISNEY 60871 (10.98/16.98)	THE LION KING: RHYTHM OF THE PRIDE LANDS	23
56	85	81	33	<b>ALABAMA</b> <sup>●</sup> RCA 66410 (10.98/15.98)	GREATEST HITS III	56
57	56	54	62	<b>NINE INCH NAILS</b> <sup>▲</sup> NOTHING/TVI-INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
58	78	80	63	<b>YANNI</b> <sup>▲</sup> PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
59	54	51	35	<b>THE NOTORIOUS B.I.G.</b> <sup>▲</sup> BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	15
60	59	61	27	<b>GEORGE STRAIT</b> <sup>▲</sup> MCA 11092 (10.98/15.98)	LEAD ON	26
61	73	77	4	<b>SOUNDTRACK</b> A&M 540357 (10.98/16.98)	DON JUAN DEMARCO	61
62	58	62	24	<b>KIRK FRANKLIN AND THE FAMILY</b> <sup>●</sup> GOSPO-CENTRIC 72119 (9.98/13.98) <b>HS</b>	KIRK FRANKLIN AND THE FAMILY	58
63	65	75	34	<b>TRACY LAWRENCE</b> <sup>●</sup> ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	28
64	55	53	9	<b>E-40 SICK WID' IT</b> 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	13
65	84	94	130	<b>KENNY G</b> <sup>▲</sup> ARISTA 18646 (10.98/15.98)	BREATHLESS	2
66	92	103	10	<b>JOHN TESH</b> GTS 4579 (9.98/14.98)	LIVE AT RED ROCKS	54
67	121	129	55	<b>REBA MCENTIRE</b> <sup>▲</sup> MCA 10994 (10.98/15.98)	READ MY MIND	2
68	70	58	13	<b>DIONNE FARRIS</b> COLUMBIA 57359 (10.98 EQ/15.98) <b>HS</b>	WILD SEED-WILD FLOWER	57
69	120	134	10	<b>JOHN BERRY</b> PATRIOT 28495/LIBERTY (10.98/15.98)	STANDING ON THE EDGE	69
70	110	115	46	<b>ALAN JACKSON</b> <sup>▲</sup> ARISTA 18759 (10.98/15.98)	WHO I AM	5
71	74	68	4	<b>TY HERNDON</b> EPIC 66397 (7.98 EQ/11.98) <b>HS</b>	WHAT MATTERED MOST	68
72	60	55	8	<b>STEVIE WONDER</b> MOTOWN 530238 (10.98/16.98)	CONVERSATION PEACE	16
73	61	70	26	<b>METHOD MAN</b> <sup>●</sup> DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	4
74	71	66	27	<b>SADE</b> <sup>▲</sup> EPIC 66686* (10.98 EQ/16.98)	BEST OF SADE	9
75	113	107	62	<b>THE MAVERICKS</b> <sup>▲</sup> MCA 10961 (9.98/15.98) <b>HS</b>	WHAT A CRYING SHAME	54
76	63	71	78	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> <sup>▲</sup> MCA 10813 (10.98/17.98)	GREATEST HITS	5
77	66	84	9	<b>KUT KLOSE</b> KEIA/ELEKTRA 61668/EEG (10.98/15.98) <b>HS</b>	SURRENDER	66
78	96	131	6	<b>BETTER THAN EZRA</b> ELEKTRA 61784/EEG (10.98/15.98) <b>HS</b>	DELUXE	78
79	80	64	4	<b>AARON NEVILLE</b> A&M 540349 (10.98/16.98)	TATTOOED HEART	64
80	72	92	4	<b>VARIOUS ARTISTS</b> RADIKAL/QUALITY 6727/WARLOCK	DANCE MIX U.S.A. VOL. 3	72
81	76	74	32	<b>BARRY WHITE</b> <sup>▲</sup> A&M 540115 (10.98/16.98)	THE ICON IS LOVE	20
82	67	57	28	<b>AEROSMITH</b> <sup>▲</sup> GEFEN 24716 (12.98/17.98)	BIG ONES	6
83	75	96	9	<b>ELASTICA</b> DGC 24728*/GEFFEN (10.98/16.98) <b>HS</b>	ELASTICA	75
84	82	86	35	<b>ABBA</b> <sup>●</sup> POLYDOR 517007/ISLAND (10.98/16.98)	GOLD	63
85	91	89	16	<b>SAWYER BROWN</b> <sup>●</sup> CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	44
86	79	67	77	<b>ACE OF BASE</b> <sup>▲</sup> ARISTA 18740 (9.98/15.98)	THE SIGN	1
87	68	111	3	<b>REDNEX</b> BATTERY 46000/JIVE (10.98/15.98) <b>HS</b>	SEX & VIOLINS	68
88	<b>NEW</b>		1	<b>ALLMAN BROTHERS BAND</b> EPIC 66795 (10.98 EQ/16.98)	2ND SET	88
89	162	148	68	<b>JOHN MICHAEL MONTGOMERY</b> <sup>▲</sup> ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
90	90	78	74	<b>COUNTING CROWS</b> <sup>▲</sup> DGC 24528/GEFFEN (10.98/15.98) <b>HS</b>	AUGUST & EVERYTHING AFTER	4
91	77	59	46	<b>HOLE</b> <sup>▲</sup> DGC 24631/GEFFEN (10.98/15.98)	LIVE THROUGH THIS	52
92	107	109	33	<b>R.E.M.</b> <sup>▲</sup> WARNER BROS. 45740* (10.98/16.98)	MONSTER	1
93	62	63	44	<b>BONE THUGS N HARMONY</b> <sup>▲</sup> RUTHLESS 5526*/RELATIVITY (7.98/12.98) <b>HS</b>	CREEPIN ON AH COME UP (EP)	12
94	93	100	10	<b>ERIC CLAPTON</b> POLYDOR 527116/A&M (10.98/16.98)	THE CREAM OF ERIC CLAPTON	80
95	97	85	30	<b>GLORIA ESTEFAN</b> <sup>▲</sup> EPIC 66205 (10.98 EQ/16.98)	HOLD ME, THRILL ME, KISS ME	9
96	<b>NEW</b>		1	<b>BARBRA STREISAND</b> COLUMBIA 67100 (10.98 EQ/17.98)	THE CONCERT HIGHLIGHTS	96
97	100	90	13	<b>TRISHA YEARWOOD</b> <sup>●</sup> MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	28
98	88	91	196	<b>METALLICA</b> <sup>▲</sup> ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
99	108	99	37	<b>THE TRACTORS</b> <sup>▲</sup> ARISTA 18728 (9.98/15.98) <b>HS</b>	THE TRACTORS	19
100	95	69	15	<b>SOUNDTRACK</b> <sup>●</sup> ARISTA 18748 (10.98/16.98)	BOYS ON THE SIDE	17
101	81	65	15	<b>SPONGE</b> WORK 57800/COLUMBIA (10.98 EQ/15.98) <b>HS</b>	ROTTING PINATA	58
102	<b>NEW</b>		1	<b>ELVIS COSTELLO</b> WARNER BROS. 45900 (10.98/16.98)	KOJAK VARIETIES	102
103	87	76	49	<b>STONE TEMPLE PILOTS</b> <sup>▲</sup> ATLANTIC 82607*/AG (10.98/16.98)	PURPLE	1
104	<b>RE-ENTRY</b>		25	<b>TONY BENNETT</b> <sup>●</sup> COLUMBIA 66214 (10.98 EQ/16.98)	MTV UNPLUGGED	48
105	64	56	6	<b>DURAN DURAN</b> CAPITOL 29419 (10.98/15.98)	THANK YOU	19
106	89	82	79	<b>CANDLEBOX</b> <sup>▲</sup> MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) <b>HS</b>	CANDLEBOX	7
107	116	117	79	<b>CELINE DION</b> <sup>▲</sup> 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4

○ 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.

## ELEKTRA SCORES WITH BETTER THAN EZRA

(Continued from page 3)

Alliance, according to Rhone.

"After assuming the responsibility as chairman of EEG, it's particularly gratifying to see Better Than Ezra's success," says Rhone. "It speaks well of the new Elektra team and the job they've done. This is probably one of the biggest projects that a Warner Music Group label has released through ADA as well. They're really doing a great job. This is a significant win for that distribution system."

If it weren't for a strong push from ADA and co-op money out of the box, mom-and-pop stores such as Seattle's three-store Cellophane Square chain likely wouldn't have ordered "Deluxe," according to Hugh Jones, marketing director at Cellophane Square.

"No one had heard much about it, they had no real track record, and here we have ADA really pushing the thing," says Jones. "I said yes because of the co-op, and lo and behold it sold well."

According to SoundScan, the album has sold more than 72,000 units.

"Deluxe" was originally released on the band's own Swell Records in 1993 before it was reissued with new inside artwork by Elektra on Feb. 28. This week, the album moves from No. 96 to No. 78 with a bullet on The Billboard 200.

The alternative rock band became a Heatseekers Impact Artist when the album broke into the top half of The Billboard 200 on May 20. Prior to that, it peaked at No. 3 on the Heatseekers chart.

Meanwhile, the group is No. 1 for the fifth consecutive week on Modern Rock Tracks with its first single, "Good." The song is also No. 4 with a bullet on Album Rock Tracks.

"We just started playing the [second single 'In The Blood'], but we're still banging 'Good' and it's been 10 weeks," says modern rock KTEG Albuquerque, N.M., PD Mike O'Conner. "The record shows no signs of dying."

Don Parker, PD at modern rock KRQT Houston, says the upbeat pop styling of "Good" is a nice change of pace from the other songs on the station's airwaves. "So much of what's been huge lately for us has been very intense, like White Zombie and Sponge," he says.

After "Deluxe" sold more than 9,000 units on Swell, Better Than Ezra began to garner interest from A&M, Elektra, Capitol, Geffen, Atlantic, and Interscope. In the end, A&M and Elektra were the only two labels to put a deal on the table.

Cary Bonnacaze, Better Than Ezra's drummer, says the band chose Elektra after meeting the label's new staff.

"We visited A&M and were basically blown away by them, and we had already been to EastWest," says Bon-

nacaze. "But Sylvia asked us to come out one more time, because there were big changes going on and she wanted us to meet everyone. She gave us her word that [the label] would be all over us, and everything she said to this band so far, she has done."

After signing the band, Elektra made no changes to the music on "Deluxe." The label did remix the singles for radio, and its plan was to move slowly and let the project progress naturally.

"This was a textbook case where it went from college to commercial alternative to top 40," says Rhone. "We didn't really push it along or hype it—it went naturally."

Craig Lambert, executive VP of Elektra Entertainment Group, says that one of the label's goals was to

maintain the band's rock credibility without neglecting its multiformat appeal.

"We wanted to set up the record organically and let it find its way to all formats based on this natural excitement," says Lambert.

Rhone and Lambert were both anxious when KROQ Los Angeles picked up on "Good" in early January, while it was still growing at college radio. "They played it like crazy early on, and you know that networks around," says Rhone. "We were worried that it might be going too fast."

Other early believers in the band include WBCN Boston, WKQX (Q101) Chicago, and WNNX (99X) Atlanta.

The second single, "In The Blood," is also naturally finding its way to modern

rock radio. Many stations began airing the song without it being officially serviced as a single.

"We're far from over," says Lambert. "This is an extremely deep project, and this is a *project*, not just one song."

While "Deluxe" has been selling steadily, Rhone says sales really kicked in with the simultaneous exposure of "Good" on top 40 radio and MTV in the last month. By the end of June, Better Than Ezra is expected to make its first appearance on "Late Show With David Letterman."

The label deliberately waited until top 40 radio got behind "Good" before servicing a video to MTV. The video is now a Buzz Clip on the network.

"We didn't have a video out of the

box, because as a marketing tool, it wasn't necessary at that stage," says Rhone. "We took our time in putting together the concept and wanted to wait until it created a groundswell... Now mainstream retailers have really become major supporters in conjunction with the MTV commitment."

On the touring front, the band has been headlining clubs since before the album was released.

"They've always toured in their area, and they'll be on tour for the rest of the year," Rhone says. "We're doing it differently. Where a lot of companies will put a new band on as a support act for a bigger act, we want them to cultivate their own fan base and they're selling out clubs doing it."

While there are no plans for Rednex

## REDNEX'S COUNTRY FARCE IS BIG FOR JIVE

(Continued from page 3)

222,000 copies, according to SoundScan, is from the dual-gender Stockholm group's Battery/Jive debut, "Sex & Violins," released April 25.

"Cotton Eye Joe" mixes a traditional country song from the late '40s recorded by Tex Ritter with techno beats. It's like the Beverly Hillbillies meet Abba.

It peaked at No. 5 on the Hot Dance Music/Club Play chart on April 15, at No. 18 on Hot Dance Music/Maxi-Singles Sales on April 22, and is No. 26 on Hot 100 Singles this week.

In addition, the novelty song is No. 26 on the Hot 100 Singles Sales and No. 34 on the Maxi-Singles Sales charts this week.

Internationally, "Cotton Eye Joe" has been a No. 1 song in England, Germany, Norway, Denmark, Switzerland, Sweden, Austria, Finland, and Holland (Billboard, Feb. 18).

Barry Weiss, president of Jive, says the single has sold more than 3 million units worldwide and the album has sold more than 1 million worldwide.

In the U.S., the album has sold more than 34,000 units, according to SoundScan.

"Sex & Violins" debuted on the Heatseekers chart at No. 2 and at No. 111 on The Billboard 200 on May 13. Rednex became a Heatseekers Impact Artist when the album moved into the upper half of The Billboard 200 on May 20. This week, it is No. 87.

"It's clearly the biggest single and group that has come out of our Dutch office," says Weiss. "We've had that office for 10 years, but it's only been an A&R office for the past two years. It's also the first hit for the Battery label."

The group's look is a mockery of the country lifestyle. They black-out their teeth, wear straw hats, and depict themselves as wild-eyed hillbillies.

In the videos for "Cotton Eye Joe" and the similar-sounding probable second single, "Old Pop In An Oak," the group is shown rolling around in hay with buxom babes in Daisy Duke-style short-shorts.

The "Cotton Eye Joe" clip was a top 10 video at the Box for eight weeks in February and March and has been in stress rotation on MTV for three weeks. The clip for "Old Pop In An Oak" will begin airing on the Box Wednesday (24).

"If I lived down South, it might be a problem with our listeners," says Erik Bradley, music director at top 40 WBBM (B96) Chicago. "But Chicago's not much of a country city. So far, it's done really well for us in requests and sales in the market."

Even in the country music capitol, listeners of top 40 WYHY (Y107) Nashville weren't offended by the song or video, according to PD Charlie Quinn.

"We played it for that very reason, it's a classic country song and this is country city U.S.A.," says Quinn. "We're a top 40 station that doesn't play country, so this was a good way to bridge that gap. People who loved the fiddle sound were drawn to it, and those who loved the comic angle came to it as well. We haven't had or heard of any complaints about it."

David Goldfarb, manager of product development for Jive, Battery, and Silvertone, says Rednex's music is meant to be taken as tongue-in-cheek.

"What makes it so special is that it appeals to a wide demographic," says Weiss. "You have the straight pop buyers who don't like country, and we're getting a country pop buyer, a kid who likes country and Ace Of Base."

However, Lloyd Hummel, major-la-

bel new release buyer for the seven-store Impact/Zia Music chain based in Tempe, Ariz., doesn't believe that country fans are buying "Sex & Violins."

"It's a novelty for sure," he says. "But I think mostly pop buyers are buying it. It's another in a long line of singles with a dance beat that are huge overseas, like Ace Of Base and Real McCoy, that get gobbled up over here for a short time by American buyers."

The label first targeted clubs and mix shows with "Cotton Eye Joe" in early February before taking it to top 40 and top 40/rhythm stations in late February.

## WARNER/CHAPPELL IS IN PLAY

(Continued from page 7)

parks.

However, at least one analyst, Chris Dixon at PaineWebber, makes a case for the sale of Warner/Chappell. "[Music publishing] still represents a very lucrative business, but its growth prospects are limited," says Dixon. He estimates the annual growth rate of the publisher at 10%.

Valuations of Warner/Chappell are based on estimates of its revenues and profits. Its estimated annual gross revenues are \$500 million. Thus, if a company were buying 49% of the publisher's catalog, it might have to pay 49% of the multiple of 10 times net publisher's share, or about \$1.22 billion. But because the investing company would be acquiring only an interest in the catalogs rather than actual song rights, it would more likely pay 49% of 10 times profit. Warner/Chappell's estimated annual profit is \$125 million, so a 49% interest would be in the \$600 million dollar

range.

It is unlikely that any major music publisher would want to invest in Warner/Chappell without having control over its copyrights through a majority interest.

Says the head of a broadly diversified music/entertainment complex, "I don't think any major publisher would make an investment. Administration would stay with Warner/Chappell. A publisher investor could not license tracks or TV. It's a passive investment without the ability to maximize value. It sounds like a pure banking deal."

Says another publishing executive, "We don't have the slightest interest in being a minority owner. If you're in the publishing business, you're not in it to be a minority owner."

Assistance in the preparation of this

story was provided by Don Jeffrey in New York.

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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
108	142	146	32	MARY CHAPIN CARPENTER ▲ COLUMBIA 64327 (10.98/16.98)	STONES IN THE ROAD	10
109	99	119	9	MATTHEW SWEET ZOO 11081* (10.98/15.98)	100% FUN	65
110	154	166	273	ORIGINAL LONDON CAST ▲ <sup>2</sup> POLYDOR 831563*/A&M (10.98/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
111	112	173	130	SOUNDTRACK ▲ <sup>14</sup> ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
112	163	140	49	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
113	94	88	5	FIREHOUSE EPIC 57459 (10.98/15.98)		3
114	NEW ▶		1	MAD LION WEEDED 2006*/NERVOUS (10.98/14.98) [RS]	REAL TING	114
115	115	95	42	JOE DIFFIE ▲ EPIC 64357 (10.98/15.98)	THIRD ROCK FROM THE SUN	53
116	117	112	6	VARIOUS ARTISTS CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/16.98)		95
117	69	—	2	MASTA ACE INCORPORATED DELICIOUS VINYL 32873*/CAPITOL (9.98/15.98)	SITTIN' ON CHROME	69
118	127	123	33	BROOKS & DUNN ▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	15
119	123	150	6	GIPSY KINGS NONESUCH 79358/AG (10.98/16.98)	THE BEST OF GIPSY KINGS	119
120	104	97	33	CLAY WALKER ▲ GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	42
121	159	169	6	VARIOUS ARTISTS LIBERTY 31712* (10.98/16.98)	COME TOGETHER: AMERICA SALUTES THE BEATLES	90
122	147	161	35	ERIC CLAPTON ▲ <sup>3</sup> DUCK/REPRISE 45735/WARNER BROS. (10.98/16.98)	FROM THE CRADLE	1
123	118	141	6	BLESSID UNION OF SOULS EMI 31836 (10.98/15.98) [RS]	HOME	118
124	139	116	9	LINDA RONSTADT ELEKTRA 61703/EEG (10.98/16.98)	FEELS LIKE HOME	75
125	103	73	12	JAMIE WALTERS ATLANTIC 82600/AG (10.98/15.98) [RS]	JAMIE WALTERS	70
126	144	153	37	PATTY LOVELESS ● EPIC 64188 (9.98/15.98)	WHEN FALLEN ANGELS FLY	60
127	NEW ▶		1	ROBERT CRAY MERCURY 26867 (10.98/15.98)	SOME RAINY MORNING	127
128	106	87	6	SELENA EMI LATIN 30907 (8.98/12.98)	12 SUPER EXITOS	64
129	131	127	98	THE CRANBERRIES ▲ <sup>3</sup> ISLAND 514156 (10.98/16.98) [RS]	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
130	101	93	30	BON JOVI ▲ <sup>2</sup> MERCURY 526013 (10.98/16.98)	CROSS ROAD	8
131	83	72	12	DJ QUIK PROFILE 1462* (10.98/16.98)	SAFE + SOUND	14
132	135	128	48	DAVID BALL ▲ WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	53
133	98	122	15	H-TOWN LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK	98
134	109	101	62	SOUNDGARDEN ▲ <sup>3</sup> A&M 540198* (10.98/16.98)	SUPERUNKNOWN	1
135	126	114	35	ANITA BAKER ▲ <sup>2</sup> ELEKTRA 61555/EEG (10.98/16.98)	RHYTHM OF LOVE	3
136	124	130	47	BLACKSTREET ▲ INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	52
137	105	105	46	69 BOYZ ● RIP-IT 6901 (9.98/15.98) [RS]	NINETEEN NINETY QUAD	59
138	146	162	30	TRAVIS TRITT ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	20
139	133	118	18	WADE HAYES COLUMBIA 66412 (7.98/11.98) [RS]	OLD ENOUGH TO KNOW BETTER	99
140	125	120	184	NIRVANA ▲ <sup>7</sup> DGC 24425*/Geffen (10.98/15.98)	NEVERMIND	1
141	138	142	3	FILTER REPRISE 45864/WARNER BROS. (10.98/15.98) [RS]	SHORT BUS	138
142	130	135	178	PEARL JAM ▲ <sup>8</sup> EPIC 47857* (10.98/16.98) [RS]	TEN	2
143	102	79	6	SELENA ● EMI LATIN 42770 (8.98/12.98)	LIVE!	79
144	145	136	57	ALL-4-ONE ▲ <sup>2</sup> BLITZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	7
145	114	102	16	OASIS EPIC 66431 (9.98/15.98) [RS]	DEFINITELY MAYBE	58
146	111	108	16	SUBWAY BIV 10 530354/MOTOWN (9.98/13.98) [RS]	GOOD TIMES	101
147	151	147	221	ENIGMA ▲ <sup>2</sup> CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
148	178	198	4	RUSTED ROOT MERCURY 522713 (9.98/15.98) [RS]	WHEN I WOKE	148
149	161	160	27	STING A&M 540269 (10.98/16.98)	FIELDS OF GOLD - BEST OF STING 1984-1994	7
150	86	—	2	TED NUGENT ATLANTIC 82611/AG (9.98/13.98)	SPIRIT OF THE WORLD	86
151	132	104	40	WEEZER ▲ DGC 24629*/Geffen (10.98/15.98) [RS]	WEEZER	16
152	156	138	65	SARAH MCLACHLAN ▲ NETWERK 18725/ARISTA (9.98/15.98) [RS]	FUMBLING TOWARDS ECSTASY	50
153	187	179	3	VARIOUS ARTISTS BNA 66416 (10.98/15.98)	KEITH WHITLEY/A TRIBUTE ALBUM	153

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	158	151	16	NEAL MCCOY ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	68
155	136	144	7	DAVID SANBORN ELEKTRA 61759/EEG (10.98/16.98)	PEARLS	124
156	128	163	139	QUEEN ▲ HOLLYWOOD 61265 (10.98/16.98)	GREATEST HITS	11
157	140	121	11	PJ HARVEY ISLAND 524085* (10.98/15.98)	TO BRING YOU MY LOVE	40
158	181	175	34	LUTHER VANDROSS ▲ LV 57775*/EPIC (10.98/16.98)	SONGS	5
159	177	187	6	JOHN PRINE OH BOY 013 (9.98/15.98)	LOST DOGS & MIXED BLESSINGS	159
160	198	199	180	ENYA ▲ <sup>4</sup> REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	17
161	166	158	89	MARIAH CAREY ▲ <sup>8</sup> COLUMBIA 53205* (10.98/16.98)	MUSIC BOX	1
162	119	106	5	JIMI HENDRIX MCA 11236 (10.98/16.98)	VOODOO SOUP	66
163	149	159	38	DA BRAT ▲ SO SO DEF/WORK 66164*/COLUMBIA (9.98/15.98)	FUNKDAFIED	11
164	141	98	5	VARIOUS ARTISTS COLUMBIA 67020 (9.98/15.98)	NASCAR: RUNNIN' WIDE OPEN	90
165	164	143	5	ADAM ANT CAPITOL 30335 (10.98/15.98)	WONDERFUL	143
166	RE-ENTRY		22	CLINT BLACK ● RCA 66419 (10.98/16.98)	ONE EMOTION	37
167	165	137	16	THE CHIEFTAINS ● RCA VICTOR 62702 (10.98/16.98)	THE LONG BLACK VEIL	22
168	174	—	2	JEFF BUCKLEY COLUMBIA 57528 (9.98/15.98) [RS]	GRACE	168
169	NEW ▶		1	4 RUNNER POLYDOR 27379 (9.98/13.98) [RS]	4 RUNNER	169
170	137	132	30	SOUNDTRACK ▲ <sup>2</sup> DEATH ROW/INTERSCOPE 92484*/AG (10.98/16.98)	MURDER WAS THE CASE	1
171	171	167	8	MARTIN PAGE MERCURY 522104 (10.98/15.98) [RS]	IN THE HOUSE OF STONE AND LIGHT	161
172	197	181	23	THE BEATLES ▲ <sup>1</sup> APPLE 31796*/CAPITOL (15.98/31.98)	LIVE AT THE BBC	3
173	122	125	7	SKID ROW ATLANTIC 82730/AG (10.98/16.98)	SUBHUMAN RACE	35
174	129	110	6	SELENA ● EMI LATIN 42635 (7.98/10.98)	ENTRE A MI MUNDO	97
175	RE-ENTRY		80	REBA MCENTIRE ▲ <sup>3</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
176	160	126	46	SOUNDTRACK CAST ▲ WALT DISNEY 60857 (10.98/15.98) [Cassette]	THE LION KING SING-ALONG (EP)	40
177	157	157	8	THE WHISPERS CAPITOL 30270 (10.98/15.98)	TOAST TO THE LADIES	92
178	NEW ▶		1	TERENCE TRENT D'ARBY WORK 67070/COLUMBIA (10.98/15.98)	TERENCE TRENT D'ARBY'S VIBRATOR	178
179	168	200	3	RADIOHEAD CAPITOL 29626 (10.98/15.98)	BENDS	168
180	134	133	16	TOO SHORT ● DANGEROUS 41553/JIVE (10.98/15.98)	COCKTAILS	6
181	167	152	7	SOUNDTRACK ELEKTRA 61760/EEG (10.98/15.98)	TANK GIRL	72
182	155	154	3	LITTLE FEAT ZOO 11097 (10.98/15.98)	AIN'T HAD ENOUGH FUN	154
183	175	171	23	VANESSA WILLIAMS ● WING 526172/MERCURY (10.98/16.98)	THE SWEETEST DAYS	57
184	169	145	83	SALT-N-PEPA ▲ <sup>3</sup> NEXT PATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	4
185	183	172	26	TOBY KEITH ● POLYDOR 523407/A&M (10.98/15.98)	BOOMTOWN	46
186	200	184	38	AMY GRANT ▲ <sup>2</sup> A&M 540230 (10.98/16.98)	HOUSE OF LOVE	13
187	179	180	49	BEASTIE BOYS ▲ CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	1
188	RE-ENTRY		32	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614/AG (14.98/19.98)	THE 3 TENORS IN CONCERT 1994	4
189	RE-ENTRY		35	COLLIN RAYE ● EPIC 53952 (9.98/15.98)	EXTREMES	73
190	170	177	7	JULIANA HATFIELD MAMMOTH/ATLANTIC 92540/AG (10.98/15.98)	ONLY EVERYTHING	96
191	143	139	5	VARIOUS ARTISTS SHOT 7000 (9.98/15.98)	D-SHOT PRESENTS BOSS BALLIN' - BEST IN THE BUSINESS	137
192	RE-ENTRY		61	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	98
193	150	124	7	FAITH NO MORE SLASH/REPRISE 45723*/WARNER BROS. (10.98/15.98)	KING FOR A DAY/FOOL FOR A LIFETIME	31
194	172	149	49	WARREN G ▲ <sup>2</sup> VIOLATOR/RAL 523335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	2
195	RE-ENTRY		137	ERIC CLAPTON ▲ <sup>7</sup> DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
196	153	155	30	SCARFACE ▲ RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
197	RE-ENTRY		33	HARRY CONNICK, JR. ▲ COLUMBIA 64376 (10.98/16.98)	SHE	16
198	194	—	31	SOUNDTRACK ● NOTHING/INTERSCOPE 92460/AG (10.98/16.98)	NATURAL BORN KILLERS	19
199	188	191	96	TONI BRAXTON ▲ <sup>6</sup> LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
200	186	170	19	LARI WHITE ● RCA 66395 (9.98/15.98) [RS]	WISHES	125

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 6	Brandy 45	Joe Diffie 115	Jimmi Hendrix 162	Tim McGraw 24	R.E.M. 92	Murder Was The Case 170	VARIOUS ARTISTS
4 Runner 169	Toni Braxton 199	Celine Dion 107	Ty Herndon 71	Sarah McLachlan 152	Radiohead 179	Natural Born Killers 198	Various Artists Featuring Lebo M 55
69 Boyz 137	Brooks & Dunn 118	DJ Quik 131	Hole 91	Metallica 98	Collin Raye 189	New Jersey Drive Vol. 1 50	Classic Disney Vol. 1 - 60 Years Of
Abba 84	Garth Brooks 10	Duran Duran 105	Hootie & The Blowfish 1	Method Man 73	Real McCoy 21	Panther 44	Musical Magi 116
Ace Of Base 86	Brownstone 53	Bob Dylan 34	Adina Howard 47	Mobb Deep 33	Rednex 87	Pulp Fiction 49	Come Together: America Salutes
Aerosmith 82	Jeff Buckley 168	E-40 64	H-Town 133	John Michael Montgomery 8, 89	Linda Ronstadt 124	Tales From The Hood 25	The Beatles 121
Alabama 56	Bush 27	Eagles 5	Alan Jackson 70		Rusted Root 148	Tank Girl 181	Dance Mix U.S.A. Vol. 3 80
All-4-One 144	Tracy Byrd 32	Elastica 83	Elton John 23	Aaron Neville 79	Sade 74	Soundtrack Cast	D-Shot Presents Boss Ballin' - Best
Allman Brothers Band 88	Candlebox 106	Enigma 147	Montell Jordan 16	Nine Inch Nails 57	Salt-N-Pepa 184	The Lion King Sing-Along (EP)	In The Busin 191
Adam Ant 165	Mariah Carey 161	Enya 160	Toby Keith 185	Nirvana 54, 140	Sawyer Brown 85	176	Encomium: A Tribute To Led
Anita Baker 135	Mary Chapin Carpenter 108	Gloria Estefan 95	Kirk Franklin And The Family 62	The Notorious B.I.G. 59	Scarface 196	153	Zeppelin 35
David Ball 132	Carreras, Domingo, Pavarotti (Mehta) 188	Meissa Etheridge 29	Kut Kloze 77	Ted Nugent 150	Bob Seger & The Silver Bullet Band 40	166	Keith Whitley/A Tribute Album
Beastie Boys 187	The Chieftains 167	Faith No More 193	Tracy Lawrence 63	Oasis 145	Selena 39, 128, 143, 174	153	NASCAR: Runnin' Wide Open 164
The Beatles 172	Eric Clapton 94, 122, 195	Filter 141	Annie Lennox 19	Ol' Dirty Bastard 52	Skid Row 173	176	Clay Walker 120
Tony Bennett 104	Firehouse 113	Little Feat 182	Madonna 51	ORIGINAL LONDON CAST	Soul For Real 31	151	Jamie Walters 125
John Berry 69	Harry Connick, Jr. 197	Live 2	Mad Season 48	Phantom Of The Opera Highlights 110	Soundgarden 134	151	WEEZER 151
Better Than Ezra 78	Elvis Costello 102	Patty Loveless 126	Masta Ace Incorporated 117		SOUNDTRACK	151	The Whispers 177
Clint Black 166	Jeff Foxworthy 42	Mad Lion 114	Green Day 17	Martin Page 171	Bad Boys 37	151	Barry White 81
Blackhawk 192	Kenny G 65	Madonna 51	Juliana Hatfield 190	Pearl Jam 41, 142	The Bodyguard 111	151	Lari White 200
Blackstreet 136	Warren G 194	Mad Season 48	Wade Hayes 139	Tom Petty 36	Boys On The Side 100	151	White Zombie 9
Blessid Union Of Souls 123	Vince Gill 112	Masta Ace Incorporated 117		Tom Petty & The Heartbreakers 76	Don Juan Demarco 61	151	Vanessa Williams 183
Mary J. Blige 43	Gipsy Kings 119	The Mavericks 75		PJ Harvey 157	Forrest Gump 4	151	Stevie Wonder 72
Blues Traveler 22	Amy Grant 186	Neal McCoy 154		John Prine 159	Friday 3	151	Yanni 58
Bon Jovi 130	Green Day 17	Reba McEntire 67, 175		Queen 156	The Lion King 13	151	Trisha Yearwood 97
Bone Thugs N Harmony 93	Terence Trent D'Arby 178					151	
Boyz II Men 7	Da Brat 163					151	
	Dave Matthews Band 14					151	
	Des'ree 46					151	

## TAKING STOCK OF DVD RIVALRY

(Continued from page 3)

Lieberfarb and Sony Pictures Television president Mel Harris defend their companies' DVD formats in a public forum rather than in the trade press.

The debate will concentrate on how the two formats differ and if the two camps will ever reach a compromise and offer a single format to replace VHS cassettes for the sell-through video market.

Yet even if those obstacles are resolved, the larger issue remains: Once DVD is here, will there be a market for it?

Despite few details on the consumer launch of DVD, many suppliers and retailers are convinced the public is hungry for another new technology.

"Consumers are primed for DVD," says MCA/Universal senior VP of marketing and sales Andrew Kairey. "The timing is perfect, because the consumer truly does want increased added value and easy collectability."

Thomson Consumer Inc. is expected to debut a DVD player in the summer of 1996 in the \$500 range. The electronics company is among eight manufacturers that have allied themselves with Time Warner/Toshiba. The others are Matsushita, Pioneer, JVC, Mitsubishi, Hitachi, Zenith, and Samsung. Sony/Philips' hardware supporters include Aiwa, Grundig, Marantz, and Bang and Olufson.

Suppliers point to the growth of sell-through video, which jumped from \$6.6 billion in 1993 retail sales to \$8.5 billion in 1994, as a clear indication consumers have caught onto buying movies. DVD software pricing is expected in the \$20-\$25 range.

Supporters of DVD point to the success of the CD as an example of consumer desire to purchase higher-quality products. However, they conveniently dismiss the fact that laserdiscs, another technology superior to VHS, have failed to capture a mass market since they were introduced more than 10 years ago.

"Consumers embraced CDs, because they were an improvement that gave them the satisfaction they were looking for," says PolyGram

## DIGITAL VIDEO DISC AT A GLANCE

SYSTEM	MEDIUM	STORAGE CAPACITY*
<b>Super Density DVD Toshiba/Time Warner</b>	Two bonded discs with a single layer of information on each disc. Can be flipped for maximum capacity.	142 minutes (5 gigabytes) per side; 284 minutes (10 gigabytes) maximum.
<b>Super Density DVD Matsushita</b>	Two bonded discs with potential for two layers of information on each disc. Currently, achieves 255 minutes of storage read from one side.	255 minutes (9 gigabytes) on one side; potential for 511 minutes (18 gigabytes) under development.
<b>Sony/Philips MultiMedia CD</b>	Single disc with one or two layers of information on a single side.	135 minutes (3.7 gigabytes) or 270 minutes (7.4 gigabytes).

\*As stated by the system developers, based on Hollywood studio requirements (see list below). Super Density DVD capacity based on average data transfer rate of 3.5 Mbps. Sony/Philips capacity based on average data transfer rate of 3 Mbps.

Video president Gene Silverman.

Peter Busch, Musicland's VP of video merchandising, says, "Laserdisc is bulky and is inherently more expensive." Busch points out that DVD will likely sell for \$20 less than most laserdisc titles.

Kairey says when laserdiscs were introduced many companies didn't supply product for the format, and consumers weren't accustomed to buying movies.

In addition, low-priced VCRs are more attractive than laserdisc players, which at the low-end cost about \$400, compared to \$200 for a VCR. When first introduced, laserdisc players cost between \$800 and \$1,000.

MGM/UA Home Video president Richard Cohen, who is also co-chairman of an ad hoc DVD committee representing the Hollywood studios' interests, says both Sony/Philips and Time Warner/Toshiba have learned from the mistakes of laserdisc.

"They're very aware of the problems and have learned a great deal from history," Cohen says. "Laserdisc hardware was also very expensive, and I think you're going to see a number of companies come out with various price points for all consumer purchase levels."

Another factor that makes the climate right for DVD is the growth of home theater components, such as big-screen televisions.

According to the Electronic Industries Assn., 10.8 million homes will have a home theater system by the end of this year, a 150% increase from 1994.

"There are many consumers who are happy with a 13-inch TV, and that's not the DVD customer now or in the long-term," says Busch. "But the growth of big-screen television sales has been dramatic, and there is a direct correlation to how DVD will be accepted."

Busch adds that while upgrading home viewing equipment is not a mass consumer trend, "it tells me people want better quality."

Before the DVD faceoff even started, Hollywood's ad hoc committee offered a list of requirements for the developers (see chart, this page), which was geared toward providing a safe, superior medium for their film libraries.

Both DVD camps appear capable of satisfying the studios' requirements and most of the Hollywood players have taken sides in the format battle. MCA's Universal Pictures, MGM/UA, and Turner have come out for Time Warner/Toshiba;

Paramount also has expressed support for the latter, but on a nonexclusive basis. Sony/Philips' software support comes chiefly from their own entertainment operations.

Since 20th Century Fox Film Corp. and the Walt Disney Co. are the only majors uncommitted, Kairey does not see product flow as a problem for DVD. MCA, he says, remains committed to the Time Warner/Toshiba format, even though Matsushita Electric Industrial Co. no longer owns the majority of the company.

Fox Filmed Entertainment president/COO Bill Mechanic says the recent upgrading in capacity announced by Sony/Philips hasn't swayed the company.

"Until the product comes out, it's hard to tell what the public wants,"

says Mechanic. "It's all too premature, and since we're not a hardware company, there's no purpose for us to take sides."

Walt Disney executives are a bit more enthusiastic about DVD but agree second-guessing consumers isn't easy.

"It's not a black and white issue," says Buena Vista Home Video VP of publicity Tania Moloney. "DVD seems to have potential, but it will depend on the price."

Acceptance by studios will also depend on clearing up questions about copy protection and manufacturing costs.

Time Warner/Toshiba and Sony/Philips say DVD will be copy protected, but there is no mechanism in place, such as Macrovision used for VHS tapes, to guard against piracy.

Suppliers are also concerned about copyright laws and are unclear whether retailers have the legal right to rent DVD product. A similar debate existed when VHS was introduced. The picture is complicated, because DVD is digital and overlaps with certain computer software regulations.

"The larger issue is cyberspace, and since DVD is digital, there's an ability to manipulate images—but who has ownership of those images?" asks LIVE Home Video senior VP of distribution and marketing David Garber. "We have to be specific on rights issues."

Cohen says the legal and legislative issues won't be resolved before the product's launch. However, he says, they won't hinder it.

"For the narrower issue of what movies companies do with their product, they can make a commercial decision that would allow them to get DVD into the market," Cohen says.

As an example, Cohen says companies may allow retailers to rent the product or ban rental altogether until the legal dust settles.

The main issue remains retail resistance to two competing formats. While both Time Warner/Toshiba and Sony/Philips says they want discuss DVD at the same table, a compromise doesn't appear to be on the menu.

"They are extremely good systems but launching separately would kill them, and neither would succeed," says Tower Records and Video president Russ Solomon. "The smartest thing to do would not to carry either, but we'll probably end up carrying both."

## ROD STEWART CRAFTS A FINE 'SPANNER'

(Continued from page 10)

"Leave Virginia Alone" out of the box, including WMXV and WPLJ New York, KPLZ Seattle, and WKRR Cincinnati. Pat Paxton, PD of top 40/adult KHMV Houston, says it's too early to tell if the song is a bona fide hit, "but the sound of the record fits with what people like. His past certainly shows that he can make hits. It's produced like a Tom Petty record, and that helps."

If "Leave Virginia Alone" is the album cut originally farthest from Stewart's heart, the song closest to him is "Muddy, Sam & Otis," a loving homage to his musical heroes, Muddy Waters, Sam Cooke, and Otis Redding and the influence they had on him as he was growing up in England.

Despite his love for R&B music (evident through past hits like "The Motown Song" and "This Old Heart Of Mine"), Stewart thinks his voice is best suited for folk-leaning material, which is one reason he's had such success with his covers of Bob Dylan material, dating all the way back to "Only A Hobo," featured on 1970's "Gasoline Alley" album. On "Spanner," Stewart performs a tender version of Dylan's "Sweetheart Like You."

"Bob's songs are based in folk music, and I've always had a love of folk music. I think my voice lends itself more to folk music than it does to rhythm and blues. Of course, it goes without saying that he's the finest lyricist—in my book anyway. But I don't think Bob makes a great deal of his songs sometimes. That's why I like doing Tom Waits songs. I can hear that the song could be sung better."

Stewart's version of Waits' "Downtown Train" went to No. 3 on Billboard's Hot 100 Singles chart in 1989. On "Spanner," he covers Waits' "Hang On St. Christopher."

The canny ability to select covers that perfectly match his voice is a major key to Stewart's success, according to retailers.

"The bottom line is the album's going to do well," says Roy Burkert, buyer for the Troy, Mich.-based Harmony House chain. "The first song is a Petty track, so he's got the covers he needs to cover. He always sells very well for us. We have radio-friendly Rod stations here. Anything he puts out they tend to bang—they love him here."

"Thank God he's not retiring," says David Lang, co-owner of the New Jersey-based Compact Disc World chain. "It's his first studio album in four years; it's going to be a major release. He's got a number of singles on it, so it should carry him into the fourth quarter."

Warner Bros. kicked off its campaign for the album with Stewart's appearance on the season finale of "Saturday Night Live" May 13, on which he performed "Leave Virginia Alone" and "Maggie May." He last appeared on "SNL" 15 years ago.

Generally, artists see a bump on the charts after an "SNL" appearance, but since Stewart's album isn't out yet, the label is hoping it will fuel anticipation for the title. "We think it's a great case to make people aware that he's back with a new album and a single," says Gold.

Warner Bros. is also spreading the

word of the album's arrival by purchasing ad time on broadcast and cable television stations, as well as making a heavy print ad buy. "We're trying to reach as broad a mix of people as we can," says Gold, "so we can get them to go back into the retail stores and buy the album."

Stewart will be on a world tour when the album comes out and will be unavailable to push "Spanner" here until the tour reaches the U.S. in August. Because of that, Warner Bros. is relying heavily on the ad buys, plus radio support and strong video play at MTV and VH1.

At retail, Warner Bros. is buying key placement positions in stores, as well as providing retailers with pre-release streamers, four-color posters, hanging pieces, and other colorful items to make sure fans know Stewart's back.

Phase two of the campaign will start in August, when Stewart arrives stateside. Stewart is slated to be VH1's artist of the month for August. At retail, Warner Bros. will begin a catalog discount program. A third phase will focus on the holiday season.

This year marks Stewart's 25th anniversary with Warner Bros. The Faces inked with the label in 1970, and while his initial solo material came out on Mercury, all his individual efforts since 1975's "Atlantic Crossing" have been on Warner Bros. "They should send me a gold watch or something, shouldn't they?" he quips, attributing his longevity at the label to the simple fact that "they treat me well."

## WHAT THE STUDIOS WANT

The following is a list of qualities requested of the new digital videodisc format by the Hollywood studios. Toshiba/Time Warner's Super Density DVD Alliance and the Sony/Philips camp each say their versions of the format will meet all of the requirements.

1. Ability to accommodate 135 minutes of information on a single disc.
2. Picture quality superior to high-end video players (i.e., laserdisc).
3. Audio compatibility with surround-sound systems.
4. Audio compatibility with Dolby 5.1.
5. Ability to accommodate three to five languages on a single disc.
6. Ability to accommodate multiple-rated versions of a program on a single disc.
7. Multi-aspect ratios.
8. Parental lockout.
9. Copy protection.

## RETAIL CHAINS RISING IN THE FAR EAST

(Continued from page 3)

made it in Asia.

"I was sitting next to these Japanese kids with Tower bags," Cahoon says, "and one of them said [in Japanese], 'Hey, I didn't know they had Tower Records in America, too.'"

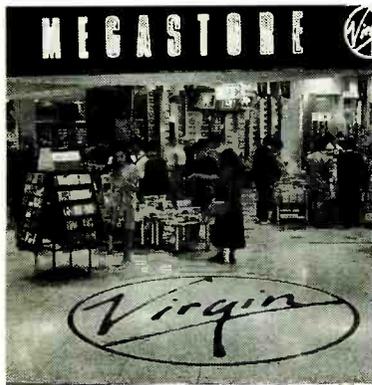
Having established beachheads in Japan, Tower, Virgin, and HMV are now taking their retail revolution to the rest of Asia. Although the newcomers have captured only a fraction of the region's markets—in Japan, for instance, they account for less than 10% of the country's estimated \$8.5 billion music retail market—they've jolted Asian music retail out of its complacency.

Bigger, more comfortable stores, listening stations, deep catalog, new releases that are available close to the original overseas street dates—these are the retailing innovations that are proving a hit with Asian consumers.

Another factor working in the foreigners' favor is their high degree of visibility. For example, Tower says its 50,000-square-foot flagship store in Tokyo's trendsetting Shibuya district is the world's biggest record store; its March 10 opening was a major media event. HMV's new 25,000-square-foot Hong Kong store—billed as Asia's biggest record store outside Japan—opens May 22 in the colony's Tsim Sha Tsui district (see story, page 116).

It's not all easy going in the Far East. Virgin Retail recently had to put its Hong Kong store launch plans on hold due to low margins and high rents and staff costs.

Retailers also say they face supply



Virgin Megastore in the Shinjuku district of Tokyo.

problems, because label-controlled distribution is only starting to catch up with demand. And even then some international labels are resisting because they are unwilling to relinquish control of a traditional part of their business.

Tower, for example, had a tough time getting product from the majors in Taiwan when a ban on parallel imports went into effect.

"There was a period when we went around to the record labels basically begging them to sell us their product," Cahoon says, noting that things have improved somewhat. "The labels would say, 'Chinese people don't like black music, hard rock, or jazz,' and we'd say, 'We have it in our store, and it's selling. Please sell us these products,' but because of bureaucracy or lack of faith in the product or whatever reasons, they're not always interested in selling us their product."

### TOWER MAKES FIRST MOVES

First into the fray was Tower, which opened its first Asian store in Sapporo, Japan. The Sacramento, Calif.-based chain now has 23 Japanese outlets. In September 1990, Virgin set up Virgin Megastores Japan in a 50/50 joint venture with department store chain Marui and now has 12

stores in Japan. In November 1990, HMV made the move into Japan, where it operates 14 stores. And last November, Musicland's Sam Goody opened its first Japanese franchise through its licensee, Japan Record Sales Network Inc., a wholesaler owned by a group of leading Japanese record companies. Japan now has five Sam Goody stores, including one that opened May 25 in the western city of Nara.



INMAN

Chasing \$2 billion in sales in non-Japanese Asia, Tower continues to blaze the trail for the other newcomers to the region. Since 1992, it has opened five stores outside Japan: two in Taiwan, one each in Hong Kong and Singapore and a franchise in Bangkok. Tower will have two more by the end of the year and is looking at a half-dozen other sites. HMV has three—all in Hong Kong—and Virgin Retail is eyeing Hong Kong, South Korea, and Singapore, among other areas.

### PIRACY RETREAT

Asia's retail revolution has followed the retreat of pirated music throughout the region. As Hong Kong, Singapore, and Taiwan were brought kicking and screaming into legitimacy during the late '70s and '80s, record sales exploded.

In the '90s, Thailand, Malaysia, and Indonesia are also clamping down on piracy. No surprise, then, that these three countries boast the region's highest sales growth of the past two years, expanding some 20% annually. International retailers are now turning their attention to these promising markets, along with South Korea.

Even with the current down cycle in Chinese repertoire, retailers want to get established as soon as possible for the inevitable next phase of growth.

"We've been able to outperform the market because we've tapped into an incredible pent-up demand for international catalog," says Vince Parr, Tower's Asia advertising and promotion manager in Hong Kong. "Before us it was top 40 [that was available], and that was it."

### NEW BREED OF LOCAL RETAILER

The success of the foreign chains is also attracting a new breed of local player. Hong Kong's KPS has 22 outlets in the colony, including five megastores, and is about to open the first of two in Taipei, Taiwan. Taiwanese companies Rose and Crossline have nine stores throughout the country. Others, like Salem in Malaysia, Grammy Group in Thailand, and Dic Tara in Indonesia are expanding rapidly.

And Japanese retailer Tsutaya made history last September by becoming the first music store from that country to open an overseas outlet with the launch of a store in Bangkok through a joint venture with Thailand's Grammy Group and other investors. Tsutaya and Japan's biggest record retailer, Shinseido, have also begun selling imports as the yen's dizzying rise has widened the gap between imports and international productions pressed in Japan. And Shinseido has taken a leaf out of the foreigners' book by opening a 10,000-square-foot outlet in Kobe that dwarfs old-style Japanese music stores.

"Our basic goal is to make the association between lifestyle and music," says Philip Kung, HMV's general man-

ager in Hong Kong and point man outside Japan. "We give a huge choice, let people listen to new music [at listening stations], and we will order back catalog albums for them. With this kind of service, we own them for life."

Tower's Parr says, "Different markets need different pricing strategies. There is no use charging a premium because music is not a luxury item here. Our margins aren't all that different from regular stores, but our attempt at mass appeal costs more to deliver."



KUNG

Non-Japanese Asia's rapid economic development is setting two basic priorities. First, people have more money and are more demanding, but they also have less time to shop. All major retailers say easily accessible locations in Hong Kong, Taipei, and Bangkok business districts are more important than product selection—now.

And the people who shop there are not impulse buyers—customers know what they want. Thus retailers must nurture their client base rather than taking a superior, know-it-all stance.

"There's no use in going in like a bull in a China shop," says Mike Inman, managing director of Virgin Megastores Japan, who oversees Virgin Retail's Asian operations. "Each market is different." Tower's Cahoon



Tower Records' flagship store in Tokyo's Shibuya district.

says, "When we go into each country, we have to learn how to sell the local repertoire. There's a learning curve for us, too. It's a two-way street."

Says Jagger Yang, Tower's managing director in Taiwan, "Size is not nearly as important as the wide-open selection of records, as well as T-shirts, magazines, and other [associated] goods." The risks are high when setting up a new store can cost \$500,000, and a megastore can require \$1 million.

Secondly, with the exception of Japan, where CDs make up more than 90% of sales, Asia remains largely a cassette market. But most chains stock at least 50% CDs, which have become the major force behind a move to value-added marketing.

Thailand buys less than 10% of its music on CD. "This is changing almost day by day. Within three to four years, cassettes will be in the minority," says Narin Narullah, general manager of the Tower franchise in Bangkok. "Of course, this means we will need better support from the labels on things like supply and release dates."

### SMALL STORES SUFFER

While Japan's fixed-price system continues to protect small stores, in other countries the mom-and-pop retail outlets that have sold virtually all Asia Pacific's records during the last

(Continued on next page)

## BETWEEN THE BULLETS



by Geoff Mayfield

**GIVE A HOOT:** It took 44 weeks, but **Hootie & the Blowfish** have finally reached the top of The Billboard 200 (125,000 units). Hootie's gain of almost 19% garners the group Greatest Gainer status, and several parties—top 40, triple-A, album rock, adult contemporary, and modern rock radio, not to mention MTV and VH1—can all take a bow for this band's successful climb. While the album's second single, "Let Her Cry," continues to fetch spins in more than one format, the third single, "Only Wanna Be With You," is starting to make the rounds at AC, album rock, and modern rock.

**SOFT SHOES:** The tallies posted by No. 1 albums have been rather light of late. The last time The Billboard 200 saw a title exceed 150,000 units in a week was the April 1 issue, when rapper **2Pac** debuted on top with more than 210,000 units. Since then, No. 1 albums have sold as much as 137,000 units and as few as 113,000 units (with 2Pac scoring the high and low in, respectively, the April 8 and April 22 issues). From June of last year through this year's March 4 issue, there was only one week when the top-selling album sold less than 150,000 units. But soft numbers are not unusual in May. Three of the four chart toppers in May 1994 fell beneath the 150,000-unit mark, four of five No. 1's in May 1993 were in the same range, and three of the five in May 1992 also sold less than 150,000 units.

**HIGH COUNTRY:** The boot prints of the May 10 Academy of Country Music awards telecast are all over this week's charts. The NBC special—which ranked No. 24 for the week with an 11.6 rating and a 19 share—helps **John Michael Montgomery** earn a pair of Billboard 200 bullets (9-8 and 162-89), hands the percentage-based Pacesetter award to **Tim McGraw** (46-24), and pushes **Garth Brooks** back into the top 10 (15-10). Among other notable Nashville jumps on the big chart: **Shania Twain** (51-38, a 33% gain over the prior week), **Alabama** (85-56, a 59% gain), **John Berry** (113-75, a 42.5% gain), and **Patty Loveless** (144-126, a 23% gain). Tributes to the **Beatles** (159-121) and **Keith Whitley** (187-153) gain 32% and 27%, respectively.

**CONSEQUENCES:** Most of the country artists who punch up big numbers appeared on the ACM telecast, but some who did not perform on the show also benefit as a result of sales that music merchants tie in with the awards show (for more about ACM-related gains, see Country Corner, page 32) . . . In a week in which overall sales of albums and singles increased over the prior week (see Market Watch, below), the ACM telecast pushes the country category into an even higher gear. Consequently, we had to use higher bullet criteria for Top Country Albums than we did for The Billboard 200 or Heatseekers. Thus, titles that have bullets on the big chart or Heatseekers do not necessarily bullet on the country list. While unit volume on The Billboard 200 showed a 4.5% gain and Heatseekers showed a 7.3% improvement, Top Country Albums' volume soared with a 22.7% increase.

**WARMING UP:** **Barbra Streisand's** "The Concert Highlights," which was pretty much a nonevent in its first week, comes to life in its second week, as a 148% increase in sales pushes it to a debut at No. 96 on The Billboard 200. What woke up this single-disc condensation of her 1994 double set is the ad series airing on CBS that touts the May 21 network debut of last year's HBO special. Those promos also stir the original "The Concert," which stands fewer than 100 units from a Billboard 200 re-entry. Meanwhile, sales of "Barbra—The Concert" practically double over the prior week, moving it 7-5 on this week's unpublished Top Music Videos chart.

**IN VIEW:** See the re-entry at No. 104 by **Tony Bennett's** Grammy-winning "MTV Unplugged" album? This 141% sales explosion follows Bennett profiles on "60 Minutes" and "Good Morning America" . . . Watch **John Tesh** climb 92-66 on The Billboard 200, **Jose Carreras/Placido Domingo/Luciano Pavarotti** re-enter at No. 188, and **Yanni** scoot 78-58. The video version of Yanni's album regains No. 1 on the unpublished Top Music Videos. You can just smell public TV reruns.

MARKET WATCH				
A WEEKLY NATIONAL MUSIC SALES REPORT				
<b>OVERALL UNIT SALES</b>				
<b>THIS WEEK</b>	<b>LAST WEEK</b>	<b>CHANGE</b>	<b>THIS WEEK (1994)</b>	<b>CHANGE</b>
11,779,000	11,322,000	UP 4%	11,392,000	UP 3.4%
<b>YEAR-TO-DATE UNIT SALES</b>				
<b>YTD (1995)</b>	<b>YTD (1994)</b>	<b>CHANGE</b>		
228,058,000	225,754,000	UP 1%		
<b>FOCUS ON CASSETTE ALBUM SALES:</b>				
<b>THIS WEEK</b>	<b>LAST WEEK</b>	<b>CHANGE</b>	<b>THIS WEEK (1994)</b>	<b>CHANGE</b>
3,693,000	3,531,000	UP 4.6%	4,142,000	DOWN 10.8%
<b>YEAR-TO-DATE SALES</b>				
<b>YTD (1995)</b>	<b>YTD (1994)</b>	<b>CHANGE</b>		
72,357,000	80,244,000	DOWN 9.8%		
ROUNDED FIGURES				
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY				

## RETAIL CHAINS RISING IN THE FAR EAST

(Continued from preceding page)

three decades are disappearing. Offering a few hundred to a few thousand titles, these stores from Bangkok to Seoul, South Korea, are being squeezed as big local chains and international megastores sweep in.

"You know, we're not going to put the little stores out of business, because they can always cut their margins to survive," says HMV's Kung. "But we are changing the style of retailing and how people perceive what a record store is."

The three major foreign retailers have slightly different Asian expansion strategies. Virgin's Inman says the chain's priority is to open at least one dominant store in a given area, denying the rumor that its aim is to open stores wherever sister company Virgin Atlantic Airways flies.

HMV Japan president Chris Walker, who handles the chain's operations throughout Asia, says its strategy is to focus on specific markets.

"If you look within Japan, for the first few years we focused mainly on Tokyo. It just makes for managerial and media efficiency to focus on one market and get some density," he says, adding, in an apparent reference to Tower's Asian expansion strategy, "So why would we rush all over Asia with one in Singapore, one in Thailand, and one in Hong Kong?"

Although Tower has cast a wider net over the region than its rivals, Cahoon says its strategy is not to open one store in every country.

Tower and HMV have opted not to use local joint-venture partners in Asia, although Tower has made exceptions, such as its Bangkok franchise. In Taiwan and Singapore, Tower has decided to part company—amicably, Cahoon says—with its joint-venture partners.

"Our chairman's view is if you don't need to JV, don't JV," says Walker. "We've had suggestions that to go into Thailand or to Korea you'd have to joint-venture, but that's exactly what we heard before we came to Japan and we have not had to JV here, and it's been very successful."

Virgin's policy, on the other hand, is to work with local companies, such as Wheelock and Co., its partner in what Inman terms "greater China."

"We believe that to work successfully both on a financial front and in terms of local knowledge, we need partners,"

## HMV Hits Tower Back With Colony Megastore

HONG KONG—It didn't take long for HMV to catch on to Hong Kong's fascination with being bigger and better.

After Tower became the first international retailer to open in the colony, HMV hit back with three outlets in rapid succession. Its newest offering—planned to coincide with Midem Asia—is a 25,000-square-foot megastore, Asia's biggest outside Tower's 50,000-square-foot monster in Tokyo.

Asian managing director Philip Kung went for a premium site in Tsim Sha Tsui's tourist mecca. The rent may be astronomical, but with 300,000 CDs in stock the megastore aims to set a precedent for local retailers. "The response to our first store was so high we knew something this big was a natural," Kung says. "In Hong Kong you make your move quickly or get left behind."

The store occupies four floors and

will stock virtually every music genre, from Chinese classical to world music, unique for the local market, where space is at a premium. It will also offer 300 listening stations, five private laserdisc-viewing rooms, a 100-CD jukebox, and customer service in six languages. Western repertoire gets a three-to-one advantage over Asian.

Until 1993, local music fans were pleased to get a selection of 1,000 titles. Being able to listen to new music in the store was unheard of. Kung speaks of turning record retailing into "an entertainment experience."

"People are very brand conscious here. If you can recognize what the trend in demand is and give it to them on a big audiovisual scale, you can promote the store as a concept and grow the market from inside. Just because it's never been done before [is] no reason it can't work like any other market."

says Inman.

Besides giving the people what they want, the presence of Tower, Virgin, and HMV in the region helps shape Asians' taste in music by giving them a wider range of choice in genres such as black music, hard rock, classical, and jazz. Also affected is the domestic music scene.

"We didn't sell Japanese music for the first 10 years we were here," says Tower's Cahoon, "and when we started selling it, we did well with nonmainstream

material such as Flipper's Guitar and Scha Dara Parr, where with something like [idol singer] Seiko Matsuda, our sales are poor compared to some of the other Japanese stores. So I like to say Tower helped kill the idol system in Japan. The musical level has improved." The same now appears to be happening to Chinese idol pop in the rest of Asia.

At the same time, ethnic Chinese artists, whose music accounts for some 60% of music sales in non-Japanese

## KAT ONOMA READY TO ROCK

(Continued from page 10)

own solo albums. The band decided to license its label, Derniere Bande Productions, to Chrysalis.

"They also had a very strong international commitment, which is something we've been hoping for for a long time," says Burger. "It really came at the right time. We wanted to have real work done on the records and get a good distribution. But it has not changed our way of doing business. We still manage ourselves. We are used to making our decisions, and we have always been concerned with the business aspects of our music."

Once signed to Chrysalis, the band rushed to the Brussels-based ICP studio to record its fourth studio album, "Far From The Pictures," and cut 14 new songs, only two of which are sung in French. In the meantime, Chrysalis reissued the band's catalog, remastered and repackaged with previously unreleased cuts. These releases include "Cupid" (initially released on indie label Just In, it has sold 16,500 units to date, according to the band), "Stock Phrases" (28,500 units), and "Billy The Kid" (37,000 units), as well as Burger's solo LP "Cheval-Mouvement" and the horn section's solo LP, "Les Echardes."

Besides Burger, the band's members are Guy "Bix" Biekel (trumpet), Philippe "Lamiral" Poirier (sax), Pierre Keyline (bass), and Pascal Benoit (drums). Burger comes from Strasbourg in the eastern region of Alsace, near the German border. Burger is a former philosophy teacher who was "actively playing music" as a child.

Adds Burger, "We started self-fi-

nancing our music. We weren't part of the dominant scene. We were more a sort of alternative band, quite isolated. We weren't much part of the local scene. In fact, many people discovered us in Strasbourg after we made it in Paris."

They cut their first EP and licensed it in 1986 to the newly created indie label Attitude, which asked the band for a name. "The starting point was a painting Salvatore Puglia did for the EP cover. Salvatore, who is really interested in antique languages, wrote an old Greek word on the painting—'onoma.' By adding Kat, it could mean 'as it stands for' in ancient Greek. We felt at ease with this strange name. And it became our name."

The experience with Attitude quickly soured as the label went bankrupt. "It forced us to financially produce our first album," says Burger. "We did a co-production with a studio in Brussels and did it in a week."

Kat Onoma worked with the studio's sound engineer, Luc Tytgat, who ended up engineering the band's two other albums. The first album, "Cupid," was picked up by Just In. "There was great enthusiasm there but very little money," recalls Burger.

"Cupid" was well-received by the press, and although it had little radio support, it started to raise the band's appeal. But as the next album, "Stock Phrases," was released, the label—renamed Justine—was acquired by retail chain FNAC. "It came at a very bad moment," says Burger. "It froze the activity for about eight or nine months."

Asia, are becoming regionwide stars. For example, Hong Kong artists are taking off in Taiwan, and vice versa, while Japanese artists such as Mika Chiba sell well in Taiwan.

### CHINA IS TOO DISORGANIZED

As for the \$64,000 question—when to launch in China, with its potentially huge market—the emphatic answer is, not now.

"It's so damned disorganized," says Walker. "I've talked to people who are doing business there, and they say it's a shambles." However, Walker terms China's anti-piracy moves "encouraging."

Asked when HMV might move into China itself, Walker quips, "Well, after 1997, we'll be in China, won't we?" referring to the end of British rule in Hong Kong that year.

Japan's Shinseido chain says it is interested in the Chinese market, but like other chains it won't make its move until piracy and other problems there are solved.

Cahoon says, "Everyone's going to go into China eventually. It's a matter of when. I'll be very surprised if any of the major record stores open there before three years from now. [Because of] the amount of corruption, the amount of piracy, the problem with import/export, currency, and distribution, there's not much point in opening a store at this point."

Other possible Asian expansion sites for the international chains include India and the Philippines. Walker mentions the long-term potential of Vietnam, for example. Wherever the chains go, though, one thing is certain: The Asian music business won't ever be the same.

Like the major record companies, Tower, Virgin, and HMV have seen an underexploited industry and are shaping it to their own ends—and helping to expand the region's overall music industry in the process.



### LATIN MUSIC

ISSUE DATE: JUNE 10  
CLOSED

### PRODUCTION PEOPLE

ISSUE DATE: JUNE 17  
AD CLOSE: MAY 23

### BROADWAY

ISSUE DATE: JUNE 24  
AD CLOSE: MAY 30

### JAZZ

ISSUE DATE: JULY 1  
AD CLOSE: JUNE 6

### ITALY

ISSUE DATE: JULY 1  
AD CLOSE: JUNE 6

### SPAIN

ISSUE DATE: JULY 8  
AD CLOSE: JUNE 13

### REGGAE

ISSUE DATE: JULY 15  
AD CLOSE: JUNE 20

### THE BOX

#### 10th Anniversary

ISSUE DATE: JULY 29  
AD CLOSE: JULY 4

#### 4th Quarter

#### VIDEO FOCUS

ISSUE DATE: JULY 29  
AD CLOSE: JULY 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 Accessories

ISSUE DATE: AUGUST 26  
AD CLOSE: AUGUST 1

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ISSUE DATE: SEPTEMBER 2  
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ISSUE DATE: SEPTEMBER 2  
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# The Billboard Bulletin...

EDITED BY IRV LICHMAN

## RAMON LOPEZ TO SONY MUSIC?

Billboard Bulletin hears that Warner Music International chairman **Ramon Lopez** has been approached by Sony Music about a senior global post. Lopez worked for EMI and PolyGram in Europe before joining the Warner group, where the international unit now accounts for close to 60% of total music revenues.

## MEET AFFIRMS 'UNITED' NARAS

**Hank Neuberger**, chairman of the board of trustees of NARAS, tells Billboard Bulletin that "no dissident voices" concerning a united NARAS were raised at the recording academy's annual board of trustees meeting, held May 17-18 on St. Martin in the West Indies. A move by some trustees to gain greater local control following implementation of a more centralized structure was reported in the Billboard Bulletin last week. Neuberger chaired the meeting of 33 trustees, who were among about 60 NARAS officials attending. He calls the gathering a "dramatic confirmation of [NARAS president/CEO] **Mike Greene's** leadership."

## EMI/WILD PITCH TIES END

EMI Records has declined to renew its distribution deal with Wild Pitch Records. On May 12, as president **Stu Fine** endeavored to find the label a new home, the legendary New York indie laid off its staff of 10. They and the artists were alerted about the separation between the two companies three weeks prior to the closing, according to Fine, who

adds that the label's roster, including **N-Tyce**, **Large Professor**, **O.C.**, and **the Coup**, will remain signed to Wild Pitch. "If I can't find one home for the label," Fine says, "I'll make individual deals artist by artist as a production house." At the moment, only the Coup has been picked up by EMI.

## ASCAP WRITER PACT IN 'PERPETUITY'

In a departure from 10-year agreements, the latest of which terminates Dec. 31, all writer members of ASCAP are receiving membership extension agreements that are of indefinite duration. Also, ASCAP includes a form to allow the society to collect digital home recording (DART) royalties. Writers, as well as the performance right society, appear to retain similar rights to terminate the agreement in accordance with the Articles of Association. The move to perpetuity of membership centers around "saving time and money," says ASCAP in a letter accompanying the package containing the agreement.

## SONY MUSIC SALES SOAR

Sony Music Entertainment reports that worldwide sales totaled \$5.6 billion in the fiscal year ending March 31, a 24% increase over the previous year. Also, sales hit \$3.84 billion for the nine months ending Dec. 31, 1994.

## LEVIN LAUDS WARNER MUSIC

Declaring "implicit faith and unconditional support" for the heads of Warner Music Group, Time Warner

chairman **Gerald Levin** delivered a strong personal defense of the company in the face of stepped-up protests against violent and misogynist lyrics in recordings. At the company's annual shareholders meeting in New York May 18, he added personal notes to his remarks, stating that his son uses rap lyrics in social work with children in the Bronx. Meanwhile, about a dozen picketers outside City Center carried signs with lyrics by Warner acts like **Snoop Doggy Dogg** and **Nine Inch Nails**. And a representative of the National Political Congress of Black Women read a statement to the shareholders and the company, condemning it for "putting profit before principle."

## CAIN MUSIC ON 'MELROSE' CLOSER

**Jonathan Cain**, former keyboard player/songwriter for **Journey**, the **Babys**, and **Bad English**, will have music from his new Intersound Records album, "Back To The Innocence," used in the May 22 closing episode of TV mega-hit "Melrose Place," which commands an audience of 25 million-35 million viewers. Cain is at home in Novato, Calif., finishing up a solo instrumental album for another label, Higher Octave Records.

A headline in last week's Billboard Bulletin incorrectly stated the upcoming label affiliation of **Robert Seidenberg**, senior writer at Entertainment Weekly. He is director of A&R for Hollywood Records, effective May 30.

## For Adam Ant, Life Begins At 40

**FORTY-YEAR-OLD Adam Ant**, who straddled glam-rock and punk in the '80s, is No. 40 on the Hot 100 and No. 40 on the Hot Adult Contemporary chart with his first Capitol single, "Wonderful." It is Ant's first top 40 hit on the Hot 100 since "Room At The Top" peaked at No. 17 five years ago this month and is only his third top 40 hit in America. The first was "Goody Two Shoes," the single that marked his U.S. debut. It peaked at No. 12 in February 1983. "Wonderful" is Ant's first title on the AC chart, but then songs like "Strip" and "Desperate But Not Serious" were hardly considered Adult Contemporary in their day. This new wave of Antmusic is reaching our shores a few weeks after the **Human League** had its highest-ranking single in nine years. Can it be we're feeling nostalgic for the '80s?

**SIXTY PERCENT:** Not only is the top 10 of the Hot 100 a highly competitive place right now, with numerous candidates for No. 1, but it's a very young top 10 in terms of new artists. Six of the 10 singles are by acts enjoying their first chart entries, including **Montell Jordan**, **Adina Howard**, **Nicki French**, **Dionne Farris**, **Blessid Union Of Souls**, and **Monica**. Add **Method Man** to the mix, and seven out of 10 are having their first top 10 hit. It's also worth noting that the top four singles are all on labels owned and/or distributed by PolyGram. **Monica's** 22-10 rocket ride to the top 10 with "Don't Take It Personal (Just One Of Dem Days)" on Rowdy/Arista gives producer and co-writer **Dallas Austin** another smash—he's already responsible for one of 1995's biggest hits, **TLC's** "Creep."

**THE "MELODY" LINGERS ON:** We have yet to have one song be No. 1 by three different artists in the U.S. The closest we've come was when the **Mike Stock**, **Matt Ait-**

**ken**, and **Pete Waterman**-produced version of **Kylie Minogue's** "The Loco-Motion" peaked at No. 3 in November 1988 after **Little Eva** and **Grand Funk Railroad** had taken the tune to the top in the '60s and the '70s, respectively. This week, for the first time, a song has reached No. 1 on the U.K. singles chart by three different artists. "Unchained Melody" first hit the top by **Jimmy Young** in June 1955. **The Righteous Brothers** took the song to No.

14 when it was originally released in 1965, but finally went to No. 1 with the song in November 1990 after its inclusion in the "Ghost" soundtrack. Now "Unchained Melody" tops the British chart for a third time, in a **Stock & Aitken**-produced version for **Robson Green & Jerome Flynn**. Those names may not be familiar in America, but they're well known in the U.K. for having starred in the TV series "Soldier Soldier." The actors performed

"Unchained" in an episode, but the **Stock & Aitken** version is a new recording. It's a double-sided hit with "(There'll Be Bluebirds Over) **The White Cliffs Of Dover**," perfectly timed in light of the recent V-E Day celebrations. The single experienced massive sales but little airplay in its first week of release. The back-to-back titles have something in common: Like "Unchained," "Dover" was also recorded by the **Righteous Brothers** while they were under the aegis of producer **Phil Spector**.

**EUROVISIONARIES:** Elsewhere on the U.K. singles chart, "Love City Groove" by the group of the same name jumps 16-7. Although it did not win the Eurovision Song Contest, the recording is the highest-ranked U.K. Eurovision entry in Britain since the duo known as **Bardo** took "One Step Further" to No. 2 in 1982. The year before that was the last time the U.K. won Eurovision, with "Making Your Mind Up," a No. 1 hit at home for **Bucks Fizz**.

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by Fred Bronson



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