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**Mother/
Polydor
Looks For
Crossover
In Lena
Fiagbe's
"Visions"**

PAGE 12

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MAY 14, 1994

ADVERTISEMENTS

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NEW FEMMES

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Album Rock Acts Struggle To Transcend Their Format

BY CRAIG ROSEN and PHYLLIS STARK

LOS ANGELES—With modern rock acts a significant force on The Billboard 200, top 40 radio, and MTV—in effect becoming the mainstream—a crop of straight-ahead rock acts is finding favor with album rock programmers but is being shunned by almost every other industry outlet.

Bands caught in this dilemma include Virgin's Brother Cane, Columbia's Cry Of Love, and Atlantic's Screamin'

Cheetah Wheelies.

All possess what once was considered a highly commercial hard rock sound, but with the alternative nation in full effect, they are finding themselves relegated to album rock radio.

Despite the fact that these acts have scored significant airplay and hits at that format, their album sales thus far have been disappointing. It's too early to tell whether Gefen's Sugartooth and 550 Music's the Poor, two acts that have

been embraced by album rock in recent weeks, will be able to translate airplay into sales success.

However, the early sales returns on Atlantic's Collective Soul are provocative.

(Continued on page 101)



THE POOR



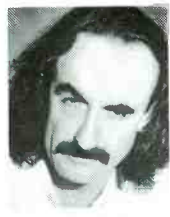
BROTHER CANE

BMG Plots Pop Crossover For Raul di Blasio

BY JOHN LANNERT

The warm reception Raúl di Blasio received from NARM attendees in March helped set in motion powerful marketing wheels that likely will propel the artist's upcoming BMG release into the U.S. main-

(Continued on page 99)



di BLASIO

IN VIDEO NEWS

McDonald's Plans Its Video Promo "Future"

PAGE 8

'Trash' Overflows In France New Bands With Noise, Attitude

BY EMMANUEL LEGRAND

PARIS—"More noise!" has for years been the chant of Manu Chao, frontman of Mano Negra, France's most popular rock band. And more noise is what a growing number of young French bands are

adopting as a musical stance, fashioning a Gallic style of grunge marked by English-language lyrics and a determined, independent attitude.

Some of the most talked-about French bands of the moment include No One Is Innocent, Lofofora, (Cont'd on page 108)



NO ONE IS INNOCENT

Atlantic's Collective Soul Hits With Help From Local Radio

BY CARRIE BORZILLO

LOS ANGELES—The success of Collective Soul is another key example of radio's willingness to take chances on home-grown projects.



COLLECTIVE SOUL

In this case, airplay on album rock WJRR Orlando, Fla., sparked local sales of the band's "Hints, Allegations, and things left unsaid."

(Continued on page 101)

Cema Consolidates Its Branch System

BY ED CHRISTMAN

NEW YORK—Cema Distribution is implementing a restructuring that



will replace its existing branch system with four regional territories. As (Continued on page 103)

Rock Acts Find New Outlet For Creativity, Exposure In Comics

BY CARRIE BORZILLO

LOS ANGELES—It's a bird, it's a plane... it's a rock star?

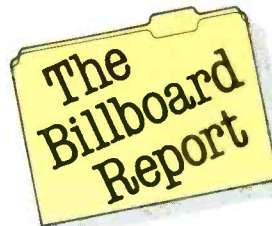
In comic book stores across the country, rock and pop icons such as Metallica, Lita Ford, Ozzy Osbourne, Prince, and Alice Cooper are sitting on racks next to such comic favorites as Superman and the X-Men.

While music-related comic books are not new, artist managers and the largest comic book publishers—Marvel, D.C. Comics, and Malibu—

are jumping into the genre with a renewed zeal.

In June, Marvel Comics will issue the first three comics in its newly created Marvel Music line. The first installments will be books on Cooper (Billboard, April 16), KRS-One, and Bob Marley.

Meanwhile, Malibu Comics, in a joint venture with Gold Mountain Entertainment and International Strategic Marketing (ISM), formed Rock-It Comix in August 1993. Its first releases included (Continued on page 66)



SEE PAGE 31

blues

AN EXPANDED SECTION

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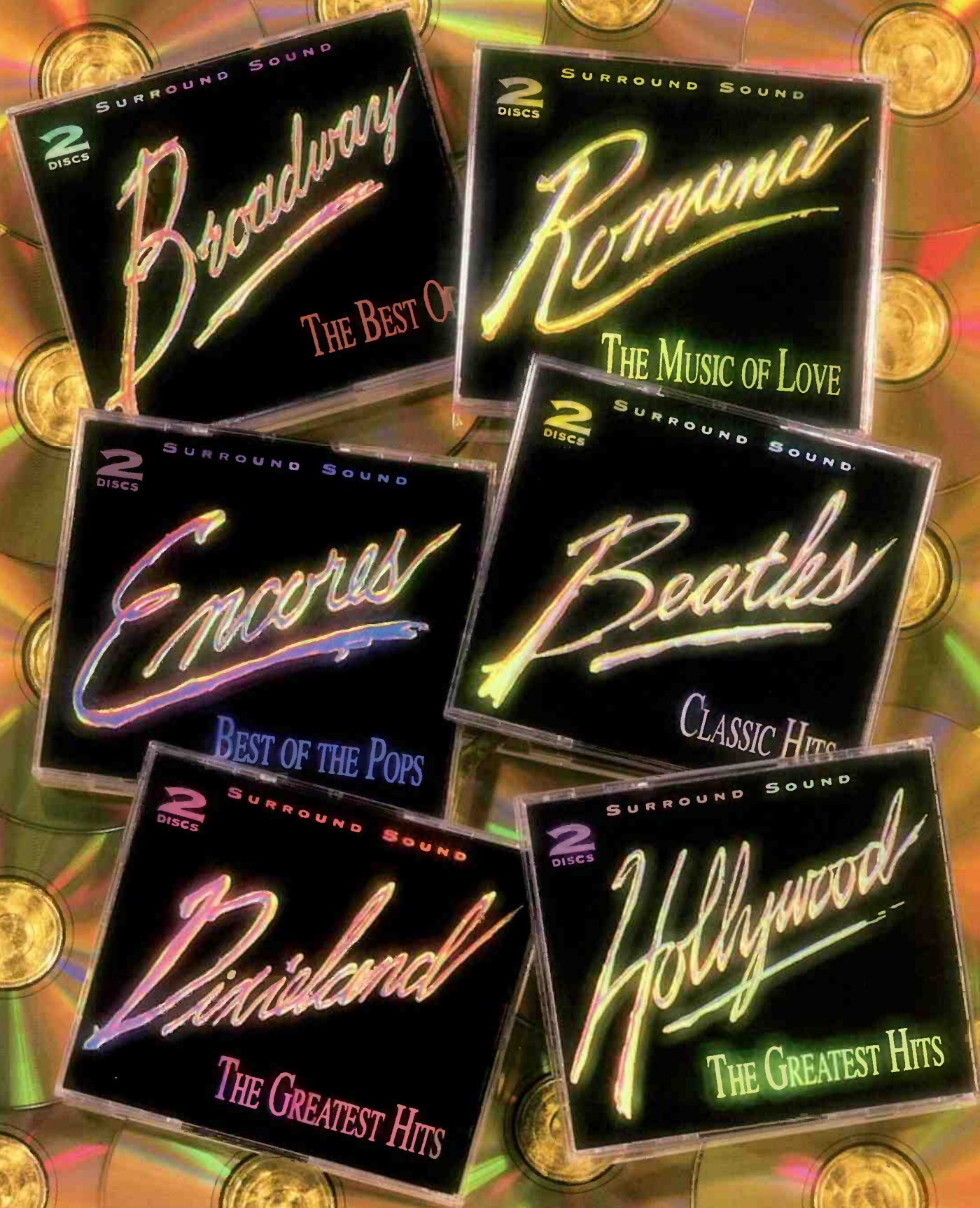
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'David Byrne': Songs Of A Self-Made Man

It is the way of all flesh to fear one's flaws, disguise one's gaps, deny one's losses. Yet it is only in the public course of acceptance and compensation that we discover the power of our sufficiency.

"As a child, a teenager, and a young adult, I was much more shy and withdrawn than I am now," says David Byrne, talking quietly in his loft home in Lower Manhattan's Soho district as he considers the long prelude to "David Byrne" (Luaka Bop/Sire/Warner Bros., due May 24), his first self-titled record. "I was born May 14, 1952, in Dumbarton, Scotland, coming to this country with my parents when I was 2 years old, and I had a Scottish accent until I was in the second grade. I had to lose it because my classmates couldn't understand me. And we moved around a lot, to places like Ontario, Canada, and Baltimore, because of my father, who worked as an electrical engineer for Westinghouse. I always had to find whole new groups of friends, yet I was able to remake myself every time I made those new friends, so I wasn't saddled with their knowledge or awareness of the person I was before. I learned self-reliance.

"As for my music," he confides, "to complete my personality I had to jump onstage. It became a way for me to introduce myself, to meet and talk to people. Now, I'm hooked."

But no less needy? "Right," he laughs. "In fact, just before my last East Coast club tour in September and October of '93, when my new band [drummer Todd Turkisher, bassist Paul Socolow, and vibes/marimba player Mauro Refosco] helped me break in the new songs on 'David Byrne,' I'd been listening to music like Patsy Cline and Thelonious Monk, with very direct emotional qualities. And I thought, 'Hey, maybe some of that's missing in what I try to do.'"

And in the act of responding to that protracted artistic imbalance, Byrne has fashioned the kind of record even his most loyal votaries could not have anticipated: a frank, confessional work of frail simplicity and forceful compassion. Whether reviewing past aspects of his professional and personal schema in "A Long Time Ago" ("I kept my feelings to myself/Until the perfect moment comes") or assaying their outcome in "Angels" ("I can barely touch my own self/How could I touch someone else?/I'm just an advertisement/For a version of myself"), Byrne mixes wit and wistfulness with the calm will of someone who has bypassed any crisis of self in order to embrace the enigma. By the time he arrives at "A Self-Made Man," he's gently mocking the hectic vocal hook of Talking Heads' seminal "Psycho Killer"—the first song he ever wrote and performed.

Byrne recalls his boyhood as a period of seldom-interrupted self-absorption, father Thomas Byrne and wife Emma encouraging any artistic drives on the part of David and younger sister Celia. "I liked to draw as a kid," he says, "and I would sketch pictures of rockets, or scenes from James Bond or 'The Man From U.N.C.L.E.'" Music (Scottish and American folk) was heard often in the Byrne household, as were the tolerant philosophies of his mother's Quaker faith. In his mid-teens, Byrne took up the guitar, violin, and accordion, later attempting to write "fake Bob Dylan songs."

"When I first got into pop music, I was a sophomore in a suburban Baltimore high school called Arbutus," he says. "My father helped me rig up a Norelco reel-to-reel tape recorder so I could do overdubs." Time spent at the Rhode Island School of Design and Maryland Institute College of Art helped him cultivate a social circle that led to involvement in groups with names like Bizadi and the

Artistics (also known as the Autistics). In 1975, the latter combo became the basis of Talking Heads, the Byrne-led group taking its name from a passage in an issue of "TV GUIDE."

Talking Heads did its first shows at CBGB in June 1975. Eighteen years later, Byrne jumped back onstage at the venerable Bowery club to complete the "prerecording road test" of "David Byrne."

"I put my name on this project because it seemed like a beginning," he notes. "Like when I started performing." As co-produced by Arto Lindsay, Susan Rogers, and Byrne, the new album is a purgative potpourri of unpremeditated melodies and inspired miscellany, its orderly 12-track structure belying the messy substance and blessed accidents that ultimately evoke the gift of emotional engagement. What triggered such candor in the customarily cautious Byrne?

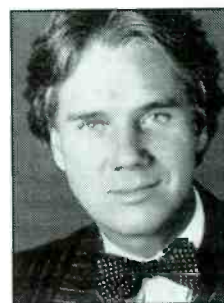
"It began," he says, "with 'Buck Naked,' a song I wrote in January 1992 when Tina Chow, the sister of my wife Bonnie, was dying of AIDS. I was singing it to my little daughter Malu, who liked to run around the house without clothes. Events like the loss of a family member help catalyze your deeper feelings. And for me it led to things like the record's first single, 'Angel,' with that sense of soaring above the world, detached, but also intense physicality, accepting the funk and sweat as part of the beauty of life."

The album is not without a tinge of the incorporeal, its traces of mysticism and spirituality perhaps linked to the Scottish heritage Byrne has explored since his youth. "My relatives all live around Glasgow," he says, "and my family would go back every couple of years to visit. I'd hitchhike up into the Highlands, to Edinburgh, or out to the Isle of Skye. My last trip was a little over a year ago, and since then I've started reading about Scottish mythology and fairies, which seem to be a remnant of pre-Christian Druid society. A lot of it is taken by the people to be fact, like ancient tales of UFO sightings and abductions. I definitely feel a kinship with the beauty and mystery of the culture, and with their music, too, which swings in a way that shows its affinity for R&B. Like most things, an appreciation of it depends on acceptance of its unique differences."

Meanwhile, avid fans will have to get accustomed to David Byrne works with the vulnerable abandon of "Back In The Box," "Lillies Of The Valley," and "You And Eye," as well as material ("A Self-Made Man," "Sad Song," "My Love Is You") that is touching enough to move listeners to the verge of tears. Having progressed as an artist to the point where he could return, without guile or apology, to the purest underpinnings of his talent and its hunger for human attachment, Byrne has rendered the best album of his entire, restless career. One cannot mourn what one has not loved, and in that depth of pity is the most sincere gesture of respect and cherishment. As Byrne summarizes in "Sad Song": "There are those who are happy/There are those who are wise/But it's the truly sad people/Who get the most out of life."

"Real sadness is such an all-encompassing, intense thing that it takes you out of your humdrum existence," Byrne says softly. "If you can still function, you want to savor it while it's peaking. So when people tell you to cheer up, it's not always the best thing. Like your conscience, sadness is a natural and beautiful impulse that gives you moral guidance. These things are the foundations of most religions. And in their humanity, they're just like music."

MUSIC TO MY EARS



by Timothy White

THIS WEEK IN BILLBOARD

A NEW TURN FOR MARTIN PAGE

Having earned his wings writing hits for Starship, Heart, Go West, and others, singer/songwriter Martin Page has recruited an impressive array of guests for his solo debut, due from Mercury July 26. Melinda Newman has the story. **Page 14**

INDIE AWARDS EXPANDED SECTION

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THE WORD ON GOSPEL MUSIC WEEK

Nashville was abuzz with Gospel Music Week events last week, and Billboard was on top of all the action. Columnist Bob Darden covers the key news announcements in his column (page 48). Lisa Collins reports on the Dove Awards (page 10) and provides her own take on the week with In The Spirit (page 46). There also are reports on Christian retail growth (page 62) and radio's changing role in the Christian format (page 93).

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Commentary

Solving Europe's Billion-Dollar Question

BY GUNNAR PETRI

When EMI Music joined the rest of the major international record companies in striking a central licensing deal for Europe, many in the field of authors' rights saw it as another retrograde step in the authors' battle to defend the value of their work.

The accepted practice of giving record companies a rebate on mechanical copyright is disturbing, and the prospect of the larger European societies competing with each other to offer discounts at the expense of the author is even more so.

However, with all the record companies now inside the central licensing system, there are also new opportunities for cooperation.

Europe is now the world's biggest single unified market for recorded music, and in 1993 sales were worth \$10.23 billion. Publishers and creators of the raw materials for this industry—the songs and compositions—receive an estimated \$500 million in copyright payments. However, we are still without an adequate central clearing system for administering these rights, the value of which can only grow in years to come.

The high level of copyright protection also has resulted in increased payments to U.S. rights owners, a factor that has heightened their interest in how rights are collected in Europe. Criticism of the existing system is legitimate: It is far from perfect, but more often than not criticism of the defects is exaggerated and based on faulty premises.

Record companies are not being unreasonable when they ask to pay their rights to a single source in what is effectively a single European market. Moreover, it is now an accepted fact of life that all major record companies will seek to do business in this way.

A decade ago, the situation was different. Before the advent of the Common Market, there was a system in which national societies licensed rights in their own territories. This had advantages for all concerned. Record companies could report in their own languages, while writers benefited from economies of scale on a national level.

Then came the single market in the European Community, and with it the consequent centralization of production facilities

for the whole continent. The deal between Holland's STEMRA and CBS in 1982 marked the birth of this system. Since then, Germany's GEMA, France's SDRM, and most recently the U.K. society MCPS, have entered the competition for licensing record companies.

Societies that have administered these deals in the last 12 years have profited from them in the short term, but the advantages have been for their own members and not for the greater good of the creative community. With hindsight, it is obvious that the

'The most obvious solution is to create a European one-stop licensing source'

Gunnar Petri is managing director of Sweden's performing rights society, STIM, and chairman of the executive bureau of CISAC, the international authors' rights organization.

system they created cannot last.

We cannot rewind the clock and outlaw these central deals, but the present offers opportunities for collaboration, so that record companies and rights holders can enjoy the benefits of economies of scale.

These benefits do not exist when there is competition between the societies, as there is pressure on each licensor to pass on any savings he or she may make to his or her record company customer in the form of a rebate, and not to the author in the form of reduced commission.

When it comes to the task of centrally administering rights payments, I do not for one second believe that any society is relishing that task, nor is any one society capable of administering copyrights for all record companies. Yet, at the same time, we all share the common goal of wanting to reduce the administrative burden on our societies.

One solution was presented in the form of the EMRO project, which would have led to a cumbersome and repressive split in Europe. The mathematics in EMRO were flawed, and did not take into account complexities such as the web of sub-publishing contracts in Europe.

EMRO's significance was that it expressed genuine discontent among some

rights holders—discontent that still exists, especially among U.S. publishers.

What is now needed is a pan-European solution to this issue.

We need to find ways of communicating between ourselves. The last two central licensing deals also have included a substantial amount of national repertoire from several countries. For example, it is possible in theory to administer rights to Swedish songs in France. Yet on a practical level, it is difficult for the computer systems to read the character symbols unique to each language. Administrative practices also vary greatly throughout the continent. It makes sense for local societies to carry on licensing national productions.

For international repertoire, the most obvious solution is to create a European one-stop licensing source. This also would have the advantage of allowing smaller labels to take advantage of the same economies of scale which larger multinationals have negotiated through strength.

The one cloud on the horizon is the European Commission, which no doubt has been watching the competition between national societies with approval. It might be unwilling to accept a *de facto* monopoly: The Commission has already shown, through its treatment of video-licensing body VPL in its dispute with MTV Europe, that it takes a dim view of monopolistic central licensing of copyright. In June 1992, MTV filed a complaint against VPL with the Commission, claiming the licensing body violated European Community competition rules because it would not allow the network to deal with record companies individually. In a preliminary assessment last August, the Commission indicated that it takes a dim view of VPL's position (Billboard, Aug. 21, 1993). A final judgement has not yet been issued by the Commission.

On the other hand, it already approves of BIEM acting as a negotiating cartel in its regular three-year discussions with IFPI. It also has shown interest in supporting a project on collaboration between the societies.

Yet the EC will not be able to decide unless the organizations representing rights holders agree on a plan themselves and present a European solution to the Commission. Any other imaginable scenario for the coming years has to be worse than this.

LETTERS

POW WOW ACKNOWLEDGEMENT

We all want to thank Billboard for Paul Verna's great story, "Eclectic Pow Wow Label Stays Fiercely Independent" (Billboard, May 7). To have our efforts and our music so prominently acknowledged is thrilling and enormously gratifying to everyone here. We hope to be able to continue doing what we do for a long time, and such attention and support greatly encourages us.

Judy Cacase
Co-owner
Pow Wow Records Inc.
New York

COMPLICATED NICKNAMES

In Carrie Borzillo's article "What's In A

Name . . ." (Billboard, April 16, 1994), there appears to be confusion and misinformation among broadcasters regarding licensing of nicknames and slogans, which are trademarks, not copyrights nor patents.

The purpose of trademark registration is to prevent confusion among the listening public. Only if a station owner has federal registration of his trademark from the U.S. Patent and Trademark Office in Washington, D.C., can he prevent other stations outside his listener area from using it. An owner cannot get federal registration without using or intending to use the trademark in interstate commerce. Mere state registration of a trademark does not protect it nationwide; if a station in Detroit has regis-

tered its slogan in Michigan, it cannot demand payment from a station in Los Angeles.

The statement attributed to consultant Mike Joseph that rights to a licensed name are normally good for 17 years is incorrect. A federal trademark has a duration of 10 years but can be protected forever as long as a renewal application is filed every 10 years and the trademark is still being used.

Local station owners should consult their attorneys for detailed information. It appears they may be expending cash for licenses that are unnecessary.

Cynthia M. Cleves
Attorney
Cincinnati

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.

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World Music Sales Up 5.9% In '93

Latin America, Southeast Asia Spur Growth

■ BY DOMINIC PRIDE

LONDON—Fueled by double-digit growth in the booming markets of South America and Southeast Asia, total world sales of recorded music grew by 5.9% in 1993, according to statistics released by the global group IFPI here.

Stable growth in the major developed music markets made a significant contribution to the increase, which compares less favorably with

1992's year-on-year increase of 9.2%. However, the 1993 figure is seen by industry executives as more than satisfactory, given the sluggish state of the world's key economies.

Retail sales broke the \$30 billion barrier last year, with IFPI stats showing a total of \$30.489 billion worldwide, excluding music video sales.

Senior executives of the major corporations point out that while

the total sales growth in 1993 was slower than 1992, profits from the newer markets have begun to make surprisingly large contributions to the bottom line (for in-depth comment and analysis, see page 51).

By contrast, European and North American economies are growing at slower rates and are seeing less significant increases in terms of profit.

Star performers in terms of South American markets include
(Continued on page 51)

Star TV Takes Over After MTV Asia Goes Off The Air

■ BY MIKE LEVIN

HONG KONG—The international music TV was just got tougher.

MTV Asia went off the air May 2, a casualty of months of intense negotiations between MTV parent Viacom and Star TV, the Hong Kong-based satellite network that has been carrying the channel since September 1991.

In its place, Star TV (part of Rupert Murdoch's News Corp.) began broadcasting a 24-hour music video service across Asia—one which soon may be financially underpinned by a partnership involving most of the multinational record companies, together with cable giant TCI.

At press time, executives from TCI and MCA were unavailable for comment; executives from PolyGram, Sony, BMG, EMI, and Warner Bros. declined comment.

The deal is expected to be similar to the one that established the Viva! service in Germany as a local alternative to MTV Europe. Star will be the largest shareholder, but will not take a majority position, insiders say.

International record company involvement in music broadcasting was inevitable in a region where operations are becoming increasingly localized. "Domestic music is what sells music television in Asia," says Paul Ewing, Warner Music International VP and regional director, based in Hong Kong. "[The majors] have become actively involved [with Star] because we feel we should have some say in what is being broadcast."

The Star channel is airing a video mix of international pop, Chinese ballads, and Hindi movie music, complete with the former MTV Asia VJs (under contract to Star) and graphics. Viewers polled said they didn't notice that the MTV logo was missing.

"We replaced [MTV] without missing a beat," says Star music channel managing director Don Atyeo. "The whole thing will be a lot easier with a local strategy."

The service does not yet have an official name, but insiders say it will be known as "V" once negotiations with the new partners are finalized. Star TV reaches approximately 42 million households across Asia and the Middle East.

For its part, MTV Networks declared May 2 that it will launch separate, wholly owned and operated music channels for the Asian marketplace in the fourth quarter this year.

The official statements about the MTV/Star split were as amicable as any uncontested divorce. Both sides said they would pursue "separate op-

erations in order to better serve the market."

The reality couldn't have been more different. Star executives say the 2½-year relationship was ruptured by conflicts over programming and how much money Viacom would get from its MTV-brand license. Sources say MTV had even threatened to pull its name if it did not achieve an ownership position. MTV last year received approximately \$1 million in licensing fees and advertising revenues from Star. Although Star refuses to reveal how much the music channel's revenues have grown, it says they have been consistently healthy.

During talks, one Star executive explained that to renew the MTV license, Viacom officials sought "pretty well 100% of the operation, after we'd spent millions building it up. It reveals a major difference in philosophy."

(Continued on page 19)

McDonald's To Serve New Video Premiums

But MCA Denies 'Jurassic' Link To Food Chain

■ BY EILEEN FITZPATRICK

LOS ANGELES—Although the details are sketchy, it appears McDonald's is cooking up more video premium offers for this summer and fall.

According to trade sources, the promotions may include MCA/Universal Home Video's "Back To The Future" trilogy, which would be sold at the fast-food restaurant as part of its annual "Holiday Film Festival," scheduled for late November.

The fast-food chain, which did a theatrical tie-in when "Jurassic Park" opened in theaters last summer, is reportedly working a cross-promotion with that video release. But MCA Home Video president Louis Feola denies trade reports hinting that the dinosaur epic may be sold at the chain.

"Our plan is to make 'Jurassic Park' the biggest-selling cassette of all time in our video account base," Feola says. "There are no plans to make 'Jurassic Park' available in any premium-type promotion."

Feola would not comment on further plans for "Jurassic Park" or the "Back To The Future" promo. The supplier is due to unveil its campaign for "Jurassic Park" May 24.

Other industry sources indicate "Jurassic Park" will have multiple tie-in partners, including a consumer sweepstakes offering a trip to Ha-

wai, where the film was shot.

Sources also say McDonald's is close to a deal with another studio for several kid vid titles, slated for July.

As in past deals, the "Back To The Future" tapes would be available at the food chain for a low price with the purchase of a large sandwich. Pricing has yet to be determined, but previous tapes were \$5.99 and \$7.99.

McDonald's spokeswoman Sue Bergen would not comment on the chain's video plans. "Right now, things are being finalized and there is not a definite deal with anyone."

McDonald's is set to conduct a CD promotion that would raise money for its Ronald McDonald Children's Charities. In that promotion, sampler CDs from Garth Brooks and Tina

WEEKLY SALES DATA DEBUTS THIS ISSUE

NEW YORK—Market Watch, a weekly look at U.S. music sales based on SoundScan data, debuts in this issue of Billboard (see page 109).

The new feature will run each week as an adjunct to Geoff Mayfield's Between The Bullets column, which already provides in-depth information on the week's retail sales highlights.

Market Watch lists total industry sales for the week and the year to date. For comparison's sake, the feature also provides figures from the previous week and the previous year.

This week's Market Watch also breaks down sales by configuration, album format, and store type. Other market data will be offered in future issues.

Angel Bears Bad Tidings For 2 Labels' 'Chant' Art

■ BY IRV LICHMAN

NEW YORK—Angel Records feels it is on the side of the angels in more ways than one.

Claiming that RCA Victor, a unit of BMG Classics, and independent label Delos had gone too far in emulating the cover graphics of "Chant," its best-selling album of Gregorian chants that has, accord-

ing to SoundScan, sold almost 500,000 copies in the U.S., the label has gotten both labels to change artwork on two albums yet to be released.

Delos, which still intends to market its album, "Beyond Chant," May 23, has made changes in response to a cease-and-desist letter from Angel attorneys; RCA Victor
(Continued on page 108)



Something To Crow About. DGC recording group Counting Crows celebrates the platinum certification of its album "August And Everything After." Counting Crows will begin a headline tour in late May. Shown in the back row, from left, are band members Dave Bryson and Dan Vickrey; Geffen president Eddie Rosenblatt; and band members Adam Duritz and Charlie Gillingham. In the front row, from left, are band members Steve Bowman and Matt Malley.

Hilary Rosen Is Named 1st Woman Pres./COO Of RIAA

■ BY MELINDA NEWMAN

NEW YORK—Hilary Rosen has been named president and COO of the Recording Industry Assn. of America. Rosen is the first woman named to head the 42-year-old association.



ROSEN

The presidential post had been vacant since Jay Berman was upped to chairman/CEO in December (Billboard, Dec. 18).

Rosen, who held the title of executive VP, has been with the RIAA for seven years and, according to Berman, "has demonstrated an uncanny ability to navigate her way through both the halls of Congress and our industry. She has often taken the lead in building important coalitions with"
(Continued on page 20)

Smith, Yarbrough Take New Titles At Sony Distrib

■ BY DON JEFFREY

NEW YORK—Sony Music Distribution president Paul Smith has been promoted to the new title of chairman, while second-in-command Danny Yarbrough moves up to the president position. The two executives are veterans of Sony Music Entertainment and its predecessor, CBS Records.

The promotion of Yarbrough appears to lay to rest speculation about who will replace Smith when he retires.

Smith says that in his new role he will be "spending more time looking for new opportunities, new ways to sell music." He notes that he will be involved in the expansion of three ar
(Continued on page 107)



SMITH



YARBROUGH

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Elton John appears courtesy of MCA Records. Elton John photo by Tony Russell.
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Artists & Music

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

Mother/Polydor Has Vision Of Crossover For Fiagbe

■ BY PAUL SEXTON

LONDON—A format-busting blend of pop, soul, and folk influences has led to major media support and considerable commercial response in the U.K. for singer/songwriter Lena Fiagbe, whose debut album "Visions" is expected in the U.S. in the late summer on Mother/Island Records.

The album, released May 3 in the U.K. on Mother/Polydor, was largely written by Fiagbe and her classically trained collaborator, Michael Graves. Production was begun by former Heaven 17 member Martyn Ware, but was completed by veteran pop sideman Laurie Latham. Included is the singer's late-1993 top

20 British hit "Gotta Get It Right," which combined acoustic guitar and piano with a driving pop beat and Fiagbe's ecologically aware lyrics.

Typifying her concern with her creative identity, Fiagbe was greatly displeased when what she considered misrepresentative remixes of "Gotta Get It Right" brought her U.K. club success last year.

Initial copies of "Visions" on sale in the U.K. also include a
(Continued on page 107)



FIAGBE

Radio Wishes May Come True For RCA, White

NASHVILLE—They say that variety is the spice of life, but within the narrow confines of country radio, it can be the kiss of death. Just ask Lari White.

"Lead Me Not," White's debut album for RCA, got a lot of positive attention when it appeared in April 1993. Her videos, aired frequently on TNN and CMT, earned the singer a sizable fan base, and critics praised her ability to write and sing top-notch material in such a wide range of styles. But the eclectic nature of her debut confused country radio,

where the three singles released from "Lead Me Not" never got a strong foothold.

With "Wishes," her sophomore effort for the label, White, working closely with producer (and RCA VP of A&R) Garth Fundis, has created the kind of focused record that could solve that problem.

"Lari's first album was a really fine record," says Fundis. "It just didn't have that something that radio could embrace. What I tried to do with this record, without reining her in, was to give focus to Lari's direction. We're trying to give radio something they can work with and respond to, and then go from there."

So far, that strategy seems to be working. The new album's leadoff single, "That's My Baby," which shipped to radio March 21, is already faring better than any of White's previous releases and is bulleted at No. 43 on Billboard's Hot Country Singles & Tracks chart.

(Continued on page 101)



WHITE

John Berry Finally Breaks Through Third Single Rings Bell For Liberty Artist

■ BY PETER CRONIN

NASHVILLE—It's been a slow 10-month build for his self-titled major-label debut, but through relentless touring and a carefully orchestrated "micro-marketing" campaign, Liberty's John Berry has finally broken through with his third single, "Your Love Amazes Me."

On the strength of that song's success, his album entered The Billboard 200 at No. 168 for the week ending April 16. Berry became a Heatseeker Impact artist when the song went to No. 121 the following week; it continues that upward movement, jumping to No. 102 on this week's chart.

SoundScan reports the album has sold 93,000 units to date.

The Athens, Ga.-based singer's career momentum was reaching a fever

pitch when he took time off last week for the birth of his second child (it's a boy!). While at the hospital in Atlanta, Berry, who had been suffering from severe headaches, decided to undergo tests, and he was amazed to hear that he had a keloid cyst on his brain. He'll spend some time on the sidelines for surgery and recovery, but Berry is already preparing to hit the ground running upon his release from medical care.

"The word is that John could resume normal activities within three or four weeks," says Bob Freese, Liberty's VP of marketing and sales.

With the album's debut single, "A Mind Of Her Own," Berry managed to reach only No. 51 on Billboard's Hot Country Singles & Tracks chart. The label's promotional persistence began to bear fruit with "Kiss Me In The Car," the album's second release.

"We opened the doors for John with that single," says Freese. He recalls that "Kiss Me" was still moving up the chart when Bill Catino, Liberty's senior VP of promotion, started getting feedback from radio about "Your Love Amazes Me."

Last December, when it started to look like that single "might win radio over," the Liberty team called a brainstorming session with David Corlew of the Nashville-based Corlew O'Grady, Berry's management firm, and Bucky Williams of Monterey Artists, his booking agency.

"We sat down and said, 'OK, we've got a single here that we really believe in, and radio has already told us they like it,'" says Freese. "We have since set up a micro-marketing campaign that we are going to blueprint for the rest of our developing artists. It has been absolutely fantastic."

Following the company's strategy, Berry would arrive in a city the day before a concert, squeezing in as many radio and television appearances as possible, including acoustic performances on drive-time radio and

in-store appearances.

"Working closely with management and the agency, I would spend the majority of my advertising dollars in that marketplace a week before John got there, the week he was there, and the week after, so it was pretty much a three-week ad campaign," says Freese. "Coordinating this thing was real critical, so I sat down with the major retailers and said, 'This is what I need you to do.



BERRY



Follow the tour with us.' The exciting thing was that these people got caught up and would ask how John was doing."

Lew Garrett, VP of purchasing at the North Canton, Ohio-based Camelot chain, worked closely with Liberty on the campaign, putting Berry's album in a "visibility program," displayed prominently in the front of stores at a discount price in the markets where Berry was appearing.

"We're thrilled with what we've seen so far," says Garrett. "In a 60-day period, we've seen a threefold sales increase. We worked market by market, and the Liberty team was exceptional in helping us do that. I think John Berry is going to be one of country music's next big stars."

Berry's career has certainly been helped along by expanding ideas about just what constitutes a country song. Growing up in Atlanta, the youngster was smitten with the
(Continued on page 108)



Catching The Plane. Fresh from performances at spring break events at several African-American colleges in the South, Kaper/RCA group Afro-Plane meets with label brass at BMG headquarters in Manhattan prior to a party celebrating its acclaimed, self-titled debut album. The band also appears on the "Sugar Hill" film soundtrack. In the top row, from left, are Afro-Plane member Blues; Joe Galante, president, RCA Records; group members Nous and Soggi; Skip Miller, senior VP, black music division, RCA; and Randy Goodman, senior VP marketing, RCA. In the bottom row, from left, are Astro-Plane member Moon and RCA mascot Nipper.

MCA Inks Production Deal With Fort Apache Pact Brings Team's Modern Rock Savvy To Major

■ BY CRAIG ROSEN

LOS ANGELES—In an effort to bring new rock acts to the label, MCA Records has signed a production deal with five producer/engineers who have produced numerous breakthrough modern rock acts at the Cambridge, Mass.-based Fort Apache studios.

Under the agreement, Gary Smith, Paul Kolderie, Sean Slade, Tim O'Heir, and Lou Giordano will sign and produce demos by new talent, which they will present to MCA. The label will have the first look at any new talent discovered by the Fort Apache crew.

MCA Records president Richard

Palmese calls the deal "one of the most important moves" he has been involved with during his tenure as president of the label.

"If we pass, they have the right to take artists elsewhere," Palmese says. "However, I can't imagine that we will pass on any of the artists they sign. This is a great group of talent scouts."

Indeed, the Fort Apache crew has some notable credits. Smith, who owns the studio with singer/guitarist Billy Bragg, manages Belly and Juliana Hatfield through his management company Geronimo Management. He has produced a number of acts, including Hatfield, the Pixies, the Feelies, the Connells,

Throwing Muses, Blake Babies, Bragg, the Chills, and Pylon.

Kolderie and Slade have produced and engineered titles by Radiohead, Buffalo Tom, Uncle Tupelo, Dinosaur Jr., the Lemonheads, and FIREHOSE.

O'Heir's credits include Come, Buffalo Tom, Fat Tuesday, and Smashing Orange.

Giordano is known for producing and engineering releases by Sugar, Bob Mould, Pere Ubu, Hypnolove-wheel, ZuZu's Petals, and Eleventh Dream Day.

Says MCA VP of A&R Ron Oberman, "I think the Fort Apache name is really synonymous with quality
(Continued on page 107)

Michael English Soars To Top With Four Dove Awards

■ BY LISA COLLINS

NASHVILLE—It has been a long haul for Michael English, who in the last few years has been coming on strong in the Christian music arena with five Dove Awards and a Grammy nomination. At the 25th annual Dove Awards, telecast live April 28 from the Grand Ole Opry here, the Gospel Music Assn. let English know he had made it to the top.

English was the night's big winner, with four individual Dove Awards, including artist of the year. He also was named male vocalist of the year for the third consecutive time, in addition to receiving Doves for contemporary album of the year ("Hope") and inspirational recorded song of the year
(Continued on page 37)

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ACMs Spotlight Brooks, Montgomery, Jackson

■ BY DEBORAH RUSSELL

LOS ANGELES—Country superstar Garth Brooks will remain in the spotlight and is likely to continue to break sales records following his dual win during the 29th annual Academy of Country Music Awards, held May 3 at the Universal Amphitheater here.

The artist received two ACM trophies this year: his fourth consecutive award as entertainer of the year and the top country video award for "We Shall Be Free," directed by Tim Miller.

In addition, his wife Sandy delivered their second child, August Anna, just moments before the awards telecast wrapped. Brooks, who did not attend the awards, was unable to appear via satellite on the telecast as originally scheduled.

The three-hour telecast, which has been a ratings winner for NBC in the past, logged its lowest prime-time scores on record this year, according to numbers supplied by the A.C. Nielsen Co. The show posted a 13.4 rating and a 21 share. Last year, the telecast posted a 14.3 rating and a 23 share.

Other dual ACM winners included John Michael Montgomery and awards co-host Alan Jackson.

All three are likely to experience substantial sales surges in the coming weeks, as evidenced by winners

in recent years.

After the 1993 awards, top winners Brooks & Dunn saw their double-platinum debut, "Brand New Man," jump from No. 63 to No. 43 with a bullet in its 77th week on The Billboard 200, while the platinum-certified "Hard Workin' Man" climbed from No. 24 to No. 18 with a bullet in its 12th week on the chart. Even now, both albums remain on the chart. Brooks & Dunn received the top vocal duet award this year.

Garth Brooks, who swept the 1992 awards, maintained a steady roll up through the 1994 ceremony. In fact, "Ropin' The Wind" re-enters The Billboard 200 at No. 198 this week. His "No Fences" and "Garth Brooks" are bulleted at No. 135 and No. 166, respectively, while "In Pieces" logs in at No. 62. It's likely the upswing will

(Continued on page 109)



Jazzed. At a post-concert party in Los Angeles, members of US3 show off two trophies: gold records for their "Hand On The Torch" album, and Billboard Popular Uprisings T-shirts commemorating the album's rise to No. 1 on the Heatseekers chart. The US3 set is the first U.S. gold album in Blue Note's 50-plus-year history. Standing, from left, are sax and flute player Ed Jones, drummer Cheryl Alleyne, rapper Kobie Powell, bassist Geoffrey Gascoyne, and rapper Tukka Yoot. Kneeling are rapper Rahsaan Kelly, left, and saxophonist Tony Cofie.

Verve Celebrates 50th Birthday In Five Formats

■ BY JEFF LEVENSON

NEW YORK—Jazz fans who missed Verve's 50th anniversary celebration at Carnegie Hall will get their chance to experience the event via a May 18 public television broadcast, and a series of audio and video titles scheduled for release June 7. In total, the April 6 birthday bash, which featured a star-studded line-up of artists associated with the label, has spawned spin-offs in five formats.

First up is the PBS broadcast, a joint production by Carnegie Hall, Thirteen/WNET, and PolyGram Diversified Entertainment in association with NHK, Japan's public television system. Titled "Carnegie Hall Salutes The Jazz Masters," the 90-minute program is drawn from a high-definition taping of the two-hour-plus concert. According to David Horn, series producer for "Great Performances," all but two artists from the concert are included in the program.

PolyGram's point of view is more complete. The label will follow the PBS airing with its own laserdisc and VHS video releases that document nearly the entire show; each is about 120 minutes long. In addition, the label is issuing a 76-minute audio version of the concert on CD and cassette.

PolyGram's audio and video releases will be marketed under the "Carnegie Hall" title with the subtitle "Verve Records At 50." This will distinguish the releases from the PBS program. The titles will be marketed to a mainstream audience, with a price structure that is decidedly top-of-the-line: CDs, \$16.98; cassettes, \$10.98; laserdisc, \$34.95; and VHS, \$24.95.

"We're going for the broadest possible consumer base," says Greg Barbero, director of marketing for PolyGram Classics and Jazz. "In national print, we'll tap the 'Great Performances' (Continued on page 99)

Janet, Sting Score Personal Bests In April

■ BY CHRIS MORRIS

LOS ANGELES—Janet Jackson and Sting equalled or bettered their previous multiplatinum sales performances in April certifications from the Recording Industry Assn. of America.

Jackson's 1993 Virgin album, "janet.," certified for sales of 6 million, matched its sextuple-platinum A&M predecessor, "Rhythm Nation 1814," released in 1989.

Sting's '93 A&M release, "Ten Summoner's Tales," which hit triple-platinum, is now the vocalist's best-

selling solo effort, topping sales of his double-platinum 1987 album, "... Nothing Like The Sun."

Reaction to the suicide of Nirvana leader Kurt Cobain last month pushed the group's DGC album "In Utero" over the double-platinum peak.

The streets of "Philadelphia" were lined with platinum: following Bruce Springsteen's Oscar triumph with best song "Streets of Philadelphia," the Epic Soundtrax album "Philadelphia" topped sales of 1 million. (Last month the Springsteen track also became the Boss' third gold single.)

First-time platinum album award winners included Canada's Crash Test Dummies (Arista), Lone Star State country act Little Texas (Warner Bros.), and rapper the D.O.C. (Atlantic). Robert Johnson's two-CD boxed set, "The Complete Recordings," (Columbia Legacy) also went platinum, 56 years after the leg-

(Continued on page 107)

DEF JAM TO LEAVE SONY, PLANS MOVE TO POLYGRAM BY JUNE

LOS ANGELES—RAL/Def Jam is close to a deal that will move the family of hip-hop labels from Sony Music to PolyGram Group Distribution.

It remains unclear what the exact distribution relationship will be, but sources indicate that Island Records may play an integral part in the new arrangement. It also is understood that the wide-ranging deal includes film projects and other rights.

Under the impending deal, Def Jam will retain all rights to its catalog, which includes multiplatinum ti-

tles by Public Enemy, L.L. Cool J, and the Beastie Boys.

Similar to Def Jam's deal with Sony's Columbia label, the new agreement will give PolyGram an equity stake in the company.

All parties involved are refusing to comment on the transaction until the final terms are settled, but one source describes the departure from Sony as amicable and says that the move could occur within the next 30 days; June 1 has been mentioned as a target date.

It has been indicated that all employees of RAL/Def Jam will remain in place.

The first act scheduled for release by Def Jam under the new arrangement is rapper Warren G, whose 12-track album, "Regulate ... G Funk Era," is set to drop June 5.

Under the agreement, Columbia will complete the marketing and promotion campaigns for current RAL/Def Jam releases by South Central Cartel, Domino, and Lisette Melendez.

J.R. REYNOLDS

EXECUTIVE TURNTABLE

RECORD COMPANIES. Warner Bros. Records in Los Angeles promotes **Stu Cohen** to senior VP of promotion and **Nancy Stein** to national director of promotion. They were, respectively, VP of promotion and Chicago local promotion manager.

Lonn Friend is appointed VP of A&R West Coast for Arista Records in Los Angeles, as of July 1. He was executive editor of RIP Magazine.

Eliot Sekuler is appointed VP of publicity for Virgin Records in Los Angeles. He was executive VP, entertainment division, at Rogers & Cowan.

Lauren Murphy is promoted to VP of media and artist relations for Mercury in New York. She was senior director of media and artist relations.

Debra Flanagan is named national director of sales for the Imago Recording Company in New York. She was national director of sales and marketing at Continuum Records.



COHEN



STEIN



FRIEND



SEKULER



MURPHY



FLANAGAN



AUDRETCH



HUGHES

Sony Music Nashville appoints **Cliff Audretch** senior director of A&R, while Columbia Nashville names **Debi Fleischer** senior director of national promotion, and **Blake Chancey** senior director of A&R. They were, respectively, president of the Parmusic Group, director of national Columbia promotion, and a song plugger and record producer.

Larry Hughes is promoted to national director of field promotion for MCA Records/Nashville. He was West Coast regional director of promotion.

Zoo Entertainment promotes **Ric Lippincott** to national director of CHR promotion in Los Angeles and **Mary Divney** to national director of alternative promotion in New York. They were, respectively, associate director of CHR promotion and associate director of AOR promotion.

A&M Records promotes **Al Marks** to national director of field sales and promotion in Atlanta, **Jeff Dean** to national sales director in Hollywood, and **Mike Regan** to director of product development in Hollywood. They were, respectively, Southwest region-

al sales director, Midwest regional sales director, and regional marketing director for the East and West Coasts. **Robin Lunine Kirby** is appointed West Coast regional sales director for A&M in Los Angeles. She was Los Angeles sales rep at PGD.

Keith Bailey is appointed director of A&R for EastWest Records America in Los Angeles. He was director of A&R for Virgin.

Al Lutz is appointed product manager for Delos International in Hollywood. He was product manager for RCA Victor.

Nina Bueti is promoted to manager of international for Jive/Silvertone Records in New York. She was the assistant to the senior VP/GM.

RELATED FIELDS. The Handleman Co. in Troy, Mich., promotes **Lawrence Hicks** to executive VP of merchandising, **Louis Kircos** to executive VP of corporate development & subsidiaries, and **Richard Morris** to senior VP of finance, chief financial officer, and secretary. They were, respectively, senior VP, senior VP, and VP.

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London Has 'Jewel' In Solo Sister Marcella Detroit Bows Post-Shakespear Set

BY PAUL SEXTON

LONDON—As former Shakespear's Sister member Marcella Detroit steps up to the plate with her debut solo single, "I Believe," going to top 40 June 16, PolyGram Label Group senior director of marketing Jeb Hart is hoping for some immediate results.

"We've all felt for a long time that this is a one-listen record that will cover several formats," he enthuses of the track, a No. 11 hit in March in the U.K., where Detroit's career was nurtured during her days in Shakespear's Sister with Siobhan Fahey and where her solo venture has already had great acceptance.

Although PLG is apparently in the process of being restructured, Detroit's album, "Jewel," on the London imprint, is still expected to come out June 21, as scheduled (Billboard, May 7).

Detroit's first album since splitting with Fahey showcases her multi-instrumental talents on various musical styles, from pop to funk to ballads. "I come from Shakespear's Sister, but I still have other influences: classical, Beatles, Motown influences," says Detroit. "They're much more naked on

this record."

The album includes Detroit's duet with Elton John on "Ain't Nothing Like The Real Thing," just released as the second U.K. single and also featured on John's current "Duet" set, although Hart says this will probably not be the second U.S. release.

Detroit, born with the surname of Levy but who adopted the city of her birth as her stage name, was a songwriting and touring veteran long before Sister, most notably writing "Lay



MARCELLA DETROIT

Mercury Makes A Home For Page's 'House Of Stone' Set

BY MELINDA NEWMAN

NEW YORK—If one can tell a man by the company he keeps, Martin Page is in good stead these days. Among those joining the noted songwriter on his Mercury solo debut, "In The House Of Stone And Light," are Robbie Robertson, Phil Collins, the Blue Nile's Paul Joseph Moore, Geoffrey Oryema, and Brenda Russell.



PAGE

As a songwriter, Page has written or co-written songs for Robertson ("Fallen Angel"), Go West ("King Of Wishful Thinking"), Heart ("These Dreams"), and Starship ("We Built This City"), among others. But none of those tunes approaches the emotional depth, honesty, and maturity

behind his solo songs.

"When I wrote with other people, I took on their feelings. For the first time, I've been thinking about me," Page says. "I've been waiting for this moment. Those were all a prelude [to this]. I'm very proud of [the earlier material], but I felt like I was at university. Now I have the vision and confidence to know how to do my own music."

With a craggy voice that recalls Peter Gabriel or Sting, Page delivers personal songs on the July 26 release that draw from a lyrical well at times spiritual and uplifting, at other times destitute. The words weave through the layered, textured melodies. The songs were written by Page alone, except for a pair penned with Bernie Taupin.

Page came to Mercury's attention through senior VP of A&R Bob Skoro, who worked with Page when Skoro was at Warner/Chappell pub-

(Continued on page 24)

Down Sally" with Eric Clapton and singing in his live band, and winning covers of her material by the likes of Chaka Khan and Belinda Carlisle.

Sister, in which she teamed with former Bananarama pop queen Fahey, had U.K. top 10 success with the single "You're History" and the album "Sacred Heart" in 1989, before breaking worldwide in 1992 with the song "Stay." Not long after the resultant "Hormonally Yours" album and tour, Detroit found herself presented with the chance to go solo somewhat earlier than she imagined.

"When I joined Shakespear's Sister, I told Siobhan I'd like to do a solo rec-
(Continued on page 22)



Rushing Around. Atlantic honchos meet with Alex Lifeson of Rush following one of the group's two sold-out nights at New York's Madison Square Garden. From left are Atlantic Records VP of promotion Danny Buch, Atlantic Records president Danny Goldberg; Atlantic Group co-chairman/CEO Doug Morris; Atlantic Records executive VP/GM Val Azzoli; Lifeson; Rush manager Ray Danniels; and Atlantic Group vice chairman Mel Lewinter.

Country Can Take Or Leave Manhattan; Where's Buck Owens When You Need Him?

OF THINGS COUNTRY: Though the perception lingers that New York City and country music are mutually exclusive, fans once again proved otherwise during last week's Country Hoot, the conclusion of Carnegie Hall's Third Annual Folk Festival.

The show's title, something of a misnomer, should have been Bluegrass Hoot. The venue was full, and the audience hooted and hollered for the Johnson Mountain Boys' harmonies and excellent mandolin and violin playing; Alison Krauss' angelic voice, the sweetest this side of Emmylou Harris; and Ricky Skaggs' spirited renditions of bluegrass standards.

If artists like these, who get New York-area airplay only via an occasional cut on National Public Radio or university specialty shows, manage to draw such a crowd, shouldn't other, more mainstream country artists be playing here too? In all candor, we're starting to get an inferiority complex. Maybe country artists don't like Manhattanites as much as they pretend to.

The truth is, most artists seem a little scared of New York City, preferring to play Long Island. Any booking agent who thinks a Long Island gig counts as an all-encompassing New York-area date should be forced to schlep out to Nassau Coliseum or Westbury Music Fair via public transportation. It can be done, but it ain't pretty.

Additionally, unions and other factors drive costs higher in the city than elsewhere, and many artists are loath to increase their ticket prices in a market where they're uncertain of their drawing power in the first place.

The theory that artists and agents, rather than the audiences, are perpetuating this myth is backed up by the demise of "Country Takes Manhattan," last year's successful 10-day music festival featuring artists ranging from Dolly to Billy Ray to Wynonna. Perhaps it was just post-concert afterglow, but following 1993's event, organizers at Radio City Music Hall Productions were already planning the 1994 shows (Billboard, June 5, 1993).

So what happened? According to Radio City executive producer Scott Sanders, when he started making calls for this year's "Country Takes Manhattan," Nashville gave him the cold shoulder.

Despite last year's growing pains, including "having to overpay some of the artists to get them to play," Sanders says he wanted to make "Country Takes Manhattan" an annual event. "But then we started running into roadblocks. I wanted artists to tell their managers and agents to make sure they're part of 'Country Takes Manhattan' and that they were routed in the Northeast in May, but we just weren't getting that kind of support."

Sanders acknowledges that, because of costs, artists can't make the kind of money in the city that they can make

elsewhere, and adds, "The big headliners also weren't willing to come [into the city] and be part of a festival."

Sanders admits that he is "disappointed" by the festival's disappearing act, but says the experience proved to him that country music does work within the city limits, and that Radio City will continue to book country shows on an individual basis in venues throughout Manhattan.

Another reason artists may avoid coming here is that small matter of radio. The only game in town is WYNY. In the latest Arbitrons, WYNY had a 2.1 share 12-plus for winter '94, finishing 20th in the New York market. It ranked 14th in the Nassau-Suffolk (Long Island) ratings, with a 3.1 share (Billboard, April 30). We don't blame artists for thinking, "Yikes, they don't want us here," even though we believe the low numbers are more a reflection of WYNY's programming than the public's aversion to twang.

We predict that the numbers will sink further, given WYNY's recent programming switch from 50% to 70% recurrent, as well as its slashing of the current playlist from 45 titles to 25. WYNY is just as likely to play "Meet Me In Montana" by Dan Seals and Marie Osmond or "I Was Country (When Country Wasn't Cool)" by Barbara Mandrell during morning drive as any current song outside of its main 25 titles. I know, because I've heard both songs plenty in the last few weeks.

While prospective country station operators may take WYNY's low numbers as proof that country doesn't work in New York, the market is ripe for a savvy programmer who could treat New Yorkers like adventurous, urbane country fans instead of spoon-feeding the listeners old hits by names some consultant believes they will recognize. Can't someone persuade Buck Owens, who already owns several radio outlets, to come here and start a competing station? That way we could convince the artists and the station owners in one fell swoop that we like country music—we really, really do.



by Melinda Newman

THIS AND THAT: Among those acts slated to play Bethel '94 are Fleetwood Mac, Ray Charles, Michael McDonald, Leon Russell, Hugh Masekela, James Brown, Richie Havens, Melanie, John Sebastian, Blood Sweat & Tears, Judy Collins, Grand Funk Railroad, and Tom Paxton, according to organizer Sid Bernstein. Additionally, Bernstein is booking "undiscovered" bands like London-based Spanglehead for the Aug. 13-14 festival. Bernstein says he expects to be awarded a temporary permit "imminently" . . . International Creative Management has acquired Twin Towers Touring, a booking agency whose roster includes the Lemonheads and Dinosaur Jr.

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Artists & Music

Popinjays Flaunt Eccentricities On Sophomore Epic Release

BY DAVID SPRAGUE

NEW YORK—Over the course of their six years as the Popinjays, Wendy Robinson and Polly Hancock have consistently proven themselves worthy of inclusion in the illustrious ranks of British pop eccentrics. The duo's long-anticipated second American album, "Tales From The Urban Prairie," due June 21 from Epic Records, further cements that reputation.

"We've never been in a scene, which I think is good," says Hancock, the group's guitarist. "If we'd been a Manchester scene band, we wouldn't be able to put out records now, because everyone thinks that's boring. We're just musical sponges: More than anything, I think we celebrate the idea of pop."

The act's lush sound—a blend of folk and power-pop elements—was first introduced to stateside audiences on 1991's "Flying Down To Mono Valley," though the album failed to establish an American base for the Popinjays.

"Our initial efforts will be in creating an awareness at retail—especially mom-and-pop outlets," says Epic product manager Ari Martin. "That's where we have the more active consumer of independent music, so we're going to emphasize the connection with One Little Indian [the British indie from which 'Urban Prairie' is licensed]."

Martin adds that Epic is readying a retail-oriented four-color newsletter and CD sampler that will feature the Popinjays' first single—"When I Believed In You"—as well as other One Little Indian acts. "This is the perfect climate for a record like this to do well, given the success of female-fronted bands like the Cranberries."

While Robinson's lilting voice is certainly airwave-ready, the biting lyrics of songs like "Queen Of The Parking Lot" and "Kentish Town" have a decidedly earthier bent than most of the band's modern pop peers. That, according to Hancock, comes from the self-professed musical sponges' recent immersion in old-school country music.

"The more we thought about this record, the more in common we saw with country music," she says. "It's not



POPINJAYS: Wendy Robinson and Polly Hancock.

like, 'Oh, we're just country girls,' but there's a metaphor in the title that goes throughout the album—about the city as the new prairie. It's there in the music as well: One thing I love about country is its ability to make clichés sound new."

The Popinjays have managed to steer clear of cliché since day one, when they solicited a deal from One Little Indian by sending a packet of homemade fanzines and fliers in lieu of a tape. The band was promptly signed.

"Our ambitions were to get a record out, get in the NME, and get on the John Peel show," says Hancock. "We did all that in four months, and then [we] wondered where we could go from there."

At the moment, it would appear that the Popinjays' next destination is America, where the band has never toured. Epic's Martin acknowledges, "It's very important to reinforce in people's minds that this is a real, working band, not just a pop act."

Hancock is enthusiastic about doing just that. "We're hoping to have projections and all sorts of things to put across the ambience of the album," she says. "I'm curious to see how it will go down over there. On our last trip, all we really did was go from town to town having lunch. The lunch was fantastic, but we're looking forward to moving beyond that this time."

Africa Fête Tour Returns To U.S. World Music Series Begins July 21

NEW YORK—The success of last year's Africa Fête tour, which brought several world music acts to the U.S. in a musical roadshow, has led to a repeat of the series here.

The tour will start July 21 in upstate New York and conclude 16 dates later at the Reggae On The River festival in Redway, Calif.

Two acts from last year's bill, Mango Records artists Angelique Kidjo from Benin and Ismael Lo from Senegal, will return to the festival. They will be joined by creole-flavored fellow Mango act Ziskakan, whose members hail from Isle Reunion, an island near Madagascar, and by popular African band Kassav, which is on the TriStar label.

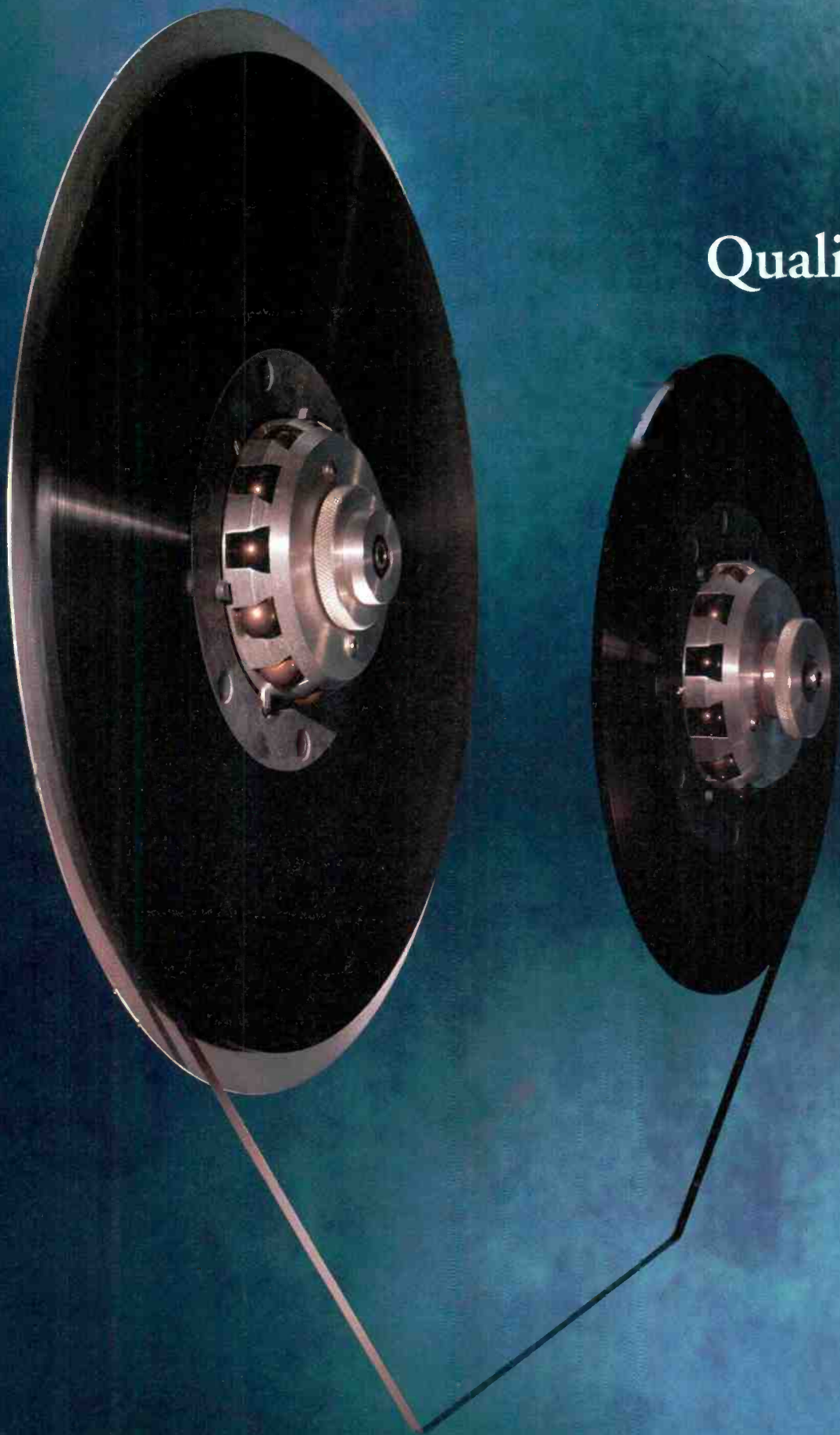
When Africa Fête landed on U.S.

shores last year, it fulfilled Island Records CEO Chris Blackwell's desire to bring the celebration to North America. Africa Fête was begun in Paris in 1978 by Mamadou Konte and has grown into a weeklong celebration there.

Last year's festival featured acts only on Island Records' Mango imprint, though Blackwell said he would be open to inviting other labels' acts to participate (Billboard, June 5, 1993). That has happened this year with the inclusion of Kassav.

Africa Fête will be produced in the U.S. by French businessman Pascal Imbert, with assistance from Peggy Dold, VP of marketing for Island Independents, and Island national tour director Karen Yee.

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Bolton Plans A Challenge Of Isley Song Ruling

■ BY BRETT ATWOOD

LOS ANGELES—The legal battle between Michael Bolton and the Isley Brothers may not be over. Bolton's attorney will seek a post-trial motion within three weeks to overturn a jury's finding that the artist stole parts of the Isley Brothers song "Love Is A Wonderful Thing" for his 1991 hit of the same name (Billboard, May 7).

Meanwhile, Gerard Fox, attorney for plaintiff Three Boys Music Corp., says that the case could go on for "months, even years" as Sony, Bolton, co-writer Andrew Goldmark, and Warner/Chappell are forced to open their accounting books to determine income from single and album sales, as well as licensing.

On April 29, a jury in federal court here awarded the Isleys 66% of all royalties from sales of the Bolton single and 28% of royalties from sales of the multiplatinum album "Time, Love & Tenderness."

"This is all a bit scary," Bolton said in an interview with Billboard. "Unless a song is a hit, we can't be expected to know every recording by a major artist. If this [decision] sets a precedent, then the system has failed."

Bolton expressed concern about the lack of physical proof presented to the jury. He said the plaintiff failed to establish that Bolton had access to the relatively obscure recording, which was released in 1966.

"You would think that with three years of preparation, the plaintiff could come up with some form of physical evidence that I had access to this song," said Bolton. "There were no BMI royalty statements. There was no physical proof of airplay of any kind. The jury didn't understand the significance of this lack of evidence."

Bolton also emphasized that his song did not appear on an album until one year after he and Goldmark penned the tune. The Isleys' song was included on the 1991 EMI release "The Isley Brothers: The Complete U.A. Sessions."

Fox estimates that the settlement amount will end up "probably somewhere between \$2 million and \$8 million, but it could go as high as \$15 million."

Bolton stirred up a bit of controversy at a New York press conference Monday when he attributed part of the jury's reasoning to race, pointing out that four of the jurors were African-American.

"That's scraping the bottom of the barrel," Ronald Isley told Billboard after being informed of Bolton's remark. "He lost the case. Why is he bringing [race] into the music?"

It had not been determined at press time whether the plaintiffs would receive a percentage of foreign royalties. Also to be determined is whether damages will come from pre- or post-tax profits.

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Hardly Bourne Yesterday, Publisher Celebrates 75th

BOURNE TO LIVE: At the age of 31 in 1919, Irving Berlin was already a household name as a songwriter. Eight years before, he created a worldwide sensation with his song "Alexander's Ragtime Band." His other hits by 1919 also included "Play A Simple Melody," "When I Lost You," "Oh, How I Hate To Get Up In The Morning," "You'd Be Surprised," and "When The Midnight Choo-Choo Leaves For Alabam," among others.

Berlin, one of the founders of performance rights society ASCAP in 1914, also was a pioneer among songwriters who went into the publishing business to house their own songs—he had formed a publishing company the year that ASCAP was established.

So in 1919, in partnership with Saul Bornstein—who would later shorten his last name to Bourne—and Max Winslow, he formed a new company, Irving Berlin Inc., which, in addition to his own works, would publish the songs of his peers. Berlin's main task, of course, was to contribute more hits to the catalog, while Bourne acted as business manager and seeker of songwriting talent, and Winslow mainly did songplugging.

The Irving Berlin name lives on in music publishing. It is today administered by Williamson Music, as is a company spun off in 1944 when Berlin and Bourne ended their partnership (Winslow had died earlier).

This was a split in more ways than one: Berlin took his own song creations, and Bourne was left with songs, many of them already standards, other than those written by Berlin.

The circumstances of this rather unusual parting of the ways is one of continuing speculation and controversy. In his biography of Berlin, "As Thousands Cheer," Laurence Bergreen suggests that it was brought to Berlin's attention that Bourne had created fictitious songwriter contracts in order to generate income for himself; however, another point of view says that Bourne, as the firm's business manager, resented special rates Berlin would offer on his own copyrights.

Whatever the reasons for the breakup, Bourne Music, starting off with non-Berlin songs published under the partnership, can claim a birthright of 75 years in 1994—it definitely can mark its 50th anniversary this year.

Of course, the company's catalog has grown beyond its 1944 holdings, which by that time included the publishing rights to songs from such Walt Disney classics as "Snow White," "Pinocchio," and "Dumbo" and such Tin Pan Alley standbys as

"Bye Bye Blues," "That Old Gang Of Mine," "Wabash Moon," and "Gimme A Little Kiss."

In 1957, Saul Bourne died and his wife, Bonnie, took over, to be replaced by her daughter Bebe in 1993 when Bonnie died.

With its catalog of perennials, including songs by Charlie Chaplin (e.g., "Smile"), Bourne continues to make chart news, the most recent example of which was the revival smash of Irving Gordon's "Unforgettable," which, through the magic of technology, had Natalie Cole singing the song in a 1991 "duet" with her dad, the late Nat King Cole, who had the original hit version of the song in 1951. Years before, a 1926 copyright, Roy

Turk and Lou Handman's "Are You Lonesome Tonight?" had entered the rock'n'roll era with a bang with Elvis Presley's 1956 rendition.

A year ago, a sentimental remnant of Bourne Music's past resurfaced. "In the '50s, dad thought of a slogan for the company, 'Music Bourne To Live,'" says Bebe Bourne. "Some years later, it was dropped. But I thought it was catchy, and so I picked it up again."

R&B WORKSHOP: The 1994 ASCAP East Coast R&B Songwriters' Workshop is set for June 22 from 6 a.m.-9:30 p.m. at the society's New York headquarters. Writers interested in participating must submit a cassette tape containing two original songs, along with typed or neatly written lyric sheets and a brief music resume/bio, to the New York office. Deadline is Friday, May 27.

WRITER'S DIGEST BOOKS in Cincinnati has two new publications. "Who Wrote That Song?" (19.95, paperback) by Dick Jacobs & Harriet Jacobs contains more than 12,500 listings of songs starting with mid-19th-century ballads by Stephen Foster. It is an update of a project originated by the late Dick Jacobs, who had a 40-year career as an A&R man/producer/conductor; his widow added new information. The other offering is "The Songwriter's Market Guide To Song & Demo Submission Formats" (\$19.95, hardcover), by the editor of Songwriter's Market.

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:

1. Metallica, Selections from Live: Binge & Purge
2. Guns 'N Roses, The Spaghetti Incident?
3. Van Halen, Anthology
4. Joe Satriani, Time Machine Vols. 1 & 2
5. Metallica, Metallica.

Words & Music



by Irv Lichtman

STAR TV STEPS IN AS MTV ASIA GOES OFF AIR

(Continued from page 8)

But MTV Networks chairman Tom Freston told Billboard that revenues were not a stumbling block. What was at issue, he says, was an "inability to agree over programming rights and some minor accounting problems. What Star was providing was nickels and dimes to us. If they think this [problem] was a revenue thing, you can understand the gulf between us."

Local content apparently was a longstanding problem. Throughout most of the relationship, according to insiders, MTV executives had fought Star's decision to introduce non-English programming that went beyond Western mainstream music, which nevertheless had made Star into Asia's most powerful cross-border music influence.

The day Star dropped MTV's logo, it introduced a northern signal in Mandarin, and a southern signal in English and Hindi. Both use videos by top-selling Western acts, but are turning slowly to more local content.

The northern signal offers three hours of Chinese videos daily, and will eventually expand to eight hours. The southern signal broadcasts one hour of Hindi film music, as well as some Chinese music, although Hindi programming will soon move to a four-hour format.

According to Freston, the rights Star got from MTV were only for a pan-Asian, English-language channel. "We withheld rights for things like Mandarin programming because we knew we were going to divorce form Star and wanted those rights for ourselves," he says.

When the new MTV channel takes to the air—via a Chinese satellite, Apstar 1, to be launched this summer—the programming is expected to be more or less the same as Star's, including a scrambled Mandarin signal. As a backup, MTV has reserved a transponder on the Pan-Am satellite. MTV also is negotiating for space on a Singapore cable network. Industry sources say it will cost the U.S. company \$5 million-\$10 million, based on investments made by Star, to re-enter the market.

"We are willing to invest tens of millions of dollars [to get back in]. We've done our homework and are confident of our ability to craft a product for Asian customers," says Freston. He added that MTV was actively looking for minority partners for ground support and 100 new employees in preparation for the relaunch.

MTV has no contractual right to any videos in Asia, especially high-profile Western clips that are controlled by regional headquarters of the international record companies through an IFPI licensing deal that runs until 1997. The majors say they would not withhold videos from legitimate customers.

"We can compete with the record companies as long as they don't act in a cartel fashion," says Freston.

According to Freston, MTV ended its arrangement with Star because, "We did not want to rent our name to another company for something we feel we can do for ourselves. The Asian market is going to be huge in a few years, and we want to be part of it as MTV, not as a subsumed identity."

He adds that 18 months ago MTV realized "there were inherent prob-

lems" in its arrangement with Star. "We were never in control of the agenda," Freston says. "There was an absence of market information coming from Star."

Star executives say they became so exasperated with MTV's demands during talks that they were left with no choice but to go their own way. Because final papers for the new music service have not yet been signed, Star executives would only talk with a guarantee of anonymity about the

breakup.

"[MTV executives] have continually shown an utter inability to understand how business works here," says one. "What they wanted out of Star in terms of programming would have virtually killed any chance of future ad revenues."

"When will they realize that you can't run programming for Asia, or other regions for that matter, out of an office in Manhattan? If you want to understand a market, you have to

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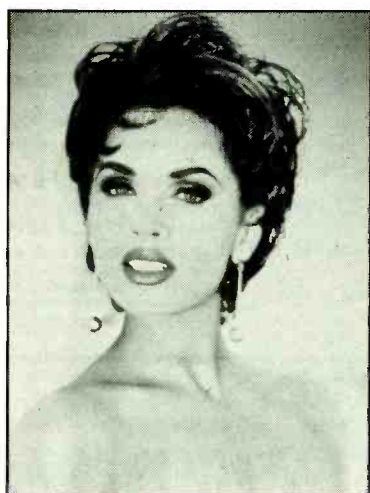
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Cocktails 6:30 pm

Dinner 7:30 pm



Creative Achievement Award



Humanitarian Award

Previous Honorees

•Roy Acuff
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•Tony Bennett
•Jerry Bock
•Michael Bolton
•James Brown
•Johnny Cash
•Harry Chapin
•Dick Clark
•Judy Collins
•Charlie Daniels
•Hal David
•Sammy Davis, Jr.
•Fred Ebb
•Gloria Estefan
•Aretha Franklin
•Bill Graham
•Marvin Hamlisch
•Hammer
•John Hammond

Lionel Hampton
Sheldon Harnick
Jerry Herman
Whitney Houston
•Alberta Hunter
•George Jessel
•Billy Joel
•John Kander
•B.B. King
•Don Kirshner
•Gladys Knight
•Kool and The Gang
•Patti Labelle
•Mitch Leigh
•Cy Leslie
•Kenny Loggins
•Henry Mancini
•Barry Manilow
•Tony Martell
•Ethel Merman

Robert Merrill
Tony Orlando
Les Paul
•Jane Pickens
•Molly Picon
•Lou Rawls
•Helen Reddy
•Geraldo Rivera
•Kenny Rogers
•Neil Sedaka
•Neil Simon
•Joseph Stein
•Jule Styne
•Dionne Warwick
•Andrew Lloyd Webber
•Roger Whittaker
•William B. Williams
•Stevie Wonder
•deceased

For additional information, call:
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Mike Maslin 201-894-8700 ext. 28
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HILARY ROSEN

(Continued from page 8)

in the music community that have served it well."

As was suggested when he was promoted last year, Berman will likely focus more on the international marketplace, while Rosen will concentrate on domestic policy.

"Jay has gotten more involved in recent years in the international programs [as] so much of the [future] growth of the companies we represent will be based on international sales," says Rosen. "He's become an incredible ambassador around the world for the record industry and the plan is to maximize him in those areas."

However, Rosen adds that Berman will still have input in stateside matters. "His sense of political strategy and his contacts are critical for our continued success," she says.

Under her presidency, Rosen plans for the RIAA to keep "on the road we've been on with some continued forward thinking."

Her immediate goals for 1994 are "passage of the performance right bill, creation of a strong piracy program against suppliers of counterfeit products, and dealing with the piracy in China." Most of these initiatives are already under way.

A long-term goal, says Rosen, "is assuring that as we move into the information superhighway environment, that our companies are maximizing their distribution potential and income . . . The reality is that this infrastructure is being created. We know how the music is going to be used and distributed, so it's a matter of how people are going to get paid."

Rosen, who is involved in social causes such as the Human Rights Campaign Fund, says she would also like to launch a publicity campaign that highlights the good works of the RIAA's member music corporations.

"We have the most generous industry in the country and I think that the public and policy makers don't realize it," she says. "I want to take on the role of the RIAA being the booster of the extraordinary amount of good works that are already going on, in addition to creating some new ones . . . I see this not just as a one-time publicity campaign, but as part of the ongoing RIAA mission."

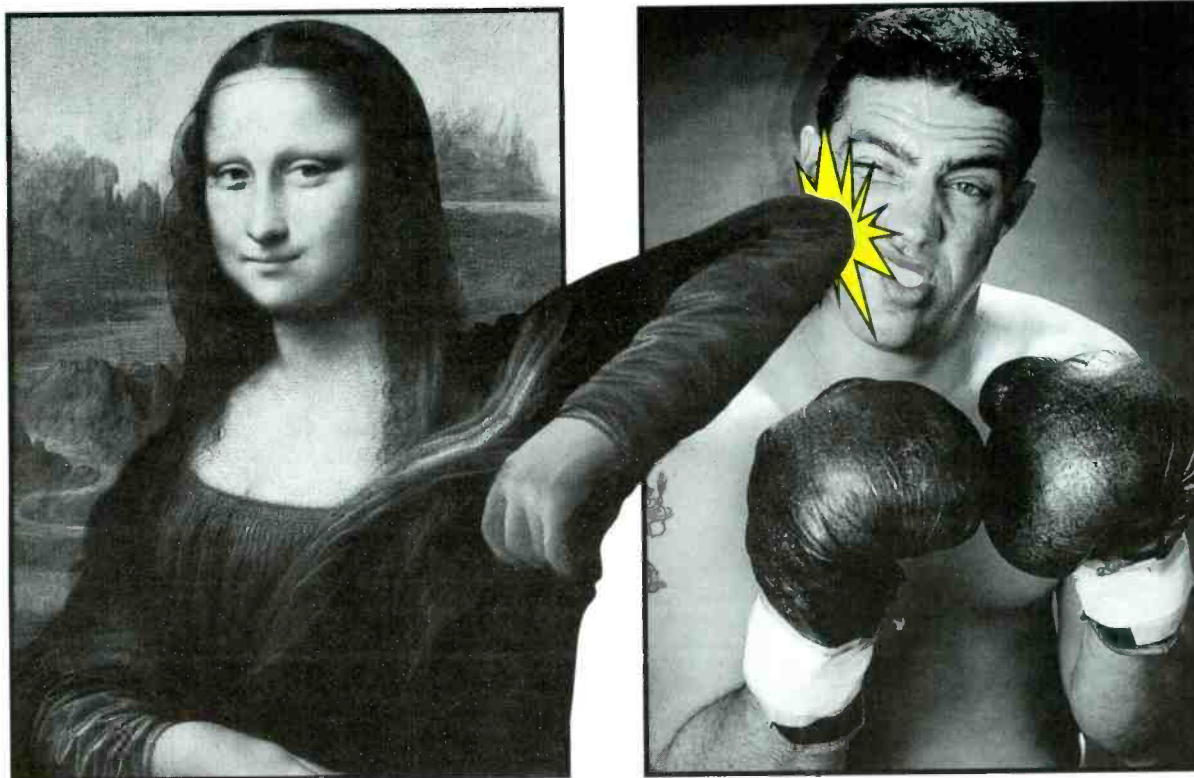
On an in-house level, Rosen says that "in seven years, the RIAA's budget has doubled and our staff has almost doubled. A significant part of my job will be managing that growth and [seeing that] we have a coordinated approach to meeting [the record companies'] needs."

The RIAA has 58 staffers. Although some of her previous day-to-day activities will be transferred to other employees, Rosen says she does not expect any new positions to be created.

Prior to joining the RIAA in 1987, Rosen operated her own consulting firm. Before that, she was a VP for Liz Robbins Associates, a Washington lobbying firm.

Rosen serves on the boards of the National Music Council, Rock The Vote, and the Human Rights Campaign Fund. She is also a commissioner on the D.C. Commission on the Arts and the Humanities.

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MUSIC PUBLISHING

'THEY'RE PLAYING MY SONG'

Motown songwriters Brian Holland, Eddie Holland, and Lamont Dozier were at the peak of their creative powers in the summer of '65 when the Four Tops took their "It's The Same Old Song" to No. 5. On his "Big Horizon" album, singer/songwriter David Wilcox unplugs and unearths some hidden aspects of this timeless classic.

Edited By Peter Cronin

IT'S THE SAME OLD SONG Published by Stone Agate Music (BMI)

"To me, the magic of doing a song again is putting it in a different emotional context," Wilcox says. "It changes the lighting. You're looking at the same thing, but the lighting is so different that you go, 'Ah,' and it's like seeing it for the first time. In some ways, I think you can tell more about somebody when they do a cover, because you get their spin on something. I always imagined the song that is referred to in 'It's The Same Old Song.' The story line is that there are two lovers who always used to listen to this old song, and they used to just kind of let the words go by. Then, when the relationship is over, suddenly this guy is listening and he hears the words for the first time. It's as if the song had been trying to tell him all along what was going to happen. The song has this wisdom that he wasn't ready to hear, so when he finally hears it after the split it's like, 'Ouch, how could I not have known?' I love getting inside other musicians' hearts and minds. It feels like archaeology when you learn a song and really slow it down and get exactly what they're doing. By walking in some else's footsteps like that, you can really get inside their state of mind."



WILCOX

ARTISTS IN ACTION

SALIF KEITA

Wilshire Theater, Beverly Hills, Calif.

SALIF KEITA'S remarkable rise to stardom has become the stuff of legend among world music fans. As an albino born into a family directly descended from one of the great kings of the ancient Malian empire, the odds were heavily against Keita's pursuing, let alone succeeding in, a musical career in what was still a caste-ridden society. Yet, after some 25 years in the business, he has become one of the most celebrated singers to emerge from the Mother Continent.

Playing the second of 13 dates on his first U.S. tour, Keita and his nine-piece band brought the house to its feet in a 90-minute-plus set here that aroused the crowd's funk instincts on some tunes, and hypnotically pulled it into the mysticism on others. His Paris-based, Pan-African group adroitly handled Keita's techno-roots material. Leading the way was master guitarist Ousmane Kouyate, a front man in his own right and a frequent collaborator with Keita, whose careening runs and percussive riffs often emulated such griot instruments as the *koru* harp-lute and *balafon* vibraphones.

While many vocalists struggle to make themselves heard in a live mix, Keita had no trouble penetrating the Afro-global-fusion polygrooves laid down by his accompanists. He some-

times struck a contemplative pose, his head bowed and hands clasped in prayerful supplication, while other times he stomped and whirled across the wide stage.

One of Keita's early signature tunes, "Mandjou," provided a puissant contrast of trance and fire. Between the singer's peaks of passion, trumpeter Peter Tholo Segono sweetly squeezed out muted tones à la Miles Davis while guitarist Kouyate traced ancient-future lines over reggae-like rhythms anchored by bassist N'Doumbé Djengué.

After rattling the venerable theater's rafters with a primal tenor yowl in the preamble to "Sina (Soubouya)," Keita then spit out syllables in a rapid-fire Bambara patter, propelled by an accelerated arrangement of the song from his classic 1987 album, "Soro."

By combing the deep traditions of Mandingo music with the tools of the electronic age, Keita has fashioned a timeless, 21st-century hybrid. And as his concert proved, his powerful vocal instrument can be as spine-tingling as any on the planet. **TOM CHEYNEY**

LONDON HAS 'JEWEL' IN MARCELLA DETROIT

(Continued from page 14)

ord eventually. She agreed and encouraged me, but I didn't know that the band would end right then." Pressed on the reported acrimony between them, Detroit says, "I don't know, there was not a whole lot of communication at the end, which was a little disappointing. We were business partners, but we helped each other."

Fahey is now continuing the band name on a forthcoming album with husband and producer Dave Stewart, while Detroit's "Jewel" extends her association with Sister producer Chris Thomas. "He's the one who remixed 'Stay' and saved it, really. He heard it the first day we wrote it, and said 'Smash, No. 1.' I talked to a few other

producers [for this album], but none of them really understood. Chris didn't try to take it away from my original ideas."

Detroit's track record, strong visual image, and striking vocal sound have combined to make her a popular item at U.K. radio. Keith Pringle, head of music at commercial outlet Piccadilly Key 103 in Manchester, was among the first to add "I Believe" and says, "It was an incredibly refreshing record to have on the playlist. We tested it a couple of weeks in, and we were quite pleased that people were picking up on it. I hope there's a lot more of the same to come."

(Continued on page 24)

BASF CONGRATULATES ACE OF BASE ON THEIR OUTSTANDING SUCCESS

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THANKS TO PINK FLOYD FROM EMI



MERCURY MAKES A HOME FOR MARTIN PAGE'S SOLO DEBUT, 'HOUSE'

(Continued from page 14)

lishing.
"Bob told me, 'When you're ready to do your solo thing, come to me.' And I scared him to death one day and came to him," says Page.

"I've been working on this album for two years," Page says, and according to Skoro, the material was worth waiting for. "What I was hoping to hear was what I heard," he says. "They were songs and music that reflected Martin's sense of himself and his environment and his

spiritual side."

The album's tracks differ little from the demos produced by Page at his home studio, where the final product also was recorded.

"I'm a great believer in putting [people] together and seeing what happens," he says. "I was excited with the traditional influence of Robbie Robertson, the Scottish influence of the Blue Nile, and Phil's drumming. I feel like the music wasn't really 'produced,' in a way.

We never played parts, as such; we played emotionally. We left in a lot of the mistakes."

According to John Mazzacco, Mercury VP of marketing, Page is a multiple threat. "We're going to launch the record at Triple A on July 11, and then go to AC and AOR on July 25 [with the title track]." Eventually, the track will go to top 40.

"Basically, we think the most crucial factor in the marketing of this record is radio," says Mazzacco. "The songs are so good [that] we need to, first and foremost, deliver them to radio."

Mercury also is counting on video support from VH-1 and similarly targeted outlets.

At retail, Mazzacco says plans call for using "buy it and try it" promotions, placement in listening booths, and "eventually a national ad campaign as the record develops."

Touring won't kick in until the end of this year, Mazzacco says. "We want to get about two singles deep," he says. "We want his development to come from the radio end."

Page can't wait to hit the road, for several reasons. He comes from a band background, having come to the States more than a decade ago from England as a member of the alternative outfit Q-Feel, which had a modest hit with the song "Dancing In Heaven."

But more importantly, Page thinks fans need to hear the songs on "In The House Of Stone And Light" in order

to feel their full impact.

He adds that several of the artists involved on the record, including Tears For Fears guitarist Neil Taylor and drummer Jimmy Copley, have expressed interest in touring with him.

"It's been a long time since I've played live, but I look upon it as I'm taking out a well-made ship," he says. "This is definitely not a studio record. I know that we've made a record that we have to take to the people."



Private Smiles. Andreas Vollenweider and Carly Simon share a hug following Vollenweider's performance at New York's Beacon Theater. The two collaborated on the song "Private Fires" from Vollenweider's current SBK album, "Eolian Minstrel." (Photo: Chuck Pulin)

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MARCELLA DETROIT

(Continued from page 22)

Retail reaction in Britain has also been good. "We pretty much sold out what we bought in the first week," says Steve Mitchell, assistant manager at Tower Records' store in Kingston in southwest London. "The single was strong, and people remember her from Shakespear's Sister. Those are the two aspects selling it."

At PolyGram, Hart says that London Records will maximize a promotional visit to New York in June by Detroit, who lives in Los Angeles but spends much of her time in the U.K. and Europe. "We're going with the song ['I Believe'] up front, then we're surrounding that with some special performances. Marcie's doing a couple of very exclusive shows during 'Stone-wall 25' [the forthcoming gay rights anniversary event] and the Gay Games at Yankee Stadium. She's also going to showcase at our company convention in June. 'I Believe' is a song that can be about a lot of human rights issues. It's about faith over fear. Shakespear's Sister had a big gay following, and I think she does too."

Prior to the U.S. trip in June, Detroit plays a British tour this month, and her itinerary also calls for promotional trips to Australia and Japan.

Hart adds that Detroit's highly credible resume as a musician, combined with the top 40, alternative, and AC-friendly flexibility of her sound, gives his team an unusual amount of promotional scope. "It's useful when the promotion guys are pitching the record. She's crossing from heritage into pop, which is a unique situation."

AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PINK FLOYD	Texas Stadium, Irving, Texas	April 28-29	\$2,944,618 \$60/\$22.50	87,400 two sellouts	Concert Prods. International USA PACE Concerts
PINK FLOYD	Legion Field, Birmingham, Ala.	May 1	\$1,874,583 Gross Record \$60/\$22.50	55,169 sellout	Concert Prods. International USA New ERA Promotions
GRATEFUL DEAD	Arena, The Omni, Atlanta	March 30- April 1	\$1,190,009 \$25.50	46,667 three sellouts	Concert Promotions/ Southern Promotions
PINK FLOYD	Sun Bowl, University of Texas-El Paso, El Paso, Texas	April 26	\$1,148,228 \$50/\$22.50	34,945 37,000	Concert Prods. International USA PACE Concerts
GRATEFUL DEAD	Miami Arena, Miami	April 6-8	\$1,071,025 \$25	42,841 three sellouts	Metropolitan Entertainment Cellar Door
JULIO IGLESIAS	Fox Theatre, Detroit	April 13-17	\$719,991 \$75/\$5	23,879 five sellouts	Brass Ring Prods.
RUSH	Spectrum, Philadelphia	April 29-30	\$586,134 \$22.50	23,979 27,090 two show one sellout	Electric Factory Concerts
RUSH CANDLEBOX	Meadowlands Arena, East Rutherford, N.J.	April 22	\$365,829 \$35/\$24.50/ \$20	14,083 sellout	Metropolitan Entertainment
GRATEFUL DEAD	Orlando Arena, Orlando Centroplex, Orlando, Fla.	April 14	\$356,475 \$25	14,259 sellout	Metropolitan Entertainment Starlight Entertainment
RUSH CANDLEBOX	Nassau Veterans Memorial Coliseum, Uniondale, N.Y.	April 23	\$313,287 \$35/\$24.50/ \$20	11,585 sellout	Metropolitan Entertainment

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			*** No. 1 ***	
1	—	1	FRENTE! MAMMOTH/ATLANTIC 92390/AG (9.98/15.98)	MARVIN THE ALBUM
2	—	1	LINDA DAVIS ARISTA 18749 (9.98/15.98)	SHOOT FOR THE MOON
3	2	13	THE MAVERICKS MCA 10961 (9.98/15.98)	WHAT A CRYING SHAME
4	5	28	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
5	3	62	BIG HEAD TODD & THE MONSTERS ● GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
6	4	7	12 GAUGE STREET LIFE 75439/SCOTTI BROS. (9.98/15.98)	12 GAUGE
7	7	15	ME'SHELL NDEGECELLO MAVERICK/SIRE 45333/WB (9.98/15.98)	PLANTATION LULLABIES
8	6	3	JIMMIE VAUGHAN EPIC 57202 (10.98 EQ/15.98)	STRANGE PLEASURE
9	9	11	PAVEMENT MATADOR 92343*/AG (10.98/14.98)	CROOKED RAIN, CROOKED RAIN
10	8	8	ETERNAL EMI 28212/ERG (10.98/15.98)	ALWAYS & FOREVER
11	16	2	OFFSPRING EPITAPH 86432* (8.98/14.98)	SMASH
12	12	29	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98)	ENTA DA STAGE
13	35	6	INCOGNITO TALKIN LOUD 522036/VERVE (9.98/13.98)	POSITIVITY
14	13	49	DOUG SUPERNOW BNA 66133* (9.98/13.98)	RED AND RIO GRANDE
15	24	13	MASTA ACE INC. DELICIOUS VINYL 92249*/AG (9.98/15.98)	SLAUGHTERHOUSE
16	14	9	SASS JORDAN MCA 10980 (9.98/15.98)	RATS
17	25	20	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF...
18	22	22	GABRIELLE GO!DISCS/LONDON 28443/PLG (9.98/13.98)	GABRIELLE
19	28	3	KOKANE RUTHLESS 5512*/RELATIVITY (9.98/16.98)	FUNK UPON A RHYME
20	26	14	PRONG EPIC 53019 (9.98 EQ/15.98)	CLEANSING

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, 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. © 1994, Billboard/BPI Communications.

21	23	14	OCTOBER PROJECT EPIC 53947 (9.98 EQ/15.98)	OCTOBER PROJECT
22	20	33	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM
23	21	28	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98)	COMIN' OUT HARD
24	10	4	FRENTE! MAMMOTH 0056 (6.98/9.98)	LABOUR OF LOVE
25	19	23	HADDAWAY ARISTA 18730 (9.98/15.98)	HADDAWAY
26	32	3	CELLY CEL SICK WID' IT 1724 (8.98/13.98)	HEAT 4 YO AZZ
27	18	4	SAUSAGE PRAWN SONG/INTERSCOPE 92361/AG (10.98/15.98)	RIDDLES ARE AROUND TONIGHT
28	15	21	THE AFGHAN WHIGS ELEKTRA 61501 (10.98/15.98)	GENTLEMEN
29	34	4	SUBDUDES HIGH STREET 10323/WINDHAM HILL (9.98/15.98)	ANNUNCIATION
30	36	41	URGE OVERKILL GEFEN 24529* (9.98/13.98)	SATURATION
31	17	3	IRIS DEMENT WARNER BROS. 45493 (9.98/15.98)	MY LIFE
32	37	39	BROTHER CANE VIRGIN 87797 (9.98/13.98)	BROTHER CANE
33	—	1	RAW FUSION HOLLYWOOD BASIC 61452/ELEKTRA (10.98/15.98)	HOOCHIFIED FUNK
34	—	1	KATEY SAGAL VIRGIN 39543 (9.98/15.98)	WELL...
35	27	37	CRY OF LOVE COLUMBIA 53404 (9.98 EQ/15.98)	BROTHER
36	38	9	THE INDIANS POLYDOR 513851/PLG (9.98/13.98)	INDIANISM
37	29	19	LEE ROY PARNELL ARISTA 18739 (9.98/15.98)	ON THE ROAD
38	—	9	RACHELLE FERRELL MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL
39	40	29	MARY-KATE & ASHLEY OLSEN ZOOM EXPRESS 35038/BMG KIDZ (9.98/13.98)	I AM THE CUTE ONE
40	39	8	SAM PHILLIPS VIRGIN 39438 (9.98/13.98)	MARTINIS & BIKINIS

POPULAR UPRIISINGS

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

FLIPPIN' AUNTS: RCA's Boston-based pop-alternative band **Gigolo Aunts** is giving lunchtime performances for local retailers at BMG regional branches through May 12 in support of "Flippin' Out," released April 12.

Prior to the lunch dates, the label sponsored 40 listening parties in April at retail outlets on or near college campuses. Giveaways included



Singing Siblings. Mercury is introducing the brother/sister country duo John and Audrey Wiggins to the industry through "The Hot Stuff BBQ" showcases, recently held in Nashville, Atlanta, and Dallas. "Falling Out Of Love," from the self-titled debut, is No. 54 on Hot Country Singles & Tracks.

European import 12-inch singles, T-shirts and stickers. A five-week club tour begins May 15.

At the events, RCA distributed several thousand "Alternatives Volume 1" cassette samplers, which included a postpaid response card for the label to establish a mailing list. **Tom Derr**, RCA director of artist development, estimates

that about 1,000 cards have been returned to the label.

DANIELLE'S ARRIVAL: The young actress who played Stephanie on the hit '70s sitcoms "All In The Family" and "Archie Bunker's Place" has grown up—and with a powerful set of vocal chords. She is **Danielle Brisebois**, and her debut album, "Arrive All Over You," is set for release Tuesday (10) on Epic Records.

"Arrive All Over You" is a collection of strong vocals, at times raspy and other times pouty, with traditional rock stylings and pop sensibilities.

John Doelp, senior VP of marketing and sales at Epic, says the label is banking on the singer's dynamic performances to help spread the word.

"She's a strong performer, and we feel it's important for people to see her to discover her on their own," he says. "One of the greatest feelings is when you discover a new artist and share it with a friend. That's what we want to accomplish."

In April, Brisebois did a dozen solo acoustic performances at coffeehouses and small clubs across the country.

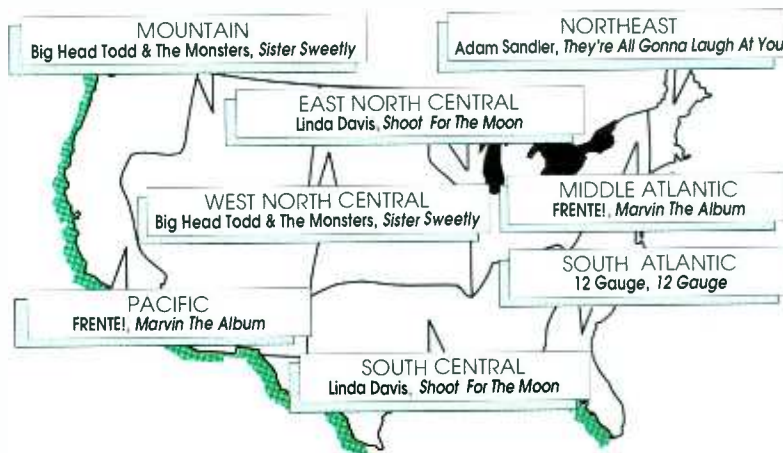
Doelp also is looking to get "Arrive" played at nonmusic outlets such as hip clothing stores and restaurants.

At the end of May, "What If God Fell From The Sky" goes to modern rock radio.



Tiny Tunes. Sergio Salvatore, 13-year-old pianist, keeps accomplished company on his 2nd GRP offering, "Tune Up," released April 26. The Wyckoff, N.J., prodigy is joined by Chick Corea, the Brecker Brothers, and Gary Burton. A showcase is planned June 13 at the Blue Note in New York.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
MOUNTAIN	NORTHEAST
1. Big Head Todd/Monsters, <i>Sister Sweetly</i>	1. Adam Sandler, <i>They're All Gonna Laugh...</i>
2. The Mavericks, <i>What A Crying Shame</i>	2. Gabrielle, <i>Gabrielle</i>
3. Offspring, <i>Smash</i>	3. Linda Davis, <i>Shoot For The Moon</i>
4. Linda Davis, <i>Shoot For The Moon</i>	4. Big Head Todd/Monsters, <i>Sister Sweetly</i>
5. FRENTE!, <i>Marvin The Album</i>	5. FRENTE!, <i>Marvin The Album</i>
6. Jimmie Vaughan, <i>Strange Pleasure</i>	6. Sass Jordan, <i>Rats</i>
7. Doug Supernaw, <i>Red And Rio Grande</i>	7. Black Moon, <i>Enta Da Stage</i>
8. Subdueds, <i>Annunciation</i>	8. Iris Dement, <i>My Life</i>
9. Prong, <i>Cleansing</i>	9. Pavement, <i>Crooked Rain</i>
10. Infectious Grooves, <i>Groove Family Cyco</i>	10. Jimmie Vaughan, <i>Strange Pleasure</i>

FITTING IN: After backing such musical giants as **Steve Winwood**, **Vince Gill**, and **Neil Young**, singer/guitarist **Anthony Crawford** has

turned his attention to his own music.

His self-titled debut, released in December on Little Dog Records, is gaining atten-

tion at AC radio. The track "Fit In" has received airplay at such outlets as WTSX Middletown, N.Y., and WKXD Monterey, Tenn.

The 10-song album showcases the Nashville artist's roots-rock background with songs featuring banjo, mandolin, and mandola.

Veteran producer/guitarist **Pete Anderson** (**Dwight Yoakam**, **Meat Puppets**, **Michelle Shocked**) actually formed Little Dog Records to create a home for Crawford (Billboard, July 10, 1993).

"He has such a strong spirit, and is a great singer," says Anderson. "But it was frustrating finding a deal."

Crawford has been taking his six-string to radio stations and retailers in markets where "Fit In" is getting airplay.

HEAR, SEE, FEEL: Imports of London progressive/ambient band **Seefeel's** "Quique" (pronounced keek) were moving quickly out the doors of mom-and-pop retailers months before the album was released in the U.S.

The *Too Pure* album, released in the U.K. in December, was released April 1 in the States on Astralwerks/Too Pure through Caroline.

"There was already a fan base here for them," says Caroline product manager **Nick**

Clist. "It's gotten phenomenal out-of-box press response as well."

Reviews in Spin and Details are forthcoming, while *Alternative Press'* May issue features the band.

A three-track 12-inch has been serviced to clubs and specialty radio, while "Plainsong" goes to modern rock radio in mid-May. The quartet will perform at raves and clubs



Dead On. Sin-Drome's the Flatliners, featuring spirited vocalist **Claire West**, are catching the attention of album alternative outlets such as WMMM Madison, Wis., with their self-titled blues-rock album. The band will perform during the World Cup Concert series in June, in its hometown of L.A.

this summer.

On June 10, 12-inch remixes of "Time To Find Me" by **Aphex Twin** and "Plainsong" by **Locust** will be released.

Additional reporting was provided by Brett Atwood with assistance by Silvio Pietrolungo.

Hurley's Signature Mix Is Silk Smooth R&B/Club Work Marks Producer's Rise

BY MARLYNN SNYDER

OAKLAND, Calif.—Steve "Silk" Hurley says his ability to maintain an artist's musical identity while giving a club sound to the music, is the reason for his successful move into top R&B production assignments after years of mainly producing dance remixes.

"Steve understands radio and the clubs," notes Sharon Heyward, president of Perspective Records. Hurley's abilities have touched that label through his work with Perspective/A&M acts CeCe Peniston, Sounds Of Blackness, Mint Condition, and new act For Real. "He knows how to work with an R&B artist but give the record a club edge."

Hurley sees his production work Peniston's "Love Thang," and "Keep On Walkin'" (which he co-wrote), from her debut disc "Finally," as his career breakthrough. "The project was major," Hurley says, "because I could finally appeal to both the club and R&B consumer."

Up to that point, Hurley had established a niche for himself through

dance records, but his productions received little or no R&B airplay—this despite having strong creative ties to R&B and funk through such influences as Funkadelic, ConFunk-Shun, and the Gap Band.



"SILK" HURLEY

Early in his career, Hurley says, mix shows were the only area of radio receptive to his music. "[It] filled a gap because club-goers listened, as well as people who didn't go to clubs but regularly listened to the radio." For Hurley, gaining that airplay was a critical beginning for his career.

According to Benny Medina, senior VP of black music A&R/GM for Warner Bros., something that will aid any up-and-coming producer or remixer in obtaining more consistent R&B airplay is "a [broadening] of radio playlists, combined with A&R executives allowing remixer like Steve increased opportunities to work more with mainstream or popular

artists."

Medina says upcoming Warner Bros. projects involving Hurley include new releases by Karyn White, scheduled to drop June 28, and Chaka Khan, which should find its way to retail by the end of the summer.

Says Medina, "[Hurley] brings a signature innovation to his production work, but doesn't compromise the individuality of the record, or of the artist."

"Hurley's input," continues Medina, "could be invaluable in repositioning these artists in a street/club environment, which can only help them."

Hurley signed a production deal
(Continued on page 28)



On The Cusp Of History. Triloka Records artist Hugh Masekela was honored by the indie label prior to performing at the Wadsworth Theater in Los Angeles. Sharing the concert bill was fellow South African Miriam Makeba. Pictured, from left, are Mitchell Markus, president, Triloka; K.D. Kagel, VP, A&R, Triloka; June Popowich, VP, publicity, Triloka; Makeba; Masekela; Paul Del Campo, VP, marketing, Triloka; and Nina Scott, manager for Makeba and Masekela.

ARTIST DEVELOPMENTS

YOUNG AT HEART

The youthful age of new Blackground Enterprises/Jive artist Aaliyah is proving both an asset and a liability for marketing executives. But so far, the scale is weighted in favor of the budding new talent's success.



AALIYAH

The first single for 15-year-old Aaliyah is titled "Back And Forth," and since its release April 8, the track has sold 31,000 units, according to data from SoundScan. The single is a

midtempo groove that features passionate, velvety vocals by the artist and an urban background rap by artist R. Kelly, who wrote and produced the entire project.

"The most obvious thing about 'Back And Forth' is that the music is there, and the voice is there," says Barry Weiss, senior VP/GM for Jive Records. "But just as important is the visual aspect of Aaliyah. She's got a great youthful look that's working well for us at music video."

The original June 14 release date of the album "Age Ain't Nothing But A Number" was moved up to May 24. Says Weiss, "Back And Forth" has permeated the consciousness of the young public, and because it has picked up steam so quickly, MTV jumped on board faster than we thought, which led to our decision to drop the album sooner."

Weiss says video in general is a key

component to the marketing strategy. "We showed it to BET, and they fell in love with it immediately," he says. "The Box has also put it in solid rotation."

Aaliyah made her official debut when she was introduced at the Urban Network's Power Jam conference last February. "She was featured in a special showcase that was headlined by R. Kelly," says Weiss.

Kelly currently enjoys a high profile with a top 10, double-platinum album on The Billboard 200; it is also top five on the Top R&B Albums chart. All that attention made Aaliyah's introduction with Kelly important, Weiss says, since the artist is on his Blackground imprint and because Kelly was the creative mind for the entire album.

Because Aaliyah is so young, there are certain obstacles to her success, like still being in school. "What's good about the whole situation, though, is that Barry [Hankerson] is her uncle as well as her manager, so that helps make it easier to get things done," Weiss says. "Her being in school is a small price to pay for an artist who is so appealing to younger kids."

Weiss says Kelly's creative influences can be felt, but he didn't let his presence overpower Aaliyah's own identity. "On a couple of tracks, he does some chanting and a little rapping," says Weiss. "But he felt it wasn't appropriate to do more—like a duet—because the two are years apart in age. But it's something that could eventually happen."

Weiss says the marketing plan is
(Continued on page 28)

Nu Soul Habits Make Old Soul Sounds; Why The Partying Is Better In New York

UNDervalued Habit: It's hard to understand why quality music sometimes doesn't find its way onto radio or into consumers' hands. Hopefully Nu Soul Habits won't fall victim to that malady.

With its pronounced "retro" feel, "Meant To Be," the debut album by the Motown act, could well have been titled "Echoes Of An Era," since it deftly combines a number of '70s musical elements. There's a hint of Memphis soul, a touch of Marvin Gaye, a vocal nod to greats like Donny Hathaway and Al Green, and some truly funky Sly Stone-esque guitar riffs and Billy Preston-styled organ licks.

Producer/writer and musician Eddie Townes and vocalist Toni Hamilton have created an album that is a solid, R&B-flavored concoction. Motown executives hope the set will please consumers who were raised on the music of the mid- to late '70s, in addition to attracting younger listeners.

For Townes and Hamilton, who have been collaborating since 1989, "Meant To Be" is "a '70s type of album, a record that reflects the music that came from that era, which is what we were shooting for when we recorded it," says Townes.

To achieve an authentic R&B feel, Townes says he relied upon vintage keyboards and other old instruments, some of them 20 or more years old. "There's a lot of bass and guitar used alongside computer-programmed sounds," he says. "The whole idea was to put the two together, the old and the new."

Motown reports that the album is being marketed differently from typical releases. First off, the album was dropped April 5, in advance of the first single, "Meant To Be," which was just released to radio May 3.

According to Motown senior VP of publicity Michael Mitchell, it was the goal of the marketing campaign to first build a general awareness of the product through press and retail. From there, he says, Motown began promoting the act at radio, which label execs hope will pick up on the act.

So far, more than a few industry folk have ex-

pressed their approval of this set. But the acid test will be whether radio jumps on the project, thereby providing a platform through which consumers can make their own decisions about the record.

An interesting sidebar to all this is that many adult music buyers continually complain that there isn't a lot of good music to listen to out there. Well, Nu Soul Habits serves up a contemporary version of soul music that should have sophisticated listeners salivating.

Time will tell.

NEW YORK NOTES:

Despite the fact that the weather in New York is often a lot colder than here in L.A., during a recent road trip to the Apple, the people there seemed a whole lot warmer. Sure there's the no-nonsense, all-business air in the of-

fices and on the streets. But after hours, New York's industry folk seem to be a whole lot friendlier toward each other than their Southland counterparts.

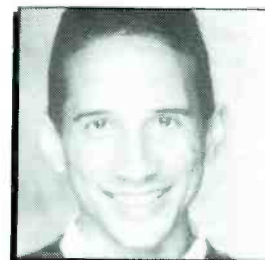
Much of that New York camaraderie probably has to do with the city's proximity of quarters. In L.A., socializing with a colleague means a 45-minute round-trip travel time, plus the time and expense of parking. In New York, it's as short as a seven-minute cab ride.

Also, there are a lot of common watering holes—not places for business entertaining, but actual have-a-drink hangouts where you can complain about things among industry peers.

Lastly, at Impact in Atlantic City, N.J., Epic threw a farewell party for recently departed senior exec Hank Caldwell. It was a decidedly New York-styled affair, and what amazed me was that people were actually dancing and having a genuinely good time. And these were battle-hardened industry soldiers. Never in L.A. have I been to an all-industry party and seen so much unabashed good-time jammin'.

Guess we L.A.-ers still have a thing or two to learn about letting our hair (toupees and weaves) down.

Assistance in preparing this column was provided by David Nathan.



by J. R. Reynolds

Billboard® TOP R&B ALBUMS

FOR WEEK ENDING MAY 14, 1994

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	1	6	SOUNDTRACK	DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98)	1
2	3	2	25	R. KELLY ▲ ²	JIVE 41527 (10.98/15.98)	1
				★★★HOT SHOT DEBUT★★★		
(3)	NEW ▶		1	OUTKAST	LAFACE 2-6010*/ARISTA (9.98/15.98)	3
4	2	—	2	NAS	COLUMBIA 57684* (9.98 EQ/15.98)	2
5	4	3	23	SNOOP DOGGY DOGG ▲ ³	DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	1
6	5	4	27	TEVIN CAMPBELL ▲	QWEST 45388*/WARNER BROS. (10.98/16.98)	3
7	6	5	42	TONI BRAXTON ▲ ⁴	LAFACE 2-6007*/ARISTA (9.98/15.98)	1
8	8	6	19	JOCELI ▲	UPTOWN 10915*/MCA (10.98/15.98)	1
9	9	7	9	HAMMER	GIANT/REPRISE 24545*/WARNER BROS. (10.98/16.98)	2
10	10	8	25	WU-TANG CLAN ●	LOUD 66336*/FCA (9.98/15.98)	8
(11)	13	11	7	ANGELA WINBUSH	ELEKTRA 61591 (10.98/15.98)	11
(12)	14	16	3	ALL-4-ONE	BLITZZ/ATLANTIC 82588*/AG (10.98/15.98)	12
13	12	12	22	ICE CUBE ▲	PRIORITY 53876* (10.98/15.98)	1
14	7	—	2	SHYHEIM	VIRGIN 39385* (9.98/15.98)	7
15	15	10	35	MARIAH CAREY ▲ ⁶	COLUMBIA 53205* (10.98 EQ/16.98)	1
(16)	16	—	2	SOUNDS OF BLACKNESS	PERSPECTIVE 9006 (9.98/15.98)	16
(17)	17	19	31	AARON HALL	SILAS 10810*/MCA (9.98/15.98)	7
18	11	9	6	DFC	ASSAULT/BIG BEAT 92320*/AG (9.98/15.98)	7
19	19	15	21	DOMINO ●	OUTBURST/CHAOS 57701*/COLUMBIA (9.98 EQ/15.98)	10
20	18	20	20	PATRA	EPIC 53763* (9.98 EQ/15.98) HS	18
(21)	23	22	12	ZHANE ●	ILLTOWN 6369*/MOTOWN (9.98/15.98)	8
(22)	NEW ▶		1	DAMION "CRAZY LEGS" HALL	SILAS 10996*/MCA (9.98/15.98)	22
23	20	14	29	SALT-N-PEPA ▲ ²	NEXT PLATEAU/LONDON 828392*/PLG (10.98/16.98)	6
(24)	27	21	10	VARIOUS ARTISTS	WARNER BROS. 45500 (10.98/16.98)	17
25	22	18	37	BABYFACE ▲	EPIC 53558* (10.98 EQ/16.98)	2
26	21	13	8	GANG STARR	CHRYSALIS 28435*/ERG (10.98/15.98)	2
(27)	28	26	10	ARETHA FRANKLIN	ARISTA 18722 (10.98/16.98)	26
28	25	23	14	TOP AUTHORITY	TRAK 72576*/SOLAR (10.98/15.98) HS	21
29	24	17	9	VARIOUS ARTISTS	MCA 10965 (10.98/16.98)	15
(30)	32	30	29	XSCAPE ▲	SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	3
31	31	25	10	GERALD ALBRIGHT	ATLANTIC 82552*/AG (10.98/16.98)	25
(32)	38	31	50	JANET JACKSON ▲ ⁶	VIRGIN 87825 (10.98/16.98)	1
33	29	24	25	A TRIBE CALLED QUEST ●	JIVE 42197* (10.98/15.98)	1
(34)	42	42	6	CELLY CEL	SICK WID' IT 1724 (8.98/13.98) HS	34
35	26	27	22	US3 ●	BLUE NOTE 80883*/CAPITOL (9.98/15.98) HS	21
36	35	43	17	ME'SHELL NDEGECELLO	MAVERICK/SIRE 45333*/WARNER BROS. (9.98/15.98) HS	35
37	34	32	30	TEDDY PENDERGRASS	ELEKTRA 61497 (10.98/15.98)	13
(38)	NEW ▶		1	JIMI HENDRIX	MCA 11060 (10.98/16.98)	38
39	39	37	31	E-40	SICK WID' IT 340 (8.98/11.98)	13
(40)	41	40	36	MAZE FEATURING FRANKIE BEVERLY ●	WARNER BROS. 45297 (10.98/15.98)	3
(41)	44	52	5	GLENN JONES	ATLANTIC 82513 (9.98/15.98)	40
42	30	29	6	THE BRAND NEW HEAVIES	DELICIOUS VINYL/EASTWEST 92319*/AG (10.98/15.98)	26
43	33	28	76	SOUNDTRACK ▲ ¹¹	ARISTA 18699* (10.98/15.98)	1
44	37	38	27	TOO SHORT ●	JIVE 41526* (10.98/15.98)	1
45	36	39	19	VARIOUS ARTISTS	THUMP 4010 (9.98/16.98)	35
46	43	35	5	PAUL HARDCASTLE	JVC 2033 (8.98/14.98)	35
(47)	50	49	14	CE CE PENISTON	A&M 0138 (10.98/15.98)	20
48	40	33	24	QUEEN LATIFAH ●	MOTOWN 6370 (9.98/15.98)	15

49	48	36	76	KENNY G ▲ ⁶	ARISTA 18646 (10.98/15.98)	BREATHLESS	2
(50)	52	46	37	EIGHTBALL & MJG	SUAVE 0001 (9.98/15.98) HS	COMIN' OUT HARD	40
51	49	41	29	BLACK MOON	WRECK 2002*/NERVOUS (9.98/15.98) HS	ENTA DA STAGE	34
52	45	50	27	ZAPP & ROGER	REPRISE 45143*/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
53	53	47	78	SADE ▲ ³	EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	2
(54)	57	54	39	WILL DOWNING	MERCURY 518086 (9.98 EQ/13.98)	LOVE'S THE PLACE TO BE	24
55	51	51	72	DR. DRE ▲ ³	DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	1
				★★★GREATEST GAINER★★★			
(56)	67	65	3	KOKANE	RUTHLESS 5512*/RELATIVITY (9.98/16.98) HS	FUNK UPON A RHYME	56
57	47	44	12	THE NEW 2 LIVE CREW	LUKE 207 (9.98/14.98)	BACK AT YOUR ASS FOR THE NINE-4	9
58	46	34	10	5TH WARD BOYZ	RAP-A-LOT 53844/PRIORITY (6.98/9.98)	GANGSTA FUNK	13
59	56	57	29	EAZY-E ▲ ²	RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA (EP)	1
60	55	56	17	CONSCIOUS DAUGHTERS	SCARFACE 53877/PRIORITY (9.98/13.98) HS	EAR TO THE STREET	25
61	60	53	66	RACHELLE FERRELL	MANHATTAN 93769/CAPITOL (9.98/13.98) HS	RACHELLE FERRELL	34
62	61	76	37	JOE MERCURY	518016 (9.98 EQ/15.98) HS	EVERYTHING	16
63	59	48	21	MARY J. BLIGE	UPTOWN 10942*/MCA (10.98/15.98)	WHAT'S THE 411? REMIX ALBUM	22
64	62	58	7	12 GAUGE	STREET LIFE 75439/SCOTTI BROS. (9.98/15.98) HS	12 GAUGE	44
65	63	59	45	TONY! TONY! TONE! ▲	WING 514933/MERCURY (10.98 EQ/15.98)	SONS OF SOUL	3
(66)	NEW ▶		1	VOLUME 10	RCA 66276* (9.98/15.98)	HIP-HOPERA	66
(67)	NEW ▶		1	TIM SMOOTH	RAP-A-LOT 53891/PRIORITY (9.98/15.98)	STRAIGHT UP DRIVIN' EM	67
68	64	60	27	SHAQUILLE O'NEAL ▲	JIVE 41529* (10.98/15.98)	SHAQ DIESEL	10
(69)	NEW ▶		1	ANOTHA LEVEL	PRIORITY 53867* (9.98/15.98)	ON ANOTHA LEVEL	69
70	58	45	11	SOUNDTRACK	BEACON 11016/FOX (9.98/15.98)	SUGAR HILL	34
(71)	NEW ▶		1	RAW FUSION	HOLLYWOOD BASIC 61452 (10.98/15.98) HS	HOOCHIFIED FUNK	71
72	54	55	30	MINT CONDITION	PERSPECTIVE 9005/A&M (9.98/13.98)	FROM THE MINT FACTORY	18
73	65	61	56	INTRO ●	ATLANTIC 82463/AG (9.98/15.98) HS	INTRO	11
74	70	66	79	SWV ▲ ²	RCA 66074 (9.98/13.98) HS	IT'S ABOUT TIME	2
75	71	62	6	INCOGNITO	TALKIN LOUD 522036/VERVE (9.98/13.98) HS	POSITIVITY	61
76	66	64	25	K7	TOMMY BOY 1071 (10.98/15.98) HS	SWING BATTA SWING	54
(77)	72	75	10	SLAVE FEATURING STEVE ARRINGTON	RHINO 71592/AG (10.98/15.98)	STELLAR FUNK: THE BEST OF	44
(78)	83	87	36	TINA TURNER ●	VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	8
79	77	67	38	SCARFACE ●	RAP-A-LOT 53861*/PRIORITY (10.98/15.98)	THE WORLD IS YOURS	1

				★★★PACESETTER★★★			
(80)	92	77	7	MARION MEADDS	RCA 63167 (9.98/15.98)	FORBIDDEN FRUIT	52
(81)	85	84	45	SOUNDTRACK ●	JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	1
(82)	82	81	4	DAVID BENOIT & RUSS FREEMAN	GRP 9739 (9.98/15.98)	THE BENOIT/FREEMAN PROJECT	73
83	69	72	32	SPICE 1 ●	JIVE 41513 (9.98/15.98)	187 HE WROTE	1
84	80	82	3	FOR REAL	A&M 0156/PERSPECTIVE (9.98/13.98)	IT'S A NATURAL THANG	80
85	81	78	11	GUESS	WARNER BROS. 45481 (9.98/15.98) HS	GUESS	63
86	78	74	24	DAS EFX	EASTWEST 92265*/AG (10.98/15.98)	STRAIGHT UP SEWASIDE	6
87	73	63	8	ETERNAL	EMI 28212/ERG (10.98/15.98) HS	ALWAYS & FOREVER	59
88	86	97	15	2 LOW	RAP-A-LOT 53884/PRIORITY (9.98/13.98)	FUNKY LIL BROTHA	25
89	74	73	63	2PAC ●	INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	4
90	88	80	37	FOURPLAY	WARNER BROS. 45340 (10.98/16.98)	BETWEEN THE SHEETS	15
91	91	89	16	MASTA ACE INC.	DELICIOUS VINYL 92249*/AG (9.98/15.98) HS	SLAUGHTERHOUSE	32
92	76	79	95	BRIAN MCKNIGHT ●	MERCURY 848605 (10.98 EQ/15.98) HS	BRIAN MCKNIGHT	17
93	94	90	15	FREDDIE JACKSON	RCA 66318 (9.98/15.98)	HERE IT IS	11
(94)	NEW ▶		1	BLAC MONKS	RAP-A-LOT 53898/PRIORITY (9.98/15.98)	SECRETS OF THE HIDDEN TEMPLE	94
(95)	RE-ENTRY		32	THE ISLEY BROTHERS	ELEKTRA 61538 (12.98/16.98)	LIVE!	34
96	79	85	32	KEITH WASHINGTON	QWEST 45336*/WARNER BROS. (10.98/15.98)	YOU MAKE IT EASY	15
97	84	69	6	COMMISSIONED	BENSON 1078/CGI (9.98/13.98)	MATTERS OF THE HEART	65
98	95	98	32	MARTIN LAWRENCE	EASTWEST 92289/AG (10.98/15.98)	TALKIN' SHIT	10
99	75	—	2	TRINITY GARDEN CARTEL	RAP-A-LOT 53890/PRIORITY (9.98/15.98)	DON'T BLAME IT ON DA MUSIC	75
(100)	NEW ▶		1	MARVALESS	AWOL 7194 (9.98/13.98)	GHETTO BLUES	100

Alboms 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 artists removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.



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Heavy D, Nice & Smooth Tear It Up At Impact; A Pair Of Bands Make Similar 'Booty Calls'



by Havelock Nelson

A rep as a performer of house rap... Adrian Miller, formerly of Immortal Records, is now the West Coast director of A&R at Warner Bros. ... Greg Thomas of Nubian North Promotions has put together the Rap Olympic Tournament, to be held in clubs in the New York area and judged by representatives from the record industry. Twenty unsigned rappers from Philadelphia, New York, and New Jersey will compete beginning May 27 at Zanzibar in New Jersey. Ten semifinalists will proceed to Dances in Philadelphia June 18. Then, on July 22, four finalists will tussle it out at New York's Sound Factory. The winner will receive a \$1,000 grand prize and trophy ... Too \$hort, Ant Banks, and other members of \$hort's Dangerous Music crew will expand their enterprise

MY FAVORITE hip-hop moments from the recent Impact Super Summit in Atlantic City, N.J., were Heavy D's performance during MCA's luncheon and the Nice & Smooth set at Sony Music's soul-food dinner. Amid four female dancers, D came on stage wearing iridescent gold and black. He performed two classic tracks, "Is It Good To You?" and "We've Got Our Own Thang," and one new one, "Got Me Waiting," from "Nuttin' But Love." It was short, swift, and so, so sweet.

As for the Nice & Smooth set, the group's grooves are ultra-catchy, fun, and funky. Its upcoming album, "The Jewel Of The Nile," overflows with hardcore jollies and deserves to be huge.

STUFF: I doubt whether Atlantic's Freaks Of Nature and Maverick's Da KO Boyz got on the party line to discuss titles. But each act has a single out now called "Booty Call." Each song rides a jazzy, oceanic groove and begins with a horned-up dude ringing up a girl with a baby-doll voice. Incidentally, Freaks Of Nature is really K-YZE, who gained

into Atlanta. They are building a new facility there that will house the label's offices as well as a recording facility. \$hort says he will maintain Dangerous' Oakland, Calif., facility ... Main One, a Latino rapper signed to Select, recently invited other Latino speakians to collaborate on a song for his upcoming album. Fat Joe, Joe Fatal, Kurious, and Do Wop will be featured on the cut "Grande Combo" ... Heather B., who appeared on the first season of MTV's "The Real World" and was signed to KRS-One's now-defunct Edutainer Records, has hooked up with male MCs Bo Knowz and Swift Ass T-Swap The Wrecka to form the Rowdy Pack, which bills itself as the first mixed-gender hardcore group. The trio has a skeletal track, "They Don't Want It," making the rounds ... Ichiban Records has signed Kwame and will release his next album in September, the same month a Kool Moe Dee solo release is due to drop from the label ... A revised version of Doug E. Fresh's Gee Street jam "I-Ight (Alright)" will be used as the theme for MTV's "NBA Slam-N-Jam Wrap Up Show." The show, actually a three-minute segment starring Fresh and featuring such NBA stars as Shaquille O'Neal, Charles Barkley, and Patrick Ewing, will air during the NBA playoffs.

ARTIST DEVELOPMENTS

(Continued from page 26)

being executed from a national perspective, rather than a region-by-region push. "The international thrust on the project will begin in 6-8 weeks, utilizing BMG International," he says.

Weiss says there will be little in the way of marketing changes between the domestic and world promotion of the set.

"She is what she is," says Weiss, regarding the artist's street sound. "[The album] has tremendous pop appeal to go along with her urban edge, so there's not a whole lot different that we'll be doing abroad."

Weiss says plans are being made for Aaliyah to join Kelly on his own tour following the end of his road work in June with Salt-N-Pepa.

J.R. REYNOLDS

STEVE HURLEY

(Continued from page 26)

with RCA Records in January 1993. The first output under the deal was Chantay Savage's debut album, "Here We Go," which was half-produced by Hurley. The other tracks were completed by producers from Hurley's own Silk Productions.

He also has a production deal in the U.K. with Sony Music.

Hurley's Chicago-based Silk Productions has afforded him the opportunity to diversify when looking for future projects. On slate is a planned expansion from record production into commercial advertising jingles and film soundtracks.

Hurley also was involved in the origination of a "breakfast mix" for ABC Radio Network's syndicated "Tom Joyner Morning Radio Show."

Silk Productions also has proved to be a fertile training ground for young producers and remixers. Hurley is currently working with M. Doc and Jere M.C., who collectively call themselves Indasoul. The duo produced tracks and remixes for Savage's debut project, and contributed remixes for the current Peniston, Mint Condition, For Real, and Sounds Of Blackness projects.

Hurley cites the importance of working with young producers who, "still have their ears to the street," he says. His hope is that Indasoul, along with E-Smoove and Maurice, who all worked on Michael Jackson's "Jam" and "Remember The Time" remixes, will go on to start record labels and develop artists on their own.

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	8	★ ★ ★ NO. 1 ★ ★ ★ GOT ME WAITING (C) (T) UPTOWN 54815/MCA	HEAVY D. & THE BOYZ 2 weeks at No. 1
2	2	1	16	PLAYER'S BALL (C) (M) (T) (X) LAFACE 2-406/ARISTA	OUTKAST
3	6	4	10	PUMPS AND A BUMP (C) (D) GIANT/REPRISE 18218/WARNER BROS.	HAMMER
4	3	7	8	SWEET POTATOE PIE (C) (M) (T) OUTBURST/RAL 77350/CHAOS	DOMINO
5	14	—	2	★ ★ ★ GREATEST GAINER ★ ★ ★ REGULATE (C) DEATH ROW/INTERSCOPE 98280/AG	WARREN G. & NATE DOGG
6	4	3	24	DUNKIE BUTT (PLEASE PLEASE PLEASE) ● (C) (T) (X) STREET LIFE 75373/SCOTTI BROS.	12 GAUGE
7	5	5	15	BORN TO ROLL (C) (M) (T) DELICIOUS VINYL/EASTWEST 98315/AG	MASTA ACE INCORPORATED
8	10	8	13	C.R.E.A.M. (C) (M) (T) (X) LOUD 62829/RCA	WU-TANG CLAN
9	8	10	11	COMIN' ON STRONG (C) (T) EASTWEST 98334/AG	SUDDEN CHANGE
10	9	9	13	YOU KNOW HOW WE DO IT (C) (T) PRIORITY 53847	ICE CUBE
11	7	6	14	GIN AND JUICE ● (C) (D) (T) (X) DEATH ROW/INTERSCOPE 98318/AG	SNOOP DOGGY DOGG
12	18	21	9	WORKER MAN (C) (M) (T) EPIC 77289	PATRA
13	11	11	10	SOMETHING TO RIDE TO (C) (T) SCARFACE 53851/PRIORITY	CONSCIOUS DAUGHTERS
14	16	15	10	PLAY MY FUNK (C) (T) (X) BEACON 10004/FOX	SIMPLE E
15	17	16	14	IT'S ALL GOOD (C) (D) (T) GIANT/REPRISE 18217/WARNER BROS.	HAMMER
16	19	18	6	I GOT CHA OPIN (C) (T) WRECK 20083/NERVOUS	BLACK MOON
17	38	—	2	BACK IN THE DAY (C) (M) (T) (X) GIANT/REPRISE 18217/WARNER BROS.	AHMAD
18	12	12	23	CANTALOOP (FLIP FANTASIA) ● (C) (T) (X) BLUE NOTE 44945/CAPITOL	US3
19	20	13	12	IT AIN'T HARD TO TELL (C) (M) (T) COLUMBIA 77385	NAS
20	13	14	17	WHATTA MAN ▲ (C) (T) (X) NEXT PLATEAU/LONDON 857 390/PLG	SALT-N-PEPA FEATURING EN VOGUE
21	15	17	5	GANG STORIES (M) (T) RAL/CHAOS 77368*/COLUMBIA	SOUTH CENTRAL CARTEL
22	21	22	9	ELECTRIC RELAXATION (C) (T) (X) JIVE 42179	A TRIBE CALLED QUEST
23	42	—	2	BUCKTOWN (M) (T) WRECK 20069*/NERVOUS	SMIF-N-WESSUN
24	23	19	13	MASS APPEAL (C) (T) CHRYSALIS 58111/ERG	GANG STARR
25	25	25	11	HEY D.J. (C) (T) MERCURY 858 402	LIGHTER SHADE OF BROWN
26	24	23	7	BACK IN THE DAY (C) (D) (M) (T) ROWDY 3-5030/ARISTA	ILLEGAL
27	22	20	10	JUST ANOTHER DAY (C) (M) (T) (X) MOTOWN 2233	QUEEN LATIFAH
28	30	30	22	FREAKS/I-IGHT (ALRIGHT) (M) (T) (X) GEE STREET 440 583*/ISLAND	DOUG E. FRESH
29	26	24	13	I'M OUTSTANDING (C) (T) (X) JIVE 42201	SHAQUILLE O'NEAL
30	27	26	14	ON AND ON (C) (T) VIRGIN 38415	SHYHEIM
31	35	27	36	WHOOPI! (THERE IT IS) ▲ 4 (C) (M) (T) (X) LIFE 79001/BELLMARK	TAG TEAM
32	31	33	13	CAPS GET PEELED (C) (M) (T) (X) ASSAULT/BIG BEAT 98331/AG	DFC (DUET WITH MC EIHT)
33	28	31	7	PAPA'Z SONG (C) (T) (X) INTERSCOPE 98303/AG	2PAC DUET WITH MOPREME
34	34	28	14	IT ALL COMES DOWN TO THE MONEY (C) (M) (T) RAL/CHAOS 77168/COLUMBIA	TERMINATOR X
35	NEW ▶	1		CEASE & SECKLE (C) (M) (T) DELICIOUS VINYL/EASTWEST 98282/AG	BORN JAMERICANS
36	NEW ▶	1		WARRIOR'S DRUM (C) (T) BLACK FIST 27491/SELECT STREET	KING JUST
37	33	29	14	IF THAT'S YOUR BOYFRIEND (C) (D) (T) (X) MAVERICK/SIRE 18326/WARNER BROS.	ME'SHELL NDEGECELLO
38	32	39	5	PUMP (C) (M) (T) IMMORTAL 62844/RCA	VOLUME 10
39	NEW ▶	1		PROPS OVER HERE (C) (T) VIOLATOR 1219/RELATIVITY	THE BEATNUTS
40	RE-ENTRY	4		THE SHIT IS REAL (C) (T) RELATIVITY 1214	FAT JOE
41	49	—	2	FANTASTIC VOYAGE (M) (T) (X) TOMMY BOY 617*	COOLIO
42	NEW ▶	1		FLOW ON (M) (T) PENDULUM 58146*/ERG	LORDS OF THE UNDERGROUND
43	41	32	3	SO TOUGH (C) (T) FLAVOR UNIT 77468/EPIC	FREDDIE FOXXX
44	36	38	7	HOW ABOUT SOME HARDCORE (C) (T) SELECT STREET 25027	M.O.P.
45	37	36	13	DA BOMB (C) (M) (T) RUFFHOUSE 77379/COLUMBIA	KRIS KROSS
46	40	35	24	COME CLEAN (C) (T) PAYDAY 127 000/FFRR	JERU THE DAMAJA
47	44	48	20	SHORT SHORTS (C) (D) (T) LIFE 79504/BELLMARK	RAHEEM THE DREAM
48	RE-ENTRY	4		DO THE BOOTY HOP (C) (M) (T) (X) WRAP 209/ICHIBAN	95 SOUTH
49	48	46	26	KEEP YA HEAD UP (C) (M) (T) (X) INTERSCOPE 98345/AG	2PAC
50	43	37	3	TEARS (C) (D) (M) (T) ROWDY 3-5027/ARISTA	DA KING & I

Records with the greatest sales gains this week. ● Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1994, Billboard/BPI Communications, and SoundScan, Inc.

BLUES



A BILLBOARD ARTISTS & MUSIC EXPANDED SECTION

Current Boom Dwarfs 1960s'

New And Vintage Music Shakes Its Moneymaker On Stage, Disc, Radio

BY CHRIS MORRIS

In the world of the blues, times have changed, and for the better. Bob Koester, who has operated the Chicago-based label Delmark Records for over 40 years, recalls writing the liner notes for a 1960 Big Joe Williams album, one of Delmark's very first blues releases.

"In the liner notes, I said, 'Perhaps someday there will be a market for blues as blues,'" recalls Koester, who issued the Williams album as part of Delmark's "Roots Of Jazz" series (for years the slightly fanciful handle for the label's blues releases).

"It's been wonderful to see there really is an audience for the blues," Koester adds. "Seeing the blues come into its own recognition has been one of the great joys of my life."

Indeed, the blues is experiencing a continuing robustness of commercial health in the '90s. Veteran observers say that the popularity of the music today is virtually unprecedented.

Andy McKaie, producer of

B.B. King's recent all-star MCA Records album "Blues Summit" and VP of catalog development at MCA, which has extensively mined the catalogs of Chicago's Chess Records and Texas' Duke Records, says that the audience for the blues is "the largest that the blues has had, period. This revival is not going away at any time."

The explosion of interest has paid off at the check-out counter. Bruce Iglauer, owner of Alligator Records, Chicago's premier independent blues

label for more than two decades, says, "I'm looking at our best year for us, and without a blockbuster release...It looks to me like we're going to end up billing \$500,000 to \$750,000 more than last year."

WATERS AND WOLF

While the blues witnessed a revival during the '60s—first with the rediscovery of country blues artists like Son House, Mississippi John Hurt and Skip James, then following the rise of blues-based English rock bands like the Rolling Stones, Animals and Yardbirds, who hipped young consumers to originals like Muddy Waters and Howlin' Wolf—the current resurgence dwarfs it in comparison.

Nauman Scott, who with his brother Hammond runs New Orleans' Black Top Records, draws a comparison between the blues audience in the music's '60s heyday and today: "There might have been a hard core, but it sure as hell was smaller."

Most observers date the boom from late 1990, when Co-

lumbia Records' Legacy division inaugurated its Roots 'N' Blues reissue series with Robert Johnson's "The Complete Recordings," a two-CD set of the collected works of the legendary Delta blues artist, who was murdered in 1938. The set received extensive press coverage, went gold and won a 1991 Grammy Award as Best Historical Album.

The industry has responded to this fresh fascination with the blues with a flood of reissue albums and boxed sets; almost every major label has established its own reissue program.

The Columbia/Legacy Roots 'N' Blues reissues of Bessie Smith's complete works have sold a total of over 50,000 units, while MCA/Chess' Muddy Waters boxed set has sold over 10,000 units, according to

Continued on page 32

Rollin' And Tumblin' Into The Mainstream: Brit Boom Is Serious Business

BY PAUL SEXTON

due this month.

MAJOR MUSCLE

The blues news from England is about a music being treated with a new mainstream respect—a development heralded by the launch of a new major-label blues imprint and the realization that with the right marketing, these days the blues is more than just a good dream.

Its integration into the day-to-day of British entertainment culture means that the blues no longer has to rely on jeans commercials to widen its appeal.

Much as such exposure gave a belated kick-start to the careers of such greats as John Lee Hooker and, posthumously, Muddy Waters, the music now stands on its own two feet and a smooth-running A&R production line of new talent.

EastWest's announcement in March of the inauguration of a new subsidiary label, Code Blue, was but the latest vote of confidence in the commercial potential of the blues, and an acknowledgment (admitted or not) of the success of other such imprints, notably Virgin's Pointblank.

Code Blue is headed by veteran blues and pop producer Mike Vernon, who was the mainstay of the legendary '60s label Blue Horizon; Tony Engle of independent Topic Records; and agent/manager Alan Robinson. The label will be marketed and promoted by EastWest throughout Europe and by Atlantic in the U.S., and its first releases are both by burgeoning American bluesmen: Sherman Robertson's Vernon-produced "I'm The Man" came out last month, supported by the single "Am I Losing You"; and an album by Jay Owens is

Code Blue has grown out of Indigo, the blues label run by Vernon, Engle and Robinson, which released five albums independently. The Robertson and Owens sets were the last two of these. Vernon estimates that they sold some 6,000 copies each in the U.K., adding that Owens enjoyed considerable success in

France. But he relishes the extra muscle of the major-label deal. "Now that we have the wheels and the financial support, we can compete," he says. "The initial reaction from EastWest has been nothing short of very positive."

HALF-MILLION SELLER

Virgin's Pointblank label, meanwhile, has further established itself in the marketplace, both with genre giants such as Hooker and new discoveries including guitarist Terry Evans, whose "Blues For Tonight" album has sold steadily since its release in February. Marketing manager Orla Lee says that hopes are high for just-released Pointblank albums "Father, Father" by Pops Staples and "Temptation," the label debut of former Fabulous Thunderbirds and Roomful Of Blues guitarist Duke Robillard.

Television continues to play a large part in the blues revival, although the emphasis has broadened from its use in commercials to direct advertising for successful compilations—such as PolyGram's "The Blues Experience" and the two volumes of "Blues Brother Soul Sister" by TV specialists Dino, the first a spectacular half-million seller in the U.K.

The healthier climate also has been reflected of late by the return to major-label recording of Otis Rush, signed to Andrew Lauder's

Continued on page 34



Genre giant: Hooker

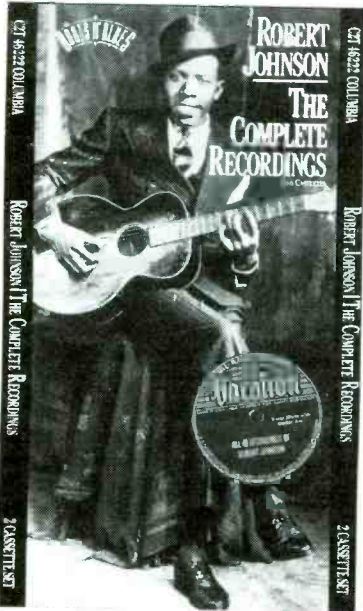


CURRENT BOOM

Continued from page 31

volume "Blues Masters" series attempted an ambitious overview of the genre. Capricorn Records released a box devoted to Elmore James' latter-day recordings, as well as sets surveying the Cobra and Fire/Fury labels. Virgin has reissued Flair material, with an Elmore James boxed set due in June.

While independent specialty labels like Alligator, Bullseye Blues, An-



With the release of "Damn Right," Guy's public appearances soared, even by that peripatetic musician's standards, according to his manager Scott Cameron. "He's been on the



Alligator man: Iglauer

Kinsey Report, Johnny Winter and the late Albert Collins. PolyGram's jazz imprint Verve Records branched into blues with the release of albums by artists like Joe Louis Walker, Johnny Copeland and Lucky Peterson. Capping a 40-year career, guitarist Otis Rush, Buddy Guy's Chicago contemporary, has just released "Ain't Enough Comin' In" on Mercury Records, where he joins Robert Cray, the best-known and most popular bluesman of recent years. Zoo Entertainment has picked up L.A. bluesman Ray Bailey's "Satan's Horn," originally issued by indie Bohemia Records, for re-release. And Sony has re-established its venerable OKeh imprint to showcase contemporary blues talent.

At Verve, the new emphasis on blues represents a diversification for the PolyGram jazz label. But, VP/GM Chuck Mitchell notes, "It makes sense, in a conceptual sense, because the blues is a correlated genre and a



Fast-tracking: Mercury's Rush

tone's, Black Top, Blind Pig, Delmark, Malaco, Ichiban, Earwig and Fat Possum continue to document the modern blues scene, contemporary blues artists have also benefited from fresh interest at the major labels.

A recent high-water mark was Chicago blues guitarist Buddy Guy's album "Damn Right, I've Got The Blues," released by RCA Records' Silvertone subsidiary. The album, Guy's first domestic release in years, sold close to 250,000 copies in the U.S., making it possibly the biggest modern blues seller since Robert Cray's platinum 1986 album, "Strong Persuader." Last year, Guy was honored by Billboard with its Century Award, presented for distinguished career achievement.

road for three solid years," says Cameron. "We're taking a little break right now. He'll probably hit the road pretty solid on the release of the next album, which should come this fall."

LABELS AND LIVE ACTION

In other label developments, Virgin Records' blues subsidiary, Pointblank, has released new albums by such talents as John Lee Hooker, The



Verve's blues branch: Copeland

BLUES BOOKSHELF

With interest in the blues growing year by year, the publishing industry has initiated a concurrent boom in books on the genre. The following short list may be said to constitute a "one-foot shelf" of essential blues texts.

"Nothing But The Blues," edited by Lawrence Cohn (Abbeville Press). The Sony/Legacy A&R executive who oversees the "Roots N' Blues" series pulls together a handsomely illustrated history penned by acknowledged experts in the field.

"The Big Book Of Blues," by Robert Santelli (Penguin). This encyclopedic work, covering over 600 musicians in various styles, is the most useful A-to-Z overview on the market.

"The Down Home Guide To The Blues," by Frank Scott & the staff of Down Home Music (A Cappella). Brief write-ups of blues records, drawn from Scott's mail-order mailers, point discophiles at the best music currently in print (published 1992).

"The Land Where The Blues Began," by Alan Lomax (Pantheon). Nominated for a Ralph J. Gleason Music Book Award this year, the noted folklorist's memoir offers a colorful, detailed account of his life among the bluesmen.

"I Say Me For A Parable: The Oral Autobiography Of Mance Lipscomb, Texas Bluesman," told to and compiled by Glen Alyn (Norton). This Gleason Award nominee recounts the remarkable life of the famed Texas sharecropper-singer.

"Rythm Oil," by Stanley Booth (Vintage paperback). While not strictly a blues book (though it contains memorable pieces about Robert Johnson, B.B. King and Furry Lewis), this soulful collection is steeped with deep feeling for the music.

—CHRIS MORRIS



Home-style: House Of Blues, Cambridge

feeder of jazz. We also found that the appetite for the music over the years is undiminished."

The live blues scene also continues



Fleetwood Mac, ca. 1969

"Fleetwood Mac In Chicago": "Just a bunch of kids from England who loved to play the blues"

BY CRAIG ROSEN

While Fleetwood Mac readies its new album with its latest lineup that includes new members Dave Mason and Bekka Bramlett, Sire's reactivated Blue Horizon imprint last month gave fans a taste of the veteran band's (blues) roots by releasing "Fleetwood Mac In Chicago" on CD for the first time.

Recorded in January 1969, the two-disc set captures the young Mac—then consisting of guitarists Peter Green, Jeremy Spencer and Danny Kirwan with its founding rhythm section of Mick Fleetwood and John McVie—jamming with such blues legends as Otis Spann, Willie Dixon, Shakey Horton, J.T. Brown and Buddy Guy, who performs under the pseudonym Guitar Buddy.

"People have been inquiring about this album for a long time," says Joe McEwen, VP of A&R for Sire Records. "It's exciting to finally make it available again. This has been one of the most-requested items in the Blue Horizon catalog."

This is the second time the album has been reissued. It was originally released in 1971, reaching No. 190. Following the commercial breakthrough of the multiplatinum album "Fleetwood Mac" in mid-'75, "Fleetwood Mac In Chicago" was released with a new cover. It peaked

at No. 118.

Mick Fleetwood credits Mike Vernon, a blues fanatic and the head of the Blue Horizon label, which Fleetwood Mac was originally signed to, for setting up the Chicago sessions: "He understood the very nature of what Chicago meant to us—not a load of gangsters flying around, but the great Chicago blues players." Vernon contacted Marshall Chess, son of label founder Leonard Chess, who opened the famed studio up to Fleetwood Mac and a group of Chicago blues players handpicked by Dixon. Fleetwood recalls that "Dixon really made the thing happen, in terms of being the maestro and getting all the players together in the studio."

During the sessions, a number of different lineups were used. For example, on "Red Hot Jani," Green is joined by Shakey Horton, Buddy Guy and Honey Boy Edwards on guitar, while Willie Dixon plays string bass, and Fleetwood plays drums.

For the members of Fleetwood Mac, whose average age was 22 at the time, the sessions were awe-inspiring. Says Fleetwood, "For Jeremy Spencer, singing an Elmore James song with Elmore James' saxophone player J.T. Brown playing saxophone, was unbelievable. Elmore James was Fleetwood Mac. That's all we played on our first album...We were just a bunch of kids from England who loved to play the blues." ■

to flourish. In the most recent high-profile development, restaurateur Isaac Tigrett, a founding partner in the lucrative Hard Rock Cafe chain of rock-themed clubs, established a blues-themed "juke joint," House Of Blues, in Cambridge, Mass. The success of that venue spawned new outlets in New Orleans and West Hollywood, Calif., with others to follow in the U.S. and

abroad—and a nationally syndicated weekly radio show, "The House Of Blues Hour," hosted by Dan Aykroyd (in his role of Elwood Blues of the

Blues Brothers).

"These places are beacons for raising the consciousness of another generation," Tigrett says. "Our mission was to raise an understanding of the importance of the blues."

With the explosion of interest, the only problem most professionals see right now is a glut of product. Says Nauman Scott, "In general, you're seeing more recognition, more stories, more bands out there. But that also makes for an awful lot of competition on retailers' shelves."

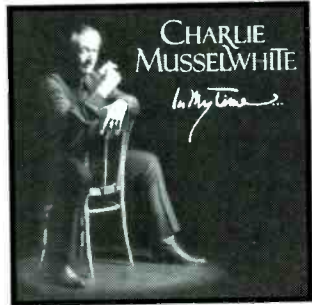
But, notes Cameron, the image of the blues is again that of a vital music, and not one of a moribund genre from days gone by: "There are a lot more labels that are willing to venture into blues, that don't put that stigma of 'heritage music' on it." ■

BLUES YOU CAN BANK ON.

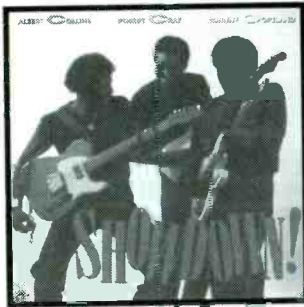


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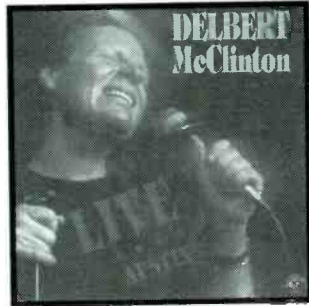
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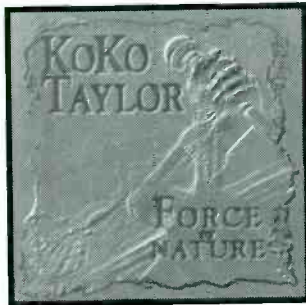
AL4818
CHARLIE MUSSELWHITE
In My Time



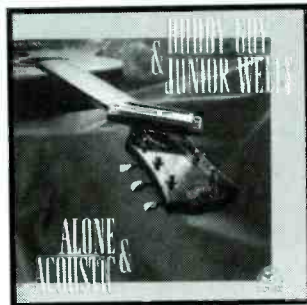
AL4743
ALBERT COLLINS, ROBERT CRAY,
JOHNNY COPELAND
Showdown!



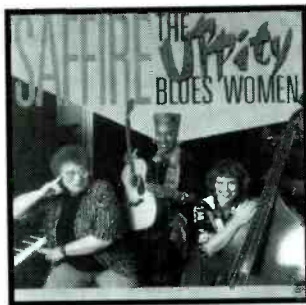
AL4773
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AL4802
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*Saffire—
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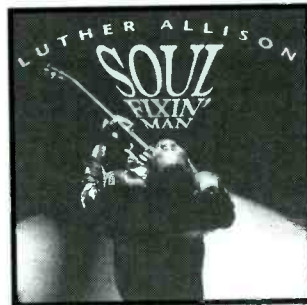
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Blues

Who's Playin' the Blues? Radio

Full-timers are rare, but some 350 stations offer some blues programming nationally

BY ERIC BOEHLERT

It would be a stretch to suggest that the current blues boom is being fueled by radio. It's not. But like any programming niche, if the audience exists, there are players providing the goods. And if they look—and listen—hard enough, listeners in almost any part of the country can uncover blues programming on the dial.

Some important new players entered the blues arena recently. The highest-profile was CBS Radio Network's CD-delivered "House Of Blues" program, which debuted last year. The 60-minute "House Of Blues" is hosted by Dan Aykroyd and combines blues and rock (plenty of Eric Clapton and Aerosmith) for album- and classic-rock formats. Also, "The House Of Blues Breaks," five-minute mini-features, run daily on stations.

Eighty affiliates have signed on, and the show is heard in eight of the top 15 markets, including WNEW New York and WLUP-FM Chicago. The program brings together marquee players CBS, host Dan Aykroyd, Ben Manilla Productions and Hard Rock Cafe founder Isaac Tigrett. Tigrett is in the process of opening House Of Blues clubs around the country (much like his Hard Rock haunts). It was these connections that got CBS' attention and interest, according to Frank Murphy, the networks' VP of programming.

HOMAGE TO "HOSS" AND WOLFMAN

The number of U.S. stations programming the blues full-time enjoyed a 50% increase in 1993; it went from two to three. Joining all-blues outlets WYOR Nashville and WZRJ Jackson, Mich., was WQMA Clarksdale, Miss., located in the heart of the Mississippi Delta.

For WQMA station owner Charlie Kendall, who made the move back home to Mississippi from Philadelphia, it's a labor of love. "It's difficult to do for money," he admits. (Although he notes he bought WQMA for the price of three months' rent back in Philadelphia.) Musically, like many on the commercial dial, Kendall's definition of blues is mighty loose, and that's just the way he likes it. "I could play nothing but Robert Johnson," he theorizes, "but that would be pretty tough to listen to." Instead Kendall punctuates his station with the unexpected, like Peter Gabriel's "Sledgehammer." "Those are blues horns," Kendall insists.

Blues stations have never numbered in the hundreds. But many smaller outlets, particularly small AMs, inclined to play blues or other out-of-the-way music, have had to abandon local programming thanks to industry economics. They've been forced in recent years to simulcast programming from larger sister stations or to pick up more generic network-satellite feeds.

Today there are very few jocks synonymous with blues. WQMA owner Kendall remembers growing up in

Mississippi and at night hearing Bill "The Hossman" Allen from his late-night perch at 50,000-watt WLAC-AM Nashville spinning blues records back in the '50s, or even hearing Wolfman Jack coming in from across the Mexican border. One local exception, a jock who continues to spin the blues to this day, is Early Wright. Wright's been at WROX Clarksdale, Miss., since the late '40s.

The number of blues-friendly stations may not be huge, but record labels tirelessly work what exists. Alligator Records president Bruce Iglauer says his label promotes its records to 170 specialty shows on commercial stations, as well as hundreds more on non-commercial outlets.

"DELUXE" SYNDICATION

Rather than round-the-clock, blues fans have better luck uncovering weekly radio shows. Just over 350 American stations offer blues programming of some sort, according to the 1993/1994 edition of the *Blues Directory*, published by the Center for the Study of Southern Culture, The University of Mississippi. (The directory also lists international blues



Take one twice an hour: B.B. King

programming, and, interestingly, there are 37 Australian stations with a blues flavor but just 22 in Canada.) A vast majority of those 350 are non-commercial college outposts. And most offer blues in the form of weekly one- or two-hour shows.

Besides "House Of Blues," there are other syndicated players. Arlington, Texas-based "Blues Deluxe" is in its seventh year of operations. With a few dozen affiliates, "Blues Deluxe" also marries rock and blues for its roster of album- and classic-rock stations. Host and creator David Fusco started in blues radio back in the '80s when he hosted a local show on Dallas station KRQX (the station has since changed call letters). When it flipped format, Fusco, sensing a growing interest in blues, started out on his own and broadcast his first show in January 1988. As with "House Of Blues," stations tend to air "Blues Deluxe" on weekend nights.

BLUES IN PUBLIC

National Public Radio has not missed out on the blues trend. For

BLUES IN BOISE?

How far does the appeal of the blues reach? Well beyond the Delta or inner-city, apparently. After hosting the weekend blues show at NPR's KLON Long Beach, Ca., Norman Davis last year brought the blues to Boise, Idaho. His Sunday afternoon "Blues Barbecue" at KHEZ has since been joined by a latenight companion ("Low Flame Blues"), and the town (population: 100,000-plus) has an active 500-member non-profit blues society. Five area nightclubs feature blues regularly and bring in such outside acts as Koko Montoya, Sam Lay and Robert Lucas. "The music has universal appeal," says Davis, explaining the "kids-to-grayhairs" demographic evident at local shows. "The real magic of the blues is that once they hear it, everyone likes it." ■

five years, "Blues Stage" has been offered to NPR affiliates. According to the network's Spring '93 ratings survey, 220,000 listeners tune in the 60-minute program on a weekly basis. With Ruth Brown as a host, the show takes listeners to live shows around the country.

And on ABC's Satellite Music Network's R&B oldies format, "Urban Gold," Saturdays are known as "Blues Set Saturday." Twice each hour, a double shot of blues artists (B.B. King, Johnny Taylor, Z.Z. Hill) is aired back-to-back. Format manager Steve Harris says research for the format, which targets a 35-to-65 demographic, showed that listeners were looking for a steady, if occasional, dose of the blues.

Although blues programming is limited, programmers do sense a growing audience. Most think listeners, particularly men in their 20s and 30s, are anxious to discover new music, but music that "is very simple and pure," as CBS' Murphy puts it. Blues fits that bill. Fusco at "Blues Deluxe" agrees, noting, "People tune in because it's different. It's not the same old, same old." ■

BRIT BOOM

Continued from page 31

PolyGram-distributed This Way Up label, with the "Ain't Enough Comin' In" album, which had an encouraging U.K. pre-sale of 8,000 copies.

EastWest MD Max Hole's confidence in the new Code Blue marque underlines that the blues, as performed both by seasoned legends and young pretenders, is in from the cold to stay. "When I mentioned doing this to our label MDs in Europe and to Atlantic in America, the support was intense," he says. "There's been a huge upswing in interest in blues in the last couple of years, and part of it is what you could call that great 'coffee table' market: people who want to buy CDs but have kind of got out of the habit. Blues sits happily with them." ■

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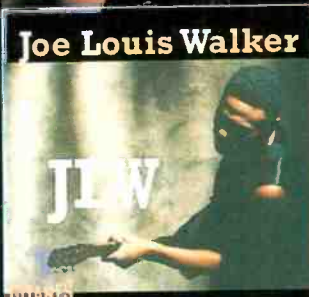
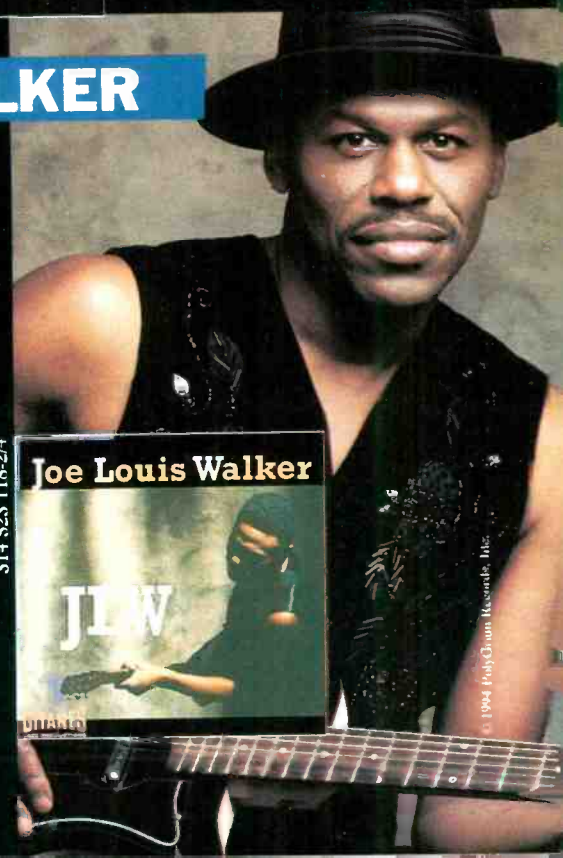
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R. KELLY SETS NEW RECORD: This week, "Bump N' Grind" (Jive) is No. 1 on the Hot R&B Singles chart for the 12th week, establishing a new record for consecutive weeks at No. 1 on this chart. "I Will Always Love You" by Whitney Houston (Arista) held at No. 1 for 11 weeks. "Bump N' Grind" has yielded the No. 1 airplay spot to "I'm Ready" by Tevin Campbell (Qwest), but continues to hold at the top of the chart from a solid sales position. Its sales totals are 50% greater than the No. 2 best-selling R&B single. Meanwhile, Kelly's "Your Body's Calling" falls one position shy of tying Janet Jackson's spectacular debut last May with "That's The Way Love Goes" (Virgin) at No. 8. Also, it is most likely that the single replacing "Bump" at No. 1 will be a song written and produced by Kelly, "Back & Forth" by Aaliyah, also on Jive. Kelly's protege has garnered a strong radio position. In its third week on the chart, "Back" climbs to No. 3. It ranks No. 1 at WQMG Greensboro, N.C., and WENN Birmingham, Ala. It is top five at 11 others, including KKBT Los Angeles, WKKV Milwaukee, and KKDA-FM Dallas. Sales increase 15%, and it ranks at No. 2 on Hot R&B Singles Sales, just behind "Bump N' Grind."

CROSSING OVER COUNTRY: "I Swear" by All-4-One (Blitz) grabs the Greatest Gainer/Sales award, moving up on the singles chart 84-53. Airplay is just beginning to build nationally, but it has great exposure in a number of markets. It ranks No. 3 in airplay at WJHM Orlando, Fla. It is top 10 at three stations: KKDA-FM and KJMZ, both in Dallas, and KMJQ Houston. The song may be the first R&B cover of a country hit since Lionel Richie and Kenny Rogers swapped songs. "I Swear" by John Michael Montgomery topped the Hot Country Singles & Tracks chart for four weeks this winter.

REDEEMED: Arista Records is best known for its multiformat, everybody-can-buy-one releases. Rap and hip-hop have not been the label's forte. Now the spell is broken with the LaFace act Outkast and its hit, "Player's Ball." The song emerged from last year's holiday offering, "The LaFace Christmas Cartel," along with songs by TLC, A Few Good Men, and Toni Braxton, among others. The holidays waned, and Outkast grew. "Player's Ball" established the group on the street, and video play on BET and subsequent radio support gave it the exposure it needed to produce a top 15 hit. The album, "Southernplayalisticadillacmuzik," debuts on the Top R&B Albums chart at No. 3. Congratulations to senior VP Jean Riggins, VP promotion Doug Daniels, and staff for hitting the mark on this one!

FRESH & EXCITING: When Queen Latifah moved from Tommy Boy to Motown she delivered a super album, but the topper was that she brought along Zhane and some of the most radio-friendly music we've had in a while. The group's "Sending My Love" earns this week's Greatest Gainer/Airplay honors, propelling it 97-47. The midtempo tune is sweet and swaying, and ranks No. 7 in airplay at both WBSL New York and WWVZ Charleston, S.C. It is top 10 at KMJM St. Louis, and it's No. 3 at KVSP in Oklahoma City. P.S., I really like "Just Another Day." Latifah, you can sing for me any day!

NELSON MANDELA, WE SALUTE YOU! I've grown so accustomed to racism that I never dared dream apartheid in South Africa would ever end. Thank God and the South African freedom fighters for renewing that dream. Congratulations and heartfelt thanks to all of the artists who dedicated their God-given talents to freeing our black South African brethren.

MICHAEL ENGLISH TOPS DOVE AWARDS

(Continued from page 10)

"Holding Out Hope To You").

"I can't believe this is happening," he said after being named artist of the year. "This is the most incredible thing that's ever happened to me. I just hope I continue to do what God wants me to do, whatever it is."

English scored two additional awards as a past member of the Gaither Vocal Band, bringing his total to six. The Gaither Vocal Band received honors for Southern gospel album of the year ("Southern Classics") and Southern gospel recorded song of the year ("Satisfied").

English got his stiffest competition from Steven Curtis Chapman, 1993's artist of the year, who led the field with an impressive seven nominations. Chapman was named songwriter of the year for the sixth consecutive year. He also received honors for contemporary recorded song ("Go There With You") and longform video ("The Live Adventure").

For the second consecutive year, Twila Paris was named female vo-

calist of the year. It was a touching moment for Paris, who was unable to attend last year's ceremonies. "Sometimes it's easy for people to get really cynical about awards," she noted, "but when you look out into the audience and see the love, support, and encouragement, it's just incredible to me."

This year's new artist winner was Point Of Grace, a Nashville-based female quartet whose self-titled debut album was released on Word Records in October 1993.

GospoCentric recording artist Kirk Franklin received double Dove honors for his self-titled debut. "Kirk Franklin & The Family" was named traditional black gospel album of the year; the album's "Why We Sing" was named traditional black gospel recorded song of the year.

Other dual winners included 4Him, Helen Baylor, and DC Talk. The latter pocketed two awards despite the fact that no rap album of the year was presented, due to an insufficient number of entries.

This year also marked the intro-

duction of a category for producer of the year. Wayne Kirkpatrick, whose credits include work with Amy Grant, Michael W. Smith, and Susan Ashton, was the winner.

The two-hour broadcast on the Family Channel was hosted by Amy Grant.

Executive producer/GMA president Bruce Koblish said the telecast received a great deal more coverage than in the past, due in part to the commitment of the Family Channel. "They were really impressed with last year's show, and really bought into it and helped us tremendously with public relations," Koblish said.

The 34 categories of Dove Awards are voted on by the approximately 3,000 members of the Gospel Music Assn., representing all facets of the Christian music industry, including radio, record labels, television, promoters, talent agents, and publishers.

Special award recipients included the Benedictine Monks of Santo Domingo de Silos (International

(Continued on page 48)



by Is Horowitz

PERENNIAL PUZZLE: The mystery of string instrument sound, and what accounts for differences in response and articulation, continues to intrigue connoisseurs. Can modern makers, with all the resources of today's science, create instruments to challenge the best that came from Italy in the 17th and 18th centuries?

The Acoustical Society of America takes another crack at answering these questions June 6 during its spring meeting at MIT in Cambridge, Mass.

There will be the expected lectures on violin sound. But perhaps more to the point will be a demonstration by the Tokyo String Quartet. Its members will perform on their own vintage Italian instruments, as well as a quartet of new instruments made by some of today's most respected luthiers, and let the audience judge.

It brings to mind a record album I produced for Decca some 30 years ago. It sought to compare differences in the sounds of 15 Italian violins, all of prestigious pedigree, including some from the workshops of Amati, Stradivarius, and Guarnerius. Ruggiero Ricci was the performer, and he played each of the precious instruments in turn. To be sure, there were differences. Some were readily apparent to all listeners, others differed in a variety of subtle ways. But they were all of undoubted merit.

It was a fascinating exercise, although it did little to solve the mystery of what makes an instrument great. It's likely that this latest demonstration by the ASA will leave many questions unanswered. But there is at least one certainty: The search will continue, and there will be more attempts to reduce the mystery to formula.

GOING ON RECORD: Naxos U.S. recording plans move ahead with the signing of pianists Oxana Yablonskaya and Philip Thomson to contribute to the label's comprehensive survey of Liszt's keyboard and chamber music, as well as to other projects.

In May, says the label's A&R team of Victor and Marina Ledin, Yablonskaya will record a set of Schubert songs in Liszt transcriptions at their studio in Santa Rosa, Calif. While there, she also will contribute to another jumbo Naxos undertaking—the complete Scar-

latti sonatas, as well as a group of Tchaikovsky miniatures. And Yablonskaya sessions booked for November call for the complete set of Shostakovich Preludes & Fugues.

Canadian pianist Thomson comes to Santa Rosa in July to record three Liszt discs, including waltzes, operatic paraphrases, and the complete "Harmonies poetiques et religieuses." He'll cut another three CDs for Naxos in September, say the Ledins.

REMEMBERING: The April 7 Vatican concert commemorating the Holocaust will be released on video and CD in July by Rhino Entertainment and Justice Records, respectively.

The event, which took place in the presence of the Pope and the Chief Rabbi of Rome, featured the Royal Philharmonic conducted by Gilbert Levine. Cellist Lynn Harrell was soloist in Bruch's "Kol Nidrei," and Richard Dreyfuss recited "Kaddish," the Jewish prayer for the dead, as part of Leonard Bernstein's Symphony No. 3. Other music was by Beethoven and Schubert. Justice Records president Randall Jamail produced the audio recording.

PASSING NOTES: Teldec Classics has signed male vocal group Chanticleer to a pact that calls for a minimum of four new recordings over its three-year run. Teldec also will reissue titles the ensemble originally released on its own Chanticleer Records label. Director of the group is Joseph Jennings.

American Music Center letters of distinction have been awarded to David Baker, classical composer and jazz musician; Arthur Cohn, composer, conductor, author, and publisher exec (Carl Fischer Inc.); and Francis Golet, chairman of New World Records, who has helped fund many commissions for new music.

The New Jersey Symphony Orchestra hopes to defray some of its rising health insurance costs with a Mother's Day benefit concert that has pianist Christopher O'Riley, violinist Joshua Bell, and clarinetist David Shifrin contributing their services as soloists. Ransom Wilson conducts, and all proceeds go to the orchestra's health fund.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	IT'S YOU THAT I NEED	GUESS (WARNER BROS.)
2	10	3	WHEN I FELL IN LOVE	LISA LISA (PENDULUM/ERG)
3	2	4	WHERE MY HOMIEZ?	ILL (MERCURY)
4	21	3	FLOW ON	LORDS OF THE UNDERGROUND (PENDULUM)
5	4	7	I WANT TO THANK YOU	ROBIN S. (BIG BEAT/ATLANTIC)
6	6	3	GIVE IT TO YA	CHANTAY SAVAGE (I.D./RCA)
7	11	3	DRIVING ME CRAZY	ERIC GABLE (EPIC)
8	13	5	THE SHIT IS REAL	FAT JOE DA GANGSTA (VIOLATOR)
9	9	2	THAT'S THE WAY LOVE GOES	NORMAN BROWN (MOJAZZ/MOTOWN)
10	18	2	I'M ALWAYS THINKING ABOUT YOU	TEDDY PENDERGRASS (ELEKTRA)
11	—	1	YOU GO GIRL	THE 2 LIVE CREW (LUKE)
12	—	1	PROPS OVER HERE	THE BEATNUTS (VIOLATOR/RELATIVITY)
13	12	4	PROVE MY LOVE	U-MYND (LUKE)

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

Jacqueline Won't Let Go; Denise Johnson On Rise

GOT TO GET IT: Folks outside New York's lofty underground circuit can finally get a taste of "I Can't Let You Go" (EightBall), a near-perfect house anthem that has been flooding local venues on white-label 12-inch vinyl for several weeks now. **Al Mack** is the mastermind behind this jewel, laying a hearty tribal/house groove for featured diva **Jacqueline** to work her program to full effect. Blessed with a limber range and an ample amount of raw soul, she lends this tale of love gone awry a tortured drama that will have you clutching your pearls in wonder.

Jocks who like to play it safe will probably go for the "Shake'n'Bake" mix, which has a respectable beat and a handful of trendy trance blips. However, we think the truly adventurous at heart will see that the "Santana Tribute" mix is the definitive version of the song. What a cathartic jam! Those live congas, swelling organs, and Latin guitars are just... well... sweat it for yourself. Single of the moment.

After lending her lovely alto tones to the recordings of **Primal Scream** and **A Certain Ratio**, among others, veteran support vocalist **Denise Johnson** gets a shot at the center stage spotlight with "Rays Of The Rising Sun," a thoughtful jam she wrote and produced with **Dave Tolan**. The lyrics, which make an affecting plea for spiritual leadership without being too preachy, gain motion and depth from an arrangement that melds urgent retro-funk guitar/keyboard instrumentation with a hard beat. **K-Klass** continues to prove its mettle as a savvy production team with three potent remixes, while **the Joy** gives the song a surprisingly potent downtempo, ambient feel that is awash in dreamy synth wizardry and wistful vocals. "Rays Of The Rising Sun" is about to be released on EastWest U.K. The label's stateside A&R brains are still pondering its potential for success. Keep your fingers crossed—but head to your fave import shop just in case.

Colonel Abrams sure is getting around these days. He has survived a minor dry spell filled with marginal records that never really served his

distinctive voice. Things are looking up, though, with the onset of "So Confused" on Great Jones/Island and "Should Be Dancin'," a jam that he did with **Mentalinstrum** for Freetown U.K. We prefer the former single, a lively **Peter Black** production with smokin' house percussion, ear-grabbing synth loops, and overall solid song construction. The latter track has a recognizable **Smack Productions** deep underground vibe, and headline-conscious lyrics that hit hard. In all, a valid effort that does not linger in the brain long after it ends. Abrams' impassioned vocal makes it well worth the trip. Both singles are attracting early DJ attention. Is it too much to hope for an album sometime in the near future?



by Larry Flick

It is good to see **First Choice** dynamo **Rochelle Flemming** back in action with "Danger," her first single for New York's Cutting Records. Though the track is firmly entrenched in current house trends—thanks to the production and remix prowess of **Paul Simpson**, **Danny Morales**, **TNT**, and **Aldo Marin**—there is no denying that elements and nuances of Flemming's timeless Salsoul recordings are extremely prominent. And while that's hardly a crime, we were hoping for a few more musical twists. Maybe next time. Still, "Danger" shows Flemming in excellent vocal form, and is well worth checking out.

AND GET IT GOOD: The enchanting **Dana McCoy**, whom many of you may recall from **Degrees Of Motion**, provides a breather from standard club fare with "Ferocious" (Featherweight, New York), an easy-paced excursion that sidesteps the sometimes narrow confines of house and hip-hop, giving

punters a little of both. Produced by **Tommy Onyx** with **McCoy**, the track is cushioned with a thick bassline and ambient keyboards, allowing the singer to purr and vamp freely without getting boxed in by a limited melody or overly simplistic chord progressions.

And yet, "Ferocious" is quite catchy and accessible to formats that readily include **Deep Forest** or **Brand New Heavies**. Open your mind, and let it in.

And while you are in a willing and liberated state of mind, lend a friendly ear to "Soundboy Limbo" by **Singing Teeth** (King Crown, New York), a plush reggae romp assembled by **Bobby Sichran** and **Vincent Hans**. Mr. Teeth exudes a high degree of warmth and soul, gliding over quietly insinuating but ultimately captivating rhythms. The song's hook is equally subtle, though it does eventually please the senses, leaving you humming and looking for more. This is a worthwhile prospect for urban-oriented programs, or for mainstream DJs who want to bring their audiences into a chilled, blissful state at the end of the evening.

By the by, be sure to investigate Sichran's fun'n'quirky Columbia debut, "From A Sympathetical Hurricane," a groove-smart alternative effort due out early this summer.

If you prefer your tribal jams sparse and dubby, indulge in the darkly intense "Sounds Of Zimbabwe" by **Tribal Spirits** (Spin, Secaucus, N.J.). Producer/composer **Tony Rodriguez** lays an impenetrable bassline over a percolating is-it-live-or-is-it-computer beat. This is purely for the punter who lives to trip on an endless beat, since there is very little in the way of melody going on. Just the occasional male vocal loop and African chant. A great one to completely surrender yourself to for a moment; we are left wondering what else Rodriguez is capable of.

GO BOTTOM: Disciples of Latin/pop goddess **Gloria Estefan** will be happy to learn that she is putting together an album of classics that should be out in time for the holiday gift-giving season. Scuttlebutt has it that she is toying with the idea of covering "Cherchez La Femme," first recorded by **Dr. Buzard's Original Savannah Band**, and the **Vicki Sue Robinson** gem "Turn The Beat Around." We are truly gagging with glee, and would love to add **Aretha Franklin's** "Rock Steady" and **Donna Summer's** "Heaven Knows" to the list of candidates... In June, the enigmatic **St. Etienne** will offer "Tiger Bay," an album that's not only the English act's most creatively satisfying to date, but also its most U.S.-friendly effort. Songs like "Hug My Soul" combine a familiar blend of airy modern pop with prominent dance beats and fairly aggressive execution. Single prospects for both club and radio formats are deep, most notably "Like A Motorway," which has a nice sing-along chorus. **Sarah Cracknell** uses her girlish, light voice well, and has grown into a polished front person... After much speculation and label bidding, **ZYX Records** (West Babylon, N.Y.) is the home of **David Hope's** bizarre but cool "Tree Frog." This



Smokin' In San Francisco. Columbia trio Ten City recently made a pit stop at the offices of the BADDA Record Pool in San Francisco during a promotional tour. The legendary house music act is stomping for its new single, "Goin' Up In Smoke," which makes its debut this week on Billboard's Club Play Chart at No. 46. Pictured, from left, are Byron Burke, Ten City; Byron Stingily, Ten City; Sue Li, director of BADDA; Herb Lawson, Ten City.

trance-rooted journey into a forest of frogs, birds, and insects has been a hot import/tape item for several months, and now sports several interesting new mixes. You simply have not lived life to the fullest until you've heard the sound of croaking frogs pop out of a giant speaker in a dark room at 5 a.m. ... One of our favorite up-and-comers right now is Chicago-based producer/club DJ **Ralphie Rosario**, who we predict will firmly establish himself as one of clubland's top guns by the end of '94. Among his numerous projects, Rosario's interpretation of the upcoming "Anything" by **Culture Beat** (550 Music/Epic) is highly creative, yet commercially savvy. And his Strictly Rhythm debut, "A Tracky Hold," issued under the moniker **2nd Opinion**, is a trippy underground delight. Watch him soar... Speaking of future heavy-hitters from Chicago, we're closely monitoring the development of **Terry Hunter** and **Aaron Smith**, a production and songwriting team that functions under the name **UBQ Project**. The duo has been kicking rock-solid house anthems for a hot second now, as proven on the fierce double-record set, "All Their Best," which balances new jams like "Get On Down" with underground faves like "Symphony Of Love." Besides crafting their own compositions, the team is also on the prowl for remix assignments... Is the world ready for a new **Village People** record? Could be. The troop that still regales punters on the club circuit about the pleasures of hanging at the YMCA (among other male-bonding settings) is about to issue "Far Away In America," its first single in eons, on BMG International in Germany. Listen for guest chants from the German National Soccer Team (eek!). No word on U.S. distribution yet.

GO TOP: Great Jones/Island Records A&R dude **Michael Hacker** has gathered and supervised the remixing of the label's best dance nuggets for "The Project," a compilation with a dual purpose: To illustrate and pay homage to Island's considerable success in the club arena, as well as raise money for

LIFEbeat, one of the music industry's leading AIDS relief groups. While it has not been confirmed, the label is planning to launch the album at the end of June, during the active series of gay pride/Stonewall 25 fundraisers and musical events. The track listing includes such sparkling trinkets as "Talk To Me" by **Third World**, "Set Me Free" by **Clubland**, "Padlock" by **Gwen Guthrie**, and "Feel Up" by **Grace Jones**. Tasty stuff... Glad to report that ex-EMI dance promoter **John Trienis** has resurfaced in the cross-over promotion department at Next Plateau in New York. His first key projects will be **Laura Enea's** chipper freestyle ditty "Catch Me Now" and the swingin' "How Gee" by **Black Machine**... Underappreciated Cool-tempo act **Tyrell Corporation** will re-enter the competitive fray later this month with the totally fab "Ask Me Tomorrow." **Roger Sanchez** supplies rousing mixes that should help spark some long-deserved stateside interest.

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Billboard. **Dance**
HOT Breakouts
FOR WEEK ENDING MAY 14, 1994
CLUB PLAY

1. RENEGADE SOUNDWAVE RENEGADE SOUNDWAVE MUTE
2. RHYTHM OF LIFE CAPTAIN HOLLY WOOD IMAGO
3. REACH JUDY CHEEKS POSITIVA IMPORT
4. ONE 4 LOVE MELLOW MELLOW ASTRALWERKS
5. PUMPS AND A BUMP HAMMER GIANT

MAXI-SINGLES SALES

1. I'LL REMEMBER MADONNA MAVERICKSIRE
2. DO YOU KNOW WHAT I MEAN? FRESH TUNES #1 STRICTLY RHYTHM
3. BABY I LOVE YOUR WAY BIG MOUNTAIN RCA
4. CLASS CLOWN THE WASCALS DELICIOUS VINYL
5. YOU GO GIRL THE NEW 2 LIVE CREW LUKE

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	3	4	7	I BELIEVE PERSPECTIVE 7447/A&M 1 week at No. 1	SOUNDS OF BLACKNESS
2	4	6	6	100% PURE LOVE MERCURY 858 485	CRYSTAL WATERS
3	1	2	8	LOVE & HAPPINESS STRICTLY RHYTHM EP4	RIVER OCEAN FEATURING INDIA
4	2	1	8	MOVING ON UP EPIC 77417	M PEOPLE
5	7	9	6	DREAM ON DREAMER DELICIOUS VINYL 95952/EASTWEST	THE BRAND NEW HEAVIES
6	9	12	5	I'LL TAKE YOU THERE (FROM "THREESOME") EPIC SOUNDTRAX 77460/EPIC	GENERAL PUBLIC
7	10	20	5	HOW LONG WARNER BROS. 41415	ULTRA NATE
8	8	11	8	WHEN A MAN LOVES A WOMAN MCA 54802	JODY WATLEY
9	13	24	4	GOOD TIME LOGIC 62839/RCA	SOUND FACTORY
10	6	3	11	I'LL WAIT ARISTA 1-2659	TAYLOR DAYNE
11	5	5	9	DO YA COLUMBIA 77401	INNER CITY
12	11	17	7	I WANT TO THANK YOU BIG BEAT 10148/ATLANTIC	ROBIN S.
13	19	25	5	I WANT IT, I NEED IT (REAL LOVE) BOLD! SOUL 25066/IMAGO	SAUNDRA WILLIAMS
14	15	21	7	STOMP IMAGO 25035	BIG FUN
15	22	31	5	SOMEDAY WE'LL BE TOGETHER MOTOWN 6381	DIANA ROSS
16	14	16	9	WHEN YOU LOVE SOMEONE MAXI 2015	DAPHNE
17	21	28	6	BEAUTIFUL MORNING 550 MUSIC 77399/EPIC	SENSATION
18	25	34	5	WORKER MAN EPIC 77290	PATRA
19	23	26	8	WOW! MR. YOGI (CONTROL THE MIND) ARISTA IMPORT	THE OVERLORDS
20	26	32	5	COME ON AND DO IT MOONSHINE MUSIC 88402	FPI PROJECT
21	17	8	13	WORK THAT BODY GREAT JONES 530 629/ISLAND	CHANELLE
22	16	10	10	YOU USED TO HOLD ME '94 STRICTLY HYPE 112	RALPHI ROSARIO PRESENTS XAVIERA GOLD
23	12	7	12	BEAUTIFUL PEOPLE STRICTLY RHYTHM 015	BARBARA TUCKER
24	35	48	3	CHEBBA BARCLAY IMPORT	KHALED
★★★ POWER PICK★★★					
25	41	—	2	I'M NOT OVER YOU A&M 0575	CE CE PENISTON
26	34	45	3	WHAT'S UP ZYX 6691	DJ MIKO
27	24	18	9	I CRIED THE TEARS BIG BEAT 10150/ATLANTIC	JOMANDA
28	33	39	4	UNFULFILLED DESIRE KK PROMO/RESTLESS	SWAINS
29	36	43	3	ALL I DO WARNER BROS. 41372	JANE CHILD
30	42	—	2	DON'T LET IT GO TO YOUR HEAD RCA 62787	CHANTAY SAVAGE
31	39	44	4	LIGHT WAX TRAX 8712	KMFDM
32	27	22	9	BREAKDOWN FFR 120 015	ONE DOVE
33	37	42	4	YOU DON'T WANNA MISS A&M 0537	FOR REAL
34	20	15	13	BECAUSE OF LOVE VIRGIN 38422	JANET JACKSON
35	46	—	2	IF 60'S WAS 90'S CONTINUUM 13315	BEAUTIFUL PEOPLE
★★★ HOT SHOT DEBUT★★★					
36	NEW	1	1	I'VE GOT THE MUSIC MOONSHINE MUSIC 88400	MOUNT RUSHMORE
37	18	13	14	DON'T GO BREAKING MY HEART MCA 54796	ELTON JOHN & RUPAUL
38	NEW	1	1	TAKING IT LIKE A MAN 550 MUSIC 77463/EPIC	NO-MAN
39	44	—	2	GIVIN' IT UP TALKIN LOUD IMPORT/MERCURY	INCOGNITO
40	NEW	1	1	ALWAYS MUTE 66225/ELEKTRA	ERASURE
41	29	27	11	IF THAT'S YOUR BOYFRIEND MAVERICK/SIRE 41316/WARNER BROS.	ME'SHELL NDEGECELLO
42	49	—	2	EL TRAGO (THE DRINK) CUTTING 297	2 IN A ROOM
43	47	—	2	MAS SUAVE ANGEL EYES 5419	DOGMA FEAT. THE AFRO-CUBAN RHYTHMS
44	NEW	1	1	IN DE GHETTO MERCURY 858 657	DAVID MORALES & THE BAD YARD CLUB
45	32	29	9	NOTHING BETTER ORE MUSIC IMPORT	COLOURBLIND
46	NEW	1	1	GOIN' UP IN SMOKE COLUMBIA 77266	TEN CITY
47	28	30	11	TAKE ME AWAY REPRISE 41309/WARNER BROS.	BABBLE
48	48	50	3	RESTE SUR MOI COLUMBIA PROMO	PATRICIA KAAS
49	NEW	1	1	PARTY HAPPENIN' PEOPLE ELEKTRA PROMO	DEEE-LITE
50	NEW	1	1	GOIN' KRAZY MJM 7272	JF (JOSE FELICIANO)

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.

SoundScan



ARTIST

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1/GREATEST GAINER★★★					
1	6	—	2	BUCKTOWN (M) (T) WRECK 20069/NERVOUS 1 week at No. 1	SMIF-N-WESSUN
2	2	14	3	100% PURE LOVE (T) MERCURY 858 485	CRYSTAL WATERS
3	4	3	24	FREAKS/I-IGHT (ALRIGHT) (M) (T) (X) GEE STREET 440 583/ISLAND	DOUG E. FRESH
4	3	1	4	ANYTHING (FROM "ABOVE THE RIM") (T) (X) RCA 62823	SWV
5	7	6	13	BUMP 'N' GRIND (T) (X) JIVE 42206	R. KELLY
6	1	—	2	GOT ME WAITING (T) UPTOWN 54825/MCA	HEAVY D. & THE BOYZ
7	9	15	5	WORKER MAN (M) (T) EPIC 77290	PATRA
8	10	4	13	C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME) (M) (T) (X) LOUD 62766/RCA	WU-TANG CLAN
★★★ HOT SHOT DEBUT★★★					
9	NEW	1	1	FLOW ON (M) (T) PENDULUM 58146/ERG	LORDS OF THE UNDERGROUND
10	11	16	3	BACK & FORTH (T) (X) BLACKGROUND 42173/JIVE	AALIYAH
11	12	10	8	PLAYER'S BALL (M) (T) (X) LAFACE 2-4067/ARISTA	OUTKAST
12	5	2	8	SWEET POTATOE PIE (M) (T) OUTBURST/RAL 77349/CHAOS	DOMINO
13	13	9	7	I GOT CHA OPIN (T) WRECK 20083/NERVOUS	BLACK MOON
14	NEW	1	1	PROPS OVER HERE (T) RELATIVITY 1219	THE BEATNUTS
15	16	7	14	IT AIN'T HARD TO TELL (M) (T) COLUMBIA 77320	NAS
16	24	11	7	MOVING ON UP (T) (X) EPIC 77417	M PEOPLE
17	8	5	7	EL TRAGO (THE DRINK) (M) (T) (X) CUTTING 297	2 IN A ROOM
18	20	13	8	THE MOST BEAUTIFUL GIRL IN THE WORLD (T) NPG 72514/BELLMARK	KEITH SWEAT
19	17	17	8	HOW DO YOU LIKE IT? (M) (T) (X) ELEKTRA 66235	KEITH SWEAT
20	31	25	4	LOVE ON MY MIND (M) (T) (X) SO SO DEF 77408/COLUMBIA	XSCAPE
21	23	24	5	PLAY MY FUNK (FROM "SUGAR HILL") (T) (X) BEACON 10004/FOX	SIMPLE E
22	26	26	11	THE SIGN (M) (T) ARISTA 1-2673	ACE OF BASE
23	NEW	1	1	WARRIOR'S DRUM (T) BLACK FIST 27491/SELECT	KING JUST
24	32	19	14	MASS APPEAL (T) CHRYSALIS 58111/ERG	GANG STARR
25	15	12	10	I LIKE TO MOVE IT (M) (T) (X) STRICTLY RHYTHM 12192	REEL 2 REAL FEATURING MAD STUNTMAN
26	19	21	5	I BELIEVE (T) (X) PERSPECTIVE 7447/A&M	SOUNDS OF BLACKNESS
27	18	8	10	GIN AND JUICE (M) (T) (X) DEATH ROW/WINTERSCOPE 95951/AG	SNOOP DOGGY DOGG
28	43	—	2	WHAT'S UP (T) (X) ZYX 6691	DJ MIKO
29	36	28	14	IT'S ALL GOOD/PUMPS AND A BUMP (T) GIANT/REPRISE 41260/WARNER BROS.	HAMMER
30	14	39	5	GANG STORIES (M) (T) RAL/CHAOS 77367/COLUMBIA	SOUTH CENTRAL CARTEL
31	37	50	16	CANTALOOP (FLIP FANTASIA) (T) (X) BLUE NOTE 44945/CAPITOL	US3
32	25	20	4	I'M NOT OVER YOU (T) A&M 0575	CE CE PENISTON
33	33	32	16	A DEEPER LOVE (FROM "SISTER ACT 2") (M) (T) (X) ARISTA 1-2651	ARETHA FRANKLIN
34	21	18	9	ELECTRIC RELAXATION (T) (X) JIVE 42196	A TRIBE CALLED QUEST
35	40	—	10	HEY D.J. (FROM "MI VIDA LOCA") (T) MERCURY 858 359	LIGHTER SHADE OF BROWN
36	42	30	4	DUNKIE BUTT (PLEASE PLEASE PLEASE) (T) (X) STREET LIFE 5373/SCOTTI BROS.	12 GAUGE
37	RE-ENTRY	5	5	COMIN' ON STRONG (T) EASTWEST 95969/AG	SUDDEN CHANGE
38	RE-ENTRY	10	10	YOU KNOW HOW WE DO IT (T) PRIORITY 53847	ICE CUBE
39	41	—	6	SOMETHIN' TO RIDE TO (T) SCARFACE 53851/PRIORITY	CONSCIOUS DAUGHTERS
40	NEW	1	1	GOTTA LET YOU GO (M) (T) MICMAC 304	DOMENICA
41	27	43	3	ALWAYS (T) (X) MUTE 66225/ELEKTRA	ERASURE
42	RE-ENTRY	8	8	I'LL WAIT (M) (T) (X) ARISTA 1-2659	TAYLOR DAYNE
43	34	—	2	CEASE & SECKLE (M) (T) DELICIOUS VINYL/EASTWEST 95912/AG	BORN JAMERICANS
44	35	29	9	I WANT YOU (T) (X) REPRISE 41397/WARNER BROS.	JULIET ROBERTS
45	29	38	13	YOU DON'T LOVE ME (NO, NO, NO) (T) (X) BIG BEAT 10151/AG	DAWN PENN
46	30	37	9	BEAUTIFUL PEOPLE (M) (T) (X) STRICTLY RHYTHM 015	BARBARA TUCKER
47	NEW	1	1	STIR IT UP (M) (T) (X) ARISTA 1-2699	HADDAWAY
48	NEW	1	1	IF YOU REALLY LOVE SOMEONE (T) TRIBAL AMERICA 58086/IRS	LIBERTY CITY
49	RE-ENTRY	8	8	I WANT TO THANK YOU (T) (X) BIG BEAT 10148/AG	ROBIN S.
50	22	49	3	STOMP (T) (X) IMAGO 25035	BIG FUN

○ Titles with the greatest sales or club play increases this week. ♦ Videoclip availability. Catalog number is for cassette maxi-single, or vinyl maxi-single if cassette is unavailable. On sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1994, Billboard/BPI Communications.

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MUSIC

Mercury Focuses On Tighter Roster Vast Catalog Takes On New Importance

BY EDWARD MORRIS

NASHVILLE—Mercury Records is betting that a tighter, better-cultivated roster and an aggressive catalog development program will keep its already considerable country music profits growing.

With the recent spinoff of Polydor Records—which took artists Toby Keith and Davis Daniel with it—Mercury's lineup was pared to nine acts. Several artists in development when the split occurred also will end up on Polydor, including Amie Comeaux and Chely Wright.

The acts now signed to Mercury are Billy Ray Cyrus, Tom T. Hall, Sammy Kershaw, Kathy Mattea, the Statler Brothers, Shania Twain, Twister Alley, John & Audrey Wiggins, and Keith Stegall, who also has been appointed Mercury's VP of A&R. The label expects to sign as many as five more acts between now and the end of 1995.

Mercury president Luke Lewis says that focusing on a narrower roster is basic to the label. "If you look at what happened [in Nashville] last year, I

think it's safe to say that about a dozen acts broke through, and no label had two [of them]. I'm not saying we're going to be content with having one artist break through this year, because that's certainly not our intention. But it does speak a bit to focus.

"With the exception of MCA—which has this incredible roster that's been developed over a long period of time and has a lot of platinum acts and can afford to have a pretty sizable roster—the labels that are building and being successful seem to have smaller rosters. It's hard to be in this town and not look at [Arista/Nashville president] Tim DuBois and think that maybe he's hit on something by keeping his roster down to a dozen or 14 acts. The amazing thing is that he's done it without [having] a catalog."

Even with its reduced roster, Mercury has a steady flow of albums for the remainder of the year, with new releases from John & Audrey Wiggins, Kathy Mattea, Sammy Kershaw, Billy Ray Cyrus, and Shania Twain either completed or being recorded.

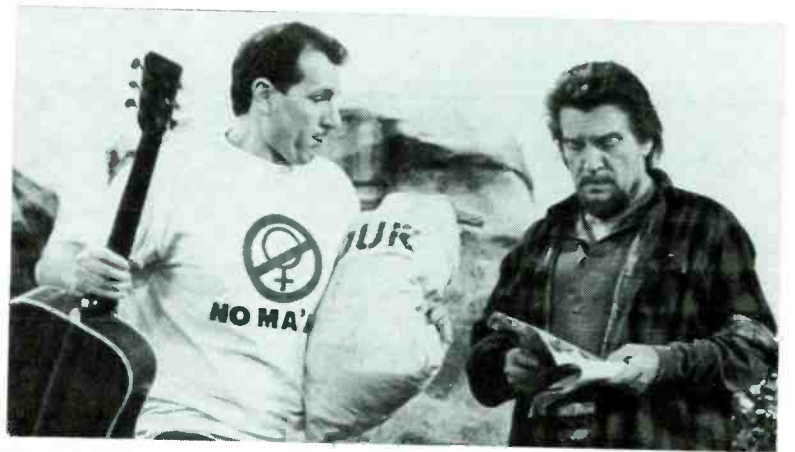
The label will continue to work the

current Toby Keith album through the end of the summer, Lewis says. Polydor will release Keith's new album in September and the first single from it in July or August.

The "Red Hot + Country" various-artists album for AIDS relief (Billboard, April 2), which Mercury is handling, is scheduled for release Aug. 26. A TV special is planned for November.

Even with its success with new artists, Mercury's enormous catalog is becoming increasingly important, Lewis says. He observes that "any of us in this business are bolstered—particularly in rough times—by a catalog. It

(Continued on page 42)



Married With Waylon. Mountain man Ironhead Haynes (aka Waylon Jennings) draws inspiration from his Victoria's Secret catalog while his old high-school buddy, Al Bundy (aka Ed O'Neill), settles for a more furtive glance. Jennings, who now records for RCA, co-starred on a recent segment of the TV sitcom "Married . . . With Children."

Europe's 1st Country Radio Station Set To Debut In July

NASHVILLE—Europe will get its first country radio station in late July with the opening of Country 1035 in London. The station's signal will cover greater London, giving it the potential to reach 8 million people.

Martin Satterthwaite, formerly director of European operations for the Country Music Assn., serves as the station's senior music consultant. He was in Nashville recently to meet with representatives from country record labels.

Country 1035 will broadcast around the clock, Satterthwaite says, and initially will have a playlist made up of records by "50% more familiar artists and 50% newer artists."

This proportion was arrived at, he says, because most new country acts are "fairly unknown in Europe."

While the station's programmers have yet to settle on playlist length, Satterthwaite says the playlist will be published, along with a regularly issued chart of the most popular country songs in London. He adds that the latter will probably be tied in with such major London record stores as Tower or HMV.

The station also will play records by U.K. country artists. Still, Satterthwaite estimates that about 90% of the content on the British-owned station will be American.

"We're all very excited about it," he says, "not only the record labels [in Nashville], but obviously also those in London. It gives them another major avenue to try and promote some of their product—which they just haven't had before."

Satterthwaite says the station and CMT Europe will complement each other's operations, and he credits CMT

Europe with helping open the market for country music in England by creating a sense of excitement.

"Initially, [CMT Europe] went on cable only, and cable penetration in the U.K. is pretty small. But now they're up on satellite as well. So they've got a much bigger potential audience now. Currently, they're not 24 hours. They're going from midnight to 4 in the afternoon. But I think they're going to go 24 hours shortly."

Satterthwaite met with the country labels in Nashville, he says, both to acquaint them with the details of the new station and to start building a music library.

"We started from scratch," he says of the station. "We had to get the right premises, build the studio, get the transmitter site, get the transmitters organized, everything. All we had was the frequency. We weren't taking over any existing station."

In addition to playing music, the station will "do lots of interviews with anybody that's in town, giveaways, and hopefully some promotions with CMT and American Airlines because of its new [London-to-Nashville] route that starts May 25."

Unlike many American country stations, Country 1035 will clearly identify the singers and songs, Satterthwaite says. "More than anything, we're going to be an educational service. We've got to educate the public into what's really happening in country music today . . . Over a period of maybe two years, what we'll do is gradually expand the amount of new country played on the station."

Country 1035 has an eight-year exclusive license to broadcast country music in London, Satterthwaite says.

EDWARD MORRIS

Coming On CD: Patsy On 'Talent Scouts' Cline Tops Licensing Firm's Catalog Of Rare Recordings

DEAR DISTANT VOICES: Bruce Elrod of Lost Gold Master Licensing in Ridgeway, S.C., and his partner, singer Tommy Overstreet of Springfield, Mo., tell us they've accumulated a treasury of rare recordings guaranteed to make any collector's mouth water. Among the finds are radio transcriptions of Patsy Cline's appearances on "Arthur Godfrey's Talent Scouts" throughout 1957, a series of 37 Bing Crosby shows that contain 22 different Christmas songs, and 152 episodes of "Your Hit Parade" spanning the period between 1936 and 1959.

Overstreet says he's been working on all the necessary legal clearances to make the material available, and is near completing the paperwork on the Cline project. "We have not gone around or circumvented anybody," he says. "We felt this was historical in content, and we wanted to make sure everybody was aware of the historical value." The edited collection of Cline's songs on the Godfrey show will contain conversation and banter between the young singer and the famed host, and will even include Cline's introduction by the "talent scout" who brought her to Godfrey's attention—her mother, Hilda Hensley.

Elrod says the collection initially will be released on Prism Leisure Records in Europe. He is enthusiastic about the sound quality: "It's unbelievable. It sounds like it was done in the studio yesterday."

Overstreet adds, "It's a totally different character on Patsy Cline than what her fans have ever heard—except for the people who heard those actual shows. There's an orchestra behind her, and on one track she's got a clarinet that sounds like Pete Fountain noodling. I mean, it just blows your socks off. Plus, we've got one song that's never been released on her, 'Down By The River Side,' and it's a killer." Cline won her first "Talent Scouts" contest Jan. 21, 1957, Overstreet says, and continued to compete through that year.

MAKING THE ROUNDS: Ken Stilts, former manager of the Judds, has filed a libel suit in Nashville against the Globe, its parent company, and reporter Bob Michals for a story that ran in the tabloid's April 5 issue under the headline "Wynonna and Naomi: We were ripped off for \$20 million—they blame ex-manager, pal says." In related news, Wynonna Judd will

discontinue her booking and concert promotion agreement with Pro Tour and will henceforth work exclusively through Creative Artists Agency. The Judds, as well as Stilts and Steve Pritchard, are shareholders in Pro Tours.

Despite recent published reports to the contrary, a source close to Garth Brooks says the singer has no plans for an extended hiatus from touring and recording. He'll go to Asia, Australia, and Europe this fall and have a new studio album out in the fall of 1995. Then he'll start a new world tour in the spring of '96 . . . Because BMI is building on the old site of the annual Harlan Howard Birthday Bash, this year's edition will move a block or so down 16th Avenue South, to a field behind the row of merchandise stores on Demonbreun Street . . . This is the last year the Statler Brothers will stage their Happy Birthday USA festival. They've been doing it for the past 25 years . . . Somebody please tell the advertising agency for the Columbia House record club that it's got a serious proofreading problem. We've seen three inserts in two nationally circulated magazines in which Steven Curtis Chapman's picture appears above the copy for John Michael Montgo-



by Edward Morris

mary's first album, and in which George Strait's last name is spelled "Straight" . . . Cindy Wunsch and Suzanne Roberge have joined the staff of Network Ink as publicists.

Great news! Country Music Foundation Records has released an invaluable collection, "Webb Pierce: King Of The Honky-Tonk." The album has 18 of Pierce's best recordings, including "Back Street Affair," "There Stands The Glass," and "Slowly." No one before or since Pierce has understood the country heart as well.

MARK YOUR CALENDAR: The sixth annual "Stars For Second Harvest" concert will be held on the lawn of the Belle Meade Mansion in Nashville May 17 at 7:30 p.m. The featured acts are John Anderson, Emmylou Harris, Hal Ketchum, and BlackHawk . . . Grammy-winning Jimmy Sturr And His Orchestra will perform their popular brand of polka music on TNN's "Music City Tonight" May 20.

SIGNINGS: Michael Grande to Beacon Records.

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING MAY 14, 1994

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	6	*** NO. 1/GREATEST GAINER *** TIM MCGRAW CURB 77659 (9.98/13.98) 6 weeks at No. 1	NOT A MOMENT TOO SOON	1
②	NEW	1	1	***HOT SHOT DEBUT*** REBA MCENTIRE MCA 10994 (10.98/15.98)	READ MY MIND	2
3	2	2	9	VARIOUS ARTISTS MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	1
4	3	3	14	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
5	4	5	31	REBA MCENTIRE ▲ ² MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
⑥	NEW	1	1	PAM TILLIS ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
7	5	4	35	GARTH BROOKS ▲ ⁴ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
8	8	11	62	BROOKS & DUNN ▲ ² ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
9	6	6	51	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
10	7	10	25	FAITH HILL WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
⑪	14	20	54	***PACESETTER*** PATTY LOVELESS ● EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	11
⑫	NEW	1	1	RANDY TRAVIS WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	12
13	10	9	29	VARIOUS ARTISTS ▲ ² COMMON THREAD: THE SONGS OF THE EAGLES GIANT 24531/WARNER BROS. (10.98/15.98)		1
14	9	7	6	CONFEDERATE RAILROAD ● ATLANTIC 82505/AG (10.98/15.98)	NOTORIOUS	6
15	13	13	96	MARY-CHAPIN CARPENTER ▲ ² COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
16	15	12	82	ALAN JACKSON ▲ ³ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
17	16	15	87	VINCE GILL ▲ ² MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
18	12	14	85	GEORGE STRAIT ▲ ³ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
19	11	8	15	SOUNDTRACK MCA 10927 (10.98/16.98)	8 SECONDS	3
20	18	16	58	DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
21	17	17	31	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
22	19	21	14	COLLIN RAYE EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
⑳	20	18	39	CLAY WALKER ● GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	8
㉑	23	26	8	JOHN BERRY LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	23
25	21	19	12	NEAL MCCOY ATLANTIC 82568 (10.98/15.98) HS	NO DOUBT ABOUT IT	14
26	22	22	54	TOBY KEITH ● MERCURY 514421 (9.98 EQ/15.98) HS	TOBY KEITH	17
27	24	23	42	CLINT BLACK ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
⑳	NEW	1	1	LINDA DAVIS ARISTA 18749 (9.98/15.98) HS	SHOOT FOR THE MOON	28
㉑	NEW	1	1	JOHNNY CASH AMERICAN 45520*/WARNER BROS. (9.98/15.98)	AMERICAN RECORDINGS	29
⑳	28	27	190	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9.98/13.98)	NO FENCES	1
⑳	27	29	13	BLACKHAWK ARISTA 18708 (9.98/15.98)	BLACKHAWK	17
32	25	24	51	WYNONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
33	26	28	142	BROOKS & DUNN ▲ ³ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3
34	29	25	105	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98) HS	CONFEDERATE RAILROAD	7
35	30	33	13	THE MAVERICKS MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	30
⑳	35	40	29	ALABAMA RCA 66296 (9.98/15.98)	CHEAP SEATS	16

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
⑳	37	35	8	BILLY DEAN LIBERTY 28357 (10.98/15.98)	GREATEST HITS	29
38	32	30	54	JOE DIFFIE ● EPIC 53002/SONY (10.98 EQ/15.98)	HONKY TONK ATTITUDE	10
39	36	36	261	GARTH BROOKS ▲ ⁵ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
40	31	32	77	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
41	38	37	45	MARK CHESNUTT ● MCA 10851 (10.98/15.98)	ALMOST GOODBYE	6
42	34	31	60	SAMMY KERSHAW ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11
43	33	34	10	RICK TREVINO COLUMBIA 53560/SONY (9.98 EQ/15.98) HS	RICK TREVINO	23
⑳	40	42	138	GARTH BROOKS ▲ ⁹ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
45	44	45	8	SUZY BOGGUSS LIBERTY 28457 (10.98/15.98)	GREATEST HITS	38
46	41	41	16	BOY HOWDY CURB 77656 (6.98/9.98) HS	SHE'D GIVE ANYTHING	19
47	39	38	60	TRACY LAWRENCE ▲ ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5
48	45	39	45	BILLY RAY CYRUS ▲ MERCURY 514758 (10.98 EQ/16.98)	IT WON'T BE THE LAST	1
49	43	52	36	SHENANDOAH RCA 66267 (9.98/15.98)	UNDER THE KUDZU	38
50	47	46	38	AARON TIPPIN ● RCA 66251 (9.98/15.98)	CALL OF THE WILD	6
51	42	43	102	BILLY RAY CYRUS ▲ ⁷ MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
52	52	53	8	CHRIS LEDOUX LIBERTY 28458 (10.98/15.98)	BEST OF	51
53	53	57	45	JOHN ANDERSON BNA 66232 (9.98/15.98)	SOLID GROUND	12
54	50	47	7	MARTY STUART MCA 10880 (10.98/15.98)	LOVE AND LUCK	28
55	46	44	48	DOUG SUPERNOW BNA 66133 (9.98/13.98) HS	RED AND RIO GRANDE	27
56	48	48	109	WYNONNA ▲ ³ CURB 10529/MCA (10.98/15.98)	WYNONNA	1
57	55	56	89	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
58	54	55	24	DOUG STONE EPIC 57271/SONY (9.98 EQ/15.98)	MORE LOVE	20
59	56	60	16	JEFF FOXWORTH WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	52
60	49	49	27	TRISHA YEARWOOD ● MCA 10911 (10.98/15.98)	THE SONG REMEMBERS WHEN	6
61	57	64	72	REBA MCENTIRE ▲ ² MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1
62	51	50	33	MARTINA MCBRIDE RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	40
63	58	59	82	LORRIE MORGAN ▲ BNA 66047 (9.98/13.98)	WATCH ME	15
64	61	58	32	SUZY BOGGUSS LIBERTY 89261 (10.98/15.98)	SOMETHING UP MY SLEEVE	27
65	62	51	38	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	13
66	63	62	155	ALAN JACKSON ▲ ² ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
67	60	63	116	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
68	64	54	28	TANYA TUCKER LIBERTY 89048 (10.98/15.98)	SOON	18
69	66	68	164	VINCE GILL ▲ MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5
70	65	65	27	VARIOUS ARTISTS K-TEL 6099 (8.98/14.98)	TODAY'S TOP COUNTRY	37
71	59	61	14	LEE ROY PARNELL ARISTA 18739 (9.98/15.98) HS	ON THE ROAD	59
72	69	66	6	HANK WILLIAMS, JR. CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	66
73	68	69	125	COLLIN RAYE ● EPIC 47468*/SONY (9.98 EQ/13.98) HS	ALL I CAN BE	7
74	70	75	10	WILLIE NELSON JUSTICE 1601 (8.98/14.98)	MOONLIGHT BECOMES YOU	37
75	67	67	88	COLLIN RAYE ● EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	10

○ 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 artists removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.

Billboard Top Country Catalog Albums

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FOR WEEK ENDING MAY 14, 1994

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98) 134 weeks at No. 1	GREATEST HITS	156
2	—	THE JUDDS ● CURB 2278*/RCA (3.98/No CD)	COLLECTOR'S SERIES	84
3	3	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	154
4	2	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	156
5	4	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	141
6	5	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	154
7	6	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	156
8	8	GEORGE STRAIT MCA 10450 (9.98/15.98)	TEN STRAIT HITS	3
9	7	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	45
10	10	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	154
11	9	THE JUDDS ▲ ² CURB 8318/RCA (9.98/15.98)	GREATEST HITS	39
12	11	DAVID ALLAN COE ▲ COLUMBIA 35627/SONY (5.98 EQ/9.98)	GREATEST HITS	62
13	17	REBA MCENTIRE ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	126

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	12	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	32
15	13	ALABAMA ▲ ³ RCA 7170* (9.98/13.98)	GREATEST HITS	155
16	18	VINCE GILL MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	29
17	14	DWIGHT YOAKAM ▲ REPRISE 25372/WARNER BROS. (9.98/13.98)	GUITARS, CADILLACS, ETC., ETC.	17
18	23	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	2
19	15	DOUG STONE EPIC 47357 (5.98 EQ/9.98)	I THOUGHT IT WAS YOU	33
20	16	DWIGHT YOAKAM ● REPRISE 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	108
21	20	WAYLON JENNINGS ▲ ⁴ RCA 3378* (8.98)	GREATEST HITS	40
22	19	THE JUDDS CURB 52070/RCA (9.98/13.98)	LOVE CAN BUILD A BRIDGE	16
23	—	TRAVIS TRITT ▲ WARNER BROS. 26094 (9.98/13.98)	COUNTRY CLUB	11
24	—	GEORGE STRAIT ▲ MCA 5913* (4.98/11.98)	OCEAN FRONT PROPERTY	96
25	21	KEITH WHITLEY RCA 52277 (9.98/13.98)	GREATEST HITS	16

Catalog albums are older titles which are registering significant sales. © 1994, Billboard/BPI Communications and SoundScan, Inc.

COUNTRY CORNER



by Lynn Shults

REELING IN ITS fifth No. 1 with "If Bubba Can Dance (I Can Too)" (2-1) is **Shenandoah**. The track was produced by **Don Cook**, and the song was co-written by group members **Marty Raybon** and **Mike McGuire** along with one of America's premier songwriters, **Bob McDill**. The boys from Muscle Shoals, Ala., debuted on the Hot Country Singles & Tracks chart in August 1987. They first hit No. 1 in April 1989 with "The Church On Cumberland Road." They became one of radio's favorite groups and were able to put together a string of six consecutive top five releases, four of which hit No. 1. The band then became involved in a bitter legal dispute with its then-producer, **Rick Hall**. The band's career on Columbia Records began to suffer, and at times the outlook was bleak for a group of guys that just wanted to make records of songs they wanted to play and sing. Many on Music Row doubted they would be able to survive their problems. But the guys hung together, got their legal problems resolved, and started fresh in 1991 when they were signed by RCA. They now have their first No. 1 since "Next To You, Next To Me" hit the top of the charts in August 1990. Congratulations, guys. This one is well deserved.

THE MOST ACTIVE TRACK on the singles chart is "I Take My Chances" (43-33) by **Mary-Chapin Carpenter**, followed by "Don't Take The Girl" (11-8) by **Tim McGraw**; "Wish I Didn't Know Now" (10-7) by **Toby Keith**; "Lifestyles Of The Not So Rich & Famous" (49-38) by **Tracy Byrd**; "Every Once In A While" (40-32) by **BlackHawk**; "Foolish Pride" (34-31) by **Travis Tritt**; "One Night A Day" (reentry-57) by **Garth Brooks**; "Wink" (28-24) by **Neal McCoy**; "Whenever You Come Around" (20-16) by **Vince Gill**; and "They Don't Make 'Em Like That Anymore" (30-28) by **Boy Howdy**.

FIVE ALBUMS MAKE THEIR debuts on the Top Country Albums chart. This is the largest number to do so in 1994, and each also debuts on The Billboard 200. Leading the pack is "Read My Mind" (debut-2) by **Reba McEntire**, followed by "Sweetheart's Dance" (debut-6) by **Pam Tillis**; "This Is Me" (debut-12) by **Randy Travis**; "Shoot For The Moon" (debut-28) by **Linda Davis**; and "American Recordings" (debut-29) by **Johnny Cash**. The Greatest Gainer is "Not A Moment Too Soon" by **Tim McGraw**, which holds at No. 1; the Pacesetter award for the greatest percentage increase in retail sales goes to "Only What I Feel" (14-11) by **Patty Loveless**.

THE DEBATE ABOUT CASSETTE SINGLES sales hurting the sales of country albums may have come to an end. The cassette single sales of "Indian Outlaw" (7-8) by **Tim McGraw** have had little, if any, affect on album sales. SoundScan point-of-sale figures show that retail sales of McGraw's album, "Not A Moment Too Soon," increased by more than 16,000 units over the previous week, with total retail sales just shy of 120,000 units for the week. Meanwhile, the cassette single had retail sales of almost 30,000 units. Curb Records has shipped more than 800,000 cassette singles of "Indian Outlaw" via Cema, and more than 1.7 million units of "Not A Moment Too Soon." This week the cassette single of "Don't Take The Girl" will be available at retail. Will having two powerhouse cassette singles damage the album's sales? Or will it prove that there are two different types of music buyers in today's country market?

MERCURY FOCUSES ON TIGHTER ROSTER

(Continued from page 40)

can also afford you some extra marketing opportunities."

Bob Frank, VP of label operations, heads Mercury's catalog development team, assisted by director Kira Bailey. He says catalog accounted for 10% of the company's country sales in 1992 (the year of Billy Ray Cyrus' megaplatinum breakthrough) and 15% in 1993. For the first quarter of 1994, catalog sales are 50% of the total, but Frank says he expects the year to end with catalog having a 30% share.

This year's catalog highlights are the three-CD "The Statler Brothers: A 30th Anniversary Celebration," which will be sold first by direct mail and then regular retail (Billboard, March 26); a two-CD boxed set of early George Jones cuts, due out in June; and an eight-CD collection of every song Hank Williams recorded for Mercury, scheduled for release this fall.

To help it sell existing Williams catalog, Mercury is working with the designers of a mobile Hank Williams museum, gift shop, and hologram show that will follow the NASCAR circuit beginning in June. The traveling exhibit is being developed by Country's Hearts of Crossville, Tenn.

Mercury will further exploit its Statler Brothers catalog when it films the group's 25th—and final—Happy Birthday USA Celebration, July 4 in Staunton, Va. The film will be used for a home video package and possibly for a TNN special.

With the opening of Polydor, Mercury lost Harold Shedd, formerly its senior VP of creative services, who became president of the new operation. In addition, Steve Miller, Mercury's VP of marketing, went to Polydor as VP/GM, while former Mercury publicist Cynthia Grimson became Polydor's director of product management.

Under Mercury's resulting reorganization, John Grady, formerly the label's national director of sales in Minneapolis, has been upped to VP of sales in Nashville. Mike Pulgini, who was with PGD distribution, has been hired as the label's national director of sales.

Jim Kemp has switched from director of creative services for MCA to become Mercury's senior director of creative services and marketing. Kim Markovchick has been promoted from product manager to director of marketing. The label also has added Kevin Lane, who was with the Network Ink publicity agency, as a publicist.

The last piece of the reorganization, Lewis says, was bringing in Stegall and his director of A&R, Carson Chamberlain. While Lewis concedes that it is unusual for a label to have an artist who doubles as A&R chief, he says he is pleased to be in a position to tap all of Stegall's talents.

Since 1980, Stegall has recorded on Capitol, EMI America, and Epic. His top 20 hits include "Pretty Lady," "California," and "Whatever Turns You On." He currently produces Alan Jackson for Arista Records and will continue to do so. Stegall's first album for Mercury will be released next year.

Although he admits that he and Harold Shedd had professional disagreements, Lewis denies the rumors that their differences reached a level of rancor that contributed to the establishment of Polydor.

His issues with Shedd, he says, were routine. "Certainly there have been some business disagreements between Harold and me over the past couple of years, [ones] that I think [would] occur at any record company. The fact that they became public is a bit disturbing. I think if you'd check around, any A&R staff and the head of the label or

marketing people have disagreements about things. Sometimes they're heated, and sometimes they're not. We had a few, but I know they were purely business. Personally, we get along.

"[The disagreements] didn't have anything to do with my boss making an enormous investment down here. That was a strategic decision. I've been here a year and a half and appear to be capable of guiding the ship, and Harold has certainly proven he's capable of finding new acts and creating a lot of revenue for the company—which he's done. [Starting Polydor] winds up being a market share-driven move more than anything else."

Lewis notes that label splits can be difficult for artists. "The reason we haven't had any formal announcements [about the Toby Keith and Davis Daniel transfers] is that we had to take their feelings and careers into consideration. We're going through a process of handing those artists off sort of in mid-project."

From an organizational point of view, Lewis says the transfer of Mercury staffers to Polydor wasn't especially unsettling. "It wasn't like a whole lot of people walked out the door," he says. "I wouldn't say it's been a real easy transition, but I think we've managed to do it without having any negative impact on any of our artists' careers. And that's really been the key to the business... It's definitely been a period of adjustment for everybody, but I don't think an uncomfortable one. Everyone was afforded some nice new opportunities in the midst of the transition. So it's sort of been uplifting, as opposed to disruptive."

The two associated labels initially initially share sales and finance staffs, but Polydor will operate autonomously, Lewis says.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
4 ADDICTED TO A DOLLAR (Bekool, ASCAP/Brian's Dream, ASCAP/That's A Smash, BMI)	HL
60 ALL OVER TOWN (Edge O' Woods, ASCAP/Taguchi, ASCAP/Richard Rankin, ASCAP) CPP	33 I TAKE MY CHANCES (EMI April, ASCAP/Getaarealjob, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP)
62 BABY NEEDS NEW SHOES (Gibron, BMI/Atlantic, BMI/Howe Sound, BMI/Frankly Scarlett, BMI/Stork, BMI/EMI Blackwood, BMI)	61 IT IS NO SECRET (Music Corp. Of America, BMI/Mark Colie, BMI/Almo, ASCAP/Brio Blues, ASCAP)
3 BEFORE YOU KILL US ALL (Careers-BMG, BMI/Breaker Maker, BMI/Famous Island Bound, ASCAP) HL/CPP	34 IT WON'T BE OVER YOU (MCA, ASCAP/Kicking Bird, BMI) HL
53 BETTER YOUR HEART THAN MINE (Sister Elisabeth, BMI/Sluggo Songs, BMI) CPP	36 I WISH I COULD HAVE BEEN THERE (Almo, ASCAP/Holmes Creek, ASCAP/Irvine, BMI/Cotter Bay, BMI) CPP
71 BREAK THESE CHAINS (Posey, BMI/EMI April, ASCAP/My Pug, ASCAP/Painted Pony, BMI/Moon Catcher, BMI)	45 JUST ONCE (N2D, ASCAP/Brian's Dream, ASCAP)
26 THE CHEAP SEATS (Careers-BMG, BMI/With Any Luck, BMI) WBM/HL	59 KISS ME, I'M GONE (Songs Of PolyGram, BMI/Tubb's Bus, BMI/Little Big Town, BMI/American Made, BMI) HL/WBM
68 COMPANY TIME (Beginner, ASCAP) WBM	67 LET THE PICTURE PAINT ITSELF (Sony Tunes, ASCAP) HL
39 COWBOYS DON'T CRY (Jim's Allsongs, BMI/16 Stars, BMI) HL	37 LIFE #9 (Songs Of PolyGram, BMI/Seven Angels, BMI) HL
63 CRY WOLF (BMG, ASCAP/Manor House, ASCAP/Starstruck Writers Group, ASCAP)	38 LIFESTYLES OF THE NOT SO RICH & FAMOUS (MCA Canada, SOCAN/Solid For A Song, SOCAN/Brother Bart, ASCAP/MCA, ASCAP)
21 DADDY NEVER WAS THE CADILLAC KIND (Maypop, BMI/Colegms-EMI, ASCAP) WBM/HL	18 LITTLE ROCK (Sony Tree, BMI) HL
8 DON'T TAKE THE GIRL (Eric Zanetti, BMI)	55 LOOKIN' IN THE SAME DIRECTION (Cupit Memories, ASCAP/Ben Hall, ASCAP)
58 EAGLE OVER ANGEL (Gum Island Enterprises, BMI)	10 LOVEBUG (Glad, BMI/Blackjack, BMI)
32 EVERY ONCE IN A WHILE (EMI Blackwood, BMI/Stroudcaster, BMI/WB, ASCAP) CPP/WBM/HL	30 MY LOVE (Square West, ASCAP/Howlin' Hits, ASCAP/Edge O' Woods, ASCAP/Taguchi, ASCAP) CPP
54 FALLING OUT OF LOVE (Fat N'Brite, BMI/Santeela, BMI)	44 MY NIGHT TO HOWL (Great Cumberland, BMI/Diamond Struck, BMI/Hits Alright, SESAC/Ciantra, SESAC/Francis George, SESAC/Scramblers Knob, ASCAP/Five Bar-B, ASCAP) CPP
31 FOOLISH PRIDE (Post Oak, BMI)	69 NEVER BIT A BULLET LIKE THIS (Zomba, BMI/Millhouse, BMI) HL/CPP
2 A GOOD RUN OF BAD LUCK (Blackened, BMI) CPP	57 ONE NIGHT A DAY (MCA, ASCAP/Gary Burr, ASCAP/Foreshadow, BMI/Unclie Pete, BMI) HL
51 HONKY TONK CROWD (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL	70 O WHAT A THRILL (Musique Chanteclair, ASCAP)
12 HOW CAN I HELP YOU SAY GOODBYE (Reynsong, BMI/Burton B. Collins, BMI/W.B.M., SESAC/KT Good, SESAC) HL/CPP	9 PIECE OF MY HEART (Unichappell, BMI/Web IV, BMI) HL/WBM
25 I CAN'T REACH HER ANYMORE (Ray Stevens, BMI/Grand Avenue, ASCAP)	52 RED AND RIO GRANDE (J-Keys, ASCAP/Supernaw, ASCAP)
1 IF BUBBA CAN DANCE (I CAN TOO) (Sugar Bend, BMI/Polygram, ASCAP/Ranger Bob, ASCAP) HL	14 ROCK BOTTOM (BCL, BMI) HL
27 IF THE GOOD DIE YOUNG (Sony Tree, BMI/Almo, ASCAP) CPP/HL	6 ROPE THE MOON (Almo, ASCAP/Bamatuck, ASCAP/Just A Dream, ASCAP/Pearl Dancer, ASCAP) CPP
29 I'M HOLDING MY OWN (Pookie Bear, ASCAP/Bug, ASCAP)	66 RUNAWAY TRAIN (Mighty Nice, BMI/Blue Water, ASCAP/EMI April, ASCAP)
64 INDEPENDENCE DAY (Sony Cross Keys, ASCAP)	73 SOMETHING ALREADY GONE (High Steppe, ASCAP/Humble Artist, ASCAP/Al Andersongs, BMI/Mighty Nice, BMI) CPP
41 INDIAN OUTLAW (Edge O' Woods, ASCAP/Tommy Barnes, ASCAP/Great Cumberland, BMI/Acuff-Rose, BMI) CPP	17 SPILLED PERFUME (Ben's Future, BMI/Sony Tree, BMI/Acuff-Rose, BMI) HL/CPP
22 IN MY OWN BACKYARD (Texas Wedge, ASCAP/Songwriters Ink, BMI/Regular Joe, BMI/Sony Tree, BMI)	13 THAT AIN'T NO WAY TO GO (Sony Tree, BMI/Buffalo

Prairie Songs, BMI/Don Cook, BMI) HL
43 THAT'S MY BABY (Almo, ASCAP/LaAngels, Ascaph/Taste Auction, BMI/Wacissa River, BMI) CPP
28 THEY DON'T MAKE 'EM LIKE THAT ANYMORE (Farren Curtis, BMI/Mike Curb, BMI/Full Keel, ASCAP/Farrenuff, ASCAP/CurbSongs, ASCAP) WBM
48 THINKIN' PROBLEM (New Court, BMI/Low Country, BMI/Almo, ASCAP/Hayes Street, ASCAP/EMI April, ASCAP) HL/CPP
74 THE TIN MAN (Acuff-Rose, BMI/Songwriters Ink, BMI/Texas Wedge, ASCAP)
40 (TONIGHT WE JUST MIGHT) FALL IN LOVE AGAIN (Al Andersongs, BMI/Mighty Nice, BMI/Heckstone, BMI/Foreshadow, BMI) CLM
42 TRYIN' TO GET OVER YOU (Benefit, BMI) WBM
20 TRY NOT TO LOOK SO PRETTY (Coal Dust West, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI/Warner-Tamerlane, ASCAP) HL/WBM
15 WALKING AWAY A WINNER (Great Cumberland, BMI/Diamond Struck, BMI/Little Big Town, BMI/American Made, BMI) WBM/CPP
50 WE DON'T HAVE TO DO THIS (BMG Songs, ASCAP/Gary Burr, ASCAP/MCA, ASCAP) HL
46 WHAT A CRYING SHAME (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL
16 WHENEVER YOU COME AROUND (Benefit, BMI/Foreshadow, BMI/Unclie Pete, BMI) CLM/WBM
11 WHERE DO I FIT IN THE PICTURE (Linda Cobb, BMI/Lori Jayne, BMI)
65 WHERE WAS I (Sony Tree, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL
72 WHITE PALACE (Coburn, BMI/MCA, ASCAP/Solid For A Song, ASCAP/Brother Bart, ASCAP)
49 WHOLE LOTTA LOVE ON THE LINE (Acuff-Rose, BMI) CPP
35 (WHO SAYS) YOU CAN'T HAVE IT ALL (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP) HL/WBM
19 WHY HAVEN'T I HEARD FROM YOU (Bash, ASCAP/Life Of The Record, ASCAP)
24 WINK (Little Big Town, BMI/American Made, BMI/Great Cumberland, BMI/Diamond Struck, BMI) WBM/CPP
7 WISH I DIDN'T KNOW NOW (Songs Of PolyGram, BMI/Tokeco, BMI) HL
23 WOMAN SENSUOUS WOMAN (Acoustic, BMI) CPP
47 WORDS BY HEART (Englishtown, BMI/Warner-Tamerlane, BMI) WBM
75 YOU COULD STEAL ME (Famous, ASCAP/Sultan Of Song, ASCAP/Nocturnal Eclipse, BMI/Minnetonka, BMI)
5 YOUR LOVE AMAZES ME (Gila Monster, SESAC/Great Cumberland, BMI/Diamond Struck, BMI) CPP
56 YOU WOULDN'T SAY THAT TO A STRANGER (August Wind, BMI/Hendershot, BMI/Longitude, BMI/Lazy Kato, BMI)

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FOR WEEK ENDING MAY 14, 1994

Main chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like 'IF BUBBA CAN DANCE (I CAN TOO)' by Shenandoah and 'DADDY NEVER WAS THE CADILLAC KIND' by Confederate Railroad.

Continuation of the chart table, including entries like 'COWBOYS DON'T CRY' by Daron Norwood and 'O WHAT A THRILL' by The Mavericks.

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 2500 detections for the first time. Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable.

HOT COUNTRY RECURRENTS

Recurrents chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like 'NO DOUBT ABOUT IT' by Neal McCoy and 'STANDING OUTSIDE THE FIRE' by Garth Brooks.

Continuation of the recurrents chart table, including entries like 'CHATTAHOOCHEE' by Alan Jackson and 'FAST AS YOU' by Dwight Yoakam.

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.

Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
1	2	3	7	PIMPINELA POLYGRAM LATINO	*** No. 1 *** ♦ CON UN NUDO EN LA GARGANTA 1 week at No. 1
2	1	2	6	LA MAFIA SONY	♦ VIDA
3	3	4	9	EDNITA NAZARIO EMI LATIN	PENSANDO SIEMPRE EN TI
4	4	5	4	SELENA EMI LATIN	♦ AMOR PROHIBIDO
5	7	22	3	ANA GABRIEL SONY	HABLAME DE FRENTE
6	6	8	6	CARLOS VIVES POLYGRAM LATINO	♦ LA GOTA FRIA
7	5	1	15	THE BARRIO BOYZZ Y SELENA EMI LATIN	♦ DONDEQUIERA QUE ESTES
8	19	—	2	GLORIA ESTEFAN EPIC/SONY	AYER
9	11	20	4	HECTOR TRICOCHÉ RODVEN	SOY CULPABLE
10	8	9	9	YOLANDITA MONGE WEA LATINA	♦ A PESAR DEL TIEMPO
11	10	14	7	MARTA SANCHEZ POLYGRAM LATINO	♦ DESESPERADA
12	15	17	3	RICARDO MONTANER EMI LATIN	LA PEQUENA VENEZIA
13	13	7	9	EDUARDO PALOMO RODVEN	LAS CUENTAS CLARAS
14	21	—	2	LUIS MIGUEL WEA LATINA	TU Y YO
15	17	24	3	JERRY RIVERA SONY	♦ NO HIERAS MI VIDA
16	12	10	6	SERGIO DALMA POLYGRAM LATINO	♦ SOLO PARA TI
17	9	11	8	YURI SONY	♦ AMIGA MIA
18	16	18	5	VICENTE FERNANDEZ SONY	NI CON LA VIDA TE PAGO
19	25	27	3	MAZZ EMI LATIN	SIN TI NO PUEDO VIVIR
20	20	19	5	LOS TEMERARIOS AFG SIGMA	TU ULTIMA CANCION
21	22	25	3	REY RUIZ SONY	LUNA NEGRA
22	35	38	4	LOS BUKIS FONOVISIA	*** POWER TRACK *** Y YO SIN TI
23	34	—	2	OLGA TANON WEA LATINA	♦ PRESENCIA TU AMOR
24	36	—	2	LUIS ANGEL SONY	♦ BUENA FORTUNA
25	18	13	8	MIJARES EMI LATIN	CORAZON SALVAJE
26	38	—	2	LOS FUGITIVOS RODVEN	MI LINDA AMIGA
27	26	—	2	JESUS ENRIQUEZ SONERO/SONY	♦ DE QUE MANERA TE OLVIDO
28	14	6	14	JOSE LUIS RODRIGUEZ SONY	♦ BOCA, DULCE BOCA
29	27	23	5	LUCERO MELODY/FONOVISIA	CERCA DE TI
30	32	33	3	LOS TIRANOS DEL NORTE FONOVISIA	ARREPIENTETE
31	30	29	4	LOS HERMANOS ROSARIO KAREN/BMG	AY QUE MUJER
32	37	—	2	MARC ANTHONY Y INDIA SOHO SOUNDS/SONY	VIVIR LO NUESTRO
33	28	16	8	RAPHAEL SONY	SE MUERE POR MI LA NINA
34	NEW ▶	1	1	TITO ROJAS M.P.	*** HOT SHOT DEBUT *** SEÑORA DE MADRUGADA
35	NEW ▶	1	1	MARCOS LLUNAS POLYGRAM LATINO	VALE LA PENA
36	40	31	3	BANDA SUPERBANDIDO ANDREA/FONOVISIA	MACARENA
37	24	15	9	ROCIO DURCAL ARIOLA/BMG	MI CREDO
38	23	26	3	LUCERO MELODY/FONOVISIA	♦ ME ESTAS QUEMANDO
39	NEW ▶	1	1	EROS RAMAZOTTI ARISTA/BMG	YA NO HAY FANTASIA
40	31	30	10	LOURDES ROBLES SONY	♦ LO AMO

Records with the greatest airplay gains this week. ♦ Videoclip availability. © 1994, Billboard/BPI Communications.

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Artists & Music

Los Temerarios Rock The Rosemont

LOS TEMERARIOS Fire Up Chicago: Anyone who doubts the enormous popularity of hyper-romantic pop/ballad quintet **Los Temerarios** needed only to have shown up April 30 at the Rosemont Convention Center near Chicago, where most of the 18,000 fans on hand not only caught the band's 11 p.m. set, but also stuck around for the group's 12:45 a.m. show, which ended at 2 a.m.

Los Temerarios' handsome, sweet-singing front man, **Gustavo Angel Alva**, celebrating his birthday at midnight, kept the screaming adolescent females aswoon with a crowd-pleasing, sweet-tooth repertoire ranging from band classics, such as "Mi Vida Eres Tú," to the group's current Hot Latin Tracks hit, "Tu Ultima Canción." The band's creative force, **Adolfo Angel Alba** spearheaded a solid musical effort featuring occasional bursts of metal-rock energy from drummer **Mario Alberto Ortíz**.

Los Temerarios' second set capped off an evenly paced, seven-hour *baile* that boasted a solid outing from pop/ballad **Grupo Samuray** as well as an exuberant stomp from cumbia-rooted **Banda Campeche Show**. The accordion-powered polka sounds of Tejano stars **Mazz** were not as enthusiastically received, but the group's show was severely dampened by a distracting fight in the middle of the wall-to-wall crowd. A more restrictive sale of liquor might be in order, but overall, the Cárdenas/Fernández-produced event went off without a hitch.

LMC UPDATE: With Billboard's fifth annual International Latin Music Conference one week away, the showcase lineup is complete. Sony's promising pop singer/songwriter **Rafael Armando** replaces **Rudy** at the Latin music showcase May 16. In addition, Brazil's superb vocal outfit **Boca Livre** replaces **Leo Gandelman** at the Brazilian music showcase May 17. Finally, Argentina's reggae stalwarts **Los Pericos**—the only Latino group to perform at Jamaica's Reggae Sunsplash—are due to play May 17. By the way, the band was invited to perform again at the Reggae Sunsplash.

GRUNGE IN HAVANA? Sire Records president **Seymour Stein** went down to Cuba recently to check out a grunge-style rock act called **Havana**, according to the band's management firm, **Sound & Management**. No word



by John Lannert

yet if Stein is ready to sign the band, but **Sound & Management** is hopeful.

Sound & Management, a Zurich-based company that specializes in breaking Latino acts in central Europe, also is looking to sign Mexico City rock group **Los Humanos**, whose video for its song "Tocar Madera" has been picked up by MTV Latino. Another client, **SAU**, has finished an album for EMI Spain.

In addition, **Sound & Management** will be arranging club dates and showcases for **Café Tacuba** and **Maná**, surrounding the bands' performances at the Montreux Jazz Festival in July.

CHART NOTES: **Lucía and Joaquín Galán**, Argentina's veteran brother/sister vocal duo, become the first Argentinian act to top Billboard's Hot Latin Tracks as "Con El Nudo En La Garganta" (Polygram Latino) hits No. 1 this week. **La Mafia's** Sony ballad "Vida" slides to No. 2, but still gained enough points to retain its bullet.

On the Billboard Latin 50, a steep sales dive by **Gloria Estefan's** "Mi Tierra" (Epic/Sony) nearly allowed **Selena's** latest EMI Latin effort "Amor Prohibido" to become the second album to top the retail chart.

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THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS ON	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ ★ No. 1 ★ ★ ★				
1	1	45	GLORIA ESTEFAN ● EPIC 53807/SONY 45 weeks at No. 1	MI TIERRA
2	2	6	SELENA EMI LATIN 28803	AMOR PROHIBIDO
3	3	4	LA MAFIA SONY 81215	VIDA
4	4	25	GIPSY KINGS ELEKTRA MUSICIAN 61599/ELEKTRA	LOVE & LIBERTE
5	5	45	MANA WEA LATINA 90818	DONDE JUGARAN LOS NINOS
★ ★ ★ GREATEST GAINER ★ ★ ★				
6	6	22	BRONCO FONOVISA 6015	PURA SANGRE
7	9	36	M. A. SOLIS Y LOS BUKIS ● FONOVISA 6002	INALCANZABLE
8	7	45	GIPSY KINGS ELEKTRA 60845	GIPSY KINGS
9	8	45	LUIS MIGUEL ● WEA LATINA 75805	ROMANCE
10	12	12	LOS TEMERARIOS AFG SIGMA 3006	TU ULTIMA CANCION
11	11	45	LUIS MIGUEL WEA LATINA 92993	ARIES
12	10	24	MAZZ EMI LATIN 27738	QUE ESPERABAS
13	14	30	FAMA SONY 81134	EN GRANDE
14	13	45	SOUNDTRACK ELEKTRA 961240	THE MAMBO KINGS
15	17	27	JERRY RIVERA SONY 81150	CARA DE NINO
16	15	45	LINDA RONSTADT ELEKTRA 60765	CANCIONES DE MI PADRE
17	18	36	EMILIO NAVAIRA EMI LATIN 42838	SOUTHERN EXPOSURE
18	20	10	BANDA MACHOS FONOVISA 6012	LOS MACHOS TAMBIEN LLORAN
19	19	10	THE BARRIO BOYZZ EMI LATIN 27344	DONDEQUIERA QUE ESTES
20	16	14	REY RUIZ SONY 81185	MI MEDIA MITAD
21	21	45	SELENA EMI LATIN 42770	LIVE!
22	24	45	GIPSY KINGS ELEKTRA 61390	LIVE!
23	26	45	GIPSY KINGS ELEKTRA 60892	MOSAIQUE
24	25	45	JULIO IGLESIAS SONY 38640	JULIO
25	29	18	EROS RAMAZZOTTI ARISTA 14742/BMG	TODO HISTORIAS
26	28	14	LIBERACION FONOVISA 6014	LIBERACION
27	30	6	LA TROPA F MANNY 13034/WEA LATINA	OTRO DIA
28	23	2	LA SOMBRA FONOVISA 9157	CALIENTE DULCE AMOR
29	35	30	VICENTE FERNANDEZ SONY 81070	LASTIMA QUE SEAS AJENA
30	34	45	GIPSY KINGS ELEKTRA 61179	ESTE MUNDO
31	22	26	GARY HOBBS EMI LATIN 27412	TE VAS A ACORDAR
32	27	44	CULTURAS MANNY 13022/WEA LATINA	CULTURE SHOCK
33	36	17	LOS PALOMINOS SONY 81174	CORAZON DE CRISTAL
34	31	7	CHARO UNIVERSAL WAVE 1214	GUIITAR PASSION
35	38	4	VARIOUS ARTISTS RODVEN 3093	MERENGUE EN LA CALLE 8 '94
36	37	24	ANA GABRIEL SONY 81152	LUNA
37	33	45	SELENA EMI LATIN 42635	ENTRE A MI MUNDO
38	44	3	CARLOS VIVES POLYGRAM LATINO 518 884	CLASICOS DE LA PROVINCIA
39	40	21	RICK TREVINO SONY 81105	DOS MUNDOS
40	RE-ENTRY		BANDA MACHOS FONOVISA 9069	CON SANGRE DE INDI
41	43	9	MANA WEA LATINA 72173	FALTA AMOR
42	RE-ENTRY		LOS REHENES FONOVISA 6006	LOS REHENES
43	39	13	VICENTE FERNANDEZ SONY 81190	20 DE COLECCION
44	RE-ENTRY		EYDIE GORME/LOS PANCHOS SONY 81176	24 GRANDES CANCIONES
45	RE-ENTRY		RICARDO MONTANER RODVEN 3063	EXITOS Y ALGO MAS
46	47	44	ANA GABRIEL GLOBO 80871/SONY	THE BEST
47	41	45	LA MAFIA SONY 80925	AHORA Y SIEMPRE
48	46	37	V. FERNANDEZ/R. AYALA SONY 80628	ARRIBA EL NORTE...
49	32	9	OLGA TANON WEA LATINA 93307	MUJER DE FUEGO
50	42	3	VARIOUS ARTISTS RMM 81126/SONY	RMM-LA COMBINACION PERFECTA

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 LA MAFIA SONY VIDA	1 GLORIA ESTEFAN EPIC/SONY MI TIERRA	1 SELENA EMI LATIN AMOR PROHIBIDO
2 GIPSY KINGS ELEKTRA LOVE & LIBERTE	2 SOUNDTRACK ELEKTRA THE MAMBO KINGS	2 BRONCO FONOVISA PURA SANGRE
3 MANA WEA LATINA DONDE JUGARAN LOS NINOS	3 JERRY RIVERA SONY CARA DE NINO	3 LOS TEMERARIOS AFG SIGMA TU ULTIMA CANCION
4 M. A. SOLIS Y LOS BUKIS FONOVISA INALCANZABLE	4 REY RUIZ SONY MI MEDIA MITAD	4 MAZZ EMI LATIN QUE ESPERABAS
5 GIPSY KINGS ELEKTRA GIPSY KINGS	5 VARIOUS ARTISTS RODVEN MERENGUE EN LA CALLE 8 '94	5 FAMA SONY EN GRANDE
6 LUIS MIGUEL WEA LATINA ROMANCE	6 OLGA TANON WEA LATINA MUJER DE FUEGO	6 LINDA RONSTADT ELEKTRA CANCIONES DE MI PADRE
7 LUIS MIGUEL WEA LATINA ARIES	7 VARIOUS ARTISTS RMM/SONY RMM-LA COMBINACION	7 EMILIO NAVAIRA EMI LATIN SOUTHERN EXPOSURE
8 THE BARRIO BOYZZ EMI LATIN DONDEQUIERA QUE ESTES	8 JUAN LUIS GUERRA Y 4.40 KAREN/BMG BACHATA ROSA	8 BANDA MACHOS FONOVISA LOS MACHOS TAMBIEN
9 GIPSY KINGS ELEKTRA LIVE!	9 LINDA RONSTADT ELEKTRA FRENESI	9 SELENA EMI LATIN LIVE!
10 JULIO IGLESIAS SONY JULIO	10 JERRY RIVERA SONY CUENTA CONMIGO	10 LIBERACION FONOVISA LIBERACION
11 GIPSY KINGS ELEKTRA MOSAIQUE	11 VARIOUS ARTISTS RODVEN SALSA EN LA CALLE 8 '94	11 LA TROPA F MANNY/WEA LATINA OTRO DIA
12 EROS RAMAZZOTTI ARISTA/BMG TODO HISTORIAS	12 JUAN LUIS GUERRA Y 4.40 KAREN/BMG AREITO	12 LA SOMBRA FONOVISA CALIENTE DULCE AMOR
13 GIPSY KINGS ELEKTRA ESTE MUNDO	13 MARC ANTHONY SOHO SOUNDS OTRA NOTA	13 VICENTE FERNANDEZ SONY LASTIMA QUE SEAS AJENA
14 CHARO UNIVERSAL WAVE GUIITAR PASSION	14 OSCAR D'LEON SONY TOITICO TUYO	14 GARY HOBBS EMI LATIN TE VAS A ACORDAR
15 ANA GABRIEL SONY LUNA	15 GRUPO NICHE SDI/SONY UN ALTO EN EL CAMINO	15 CULTURAS MANNY/WEA LATINA CULTURE SHOCK

○ 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. © 1994, Billboard/BPI Communications and SoundScan, Inc.

Cadillacs Find Fame To Be Fabulous

BY JOHN LANNERT

The recent sales success of veteran Argentinian band Los Fabulosos Cadillacs has caught the act's whole country by surprise, thanks to the catchy samba-reggae hit "Matador." An account of the last days of an imaginary anarchist leader, "Matador" has taken not only the radio airwaves by storm, but also the soccer stadiums, where "fútbol"-crazed fans change the lyrics to cheer for their clubs—an indelible sign of incredible popularity that few artists manage to achieve.

Perhaps most astonished by their prosperity were the Cadillacs themselves, a tight-knit, nine-member ensemble from Buenos Aires. After releasing the greatest-hits package "Vasos Vacios" in December, the Sony Music Argentina act played a few shows and then took a month-long vacation, with most of the band members leaving Buenos Aires.

Thus, when the band returned and heard the label brass from Sony talking about double-platinum sales (120,000 units sold), it reacted with disbelief. Percussionist Gerardo "Totó" Rotbiat acknowledges that "Matador" is a great song, but insists that none of the Cadillacs ever expected a sales boom. Saxophonist Sergio Rotman adds that the lyrics are not characteristic of a hit song. "Even the video," he says, "isn't



LOS FABULOSOS CADILLACS

what you could usually consider pretty or commercial."

Pretty or not, the "Matador" video is excellent, with director Puchito Mentasti staging a street procession for the main character's funeral, complete with dancers that recall the Brazilian rhythms of the tune. The video eventually wound up the first Spanish-language video to top MTV Latino's video countdown.

Los Fabulosos Cadillacs, who blend a variety of Latino rhythms with punk, ska, and rap, are scarcely strangers to the limelight. The band's second album, "Yo Te Avisé," released in 1987, was a huge success, containing several songs ("Mi Novia Se Cayó En Un Pozo Ciego," "Yo No Me Sentaría En Tu Mesa") that remain staples of their live shows.

Always willing to experiment, the

Cadillacs featured salsa queen Celia Cruz on their 1988 album "El Ritmo Mundial," along with a cover of the Clash's "Revolution Rock" and several snippets of rap. The subsequent contraction of the Argentinian economy put the brakes on the domestic record industry and halted the Cadillacs' career rise.

Despite tough commercial times, the band focused on expanding its sound and musical cohorts. The group's 1992 album, "El León," was produced by K.C. Porter and featured appearances by Flaco Jiménez, percussionist Luis Conte, and highly regarded producer Gustavo Santaolalla.

Last year, after finishing a tour that included promotion and concert stops in Los Angeles, Chicago, Washington, D.C., and Miami, the Cadillacs completed "Vasos Vacios," also produced by Porter. The package contains 17 tracks spanning the band's career, including a demo version of first single "Silencio Hospital," four new recordings of vintage hits, and two bonus tracks, "Quinto Centenario" and "Matador."

Current plans call for a July tour in the U.S., where "Vasos Vacios" recently was released by Sony Discos. Singer/front man Vicentico remembers the band's first taste of fame and says, "You get much more pleasure when you taste success for the second time."

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Artists & Music

Top Gospel Albums

Compiled from a national sample of retail store and one-stop sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	47	MASS CHOIR MALACO 6013 33 weeks at No. 1	IT REMAINS TO BE SEEN
2	2	43	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
3	3	27	SHIRLEY CAESAR WORD 57464/EPIC	STAND STILL
4	4	25	REV. JAMES MOORE MALACO 6015	I WILL TRUST IN THE LORD
5	7	21	LASHUN PACE SAVOY 14814/MALACO	SHEKINAH GLORY
6	6	25	YOLANDA ADAMS TRIBUTE 3937	SAVE THE WORLD
7	5	27	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 57465/EPIC	THROUGH GOD'S EYES
8	8	9	COMMISSIONED BENSON 1078/CGI	MATTERS OF THE HEART
9	9	25	DOTTIE JONES BELLMARK 77005	ON MY OWN
10	14	5	DARYL COLEY SPARROW 51390	IN MY DREAMS
11	13	5	THE CLARK SISTERS SPARROW 51368	MIRACLES
12	10	23	CHICAGO MASS CHOIR CGI 1074	PLEASE DON'T LEAVE ME
13	11	51	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
14	12	25	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10195	NOTHING CAN BE BETTER
15	15	33	HELEN BAYLOR WORD 57463/EPIC	START ALL OVER
16	16	23	RUDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 211	LIVE AND IN PRAISE II
17	31	3	BISHOP NORMAN L. WAGNER/MT. CALVARY CONCERT CHOIR WORD 57869/EPIC	EXCELLENT
18	20	9	CHICAGO COMMUNITY CHOIR AMBASSADOR 47005/REX	WE GIVE YOU PRAISE
19	30	11	CARNELLE MURELL & THE NEWORK COMMUNITY CHOIR SAVOY 14815/MALACO	WAIT I SAY ON THE LORD
20	22	9	ALLEN & ALLEN CGI 1077	ALLEN & ALLEN
21	19	45	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 0121/CGI	LIVE IN TORONTO
22	18	45	DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE ATLANTA INT'L 10187	LIVE
23	27	7	LAWRENCE MATTHEWS & FRIENDS GOSPO-CENTRIC 2118/SPARROW	LAWRENCE MATTHEWS & FRIENDS
24	21	49	RICKY DILLARD & THE NEW GENERATION CHORALE MALACO 6014	A HOLY GHOST TAKE-OVER
25	28	5	ANDRAE CROUCH QWEST 4159/WARNER ALLIANCE	MERCY
26	25	7	KIM MCFARLAND CGI 1082	NEW LIFE
27	NEW		JOHN P. KEE VERITY 43009/JIVE	COLORBLIND
28	17	11	THE GMWA NATIONAL MASS CHOIR BENSON 1079/CGI	LIVE IN INDIANAPOLIS
29	23	19	SONYA BARRY BORN AGAIN 1001	THE WORLD IS LIKE A SHADOW
30	NEW		CALVIN BERNARD RHONE CGI 1092	LIVE... I'M A WINNER
31	29	23	BISHOP PAUL S. MORTON, SR. & GREATER ST. STEPHEN MASS CHOIR BLACKBERRY 1603/MALACO	WE OFFER CHRIST
32	33	7	THE PILGRIM JUBILEES MALACO 6016	IN REVIVAL
33	24	7	NORTH CAROLINA MASS CHOIR CGI 1081	LET'S MAGNIFY THE LORD
34	35	9	BOBBY JONES TYSOCOT 4041	BRING IT TO JESUS
35	32	35	RICHARD SMALLWOOD SPARROW 1352	LIVE
36	34	15	MYRNA SUMMERS SAVOY 14816/MALACO	DELIVERANCE
37	38	41	FRANK WILLIAMS MALACO 4461	FRANK WILLIAMS SINGS
38	37	29	TIMOTHY WRIGHT TRIBUTE 282	WE NEED A MIRACLE
39	NEW		RUBY TERRY MALACO 4464	WHAT A TIME
40	39	79	GEORGIA MASS CHOIR SAVOY 7102*/MALACO	I SING BECAUSE I'M HAPPY

● 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

In the SPIRIT



by Lisa Collins

IN HARMONY: With '93 sales soaring to \$1 billion, according to the Gospel Music Assn., the focus at "Gospel Music 1994," held April 24-28 in Nashville, was on bigger profit reports, bigger attendance numbers, and big deals. Sparrow Communications announced that it is teaming with **Buster Soaries'** new SOAR Corp. to form a new gospel label (no name yet). One initial signee is **Heart, Soul & Mind**, a Detroit-based ensemble produced by **Fred Hammond**. Soaries, a past VP of the GMA, is a former manager of the group **Commissioned**... **Diamonte**, the California-based distributor, announced a new pact with **Malaco Records** for sales and marketing to Christian book stores, a heretofore untapped marketplace for the label. Details were not available at press time... **CGI Records** president **Joe Thomas** formally announced the reactivation of **Light Records** as a contemporary Christian label at a reception held during GMA week. The company was purchased by **Platinum Entertainment/CGI Records** last year. Veteran backup vocalist **John Madgett** was introduced as the reactivated label's first artist. His current release, "Love Can Heal The World," shipped in January... **And Intersound's James Bullard** is making good on his promise to sign any hot gospel talent not already nailed down. During GMA week, Bullard announced his most recent signing: **the Mighty Clouds Of Joy**. Also on board are **DeLeon Richards**, **Edwin Hawkins Arts & Seminar Choir**, and popular Detroit-based evangelist **Iona Locke**, whose spoken-word series is in development and is slated for summer release. "Within two years," Bullard says, "I plan on making Intersound the largest, most successful name in gospel"... Congratulations to gospel executive/artist **Milton Biggum**, who received **SESAC's** "Song-writer Of The Year" award at a reception honoring the so-

ciety's Dove nominees. Credits include "Holdin' On," the lead single and title track from **Bishop Jeff Banks & the Revival Temple Mass Choir's** hit album; "He's Able" by **the Mississippi Mass Choir**; and "Let Jesus Fix It For You," which was featured in the Paramount film "Leap Of Faith"... **BeBe Winans** held his second annual **Christian Artists Rap Session**, an artists-only pow-wow he coordinates with award-winning producer **Brown Bannister** in conjunction with **GMA week**. Attendees included **Amy Grant**, **CeCe Winans**, **Angie & Debbie**, **Angela & Veronica**, and **A-1 Swift**... On a personal note, best wishes to **John Styll**, who last month officially stepped down as president of the **GMA Board** and will now focus his energies on his role as publisher of **CCM**. A job well done.

GREAT EXPECTATIONS: The industry will no doubt be tracking the success of **John P. Kee's** latest album, "Colorblind," which shipped to stores last month. The long-awaited follow-up to his "We Walk By Faith" album, "Colorblind" is the first release under the union between **Kee** and **Jive Records**, in what was one of the biggest deals in the recent history of gospel.

The new **Kee** release is issue-oriented. The lead single (and title track) deals with prejudice. Other highlights include remakes of **Stevie Wonder's** "Love's In Need" and **Rance Allen's** "Salt Of The Earth," which also features **Allen**. **Kee** and **Allen** also team on "It's Alright," reworking the golden gospel oldie with a touch of hip-hop.

On "Colorblind," **Kee** chose to assemble an inner-city choir of neighborhood kids, rather than work with his own **New Life Community Choir**. No word yet on just when the **New Life Choir** will have a new title in the marketplace, though **Kee** says he's working on it.

SOUNDS GOOD: Initial sales reports on the latest **Perspective** release from **Sounds Of Blackness**, "From Africa To America—The Journey," are great. Airplay is kicking in from gospel stations around the country, thanks mostly to the high-profile video exposure via **VH-1** and **BET**. The group is just coming off a U.K. promotional tour. A tip of the hat to **Perspective** public relations VP **Juanita Stephens**, now celebrating her 11th year in the industry. Truly the consummate professional.

Jazz BLUE NOTES



by Jeff Levenson

DIZZY GILLESPIE'S legacy can be found in his hundreds of recordings. For those who want a sense of his play, of his wit and passion (interchangeable coordinates in **Dizzy's** world, to be sure), the easy thing to do is to pick up his **Verve's** ("Diz And Getz," "Diz And Roy," "Have Trumpet Will Excite"), or his **Pablos** ("Bahiana," "Big 4," "The Gifted Ones"). Those discs will tell you plenty, but not all. Legacies are more than composite assortments of grooves, more than the musical notes that fill them. In **Dizzy's** case, considering that he was an encouraging sport with nourishing ways, he left us with a good number of musicians who developed under his tutelage. Those include **James Moody**, **Kenny Barron**, **John Lewis**, **Lalo Schifrin**, and **Jon Faddis**.

That list continues to grow, as evidenced by the arrivals of saxophonist **David Sanchez** and pianist **Danilo Perez**, two soul mates who apprenticed under **Dizzy** in his last large aggregate, the **United Nation Orchestra**.

Sanchez, who hails from Puerto Rico, has a **Columbia** debut, "The Departure," that is an auspicious hello/goodbye; it is both an introduction to a potential hall-of-fame player and a salute to the talent scout who championed him. The Panamanian **Perez** has "The Journey," his second record for **Novus**, and it features precisely the kind of multicultural mindset that would

make his mentor proud. "I saw him as a father," says **Perez**, who admits that he still dreams about **Dizzy**. "Musically, he taught me about integrating cultures, about bringing them together. He told me to bring out my roots, to look within myself, to keep one foot in the past, one in the present." Says **Sanchez**, "His way of dealing with the music was very special. He approached it from all sides—not always technically, but in a human way. He related the music to life. It was very deep. I couldn't help but be affected by that."

The legacy continues.

NOT CHEERS: For 25 years, **Bradley's** has been the prototypical piano room. It is a **Greenwich Village** landmark that most closely resembles that **New York jazz joint** as seen in the mind's eye: dark wood paneling, neighborhood bellies propping the bar, a piano donated by **Paul Desmond** (seen by many as the room's certificate of authenticity), and musical insulations that protect insomniacs and night-owls from the vagaries of life outside (especially important at four in the morning). What's so special about the room? Everything. To celebrate **Bradley's** quarter-century of service to the cause of jazz (make that late-night culture), too-many-to-mention artists are planning to stop in throughout 1994 as a gesture of appreciation and recognition. To their good tidings, I add my own. Happy anniversary.

The Biggest Choir Release of the Year is coming in MAY from ?? Guess Who??

Here's a clue They're from

Wilmington, DELEWARE and Chester, PENNSYLVANIA

See the next gospel issue of Billboard for the Answer

ATLANTA INTERNATIONAL RECORD CO., INC • 881 Memorial Drive, SE • Atlanta, GA 30316

Diane SCHUUR

B.B. KING

HEART *to* HEART

Together for the first time multiple Grammy Award winners Diane Schuur and B.B. King are the perfect match of the year! These two superstars reinvent such classics as *You Don't Know Me*, *Glory Of Love*, *It Had To Be You*,



I Can't Stop Loving You and many more priceless gems. Diane Schuur and B.B. King—soul to soul and **Heart To Heart!** Produced by **PHIL RAMONE.**



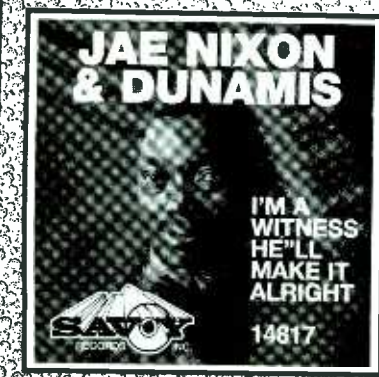
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Artists & Music

Top Contemporary Christian™

THIS WEEK	2 WKS. AGO	WKS. ON	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	75	TALK ● FOREFRONT 3002/STARSONG	37 weeks at No. 1 FREE AT LAST
2	2	17	TWILA PARIS STARSONG 8805	BEYOND A DREAM
3	4	29	CARMAN SPARROW 1387	THE STANDARD
4	6	9	MICHAEL CARD SPARROW 1435	JOY IN THE JOURNEY
5	3	29	MICHAEL W. SMITH REUNION 0086/WORD	FIRST DECADE 1983-1993
6	5	7	MICHAEL SWEET BENSON 2231	MICHAEL SWEET
7	7	9	RON KENOLY INTEGRITY 055/SPARROW	GOD IS ABLE
8	8	9	STEVE GREEN SPARROW 1334	WHERE MERCY BEGINS
9	9	5	OUT OF THE GREY SPARROW 1405	DIAMOND DAYS
10	10	9	RAY BOLTZ WORD 57868/EPIC	ALLEGIANCE
11	11	31	VARIOUS ARTISTS REUNION 0083/WORD	SONGS FROM THE LOFT
12	12	25	SUSAN ASHTON SPARROW 1388	SUSAN ASHTON
13	13	7	COMMISSIONED BENSON 2868/CGI	MATTERS OF THE HEART
14	15	5	PHILLIPS, CRAIG & DEAN STARSONG 8806	LIFELINE
15	29	13	POINT OF GRACE WORD 26014	POINT OF GRACE
16	21	3	ANDRAE CROUCH QWEST 4159/WARNER ALLIANCE	MERCY
17	NEW▶		ACAPPELLA WORD 6998	HEAR IT IN OUR VOICE
18	20	79	NEWSBOYS STARSONG 8251	NOT ASHAMED
19	14	25	PETRA DAYSPRING 4238/WORD	WAKE-UP CALL
20	NEW▶		LARNELLE HARRIS BENSON 2226	BEYOND ALL LIMITS
21	27	3	VARIOUS ARTISTS VINEYARD 9172	THE BEST LOVED SONGS FROM THE VINYARD
22	16	105	RAY BOLTZ DIADEM 2094	MOMENTS FOR THE HEART
23	22	53	MICHAEL ENGLISH WARNER ALLIANCE 4148/SPARROW	HOPE
24	33	3	DINO BENSON 2262	MIRACLES
25	25	29	RICH MULLINS REUNION 0087/WORD	A LITURGY, A LEGACY & A RAGGAMUFFIN BAND
26	30	3	CHARLIE DANIELS SPARROW 1428	THE DOOR
27	18	13	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
28	39	29	GEOFF MOORE & THE DISTANCE FOREFRONT 3011/STARSONG	EVOLUTION
29	35	93	RON KENOLY INTEGRITY 044/SPARROW	LIFT HIM UP WITH RON KENOLY
30	17	13	VARIOUS ARTISTS BRENTWOOD 5401	AMERICA'S 25 FAVORITE PRAISE/WORSHIP CHORUSES 2
31	RE-ENTRY		SCOTT BLACKWELL N SOUL 9903	NITRO PRAISE
32	RE-ENTRY		4 HIM BENSON 2960	THE BASICS OF LIFE
33	26	377	AMY GRANT ▲ MYRRH 3900/WORD	THE COLLECTION
34	19	7	CLAY CROSS WORD 9728	MY PLACE IS WITH YOU
35	38	5	KIDS CLASSICS BENSON 2218	SUNDAY SCHOOL SONGS
36	28	29	WHITE HEART STARSONG 8277	HIGHLANDS
37	NEW▶		VARIOUS ARTISTS ARRIVAL 6127/K-TEL	SILVER ANNIVERSARY CELEBRATION
38	24	3	IONA FOREFRONT 3014/STARSONG	BEYOND THESE SHORES
39	37	157	D.C. TALK FOREFRONT 2682*/STARSONG	NU THANG
40	23	3	AUDIO ADRENALIN FOREFRONT 3012/SPARROW	DON'T CENSOR ME

● 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. © 1994, Billboard/BPI Communications.



JAE NIXON & DUNAMIS
I'M A WITNESS HE'LL MAKE IT ALRIGHT
14817

Witness a bright new star in the Savoy heavens.



by Bob Darden

THE BIGGEST NEWS coming out of the Gospel Music Assn.'s annual confab in Nashville last week may have been the announcement by the Christian Music and Video Retailers, in association with Spring Arbor Distributors and the Christian Music Trade Assn., of an industry-wide push to bring retailers into the SoundScan reporting system.

Prior to the April 28 announcement, more than 200 stores had committed to reporting sales to SoundScan via data transmission through Spring Arbor Distributors. According to SoundScan, this represents sufficient data to make the Christian SoundScan reporting system operational by mid-May.

As of May 2, an additional 65 to 70 individual stores had signed on, according to Wendy Holt, manager of PR and marketing for GMA.

Reports for Christian retail sales, both separately and combined with Christian music sales from general market retailers, will be made available to trade publications for use in charts beginning in July. (Billboard expects to begin experimenting with a SoundScan-based contemporary Christian chart as soon as the information is available, and should begin publishing such a chart shortly thereafter.)

OTHER PUBLICATIONS receiving the SoundScan data will include Bookstore Journal, Christian Retailing, and CCM Update. Each chart will contain some information unique to the publication. Sales data will include combined market sales, separate Christian and general-market sales of Christian music, regional sales, and new artist sales.

Implementation of the SoundScan system at Christian retail operations was financed by a group of charter subscribers, including Word Distribution (which includes Reunion Records and Acappella Co. Inc.), the Benson Music Group, Star Song Communications (which includes Forefront Communications Inc. and Chapel Music Group), Sparrow Distribution (which includes Warner Alliance, Integrity Music, Gospocentric, and Troubadour For The Lord), Diadem/Tribute Records, Crystal Sea Recordings,

Regency Music, CA Records, Diamante Music Group, and Brentwood Music.

Among the major Christian retail chains that have already committed to the SoundScan system are Family Bookstores, Berean Christian Stores, and Provident Bookstores.

The addition of SoundScan could play a major role in the recognition of contemporary Christian and gospel music in the retailing world. GMA estimates that 82% of all religious music product has been sold through Christian retailers—numbers which have not figured in total sales reports in the past.

A similar situation occurred a few years ago when country music sales began being tallied, vaulting artists like Garth Brooks to the upper reaches of The Billboard 200.

"I believe SoundScan will be the single most influential factor in raising the mass-market awareness of contemporary Christian and gospel music," says GMA president Bruce Koblish.

THERE WAS, OF COURSE, other news at GMA. Word announced the merging of its popular DaySpring label with its Word label. (DaySpring had been founded in the late '60s, primarily to host newly signed vocal group the Imperials.) Word Records is now an autonomous part of Word Records and Music. Former DaySpring artists Helen Baylor, Wayne Watson, and Petra are now on Word Records. Also announced the same day were the signings of soloists John Schlitt (lead vocalist with Petra) and John Elfante to Word.

Also of note was Sparrow's announcement of Steven Curtis Chapman's upcoming "Heaven In The Real World" world tour. Chapman—who will probably benefit more than any other single artist from SoundScan's introduction into the Christian marketplace—seems poised to break through into the arena-sized ranks of Amy Grant and Michael W. Smith with this tour. The choice of the Newsboys as the opening act is equally astute.

Also of interest is that the "Heaven" tour is being sponsored by Prison Fellowship Ministries, the world's largest prison outreach and criminal justice organization. A focus of the tour will be the PFM's famed Angel Tree program, which assists the children of prisoners during Christmas.

Chapman is expected to appear before more than 500,000 people during the 70-city U.S. segment of the tour, then will move on to Europe, Australia, New Zealand, South Africa, Asia, and Canada. (For additional coverage of Gospel Music Week, see pages 46, 62, and 93.)

MICHAEL ENGLISH TOPS DOVE AWARDS

(Continued from page 37)

Awards) and the Gaither Music Organization (Lifetime Achievement). The year's Hall of Fame inductees were Tennessee Ernie Ford, Stuart K. Hine, Stuart Hamblet, and former Louisiana Gov. Jimmie Davis, a past president of the GMA.

Here is a complete listing of the 25th Annual Dove Award winners:
Artist of the year: Michael English.

Song of the year: "In Christ Alone," Shawn Craig and Don Koch.

Songwriter of the year: Steven Curtis Chapman.

Male vocalist: Michael English.

Female vocalist: Twila Paris.

Group of the year: 4Him.

New artist: Point Of Grace.

Producer of the year: Wayne Kirkpatrick.

Rap recorded song: "Socially Acceptable," DC Talk.

Metal recorded song: "Psychedelic Super Jesus," Bride.

Rock recorded song: "Jesus Is Just Alright," DC Talk.

Contemporary recorded song:

"Go There With You," Steven Curtis Chapman.

Inspirational recorded song: "Holding Out Hope To You," Michael English.

Southern gospel recorded song: "Satisfied," the Gaither Vocal Band.

Country recorded song: "There But For The Grace Of God Go I," Paul Overstreet.

Contemporary black gospel recorded song: "Sold Out," Helen Baylor.

Traditional black gospel recorded song: "Why We Sing," Kirk Franklin.

Metal album: "Tamplin," Ken Tamplin.

Rock album: "Wake-Up Call," Petra.

Contemporary album: "Hope," Michael English.

Inspirational album: "The Season Of Love," 4Him.

Southern gospel album: "Southern Classics," the Gaither Vocal Band.

Country album: "Walk On,"

Bruce Carroll.

Contemporary black gospel album: "Start All Over," Helen Baylor.

Traditional black gospel album: "Kirk Franklin & The Family," Kirk Franklin.

Instrumental album: "Psalms, Hymns, & Spiritual Songs," Kurt Kaiser.

Praise & worship album: "Songs From The Loft," Various artists.

Musical album: "God With Us," various artists.

Choral collection album: "Al Denson Presents The Youth Chorus Book, Volume III," Al Denson.

Children's music album: "Come To The Cradle," Michael Card.

Recorded music packaging: "The Wonder Years 1983-1993," Michael W. Smith.

Shortform music video: "Hand On My Shoulder," Sandi Patti.

Longform music video: "The Live Adventure," Steven Curtis Chapman.

Music Video

ARTISTS & MUSIC

CMT Campaign Is Off & Rolling Traveling Show Raises Viewer Awareness

BY DEBORAH RUSSELL

LOS ANGELES—CMT is rolling out a multifaceted, grass-roots marketing campaign—using a five-wheeled vehicle painted like a cow—to rope in viewers and cable operators nationwide.

In addition, the country music channel is breaking into movie theater advertising, amphitheater programming, and fair sponsorships as a way to take the channel off the airwaves and bring it to the people.

The comprehensive efforts follow a year in which Nielsen ranked CMT second among the top 10 growth outlets in 1993.

"Our goal is to let people who are unfamiliar with the network, or who have seen it but don't have it, to sample CMT," says Steven Yanovsky, VP of marketing services for Group W Satellite Communications, the firm that handles CMT's ad sales, affiliate relations, marketing, and public relations. "The best way to tell people the story of CMT is to show it to them."

People in at least 13 markets will hear the CMT story as told by the channel's CMT Dance Ranch Truck, a 45-foot mobile unit equipped with video monitors and CMT merchandise. The truck has been on location since February, stopping at nightclubs, fairgrounds, concert venues, and cable systems.

In a number of cities, the country music outlet is capitalizing on the explosion of country line dancing by



The CMT Dance Ranch Truck

creating its own dance and organizing "CMT Dance Ranch Romp" contests in local venues. In most cases, the channel ties in with the venue, a top country radio station, and the local cable operator to launch a cross-promotional blitz tied to the dance contest.

The channel also creates mock rodeos, in which professional cowboys perform wacky stunts. Karaoke-inspired "cow-e-okie" sing-alongs also are part of the touring mix.

"It's a way to create an event for country music fans while you generate awareness and encourage tune-in for the network," says Yanovsky.

The truck also allows CMT to maintain and solidify its relationships with cable carriers at a local, market-specific level.

"It's critical at this time to acquire and retain [cable] systems; it's the same with viewers," says Yanovsky. Thus, the channel is targeting cities such as Houston, St. Louis, Memphis, and San Francisco, where CMT hopes to increase distribution or ratings.

Research following a two-market

test of the truck in 1993 indicated that awareness of CMT did increase after the vehicle rolled through Atlanta, while awareness and cable distribution increased after its visit to Tucson, Yanovsky says.

Additional cities are targeted for a variety of other off-channel marketing efforts. CMT programming flashed across movie screens in 13 markets in February, and the channel will launch a second series of 60-second preview ads in the latter part of 1994.

"The recall scores were very positive after the February test," he notes.

In addition, the channel has inked a deal with amphitheaters in 10 markets, including Pittsburgh, Dallas, Cincinnati, and Charlotte, N.C., in which CMT will program videos before and after country music concerts.

"We want to own these concerts to the extent that we can own them," says Yanovsky. "We are not the underwriting [concert] sponsor, but CMT will certainly have a presence in these theaters."

The channel also will have a presence on the grounds of the Indiana State Fair, as it has signed on as a corporate sponsor for the second year in a row. In 1993, the channel presented a Reba McEntire concert and sponsored the closing fireworks at the Indiana fair. CMT is negotiating with another midwestern fair right now.

Secrets & School Buses: Experiencing The Eagles

THE EAGLES HAVE LANDED: Granted, it's a pretty big deal that the Eagles have ended a 14-year hiatus and will reunite for a tour this summer. But one would have thought the nation's very security was at risk based on the amount of intrigue and mystery that blanketed a recent MTV taping of said reunion.

The top-secret location for the two-night gig was a basic soundstage on the Warner Bros. Studios lot in Burbank. A pal in TV production called and asked, "What are the Eagles doing on my lot?" and promptly invited us out for lunch at the studio commissary. Our table afforded excellent audio access to the top-secret rehearsals. The harmonies on "Heart Of The Matter" were impeccable.

The band rehearsed for a week and taped two identical shows April 25 and 26. Edited footage will appear on MTV in August.

ONE OF SILENCE: We were told by MTV April 22 that we had a ticket for the April 26 taping, on one condition: "You cannot, under any circumstances, review the show."

We accepted, deeply honored to witness the historic occasion, especially without paying the excessive ticket price (\$100-plus) that fans will shell out for the summer tour.

As we congratulated ourselves on being counted among the select journalists who could be so trusted, we were interrupted by a call from the Eagles' publicist. He "just wanted to confirm" that we had indeed accepted the vow of silence.

Uncrossing our fingers, we sighed. Geez. OK. We promise, all right?

SHOWTIME: April 26 dawns. The band has wrapped the first night of taping. But no one is talking. No news is forthcoming re: Part Two.

"We'll call you later with the details," was the Stepford-like response we got from MTV.

Well, can you just tell us what time it started last night?

"We'll call you later with the details," says the robot voice.

At 4 p.m. we gain access to tickets, and learn that a fellow journalist and friend is counted among the trusted writers tapped to attend the taping. He will drive.

We were directed to the L.A. Equestrian Center, a place where horses trot around as their riders inhale the fine L.A. smog and dream of verdant pastures in Wyoming.

Upon paying to park, we boarded a yellow school bus, circa 1978. Imagine our surprise when we saw a writer from our sister publication sitting in one of the hard, green seats. Guess they trusted him too...

MISSION IMPOSSIBLE: The Equestrian Center is close to the

Warner Bros. studio, but apparently the bus driver was instructed to take a most circuitous route, surely to confuse the passengers.

We took a lovely drive through Griffith Park, past the zoo, at which point another trusted journalist remarked, "This driver must think we're going to see the bald eagles."

One paranoid critic even postulated that the whole MTV taping was a ruse planned by Eagle and critic-hater Don Henley, who would surely hijack the bus and kill us all.

When we finally reached the soundstage, we recognized several other trusted journalists from daily

papers and rock magazines, notepads brazenly on display. What's going on, we wondered. Are these people going to write about this?

HARMONY AND ME:

The show commenced about 9 p.m. with an acoustic set that included exquisite renderings of "Peaceful Easy Feeling," "Best Of My Love," "Tequila Sunrise," and "Hotel California." The band segued into an orchestral mode, using a mini-symphony to back them on such tracks as "Pretty Maids," "I Can't Tell You Why," "New York Minute," and the stirring "Lover's Moon." Finally,

the guys decided to let Joe Walsh and Don Felder really play, and they jammed their way through "One Of These Nights," "In The City," "Life In The Fast Lane," and "Heartache Tonight." The second-to-last song was a raucous new rocker, "Get Over It," destined for hit status if anyone dares to release an album by these litigious musicians.

A stirring "Desperado" closed the show, which was fitting, as we felt somewhat desperate about the competition to land a highly coveted seat on one of the belching buses back to the Equestrian Center.

As luck would have it, we got swept up in the crowd and barely managed to snag a seat on the last bus in the line. Pulling away from the soundstage, we saw the face of our companion—who had the car keys—in a group of hapless losers who got left out in the cold.

RIGHT THERE In Black & White: Upon waking Wednesday morning, we opened the L.A. Times to a full-color photo alongside a positive and detailed review of the same concert we'd promised to keep secret.

What's this?! we demanded of the band publicist, throwing down the proverbial gauntlet. All bets are off!

"We didn't want reviews that would confuse the TV taping with the tour," he said. "Which is what the Times did. But at least [the writer] did it in a nice way."

"Feel free," he added, "to write about the experience, though."

THE EYE



by Deborah Russell

PRODUCTION NOTES

LOS ANGELES

- HSI director Sam Bayer lensed Toad The Wet Sprocket's new Columbia clip "Fall Down." Doug Friedman produced. Ramsey Nickell directed photography.



Meat Market. NuYo/Imago artist Maggie Estep visited New York City's meat-packing district to shoot her debut clip "Hey Baby." Mark Pellington (not pictured) shot the video, which features Imago's own VP of A&R, Ron Baldwin (pictured among unidentified extras), hanging from a meat hook and chatting on his cellular phone.

- Mint Condition's new Perspective/A&M video "Someone To Love" is a Smash! Films production directed by Pam Robinson. Brian Agnew directed photography; Ken Dupuis produced.

- Rande St. Nicholas directed Lauren Christie's latest video, "The Color Of The Night," for Mercury. John Hopgood produced the shoot for Planet Pictures. Michael Trim directed photography.

NEW YORK

- Director Millicent Shelton is the eye behind R. Kelly's latest Jive outing, "Your Body's Callin'." Susan Agostinelli produced the clip for Original Films.

- Queen Latifah's new Motown video "Black Hand Side" is an F.M. Rocks production directed by F. Gary Gray. Craig Fanning executive produced.

NASHVILLE

- Planet Pictures director Gerry Wenner recently reeled Victoria Shaw's Reprise video "Cry Wolf." Sharon Ullman produced.

OTHER CITIES

- F.M. Rocks director Steve Hanft shot Pride & Glory's new Geffen video "Losin' Your Mind" on location in New Orleans. Craig Fanning executive produced.

- Moxie Music director Norwood Cheek shot Picasso Trigger's "Rub-A-Dub" video for Alias Records. He also produced the Raleigh, N.C., shoot with Shirley Moyers.

- Jeffrey W. Byrd directed the Atlanta-based shoot for 5ive-O's debut Wrap/Word video, "P-Yi-Yow." Kim Moye produced for Next Level Productions.

- Hero Films' Graeme Joyce and Dig's Scott Hackwith directed the new Dig clip "Unlucky Friend" for Radioactive Records. Lawrence Novitch produced.

- Shaquille O'Neal's latest Jive outing, "Shoot Pass Slam," is a Chelsea Pictures production lensed by director Jim Swaffield. Beau Williams directed photography on location in Orlando, Fla. Joe Nardelli produced.

In addition, Chelsea Pictures crews recently wrapped a trio of London-based shoots, including Basia's Sony U.K. video "Drunk On Love," directed by Morgan Lawley and produced by James Chadd. Zubin Mistry directed photography. Daryl Hall & Sound Of Blackness' Mercury clip "Gloryland" was directed by Lawley and produced by Nicci Power. Steve Chivers directed photography. Finally, Judy Cheeks' EMI clip "Reach" was directed by Kate Garner and produced by Sarah Bayliss. Nick Sawyer directed photography.

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 Snoop Doggy Dogg, Doggy Dogg ...
- 2 Toni Braxton, You Mean The World...
- 3 Angela Winbush, Treat U Rite
- 4 Aaliyah, Back & Forth
- 5 Domino, Sweet Potatoe Pie
- 6 SWV, Anything
- 7 R. Kelly, Your Body's Callin'
- 8 Sounds Of Blackness, I Believe
- 9 Xscape, Love On My Mind
- 10 Brand New Heavies, Dream On ...
- 11 Ce Ce Peniston, I'm Not Over You
- 12 Janet Jackson, Any Time, Any Place
- 13 For Real, You Don't Wanna Miss
- 14 Keith Sweat, How Do You Like It
- 15 Hammer, Pumps And A Bump
- 16 After 7, Gonna Love You Right
- 17 Outkast, Player's Ball
- 18 Babyface, And Our Feelings
- 19 Tevin Campbell, I'm Ready
- 20 Zhane, Groove Thang
- 21 Maze/Frankie Beverly, What Goes...
- 22 Aretha Franklin, Willing To Forgive
- 23 Heavy D. & The Boyz, Got Me ...
- 24 Ice Cube, You Know How We Do It
- 25 Janet Jackson, Because Of Love
- 26 ♀, The Most Beautiful Girl In ...
- 27 Nas, It Ain't Hard To Tell
- 28 Tony! Toni! Tone!, Leavin'
- 29 Wu-Tang Clan, C.R.E.A.M.
- 30 Me'shell Ndegeocello, If That's Your ...

★ ★ NEW ADDS ★ ★

- Norman Brown, That's The Way Love ...
 Ultra Nate, How Long
 Marc Dorsey, People Make The World ...
 Incognito, Givin' It Up



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Shenandoah, If Bubba Can Dance
- 2 Faith Hill, Piece Of My Heart
- 3 Toby Keith, Wish I Didn't Know Now
- 4 Garth Brooks, Standing Outside...
- 5 John Berry, Your Love Amazes Me
- 6 Marty Stuart, Kiss Me, I'm Gone
- 7 Doug Stone, Addicted To A Dollar
- 8 Clay Walker, Where Do I Fit In...
- 9 Clint Black, A Good Run Of Bad Luck
- 10 John Michael Montgomery, Rope ...
- 11 Randy Travis, Before You Kill Us All
- 12 Kathy Mattea, Walking Away A ...
- 13 Sammy Kershaw, National Working ...

- 14 Neal McCoy, Wink
- 15 Travis Tritt, Foolish Pride
- 16 David Ball, Thinkin' Problem
- 17 Reba McEntire, Why Haven't I ...
- 18 Hal Ketchum, (Tonight We Just ...
- 19 Kenny Chesney, The Tin Man
- 20 Charlie Major, Nobody Gets Too ...
- 21 The Mavericks, O What A Thrill
- 22 Travis Tritt, Take It Easy
- 23 Tim McGraw, Indian Outlaw
- 24 Sam Moore/Conway Twitty, Rainy...
- 25 Brooks & Dunn, That Ain't No ...
- 26 Tracy Byrd, Lifestyles Of The Not...
- 27 Dawn Sears, Runaway Train
- 28 Shaver, Georgia On A Fast Train
- 29 Restless Heart, Baby Needs New ...
- 30 Bob Woodruff, Bayou Girl
- 31 David Lee Murphy, Just Once
- 32 Dwight Yoakam, Try Not To Look So ...
- 33 Ken Mellons, Lookin' In The Same...
- 34 Joe Diffie, In My Own Backyard
- 35 Confederate Railroad, Daddy Never ...
- 36 Lorrie Morgan, My Night To Howl
- 37 Patty Loveless, How Can I Help You ...
- 38 Lari White, That's My Baby
- 39 Pam Tillis, Spilled Perfume
- 40 Rodney Crowell, Let The Picture ...
- 41 Davis Daniel, I Miss Her Missing Me
- 42 Charlie Floyd, Man Behind The...
- 43 Daron Norwood, Cowboys Don't Cry
- 44 Kimber Clayton, I Know That Car
- 45 Suzy Bogguss, You Wouldn't Say ...
- 46 Collin Raye, Little Rock
- 47 Blackhawk, Every Once In A While
- 48 John Anderson, I Wish I Could ...
- 49 John & Audrey Wiggins, Falling Out...
- 50 Alabama, The Cheap Seats

† Indicates Hot Shots

★ ★ NEW ADDS ★ ★

- Diamond Rio, Love A Little Stronger
 Faith Hill, But I Will
 Gibson/Miller Band, Mama's Don't Let ...
 Marty Brown, Cryin', Lovin', Leavin'
 Michael James, Love Will
 The Maverick Choir, Amazing Grace
 Tim McGraw, Don't Take The Girl



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Snoop Doggy Dogg, Doggy Dogg ...
- 2 Smashing Pumpkins, Disarm
- 3 Green Day, Longview*
- 4 Soundgarden, Spoonman
- 5 John Berry, Your Love Amazes Me
- 6 Alice In Chains, No Excuses
- 7 Ice Cube, You Know How We Do It
- 8 Morrissey, The More You Ignore Me...*
- 9 Beck, Loser
- 10 R. Kelly, Bump N' Grind
- 11 Cracker, Low
- 12 Primal Scream, Rocks
- 13 Janet Jackson, Any Time, Any Place

- 14 Big Mountain, Baby I Love Your Way
- 15 Frenelt, Bizarre Love Triangle*
- 16 Collective Soul, Shine
- 17 Madonna, I'll Remember
- 18 Rollins Band, Liar
- 19 Salt-N-Pepa/En Vogue, Whatta Man
- 20 Tevin Campbell, I'm Ready
- 21 Snoop Doggy Dogg, Gin And Juice
- 22 Enigma, Return To Innocence
- 23 Sheryl Crow, Leaving Las Vegas
- 24 Meat Puppets, Backwater
- 25 Ace Of Base, The Sign
- 26 All-4-One, So Much In Love
- 27 The Breeders, Divine Hammer
- 28 Counting Crows, Mr. Jones
- 29 General Public, I'll Take You There
- 30 Nirvana, Heart-Shaped Box
- 31 Hole, Miss You
- 32 US3, Cantaloup
- 33 Wu-Tang Clan, C.R.E.A.M.
- 34 Pearl Jam, Jeremy
- 35 ♀, The Most Beautiful Girl In ...
- 36 Pantera, I'm Broken
- 37 Pavement, Cut Your Hair
- 38 The Cranberries, Dreams
- 39 Nirvana, All Apologies
- 40 Sarah McLachlan, Possession
- 41 U2, One
- 42 Toni Braxton, You Mean The World...
- 43 Smashing Pumpkins, Today
- 44 The Charlatans, Can't Get Out Of Bed
- 45 Backbeat Soundtrack, Money
- 46 Bonnie Raitt, Love Sneakin' Up On ...
- 47 Domino, Sweet Potatoe Pie
- 48 Jane's Addiction, Been Caught ...
- 49 Red Hot Chili Peppers, Under The ...
- 50 Pearl Jam, Even Flow

* Indicates Buzz Bin

★ ★ NEW ADDS ★ ★

- Mariah Carey, Anytime You Need A ...
 Arrested Development, Ease My Mind
 Coolio, Fantastic Voyage
 Whale, Hobo Humpin' Slobo Babe
 Grant Lee Buffalo, Fuzzy



30 hours weekly
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Shenandoah, If Bubba Can Dance
- 2 Faith Hill, Piece Of My Heart
- 3 Clint Black, A Good Run Of Bad Luck
- 4 John Michael Montgomery, Rope ...
- 5 Doug Stone, Addicted To A Dollar
- 6 Brooks & Dunn, That Ain't No Way ...
- 7 Toby Keith, Wish I Didn't Know Now
- 8 Garth Brooks, Standing Outside...
- 9 Tim McGraw, Indian Outlaw
- 10 Marty Stuart, Kiss Me, I'm Gone
- 11 Clay Walker, Where Do I Fit In The...
- 12 Joe Diffie, In My Own Backyard
- 13 Kathy Mattea, Walking Away A ...
- 14 Randy Travis, Before You Kill Us All

- 15 Patty Loveless, How Can I Help You...
- 16 Sam Moore/Conway Twitty, Rainy...
- 17 Hal Ketchum, (Tonight We Just ...)
- 18 Dawn Sears, Runaway Train
- 19 Dwight Yoakam, Try Not To Look So ...
- 20 Lorrie Morgan, My Night To Howl
- 21 Pam Tillis, Spilled Perfume
- 22 David Ball, Thinkin' Problem
- 23 Reba McEntire, Why Haven't I ...
- 24 John Anderson, I Wish I Could Have...
- 25 Alabama, The Cheap Seats
- 26 Tracy Byrd, Lifestyles Of The Not...
- 27 Shaver, Georgia On A Fast Train
- 28 Kenny Chesney, The Tin Man
- 29 Restless Heart, Baby Needs New ...
- 30 Charlie Major, Nobody Gets Too ...

★ ★ NEW ADDS ★ ★

- Marty Brown, Cryin', Lovin', Leavin'
 Billy Ray Cyrus, Talk Some
 Neal McCoy, Wink
 Aaron Neville/Trisha Yearwood, I Fall...
 Travis Tritt, Foolish Pride
 Emmlylou Harris, Crescent City



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Bruce Springsteen, Streets Of...
- 2 Mariah Carey, Without You
- 3 Counting Crows, Mr. Jones
- 4 Bonnie Raitt, Love Sneakin' Up On ...
- 5 Ace Of Base, The Sign
- 6 General Public, I'll Take You There
- 7 Madonna, I'll Remember
- 8 ♀, The Most Beautiful Girl ...
- 9 Enigma, Return To Innocence
- 10 Crash Test Dummies, Mmm Mmm ...
- 11 Toni Braxton, You Mean The World...
- 12 Big Mountain, Baby I Love Your Way
- 13 Tom Petty, Mary Jane's Last Dance
- 14 Michael Bolton, Completely
- 15 Dead Can Dance, The Carnival Is Over
- 16 Sarah McLachlan, Possession
- 17 Melissa Etheridge, Come To My ...
- 18 Meat Loaf, Rock And Roll Dreams...
- 19 The Cranberries, Dreams
- 20 Sting, If I Ever Lose My Faith In You
- 21 Billy Joel, The River Of Dreams
- 22 Meat Loaf, I'd Do Anything For Love
- 23 10, 000 Maniacs, Because The ...
- 24 Adams/Stewart/Sting, All For Love
- 25 Janet Jackson, If
- 26 Jon Secada, If You Go
- 27 Peter Gabriel, Sledgehammer
- 28 Don Henley, The Boys Of Summer
- 29 R.E.M., Losing My Religion
- 30 John Cougar Mellencamp, Small Town

★ ★ NEW ADDS ★ ★

- Ace Of Base, Don't Turn Around
 Counting Crows, Round Here
 Mariah Carey, Anytime You Need A ...
 Janet Jackson, Any Time, Any Place

the Medialine

Labels Wonder Who Will Fill Arsenio's R&B/Hip-Hop Shoes

BY ERIC BOEHLERT

THE LAST HOORAY? "Before Arsenio, it was white-bread city."

That's how one record label executive last year described the pre-Arsenio Hall late-night landscape in terms of the number of black performers invited to appear on national TV (Billboard, June 12, 1993). Now, with the announcement that Hall's last original show will air May 27, some label representatives are growing concerned that R&B and hip-hop acts—particularly young acts—will have nowhere to turn for the kind of television exposure that plays an increasingly important role in boosting music careers.

"For black music artists who don't cross over, it's going to be a nightmare," says one major-label publicist who secures TV time for company acts. Looking at the types of guests Hall's competitors have been booking, he sums up the post-Arsenio TV options by saying, "Now there's 'Soul Train' and 'Soul Train.' It's going to be a huge loss."

"That was our outlet," says Fletcher Foster, VP of publicity at MCA, a label with a large R&B roster. He and others are concerned not only about the demise of Hall's show, which was the first to wholeheartedly welcome new urban acts onto its stage, but also the state of the remaining late-night options: "The Late Show With David Letterman," "The Tonight Show With Jay Leno," "Late Night With Conan O'Brien," "Saturday Night Live," and "The Jon Stewart Show." For the most part, those shows have shown only passing interest in booking street-smart urban acts, they say.

Indeed, of 143 musical performances on the major late-night programs in March and April of this year, just 30 fell into the R&B or hip-hop categories. (Tony Toni Toné accounted for three of those 30, appearing on "SNL," "Jon Stewart," and "Conan O'Brien.") Of the 30, 19 played on Hall's stage.

Of particular note was Letterman's show. Minus the appearance of Al Green, who sang a duet with Lyle Lovett, the late-night leader was virtually R&B-free in March and April.

"The chances of getting a black artist on Letterman is almost nil," says one label publicist, who quickly acknowledges that for the target audience of the "Late Show," it simply doesn't make sense to book developing urban artists. "Late Show" producers were not available for comment.

Hall's withdrawal from the late-night derby did not come as a surprise. For the last eight to 12 months, Hall's show had been taking a ratings beating from Letterman and Leno, with scores of

young viewers making the late-night switch. Yet even during its lowest ratings, Hall's show still attracted between 1.5 million and 2 million viewers a night.

Some, like Lisa Barbaris, head of publicity at EastWest, assume that Hall's diehard audience is too valuable to simply walk away from. She's convinced that someone else will quickly step into Hall's urban TV void. "I'm not losing any sleep over it," she says of Hall's demise.

As for possible heirs, Barbaris points to MTV's Stewart, whose show is rumored to be heading for the late-night syndication arena this year. To date, Stewart's musical guests, like O'Brien's, have leaned heavily toward new rock (Buffalo Tom, Texas, Green Day, and the like). Barbaris and others assume that without Hall around, Stewart's booking policy will broaden to include more R&B and hip-hop players.

Jim Pitt, who books acts for O'Brien's show, says that in the past he was not pitched all that often by label R&B departments. "Their marketing plans always pointed at Arsenio first," he says. No doubt Pitt will be fielding more R&B calls. Hall's exit "will present us with more options," he says. Will the show be interested? Yes, but only to a degree. "How noticeable the changes will be, I don't know," Pitt says.

Debbie Vickers, producer of "The Tonight Show," reports that the program plans no major booking changes and "will continue to get a variety of guests."

Looking back, label representatives say Hall not only exposed the country to urban culture in general, but specifically boosted the careers (i.e., record sales) of young hip-hop acts. For instance, Me'shell NdegeOcello's "Plantation Lullabies" recently jumped 15 spots on The Billboard 200 after she performed two songs and secured prized couch time on Hall's show. "[Arsenio] understood how hard it was for new artists to gain exposure," says Ron Carter, manager of publicity at Warner Bros.

Like Barbaris, Carter is hopeful about hip-hop's television future. "It's not the end of the world. The music business is a resilient one."

IN THE LINE OF DUTY: On May 1, Francis Tomasic was killed when the vehicle he was driving hit a land mine eight miles outside of Mostar, Bosnia-Herzegovina. Tomasic was working as translator, photographer, and driver for high-school buddy and novelist William Vollmann ("The Rifles"). The two were sent by Spin to bring back a story about the ravaged country for the magazine's July or August issue. Vollmann survived the blast. Fellow journalist Brian Benton also was killed in the explosion.

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 14, 1994.



Continuous programming
 12000 Biscayne Blvd
 Miami, FL 33181

AMERICA'S NO. 1 VIDEO

Aaron Hall, I Miss You

BOX TOPS

- Hammer, Pumps And A Bump (Vers 2)
 2 Live Crew, Yo Go Girl
 Snoop Doggy Dogg, Doggy...
 R. Kelly, Your Body's Callin'
 12 Gauge, Dunkie Butt
 2 Live Crew, Yeah, Yeah
 Aaliyah, Back And Forth
 Outkast, Player's Ball
 Da Brat, Funkdafied
 Beatnuts, Props Over Here
 AMG, Butt Booty Naked
 Warren G. & Nate Dogg, Regulate
 Jodeci, Feenin'
 R. Kelly, Bump 'N Grind
 Rollins Band, Liar
 E-40, Captain...
 Sweet Sable, Old Times' Sake
 MC Ren, Forget What Ya Heard
 Tevin Campbell, I'm Ready
 Dawn Penn, You Don't Love Me
 Prong, Snap Your Fingers...
 D.F.C., Caps Get Peeled
 Simple E, Play My Funk
 Boss, Run, Catch, Kill
 M People, Movin' On Up
 Xscape, Understanding
 Lighter Shade Of Brown, Hey D.J.
 Patra, Worker Man

ADDS

- A Tribe Called Quest, Oh My God
 Ace Of Base, Don't Turn Around
 Crooklyn Dodgers, Crooklyn
 H-Town, Part Time Lover
 Janet Jackson, Any Time, Any Place
 K7, Hi De Ho
 Puppies, Funky Y-2-C



Continuous programming
 11500 9th St N
 St Petersburg, FL 33716

- John Berry, Your Love Amazes Me
 Billy Joel, Lullabye
 Carole King, Will You Love Me...
 The Beatles, I Want To Hold Your Hand
 Reba McEntire, Why Haven't I ...
 Yearwood/Neville, I Fall To Pieces
 Andrew Lloyd Webber, All I Ask
 Yanni, Santorini
 Gerald Albright, Anniversary
 Clint Black, Good Run Of Bad Luck
 Basia, Yearning
 Big Mountain, Baby I Love...
 Brooks & Dunn, That Ain't No Way...
 Enigma, Return To Innocence
 Joshua Kadison, Beautiful In My Eyes
 October Project, Bury My Lovely
 Bonnie Raitt, Love Sneakin' Up...
 Randy Travis, Before You Kill Us All
 Toni Braxton, You Mean The World...
 Patty Loveless, How Can I Help...



Continuous programming
 P O BOX 398, Branson, MO 65616

- Terence Blanchard, Solitude
 Confederate Railroad, Daddy Never...
 Ottmar Liebert, Albatross
 Bonnie Raitt, Love Sneakin' Up...
 Soundgarden, Spoonman
 Los Fabulosos Cadillacs, Matador
 10, 000 Maniacs, Because The Night
 Tool, Prison Sex
 INXS, Please (You've Got That)
 Scorpions, Under The Same Sun
 Big Mountain, Baby I Love...
 Tears For Fears, Elemental
 Bon Jovi, Dry Country
 Peligrosos Gorriones, Escafandra
 Blind Melon, Change

- Randy Travis, Before You Kill Us All
 The Spencers, Looking At Calvary
 Lex de Azevedo, Slickrock
 Suzy Bogguss, You Wouldn't Say...
 Chris Christian, Put You Trust
 Aretha Franklin, Willing To Forgive



Continuous programming
 1111 Lincoln Rd
 Miami Beach, FL 33139

- Counting Crows, Mr. Jones
 Ace Of Base, The Sign
 Roxette, Sleeping In My Car
 Mariah Carey, Without You
 Alejandra Guzman, Mirala, Miralo
 Alice In Chains, No Excuses
 Guns N' Roses, Since I Don't Have You
 Victimas Del Dr. Cerebro, El Esqueleto
 Bruce Springsteen, Streets Of...
 Soundgarden, Spoonman
 Los Fabulosos Cadillacs, Matador
 10, 000 Maniacs, Because The Night
 Tool, Prison Sex
 INXS, Please (You've Got That)
 Scorpions, Under The Same Sun
 Big Mountain, Baby I Love...
 Tears For Fears, Elemental
 Bon Jovi, Dry Country
 Peligrosos Gorriones, Escafandra
 Blind Melon, Change

Lightmusic

Five 1/2-hour shows weekly
 Signal Hill Dr, Wall, PA 15148

- Del, Wrong Place...
 Ed O G, Love Comes And Goes
 Big Mountain, Baby I Love...
 Neville Bros., Sister Rosa
 Holly Cole Trio, I Can See Clearly
 Say So, Wonderful World
 Rez, Land Of Stolen Breath
 The Story, So Much Mine
 Mazzy Star, Fade Into You
 Lisa Keith, Love Is Still Alive
 The Story, Guided Cage

- The Story, Angel In The House
 Bruce Cockburn, Listen To The Laugh
 Petra, Midnight Oil
 D.C. Talk, The Hard Way



Five hours weekly
 223-225 Washington St
 Newark, NJ 07102

- Primal Scream, Rocks
 The Afghan Whigs, Gentlemen
 The Grays, Very Best Years
 Whale, Hobo Humpin' Slobo Babe
 The Poor, More Wine...
 Sugartooth, Sold My Fortune
 Dr. John, Television
 Sam Phillips, I Need Love
 Zane Massey, Autumn Leaves
 Collective Soul, Shine
 Da Ko Boyz, Da Booty Call
 Messiah, Thunderdome
 Xscape, Love On My Mind
 Marxman, All About Eve
 Garth Brooks, Standing Outside...
 Dwight Yoakam, Try Not To Look...
 Valentine Smith, Katie's A No Show
 Shaver, Georgia On A Fast Train
 Catherine, Idiot
 Aretha Franklin, Willing To Forgive



One hour weekly
 152 W 57th St, New York, NY 10019

- Janet Jackson, Because Of Love
 Shaquille O'Neal, I'm Outstanding
 Crash Test Dummies, MMM...
 Prince, The Most Beautiful...
 Cracker, Low
 The Knack, My Sharona
 Lighter Shade Of Brown, Hey D.J.

International

Different Strokes For Majors In Tougher Year

In a period of slower growth, the six multinational corporations took different routes last year toward the same goal: squeezing more sales out of a rapidly changing global marketplace.

As the key players extend their reach further into developing territories and consolidate their positions in the developed markets, their actions have a greater effect on the bottom line of the \$30 billion-plus global marketplace.

In a series of exclusive interviews, Billboard asked the worldwide chiefs of the

majors how the world figures compare with their own companies' performances, about the role of the U.S. in the new world order, and how much of their own growth in 1993 came from acquisitions.

We also asked them to evaluate the market so far in 1994, and to state what the priorities of their companies, as well as those of the industry as a whole, should be for the rest of the year.

The interviews appear in alphabetical order of the company names.

LATIN AMERICA, SOUTHEAST ASIA SPUR GROWTH

(Continued from page 10)

Brazil, up 48% to \$390 million, and Argentina, up 26.9% to \$233.7 million.

Hot spots in Southeast Asia are Indonesia, up 26.1% to \$130.6 million,

and the Philippines, up 12.4% to \$30.3 million.

Both these regions have benefited from the increasing success against piracy in these markets and the presence of major labels, which are aggressively marketing both local and international repertoire. Eastern European markets such as Hungary, the Czech Republic, and Poland, which are undergoing similar changes, are showing promising increases on substantial sales levels.

At the same time, the top two world markets, the U.S. and Japan, posted increases of 10.9% and 10.8%, respectively, whereas the fortunes of Europe's markets were more mixed. Germany, Europe's largest market, fought a difficult economy to bring home a 9% increase. The U.K., the next-largest European market, saw a resurgence in growth of 10.1%. France's 4.6% increase fared better than neighboring Italy, which posted a slide of 8.1%.

Europe, including the member states of the European Community (EC) and the European Free Trade Association (EFTA), has a 33.6% share of the world market, with sales valued at \$10.23 billion, making it the largest international market. This is only marginally more than the U.S., which represents 32.3% of all world sales and is still the largest national market. In 1994, with the NAFTA treaty in effect, the free-trade block formed between the U.S., Mexico, and Canada will become the largest single market: If the three nations had been counted together in 1993, the block would have represented 37.1% of all sales, with \$11.3 billion.

The format profile of the world's sales continues to show an increase in CD album sales, driven mainly by the availability of deeper catalog at lower prices and cheaper CD hardware.

CD is catching up rapidly with cassette as the most popular format; it now represents 42% of all worldwide sales, compared with 44% for cassette. With the decline of vinyl to just 2%, the world is rapidly becoming dependent on just two formats.

Singles sales received another boost this year from the growth of the two-track CD in Europe and the practice of advertising "tie-ins" in Japan. Countries such as Spain, which effectively has no singles market, are now beginning to promote CD singles to add to the number of formats they sell.

The figures are based on sales from the IFPI national groups around the world. These member-group figures also estimate the part of the market not covered by members in their respective countries.

1993 WORLD SALES FIGURES

COUNTRY	VALUE IN U.S. DOLLARS (MILLIONS)	% CHANGE 1992-93
Argentina	233.7	+26.9%
Australia	545.6	+5.0%
Austria	318.5	+15.6%
Belgium	378.0	+26.7%
Bolivia	2.3	-24.8%
Brazil	390.3	+48.8%
Canada	896.8	+10.9%
Chile	47.7	-4.2%
China	340.8	-12.3%
Colombia	45.9	+28.2%
Costa Rica	5.2	+15.8%
Czech Republic	44.4	n/a
Denmark	190.0	+6.0%
Ecuador	4.0	+7.2%
Egypt	14.6	+11.1%
El Salvador	1.6	+34.4%
Finland	96.7	-16.1%
France	1848.6	+4.6%
Germany	2690.7	+9.0%
Ghana	12.4	n/a
Greece	93.6	+18.1%
Guatemala	3.1	+3.0%
Honduras	1.1	+54.3%
Hong Kong	125.8	+4.2%
Hungary	42.3	+55.5%
Iceland	14.5	n/a
India	243.2	+44.5%
Indonesia	130.6	+26.1%
Ireland	63.2	+15.4%
Israel	44.3	+9.8%
Italy	451.7	-8.1%
Ivory Coast	6.8	+13.3%
Japan	5082.4	+10.8%
Kenya	3.8	+22.3%
Malaysia	65.3	+2.9%
Mexico	572.8	+0.3%
Netherlands	618.8	+1.6%
New Zealand	63.6	+14.5%
Nicaragua	0.08	-80.5%
Nigeria	27.2	+73.1%
Norway	229.4	+10.4%
Panama	2.6	n/a
Paraguay	5.4	+30.5%
Peru	7.8	-4.4%
Philippines	30.3	+12.4%
Poland	66.2	+44.7%
Portugal	121.3	+36.0%
Saudi Arabia	69.7	+66.9%
Singapore	73.1	+4.4%
Slovak Rep.	2.1	n/a
South Africa	146.7	+22.2%
South Korea	464.2	+1.7%
Spain	493.7	+5.7%
Sweden	316.4	+10.8%
Switzerland	329.5	+7.0%
Taiwan	270.7	-15.7%
Thailand	91.5	-15.1%
Turkey	120.9	+76.3%
U.A. Emirates	16.1	n/a
U.K.	1,976.0	+10.1%
U.S.	9,833.1	+10.9%
Uruguay	8.0	+33.1%
Venezuela	45.4	+9.0%
Zimbabwe	7.0	+52.3%
TOTAL	30,489.08	+5.9%

All figures supplied by IFPI national groups

BMG: Developing Markets Hold The Key Explosive Asia Growth Leads Company's Gains

Michael Dornemann, chairman/CEO, Bertelsmann Music Group:

"I believe the overall growth of the world music market is extremely impressive in light of global economic conditions and overall consumer spending. Our growth in the past year has been very strong throughout the world, with a 22% increase in sales overall. This is especially true in key developing markets like Latin America and Asia/Pacific. In specific terms, BMG has far outpaced the growth of the music market by expanding 16% from the previous year internationally and 39% in North America. Asia/Pacific alone was the source of explosive growth for BMG in 1993, with net revenue up 44% from the preceding year.

Market growth for BMG was widespread, with the greatest figures coming from the U.S. Among Latin American markets, Argentina and Spain have shown great strength, while Japan, Korea, and Hong Kong were very impressive performers among the Asia/Pacific markets. We are on the forefront of expansion into other areas, such as Eastern Europe, where we opened offices in Prague and Budapest over the past year. Overall, Europe, and specifically the U.K., has

proven to be a very strong source of singles sales.

Much of our expansion over the past year can be traced to retail consolidation and the growth of the 'megastore' in major markets throughout the world.

Retailers are really understanding the need to micro-sell to consumers by segmenting the retail environment. This has served to broaden the consumer base by providing greater access to a wide range of musical genres in a single location.

This trend has been further accelerated by a tremendous increase in artist exposure and music genres through television broadcasting. We expect that the growth of new networks in Europe, the expansion of MTV in Asia and Latin America, plus the emergence of new networks in the U.S. will continue to affect sales around the world.

We also are witnessing a fully functioning, two-format base in many of our key territories, which has enhanced our market share even more. While cassettes still dominate developing markets, we are anticipating strong room for CD growth in the coming years.

Although Whitney Houston and Kenny G were our top sellers around the world for the past year, posting the No. 1 and 2 slots on Billboard's Top 200 Album chart for the year, we have always placed a very high priority on developing new artists and exploiting them outside

(Continued on page 53)



DORNEMANN

EMI: Virgin, U.K. Are Star Performers Acts Chalk Up Sales Outside Country Of Origin

James Fifield, president/CEO, EMI Music:

"The increase for 1993 is not remarkable when compared to the annual growth in the world music markets during the last six years. The big five markets, which represent 75% of worldwide sales, grew in value from 4.9 billion pounds [\$7.4 million at current rates] in 1987-88 to 8.4 billion pounds [\$12.6 billion] in 1993-94, at an annual growth rate of 9.4%.

Therefore, growth of 5.9% at retail level may actually indicate a slowing in this trend. The drag on the music market caused by economic recession or stagnation can be offset by factors such as changes in music taste and continued CD penetration.

EMI sales and profit growth this year has been far ahead of market growth. EMI reported sales up 27% worldwide for the six-month period ending Sept. 30, 1993—the first half of our 1993-94 fiscal year.

Many countries throughout the world experienced double-digit market growth last year. The most noticeable growth occurred in the U.K., Ireland, Canada, Austria, Greece, Portugal, Sweden, Hungary, Brazil, Venezuela, South Korea, Thailand, New Zealand, and South Africa.

Strong artist releases, the continued penetration of CDs into the market, and an upturn in domestic economies have been the major factors affecting

the growth of these markets.

The biggest and most pleasant surprise was the rebound of the U.K. market, which experienced double-digit growth in value and unit terms after several lackluster years. EMI's Virgin was the top label in the U.K., establishing a milestone with seven No. 1 albums.

The U.S. contributes significantly to the overall world revenue total. Last year, U.S. sales represented about 30% of the total worldwide music market.

Currently, the markets in Southeast Asia and Eastern Europe make up less than 5% of the total world market, but represent significant growth opportunities.

EMI currently operates seven subsidiaries in Southeast Asia and has responded to the potential of Eastern Europe by investing in new subsidiaries in Hungary, the Czech Republic, and Slovakia.

We are represented by licensees in most other markets and have recently become the first major to sign a licensing deal in China.

Much of EMI's success last year can be attributed

(Continued on next page)



FIFIELD

MCA: Poised For Int'l Growth With 6 New Euro Companies

Al Teller, chairman, MCA Music Entertainment Group:

"In spite of some complaints from industry spokesmen about market softness during the year, most of the industry's year-end figures in developed markets show growth exceeding the rate of inflation.

I suppose that discrepancy could stem from the fact that, from an A&R perspective, there has been a low number of new artists breaking, while at the same time the sales and marketing side has been successfully maximizing catalog and special sales. In only a handful of the 25 major music markets in the world did sales drop slightly in 1993, and this was obviously compensated for by modest or significant growth in most other markets.

MCA Music Entertainment International, including MCA Records, Geffen, GRP, and affiliated labels, is growing at a significantly faster rate than the rest of the industry, and we expect this to continue in future years as we expand our network of MCA companies globally.

The best-performing markets were also some of the major music markets in the world, notably the U.S., the U.K., and Germany. Even though we are working through BMG as our licensee in Southeast Asia—other than Japan—we saw continued growth and strength in that area. In Latin America, we saw exceptional growth in Argentina.

I think the most surprising thing about this growth is that it has been achieved without any new configuration becoming successful in these markets.

In the case of MCA, approximately 65% of total revenue comes from domestic U.S. sales. We expect this to change radically as we open our own companies and continue our international



TELLER

expansion.

At present, we do not have many non-U.S. repertoire sources, but we are encouraged by recent results and in artist signings by our U.K. company and local signings by our Canadian and German companies. We're particularly excited about C.J. Lewis from the United Kingdom and Illegal 2001 from Germany. We have several Japanese artists such as Mari Hamada who are on the brink of breaking through in Southeast Asia.

Although the CD replacement bubble may have burst, we do not see this affecting MCA in the coming years, since our new international subsidiaries will be mining the MCA vaults to repackaging repertoire that has previously been unavailable.

In our case, almost our entire growth was and is organic, and was not based on label acquisitions.

We're unlikely to go on a label acquisition binge unless an independent label can bring us genuine, strategic advances in certain musical segments or creative expertise utilizing new technology. It's true that most independent labels not yet acquired by majors are small, but they are also far more focused than in the past.

So far this year, we see no major developments—most markets are reasonably healthy, although southern Europe seems a bit slower at the moment.

This year has seen perhaps the largest simultaneous expansion ever by a major record company. MCA opened six European companies on April 1—in Sweden, Holland, Belgium, France, Italy, and Spain. So far this year, we have hired close to 100 people as we expand internationally. MCA's most important task in 1994 is to continue to realize our vision for global growth. We're well on our way to accomplishing these goals both in the U.S. and abroad.

The industry's No. 1 priority as a whole is to emerge from the new technology fray with an improved ability to deliver software to each and every consumer across the globe."

PolyGram: U.S. Strength Made Up For Inconsistent European Sales

Alain Levy, president/CEO, PolyGram:

"To me, the figures seem to be in line with what we've seen in 1993. There was a strong U.S. market, but a patchy Europe. In fact, you can't really talk about Europe as a whole market. The south, including France, was in a bad shape, whereas the U.K. was in excellent shape with double-digit growth, and the German figures were good, too. So Europe, in the political definition at least, was probably up by about 6% overall.

I believe the bad performance of the south of Europe was partially linked to the economic conditions, especially in Italy, and we saw a sizable slowing down of the Christmas business in France. Yet even in one of the worst recessions these countries have experienced, at worst the market is flat. Compare that to the car market, for example, and it's not a bad performance.

So far this year, I don't see a great market in America, but I don't see great releases in America either. The market's basically healthy. I also see, for example, the French market doing better, I hear less grumbling. But as an industry we do 15%-20% of our business in the first quarter, so it's unwise to judge on that.

In Asia, the Japanese market was not that hot last year. In Southeast Asia, you're now beginning to see different patterns emerging. The growth in Hong Kong has slowed down, mainly due to piracy from China. The rest of the region is very healthy, especially Taiwan and Korea.

Piracy is a problem, but the top priority has to be breaking new artists, for the business as a whole. That's what creates the excitement in the business; that's what makes the market grow.

PolyGram had one of the best years in

North America, with U.S.-originated recordings accounting for 16 of 30 of our million-plus sellers. North American operations represented 23% of our revenues, and operating income was up 100%.

The U.S. has grown in importance because of a cycle that you see every 10 years in the balance between the U.S. and the U.K. The fact is that the U.S. has been generating artists with a worldwide reach much faster than the U.K.

The U.S. dominance has to do with the artists themselves: It comes from the likes of Nirvana, Soundgarden, and Alice



LEVY

In Chains. Also, with the rap phenomenon, some of that translates abroad. To me, the pop culture in America is very much alive and kicking, whether that's in urban or in rock'n'roll. I don't really think there's an explanation for it—it's

just people being creative.

There's no doubt that the size of the market allows room for different radio formats, for example. All of that contributes to the different musical talent.

We're seeing that with music TV. Imagine if the U.S. had only one radio station. The more alternatives you have to MTV, the better we're going to be. Music video is a major investment for our company, and it's becoming a more important medium for exposing new artists.

When you have, for example, a channel such as Viva, which is closer culturally to the customers, then it's a good alternative to MTV, and that would be good in the U.S., too. At present, we're not looking to get into digital broadcasting.

Our priority will be to concentrate on
(Continued on next page)

EMI: VIRGIN AND U.K. MARKET ARE STAR PERFORMERS

(Continued from page 51)

ted to strong international sales of albums outside their country of origin, including many albums produced outside the U.S. Strong international sales came from U.K. artists such as Duran Duran, UB40, and the Pet Shop Boys. In addition, the German act Enigma and 'Chant,' a recording of Gregorian chants of the monks of Santo Domingo de Silos in Spain, were also international hits.

Catalog sales continue to grow and be an important part of our business, accounting for about 40% of total EMI Music sales. We

have continued to leverage our rich catalog through compilations such as the Beatles' 'Red' and 'Blue' albums, which sold more than 5.5 million copies worldwide.

EMI Music reported sales over-

all were up 27% from 614 million pounds [\$921 million] to 778 million pounds [\$1.17 billion] for the first six months of 1993-94 over the same period last year. Virgin Music sales, a part of EMI, grew

from 77 million pounds [\$115 million], which represents only four months of sales of the first half of 1992-93 to 196 million pounds [\$294 million] for the first full six months of 1993-94.

While IPFI has not released first-quarter sales figures, our sense is that the markets will be weaker this year based on preliminary information. In the U.S., SoundScan shows a 4% increase in album units for the first quarter vs. the same period last year.

The most important task for EMI Music in 1994 is to continue the momentum we have built over the last six years, during which time we have significantly built sales, market share, and profitability.

We believe the protection of copyrights worldwide should be the No. 1 priority of the music industry, including passage of a digital performance bill in the U.S. Reducing worldwide piracy, which costs the industry \$2 billion a year, particularly in China and Mexico, should be another priority.

NAFTA is a positive step in this direction. If its anti-piracy provisions are enforced, Mexico has the potential to emerge as the world's third largest music market."

TOP 10 WORLD MARKETS BY VALUE

MARKET	1993 RETAIL SALES IN U.S. DOLLARS (MILLIONS)	SHARE OF WORLD MARKET
U.S.	9,833.1	32.3%
JAPAN	5,082.4	16.7%
GERMANY	2,690.7	8.8%
U.K.	1,976.0	6.5%
FRANCE	1,848.6	6.1%
CANADA	896.8	2.9%
NETHERLANDS	618.8	2.0%
MEXICO	572.8	1.9%
AUSTRALIA	545.6	1.8%
SPAIN	493.7	1.6%

Source: IFPI

TOP 10 WORLD MARKETS BY UNITS

MARKET	1993 ALBUM UNIT SALES (MILLIONS)	% CHANGE 1992-93
U.S.	836.1	+7.7%
JAPAN	206.4	+3.4%
GERMANY	201.6	+8.1%
U.K.	153.6	+14.9%
FRANCE	118.0	+3.2%
CANADA	67.1	+7.5%
MEXICO	61.7	-5.3%
SPAIN	49.9	-4.0%
NETHERLANDS	36.5	+2.5%
AUSTRALIA	36.5	-5.0%

Source: IFPI

1993 WORLD UNIT SALES BY FORMAT

FORMAT	TOTAL UNITS (MILLIONS)	% CHANGE 1992-93
Singles	405.3	+16.1%
LPs	80.4	-30.0%
Cassettes	1442.6	-2.0%
CDs	1392.2	+19.4%

Source: IFPI

Sony: Local Repertoire Responsible For Gains Across Europe, In Brazil

Thomas D. Mottola, president/COO, Sony Music Entertainment:

"The 5.9% figure is not remarkable but is reasonably healthy in terms of growth. The good news is that the industry sold more recordings—and more of them CDs—than ever before, so I think the news is more positive for the industry than that figure would indicate.

Sony Music Entertainment's growth, however, was better than three times that figure. We had an extraordinary year—our best year ever, in fact—with a 17% increase in sales over the previous year.



MOTTOLA

Outside the U.S. and Japan, which are traditionally leading markets, the strongest-performing markets for us this year were Germany, with Culture Beat, Die Fantastischen Vier, and the Kuschel-rock compilations; France, with Jean-Jacques Goldman, Patricia Kaas, and Jordy; the U.K., with Jamiroquai, Suede, and Sade; and Brazil, with Daniela Mercury, Roberto Carlos, Zeze di Camargo, and Luciano; as well as Holland and Sweden. Strong local repertoire was responsible for this, as well as strong sales of U.S. releases.

The most surprising element of 1993 worldwide sales patterns is the phenomenon of U.S. artists—such as superstars Michael Jackson, Bruce Springsteen, Mariah Carey, and Billy Joel, as well as developing bands such as Rage Against The Machine—selling as many records outside the U.S. as here, and in some cases even more. Other surprises included the success of Daniela Mercury in Argentina—she sings in Portuguese—and Gloria Estefan's Spanish-language recording 'Mi Tierra' selling more than 500,000 units in the U.S.

Sony Music [U.S.] contributed 26% to SMET's overall worldwide revenue.

Southeast Asia and Eastern Europe are still new emerging markets that we have significant plans to develop. The strength of the Pacific Rim region is very promising. Our expansion into these regions is reflected in the opening of a Southeast Asia regional office, a subsidiary in Taiwan, subsidiaries in the Czech Republic and

Hungary, and a new subsidiary in Turkey, all opened over the past two years. Establishing these offices reflects our belief in the potential of these markets.

New best sellers from U.S. artists such as Mariah Carey, Pearl Jam, Billy Joel, Gloria Estefan, Michael Bolton, Celine Dion, Cypress Hill, Barbra Streisand, and the "Sleepless In Seattle" movie soundtrack were on the charts in several countries this year.

Deep Forest, a Sony Music France project that fused African pygmy chants with a synthesized dance groove, has sold almost a million units worldwide and is still growing. Canada's Juno- and Grammy Award-winning artist Celine Dion sold more than 2 million units outside Canada; Germany's Culture Beat had a single, "Mr. Vain," that was No. 1 in nine different territories; Jordy, the 6-year-old French singer, sold extremely well in Mexico! Jamiroquai, from England, sold strongly all over Europe. These artists all crossed cultural, geographical and music boundaries to find their widest possible audience.

Sony Music Entertainment has one of the deepest and most wide-ranging catalogs in the world, encompassing every genre of music recorded in the 20th century. The sales of our catalog division in the U.S., Legacy, have been increasing every year. Internationally, special marketing activities were accelerated in many territories, particularly in Asia and Latin America. At the same time, we are breaking new artists and building new sales plateaus for established artists. This is always the most satisfying success, because at the same time you are generating tomorrow's catalog.

Regarding the question of acquisitions, a cornerstone of our strategy has always been internally generated growth, evidenced by our launch of Chaos Recordings, Soho Square, and Squatt in 1992; Sony 550 Music, TriStar Music and Raw in 1993; and the revival of the OKeh label in 1994. These labels were launched as a result of the overwhelming success of their parent labels, and that's the healthiest kind of growth there is. In April 1994, we acquired the Relativity Entertainment Group, which brought us Relativity Records, a small label that represents our sole

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Warner: Asia Yielding Big Profits, Positioned Well For Future Growth

Robert Morgado, chairman/CEO, Warner Music Group:

"This result matches fairly consistently with our results, but with some regional variations.

Latin America was very strong and Asia/Pacific also looked very strong, with Europe staying basically flat for us.

In Latin America, the two largest countries, Mexico and Brazil, performed fairly well; on the other hand, we're coming off a very small base there. I'd expect that our business over a two-year period there should double.

The Asia/Pacific increases are less sharp, but still strong, and the position of the revenues is changing rather dramatically. Not only are the revenues are beginning to increase, but the area is beginning to throw off double-digit increases in terms of operating income. It's a much larger business than Latin America, by five or six times the size. It's slightly more than half the size of Europe's revenues, but the contribution in terms of profit is very significant. In revenues, it's a third of our business, but in terms of profit it's approximately 40%.

What makes this market is the local repertoire: A local star will sell as much, if not more, than an international star, and a million of these sales adds a good profit contribution.

This is an area where CD penetration is still in its infancy, so the market is ahead of us rather than behind us. Pricing will continue to be very ebullient in that area, and as you get to regularize the marketplace it will improve the pricing structure that piracy has left behind. The prices will move a lot quicker than inflation, plus the economies are growing at much faster rates than in the Western world.

We bought a company in Taiwan [UFO] and bought a company in Thailand [D-Day/Muser], and in the last two years we've put together a management structure that allows us to work with the fact that you have an underdeveloped infrastructure there.

In this region, music television is rather underdeveloped, and we will be putting together

a plan for growing the business in all its manifestations. TV will be part of our strategy: At present there's a gap in the market, and we don't like to see gaps. Historically, Anglo-American repertoire has played a large part, but we recognize that to grow our business, we have to get a stronger domestic component.

In the last year, we saw a couple of points change in the composition of where our revenues came from. I would expect to always be over-represented in our revenue structure by Anglo-American repertoire, but for us the domestic side will grow faster than the American side. I want that to be something gradual over three to four years, and the next time we look, I would expect to see something like a 62/38 mix [domestic/international], when a few years ago it would have looked like 53/47 the other way [international/domestic].

The secular trend over the last five years has been 60% current repertoire and 40% catalog sales.

We have made a number of acquisitions in the last 24-36 months. We are never looking for market share; it's always for strategic reasons. For example, [Spanish indie] DRO happened to be a prominent Spanish repertoire company, which gave us a good fit. Others have given us good marketing and not much repertoire. We have acquired businesses that I might describe as sick to the core. But most have been suffering from under-investment, or were jewels just waiting to be shined a little.

In terms of all the luxurious spending by other companies, EMI is still half our size in the U.S. PolyGram is still half our size in the U.S. The truth is that we have a lot of Anglo-American repertoire. When we're looking at what to buy, we're also looking at how much better we would be able to exploit our international repertoire through an overseas affiliate. Also, Warners has always relied on the ability to present a number of images to the creative community, to reflect different personalities. We need to retain that strength in a two-company market.

If I might comment on other companies, they're bringing things together to enable a quicker return on what they've bought. We don't suffer from those cost constraints. The

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POLYGRAM SHOWED U.S. STRENGTH

(Continued from preceding page)

breaking artists. In urban music, PolyGram still hasn't reached what I would call a 'massive crossover,' where you sell 10 million albums of an urban artist. We'll sell maybe 2 million albums in the U.S. and another million outside. I think there's more potential there. That's a specific PolyGram problem of having a brand-new repertoire, which takes five years to break wide open. We're seeing some rap crossing over and starting to see the tremendous potential it has.

The other area where I'm not satisfied is the new rock music. But I'm not going to take guys who haven't shaved for three days and start up a grunge label. It has to come through our existing companies. The only recipe I have is to be patient.

We made one major acquisition

last year, in the form of Motown Records, which represented 4% of the total 18% North American sales growth in 1993.

Motown was the last of the large sources of catalog, but there's lots of new labels coming up. That's a trend of the business—when labels get to a certain size they need funding from a major. If you don't have access to distribution profits from overseas, you have little opportunity for growth. And majors are not going to give a label access to those distribution profits without an equity stake.

With Motown, the backroom functions were already merged. The main integration process consists of learning to live with each other, and that's exactly what's going on right now."

BMG: DEVELOPING MARKETS HOLD THE KEY

(Continued from page 51)

their home countries. Non-U.S.-based artists such as Annie Lennox, SNAP!, Dr. Alban, Eros Ramazzotti, Juan Luis Guerra, and B'z all sold very well for us in the past year outside their home countries, and we are currently experiencing phenomenal sales with Sweden's Ace Of Base.

As far as catalog sales go, we can never neglect the support that a strong catalog can bring. However, with home CD collections outnumbering LP collections, more and more people seem to be going to record stores to buy newly released product instead of to replace a worn-out LP.

Since the founding of BMG in 1987, we have continued to expand both organically and through acquisition. In the past year, BMG International concluded a five-year deal to market and distribute Giant Records internationally, excluding North America, and signed an adjusted five-year international licensing and distribution agreement with MCA Music Enter-

tainment Group for the MCA, Geffen, and GRP labels. And in the first quarter of 1994, we acquired Private Music following a successful two-year joint venture.

But, just as important, the past year has been one of significant growth from within the existing BMG family, reinforcing our commitment to grow from within. And although we always have our eye set toward potential acquisitions and joint ventures, we can never ignore the core companies that have brought BMG to this point.

While overall European performance during the first quarter of 1994 has remained strong, the U.K. market stands out as a top performer with artists like M-People and Take That. Our top-line releases absolutely stand a better chance of success today than they did a year ago, particularly in Europe. We have already witnessed this with Ace Of Base and in dance sales during the first part of

1994.

Our single goal for 1994 is to improve our U.S. repertoire while increasing our market share. This past year has been our 'breakthrough' year in the U.S., with the unprecedented international success of Arista and the continued strong performance of RCA and Zoo. We have entered 1994 at an all-time high and are poised to make major gains in a variety of genres and markets in the months ahead.

As far as the industry on the whole goes, I feel very strongly that the issue of copyright protection cannot be overstated. As a global company, we see this problem persisting, with little enforcement of international copyright laws by local governments. If we as an industry continue to stand by and permit the illegal exploitation of our products, we will never achieve our full potential."

HITS OF THE WORLD

JAPAN (Dempa Publications, Inc.) 5/9/94

THIS WEEK	LAST WEEK	SINGLES
1	NEW	WHEREVER YOU ARE DREAMS COME TRUE EPIC
2	4	IT'S ONLY LOVE MASAHARU FUKUYAMA BMG
3	1	NIGHTS OF THE KNIFE TMN EPIC/SONY
4	2	NATSU GA KURU MAKI OOGURO B-GRAM
5	NEW	ARIYO SARABA EIKICHI YAZAWA TOSHIBA/EMI
6	7	KIMI NO EGAO O MAMORITAI TEISUROU ODA BMG
7	8	NINGYO NOKKO SONY
8	NEW	AI GA UMARETA HI MIWAKO FUJITANI NIPPON/COLUMBIA
9	9	A-BURA-KADA-BURA KOMEKOME CLUB SONY
10	NEW	MISTY HEART BREAK ACCESS FUN HOUSE
ALBUMS		
1	NEW	TRF HYPER MIX III AVEX/TRAJ
2	NEW	SING LIKE TALKING TOGETHERNESS FUN HOUSE
3	1	UNICORN THE VERY RUST OF UNICORN SONY
4	5	YASUHIRO YAMANE DESTINY NIHON CROWN
5	3	FUMIYA FUJII ANGEL PONY CANYON
6	4	KEIZO NAKANISHI STARTING OVER PIONEER LDC
7	NEW	LISETTE MELENDEZ TRUE TO LIFE SONY
8	NEW	BASIA SWEETEST ILLUSION EPIC
9	10	MARIAH CAREY MUSIC BOX COLUMBIA
10	6	SUGAR BABE SONGS EAST WEST JAPAN

CANADA (The Record) 4/25/94

THIS WEEK	LAST WEEK	SINGLES
1	2	THE POWER OF LOVE CELINE DION EPIC/SONY
2	3	GROOVE THANG ZHANE MOTOWN/PGD
3	1	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN EPIC/SONY
4	4	WITHOUT YOU MARIAH CAREY COLUMBIA/SONY
5	6	GHETTO JAM DOMINO COLUMBIA/SONY
6	5	STAY ETERNAL EMI/CEMA
7	7	SAID I LOVED YOU... M. BOLTON COLUMBIA/SONY
8	9	MISLED CELINE DION EPIC/SONY
9	NEW	UNDERSTANDING XSCAPE COLUMBIA/SONY
10	10	WHATTA MAN SALT-N-PEPA NEXT PLATEAU/PGD
11	8	HEY DJ LIGHTER SHADE OF BROWN MERCURY/PGD
12	14	DREAMS THE CRANBERRIES ISLAND/PGD
13	12	COMPLETELY MICHAEL BOLTON COLUMBIA/SONY
14	15	SLEEPING IN MY CAR ROXETTE EMI/CEMA
15	13	BLAME YOUR PARENTS 54.40 COLUMBIA/SONY
16	16	I'LL REMEMBER MADONNA SIRE/WEA
17	11	JUST KICKIN' IT XSCAPE EPIC/SONY
18	17	AIN'T GOING OUT... CYPRESS HILL COLUMBIA/SONY
19	19	MISS YOU IN A... DEF LEPPARD VERTIGO/PGD
20	20	YOLANDA REALITY QUALITY/PGD
ALBUMS		
1	1	PINK FLOYD THE DIVISION BELL COLUMBIA/SONY
2	2	ACE OF BASE THE SIGN ARISTA/BMG
3	3	COUNTING CROWS AUGUST AND EVERYTHING AFTER DGC/UNI
4	5	ENIGMA THE CROSS OF CHANGES VIRGIN/CEMA
5	6	LOREENA MCKENNETT THE MASK AND MIRROR WEA
6	9	CELINE DION THE COLOUR OF MY LOVE EPIC/SONY
7	8	SOUNDTRACK PHILADELPHIA EPIC/SONY
8	11	CANTO GREGORIANO GREGORIAN CHANTS EMI
9	7	SMASHING PUMPKINS SIAMESE DREAM VIRGIN/CEMA
10	4	SOUNDGARDEN SUPERUNKNOWN A&M/PGD
11	12	BONNIE RAITT LONGING IN THEIR HEARTS CAPITOL/CEMA
12	10	BECK MELLOW GOLD DGC/UNI
13	14	NIRVANA IN UTERO DGC
14	15	YANNI LIVE AT THE ACROPOLIS PRIVATE MUSIC
15	16	VARIOUS ARTISTS RHYTHM COUNTRY & BLUES MCA/UNI
16	18	TONI BRAXTON TONI BRAXTON ARISTA/BMG
17	19	MARIAH CAREY MUSIC BOX COLUMBIA/SONY
18	13	ROXETTE CRASH! BOOM! BANG! EMI
19	NEW	CRASH TEST DUMMIES GOD SHUFFLED HIS FEET ARISTA/BMG
20	REN	ROCH VOISINE I'LL ALWAYS BE THERE STAR

GERMANY (compiled by Media Control) 5/3/94

THIS WEEK	LAST WEEK	SINGLES
1	1	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
2	2	WITHOUT YOU MARIAH CAREY COLUMBIA
3	3	SOMEWHERE OVER THE RAINBOW MARUSHA URBAN/POLYDOR
4	4	MADCHEN LUCILECTRIC ARIOLA
5	5	LOOK WHO'S TALKING DR. ALBAN ARIOLA
6	7	DOOP DOOP ZYX
7	9	I LIKE TO MOVE IT REEL 2 REAL EMI
8	6	DON'T TURN AROUND ACE OF BASE METRONOME
9	8	OMEN III MAGIC AFFAIR ELECTROLA
10	10	ROCK MY HEART HADDADAWAY ARIOLA
11	NEW	UNITED PRINCE ITAL JOE featuring MARKY MARK EAST WEST
12	12	THE MOST BEAUTIFUL GIRL IN... PRINCE EDEL
13	16	JESSIE JOSHUA KADISON EMI
14	15	I GOT TO GIVE IT UP MASTERBOY POLYGRAM
15	14	SLEEPING IN MY CAR ROXETTE ELECTROLA
16	11	MOVE ON BABY CAPPELLA ZYX
17	13	IT'S ALRIGHT EAST 17 LONDON/METRONOME
18	NEW	EVERYTHING CHANGES TAKE THAT, RCA
19	17	HAPPY PEOPLE PRINCE ITAL JOE featuring MARKY MARK EAST WEST
20	18	WORLD IN YOUR HANDS CULTURE BEAT DANCE POOL
ALBUMS		
1	1	PINK FLOYD THE DIVISION BELL EMI
2	3	ROXETTE CRASH! BOOM! BANG! ELECTROLA
3	2	MARIAH CAREY MUSIC BOX COLUMBIA
4	4	SOUNDTRACK PHILADELPHIA EPIC
5	NEW	JOSHUA KADISON PAINTED DESERT SERENADE EMI
6	5	TAKE THAT EVERYTHING CHANGES RCA
7	6	BR. ALBAN LOOK WHO'S TALKING ARIOLA
8	9	ACE OF BASE HAPPY NATION METRONOME
9	7	MEAT LOAF BAT OUT OF HELL II VIRGIN
10	10	PHIL COLLINS BOTH SIDES WEA
11	11	PANTERA FAR BEYOND DRIVEN EAST WEST
12	8	PUR SEILTANZERTRAU INTERCORD
13	12	ARZTE DIE BESTIE IN MENSCHENGESTALT MCA/UNI
14	14	HOWARD CARPENDALE ICH BIN DA POLYGRAM
15	NEW	DIE TOTEN HOSEN REICH & SEXY (BEST OF) VIRGIN
16	18	MICHAEL BOLTON THE ONE THING COLUMBIA
17	15	ENIGMA THE CROSS OF CHANGES VIRGIN
18	16	AEROSMITH GET A GRIP MCA
19	19	PRINZEN ALLES NUR GEKLAUT ARIOLA
20	20	

ITALY (Musica e Dischi) 5/2/94

THIS WEEK	LAST WEEK	SINGLES
1	1	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
2	2	I'LL REMEMBER MADONNA WARNER BROS
3	3	THE RHYTHM OF THE NIGHT CORONA DWA
4	5	PUPUNANNY AFRIKA BAMBAATAA EXPANDED/DFC
5	6	EINS, ZWEI, POLIZEI MO-DO EXPANDED/plaStika
6	10	THINK ABOUT THE WAY ICE MC DWA
7	4	SERENATA RAP JOVANOTTI SOLELUNA/MERCURY
8	8	MOVE ON BABY CAPPELLA MEDIA
9	9	AUTOMATIC SEX EINSTEIN DR. DJ EXPANDED/plaStika
10	NEW	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE NPG
ALBUMS		
1	1	PINK FLOYD THE DIVISION BELL EMI
2	7	UMBERTO TOZZI EQUIVOCANDO CGD
3	4	JOVANOTTI LORENZO 1994 SOLELUNA/MERCURY
4	3	VARIOUS PHILADELPHIA EPIC
5	2	LAURA PAUSINI LAURA CGD
6	6	MARIAH CAREY MUSIC BOX COLUMBIA
7	NEW	NON MI TRADIRE PAOLO VALLESI RTI MUSIC/SUGAR
8	NEW	VARIOUS HITS ON FIVE 8 RTI MUSIC/F.R.I.
9	8	BRYAN ADAMS SO FAR SO GOOD A&M
10	10	LITFIBA COLPO DI CODA EMI

AUSTRALIA (Australian Record Industry Assn.) 5/8/94

THIS WEEK	LAST WEEK	SINGLES
1	1	THE SIGN ACE OF BASE POSSUM/BMG
2	2	BREATHE AGAIN TONI BRAXTON ARISTA
3	3	THE POWER OF LOVE CELINE DION EPIC
4	4	WITHOUT YOU MARIAH CAREY COLUMBIA
5	5	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
6	16	RIGHT IN THE NIGHT JAM & SPOON EPIC/SONY
7	12	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE FESTIVAL
8	7	DUM DA DUM MELODIE MC VIRGIN
9	11	I'LL REMEMBER MADONNA WARNER
10	6	IT'S ALRIGHT EAST 17 LONDON/POLYGRAM
11	10	THINGS CAN ONLY GET BETTER (REMIX) D:REAM WARNER
12	15	MOUNTAIN CHOCOLATE STARFISH EMI
13	8	SING HALLELUJAH DR. ALBAN BMG
14	9	WHATTA MAN SALT-N-PEPA POLYDOR/POLYGRAM
15	17	FEEL LIKE MAKING LOVE PAULINE HENRY EPIC/SONY
16	18	TWIST AND SHOUT CHAKA DEMUS AND PLIERS PHONOGRAM/POLYGRAM
17	NEW	DOOP DOOP LIBERATION/FESTIVAL
18	14	MR. JONES COUNTING CROWS GEFEN
19	19	I CAN SEE CLEARLY NOW JIMMY CLIFF COLUMBIA
20	13	LOSER BECK GEFEN/BMG
ALBUMS		
1	3	MARIAH CAREY MUSIC BOX COLUMBIA
2	1	PINK FLOYD THE DIVISION BELL COLUMBIA
3	2	CHOCOLATE STARFISH CHOCOLATE STARFISH EMI
4	4	ENIGMA THE CROSS OF CHANGES VIRGIN
5	6	GET ON BOARD THE BADLOVES MUSHROOM/FESTIVAL
6	7	TONI BRAXTON TONI BRAXTON ARISTA
7	13	PEARL JAM VS. EPIC/SONY
8	11	NICK CAVE LET LOVE IN LIBERATION/FESTIVAL
9	5	K.D. LANG INGENUE WARNER
10	10	ROLLINS BAND WEIGHT BMG
11	18	ACE OF BASE HAPPY NATION (US VERSION) POSSUM/BMG
12	8	SOUNDTRACK PHILADELPHIA EPIC
13	9	EAST 17 WALTHAMSTOW LONDON/POLYGRAM
14	12	K.D. LANG EVEN COWGIRLS GET THE BLUES (SOUNDTRACK) WARNER
15	NEW	CELINE DION THE COLOUR OF MY LOVE EPIC
16	19	PANTERA FAR BEYOND DRIVEN WARNER
17	17	TEVIN CAMPBELL I'M READY WARNER
18	14	SALT-N-PEPA VERY NECESSARY POLYDOR
19	20	CULTURE BEAT SERENITY EPIC
20	15	DIG DEEPER PHONOGRAM

HITS OF THE U.K. (© 1994, Billboard/BPI Communications (Music Week) CIN) 5/7/94

THIS WEEK	LAST WEEK	SINGLES
1	3	THE REAL THING TONY DI BART CLEVELAND CITY
2	1	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE NPG
3	5	SWEETS FOR MY SWEET C.J. LEWIS MCA
4	2	MMM MMM MMM MMM CRASH TEST DUMMIES RCA
5	NEW	INSIDE STILTSKIN WHITE WATER
6	4	ALWAYS ERASURE MUTE
7	11	LIGHT MY FIRE CLUBHOUSE featuring CARL PWL
8	16	COME ON YOU REDS MANCHESTER UNITED FOOTBALL SQUAD POLYGRAM/TV
9	6	DEDICATED TO THE ONE I LOVE BITTY MCLEAN BRILLIANT RECORDINGS
10	8	I LIKE TO MOVE IT REEL 2 REAL FEATURING THE MAD STUNTMAN POSITIVA
11	12	JUST A STEP FROM HEAVEN ETERNAL EMI
12	10	I'LL STAND BY YOU PRETENDERS WEA
13	13	UNDER THE BRIDGE RED HOT CHILI PEPPERS WARNER BROS
14	9	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
15	7	EVERYTHING CHANGES TAKE THAT RCA
16	15	100% PURE LOVE CRYSTAL WATERS A&M
17	NEW	REACH JUDY CHEEKS POSITIVA
18	NEW	ROCKIN' FOR MYSELF MOTIV 8 WEA
19	NEW	SATURDAY NIGHT, SUNDAY MORNING T-EMPO MTR
20	NEW	LICK A SHOT CYPRESS HILL COLUMBIA
21	14	ROCK MY HEART HADDADAWAY LOGIC/ARISTA
22	17	THE SIGN ACE OF BASE METRONOME
23	20	AS IF WE NEVER SAID GOODBYE BARBRA STREISAND COLUMBIA
24	NEW	BULL IN THE HEATHER SONIC YOUTH GEFEN
25	35	LONELY SYMPHONY FRANCES RUFFELLE VIRGIN
26	NEW	WRECKX SHOP WRECKX/N/EFFECT MCA
27	22	YOU GOTTA BE DES'REE DUSTED SOUND/SONY
28	NEW	SLAVE TO THE RHYTHM GRACE JONES ZTT ZANG
29	NEW	OBJECTS IN THE REAR VIEW MIRROR MAY APPEAR CLOSER... MEAT LOAF VIRGIN
30	19	ANOTHER SAD LOVE SONG TONI BRAXTON ARISTA/LA FACE
31	25	U R THE BEST THING D:REAM FXU/MAGNET
32	NEW	SILENT SCREAM RICHARD MARX CAPITOL
33	21	DOOP DOOP CITYBEAT
34	NEW	MILLENNIUM KILLING JOKE BUTTERFLY
35	23	WHATTA MAN SALT-N-PEPA WITH EN VOGUE MTR
36	NEW	DREAMS THE CRANBERRIES ISLAND
37	24	HOLD THAT SUCKER DOWN THE OT QUARTET CHEEKY
38	18	THE MONEY EP SKIN PARLOPHONE
39	NEW	SET YOU FREE N-TRANCE featuring KELLY LLORENA ALL AROUND THE WORLD
40	NEW	MUST BE THE MUSIC HYSTERIX deCONSTRUCTION/RCA

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	BLUR PARKLIFE FOOD
2	1	PINK FLOYD THE DIVISION BELL EMI
3	2	DEACON BLUE OUR TOWN - GREATEST HITS COLUMBIA
4	NEW	SENSER STACKED UP ULTIMATE
5	3	MARVIN GAYE THE VERY BEST OF MOTOWN
6	4	TONI BRAXTON TONI BRAXTON ARISTA/LA FACE
7	16	JUDITH DURHAM/THE SEEKERS CARNIVAL OF HITS EMI
8	6	ACE OF BASE HAPPY NATION METRONOME/LONDON
9	17	THE CRANBERRIES EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND
10	11	MARIAH CAREY MUSIC BOX COLUMBIA
11	24	ABBA GOLD POLYDOR
12	21	R.E.M. AUTOMATIC FOR THE PEOPLE WARNER BROS
13	14	TAKE THAT EVERYTHING CHANGES RCA
14	7	D:REAM D:REAM ON VOL 1 FXU/MAGNET
15	22	BOB MARLEY LEGEND TUFF GONG
16	5	ROXETTE CRASH! BOOM! BANG! EMI
17	31	SIMPLY RED STARS EAST WEST
18	25	M-PEOPLE ELEGANT SLUMMING RCA
19	30	BARBRA STREISAND BACK TO BROADWAY COLUMBIA
20	15	THE BRAND NEW HEAVIES BROTHER SISTER ACID JAZZ/MTR
21	23	QUEEN GREATEST HITS PARLOPHONE
22	17	HADDADAWAY HADDADAWAY - THE ALBUM LOGIC/ARISTA
23	37	MADONNA THE IMMACULATE COLLECTION SIRE
24	35	ROD STEWART THE BEST OF ROD STEWART WARNER BROS
25	33	BITTY MCLEAN JUST TO LET YOU KNOW BRILLIANT RECORDINGS
26	NEW	PAUL WELLER WILD WOOD GO! DISCS
27	32	SIMON AND GARFUNKEL THE DEFINITIVE SIMON AND GARFUNKEL COLUMBIA
28	8	VAN MORRISON A NIGHT IN SAN FRANCISCO POLYDOR
29	NEW	CHUMBAWAMBA ANARCHY ONE LITTLE INDIAN
30	26	ENIGMA THE CROSS OF CHANGES VIRGIN
31	38	LIONEL RICHIE BACK TO FRONT POLYDOR
32	NEW	ENYA SHEPHERD MOONS WEA
33	19	MONKS' CHORUS SILOS MAJOR WORKS OF CANTO GREGORIANO EMI CLASSICS
34	10	JIMI HENDRIX BLUES POLYDOR
35	27	NIRVANA NEVERMIND GEFEN
36	20	PRIMAL SCREAM GIVE OUT, BUT DON'T GIVE UP CREATION
37	40	BARBRA STREISAND A COLLECTION COLUMBIA
38	18	TERROVISION HOW TO MAKE FRIENDS AND INFLUENCE PEOPLE EMI
39	39	PET SHOP BOYS DISCOGRAPHY PARLOPHONE
40	NEW	DIRE STRAITS BROTHERS IN ARMS VERTIGO

SPAIN (TVE/AFVYE) 4/23/94

THIS WEEK	LAST WEEK	SINGLES
1	1	SISTER GOLDEN AIR SPANIC LUCAS/GINGER
2	2	DIMENSION DIVERTIDA PACO PIL MAX MUSIC
3	3	RIGHT IN THE NIGHT JAM & SPOON DANCE POOL/SONY
4	6	LOOK WHO'S TALKING DR. ALBAN ARIOLA
5	5	THE RHYTHM OF THE NIGHT CORONA BLANCO Y NEGRO
6	NEW	THINK ABOUT THE WAY ICE MC BLANCO Y NEGRO
7	4	THE SIGN ACE OF BASE POLYDOR/POLYGRAM
8	NEW	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE FOMOMUSIC
9	9	ANOTHER DAY WHIGFIELD PRODISC/GINGER
10	NEW	TAKE ME AWAY TWENTY 4 SEVEN BLANCO Y NEGRO ALBUMS
1	1	CORO MONJES MONASTERIO DE SILOS CANTOS GREGORIANOS em/odeon
2	3	MICHAEL NYMAN THE PIANO VIRGIN
3	4	PRESUNTOS IMPLICADOS EL PAN Y LA SAL WARNER
4	8	ROXETTE CRASH! BOOM! BANG! HISPAVOX
5	2	PINK FLOYD THE DIVISION BELL em/odeon
6	6	MARIAH CAREY MUSIC BOX COLUMBIA
7	5	GLORIA ESTEFAN MI TIERRA EPIC
8	7	DUNCAN DHU PIEDRAS DRO
9	9	COUNTING CROWS AUGUST AND EVERYTHING AFTER WARNER
10	NEW	BRYAN ADAMS SO FAR SO GOOD POLYDOR/POLYGRAM

NEW ZEALAND (RIANZ) 4/27/94

THIS WEEK	LAST WEEK	SINGLES
1	1	THE SIGN ACE OF BASE POSSUM
2	2	WITHOUT YOU MARIAH CAREY COLUMBIA
3	4	GANGSTA LEAN D.R.S. EMI
4	NEW	CAN'T GET ENOUGH SUPERGROOVE BMG
5	NEW	GIVE IT UP CUT N MOVE EMI
6	NEW	SO MUCH IN LOVE ALL 4 ONE WARNER
7	3	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
8	8	ROCKS PRIMAL SCREAM SONY
9	7	TWIST AND SHOUT CHAKA DEMUS AND PLIERS ISLAND
10	9	ONE ON ONE TO BE CONTINUED WARNER
ALBUMS		
1	1	PINK FLOYD THE DIVISION BELL COLUMBIA
2	2	ACE OF BASE HAPPY NATION BMG
3	3	ENIGMA THE CROSS OF CHANGES VIRGIN
4	4	K.D. LANG INGENUE WARNER
5	5	SILOS MONKS CHORUS CANTO GREGORIANO EMI
6	8	K.D. LANG EVEN COWGIRLS GET THE BLUES WARNER
7	10	BONNIE RAITT LONGING IN THEIR HEARTS CAPITOL
8	6	M-PEOPLE ELEGANT SLUMMING deCONSTRUCTION/BMG
9	7	SOUNDTRACK COOL RUNNINGS COLUMBIA
10	9	SOUNDTRACK PHILADELPHIA EPIC

NETHERLANDS (Stichting Mega Top 50) 5/2/94

THIS WEEK	LAST WEEK	SINGLES
1	2	I LIKE TO MOVE IT REEL 2 REAL featuring MAD STUNTMAN POSITIVA/EMI
2	1	WITHOUT YOU MARIAH CAREY COLUMBIA
3	5	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE NPG/RED BULLET
4	3	WATERFALL ATLANTIC OCEAN CLUBSTITERE
5	4	STRANI AMORI LAURA PAUSINI CGD/WARNER
6	6	THE STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
7	NEW	EVERYTHING CHANGES TAKE THAT RCA
8	7	DON'T TURN AROUND ACE OF BASE MEGAPOLYDOR
9	NEW	LIEFDE IN DE NACHT NICO LANDERS RB/RED BULLET
10	NEW	JESSIE JOSHUA KADISON SBK/EMI MUSIC
ALBUMS		
1	1	PINK FLOYD THE DIVISION BELL EMI
2	2	MARIAH CAREY MUSIC BOX COLUMBIA
3	4	LAURA PAUSINI LAURA CGD/WARNER
4	6	JEFF TRACHTA & BOBBY EAKES BOLD AND BEAUTIFUL DUETS ARCADE
5	7	ROBERT LONG UIT LIEFDE EN RESPECT EMI/EMI MUSIC
6	NEW	ROXETTE CRASH! BOOM! BANG! PARLOPHONE
7	3	SANTO DOMINGO DE SILOS CANTO GREGORIANO EMI CLASSICS
8	5	LAURA PAUSINI LAURA PAUSINI CGD/WARNER
9	NEW	NIRVANA NEVERMIND GEFEN
10	8	ACE OF BASE HAPPY NATION POLYDOR

THIS WEEK	LAST WEEK	ALBUMS
1	1	PINK FLOYD THE DIVISION BELL COLUMBIA
2	2	ACE OF BASE HAPPY NATION BMG
3	3	ENIGMA THE CROSS OF CHANGES VIRGIN
4	4	K.D. LANG INGENUE WARNER
5	5	SILOS MONKS CHORUS CANTO GREGORIANO EMI
6	8	K.D. LANG EVEN COWGIRLS GET THE BLUES WARNER
7	10	BONNIE RAITT LONGING IN THEIR HEARTS CAPITOL
8	6	M-PEOPLE ELEGANT SLUMMING deCONSTRUCTION/BMG
9	7	SOUNDTRACK COOL RUNNINGS COLUMBIA
10	9	SOUNDTRACK PHILADELPHIA EPIC

HONG KONG (IFPI Hong Kong Group) 4/24/94

THIS WEEK	LAST WEEK	ALBUMS
1	1	ANDY LAU THE BEST OF ANDY LAU WARNER
2	NEW	ERIC WOO TOO SILLY GREATEST HITS EMI
3	2	ANITA MUI THAT IS CAPITAL ARTISTS
4	4	FAYE WONG RIDDLE CINEPOLY
5	NEW	JIMMY LIN FAREWELL TO MEMORY OF SUNNY WARNER
6	5	SALLY YEH WOMEN'S WEAKNESS WARNER
7	3	VARIOUS MOST POPULAR POLYGRAM
8	6	CHARLIE YEUNG FIRST LOVE EMI
9	NEW	NICKY WU WANT TO FIND A PLACE WARNER
10	NEW	DEREK WAN WHAT WOULD I GET CROWN

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 5/7/94 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
2	3	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE NPG
3	2	WITHOUT YOU MARIAH CAREY COLUMBIA
4	8	ALWAYS ERASURE MUTE
5	4	LOOK WHO'S TALKING! DR ALBAN CHEIRON
6	16	I LIKE TO MOVE IT REEL 2 REAL FEATURING THE MAD STUNTMAN POSITIVA
7	11	ROCK MY HEART HADDAWAY COCONUTARISTA
8	5	OMEN III MAGIC AFFAIR ELECTROLA
9	6	EVERYTHING CHANGES TAKE THAT RCA
10	9	IT'S ALRIGHT EAST 17 LONDON
11	17	DON'T TURN AROUND ACE OF BASE MEGA/METRANOME
12	12	DOOP DOOP CLUBSTITUTE
13	10	THE SIGN ACE OF BASE MEGA/METRANOME
14	NEW	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
15	14	MOVE ON BABY CAPPELLA INTERNAL
16	19	THE REAL THING TONY DI-BART CLEVELAND CITY
17	7	SLEEPING IN MY CAR ROXETTE EMI
18	15	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
19	18	I'LL REMEMBER MADONNA MAVERICK/SIRE
20	13	RETURN TO INNOCENCE ENIGMA VIRGIN
		ALBUMS
1	1	PINK FLOYD THE DIVISION BELL EMI
2	2	MARIAH CAREY MUSIC BOX COLUMBIA
3	3	ROXETTE CRASH! BOOM! BANG! EMI
4	4	SOUNDTRACK PHILADELPHIA EPIC
5	5	CORO DE MONJES DEL MONASTERIO DE SILOS LAS MEJORES OBRAS DEL CANTO GREGORIAN O EMI
6	7	TAKE THAT EVERYTHING CHANGES RCA
7	8	BRYAN ADAMS SO FAR SO GOOD A&M
8	6	ENIGMA THE CROSS OF CHANGES VIRGIN
9	11	DEACON BLUE OUR TOWN - GREATEST HITS COLUMBIA
10	10	DR ALBAN LOOK WHO'S TALKING! CHEIRON
11	9	PANTERA FAR BEYOND DRIVEN ATCO
12	16	ACE OF BASE HAPPY NATION MEGA/METRANOME
13	14	LAURA PAUSINI LAURA CGD/WARNER
14	13	ACE OF BASE HAPPY NATION (U.S. VERSION) MEGA/METRANOME
15	17	MARVIN GAYE THE VERY BEST OF MOTOWN
16	15	MEAT LOAF BAT OUT OF HELL II VIRGIN
17	12	CAPPELLA U GOT 2 KNOW INTERNAL
18	NEW	PRIMAL SCREAM GIVE OUT BUT DON'T GIVE UP CREATION
19	20	TORI AMOS UNDER THE PINK EAST WEST
20	18	SOUNDGARDEN SUPERUNKNOWN A&M

NORWAY (Verdens Gang Norway) 4/23/94

THIS WEEK	LAST WEEK	SINGLES
1	2	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
2	2	LOSER BECK GEFEN
3	4	DUETT ANDRÉASSON/DANIELSEN POLYGRAM
4	5	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE MEGA
5	6	WITHOUT YOU MARIAH CAREY COLUMBIA
6	9	ONE METALLICA POLYGRAM
7	3	RETURN TO INNOCENCE ENIGMA VIRGIN
8	NEW	SWEET LULLABY DEEP FOREST SONY
9	7	LOOK WHO'S TALKING DR. ALBAN ARISTA
10	8	GET A WAY MAXX SONET
		ALBUMS
1	1	PINK FLOYD THE DIVISION BELL EMI
2	2	DUM DUM BOYS LUDIUM OH YEAH/EMI
3	3	DANCE WITH A STRANGER LOOK WHAT YOU'VE DONE NORSK/BMG
4	4	ERIC CLAPTON THE CREAM OF ... POLYGRAM
5	7	MARIAH CAREY MUSIC BOX COLUMBIA
6	5	SISSEL KYRKJEBØ INNERST I SJØLEN STAGEWAY/POLYGRAM
7	9	JOSHUA KADISON PAINTED DESERT SERENADE EMI
8	6	ROXETTE CRASH! BOOM! BANG! EMI
9	8	ANNE GRETE PREUS MILLIMETER WARNER
10	NEW	STAGE DOLLS STORIES WE COULD TELL POLYGRAM

BELGIUM (IFPI Belgium/SABAM) 4/22/94

THIS WEEK	LAST WEEK	SINGLES
1	1	WITHOUT YOU MARIAH CAREY COLUMBIA
2	2	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
3	3	TAKE MY LOVE GOOD SHAPE OINO
4	4	DON'T TURN AROUND ACE OF BASE METRONOME
5	7	UNITY MIX 3 UNITY MIXERS INDISC
6	5	LA SOLITUDINE LAURA PAUSINI CGD
7	8	DE RODE DUIVELS NAAR AME LUC STEENO SONY
8	10	THE POWER OF LOVE CELINE DION COLUMBIA
9	NEW	STRANI AMORI LAURA PAUSINI CGD
10	9	EVERYTHING CHANGES TAKE THAT RCA
		ALBUMS
1	1	PINK FLOYD THE DIVISION BELL EMI
2	2	MARIAH CAREY MUSIC BOX COLUMBIA
3	3	SILOS CANTO GREGORIANO EMI
4	5	SOUNDTRACK PHILADELPHIA EPIC
5	8	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
6	4	LAURA PAUSINI LAURA CGD
7	6	LAURA PAUSINI LAURA PAUSINI CGD
8	9	THE RADIOS BABY YES EMI
9	NEW	ROXETTE CRASH! BOOM! BANG! EMI
10	7	SOUNDTRACK SCHINDLER'S LIST MCA

IRELAND (IFPI Ireland) 4/28/94

THIS WEEK	LAST WEEK	SINGLES
1	NEW	WATCH YOUR HOUSE FOR IRELAND COCA-COLA OFFICIAL IRISH TEAM RCA
2	1	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
3	NEW	MMM MMM MMM MMM CRASH TEST DUMMIES RCA
4	4	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE CLUB TOOLS
5	NEW	COME ON YOU REDS MANCHESTER UNITED FOOTBALL CLUB POLYGRAM TV
6	2	EVERYTHING CHANGES TAKE THAT RCA
7	3	STORM 4TH DIMENSION LIQUID
8	NEW	IT'S NOT MY FAULT BLINK PARLOPHONE
9	NEW	ROCK'N'ROLL KIDS PAUL HARRINGTON/CHARLIE MCGETT ACORN
10	6	I LIKE TO MOVE IT REEL 2 REAL FEAT. MAD STUNTMAN POSITIVA
		ALBUMS
1	1	GARTH BROOKS NO FENCES CAPITOL
2	2	FRANCES BLACK TALK TO ME DARA
3	3	GARTH BROOKS IN PIECES LIBERTY
4	5	SOUNDTRACK PHILADELPHIA EPIC
5	4	VARIOUS NOW THAT'S WHAT I CALL MUSIC 27 EMI/VIRGIN/POLYGRAM
6	10	VARIOUS THE BEST OF EUROVISION SÖLID
7	8	CRANBERRIES EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND
8	7	DEACON BLUE OUR TOWN - THE GREATEST HITS COLUMBIA
9	6	PINK FLOYD THE DIVISION BELL EMI
10	9	MARIAH CAREY MUSIC BOX COLUMBIA

DENMARK (IFPI/Nielsen Marketing Research) 4/19/94

THIS WEEK	LAST WEEK	SINGLES
1	3	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE NPG/MEGA
2	1	LOOK WHO'S TALKING DR. ALBAN BMG/ARIOLA
3	10	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
4	2	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
5	NEW	ALWAYS ERASURE SONET
6	5	SLEEPING IN MY CAR ROXETTE EMI/MEDLEY
7	NEW	ONE METALLICA POLYGRAM
8	4	OMEN III MAGIC AFFAIR EMI/MEDLEY
9	7	EVERYTHING CHANGES TAKE THAT BMG/ARIOLA
10	NEW	WITHOUT YOU MARIAH CAREY SONY MUSIC
		ALBUMS
1	4	MARIAH CAREY MUSIC BOX COLUMBIA
2	1	PINK FLOYD THE DIVISION BELL EMI/MEDLEY
3	5	ROXETTE CRASH! BOOM! BANG! EMI/MEDLEY
4	2	DIZZY MIZZ LIZZY DIZZY MIZZ LIZZY EMI
5	3	SALOMONSEN SANNE LANGUAGE OF THE HEART VIRGIN
6	8	TAKE THAT EVERYTHING CHANGES RCA
7	NEW	BRYAN ADAMS SO FAR SO GOOD A&M
8	10	SORT SOL GLAMOURPUSS SONY
9	6	GNAGS OJNE PA STILKE BMG/ARIOLA
10	NEW	DR. ALBAN LOOK WHO'S TALKING BMG/ARIOLA

SWITZERLAND (Media Control Switzerland) 5/3/94

THIS WEEK	LAST WEEK	SINGLES
1	1	WITHOUT YOU MARIAH CAREY COLUMBIA
2	2	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
3	5	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE NPG
4	3	OMEN III MAGIC AFFAIR EMI
5	4	IT'S ALRIGHT EAST 17 LONDON
6	7	MOVE ON BABY CAPPELLA PHONOGRAM
7	NEW	DOOP DOOP PHONOGRAM
8	NEW	CELEBRATION GENERATION WESTBAM POLYGRAM
9	NEW	SLEEPING IN MY CAR ROXETTE EMI
10	10	ROCK MY HEART HADDAWAY BMG
		ALBUMS
1	NEW	ROXETTE CRASH! BOOM! BANG! EMI
2	3	MARIAH CAREY MUSIC BOX COLUMBIA
3	1	PINK FLOYD THE DIVISION BELL EMI
4	7	LAURA PAUSINI LAURA CGD/WARNER
5	4	CAPPELLA U GOT 2 KNOW PHONOGRAM
6	5	SOUNDTRACK PHILADELPHIA EPIC
7	6	BRYAN ADAMS SO FAR SO GOOD A&M
8	8	DR. ALBAN LOOK WHO'S TALKING! BMG
9	10	GOTTHARD DIAL HARD BMG
10	NEW	CORO DE MONJES DEL M. BENEDICTINO DE SANTO DOMINGO CANTO GREGORIANO EMI

CHILE (APF Chile) 3/94

THIS MONTH	LAST MONTH	ALBUMS
1	NEW	CORO DE MONJES MON. BEN. DE STO DOMINGO DE SILOS CANTO GREGORIANO EMI
2	7	EROS RAMAZZOTTI TODO HISTORIAS BMG
3	NEW	WHITNEY HOUSTON GUARDAESPALDA BMG
4	NEW	VARIOUS ARTISTS ROMPECORAZON MUSICAVISION
5	2	MANA DONDE JUGARAN LOS NIÑOS WARNER
6	1	LUIS MIGUEL ARIES WARNER
7	3	LOS FANTASMAS DEL CARIBE CAMELO UNION
8	NEW	BRONCO PURA SANGRE BMG
9	NEW	ACE OF BASE SING/HAPPY... BMG
10	NEW	LOS FABULOSOS CADILLACS VASOS VACIOS SONY

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

FINLAND: It has been a busy spring, with many of the country's most popular rock acts almost simultaneously releasing long-awaited new albums. Although Hektor, Mikko Kuustonen, and



Kolmas Nainen all have done well, J. Karjalainen Yhtyeinen (J. Karjalainen And His Band) is the act to established itself as the nation's favorite. Karjalainen's new album, "Villejä Lupin-eja" (Wild Lupins), topped the chart a week after release and the title track repeated the feat on the unofficial, sales-and-airplay-based "50 Hittiä" singles chart. Karjalainen, now 37, rose to prominence in the early '80s with his clever pop songs and romantic Finnish-language lyrics, which were perfectly complemented by the slick R&B style of his former band, Mustat Lasit. In those days, critics often dismissed Karjalainen's songs as too cute and eager to please, but all that changed in 1992 with his comeback album, "Tähtilampun Alla," which sold platinum (50,000 units). In addition to commercial success, Karjalainen's last two albums have won almost universal praise for the mature standard of songwriting and the new band's rich and versatile rock sound.

ANTTI ISOKANGAS

FRANCE/ZAIRE: There was one showcase at this year's MIDEM in Cannes that passed virtually unnoticed to all but the trained eye. Despite the modest attendance, something special was happening: Almost all the French record companies had sent A&R scouts, if not, in some cases, the MDs themselves, to check out a young guitarist and singer called Lokua Kanza. Born in Bukavu, Zaire, he began singing at a young age in church choirs. Later he learned to play guitar and joined a rumba band. He studied musical theory and classical guitar at the Conservatory of Music while moonlighting as a backing musician for Zaire's most famous star, Queen Abeti. He moved to France in 1984, attending the CIM jazz school in Paris, where he met another Zairean musician, Ray Lema, with whom he played until 1988. In the early '90s, Kanza began playing with Manu Dibango in his Soul Makossa Gang. In 1993, he released his self-produced debut album, which, after much acclaim in the media, was picked up for distribution by indie company Night And Day, eventually selling 10,000 copies. His delicate and melodic music, played and sung from the heart with simple arrangements, has an appeal reminiscent of Paul Simon circa "Graceland." On March 15 this year, after long negotiations, Kanza finally signed a worldwide licensing deal with RCA/BMG for the already-recorded album and two options. He embarks on a European tour this month and is booked to appear at the summer festival of Quebec in Canada. The album is scheduled for U.S. release this summer.

EMMANUEL LEGRAND

BULGARIA: The Criket awards were inaugurated last year by Rhythm, the country's sole weekly pop/rock magazine. This year's ceremony saw the number of awards increased from eight to 15. Once again Milena and Stanley were honored as singers of the year, but the hero of the occasion was folk-punk group Control, which won the awards for group of the year, album of the year and best video. The awards once again focused attention on the Bulgarian blues revival by honoring one of the movement's pioneers, Kamen The Barrel, who, along with the Podouene Blues Band and Vasko The Patch, played a leading role in the country's long struggle for democracy.

CHAVDAR CHENDOV

NETHERLANDS: Currently celebrating their 20th anniversary, the Nits enjoy superstar status in Switzerland, Finland, Greece, and here at home, where the group remains one of the country's most active bands. Since 1974, nine musicians have played in the various lineups, and only two founding members—singer/songwriter Henk Hofstede and drummer Rob Kloet—are featured on the group's new album, "Da Da Da" (Sony), its 15th. Like its predecessors (all on CBS/Sony), the album's laid-back blend of pop music is a delight to the ears. As usual, the sound is dominated by Hofstede's vocals and the keyboards of Robert Jan Stips (ex-Supersister, ex-Golden Earring), but the album also features a variety of unusual instruments including autoharp, cheranga (a South American stringed instrument), djembe (an African percussion instrument), and mellotron (an antique keyboard instrument, featured on old Beatles and Moody Blues albums). Well educated, with art school backgrounds, the group's members have maintained a polite, intellectual image while steering clear of rock'n'roll excesses. "We don't use drugs," Hofstede says, "And we don't need strange things like meditating and drinking carrot juice in order to give good concerts." And in case you thought "Da Da Da" might be some oblique reference to Dadaism, the song is actually about child language.

WILLEM HOOS

GERMANY: The Fred Jay Award for best German-language lyricist (Global Pulse, April 10, 1993) was presented this year to Burkhard Brozat. A singer/songwriter from Hamburg, the 41-year-old Brozat has written music and lyrics for his own three albums as well as lyrics for such successful artists as Nissim (a newcomer on Polydor whom Brozat has produced together with Udo Lindenberg), songstress Milva (Metronome), rock band Karat (Extra), and country group Truck Stop (Metronome). While his biggest success remains BMG/Ariola recording artist Peter Maffay's "Sonne In Der Nacht" (Sunlight In The Night) from the album of the same name, Brozat has penned lyrics for the past four Maffay albums, all of which are certified platinum-sellers (500,000). Brozat's lyrics are down to earth and usually rooted in personal experience. With themes ranging from the romantic to the philosophical, he often takes an ironic look at life, sometimes to the point of writing tongue-in-cheek spoof songs. Brozat's current album is "Zeig Mir Liebe" (Show Me Love) on WEA; it bears the same title as his latest book, which gathers together 100 of his most poetic lyrics, written between 1982 and 1992.

ELLIE WEINERT



U.S. Indies At 'Pinnacle' Of U.K. Distributing Biz

IN THE PERENNIAL SEARCH of American independent labels for licensing partners abroad, a new option has emerged from Pinnacle, the U.K.'s largest indie distributor. Pinnacle Licensed Repertoire (PLR) has been set up as a full-service record company to sign non-European masters for distribution in the U.K. through Pinnacle and through associated distributors in Europe.

"I felt that no one in Britain was offering the same service, a one-stop European deal," says Tim Kelly, GM of PLR, who brings experience at Rough Trade and One Little Indian Records to the new post. "We can cover the whole of Europe without that major machinery but as effectively as the majors, should the product warrant it. There is a fair amount of muscle behind Pinnacle."

Texas Hotel Records, whose singer/songwriter Vic Chesnutt recently toured the U.K. supporting Kristin Hersh, and World Domination Records, the partnership of Ron Stone of Gold Mountain Management and ex-Gang Of Four and Shriekback member Dave Allen, are the first two U.S. labels to

avail themselves of PLR's setup. In the case of World Domination, Kelly has struck a deal to release and market the label's full catalog from Sky Cries Mary, Low Pop Suicide, Psychone Rangers, and Stanford Prison Experiment, as well as forthcoming releases from those acts and others including Allen's new band, Elastic Purejoy; the Crash Baptists; and Contagion.

"It was very important to be successful in the U.K. and to have an entire entry into Europe, but we're not in a position to run a full-service label outside the U.S.," says Stone of the PLR deal.

With an avant-rock repertoire best suited to indie marketing in the U.K., World Domination also is enjoying a benefit of the end of its A&R relationship with Capitol-EMI in the U.S. and international markets (Billboard, July 31, 1993). Instead of just pocketing advances from PLR for its overseas releases, World Domination is getting marketing, promotion, and tour support from the U.K. company instead. PLR plans European visits by a number of World Domination artists in the weeks ahead.

"Today's edge is tomorrow's mainstream," says Stone of World Domination's roster. "It really forms an incredible nucleus of young acts that are going to succeed."

A CONTINENTAL EVENT for three current Sony Music U.K. artists, staged at the Paradiso in Amsterdam, brought a sellout crowd to hear Misty Oldland showcase her new album "Supernatural." Roach-

ford perform "Permanent Shade Of Blue," and Des'ree preview "I Ain't Movin'," which arrives in U.K. stores Wednesday (11). Along with a full complement of fans, label staff, and representatives of the Dutch music business, Sony arranged for media coverage from the U.S., France, Ireland, Switzerland, Belgium, Austria, and the Czech Republic.

WHEN IT COMES TO an appreciation in Europe for blues-rooted, horn-fired, Southern-fried American rock'n'soul, the French are second to none. Which explains why Chris Daniels & the Kings, an eight-piece band based in Denver, inked a deal earlier this year with Virgin-affiliated

Sky Ranch Records in France for the European release of "Is My Love Enough." With guests Bill Payne of Little Feat on piano and Sonny Landreth on slide guitar, this is a killer collection of roadhouse rockers and jazzy ballads, highlighted by Daniels' sweet and bluesy vocals. Up for a NAIRD award Saturday (14) in the rock category for the U.S. version of their album on Flying Fish Records, the band opens a four-week European tour in Amsterdam.

"We got our first break in Europe when some of our first records got sent over as imports," recalls Daniels. "We have toured over there twice before—the response has been incredible."

SLLEEPING AROUND EUROPE: After debuting at No. 1 in their native Sweden with "Sleeping In My Car," Roxette has seen the first single from its new album, "Crash! Boom! Bang!" on EMI Records, go top 10 on the Music & Media Eurochart on the strength of sales in the U.K., Ireland, Germany, Switzerland, Austria, the Netherlands, Scandinavia, the Benelux markets, and Spain. The single ships to radio in the U.S. June 2. "Crash! Boom! Bang!" is penciled in for early-summer release in the U.S.

RINGING WORLDWIDE: Pink Floyd's "The Division Bell" has enjoyed a global launch unknown in the days of "The Dark Side Of The Moon." The new set has hit No. 1 in 15 markets tracked by Billboard's Hits Of The World: the U.K., Germany, Switzerland, Austria, Italy, Spain, Portugal, the Netherlands, Belgium, Denmark, Sweden, Norway, Australia, New Zealand, and Argentina.

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to Thom Duffy, Billboard, 23 Ridgmount Street, London, WC1E-7AH, or faxed to 071-323-2314.

HOME & ABROAD



by Thom Duffy

Retail Support Boosts Canada's Indie Labels

Execs Say They Have Grass-Roots Savvy That Majors Lack

BY LARRY LeBLANC

TORONTO—Canada's independent-label scene is expanding aggressively at the grass-roots level, boosted greatly by continuing support from key retail chains as such as HMV Canada, Sam The Record Man, and A&B Sound (Billboard, Feb. 5).

Among the new labels launched in the past 18 months are the Ontario-based firms Kinetic, Strawberry, Chocolate Rabbit Music, and Watch (in Toronto); Sonic Unyon (Burlington); Sabre Toque (London); Gritty City (Hamilton); Desi (Woodbridge); Pineland Music (Sudbury); and Dave's Records of Guelph. There also is Bimini in Calgary, Alberta, and Mint in Vancouver.



THE MORGANFIELDS

"The approach of these new labels is on a much more serious level than what we've seen in the past," says John Jones, music director at alternative radio station CFNY-FM here. "Something is allowing these bands to be substantially more advanced at this stage than their American counterparts."

Although Canada's major labels continue to show interest in signing fringe or alternative acts, they have yet to show interest in the grass-roots level at which many of the fringe labels are operating. "There's a ton of talent here that the majors, because they have to have hits, can't get into [as we have]," says Thom Sparling of the 3-year-old, Winnipeg, Manitoba, label and distributor Oh Yah! Records. "They're the

WARNER FORECASTS GAINS FOR BRAZIL, MEXICO

(Continued from page 53)

dozen or so acquisitions we've made over the last seven years don't come close to the cost of one Virgin, half of one Geffen, 60% of one A&M. All of these companies have been built up by us.

In the U.S., the industry's task is to try and get comprehensive copyright protection, including a performance right. Overseas it continues to be staying right on top of the piracy problem: We've legitimized a lot of markets, and

LOCAL REPERTOIRE LEADS SONY GAINS

(Continued from page 53)

label acquisition.

So far this year, Sony Music had successive record months from January through March, so the first quarter was tremendous for us. That's the result of strong releases marketed aggressively, rather than a changing market.

Sony Music Entertainment will continue its strong, aggressive commitment to long-term artist development in every territory around the world. Our management team has cultivated a real 'team

last to know about anything."

Lindsay Gillespie, president of the Music Manufacturing Service here, was so impressed with the grass-roots scene that he decided to start Kinetic Records a year ago. The label's signings include the Mahones, Underground Outlaws, the Rhinos, the Explorers, and the Partland Brothers. "The people at Sabre Toque and Nitty Gritty are sharp, street-wise," he says. "They've learned the business with their own money."

While many new acts still reject any notion of signing with a big label, many are now turning marketing, promotion, and distribution over to seasoned third parties, or are forming co-operatives with other groups to pool responsibilities.

"Groups can do everything themselves, but that's going against the odds," argues Ross Munro, head of 18-month-old, MCA Canada-distributed Watch Music, which handles the Morganfields and the Gandharvas. "If they have some kind of professional direction, their chances are increased."

"I tell bands they can do it themselves, but that I've got a better system," says Sparling. "I can provide administration and distribution beyond just putting the record into stores."

Formed three years ago, Oh Yah! Records has released recordings by Acoustically Inclined, Zen Bungalow, and 12 Eyes. It also has distributed 22 titles, including recordings by Dear God, the Rheostatics, Liquid Bondance, and the Wyrd Sisters.

"When we started putting out Acoustically Inclined's second record ['A Short Subliminal Message'], I started looking for a distributor, but I found the margins they wanted were too high," says Sparling. "Talking to other [industry] people, I realized we could do our own distribution."

The London, Ontario-based co-operative Sabre Toque was formed a year ago to distribute releases by three local bands: the Others, Julia Propeller, and

our constant vigilance remains an absolute part of our agenda. For Warner Music, the objectives are to continue to maintain the focus on the developing world. That's where we can become a double-digit growth business, and that part of the world is going to have to provide some of the fuel.

The other priority is to develop a thoughtful global strategy for developing music TV, which is vital for the future of our company."

spirit' throughout the company that has led to our great success. New and developing artists such as Pearl Jam, Soul Asylum, Babyface, Jamiroquai, Spin Doctors, and Cypress Hill, and signature artists such as Billy Joel, James Taylor, Gloria Estefan, Mariah Carey, Harry Connick Jr., Sade, Jean-Jacques Goldman, and Michael Bolton all enjoyed career-high sales this year. Artist development drove our success, and will continue to drive our success in the future."

Adam West. Its roster now also includes Creature Cantina and Petch. The label also distributes the Weasel Free Press, a bimonthly newspaper.

"Everybody helps supplement the phone bills, mailing costs, and so on," says guitarist/singer Tom Nesbitt of the Others. "And all of the bands refer to themselves as being from Sabre Toque whenever they make calls."

Two-year-old, Kingston, Ontario-based label PF was founded to release the Inbreds' 5-song cassette "Darn Foul Dog." Operated by Inbred members Dave Ullrich and Mike O'Neill, PF now also handles local acts Los Seamonsters, Yellowbelly, the Casters, and Wholesome.

"The label was a way to get our music out in a different way," says Ullrich.



THE GANDHARVAS

"We had trouble getting shows, even in Kingston. Our first tape achieved a good amount of success, and made it a lot easier to get other things out under the name. So far we've had 16 releases. We're not making money yet, but we're covering our costs."

Vancouver-based Mint Records was formed when Bill Baker and Randy Iwata graduated from the University of British Columbia. Both had worked at the college's highly respected FM radio station, CITR, and wanted to do something connected with the music industry. Mint, which debuted with the seven-inch "The Mint Is A Terrible Thing To Taste," featuring Tankhog and Windwalker, has since released recordings by Cub, Coal, the Smugglers, Kid Champion, and Pluto.

With Vancouver long being supportive to local independent labels, including Nettwerk and Zulu, Baker says the city was an ideal place to start the four-person Mint label. "We grew up with [the indie scene], so it wasn't too much of a leap to step into doing this because the channels were already here," he says.

Although the multinationals here are stepping up distribution tie-ins with fringe-type production companies and labels, many independents are wary of such connections.

Says Sparling, "At this point, we really don't need [the majors]. Also, if I make a really good record, the majors are going to come banging at my door, and I'll be in a much better bargaining position."

Nesbitt fears that if his company becomes too successful, it could start to resemble a major. "You get to the point where, in order to run a business, you have to have certain organization and systems, but that's when it starts to not work anymore," he says. "I guess the best scenario would be to have a bunch of people always running around not knowing what they're doing."

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NAIRD '94

A BILLBOARD RETAIL EXPANDED SECTION

The Pat Martin Interview: A Q&A Session With NAIRD's New Executive Director

This year will witness the first National Assn. Of Independent Record Distributors & Manufacturers convention in many years with a new executive director at the group's helm. Pat Martin, who heads the folk/bluegrass label Turquoise Records, took that role in January, replacing Holly Cass, who had led the organization since the mid-'80s. On the eve of NAIRD's May 11-15 convention in Chicago, speaking from the trade group's new headquarters in Whitesburg, Ky. (also home to Turquoise Records and her booking and publishing companies), Martin spoke with *Billboard's* Chris Morris about the future of NAIRD and the indie business.

BILLBOARD: You come from a record label background. In the short time you've been at the organization, what have you brought to NAIRD from your indie label experience?

PAT MARTIN: For one, I still operate my own independent label. It gives me a good perspective of the actual nuts-and-bolts workings of an independent label, as well as relationships with independent distributors, retailers, radio stations and so on. I also have been a member of NAIRD for the past 15 years. So I've attended a number of the conventions, and I'm very familiar with the history of NAIRD as an organization. I've also served on the board of trustees of NAIRD for several years, so I have a perspective from a trustee's viewpoint.

BB: When you were on the NAIRD board, one of your primary concerns was with education and helping the little guy. What further do you want to do in that realm now that you're at the organization's head?

PM: One of the things I've been very active with, even in my days as a trustee on the board, has been to create the "crash course" panels, an educational seminar that we host on the first day of the convention. They're a very intensive nuts-and-bolts type series of panels. Of course, I want to expand on that and continue that program. Expansion of membership services is one thing I want to look at—ways to help our members save money and any other services we can come up with.

BB: What are some of the other programs you would like to see instituted?

PM: I want to look at some form of a cooperative health program. Health care is a major concern, and a number of the labels and distributors and other companies in our membership are very small operations, with maybe two or three staff people. Having health care available at a price they can afford is extremely difficult, and health care is an issue that everyone is concerned about.

BB: How quickly has NAIRD been growing? It seems to be an organization that gets bigger every year. In terms of member organizations, what are we looking at right now? In the time since you've been on board, how has the organization grown?

PM: I would say we've picked up roughly 20 to 30 new member companies in the last four or five months.

BB: Mostly labels?

PM: Primarily, yes. The fact is that our membership is primarily labels. A great percentage, I would roughly guess about 75%.

BB: And 25% in the distribution realm?

PM: The other 25% is distributors, manufacturers and suppliers. In terms of our membership, the focus is for me to encourage more retailers to become involved with NAIRD. That's the missing link in the chain. We have the labels, the manufacturers... The actual people dealing with the consumer on a one-to-one basis—retail—is where we're running short.

BB: Are you going to do some sort of outreach to try to get the retailers more involved?

PM: Absolutely. I'm not sure at this point what that will be. We will be doing different forms of programs to encourage retailers to get involved with NAIRD. We're starting with this year's convention—we are inviting retailers to come as our guests to our trade show in Chicago.

BB: Do you think that the current flux in independent distribution is having an effect on NAIRD at large? Because, certainly, in the last few years, we've been seeing certain independent distributors leaving the business—and several others consolidating in organizations like INDI. Now we're seeing regional distribution companies like M.S. and Select-O-Hits bonding together. Is nationalization having an impact, and if so, how?

PM: It is certainly impacting NAIRD as an organization. Anything that impacts our membership impacts the organization as a whole. There's a great feeling of change that is continuing to go on. It's not something that's just come up, of course. It's been going on for the last couple of years or so. And it continues to be a very controversial issue within the industry. No one knows what the final fallout or shakedown will



it's extremely important that regional distributors stay involved. I'm not meaning to imply that the national distributors cannot help in that market, because they can certainly be a great asset.

BB: Are there any broad objectives that you have for NAIRD in the coming months?

PM: One of the things that we're working on is a new publication that will be available to members of NAIRD called "The Road Map To Independent Distribution." It basically will be an annually updated listing of independent distributors within the United States. It's very hard when you're a record label starting out to know where to go for distribution. Also, with all the shakeup going on in independent distribution itself, I think we need to print something annually to keep people informed about who is doing what, and where. That's one thing we're working on currently. We hope to have the first edition of that ready to hand out at the '94 convention.

BB: Any last thoughts about the state of the industry as you see it? How do you think the indies look in 1994 as we approach the convention?

PM: I think things look as good, if not better, than they ever have in 1994. I have a very strong feeling for 1994 and into 1995 as well. There's so much concerted energy happening in terms of releasing, promoting and distributing product. There's so much more attention given to independent product, things that the indies are really strongly competing with the majors for. ■

be with all of these changes. We really can't tell at this point, but we feel very good about it. Change is positive. A music industry—anything—has to change in order to grow. I think that's what is happening within the independent music industry as a whole.

BB: Doesn't this change on the independent distribution side reflect the fact that there are independent records—particularly in the realm of hip-hop—that are selling immense numbers of units? It seems indicative of a state of health, in terms of consumers' acceptance of independent product.

PM: I agree. That's a very good way to phrase it. On the other hand, you have to look at the bulk of indie product and the concerns we have there. You have the really hot indie tickets—which is great—and those do need national distribution, which means national promotional support behind those releases. But what regional distributors continue to look at—and this has always been our stronghold in the marketplace—is that indie labels don't necessarily shoot for the hot, hip product. We put out consistently good, high-quality, long-lasting catalog product. It's in that area that



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1993 NAIRD Indie Finalists

12-INCH

- "Whoot There It Is," 95 South (Wrap)
- "Boom-Shack-A-Lak," Apache Indian (Mango)
- "Words Of Advice," William Burroughs (Island Red Label)
- "Sex Drive," Grace Jones (Island Red Label)
- "You Don't Love Me," Dawn Penn (Heartbeat)
- "Another Kind Of Find," Red Red Groovy (Continuum Records)

ADULT CONTEMPORARY

- "Danko/Fjeld/Andersen," Danko/Fjeld/Andersen (Rykodisc)
- "The Quiet Revolution," Ronny Jordan (4th & B'way)
- "Mrs. Crowes Blue Waltz," Adrian Legg (Relativity)

- "Orphans & Outcasts Vol. II," Iain Matthews (Dirty Linen)
- "Our Turn To Dance," Livingston Taylor (Vanguard)

ALTERNATIVE ROCK

- "The Bis*Quits," The Bis*Quits (Oh Boy Records)
- "Cure For Pain," Morphine (Rykodisc)
- "Beaster," Sugar (Rykodisc)
- "Buy This Used CD," Various Artists (Dutch East)
- "Born To Choose," Various Artists (Rykodisc)

BLUEGRASS

- "Blue Diamond," Johnson Mountain Boys (Rounder)
- "Mighty Lonesome," Lonesome Standard Time (Sugar Hill)
- "Waitin' For The Hard Times To Go," The Nashville Bluegrass

- Band (Sugar Hill)
- “Plays & Sings Bluegrass,” Tony Rice (Rounder)
- “Saturday Night And Sunday Morning,” Ralph Stanley & Others (Freeland Recording Co.)

BLUES

- “Back Where I Belong,” Billy Boy Arnold (Alligator)
- “Give It Up To Love,” Mighty Sam McClain (AudioQuest)
- “Bent Out Of Shape,” Bobby Parker (Black Top)
- “Force Of Nature,” Koko Taylor (Alligator)
- “Tigerman,” Kim Wilson (Antone’s)

CAJUN/ZYDECO

- “Beau Jocque Boogie,” Beau Jocque (Rounder)
- “Dance All Night,” Chubby Carrier (Blind Pig)
- “Boozoo, That Is Who,” Boozoo Chavis (Rounder)
- “Blues Stay Away From Me,” John Delafosse (Rounder)
- “Trace Of Time,” Steve Riley (Rounder)

CELTIC/BRITISH ISLES

- “Island Angel,” Altan (Green Linnet)
- “The Celtic Fiddle Festival,” Cunningham, Burke, Le Maltre (Green Linnet)
- “Eideadh Na Sgeulachd,” Ellidh MacKenzie (Temple Records)
- “For The Sake Of Old Decency,” McConnell & Graham (Sage Arts)
- “Sharon Shannon,” Sharon Shannon (Philo)

CHILDREN’S MUSIC

- “Air Guitar,” Cathy Fink & Marcy Marxer (High Windy Audio)
- “Good Times & Bed Times,” Si Kahn (Rounder)
- “Family Garden,” John McCutcheon (Rounder)
- “At Quiet O’Clock,” Sally Rogers (Round River)
- “The World Sings Goodnight,” Various Artists (Silver Wave)

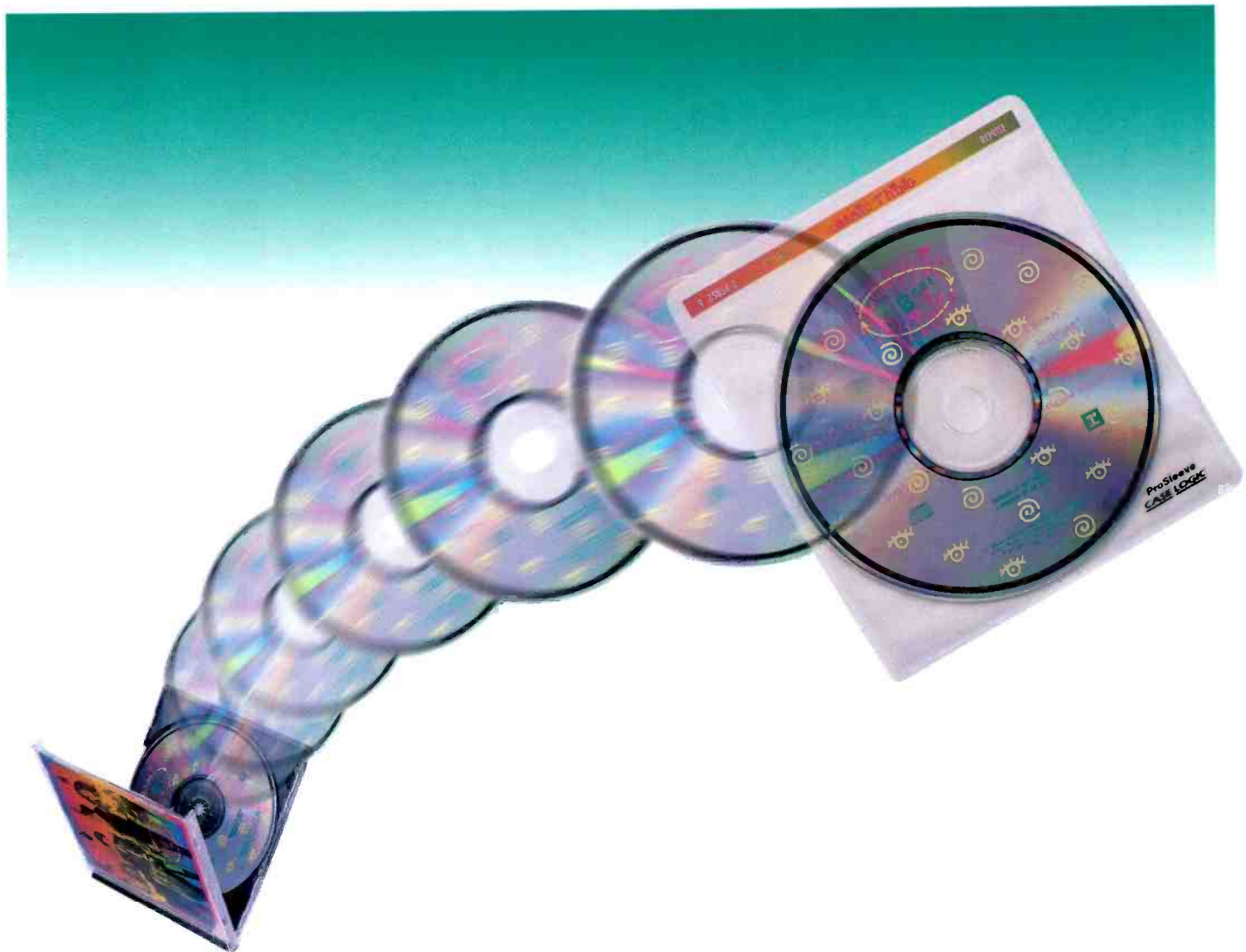
CHILDREN’S STORYTELLING

- “Aladdin: Adventure In The Cave Of Wonders,” Brad Kane (Walt Disney Records)
- “River Of Stars,” Marcia Lane (A Gentle Wind)
- “Mickey’s Mysteries: Portrait Of A Crime,” Various Artists (Walt Disney Records)
- “Fairytale Favorites In Story & Song,” Jim Weiss (Greathall Productions)
- “Mystery! Mystery! For Children,” Jim Weiss (Greathall Productions)

CHILDREN’S VIDEO

- “Wake Up!,” Peter Alsop (Moose School)
- “Music & Magic,” Kevin Anthony (Bright Ideas)
- “Musical Adventures,” Greg & Steve (Youngheart Music)
- “The Swan Lake Story - A Dance Fantasy,” London Philharmonic Orchestra (VIEW Video)
- “Kids Sing Christmas Around The World,” Various Artists (Brentwood Music)

Continued on page 60



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PFR15. ProSleeves are also sold separately in packs of 15.

NAIRD '94

INDIE FINALISTS

Continued from page 59

CLASSICAL

- "Unaccompanied Cello," Colin Carr (GM Recordings)
- "Trittico," Frederick Fennell (Reference Recordings)
- "Silenced Voices," Hawthorne Quartet & Guests (Northeastern)
- "A Chance Operation: The John Cage Tribute," Various Artists (Koch International)
- "Beethoven Piano Concert No. 5/ Waldstein," Ilana Vered/Warsaw Phil. (ProArte)

COMEDY

- "Shut Up & Sing," The Bobs (Rounder)
- "Entering Marion," John Forster (Philo)
- "Excess In Moderation," Pat Godwin (Blood Records)
- "Love To Make An Ugly M...F...Laugh," Wild Man Steve (Ichiban)

COUNTRY

- "Seeds," Pat Alger (Sugar Hill)
- "Everybody's Reaching Out For Someone," The Cox Family (Rounder)
- "Shouldn't A Told You That," Dixie Chicks (Crystal Clear Sound)
- "True Stories," Laurie Lewis (Rounder)
- "Rodeo Waltz," Sweethearts Of The Rodeo (Sugar Hill)
- "Saturday Night Shuffle - A Tribute To Merle Travis," Various Artists (Shanachie)

DANCE

- "Gotcha Feelin' Good," Kings Of Beats (Dance Baby Records)
- "Mo-Di," Mouth Music (Rykodisc)
- "Another Kind Of Find," Red Red Groovy (Continuum Records)
- "Back To My Roots," RuPaul (Tommy Boy)
- "Hey/Get That Down Pat," Skee W. (Dance Baby Records)
- "This is Techno, Vol. 6," Various Artists (Continuum Records)

FOLK

- "Midnight At Cabell Hall," Freyda & Acoustic Attitude (Red House Records)
- "Spinning World," The Heartbeats Rhythm Quartet (Green Linnet)
- "Happier Blue," Chris Smither (Flying Fish)
- "The World Is A Wonderful Place," Various Artists (Green Linnet)
- "Drivin' Home," Cheryl Wheeler (Philo)

GOSPEL/RELIGIOUS

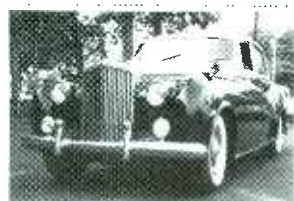
- "The Gospel Truth," Otis Clay (Blind Pig)
- "Southern Classics," Gaither Vocal Band (Benson)
- "Acapella Hymns," Glad (Benson)
- "It Remains To Be Seen," Mississippi Mass Choir (Malaco)
- "Blue Ridge Mountain Gospel," Various Artists (Pinecastle)

HEAVY METAL

- "Individual Thought Patterns," Death (Relativity)
- "Fire It Up," Kid Rock (Continuum Records)
- "Terrified," Quiet Riot (Moonstone)
- "Inside The Eye," Skin Yard (Cruz)
- "Souls At Zero," Souls At Zero (Energy)



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HISTORICAL

- "Rare, Live & Classic," Joan Baez (Vanguard)
- "Anchored In Love," The Carter Family (Rounder)
- "Library Of Congress Recordings—4 Volumes," Jelly Roll Morton (Rounder)
- "Tougher Than Tough: The Story Of Jamaican Music," Various Artists (Mango)
- "Wasn't That A Time," The Weavers (Vanguard)

JAZZ, CONTEMPORARY

- "One Night In Houston," Rob Mullins Band (AudioQuest)
- "The Guitar Artistry Of Billie Rogers," Billie Rogers (Stash)
- "Old Flames," Sonny Rollins (Milestone)
- "Walkin The Basses," Leroy Vinnegar (Contemporary)
- "A Time For Love," Bill Watrous (GNP-Crescendo)



Rock finalist Dave Hole

JAZZ, TRADITIONAL

- "What It Is?," Ed Blackwell (Enja)
- "Original Jelly Roll Blues," James Dapogny's Chicago Jazz Band (Discovery Records)
- "Let's," Tommy Flanagan (Enja)
- "No Fear, No Die," Abdullah Ibrahim (Enja)
- "The Strongman," Reginald R. Robinson (Delmark)

LATIN

- "Ancestral Messages," Ray Barretto & New World Spirit (Concord Picante)
- "Una Sola Casa," Conjunto Cespedes (Green Linnet)
- "Royal T," Tito Puente (Concord Picante)
- "New York City Ache," Bobby Sanabria (Flying Fish)
- "Ballar," Poncho Sanchez (Concord Picante)

LINER NOTES

- "The Magic City," Sun Ra & His Solar Arkestra (Evidence)
- "Watching The Dark," Richard Thompson (Hannibal)
- "The Complete Stax/Volt Soul Singles, Vol. 2: 1968-71," Various Artists (Stax)
- "Tougher Than Tough: The Story Of Jamaican Music," Various Artists (Mango)
- "Wasn't That A Time," The Weavers (Vanguard)

NEW AGE

- "Forest Rain," Dean Evenson (Soundings Of The Planet)
- "Skeleton Woman," Flesh & Bone (Silver Wave)
- "Light On The Mountain," Scott

Continued on page 68

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Budget-Priced Audiobooks Open New Markets

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

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—In an attempt to increase market penetration, audiobook manufacturers are introducing budget-priced titles.

Traditionally, an abridged audiobook has meant two cassettes for \$15-\$17. But recently a number of companies have introduced low-priced lines, offering one or two cassettes for \$4.99-\$9.99. Although the profit margins are lower, these tapes pay for themselves with increased impulse sales and the potential to open up new markets.

However, not all inexpensive audiobooks are alike. In fact, companies experimenting with low price points take widely divergent approaches to the concept.

At one end of the spectrum are companies creating new audios just for the low-priced market; at the other end are firms reissuing older audio titles at lower price points.

In the former category, Canada-based Durkin Hayes, which publishes standard-priced audios under its own name, launched its Paperback Audio imprint in 1992. The imprint releases four or five one-cassette titles each month for \$4.99 each, and currently has about 75 on the market, several of which have each sold more than 50,000 units, says Patrick Hayes, GM of the American office.

"Audiobooks are traditionally distributed where hardcovers are," Hayes says. "Beyond that, it didn't work, because the potential consumer base was limited to people willing to spend \$17 to try a new product. We wanted to overcome that, and to get into a wider marketplace—to be like paperbacks, available everywhere. We find that \$4.99 is the magic price point—people will try it just because it's \$4.99."

To accommodate that pricing, Durkin Hayes gets a price break from its tape supplier and also saves money on packaging: Each tape is sold in a cassette-sized cardboard box and then either attached to a standard "Paperback Audio" 7-by-3½-inch cardboard backing or, for

record stores, simply shrink-wrapped as is.

Paperback Audio publishes various titles. One popular genre is romance novels, produced via a co-publishing deal with book publisher Zebra Publishing. The romances are read by soap opera stars, including Michael Tylo of "The Young and the Restless" and Linda Dano of "Another World." "This way, we attract both romance fans and soap fans," says Hayes.

Paperback Audio also abridges such novels as "Dracula." But most of its nonromance titles are novellas and short stories, which fit unabridged onto one cassette. "Authors like Louis L'Amour and Agatha Christie have written strong short stories which lend themselves well to the audio format, because they're written tighter—they're not as descriptive as a full novel, so it's a more engaging experience to listen to," Hayes says. Titles include Agatha

'People have to stop thinking of audiobooks as books and think of them as entertainment'

Christie's "The Thumbmark Of St. Peter," read by actress Joan Hickson, who plays Miss Marple on TV productions of Christie works; James Herriott's "Sumner's Bull," read by Christopher Timothy, who plays Herriott on TV; and western stories by Louis L'Amour, which "do really well in the West and in truck stops," Hayes says. The company also publishes children's stories.

Paperback Audio titles are found in mass merchants and supermarkets including Wal-Mart, Kmart, Ames Department Stores, Tops, and King Supermarket. But the company hopes to get into music stores with its upcoming line of "Audio Rockumentaries," due in September. These tapes combine excerpts from rock music biographer Geoffrey Giuliano's taped interviews with the Beatles, the Rolling Stones, Eric Clapton, and other artists with readings from his books.

"We're really hoping to build our music business," Hayes says. "People have to stop thinking of audiobooks as books and think of them more as entertainment. With a book, you sit down to read it and focus on it, whereas audiobooks are consumed the way music is—you put it on while you're doing something else, like driving or housecleaning." So far, Paperback Audio titles are featured in the Music World chain in Canada, Musicland's Media Play stores, and J&R Music World in New York.

The newest entry into the low-price market is Romance Alive Audio, a division of DCC Compact Classics, which put out its first five titles last December. Each is a 90-minute tape for \$5.99 in a fancy fold-out box with a collectible card. Authors in-

clude Fabio, Judith McNaught, and Jude Devereaux.

"It's not a budget line," says Romance Alive chairman Marshall Blonstein. "We don't scrape or save anywhere. We look at it as front-line product. I found that 47% of all paperbacks sold are romance novels—but most audiobooks sell in the \$15-\$19 range, whereas the woman that buys romance novels is used to paying \$5. So that became my target price."

Although the profit margin is smaller than on a standard-priced title, Blonstein says he expects to make up the difference in volume. The line is aimed at supermarkets and mass merchants, and is being tested in A&P, Brookshire Bros., Grand Union, Tom Thumb Food & Drugs, ShopRite, Cost Co., and Price Club, among other chains.

The company also saves money by not having famous readers—although Blonstein says that decision was made for artistic reasons. "Romance is imagination," he says. "If you have Angela Lansbury reading the part of a romance heroine, you'll picture her as Angela Lansbury. It does save money, but that's not the reason it was done."

Romance Alive advertises in Romantic Times and recently did a promotion with Frank Sinatra's "Romance And Roses Golf Tournament." Attendees received a bag of romantic goodies, including a Romance Alive tape. The company is working on giveaways with radio stations, and in June will launch a direct-response infomercial with Marketing Resources of America.

Colorado-based Audio Entertain-



Shown above is a selection of budget-priced audiobooks from Audio Entertainment, Dove Audio, Harper Classics, Paperback Audio (Durkin Hayes), Romance Alive, and Random House.

ment likewise does romance, but instead of abridging published books, this publisher commissions romance novels to be written specifically for audio. "This way, we're getting a complete story written with audio in mind, so it sounds good," says CEO Jeffrey Prager. "Sometimes you take a book and it reads well, but when you put it on tape it sounds awful. For audio, you need a simpler sentence structure, a verbal picture." The stories also are tailored to the length of a cassette, so the unabridged story is always 60 to 90 minutes. The company uses a cast of actors to read each story, resulting in a "drama for the ear," Prager says. The tapes are shrink-wrapped in a plastic cassette box.

Audio Entertainment titles are sold in an unusual way: The company

offers a subscription to fans, who receive a new romance each month for \$6.99. (As with record clubs, they can choose not to buy any title.) Along with providing a steady fan base, the subscription program saves the company money by cutting out the middleman.

Aside from its original romances, Audio Entertainment has a separate line of audio versions of romance books published by Putnam Berkley, which sell in bookstores for \$8.99 each. The company does promotions such as a six-tape Mother's Day package for \$24.95, advertises each month in Romantic Times and in Ingram Entertainment's "Audio Advance," and markets via mailing lists and advertising inserts in female-oriented products, such as perfume and pantyhose.

Stores Increase Space For Christian Music Retailers Cite Need For Improved Product Displays

■ BY PATRICIA BATES

NASHVILLE—With Christian music sales on the rise, stores specializing in the genre also are experiencing a period of growth. This expansion was one of the key areas covered in the Christian Music & Video Retailers segment of Gospel Music Week, held April 24-28 at the Nashville Convention Center and adjacent Stouffer Hotel here.

Joshua's, Family Bookstores, and Zondervan are among the chains that are expanding, along with many independents.

"How many Christian bookstores exactly are remodeling, adding on space, or moving to new locations, we don't really know. But it is literally in the hundreds. Many of them are doing total design," said Bill Anderson, president of the Christian Booksellers Assn., which has about 2,700 members. He says the average music department in CBA stores is about 20% of the operation.

Many of the 430 CMVR attendees expressed hope that the advent of SoundScan reporting for CBA store

sales will push the growth even further. The Hartsdale, N.Y.-based research company, which supplies point-of-sale data for most of Billboard's sales charts, announced during GMA Week that some 200 CBA stores had agreed to allow SoundScan to access their sales information (see story, page 48).

Typically, the CBA stores are a mix of books, periodicals, music, videotapes, and other items. However, music often gets a low priority in terms of display space. This could change if SoundScan reveals higher-than-expected sales for the Christian marketplace.

"There's always been a feeling that books are superior to music in Christian retailing," said Robert Brenner, director of trade development for Integrity Music in Mobile, Ala., during CMVR's "Designed To Sell" workshop. "I think music is a prelude to heaven. How many times in the Bible, in the chapter of Revelation, does it talk about reading books in heaven? None. They always talk about singing."

Brenner also said that stores

should be more detail oriented, especially in terms of cross-merchandising. "We always see beautiful displays with gifts, but never tapes," he said. Another detail often overlooked is the posting of top 20 sales charts for customers.

CDs and tapes are separated on mainstream record shelves, Brenner noted, but not so for Christian, probably because the two configurations are responsible for about the same amount of income. "The children's area should be located behind or next to music, and it should include its own books, tapes, and video together," said Brenner.

Christian stores carry "a lot of books about dysfunctional families—well, we have dysfunctional fixturing," said Brenner. "We need acrylic shelving, slat walls, island units."

"Our dedication is in making the product, and yours should be in presenting it," said Brenner. "If anyone, Christian retailers ought to love what they sell... and should care about how attractive it is to the public."

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Kids' Group Plans 1st Nat'l Meet For July

FAIR TRADE: The first national meeting of the Children's Entertainment Assn., a trade group formed by New York-based entertainment attorney **Howard Leib**, will be held July 22 at the New York Sheraton. According to Leib, members of CEA regional groups, as well as "any interested parties—labels, artists, managers, songwriters, producers, publicists, even clowns and magicians—are welcome to attend and exchange ideas."

The nonprofit CEA, according to its official mission statement, was formed "to raise awareness of children's entertainment within the entertainment industry and the general public; [to] advocate for, and enhance recognition of, the value and quality of children's entertainment; [to] encourage the strengths which are unique to the children's entertainment business; and [to] support members' business and professional growth through information and communication networks." Membership fees are \$55 for individuals and \$100 for companies (which covers two employees; an additional fee applies to companies with more than two).



by *Moira McCormick*

At present, regional groups have been formed on the East and West Coasts, with an inaugural New England meeting set for June 3 in Boston. "Our goal is to have five regions up and running by the end of the year," says Leib, who envisions a midwestern group based in Chicago and southern group headquartered in Nashville. "It's also conceivable we could set up regional organizations in places like Seattle, Minneapolis, and Texas."

The regional groups work autonomously, according to Leib, "without anyone dictating down from the top... My favorite project at the moment is setting up an on-line computer bulletin board for the kids' entertainment industry, which would inform users of conference dates, handle questions and answers, etc. We've also sent a survey out to help define who our members are and what they're interested in."

The first CEA meeting was held in December in Los Angeles, and was attended by 40 people, says Leib. The New York meeting took place in March and drew 50 participants. Steering committee meetings for each group also have been held. Members of CEA currently include label representatives from Zoom Express/BMG Kidz, Sony Wonder, Drive Entertainment, Light-year Entertainment, Bright Ideas Productions, and Sugarbeats Music; talent agents **Rick Bloom** (Kindertainment) and **Brad Simon** (Brad Simon Org.); **Kathleen Bywater**, president of Playground Entertainment Marketing; (Continued on page 68)

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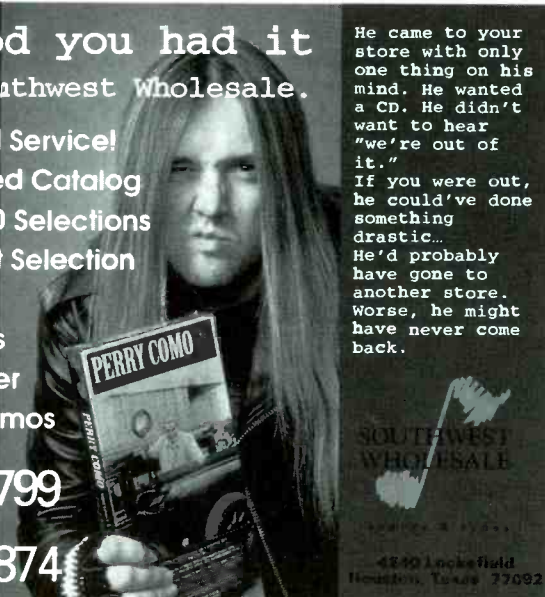
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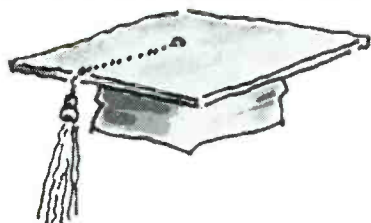
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Retail

Indie Retailers Make An Impact At Urban Music Meet

IMPACT TRACK: Retail Track went down to Atlantic City, N.J., to visit the Impact Convention (April 21-23 at Bally's), which, of all the music conventions catering to the urban community, is becoming known for its large independent retail presence. And sure enough, in addition to a great retail panel on Saturday morning (23), retail issues dominated the discussions taking place in the hotel bar.

The retail panel focused on street dates, co-op ad dollars, and the trend toward forming retail coalitions.

Earl Jordan of Warner Bros., who moderated the panel with Lorraine Murphy, owner of LBM in the Bronx, N.Y., pointed out that retail coalitions have been formed among indie retailers in Los Angeles, Detroit, Chicago, Cleveland, and New York. Each of these coalitions has a different structure and different ambitions, but their overriding goals include, based on what was said at

the panel, obtaining clout in negotiating with the majors and one-stops for advertising dollars and deals.

Caldwell urged audience members to "seriously look at [retail coalitions] if you expect to get your fair share of advertising dollars." Barry Beal, owner of Shantinique Music in Detroit, who helped form a coalition in that market, noted that when the Billboard charts changed from store reports to SoundScan data, the distribution field reps stopped calling on independent stores that didn't report to SoundScan. But "since forming a retail coalition, we got one distribution company to have an intern service us" with promotional materials, he added.

Following up on that, Beverly Taylor, who owns Joy Of Music in Cleveland, said that whether or not retailers report to SoundScan, they should get a computer, which can help merchants improve their business. At the very least, computer printouts of how many units a particular title has sold can enhance an independent merchant's clout with label reps when asking for advertising dollars or promotional material, she said.

Later, Sy Lerner of Serenade Records in the Queens, N.Y., neighborhood of Hollis set off a debate when he said, "I have heard about Moses getting the Ten Commandments handed to him, but where is it written down that the 11th commandment is that Tuesday must be the universal street date?"

He and other retailers urged the majors in attendance to make Thursday the universal street date so that merchants can have big titles for the weekend. WEA and PGD officials indicated that they have discussed a possible Thursday street date.

Lerner also voiced his displeasure with labels that give co-op ad dollars to chains that advertise upcoming big releases on the Sunday before their street date. "When Nobody Beats The Wiz runs large headlines in their ads that blare that Pink Floyd's 'Division

Bell' will be available that week at their prices, it creates in the consumer's mind a perceived price of \$10.99 [for that album]."

He asked how independent merchants compete against that. The distribution reps attending the panel said that they were sensitive to the issue, but pointed out that in such cases, the chains are using their own money to pay for such ads.

Throughout the day, Track came across small groups of retailers continuing the discussions begun in the panel, as well as exchanging other ideas. One place where such discussions took place was at the Networking Affair Part Deux, a joint effort between Billboard and Impact.

That night Track had the pleasure of sitting in on an internal Motown/PGD product presentation, presided over by Motown execs Paris Eley, senior VP of marketing, and David Cline, VP of

sales and distribution, who played tracks from an upcoming release by On Edge, a forthcoming compilation called "State Of Emergency," and a compilation of material produced by Eddie S.

In general, PGD made good use of the Impact Convention, bringing in its urban field sales managers and black-artist development staff from around the country. The PGD delegation—headed up by Steve Corbin, VP of sales, and Curt Eddy, VP of field marketing—held internal meetings as well as one-on-one customer meetings with independent merchants from across the country.

All in all, Impact proved a productive meet.

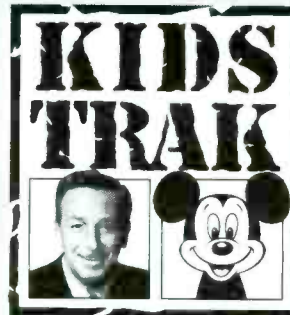
FOLLOWING last week's report by Billboard that presidents of some major distributors had been subpoenaed by the Federal Trade Commission in connection with that agency's inquiry into industry trade practices, Track has learned that Paul Smith, chairman of Sony Music Distribution; Russ Bach, president of Cema Distribution; Henry Droz, who was president of WEA until he retired last fall; and Jim Caparro, president of PGD, all have received subpoenas.

MAKING TRACKS: Cindy Barr, previously with Blockbuster Entertainment's direct-marketing concern, has been named purchasing manager for the Blockbuster Music chain... Jeff Abrams, merchandise manager at Best Buy, has been upped to VP of merchandise... Kent Rippey, Eastern divisional marketing coordinator for the Musicland Group, is joining Atlantic Records as marketing manager. Aaron Talbert, formerly a sales rep with PGD, has moved over to Motown Records as a Northeast regional... Harold Guilfoil, Geffen's regional marketing manager in Dallas, has left the label as a result of a company cut-back. He is seeking opportunities and can be reached at 214-919-6307.

RETAIL TRACK
by Ed Christman



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Critical Reviews

BEAUTY AND THE BEAST: A New Musical is taking Broadway by storm. After the reviews came in, tickets sales set a new one-day record for a Broadway show. What did the critics say to drive this ticket-buying frenzy?



"As musicals go, *Beauty and the Beast* belongs right up there with the Empire State Building. An evening that puts forth so much."

— *The New York Times*

"Sparkles like July 4th fireworks."

— *USA Today*

"The music is genuinely original. The strongest element of the production is the score."

— *The Wall Street Journal*

"Wonderful songs. A very big hit."

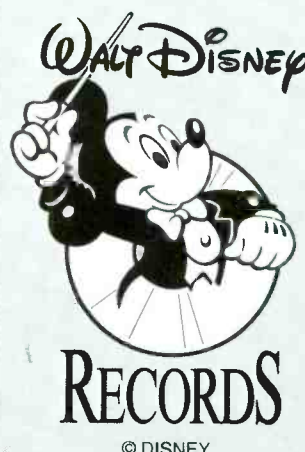
— *New York Newsday*

"Disney arrives on Broadway with a bang. And a boom, and a roar, plenty of fireworks, and a fistful of lovely songs."

— *Daily Variety*

"It's a captivating recording. I suspect this *Beauty* cast recording will be a very big-seller."

— *Theater Music*



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Cellophane Square Gets Seal Of Approval From Seattle Shoppers

■ BY CARRIE BORZILLO

SEATTLE—Cellophane Square has come a long way from simpler days of operating out of a cash box with two employees, when the store contained a few peach crates of used Led Zeppelin and Pink Floyd records and collectibles like the "butcher" cover of the Beatles' "Yesterday And Today."

Since Jim and Pat Panagos opened the doors to the Cellophane Square in the U-District (named after its proximity to the University of Washington campus) in 1972, the store has spawned sister outlets in nearby Bellingham and Bellevue.

The three stores quench the city's thirst for independent alternative releases and rarities, sought after mostly by high school and college students and hard-core alternative music fans.

While maintaining its roots, with 50% of its stock comprising used material and a healthy sprinkling of rarities, the chain has become more mainstream-minded in order to grow commercially.

Hugh Jones, who has been with Cellophane for 19 years and now serves as its marketing director, recalls the chain's beginnings.

"In 1975, when I joined, University Way [site of the first Cellophane outlet] was like Telegraph in Berkeley, Calif.," he says. "They sold nickel bags of pot on the main drag; it was a real hippie scene, and a great place for people to get [records] cheap."

A larger store opened in 1976 in Bellingham, another college town 90 miles north of Seattle, near Western Washington University.

From 1976 to 1982, the Cellophane stores were cornerstones of the collec-

tor's markets in their areas. The stores then evolved into prominent independent-label outlets. Jones says, "In the late '70s and early '80s, with the rise of the indie labels like SST and Amphetamine Reptile coming out of the whole punk thing, we were on the ground floor of it all. Because of that, we started to move seriously into new product, mostly seven-inch singles and punk imports, mostly indie stuff."

The chain expanded further by moving the Bellingham store to a larger location to accommodate more new product and broaden its appeal.

"We wanted to get out of the specialty and niche market and sell more Michael Jackson," says Jones. "So we moved it to a higher-profile area near



a Waldenbooks and Nordstrom. But we still catered to high school and college kids, and still carried indie stuff."

Another key step in the chain's maturation process was stocking albums in the top 10 on The Billboard 200. Today, all three stores have the top 10 from Billboard and other sources, as well as Cellophane's own best sellers displayed behind the counters and sale priced.

"This was a big step for us becoming more mainstream," says Jones. "We stocked more new product and more major-label product, but maintained our alternative and indie roots. The next step was in 1985, when our Belle-



vue store opened on the east side of Lake Washington—a yuppie, up-scale, white-bread suburb of Seattle. It's in one of the preeminent malls on the West Coast, the Bellevue Square Mall."

While the three stores are in distinctively different markets, the product profile remains fairly consistent. But the mall store's custom-built, uniformly designed racks resemble those of a major chain. The Seattle and Bellingham stores have a more rough-hewn look.

The product mix is fairly uniform store-to-store: By genre, Cellophane stocks 70% alternative and rock; 10% rap, soul, and urban; 10% folk, country, and blues; and 10% other. New releases account for 60% of the product; 40% of the stock is catalog.

By format, the Seattle store stocks 60% CDs, 30% cassettes, and 10% vinyl; the Bellevue store stocks 60% CDs, 35% cassettes, and 5% vinyl; and the Bellingham store, the largest of the three, stocks 40% CDs, 40% cassettes, and 20% vinyl. CD singles account for only 5% of the stores' product.

Cellophane's video stock is limited mainly to used music videos by alternative artists, and the chain sticks to music-related merchandising products, such as T-shirts and stickers.

Jones says he was given the new title of marketing director last November to take Cellophane to the next plateau.

"Our three goals are to increase our profile in the marketplace and our pro-

file in the industry, and interact a lot more with the labels," says Jones.

As part of that plan, Cellophane runs two to three co-op ads per issue in the Rocket, the city's biweekly music publication, mostly for new major-label releases.

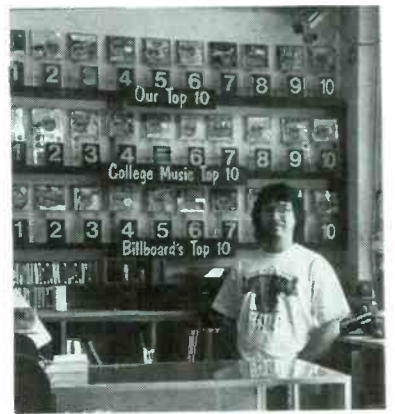
The chain has also forged ahead with more consumer-based contests. A recent contest drawing was conducted with Cema for the Beastie Boys' album "Some Old Bullshit": The winner of the "Win A Box Of Bullshit" drawing took home a Sony Walkman and a Beastie Boys CD, video, and T-shirt.

To bring in new customers and promote the store, Cellophane has formed ongoing relationships with the coffeehouse Allegro Cafe and the brewery/pub Big Time Brewery in Seattle.

Though it does host some in-store performances, Cellophane's Seattle store isn't large enough to accommodate big crowds. As a result, the store sets up those events monthly in the Allegro Cafe's music room, which holds 100 people. The store erects displays and sells product at the coffeehouse, and promotes the performances in the store. Recent appearances included Mae Moore, the Spinanes, and Kristin Hersh.

At Big Time Brewery, Cellophane hosts a blues night on Mondays and a new-release night on Thursdays. The store gives the pub a handful of new releases to play and promotes the music nights with ads, flyers, and signs in the pub and the store. Jones hopes to get labels to host advance listening parties.

In addition, Cellophane has teamed with modern rocker KNDD (the End). At 9:30 p.m. on the second Tuesday of every month, the End plays the "Cello-



Cellophane Square in Seattle features the top 10 from Billboard and other best-seller charts. Pictured above is Hugh Jones, marketing director. (Billboard photo)

phane Sixpack," including six new songs from albums sale priced at each Cellophane store.

In March, Cellophane Square initiated a newsletter that is mailed to 1,000 customers. In addition to highlighting new releases, sales, and in-store appearances, the 12-page newsletter includes artist interviews, concert reviews, music reviews, and an "Ask Dr. Vinyl!" question-and-answer column.

Jones takes pride in the chain's consumer-friendly approach. "We have a high standard of customer service and very knowledgeable employees," he says. "We're just very music-oriented, and everyone knows their stuff."

The stores' set-up also is consumer-friendly. Used CDs, new CDs, and CD singles are all filed together by artist. In addition, local tapes and CDs are welcomed on a consignment basis.

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ACTS FIND OUTLET FOR CREATIVITY, EXPOSURE IN COMICS

(Continued from page 1)

comics on Metallica, Osbourne, Ford, Black Sabbath, and the independent label World Domination.

D.C. Comics also stepped into the music market with a 1992 book on Prince on its Piranha Music imprint. Its second book on the artist is on the stands now. D.C. also is working on a series of Green Jelly comics.

Another comic book publisher, Full Moon Entertainment, also is looking into the possibility of doing music comic books.

The 13-25-year-old demographic of comic book enthusiasts is the same demo that makes up the majority of the record-buying public, according to Rock-It editor Robert Conte.

Mort Todd, Marvel Music editor in chief, says, "Rock stars make great comic book characters because they are larger than life, just like the medium. Look at some of their clothes and the lighting that goes into a show—it's theatrical."

Artist managers and label executives are excited about breaking into the comic book market.

Ron Stone, owner of Gold Mountain Entertainment, says, "It's another avenue of expression for bands, and another blank canvas to work on."

"It's one step beyond a fanzine," he adds. "I think the popularity of fanzines these days is what has stimulated so many [comic book] companies to do this. It's an ideal way to give fans something a bit more playful and more entertaining than a straight-ahead fanzine approach."

Brad Hunt, senior VP of marketing at Zoo, agrees that the comic book crowd and the music-buying public are a perfect marriage. "It's a very active buying group and a great niche market. It gives brand-name recognition and loyalty."

It's also a good way to keep an artist in the spotlight, according to Lori Kuefner, who manages Ford with Bob Ring. "It keeps her exposed and gives her fans something fun," she says. For Ford, the exposure is important, since she is looking for a new label deal.

Well-known acts are not the only artists that can benefit from exposure in comic books, says David Goldfarb, manager of product development at Jive. The books also are a good way to introduce new acts to consumers, he says.

The label created a book for artist Casual in-house, which was given away as a promotional item. "We knew his music could just get relegated to rap and mix shows, so we needed to find another way to get him out there," says Goldfarb. "It's a cost-effective marketing tool."

The label published 15,000 copies of the comic book to promote the artist's debut, "Fear Itself." The books were distributed by the label's field staff to radio programmers, mom-and-pop retailers, skateboard shops, high schools, and parks in February and March.

Goldfarb says the label is planning a similar promotion for the acts Extra Prolific and Crustified Dibbs Starring R.A. the Ruggedman in June and July, respectively.

PACKAGED WITH MUSIC

Comic book publishers are looking at a variety of ways to distribute the music-oriented books.

Marvel is packaging select comic books with new albums by the artists featured. Cooper's new Epic album, "The Last Temptation," will be packaged with the first of his three-part



Rock-It Comix has released a number of music comic books since its formation last August. A book on Carlos Santana, left, was slated for early May; a Black Sabbath comic, right, was issued earlier this year.



comic series. Todd says the package will be sold for approximately \$20 and distributed by Sony Distribution to music retailers.

The KRS-One comic book will be shrink-wrapped with the single "Break The Chain" and two other tracks.

Todd also says that Marvel is looking into distributing the comic books on the artists' tours.

For the Marley book, Todd says Marvel will do a wide-scale promotion next year for what would have been his 50th birthday. However, the biographical comic book will be issued sometime this fall.

"We work closely with the bands and managers and let them give us ideas for the storyline," says Todd. "We have to go through management, and sometimes the merchandising company, for licensing rights."

Todd says that while the deals are different for each artist, usually the artist and merchandising company receive flat fees for the usage of their likeness, as well as royalties from sales of the books. Record label involvement is minimal, he says.

Marvel is looking to branch out into country music and dancehall comic books in the future.

Rock-It Comix's upcoming releases, which feature interviews with the artists, include books on Santana in early May, the Doors and Yes in June, and the Pharcyde in July. A Pantera comic is on the drawing board.

Jack Jacobs, director of acquisitions at Gold Mountain, says the book on Pantera will be issued to coincide with the band's tour and may serve as a tour program.

However, some industry observers question whether such a move would be profitable.

Andy Helfer, group editor of experimental projects at D.C. Comics, says, "You'd have to list a book, which is normally \$3 or \$4, at \$7 or you're going to lose. The best distribution is with the record stores, but [we haven't] finalized those relationships yet."

Some independent retailers stock comics and music. Pip de St. Phalle, comic book buyer at the 11-store Newbury Comics chain in Boston, which sells music and comics, says, "The music books do as expected. They're not flying out the door. We're expecting the Alice Cooper book to do well; we ordered heavy on that one."

Stone says Rock-It is experimenting with music retailers, with 20-30 Musicland stores carrying the books. A spokesperson for the Musicland chain says that 200 of its stores will be carrying Rock-It comic books, including the book on Osbourne, within the next month. The chain also plans to stock the three upcoming Marvel Music books at the end of May.

Whatever mode of distribution, Helfer says this is not a market for those who want to make a quick buck.



Ozzy Osbourne displays his comic book incarnation during a March signing session at Los Angeles comic book store Golden Apple.

"The economics of this is nothing like the record business," he says. "It's much cheaper, and not everyone gets rich off this. For us, it's a way to bring some new readers to comic books."

Bill Liebowitz, owner of independent comic retailer Golden Apple in Los Angeles, says that music comic books have a longer shelf life than regular comics because they usually feature larger graphics. "They are selling very good for music comic books," he says. "We keep selling out of Ozzy, and the new Prince is selling really well."

EDUCATIONAL TOOLS

Artists are as enthusiastic about the comic books as their managers, labels, and the publishers. Marvel, Malibu, and D.C. Comics all work closely with the artists to create the storylines and look of the books.

Jive rapper KRS-One uses the medium as an educational tool. "I'm a comic book fan, first of all," he says. "And, for my album 'Edutainment' in 1990, the idea of doing a comic book that would contribute to the education [of fans] came to me. I want to attack controversial issues that are on the lips of kids today."

KRS-One says that his Marvel Music book, due June 15, shows youths that it's "OK to be intelligent, and you don't have to be an idiot and walk like you're big and bad to be cool."

The book will be followed by an animated video using the characters in the comic book.

KRS-One adds, "I don't necessarily think this will bring a new audience to my music, but it will turn my audience on to comic books, and it gives parents something positive to buy for their kids."

Bill Manspeaker of the already cartoon-like Zoo act Green Jelly, which dresses in outrageous costumes, says the band decided to work with D.C. Comics because it thought a series would make more of an impact than a single comic book, which is what a competing company offered the act.

"D.C. is giving us a complete series

as cartoons, and not just a band; there's not much excitement in just playing yourself," he says. "We're coming up with the storyline together, and Kim O'Donnell, who does all of our art and characters, will give sketches to them and sit down and work it out together."

"Kids that buy our albums are around 10, 12, or 15, and they're the same kids that buy comics. It really hits the mark for us," he adds.

The first of the four books is scheduled for an August release.

Jive artist Casual says he likes the book that the label made for his first single, "I Didn't Mean To," because it explains what the song is about.

FIRST MUSIC COMICS

Todd says Marvel's most successful comic book—until X-Men in the '80s—was the Kiss book in the '70s. However, music comic books began long before that. Todd says Frank Sinatra's songs were adapted into comic books in the '40s as spin-offs to the romance comics that were popular at the time.

Todd says other popular comic books included a Cooper book in the '70s and a history of the Beatles in the '60s.

In the past five years, several unauthorized comics have made their way through the market. Companies such as San Diego-based Revolutionary comics have released dozens of books without permission from the artists, and without paying licensing fees.

In addition, several other labels have delved into the field. Mammoth/Prawn Song issued a comic book to promote the M.I.R.V. album "Cosmodrome" in March. Chris Sawin, GM of Mammoth Distributed Labels, says the label is planning to package the CD and book together in the middle of May. However, the label doesn't have any commitments from major retail chains.

In January, Earache/Columbia metal band Entombed's latest release, "Hollow Man," was accompanied by a Marvel Music comic book featuring the X-Men character "Wolverine," to coincide with the band's single "Wolverine Blues." The Frank Drucker-directed video for the song also features the comic character.

Chicago independent label Skin Graft Records also has been issuing vinyl singles with comic books folded inside the sleeves.

"It's far more complicated than I imagined when we started," says Gold Mountain's Stone. "There are still a lot of things to sort out; it's a learning experience."

TOP NEW AGE ALBUMS (CONTINUED)

TITLE/ARTIST LABEL

16. FOREST RAIN DEAN EVENSON
SOUNDINGS OF THE PLANET
17. GUITAR PASSION CHARO UNIVERSAL WAVE
18. NOUVEAU FLAMENCO OTTMAR LIEBERT
HIGHER OCTAVE
19. SACRED SITE MICHAEL STEARNS
HEARTS OF SPACE
20. CELTIC ODYSSEY VARIOUS NARADA
21. HIGHER OCTAVE COLLECTION VARIOUS
HIGHER OCTAVE
22. SUNDAY MORNING COFFEE II VARIOUS
AMERICAN GRAMMOPHONE
23. CHRONOLOGIE JEAN MICHEL JARRE
DISQUES DREYFUS
24. CELTIC TWILIGHT VARIOUS
HEARTS OF SPACE
25. FLIGHT OF THE PHOENIX ERLEND
KRAUSER HIGHER OCTAVE

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	15	QUEEN OF THE PACK EPIC 53763*	PATRA 3 weeks at No. 1
2	2	15	COOL RUNNINGS CHAOS 57553*/COLUMBIA	SOUNDTRACK
3	3	15	PROMISES & LIES VIRGIN 88229	UB40
4	4	15	BAD BOYS BIG BEAT 25282/AG	INNER CIRCLE
5	NEW▶		MELLOW MOOD MASTERS 66108	BOB MARLEY
6	5	14	BIG BLUNTS TOMMY BOY 1077/	VARIOUS ARTISTS
7	6	5	DJ RED ALERT'S PROPMASER DANCEHALL SHOW EPIC 57135	VARIOUS ARTISTS
8	7	15	12 INCHES OF SNOW EASTWEST 92207/AG	SNOW
9	8	15	VOICE OF JAMAICA MERCURY 518013*	BUJU BANTON
10	9	15	ALL SHE WROTE MANGO 9930*/ISLAND	CHAKA DEMUS & PLIERS
11	11	15	SONGS OF FREEDOM TUFF GONG/ISLAND 12280*/PLG	BOB MARLEY
12	12	6	FIRST POSITION VP 1343	MEGA BANTON
13	RE-ENTRY		BEST OF REGGAE K-TEL 6067	VARIOUS ARTISTS
14	14	5	BUYAKA THE ULTIMATE DANCEHALL COLLECTION BIG BEAT/ATLANTIC 92372/AG	VARIOUS ARTISTS
15	13	2	WORL-A-GIRL CHAOS 57547/COLUMBIA	WORL-A-GIRL

TOP WORLD MUSIC ALBUMS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	3	TALKING TIMBUKTU HANNIBAL 1381	ALI FARKA TOURE WITH RY COODER 3 weeks at No. 1
2	4	5	AYE MANGO 539 934/ISLAND	ANGELIQUE KIDJO
3	2	23	LOVE & LIBERTE ELEKTRA MUSICIAN 61599/ELEKTRA	GIPSY KINGS
4	6	9	HOPE TRILOKA 7203	HUGH MASEKELA
5	3	27	ISLAND ANGEL GREEN LINNET 1137	ALTAN
6	5	7	N'SSI N'SSI MANGO 124 012/ISLAND	KHALED
7	10	3	THE MANSA OF MALI - A RETROSPECTIVE MANGO 539 937/ISLAND	SALIF KEITA
8	7	19	THE WORLD SINGS GOODNIGHT SILVER WAVE 0803	VARIOUS ARTISTS
9	12	7	ANGELUS WARNER BROS. 45499	MILTON NASCIMENTO
10	9	45	BANBA ATLANTIC 82503	CLANNAD
11	11	9	ANDADAS XENOPHILE 4009/GREEN LINNET	INTI-ILLIMANI
12	15	5	AFRICA: NEVER STAND STILL ELLIPSIS ARTS 63300	VARIOUS ARTISTS
13	NEW▶		GIFT OF THE TORTOISE MFLP 42553/EARTH BEAT	LADYSMITH BLACK MAMBAZO
14	8	59	A MEETING BY THE RIVER WATERLILY ACOUSTICS 29	RY COODER/V.M. BHATT
15	NEW▶		LAST PROPHECY REAL WORLD 2341/CAROLINE	NUSRAT FATEH ALI KHAN

TOP NEW AGE ALBUMS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★ ★ NO. 1 ★ ★	
1	1	7	LIVE AT THE ACROPOLIS PRIVATE MUSIC 82116	YANNI 5 weeks at No. 1
2	4	7	WINDHAM HILL SAMPLER '94 WINDHAM HILL 11138	VARIOUS ARTISTS
3	9	5	ANOTHER STAR IN THE SKY NARADA 62014	DAVID ARKENSTONE
4	2	35	HOURS BETWEEN NIGHT + DAY EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA
5	3	29	NOTHING ABOVE MY SHOULDERS BUT THE EVENING WINDHAM HILL 11133	RAY LYNCH
6	7	127	SHEPHERD MOONS ▲³ REPRISE 26775/WARNER BROS.	ENYA
7	13	3	THE MASK AND MIRROR WARNER BROS. 45420	LOREENA MCKENNITT
8	6	33	BRIDGE OF DREAMS NARADA 63024	DAVID LANZ AND PAUL SPEER
9	5	11	A DAY IN THE LIFE MOULIN D'OR 942	DANNY WRIGHT
10	10	258	WATERMARK ▲² REPRISE 26774/WARNER BROS.	ENYA
11	8	43	ACOUSTIC HIGHWAY HIGHER OCTAVE 7050	CRAIG CHAQUICO
12	12	31	SHADOW OF TIME WINDHAM HILL 11130	NIGHTNOISE
13	11	55	IN MY TIME ● PRIVATE MUSIC 82106	YANNI
14	NEW▶		TURN OF THE TIDE MIRAMAR 2806	TANGERINE DREAM
15	17	5	PURSUIT OF HAPPINESS SILVER WAVE 805	PETER KATER

● 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. © 1994, Billboard/BPI Communications. Reggae albums: © 1994, Billboard/BPI Communications and SoundScan, Inc.

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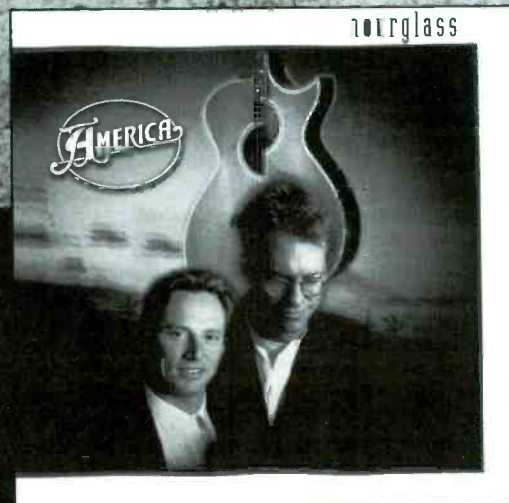
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IN STORES MAY 17th

CHILD'S PLAY

(Continued from page 63)

manager **Ken Greengrass** of Greengrass Entertainment; **P.J. Swift**, producer of syndicated radio show "Pick-leberry Pie"; and artists **Dave Kinnoin, Dan Crow, Caren Glasser, the Bumblebeez, Greg Scelsa (Greg & Steve), Karan Bunin, Lou Del Bianco, Bob McGrath, and Tim Cain.**

The genesis of the CEA was last July at the first Kids' Music Seminar, when Leib held a meeting for anyone interested in being part of a children's trade organization. This year's KMS is expanded from one day to two, and will be held July 22-23 at the New York Sheraton. The national CEA meeting will precede the opening of the KMS. New panels this year, in addition to those on the children's entertainment overview and retail marketing, deal with touring and radio. Those interested in attending should contact Leib in New York for details.

ROAR FOR MORE: Walt Disney Records plans to ship more than 2 million units of its soundtrack to the upcoming animated film "The Lion King." Street date for the soundtrack is May 31; the movie premieres June 14 in New York and L.A., with national roll-out starting the following day. The first single, **Elton John's** end-credit reprise of "Can You Feel The Love Tonight," was shipped to adult contemporary and top 40 radio May 2 by Hollywood Records.

The soundtrack includes five new songs by John and lyricist **Tim Rice**, with underscore by composer **Hans Zimmer**; also on the album are John's solo versions of "The Circle Of Life" and "Just Can't Wait To Be King."

"The Lion King" also is being released in three additional formats—"Read-Along," "Sing-Along," and "Play-Along" (which includes cassette,

3D diorama, and play figures). Promotions with Nestle, Burger King, Soft Sheen, and numerous Disney licensees are set for release of "The Lion King."

BOOMING BUSINESS: Upcoming from Baby Boom Music, a family/children's record label formed recently in Wilton, Conn., by industry veteran **Barb Crofoot-Weidmann**, is an album of original kid's songs by **the Roches**. Titled "Will You Be My Friend?" the first children's record from **Maggie, Terre, and Suzzy Roche** (whose 12-year-old daughter **Lucy** appears on the recording) is out June 28.

Weidmann, a mother herself who was a partner in audiophile jazz label DMP, had a specific vision for Baby Boom: "State-of-the-art recording techniques, a minimum of 40 minutes of music on each release, and graphic uni-

(Continued on next page)

INDIE FINALISTS

(Continued from page 61)

- Moulton (Revere)
- "Midsummer Century," John Serrie (Miramar)
- "Forgotten Gods," Suspended Memories (Hearts Of Space)
- "Change Of Face," Wind Machine (Blue Meteor)

PACKAGING

- "Rare, Live & Classic," Joan Baez (Vanguard)
- "Una Sola Casa," Conjunto Cespedes (Green Linnet)
- "2 1/2 Years," Elvis Costello (Rykodisc)
- "Annette: A Musical Reunion With America's Girl Next Door," Annette Funicello (Walt Disney Records)
- "The Brill Building Sound," Various Artists (Era)
- "Tougher Than Tough: The Story Of Jamaican Music," Various Artists (Mango)

POP

- "That Unhinged Thing," Paul Cebar & The Milwaukeeans (Shanachie)
- "Broken Spell," David Halley (Dos Records)
- "Swim Away," Toni Price (Antone's)
- "Tar Beach," John Sebastian (Shanachie)
- "Back To The Streets - Celebrating The Music Of Don Covay," Various Artists (Shanachie)

R&B

- "Resurrection Of The Bayou Maharajah," James Booker (Rounder)
- "Drawers Touble," Chuck Carbo (Rounder)
- "People Get Ready - A Tribute To Curtis Mayfield," Various Artists (Shanachie)
- "The Soul Of Rhythm & Blues Live At The Lonestar," Various Artists (Shanachie)
- "Hillbilly Voodoo," Barrance Whitfield With Tom Russell (ESD)
- "Shakin' The Shack," Mitch Woods & His Rocket 88s (Blind Pig)

RAP

- "The Polyfuse Method," Kid Rock (Continuum Records)

- "Git Wit The Program," Kilo (Wrap)
- "19 Naughty III," Naughty By Nature (Tommy Boy)
- "Lune Tunz," Raw Breed (Continuum Records/Nuff Nuff)
- "Trouble Man," Sho Feat Willie D (Wrap)

REGGAE

- "Satta Massagana," The Abyssinians (Heartbeat)
- "Legit," Brown/Cocoa Tea/McGregor (Shanachie)
- "The World Should Know," Burning Spear (Heartbeat)
- "Victims," Lucky Dube (Shanachie)
- "IV," Israel Vibration (RAS)

ROCK

- "Somethin' Else," Jack Bruce (CMP Records)
- "Is My Love Enough," Chris Daniels (Flying Fish)
- "Gilrock Ranch," Brad Gillis (Guitar Recordings)
- "Working Overtime," Dave Hole (Alligator)
- "Burning Daylight," Loose Diamonds (Dos Records)

SEASONAL

- "Season Of Love," 4Him (Benson)
- "Sleigh Ride," Emile Pandolfi (Magic Music)
- "A John Prine Christmas," John Prine (Oh Boy Records)
- "Ancient Noels," Maggie Sansone/Ensemble Galilei (Maggie's Music)
- "Sketches Of Christmas," Wind Machine (Blue Meteor)

SOUNDTRACK/CAST RECORDING

- "Tim Burton's The Nightmare Before Christmas," Danny Elfman/Original Cast (Walt Disney Records)
- "Anne," Original music score from "Anne Of Green Gables," Hagood Hardy (Channel Productions)
- "Fire In The Rain," Musical highlights from the play, Holly Near (Redwood)
- "Snow White And The Seven Dwarfs," Original Cast Voices (Walt Disney Records)
- "This Boy's Life," Various Artists (Nouveau)

SPOKEN WORD

- "Spare Ass Annie & Other Tales,"

William Burroughs (Island Red Label)

- "Duplex Planet Hour," David Greenberger/Terry Adams (ESD)
- "Sentinel," Robert Hunter (Rykodisc)
- "Love Lion," Michael McClure/Ray Manzarek (Shanachie)
- "American Talkers: The Art Of The Pitchman," Various Artists (Global Village Music)

STRING MUSIC

- "Skip, Hop & Wobble," Douglas, Barenberg & Meyer (Sugar Hill)
- "Blue Roses," No Strings Attached (Turquoise)
- "Unleashed," The Poodles (Northeastern)
- "World Turning," Tony Trischka (Rounder)
- "On A Roll," Pete Wernick (Sugar Hill)

VIDEO

- "The Toshiko Akiyoshi Jazz Orchestra: Strive For Live," Toshiko Akiyoshi Jazz Orchestra (VIEW Video)
- "We're The Boyz," Robby Bee & Boyz From The Rez (Warrior)
- "In Harmony," Jodi Benson & Samuel E. Wright (Walt Disney Records)
- "At The Jazz Band Ball," Various Artists (Yazoo)
- "The Soul Of Rhythm & Blues Live At The Lonestar," Various Artists (Shanachie)

WORLD, CONTEMPORARY

- "Tarab," Rabih Abou-Khalil (Enja)
- "Trovador," Africando (Stern's)
- "Spirit Of The Forest," Baka Beyond (Hannibal)
- "A Meeting By The River," Ry Cooder & V.M. Bhatt (Water Lily)
- "The Source," Ali Farka Toure (Hannibal)

WORLD, TRADITIONAL

- "Heart Of The Forest," Baka Forest People (Hannibal)
- "Sixty Horses In My Herd," Huun-Huur-Tu (Shanachie)
- "Maramaros," Muzsikas (Hannibal)
- "Bandoneon Pure: Dances Of Uruguay," Rene Marino Rivero (Smithsonian Folkways)
- "Sunada," K. Subramaniam & Trichy Sankaran (Music Of The World)

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	NIRVANA SUB POP 34* (8.98/14.98)	★ ★ ★ NO. 1 ★ ★ ★ BLEACH 2 week at No. 1	4
2	2	PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	156
3	4	THE EAGLES ▲ ¹⁴ ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	156
4	3	PINK FLOYD ▲ ⁸ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	156
5	5	BOB MARLEY AND THE WAILERS ▲ ⁴ TUFF GONG/ISLAND 846210*/PLG (10.98/16.98)	LEGEND	145
6	6	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	155
7	7	THE EAGLES ● ELEKTRA 60205 (9.98/11.98)	GREATEST HITS VOL. 2	154
8	8	MEAT LOAF ▲ ⁹ CLEVELAND INT'L 34974*/EPIC (10.98 EQ/15.98)	BAT OUT OF HELL	156
9	12	ENYA ▲ ² REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	133
10	10	JOURNEY ▲ ⁴ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	156
11	9	ERIC CLAPTON ▲ ³ POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	156
12	13	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	154
13	15	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	110
14	16	JAMES TAYLOR ▲ ⁴ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	156
15	11	ELTON JOHN ▲ ¹⁰ POLYDOR 512532*/PLG (7.98/11.98)	GREATEST HITS	146
16	19	METALLICA ▲ ³ ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	147
17	18	BONNIE RAITT ▲ ⁵ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	11
18	24	THE EAGLES ▲ ⁹ ELEKTRA 103 (7.98/11.98)	HOTEL CALIFORNIA	62
19	14	PINK FLOYD ▲ ⁴ COLUMBIA 33453* (10.98 EQ/15.98)	WISH YOU WERE HERE	7
20	17	BILLY JOEL ▲ ⁴ COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. I & II	156
21	22	BEASTIE BOYS ▲ ⁴ DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	88
22	23	CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (10.98/17.98)	CHRONICLES VOL. 1	65
23	25	YANNI ▲ PRIVATE MUSIC 2067 (9.98/15.98)	REFLECTIONS OF PASSION	12
24	21	PINK FLOYD ▲ ³ COLUMBIA 40599* (10.98/15.98)	A MOMENTARY LAPSE OF REASON	6
25	27	METALLICA ▲ ² MEGAFORCE 60396/ELEKTRA (9.98/13.98)	RIDE THE LIGHTNING	139
26	26	THE DOORS ▲ ² ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	142
27	20	SMASHING PUMPKINS ● CAROLINE 1705* (9.98/14.98)	GISH	15
28	29	AEROSMITH ▲ ⁶ COLUMBIA 36865 (7.98 EQ/11.98)	GREATEST HITS	153
29	—	CRASH TEST DUMMIES ARISTA 16531 (9.98/13.98)	GHOSTS THAT HAUNT ME	1
30	31	PATSY CLINE ▲ ⁴ MCA 12* (7.98/12.98)	GREATEST HITS	151
31	35	FLEETWOOD MAC ▲ ² WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	129
32	28	DANZIG ● AMERICAN 24208/WARNER BROS. (9.98/15.98)	DANZIG	17
33	39	NINE INCH NAILS ● TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	34
34	37	GRATEFUL DEAD ▲ THE BEST OF SKELETONS FROM THE CLOSET WARNER BROS. 2764 (7.98/11.98)		64
35	33	LYNYRD SKYNYRD ▲ MCA 42293* (7.98/12.98)	BEST - SKYNYRD'S INNYRDS	43
36	30	METALLICA ▲ ² ELEKTRA 60439 (9.98/15.98)	MASTER OF PUPPETS	138
37	41	ORIGINAL LONDON CAST ▲ ³ POLYDOR 83173/PLG (17.98 EQ/33.98)	PHANTOM OF THE OPERA	33
38	40	ALICE IN CHAINS ▲ COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	35
39	32	ELTON JOHN ▲ MCA 10693 (7.98/11.98)	GREATEST HITS 1976-1986	48
40	34	THE BEATLES ▲ ⁸ CAPITOL 46442* (10.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	79
41	38	YANNI ● PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	6
42	44	U2 ▲ ⁵ ISLAND 842298*/PLG (10.98/16.98)	THE JOSHUA TREE	120
43	43	THE BEATLES ▲ ⁵ CAPITOL 97039 (14.98/31.98)	1967-1970	30
44	50	AEROSMITH ▲ ³ Geffen 40329 (7.98/12.98)	PERMANENT VACATION	10
45	42	PINK FLOYD ▲ COLUMBIA 44484 (15.98/28.98)	DELICATE SOUND OF THUNDER	4
46	—	LED ZEPPELIN ▲ ¹⁰ ATLANTIC 19129*/AG (9.98/16.98)	LED ZEPPELIN IV	142
47	—	THE JUDDS ● RCA 2278* (3.98)	COLLECTOR'S SERIES	3
48	36	MARVIN GAYE MOTOWN 6058* (7.98/11.98)	EVERY GREAT MOTOWN HIT	13
49	45	BONNIE RAITT ▲ ³ CAPITOL 91268 (9.98/15.98)	NICK OF TIME	6
50	48	CHICAGO ▲ REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	142

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. © 1994, Billboard/BPI Communications, and SoundScan Inc.

Are Labels Being Misinformed About National Distribution?

THREE YEARS AGO, the only people talking up national distribution for independent labels were distributors. At the time, many labels saw the idea as a bit self-serving, since they had no interest in abandoning regional distribution. But in the last year, there has been a rush of labels signing with national distributors.

Among the distributors that claim national distribution capabilities are Secaucus, N.J.-based INDI; Brooklyn Park, Minn.-based Navarre; New York-based Caroline Distribution; New York-based Relativity Entertainment Distribution; Westbury N.Y.-based Koch Distribution; Portland, Ore.-based Allegro; New York-based Alliance Entertainment; Oak Grove, Ill.-based M.S. Distributing; Minneapolis-based REP Co.; Van Nuys, Calif.-based ADA; and Los Angeles-based Priority Distribution.

A main reason that national distribution is in vogue is some of the larger chains, like Tower Records and Blockbuster Music, have been making noise

about consolidating the vendors they buy from. Those moves, however, are being misinterpreted in the marketplace, according to some labels and regional distributors. They charge that national distributors are using "misinformation" to exploit the situation and stampede smaller labels into unnecessary national distribution deals.

While national distribution is the current buzzword, most observers say it is a mistake to write off regional distribution. Pat Monaco, senior VP/GM at New York-based ILS, says that regional distributors will do all right because labels inherently want to have options.

Mike Delich, VP of sales at Omaha, Neb.-based American Gramophone, says his company still has a "very strong commitment to independent distribution," with five distributors in its current lineup, but that retail consolidation is forcing the label to take another look at how it markets. "It's very possible that, at the end of this year, we may have three distributors,



by Chris Morris

not five," he adds.

Nina Easton, executive VP of Ichiban Records in Atlanta, says, "Some of the [regional distributors] feel squeezed because they can't compete with the big boys anymore on money. [The regionals] will have to totally concentrate on being the alternative choice, selling themselves on their service."

But Delich and others say they are alarmed by the push toward national distribution. "As things have begun to solidify [for national distributors], they are applying a lot more pressure on labels to make a commitment nationally. It is really unfortunate, some of the things they are doing to some of the smaller labels. Pushing little labels [into national distribution] will be a long-term negative."

Delich declined to specify how national distributors are putting unnecessary pressure on smaller labels, but others suggest that some distributors are trying to scare labels by saying that if they don't sign up for national distribution, their product won't get into Tower Records.

George Scarlett, product manager with West Sacramento, Calif.-based Tower, says, "A lot of misconceptions are being fostered by national distributors." Tower would prefer if labels

identify a national distributor, he says. But if a label wants to continue using its regional distribution network to service the chain, the label must make clear to Tower what markets are assigned to those distributors, particularly if its regional distribution network includes a distributor with national capabilities.

"There is still a niche with us for labels with regional distribution," he says. "Any label that doesn't understand what to do can give me a call."

Jay Whitehouse, owner of Chicago-based Waterdog Records, goes even further, saying that regardless of retail consolidation and how it is being used by national distributors, "national distribution is the biggest hoax I have ever heard of."

"What percentage of indie releases technically need national distribution? If you put out a record by a band that is regional and you don't get radio, and you can't afford to make a big-bucks commitment, why do you need national distribution?"

The dream aspect of it is to want a record everywhere, but the reality is that labels should think about a record's potential and whether it warrants national distribution, he adds. After that analysis, most labels should conclude that "national distribution is just a flat-out hoax. What these [national] distributors are selling is a fallacy."

This week's column was written by Ed Christman.

CHILD'S PLAY

(Continued from preceding page)

fiction of children's art, comprehensive liner notes, and photography." Baby Boom's first two releases are "The Sky Blue Catfish" by the Minneapolis Music Workshop For Kids, and "Flying Home" by Bill Camplin.

Weidmann says future projects include a lullaby album as well as a kids' record from Billy Barber, formerly of jazz group Flim & the BB's, whom Weidmann formerly managed.

KIDBITS: The children's division of

the New York-based Brad Simon Organization is mounting its second annual multi-artist shed tour this summer. Kids Jamboree consists of eight different children's acts, appearing in multiple bills of two or three artists. They are "Shining Time Station—Live!" starring Thomas the Tank Engine & Co., Bob McGrath, Frank Cappelli, Fred Penner, Joanie Bartels, Craig 'N' Company, Linda Arnold, and Alvin and the Chipmunks.

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Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

POP

LIVE

Throwing Copper
PRODUCERS: Jerry Harrison & Live
Radioactive 10997

Pennsylvania band that hit the top half of The Billboard 200 with 1992 debut "Mental Jewelry" has tightened up its songwriting and opened wide the musical floodgates on a sterling follow-up that has already topped its previous highwater mark, bowing at No. 38 on this week's Billboard 200. Leadoff single "Selling The Drama," a moody exploration of the artist-fan relationship delivered with due demi-god angst by vocalist Edward Kowalczyk and peppered with pounding guitar lines, is poised near the top of the Modern Rock Tracks chart, and slow lament/white-noise combo "White, Discussion," an apocalyptic tale with a killer kiss-off line, and addictive "Waitress" and "Shit Towne" are only three of the hotter prospects.

MATERIAL ISSUE

Freak City Soundtrack
PRODUCER: Mike Chapman
Mercury 518894

With this rock-solid release, Chicago's premier power pop trio returns to the winning form of its 1990 debut, "International Pop Overthrow," the record that established the band as Cheap Trick's edgier heir. The crackling "Freak City" (not actually a soundtrack) offers up a fistful of potential modern rock, album rock and even—for tougher pop players—top 40 hits. From the opening power chords of "Goin' Through Your Purse" to the crashing fun of "Kim The Waitress," "Funny Feeling," and "The Fan," Material Issue leaves little doubt it will be a rock player through '94.

★ PETER HIMMELMAN

Skin
PRODUCERS: Peter Himmelman & Jeff Victor
550 Music/Epic 57626

Himmelman doesn't shy away from the big issues on his sixth solo album, a song cycle that follows a man from death through purgatory, rebirth, and the joys and struggles that wend him inexorably back toward endings and new beginnings. Fittingly, the album's tracks bleed one into the next in painting this picture of a spiritual journey, but each brushstroke is also a finely detailed portrait that holds up alone, as with beautiful first single "With You," rollicking "Easy To Be Broken," or transcendent "Been Set Free." Despite—or because of—the weighty subject matter, this album soars.

★ THE UPTOWN HORNS REVUE

PRODUCERS: The Uptown Horns
The Collector's Pipeline 017

Hailed for their collaborative efforts with everyone from the Rolling Stones to RuPaul, this four-man New York brass band (Crispin Cioe, Arno Hecht, Bob Funk, and Larry Etkin on two saxes, trombone, and trumpet, respectively) puts itself and its favored instruments in the foreground on a fiery album that romps from rollicking blues to smooth R&B soul with the ease and speed of an urban express. The billed "special guests" are indeed that, with two vocals from the late Albert Collins (including standout "Sugar Melts When It's Hot") and a collaboration-that-clicks between Keith Richards and Peter Wolf on torrid "Trust Me." Contact: 516-935-4018.

★ THE ALLMAN BROTHERS BAND

Where It All Begins
PRODUCER: Tom Dowd
Epic 63232

The Allmans have undergone a raft of permutations during a decades-long career, so it's heartening to see them emerge after a studio absence of several years in a form that seems to fit them best: lean and loose as a late-summer Saturday

SPOTLIGHT



BASIA
The Sweetest Illusion
PRODUCERS: Danny White & Basia Trzetrzelewska
Epic 64255

Jazzy pop singer's latest effort—her first in four years—brims with the same exuberance that characterized her first two albums. Here, she shines brightest on lush first single "Yearning," Latinesque "Third Time Lucky," euphoric title track, and medley "She Deserves It/Rachel's Wedding," which climaxes in a festive wedding polka. Basia's two previous records sold platinum before formats like NAC and album alternative—both of which are ideally suited for her—existed. Now, her airplay chances are better than ever.

night. The blues-heavy music for the 10-song set was recorded as if live, with no overdubs, and the approach plays up the individual strengths of the band members, who can solo to expressive heights others only stare at. Warren Haynes' sturdy slide on "Change My Way Of Living" or charged vocal on "Mean Woman Blues," Gregg Allman's passionate, sandpaper pipes on Latin-tinged "All Night Train," and Dickey Betts' strong singing and songwriting on likes of album rock hit "No One To Run With" make this latest incarnation a sweet one.

MILLA

The Divine Comedy
PRODUCERS: Various
SBK/ERG 27984

Hate her, maybe, but don't discount her because she's beautiful. Turns out this latest model-turned-actress-turned-recording artist knows what she's doing, crafting or co-crafting some of the most deliriously ethereal pop songs this side of Enya. Flutes, mandolins, hurdy-gurdy, and violins conjure a setting somewhere between Ireland and medieval Europe, over which the 18-year-old Russian-born singer spins out dreamlike yarns in a clever voice that quick-slips between spooky sigh ("Charlie") and angry lament ("Bang Your Head"). Pretty, indeed.

THEY CALLED IT CROONING

PRODUCER: Kevin Daly
ASV 5026

Many who filled the airwaves of the '20s and '30s in the U.S. and London are all but forgotten; others had important careers long past their early days, such as Bing Crosby, Cliff Edwards, Harry Riehm, and Rudy Vallee. A valuable document of an era when singers learned to croon into a mike instead of being forced to crow into an acoustical horn.

VARIOUS ARTISTS

Rare On Air: Live Performances, Vol. 1
PRODUCERS: Chris Douridas & Bob Carlson
Mammoth 0074

The basement studios of NPR station KCRW Santa Monica, Calif., have become the unlikely venue for a dizzying array of top-flight live performances broadcast via the show "Morning Becomes Eclectic." As befits the names of both show and album,

SPOTLIGHT



TRAFFIC
Far From Home
PRODUCER: Steve Winwood
Virgin 39490

The thing that you're hearing is the sound of well-heeled boys fumbling to recapture the spark that set them aflame a generation ago, and not pulling it off. Aside from a few flickers—rock radio hit "Here Comes A Man," title cut, and "Holy Ground"—the record ambles on automatic pilot, its programmed tracks serving as a flimsy substitute for the band's legendary jams. Although the reunited group's high-profile summer tour is bound to ignite sales of this album, the history books will probably not record it as one of Traffic's—or Winwood's—career highlights.

16 of those performances collected here are wide-ranging in style and (mostly) free from the gloss of studio post-polish. Leonard Cohen reading his first poem, Lindsey Buckingham doing a Mac tune solo, a pre-major Beck drawing "Mexico," and Evan Dando & Juliana Hatfield teaming for "My Drug Buddy" are only a few of the memorable finds on this first volume of a planned annual series.

MARVIN

Weapons Of The Spirit
PRODUCER: Marvin
Restless 72730

Third solo album from Lone Justice co-founder finds him exploring ground somewhere between spare "Mandolin Man" and full-on "Bone." While the territory remains intimate, Marvin looks upward instead of inward this outing, lending a spiritual, even evangelical, sheen to songs like first single "Temple And Shrine," featuring former Loner Maria McKee on background vocals and a moving organ fill via Benmont Tench, and stirring Victoria Williams duet "Daughter Of The Rainbow." The music is beautiful in that atypical-looks way

VITAL REISSUES™

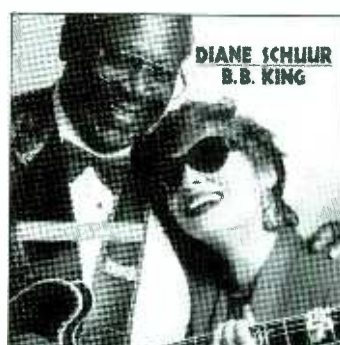
SYD BARRETT
Crazy Diamond
PRODUCERS: Various
Harvest/EMI 81415

With Pink Floyd's machine running in high gear again, it is ironic that founding member Barrett's solo opus should reappear, as if to illustrate the degree to which his and his mates' fortunes diverged. These chimerical recordings—made after Barrett was ousted by Floyd and began to slip into what would become lifelong seclusion—show an artist with a pregnant imagination but little ability to make his work coalesce. His two albums, "The Madcap Laughs" and "Barrett," plus the rarities collection "Opel," are included in this well-annotated reissue, along with alternate takes and other bonuses. An affecting tribute to an unrealized genius.

VARIOUS ARTISTS
The Buddha Box—A History Of Buddah Records On 3 CD's
COMPILATION PRODUCERS: Allan Steckler & Bob Hyde
Essex Entertainment 7060

Any label family whose roster included the Lovin' Spoonful, 1910 Fruitgum Company, Sha-Na-Na, Gladys Knight & the Pips, Curtis Mayfield, Bill Withers, and the Fat Boys—to name a few—has to be worth saluting with a boxed set. This three-disc package does just that, offering 45 singles originally released on the Kama Sutra and Buddah imprints, as well as affiliated ones like Mayfield's Curtom seal. Annotation provides a detailed history of the company, elucidating to an otherwise baffled reader how a single diskery could be synonymous with psychedelia, bubble-gum pop, blaxploitation music, gospel, soul, and rap. Contact: 201-894-8700.

SPOTLIGHT



DIANE SCHUUR & B.B. KING
Heart To Heart
PRODUCER: Phil Ramone
GRP 9767

What may at first have seemed an unexpected, even unwise, pairing proves in the listening to have been an inspired matchup of Schuur's pop-bottle-clear/jazz-seat vocal and King's rough-edged croon. Yes, croon. On classic tunes like "I Can't Stop Loving You" and "Try A Little Tenderness," King plays the soulful balladeer to Schuur's jazz showman; when the two share the rare vocal line, the interplay is electrifying. Speaking of which, Lucille puts in a guest appearance among the pianos and horns—equally unexpected and equally delightful.

that earns people the tag "striking," mixing mandolins, violas, horns, and drums into odd phrasings, while the singer's nasal baritone—here Dylanesque, there Lenonesque—alternately soars and hugs the earth.

RAP

OUTKAST

Southernplayalisticcaddillacmuzik
PRODUCER: Organized Noize
LaFace/Arista 6010

Alongside slinky pimp beats, frisky wah-wah riffs, and soulful Curtis Mayfieldisms, group brilliantly updates the dense orchestral grooves of "Shaft"-era black pop. It makes convincing jeep music that is subtly hypnotic and exquisitely bumpin'. Already, first single "Players' Ball" has top-lined Billboard's Hot Rap Singles chart, and that's only the beginning.

WORL-A-GIRL

PRODUCERS: Various
Chaos/Columbia 57549

Group's honeyed harmonies stand in sweet contrast to the raspy male voices usually heard in dancehall circles. Among

other things, the quartet sings and toasts for womanly respect and for gunslingers to cease and desist. But mostly, their chat is either too corny or paint-by-numbers to compete. However, two liquid, lusty tracks shouldn't be ignored. They are "You That I Want" and "I Can't Wait."

JAZZ

JOHN SCOFIELD & PAT METHENY

I Can See Your House From Here
PRODUCER: Lee Townsend
Blue Note 27765

The leading lights of jazz guitar turn up the wattage for a high-intensity fret-fête backed by the seamless rhythm section of bassist Steve Swallow and drummer Bill Stewart. The intersection of the leaders' respective guitar and composing styles yields splendid results, especially on Metheny-penned highlights like the lyrical, bossa nova-inflected "Say The Brother's Name" and rocking cookoff "The Red One," as well as such Scofield tunes as the woosily funky title cut, the tense "Everybody's Party," the Ornette-styled "No Way Jose," and the propulsively swinging "One Way To Be."

LATIN

CHEITO

PRODUCER: Emilio Estefan Jr.
Crescent Moon/Epic 64331

Pleasant debut release from Estefan's new imprint showcases muscular vocal chops of ace trumpeter wrapped inside Estefan's typically watertight, tropi-pop packaging. Percolating first single "El Baile De La Vela" (available as a splendid Latino house remix by Pablo Flores and Javier Garza) should score at radio courtesy of vigorous push from Sony Discos, but album's choice tracks are evocative, old-school boleros "Tu Yo Yo" and "Promesa."

★ EDWIN COLON ZAYAS Y SU TALLER

CAMPESINO

iBien Jibaro!
PRODUCER: Daniel Sheehy
Rounder 5056

Rare, marvelous chronicle of seldom recorded, yet much-revered, rural Puerto Rican idioms seis and aguinaldo is embellished with Zayas' dramatic cuatro solos and emotive vocal interpretations of Arturo Santiago Jr. A crucial set for collectors of Latino folkloric music.

CLASSICAL

SHOSTAKOVICH: SYMPHONY NO. 13 (Baba Yar)
Yevtushenko, Leiferkus, New York Choral Artists,
New York Philharmonic, Masur
Teldec 90848

Masur may not linger over the more poignant episodes of the powerful work as much as others, but his logical and non-nonsense approach makes its musical case with conviction. Basso Leiferkus is a strong asset, and the male chorus is outstanding. What the album has that places it in a very special class indeed is an emotional recitation of the "Baba Yar" poem by its author, Yevgeny Yevtushenko, who also closes the disc with an English recital of another of his poems, "The Loss."

ADAMS: HARMONIELEHRE; FOXTROT FROM THE CHAIRMAN DANCES, TWO FANFARES
City of Birmingham Symphony Orchestra, Rattle
EMI Classics 55051

These pieces are among Adams' most popular, and Rattle directs them with flair. The composer, who incorporates past influences within his minimalist compass, captures both mind and heart in "Harmonielehre," an absorbing piece. "Foxtrot" may run a bit long for its content, but inspiration returns in "Two Fanfares." The orchestra is in tip-top shape, and the sound is supportive.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard 200 chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artist. 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 (D): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Single Reviews

EDITED BY LARRY FLICK

POP

► MARIAH CAREY Anytime You Need A Friend (4:26)

PRODUCERS: Walter Afanasieff, Mariah Carey
WRITERS: M. Carey, W. Afanasieff
PUBLISHERS: Sony Songs/Rye Songs, BMI, WB/Wallyworld, ASCAP
REMIKERS: Mariah Carey, Mark C. Rooney, Mark Morales
Columbia 6074 (c/o Sony) (cassette single)

Latest gem from Carey's lovely "Music Box" is a sweet and spiritual vow of support woven into a melodic pop ballad. Displaying soulful finesse and earnest warmth, Carey continues to prove her growth as a vocalist, soaring over a grand gospel choir with ease. PDs hankering for a more rhythm-conscious single will find solace in the spare yet effective "Soul Convention" remix, handled by the singer with Mary J. Blige producers Mark Rooney and Mark Morales. A well-conceived single that will keep Carey in the upper regions of several charts.

► JOHN MELLENCAMP WITH ME'SHELL NDEGEOCELLO Wild Night (3:28)

PRODUCERS: John Mellencamp, Mike Wanchic
WRITER: V. Morrison
PUBLISHERS: Caledonia/Soul, ASCAP
Mercury 1230 (c/o PolyGram) (cassette single)

Roots-rocker Mellencamp meets NdegéOcello from rap's new frontier? Uh-huh! And wait'll you hear it. From Me'Shell's sinewy, stinging bass playing to John's neat rhythmic attack, this rollin'-phat-funky duet is an absolutely inspired pairing. The singers' impassioned vocals flex and merge with amazing, gritty grace, and PDs have the cool option of spinning the album version (from Mellencamp's upcoming "Dance Naked") or the ingenious, backstreet acoustic bonus track. Exhilarating stuff for top 40, album rock, AC, and top 40/rhythm formats, it'll make summer radios and jukeboxes "roar just like thunder."

► ARRESTED DEVELOPMENT Ease My Mind (3:37)

PRODUCER: Speech
WRITERS: Arrested Development
PUBLISHERS: EMI-Blackwood/Arrested Development, BMI
Chrysalis/ERG 12314 (c/o Cema) (cassette single)

Band that added a new wrinkle to hip-hop music with "Tennessee" previews its new "Zingalamaduni" collection with a button-pushing jam that sadly does not cover any new ground. Rather, it hangs in fairly safe territory with a familiar hook and instrumentation that holds few surprises. Regardless, single is a cut above a lot of what crowds radio airwaves right now, and should meet with mostly favorable nods from both programmers and consumers. It's just hard not to expect a little more from a band as talented as this.

★ LIGHTER SHADE OF BROWN Two Lovers (3:33)

PRODUCER: James Carter
WRITERS: W. Robinson, R. Gutierrez, B. Ramirez, J. Carter
PUBLISHER: not listed
Mercury 1198 (c/o PolyGram) (cassette single)

Oh-so-appealing rap duo that clicked with "Hey DJ" offers another sparkling ditty from the soundtrack to "Mi Vida Loca." This time, they mine a Mary Wells classic for inspiration, concocting cute rhymes that are easy on the head and will sound way cool cranked on your car stereo. Should be an easy sell to top 40 and rhythm formats.

★ BAHAMEN Dancing In The Moonlight (3:50)

PRODUCERS: Kendall Stubbs, Ben Wolff, Andy Dean
WRITER: S. Kelly
PUBLISHERS: St. Nathanson/EMI U Catalogue, ASCAP
Big Beat 5600 (c/o Atlantic) (cassette single)

An early-'70s gem from one-hit wonder King Harvest is revamped by venerable Bahamian band with what they call West African "junkanoo" grooves. This boundlessly joyful version of the song will shine rich, sunny beams of light on any radio station it graces. It's nearly impossible not to smile and sing along—while having the happiest twirl you've had in eons. Can't wait for the forthcoming "Kalik" album.

ZHANE Sending My Love (3:57)

PRODUCERS: Naughty By Nature
WRITERS: R. Neufville, Naughty By Nature
PUBLISHERS: 9th Town/Naughty, ASCAP
Motown 1168 (CD promo)

If you haven't learned how to pronounce Zhane yet, now's the time. This infectious third single, produced by Naughty By Nature, proves that the duo is likely to be around a while. Here the twosome offers more of its fine-tuned, trademark blend of subtle groove textures, smooth vocals, and sweet harmonies. It's a winning formula pronounced, simply, "hit."

R & B

★ CHAKA DEMUS & PLIERS Twist & Shout (no timing listed)

PRODUCERS: Sly Dunbar, Robbie Shakespeare, Lloyd Willis
WRITERS: Burns, Medley
PUBLISHERS: Screen Gems/EMI/Unichappell, BMI
Mango 863 (c/o Island) (cassette single)

Who'da think this Beatles evergreen would become viable fodder for a reggae reconstruction? It has, and it works far better than you might imagine. With assistance from Jack Radis and Taxi Gang, Chaka Demus & Pliers playfully skip around a fast and jaunty island groove, darting in and out of familiar lyrics with bits of chatter and toasting. Visionary programmers will find this will flow over playlists like a fresh, cool breeze.

THE CROOKLYN DODGERS Crooklyn (4:32)

PRODUCER: A Tribe Called Quest
WRITERS: E. Archer, K. Blake, D. Clear, J. Davis, A. Muhammad
PUBLISHERS: Special Ed/MISAM/Target Practice/Varry White/Damasta/Zomba/Jazz Merchant
MCA 2995 (c/o Uni) (12-inch single)

Spawed by the forthcoming, '70s-themed Spike Lee film of the same name, this rap opens with a sample that true baseball fans will appreciate—sportscaster Bob Wolff announcing Jackie Robinson's game-winning base hit during game six of the 1956 World Series. Produced by A Tribe Called Quest, this reminiscent rap dares to refer to baseball and bad '70s television sitcoms in

the same breath. Smart samples from Gang Starr and Black Moon and alternating raps by Special Ed, Buckshot, and Masta Ace make this hit a home run.

JOYCE SIMS Who's Crying Now? (4:19)

PRODUCERS: Joyce Sims, George Mena
WRITER: J. Sims
PUBLISHERS: Tawanna-Lamont/Hit & Hold, ASCAP
REMIKERS: Jerrt Gottus, George Mena
Warlock 153 (12-inch single)

Sims makes a most welcome return to recording with a dramatic, romantic jacking-swing kiss-off. Her voice has developed a deliciously jazzy edge that takes this song to a mature level lesser talent could not consider. Produced by the singer with George Mena, the track has enough shifts and changes to keep it musically interesting, while dropping a hearty beat that the kids will understand. R&B tastemakers are advised to take this one seriously.

IDENTITY CRISIS Sing A Simple Song (5:44)

PRODUCERS: Zac Harmon, Christopher Troy
WRITER: S. Stewart
PUBLISHER: Warner Tamerlane, BMI
Tabu 1143 (c/o Motown) (12" vinyl promo)

New school or old school? Identity Crisis is ready to mix up your mind. The New School Flavor mix is straightforward hip-hop with a shade of soul, while the Old School Flavor mix gets down and dirty with added riffs from a funk-driven guitar. Both versions appear on the forthcoming album "The Spanish Afro."

COUNTRY

► GARTH BROOKS One Night A Day (4:13)

PRODUCER: Allen Reynolds
WRITERS: G. Burr, P. Wasner
PUBLISHERS: MCA Music Publishing/Gary Burr Music Inc./Foreshadow Songs Inc./Uncle Pete Music, ASCAP/BMI
Liberty 79032 (CD promo)

Brooks leaves the honky-tonk behind and steps briefly into the cocktail lounge, adopting a slick, un-country singing style for this broken-hearted lament. The result is, well, slick and lounge-like.

► LITTLE TEXAS Stop On A Dime (3:05)

PRODUCERS: James Stroud, Christy Dinapoli, Doug Grau
WRITERS: P. Howell, D. O'Brien, B. Seals
PUBLISHERS: Square West Music Inc./Howlin' Hts Music, Inc., ASCAP
Warner Bros. 6866 (CD promo)

The boys with the big hair are back with a rip-roaring tune about the perils of falling in love. The picking is slick and the harmonies are Texas-tight, and this one is sure to take right off.

★ KIMBER CLAYTON I Know That Car (3:14)

PRODUCER: Buddy Killen
WRITERS: C. Waters, D. Henry
PUBLISHERS: Sony Tree Publishing Co. Inc., BMI; Sony Cross Keys Publishing Co. Inc., ASCAP
Curb 1079 (CD promo)

An automobile unleashes a flood of painful memories in this nicely written country song. Clayton brings an emotional urgency to the tale with a vocal attack reminiscent of Tanya Tucker.

★ MIKE HENDERSON The Want To (3:05)

PRODUCERS: Mike Henderson, Blake Chancey
WRITERS: M. Henderson, W. Wilson
PUBLISHERS: Colgems-EMI Music Inc./Michael Henderson Music/Sony Cross Keys Publishing Co. Inc., ASCAP
RCA 62831 (CD promo)

Fiddle, pedal steel, and a relentless shuffle beat keep this cool little single kicking along. What Henderson lacks in vocal chops he more than makes up for in pure country soul. Check it out.

LEE ROY PARNELL Take These Chains From My Heart (3:21)

PRODUCER: Scott Hendricks
WRITERS: F. Rose, H. Heath
PUBLISHER: Milene Music, ASCAP
Arista 2695 (c/o BMG) (CD promo)

He's leaned toward his more plaintive side on his last few singles, so it's good to hear ol' Lee Roy cut loose with some bluesy singing and guitar work here. He's joined by label mates Brooks & Dunn on this rollicking update of the Hank Williams classic.

SAMMY KERSHAW National Working Woman's Holiday (3:09)

PRODUCERS: Buddy Cannon, Norro Wilson
WRITERS: R. Murrah, P. Perry, J. Dean Hicks
PUBLISHERS: Murrah Music Corp./Castle Street Music Inc./Ears Last Music/On The Mantel Music, BMI/ASCAP
Mercury 1213 (c/o PLG) (CD promo)

Kershaw continues to play Possum with a familiar slurred-and-lazy vocal approach and a song that sounds like something straight out of the George Jones catalog. Derivative? Sure, but a heck of a lot of fun.

DANCE

► THE MACK VIBE FEATURING JACQUELINE I Can't Let You Go (8:36)

PRODUCER: Al Mack
WRITER: A. Mack
PUBLISHERS: AK Favorite/Soy Sauce, ASCAP
REMIKER: Al Mack
EightBall 41 (12-inch single)

Producer/composer Al Mack raises himself above the pack of young turks with this slamin' house anthem. The cool twist of this track is that it is fueled by Jacqueline's highly charged performance, which has none of the ear-splitting volume of other divas but all of the drama and emotion. Of the five remixes, the "Shake N' Bake" version proves to be the most mainstream-friendly, while the invigorating "Santana Tribute" mix is a Latin excursion that will leave punters breathlessly happy. A smash. Contact: 212-337-1200.

THE BC-52'S (Meet) The Flintstones (8:00)

PRODUCER: Don Was
WRITERS: W. Hanna, J. Barbera, H. Curtin
PUBLISHER: not listed
REMIKER: Junior Vasquez
MCA 3031 (c/o Uni) (12-inch single)

That's actually enduring kitsch rock at the B-52's having a field day with the theme from the classic animated series. Lifted and revamped from the soundtrack to the upcoming movie, the track pushes an insistent tribal beat, topped with snatches of cartoon music and vocal loops. Props to remixer Junior Vasquez for a valiant effort. He handles the task of turning a novelty tune into hip jam with agility. Still, the whole thing is so weird that punters may stand and listen before they begin to twirl.

★ CAST OF THOUSANDS FEATURING MIMI JOHNSON Givin' My Love (no timing listed)

PRODUCER: Marc Pomeroy
WRITERS: M. Pomeroy, G.M. Johnson
PUBLISHER: not listed
REMIKER: Marc Pomeroy
Bassline 006 (12-inch single)

The combination of producer Pomeroy and singer Johnson proves to be a magical one, as they complement each other with silky house rhythms and soulful vocals on this wonderful jam. Club punters will delight in the lush synth/string pulses that pad the groove, and romantic words that are wrapped in a brain-embedding melody and hook. Add four nicely varied remixes, and you have a single that could become a sleeper hit. Contact: 718-219-8516.

JOEIE MAE He's My Baby (no timing listed)

PRODUCER: Carlos "After Dark" Berrios
WRITERS: F. Reyes, C. Berrios
PUBLISHERS: EMI-April/Berrios/King Reyes/Funny Bear, ASCAP
REMIKER: Carlos "After Dark" Berrios
After Dark 77004 (12-inch single)

If you have been missing the new-school freestyle sound of Lisette Melendez's early jams, look no further. Carlos "After Dark" Berrios, the architect of "Together Forever," fashions a similar tune for newcomer Mae, who approaches the funk-fortified tune with the right amount of force. The song is catchy enough to make the grade at top 40/rhythm radio, while pop-minded clubbers could find the "Baby Boom" mix useful.

ROCK TRACKS

► ELVIS COSTELLO Sulky Girl (3:16)

PRODUCERS: Mitchell Froom, Elvis Costello
WRITER: MacManus
PUBLISHER: Plangent Visions Music, ASCAP
Warner Bros. 6907 (CD Promo)

The powerful allure of a drop-dead aloof damsel is examined on Costello's latest

track from the brilliant "Brutal Youth" album. The precise, dressage-like drum maneuvers remind one that a sulky is also a two-wheeled, one-person buggy. From a sexy trot to a glorious gallop and back again, El and the Attractions don't waste a note in this masterfully drawn portrait of an independent female and her admirer as they fight for the reins.

► TOAD THE WET SPROCKET Fall Down (3:23)

PRODUCER: not listed
WRITERS: T. Nichols, G. Phillips, Toad The Wet Sprocket
PUBLISHERS: Sony Tunes/Wet Sprocket Songs, ASCAP
Columbia 77474 (c/o Sony) (cassette single)

Band returns with a jumpy lil' treat from its forthcoming album, "Dulcinea." More aggressive than the act's breakthrough pop hits, cut kicks an insistent rock backbeat and a tightly woven exchange of electric and acoustic guitars. Fluttering harmonies and relatively urgent lead vocals give album rock and alternative pundits plenty of reason to smile, while a crafty and instantly memorable melody lurks below, just waiting to be discovered by top 40 fans.

THE SPANISH BARFLIES Spineless Understand (no timing listed)

PRODUCER: Johnny J.
WRITER: J. Montoto
PUBLISHER: not listed
Don't 11 (7-inch single)

Oak Creek, Wis., quartet mixes a potent blend of jarring guitar rhythms, pounding drums, and nervous-wreck vocals. The resulting sound is something like Scritti Politti unplugged. For a more intoxicating listen, flip over to the harmonious, high-energy "Understand." Contact: 414-762-2819.

NAPALM DEATH Hung (3:50)

PRODUCERS: Pete Coleman, Napalm Death
WRITERS: Harris, Embury, Greenway
PUBLISHER: Napalm Death
Earache/Columbia 6024 (c/o Sony) (CD promo)

The very name Napalm Death sounds like an awful way to go, and whatta ya know? It is. Absolutely hateful vocal could be duplicated by any punk with a pair of lungs and a fuzziy. If there's a plus to be found here, it's an abundance of negative energy.

RAP

► NICE & SMOOTH Old To The New (4:13)

PRODUCER: Luis Vega
WRITERS: D. Barnes, G. Mays, L. Vega
PUBLISHERS: Nice & Smooth, ASCAP; Phat Kat, BMI
RAL/Chaos 6112 (12" vinyl promo)

Frantic, fast-paced jam drags you in with its killer hook, fashioned by an old-school backbeat and a sonic rap assault on the senses. A devastating rhythm that delivers the goods. Flip it over for the equally mind-altering "Blunts"—a pot-smoking anthem with a slurred, sedated delivery and creeping bassline. Both tracks will light up rap-friendly radio.

DRED SCOTT Back In The Day (4:13)

PRODUCER: Dred Scott
WRITER: D. Scott
PUBLISHER: Sway Jay, ASCAP
A&M 0018 (c/o PGD) (cassette single)

Scott waxes nostalgic about his formative years, charting the course of his musical development with a deft turn of phrase. All the while, a head-bobbin' beat kicks in the background, and a sinewy sax solo floats freely. The sum is a single that has loads of street power, but also has a slick pop sheen that could do the trick at R&B and top 40.

FREAKS OF NATURE Booty Call (3:25)

PRODUCER: KYZE
WRITER: KYZE
PUBLISHER: Justwise, BMI
Atlantic 5484 (CD single)

At long last, a superior anterior anthem that truly begins where all else ends. Putting deep thoughts out to pasture, this bragging of the backside combines sly-witted lyrics with a steep beat. Familiar samples round out this raunchy, playful jam, which recalls the fun-spirited, dirty-minded grooves of Digital Underground.

PICKS (►) : New releases with the greatest chart potential. CRITIC'S CHOICE (★) : New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

The Enter*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

Compton's Plans Record Label, TV Ventures

BY MARILYN A. GILLEN

NEW YORK—Compton's New Media foresees the entertainment world converging around digital information, and the company is angling now to be at the center of it all when that intersection occurs.

Among the big-picture plans for the Carlsbad, Calif.-based software company and distributor are creation of its own record label and production of a stable of original TV programs, both music- and nonmusic-based, according to Norman J. Bastin, Compton's executive VP/GM.

"We are branching out from our natural base," Bastin says. "When you talk about what is being done now in CD-ROM, a lot of it has been repurposing—of book content, music product, etc., including retrospectives like what we are doing with John Lennon and Heart. But we are now taking a more forward look, and saying that the CD-ROM is at the center of our universe, and we want to expand on that."

One avenue of expansion is into territory already mapped by record companies, though Compton's plans to put its own spin on audio discs with an as-yet-unnamed new venture. "Our record label will be focused on audio ROMs—mixed-mode CD-ROMs that can be played on both your CD audio player and on your computer," Bastin says of

the label, the launch date of which he puts only at "by Christmas."

Mixed-mode discs have gotten a smattering of attention already among software publishers, with MCA Nashville the most high-profile entrant to date with its "Row Vs. Wade" mixed-mode disc from country act Run C&W; the conventionally priced album, which includes bonus video footage of the band in action, liner notes, and more, bows this month. Fremont, Calif.-based Jones & Jones founder Dr. Fred Jones produced the interactive portion of the disc for MCA, and plans to focus on the mixed-mode concept for his label's releases (Billboard, Feb. 5).

The key to defining so-called "mixed-mode" titles is ultimately price: While the audio tracks on traditional ROMs can be played back on audio CD players, mixed-mode ROMs as envisioned by various proponents are designed from the get-go to perform the dual function of record album and interactive disc—and to be marketed to consumers as such. Their pricing, therefore, must bridge the traditional divide between the ROM, at approximately \$50, and the album, at approximately \$15.

Bastin says his label's releases will be priced less than \$20, and will target the same buyers currently purchasing standard albums. "It's the same thing, except you are getting more value for

your dollar because if you have a CD-ROM drive at home you are getting this bonus video footage," he says. "If you don't have a ROM, then it's transparent to you—it's just a regular album."

Bastin says the label's focus will be

on new alternative rock acts (which the label's own A&R staff will scout), but that there also will be a separate children's music line; the first titles will come from that latter camp, he says, drawn from the Berenstain Bears catalog. (Continued on page 84)



THE RESIDENTS: FREAK SHOW The Voyager Co. (Macintosh CD-ROM, \$69.95)

The Residents have been mixing music, video, and performance art since 1972, and have chosen to retain complete anonymity during that time, concealing their physical appearances behind screens, masks, and costumes while on stage. They remain as self-consciously mysterious as ever, but have now expanded their art into multimedia with this exceptional CD-ROM effort, created in collaboration with animator Jim Ludtke.

With "Freak Show," the Residents have created an interactive Big Top netherworld, in which you get to meet and learn the stories of pitiful and surreal sideshow attractions like Herman the Human Mole, Harry the Head, Wanda the Worm Woman, Jelly Jack, Benny the Bump, and the Residents

themselves. On a moonlit night full of crickets and strange nocturnal noises, you enter an eerie red circus tent, where you are greeted by Tex the Barker, a sinister character with a monocle, German accent, and iridescent megaphone.

Tex introduces the exhibits, and you sneak into the trailers of each freak to experience his, her, or its private world—complete with tragic pasts (told through photos, animation, and comics with audio), secrets, fantasies, and rituals. Their tales are touching and darkly humorous, and the creepy settings in the Big Top are rendered with finely detailed and beautifully colored 3D animation.

At times, you really feel like you are in forbidden territory, enjoying an illicit thrill as you peer into the lives of Herman, Wanda, and the others. "Freak Show" consistently keeps your interest and makes you want to venture further into this twilight realm. It is an important step forward in interactive storytelling, with its compelling integration of a wide range of media, outstanding graphics, and finely crafted multiple narratives. CHRIS MCGOWAN

Hollywood Games; Eidolon, EA Pact

HOLLYWOOD CALLING: Tia Carrere has become the latest movie actress to land a starring role in a video game. The actress, whose Hollywood credits include "Wayne's World" and "Rising Sun," has just wrapped filming of "The Daedalus Encounter," due this fall from San Francisco-based game developer Mechadeus; Media Vision will publish the MPC/Mac title. For the sci-fi, action-adventure game, the actors were filmed against a blue screen and that footage will be integrated with computer-generated backgrounds.

Carrere joins a growing list of actors adding ROMs to their on-screen resumes. Kirk Cameron ("The Horde"), Dana Plato ("Night Trap"), and Robert Culp ("Voyeur") were among the earliest to get on board; Ned Beatty is among the latest, having just inked for a role in "Loadstar," due in the fall from startup Palo Alto, Calif., company Rocket Science.

Additionally, as more films are spun off into the interactive arena (Acclaim, for instance, will publish a game version of the 1995 Warner Bros. theatrical release "Batman Forever"), more and more actors will find themselves put into play.

STARTUP SOFTWARE PUBBER Eidolon Inc., based in Riverdale, N.Y., has pacted with Electronic Arts for distribution of its "intellitainment" product, designed to fill what the company says is a void in the market for entertaining titles geared to adults. First up is "Millennium Auction," an MPC title due in June at \$69.95. Visually stunning, the 3D game allows players to gather valuable clues as they bid for a series of rare items in an auction set in the not-too-distant (but way-out) future. Winners are those who corner the market.

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Software Pubbers Examine Success Of 'Bundling'

NEW YORK—It looks like a new-age mantra, and "OEM" has indeed been something of a soothing sound for software publishers in the early days of the multimedia age. OEM, or "original equipment manufacturer," sales have been a key distribution mechanism for their software titles, riding "bundled" with manufacturers' computer hardware.

But, conversely, being the "bonus" part of these package deals has raised the question of how important the bundled titles actually are to buyers—and lowered the income generated from their sale. (The average price per CD for sales through non-OEM channels in the fourth quarter of 1993 was \$39.30, compared with \$12.20 for OEM-direct purchases, according to figures compiled by the Software Publishers Assn.)

Which is why 1993 stats from the Washington, D.C.-based SPA's research division are particularly inspiring, on a number of fronts. "In the third quarter of 1993, non-OEM unit sales passed OEM sales for the first time," says David Tremblay, SPA's research director. "That's highly significant. It means consum-

(Continued on page 84)

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BILLBOARD'S VIDEO NEWSWEEKLY

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PICTURE THIS

By Seth Goldstein



'DEAD' REBORN: Studio titles have monopolized the use of Lucasfilms' THX quality control system for laser disc. Until now. Next month, a startup venture called Elite Entertainment will release the cult classic "Night Of The Living Dead" on THX—the first time the system has been applied to an independent title—and one in black and white, to boot. "That's one of the reasons [Lucasfilms is] excited about doing it," says Elite president Vini Bancalari.

The two-disc set, at \$89.95 suggested list, will be replicated by Pioneer and distributed through New Jersey-based U.S. Laser.

"Night Of The Living Dead," of course, isn't a stranger to home video, although it was a while before the owners benefited. The movie had been consigned to public domain until a copyright error in the original 1969 theatrical release prints was corrected some years ago.

Bancalari agrees that the title "has been around for a long time" in laser, but argues, "it's never been done right." This edition has the cooperation of the film makers, including director **George Romero**. Bancalari anticipates delivering a minimum of 5,000 copies of the special effects-laden edition, perhaps as many as 8,000. Strong laser supporters like Tower, Camelot, and Trans World Music have already placed orders, he says.

Retailers can count on two consumer draws, aside from the movie: the THX sticker, which has developed a following in the past year, and horror master **Stephen King**, whose liner notes should get some in-store publicity.

Bancalari says Elite was formed late last year in Rockaway, N.J., "for the sole purpose of this release. Then we got the bug. We hoped this would be the start of something big." He and VP **Don May** plan to release three more titles in 1994, all in THX and all tapping the horror genre.

EYE OPENER: Vision Fund of America, created to help support the Lighthouse National Center
(Continued on page 83)

Vid/Toy Combos A Hard Sell At Retail Shelf Space, Higher Prices Are Key Problems

BY EILEEN FITZPATRICK

LOS ANGELES—Those cute, cuddly plush toys may look irresistible, but packaging them with videocassettes is turning out to be a hard sell for distributors and retailers.

Over the past year, nearly every supplier, from Buena Vista Home Video to the Lyons Group, has put together children's titles with toys of popular licensed characters. The combinations have been released for "Winnie The Pooh," "The Fox And The Hound," Barney, and Snoopy; this summer's "Beethoven's 2nd," from MCA/Universal Home Video, will have a plush in a doghouse.

Suppliers tout the packages as added sales incentives, available only in limited quantities. But even a few may be too many, according to wholesalers who say returns are high.

"I always thought putting a tape and toy together was a good idea," acknowledges an East Texas Distributors sales rep. "But they don't move." He claims that ETD "took a bath" on "Winnie The Pooh," as well as on "Fox And The Hound" and "Barney's Christmas."

"They're just sitting here," he says. At Video Product Distributors in Sacramento, Calif., a rep says returns of Paramount Home Video's Snoopy/"It's The Easter Beagle, Charlie Brown" combo were as high as 50%.

"We had to put an agreement in place to limit returns to 20% on video with toys," he says. "They just don't sell through as well as a single tape."

The problems are basic to retail: a lack of shelf space and a higher price, which may make consumers think twice about an impulse purchase.

"Within our video department, it's difficult to bring them in on a mass scale," says Bob Pollack, Target Stores' division merchandise manager. "We can't display them as well on our shelves." More important, Pollack says the mass-merchant chain "has not seen the number of sales anticipated" for cassette-and-plush toy combinations.

Distributors have space difficulties as well. Most agree that it takes about three times as many boxes to deliver the packages as it would to ship an equal number of tapes, filling a standard-size carton.

Paramount senior VP of marketing Alan Perper admits mixed retail reviews for the "Easter Beagle" combo pack.

"Many retailers stuck a display in the corner, but those who merchandised it right did well," Perper says. The studio shipped about 70,000 "Easter Beagle" combinations.

Perper maintains that Paramount isn't "down on" the strategy, but may revise the packaging to add more children's appeal. "This kind of pack is

geared toward kids, and in order to move it, it has to be at eye level for them to see," he says.

The studio plans to experiment with premiums that can be shrink-wrapped directly onto the cassette, which will fit better on shelves. Other ideas include a premium inside a regular cassette box that would double the size to a two-cassette package.

But fixing package problems may not be enough to offset what retailers consider high prices. On average, combinations can boost retail lists by \$3, to \$17 or \$18. It's steeper for feature-length product that can run as high as \$30. Mass merchants prefer product below \$15.

In addition to an unattractive price point, Target's Pollack says the toys offered are usually not exclusive items. As a result, he adds, "generally there's a lack of consumer interest, and there's little pressure for them to buy if they can get the same toy somewhere else."

Perper says the "Easter Beagle" pack was pegged at \$17.95, above the ideal price point of \$15-\$16.

(Continued on page 83)

Court Rules For GoodTimes In 'McLintock!' Suit

LOS ANGELES—A U.S. District Court has granted GoodTimes Home Video the right to continue distributing the John Wayne film "McLintock!" following a yearlong copyright and trademark infringement dispute with MPI Home Video, which claimed the film as its own.

In the lawsuit, filed April 2, 1993, in Los Angeles, MPI claimed that it had received domestic and Canadian home video rights to the 1963 film from its producer, Batjac Productions Inc. GoodTimes countered that the film was in the public domain with the exception of some music rights, which it had acquired from EMI.

Both companies released the film on video within weeks of each other in April 1993.

MPI sued for more than \$2.4 million in damages and a restraining order.
(Continued on page 82)

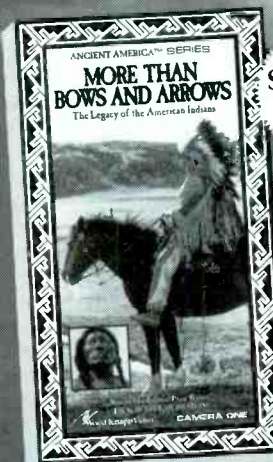


Jocks And An Actor. Flash Distributors rounded up some heavyweight talent for its annual open house, held April 7 in New York. In photo at right, actor John Turturro, left, poses with Flash president Steve Scavelli. Above, from left, Ralph Walin and Joel Goldman of Columbia TriStar Home Video meet Willy Fry, Angelo Bertelli, Kelly Tripuca, Tom Longo, and Frank Tripuca, all former Notre Dame stars who went on to pro football and hoop fame.



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24-UNIT FLOOR MERCHANDISER
two counter cards and two shelf talkers
40" W X 50" H X 14" D
SHIPPER: 26 7/8" W X 7 5/8" H X 18" D
WEIGHT WITH VIDEOCASSETTES: 20 LBS. WITHOUT VIDEOS: 6 LBS.
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24-UNIT COUNTER MERCHANDISER
13 1/2" W X 25 1/2" H X 7 1/2" D
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two counter cards and two shelf talkers
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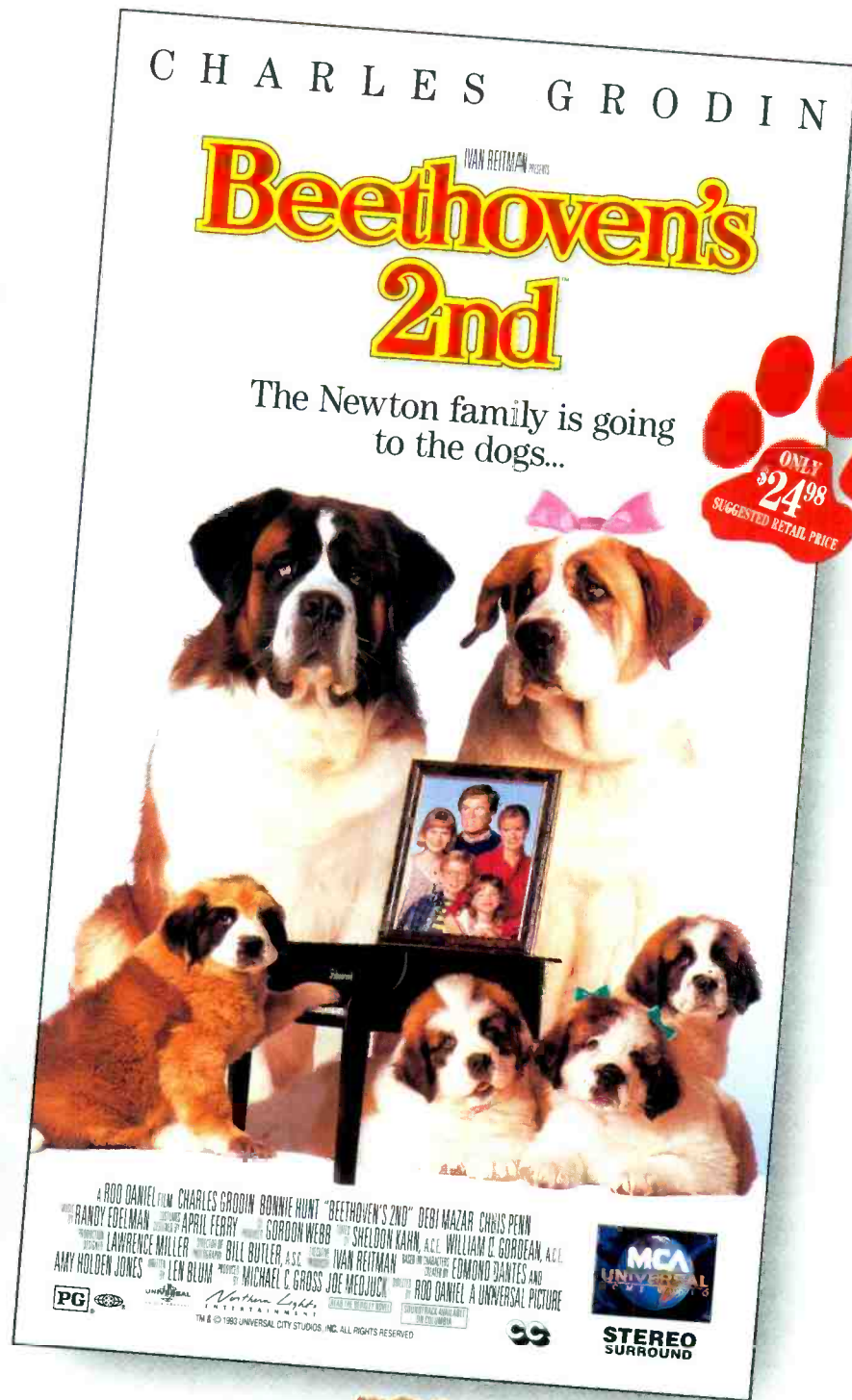
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Disney's Resounding Rebates; Snoopy's Home At Travelodge

REBATE MANIA: If consumers play their Walt Disney Home Video rebate cards right, they'll end up with a fistful of cash, plus a lot of products from Pillsbury, Duracell, Dial Soap, and A&W Root Beer. The studio's third- and fourth-quarter marketing lineup looks like this:

Available Oct. 28, "Snow White And The Seven Dwarfs," priced at \$26.99, will have \$5 of instant savings on five other Disney titles. An on-pack coupon is good for \$1.50 off "The Brave Little Toaster" or "The Return Of Jafar," as well as "Tim Burton's Nightmare Before Christmas." "Nightmare" will be available Sept. 30, priced at \$19.99.

Another \$4 rebate from Duracell is available when consumers purchase "Nightmare" and four battery packages. A mail-in premium with tape purchase and Cadbury Beverages' A&W Root Beer is forthcoming.

Two \$1 rebates are available with the purchase of any title from among the "Disney Sing Along Songs," "Mickey's Fun Songs," and "Winnie The Pooh" video lines.

Consumers also can get \$5 back from Disney when they purchase "Snow White" plus any other animated classic title. Nine classics, including "Dumbo," "Alice In Wonderland," and "Mary Poppins," will be repackaged and remarketed under a "Masterpiece Collection" logo.

Finally, consumers can get \$5 back from Pillsbury with the purchase of "Snow White" and five Pillsbury cake and bread mixes. All "Snow White" rebates expire Jan. 31, 1995.

"The Brave Little Toaster" will get an added push with a \$4 rebate with tape purchase and three Liquid Dial Soap products. An additional purchase of a Disney Classic is required.

Dial also offers a \$4 rebate on "Muppet Classic Theater," a direct-to-video release featuring six fairy tales. The tape is available Aug. 12 at \$22.99. The same purchase requirements apply as for "Toaster."

Disney's Family Film Collection,

i.e., "Old Yeller," "The Parent Trap," "Swiss Family Robinson," and 13 other titles, has a \$4 rebate from Disney when consumers purchase any two titles in the line. Two new titles are "The Island At The Top Of The World" and "Davy Crockett And The River Pirates." Coupons for an additional \$2 off other Family Film Collection titles are inside cassette boxes.

Duracell offers a \$3 rebate with the purchase of any Disney Family Christmas tape, including "The Muppet Christmas Carol," reduced to \$14.99. All Christmas titles eligible for the rebate are housed in a 72-unit display, called the Family Christmas Video Shoppe, available Oct.

7. In total, Disney's year-end plan will promote more than 100 titles in 17 different promotions, its largest to date.

TRAVELING 'PEANUTS': Continuing rebate mania, Paramount Home Video and Travelodge will team up for a summer promotion offering \$28 worth of discounts for "Peanuts" videos and lodging with the hotel chain.

The promotion, set to begin May 15, will offer a \$3 rebate on all "Peanuts" titles shipped through August. About a dozen titles will be released during the three-month period, including "It's The Great Pumpkin, Charlie Brown," "A Charlie Brown Christmas," and "This Is America, Charlie Brown."

In addition, Travelodge will pack five coupons in the cassettes, good for \$5 off per night during a consecutive-night stay.

Travelodge also will offer customers who spend five nights at any location in the U.S. or Canada two free Peanuts tapes and a plush "Sleepy Bear" toy, the chain's mascot. The titles, "You Don't Look 40, Charlie Brown" and "It's A Mystery, Charlie Brown," will not be available in stores, but will contain coupons for the other tape discounts.

(Continued on page 80)

SHELF TALK

by Eileen Fitzpatrick



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Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ NO. 1 ★ ★ ★				
1	2	8	THE FOX AND THE HOUND	Walt Disney Home Video 2141	Animated	1981	G	24.99
2	1	7	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	24.96
3	3	6	WE'RE BACK!: A DINOSAUR STORY ◊	Amblyn Entertainment MCA/Universal Home Video 81289	Animated	1993	G	24.98
4	6	31	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
5	5	7	YANNI: LIVE AT THE ACROPOLIS	Private Music BMG Home Video 82163	Yanni	1994	NR	19.98
6	4	10	THE SECRET GARDEN	Warner Bros. Inc. Warner Home Video 19000	Kate Maberly Andrew Knott	1993	G	24.96
7	7	9	PLAYBOY: COLLEGE GIRLS	Playboy Home Video Uni Dist. Corp. PBV0750	Various Artists	1994	NR	19.95
8	8	12	PENTHOUSE: 25TH ANNIVERSARY SWIMSUIT VIDEO	Penthouse Video A*Vision Entertainment 50549	Various Artists	1994	NR	19.95
9	10	9	PLAYBOY VIDEO CENTERFOLD 40TH ANNIVERSARY	Playboy Home Video Uni Dist. Corp. PBV0748	Anna Marie Goddard	1994	NR	19.95
10	9	25	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
11	11	4	MIGHTY MORPHIN GREEN RANGER: PART 1	Saban Entertainment PolyGram Video 8006311353	Various Artists	1994	NR	12.95
12	15	15	MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER ◊	Saban Entertainment PolyGram Video 4400881193	Various Artists	1993	NR	9.95
13	12	23	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG	24.96
14	20	3	THE SANDLOT	FoxVideo 8500	James Earl Jones Mike Vitar	1993	PG	19.98
15	14	12	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R	19.98
16	16	9	PLAYBOY: NIGHT DREAMS	Playboy Home Video Uni Dist. Corp. PBV0749	Various Artists	1994	NR	19.95
17	13	9	THE MAGIC VOYAGE	Hemdale Home Video 7215	Animated	1993	G	19.95
18	17	79	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
19	NEW ▶		PENTHOUSE: WINNERS 1994	Penthouse Video A*Vision Entertainment 50659-3	Sasha Vinni Leslie Glass	1994	NR	24.95
20	18	22	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R	19.98
21	19	24	PLAYBOY 1994 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0744	Various Artists	1993	NR	19.95
22	34	2	MIGHTY MORPHIN GREEN RANGER: PART 4	Saban Entertainment PolyGram Video 8006311413	Various Artists	1994	NR	12.95
23	NEW ▶		MRS. DOUBTFIRE	FoxVideo 8588	Robin Williams Sally Field	1993	PG-13	19.98
24	21	2	THE POLAR BEAR KING	Capella Intl. Inc. Hemdale Home Video 7206	Maria Bonnevie Jack Fieldstad	1994	PG	19.95
25	35	26	PENTHOUSE: THE GIRLS OF PENTHOUSE-VOL. 2	Penthouse Video A*Vision Entertainment 50426-3	Various Artists	1993	NR	19.95
26	27	4	THE REN & STIMPY SHOW: IN DISGUISE	Nickelodeon Sony Wonder 49216	Animated	1994	NR	14.98
27	30	2	MIGHTY MORPHIN GREEN RANGER: PART 3	Saban Entertainment PolyGram Video 8006311393	Various Artists	1994	NR	12.95
28	25	203	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	24.99
29	24	3	MIGHTY MORPHIN GREEN RANGER: PART 5	Saban Entertainment PolyGram Video 8006311433	Various Artists	1994	NR	12.95
30	NEW ▶		PENTHOUSE CLASSICS: VOL. 2	Penthouse Video A*Vision Entertainment 50569-3	Various Artists	1994	NR	19.95
31	22	15	MIGHTY MORPHIN: VOL. 2-FOOD FIGHT ◊	Saban Entertainment PolyGram Video 4400881213	Various Artists	1993	NR	9.95
32	37	13	MIGHTY MORPHIN: VOL. 3-HIGH FIVE ◊	Saban Entertainment PolyGram Video 4400881233	Various Artists	1993	NR	9.95
33	23	37	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G	22.99
34	36	16	MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHDAY, ZACK ◊	Saban Entertainment PolyGram Video 4400881113	Various Artists	1993	NR	9.95
35	31	3	MIGHTY MORPHIN GREEN RANGER: PART 2	Saban Entertainment Polaris Communication 8006311373	Various Artists	1994	NR	12.95
36	28	5	PAUL IS LIVE	PolyGram Video 8006305273	Paul McCartney	1994	NR	19.95
37	NEW ▶		RIO GRANDE	Republic Pictures Home Video 3453	John Wayne Maureen O'Hara	1950	NR	9.98
38	26	46	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13	14.95
39	RE-ENTRY		COUNTRY LINE DANCING	Quality Video, Inc. 60053	Diane Horner	1992	NR	9.99
40	29	3	THE INN OF THE SIXTH HAPPINESS	FoxVideo 1170	Ingrid Bergman Curt Jurgens	1958	NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

Grocer's Video Launches New Franchise Outlets

BY TRUDI MILLER ROSENBLUM

NEW YORK—Grocer's Video, which has offered video rental franchises in groceries and supermarkets since 1986, has expanded with a new program called Entertainment Supermarket.

Franchisees will all have the same distinctive decor, increasing the recognition factor, says president Steve Zeigler. The program offers three tiers: Entertainment Supermarket, which is a section inside a grocery store; Entertainment Supermarket Mini-City, a freestanding 800-1,200-square-foot store that, in addition to videos, offers convenience items such as greeting cards, soda, and snacks; and Entertainment City, a 4,000-6,000-square-foot store that also offers large electronics displays and audio products. The latter is aimed at small towns.

There are now 102 Grocer's Video franchises. "It's a turnkey operation, a store within the grocery store," says Zeigler. "We provide the fixtures, a proprietary computer software system, and a hand-picked opening inventory based on the customer demographics of the store. We pretrain the employees in our prototype store in Olathe, Kan., before they open. Every store has a franchise consultant who tracks performance of titles and reviews the monthly orders."

Franchisees, who pay a \$7,800 entry fee plus royalties, can buy tapes from other distributors, but virtually all of them choose to go through Grocer's Video because of its buying power. The typical Grocer's Video outlet is 300 square feet with 1,200 titles, with some as large as 2,000 square feet and 5,000 titles.

Several years ago, a number of supermarkets and groceries tried to get into video "and got burned," Zeigler says. "The revenue-sharing plans and lease plans didn't work out because they didn't have the movies customers wanted. They rarely got releases on street date, and the store owner didn't have as much control over what titles he had."

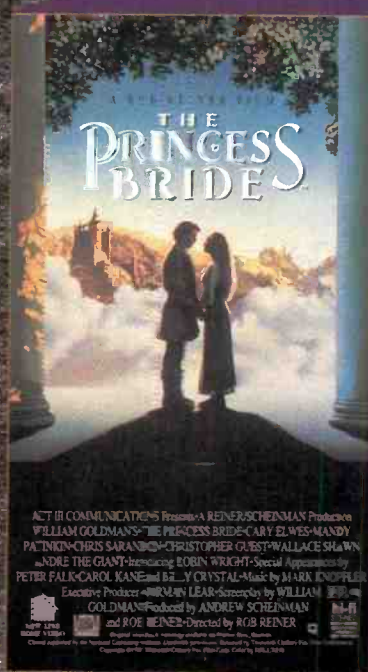
"Now, groceries are beginning to do it right. People are beginning to understand that there's a profit to be made, and traffic generated, and more stores are getting involved with video."

Billy Crystal is cracking up!

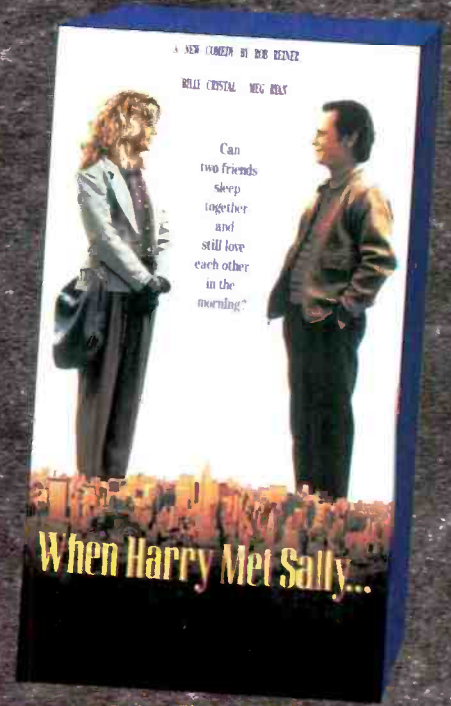
His ground-breaking comedies are now available in this earth-shaking offer.



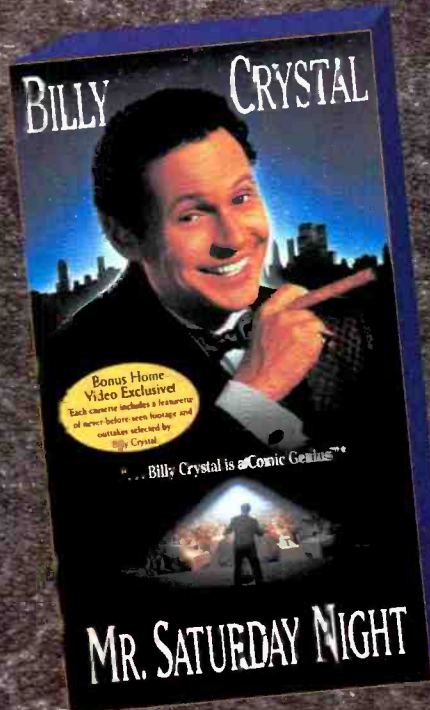
City Slickers
VHS# 75263
Rated PG-13, □



The Princess Bride
VHS# 7709, Rated PG. □
Individually priced \$14.95



When Harry Met Sally...
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MCA/Universal Goes To The Well For Jack Benny Vids

BY JIM BESSMAN

NEW YORK—"Well!"

No doubt that would be Jack Benny's classic response to MCA/Universal Home Video's release of 12 equally classic episodes of "The Jack Benny Program"—that and his trademark arms folded upon the chest, followed by a disbelieving slap of the cheek.

But according to Andrew Kairey, MCA/Universal senior VP of marketing and sales, initial response at retail to the six videocassettes—to be released May 18 at \$14.98 each—has been most assuredly positive.

"This is product that's exciting to people because it's very collectible—which is supported by the price point," says Kairey, who nevertheless was a little surprised to discover that the late '50s-early '60s TV shows register so well some three decades later.

"When we search our library and pull out projects, we don't know if it's just our own passions that are taking over," says Kairey. "You don't know if a legend like Jack Benny will live up to today's expectations and cross generations."

To hedge MCA/Universal's bets, the episodes picked and packaged at two half-hour programs per tape are especially star-heavy. One volume

pairs "Johnny Carson Guests"—which recreates the old "Tonight Show" set and has Carson singing, dancing, drumming, and performing card tricks—with "Jack Takes A Boat To Hawaii," a Hawaiian cruise featuring Benny and Jayne Mansfield. "The Peter Lorre-Joanie Sommers Show" has Lorre in a customary villain role and is coupled with a "Smothers Brothers Show" in which the duo demolishes Benny's theme song, "Love In Bloom."

"The Income Tax Show," which stars James and Gloria Stewart in a sketch centering on Benny's fabled cheapness, is combined with "Jack Adopts A Son," featuring Milton Berle. Raymond Burr appears as Perry Mason in "Jack On Trial For Murder." On the same tape is "Jack Plays Tarzan," with Carol Burnett as Jane. Benny's close friend George Burns comes to his aid in "Jack Is Kidnapped," packaged with "The Lucille Ball Show," featuring Ball as Paul Revere's jealous wife. "The Christmas Show" has Benny's servant/sidekick Eddie "Rochester" Anderson assisting the master/miser at Christmas shopping; in "The Railroad Station," Rochester helps Jack prepare for a train trip to New York.

Anderson, of course, appears in

(Continued on page 81)

Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★ ★ ★ No. 1 ★ ★ ★			
1	1	7	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13
2	3	3	CARLITO'S WAY	Universal City Studios MCA/Universal Home Video 81630	Al Pacino Sean Penn	1993	R
3	2	5	WHAT'S LOVE GOT TO DO WITH IT	Touchstone Pictures Touchstone Home Video 2011	Angela Bassett Larry Fishburne	1993	R
4	5	4	THE JOY LUCK CLUB	Hollywood Pictures Hollywood Home Video 2291	Kieu Chinh Ming-Na Wen	1993	R
5	10	2	COOL RUNNINGS	Walt Disney Home Video 2325	Leon Doug E. Doug	1993	PG
6	4	11	IN THE LINE OF FIRE	Columbia TriStar Home Video 52315	Clint Eastwood John Malkovich	1993	R
7	6	7	THE GOOD SON	FoxVideo 8553	Macaulay Culkin Elijah Wood	1993	R
8	12	2	MALICE	New Line Home Video Columbia TriStar Home Video 71773	Alec Baldwin Nicole Kidman	1993	R
9	7	8	DEMOLITION MAN	Warner Bros. Inc. Warner Home Video 12985	Sylvester Stallone Wesley Snipes	1993	R
10	8	3	THE AGE OF INNOCENCE	Columbia TriStar Home Video 52633	Daniel Day-Lewis Michelle Pfeiffer	1993	PG
11	11	3	A BRONX TALE	Savoy Pictures HBO Video 90954	Robert De Niro Chazz Palminteri	1993	R
12	9	8	STRIKING DISTANCE	Columbia TriStar Home Video 53683	Bruce Willis Sarah Jessica Parker	1993	R
13	14	3	THE BEVERLY HILLBILLIES	FoxVideo 8561	Lily Tomlin Cloris Leachman	1993	PG
14	15	4	DAZED AND CONFUSED	Universal City Studios MCA/Universal Home Video 81495	Jason London Rory Cochrane	1993	R
15	16	3	FEARLESS	Spring Creek Production Warner Home Video 12986	Jeff Bridges Rosie Perez	1993	R
16	13	7	JUDGMENT NIGHT♦	Largo Entertainment MCA/Universal Home Video 51563	Emilio Estevez Cuba Gooding, Jr.	1993	R
17	NEW ▶		ANOTHER STAKEOUT	Touchstone Pictures Touchstone Home Video 2171	Richard Dreyfuss Emilio Estevez	1993	PG-13
18	17	9	SON-IN-LAW	Hollywood Pictures Hollywood Home Video 1998	Pauly Shore	1993	PG-13
19	18	10	THE MAN WITHOUT A FACE	Warner Bros. Inc. Warner Home Video 12987	Mel Gibson	1993	PG-13
20	NEW ▶		MR. JONES	Columbia TriStar Home Video 52353	Richard Gere Lena Olin	1993	R
21	19	8	MUCH ADO ABOUT NOTHING	Columbia TriStar Home Video 71753	Kenneth Branagh Emma Thompson	1993	PG-13
22	21	6	GETTYSBURG	Turner Entertainment Co. Turner Home Entertainment 6139	Tom Berenger Jeff Daniels	1993	PG
23	26	7	MANHATTAN MURDER MYSTERY	Columbia TriStar Home Video 71393	Woody Allen Diane Keaton	1993	PG
24	22	7	SO I MARRIED AN AXE MURDERER	Columbia TriStar Home Video 52423	Mike Myers Nancy Travis	1993	PG-13
25	24	4	FATHER HOOD	Hollywood Pictures Hollywood Home Video 2226	Patrick Swayze	1993	PG-13
26	25	13	KALIFORNIA	PolyGram Video 4400889333	Brad Pitt Juliette Lewis	1993	NR
27	20	10	THE PROGRAM	Touchstone Pictures Touchstone Home Video 2312	James Caan Halle Berry	1993	R
28	23	4	M BUTTERFLY	Geffen Pictures Warner Home Video 12984	Jeremy Irons John Lone	1993	R
29	28	9	STRICTLY BALLROOM	Miramax Films Touchstone Home Video 1701	Paul Mercurio Tara Morice	1993	PG
30	32	9	THE MAGIC VOYAGE	Hemdale Home Video 7215	Animated	1993	G
31	34	18	THE FIRM	Paramount Pictures Paramount Home Video 32523	Tom Cruise	1993	R
32	30	7	WE'RE BACK!: A DINOSAUR STORY ◊	Amblin Entertainment MCA/Universal Home Video 81289	Animated	1993	G
33	33	4	MONEY FOR NOTHING	Hollywood Pictures Hollywood Home Video 2313	John Cusack	1993	R
34	35	5	MR. WONDERFUL	Warner Bros. Inc. Warner Home Video 12988	Matt Dillon Annabella Sciorra	1993	PG-13
35	27	19	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG
36	29	6	UNDERCOVER BLUES	MGM/UA Home Video 903063	Kathleen Turner Dennis Quaid	1993	PG-13
37	31	9	FOR LOVE OR MONEY♦	Universal City Studios MCA/Universal Home Video 81511	Michael J. Fox Gabrielle Anwar	1993	PG
38	NEW ▶		MRS. DOUBTFIRE	FoxVideo 8588	Robin Williams Sally Field	1993	PG-13
39	NEW ▶		POLAR BEAR KING	Capella Intl. Inc. Hemdale Home Video 7206	Maria Bonnevie Jack Fieldstad	1994	PG
40	36	9	NEEDFUL THINGS	New Line Home Video Columbia TriStar Home Video 53223	Ed Harris Max Von Sydow	1993	R

♦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. © 1994, Billboard/BPI Communications.

BIG 7 ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business-to-business directory jam-packed with record & video co's, music publishers, distributors & more.
- 2. International Talent & Touring Directory:** The source for U.S. & International talent, booking agencies, facilities, services & products.
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA.
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry.
- 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre available.
- 6. International Recording Equipment & Studio Directory:** All the facts on professional recording equipment, studios & equipment usage.
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_____	1994 Record Retailing Directory (8074-9) \$125
_____	1993 International Tape/Disc Directory (8060-9) \$40
_____	1993 Nashville 615/Country Music Sourcebook (8061-7) \$40
_____	1994 Int'l Recording Equipment & Studio Directory (8063-3) \$50
_____	1993 International Latin Music Buyer's Guide (8071-4) \$55

Raycom Sports A New Video Line With Elvis Titles

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—Raycom, a Charlotte, N.C.-based television producer and syndicator, has expanded into the video market using the resources that have made it a regional name in college football and basketball. Now it's working with the estate of Elvis Presley to capitalize on another regional figure who became an international icon.

"Originally, our goal was to use our existing sports library, because we're always getting requests for footage from this or that game," says director of operations Rick Willenzik, one of a three-person home video staff in a company with 60 employees. Raycom's first cassette project was called "ACC Dream Team," featuring college basketball teams in the Atlantic Coast Conference.

During 1992 games, Raycom asked fans to call in and vote for their favorite players in ACC history. At the end of the season, Raycom put out a video compilation of those players, including Michael Jordan, who had played at the University of North Carolina. The \$19.95 video was sold through a promotion with True Value Hardware.

Duke University won the national championship in 1991 and 1992, so Raycom next attempted a history of Duke basketball. This was followed by "ACC Greatest Finishes," a compilation of highlights of memorable game endings, available at retail for \$14.95 as well as through a proof-of-purchase offer with Luck's Foods. Its best seller to date is a tape of North Carolina's 1993 national championship season, at \$19.95. Willenzik declines to give sales figures, however.

Off the court, Raycom issued a motivational tape for children starring Muggsy Bogues, in which the under 6-foot player for the professional Charlotte Hornets encourages kids to believe in themselves. "Don't Tell Me No: The Muggsy Bogues Story" came out in November 1993.

Recently, the video division started moving beyond sports. Raycom has signed a five-year deal with the Presley heirs to produce programming related to the King. TV and video are closely related.

The first release was "Elvis: His Life And Times," a BBC television documentary. Raycom re-edited the documentary to include hosts Mac and Lisa Davis, syndicated it to 90 broadcasters last August, then released the original BBC show (with additional footage) on a 90-minute cassette for \$29.95.

Raycom also has produced a video called "America Comes To Graceland," spotlighting the activities of "Elvis Week" at Graceland. In preparation for 1997 are titles related to the 20th anniversary of Presley's death, Willenzik says.

The company's latest effort is "Up Your Grades," an SAT study pro-

(Continued on page 84)

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SHELF TALK

(Continued from page 76)

"These are titles we hadn't planned on releasing for quite some time," says Alan Perper, senior VP of marketing at Paramount. "We hope the premiums will get the ball rolling for the rest of the titles."

Paramount licensed 65 titles in the "Peanuts" catalog and began re-releasing them in March with "It's The Easter Beagle, Charlie Brown."

Consumers must redeem the rebate and free tape offer by Jan. 31, 1995.

Dwight Gould, senior VP of marketing for Travelodge's parent, Forte Hotels Inc., says the promotion will receive TV ads in 21 major markets as well as on six major cable channels.

Travelodge will spend approximately \$2 million on media advertising; another \$1 million will be spent on P-O-P and in-store materials, Gould says.

NO DOUBT ABOUT IT: Based on blistering retail sales, some distributor sources are predicting that the Robin Williams comedy "Mrs. Doubtfire" "could go north of 12 million units."

On April 27, one day after the street date, Fox announced that reorders had pushed the number of units shipped to 10 million. Initial orders were reported at 8.5 million units.

Sources say the \$19.98 price of "Mrs. Doubtfire" has helped, with some mass merchants selling the title for \$9.99-\$12.99. On the other hand, reports of widespread street-date violations may be contributing to quicker reorders.

Wal-Mart was among the largest street-date violators, with some stores placing "Mrs. Doubtfire" out for sale five days prior to the date. Says one retailer, "This was the worst case for us in quite a while, and it created havoc."

FoxVideo president Bob DeLellis says the practice is fairly common with sell-through, but goes undetected because several titles are released during the fourth quarter. "It's more obvious when you're all by yourself," DeLellis says.

With "Doubtfire," Fox dealt with each violator and was able to get tapes removed from shelves. "We've got it pretty much under control," DeLellis says.

NINTENDO AT THE MOVIES: Through May 27, Nintendo will have a trailer for its latest Super NES game, "Super Metroid," in 1,000 Cineplex Odeon theaters.

Nintendo's 60-second spot showcases the game's superior graphics and sound, according to the company. The ad is aimed at 18-34-year-olds.

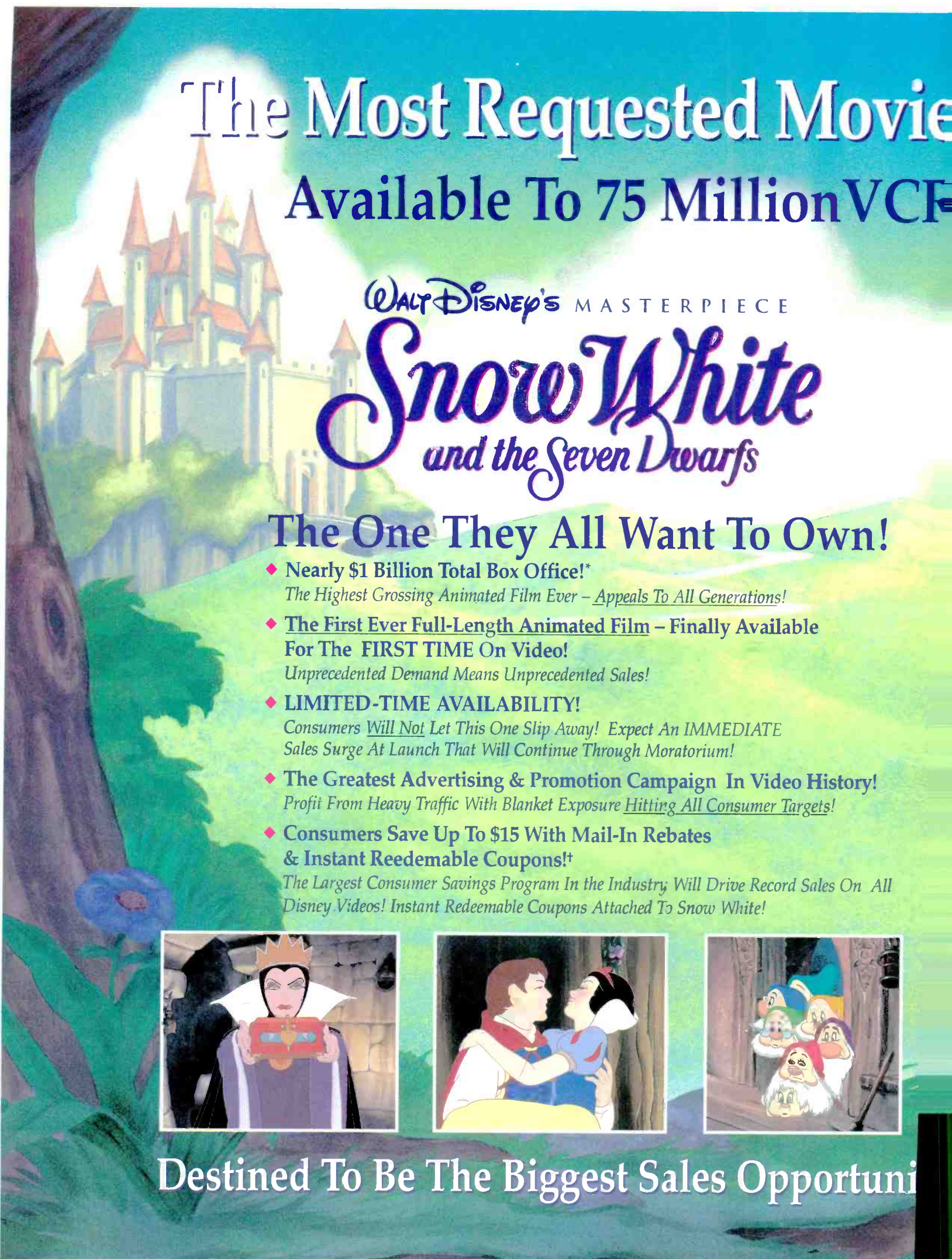
The spot will be played before 14 films, including "Bad Girls," "3 Ninjas Kick Back," "Even Cowgirls Get The Blues," and "Crooklyn."

Seth Goldstein contributed to this column.

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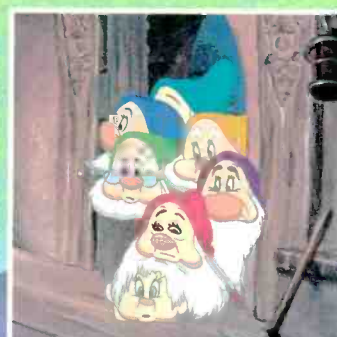
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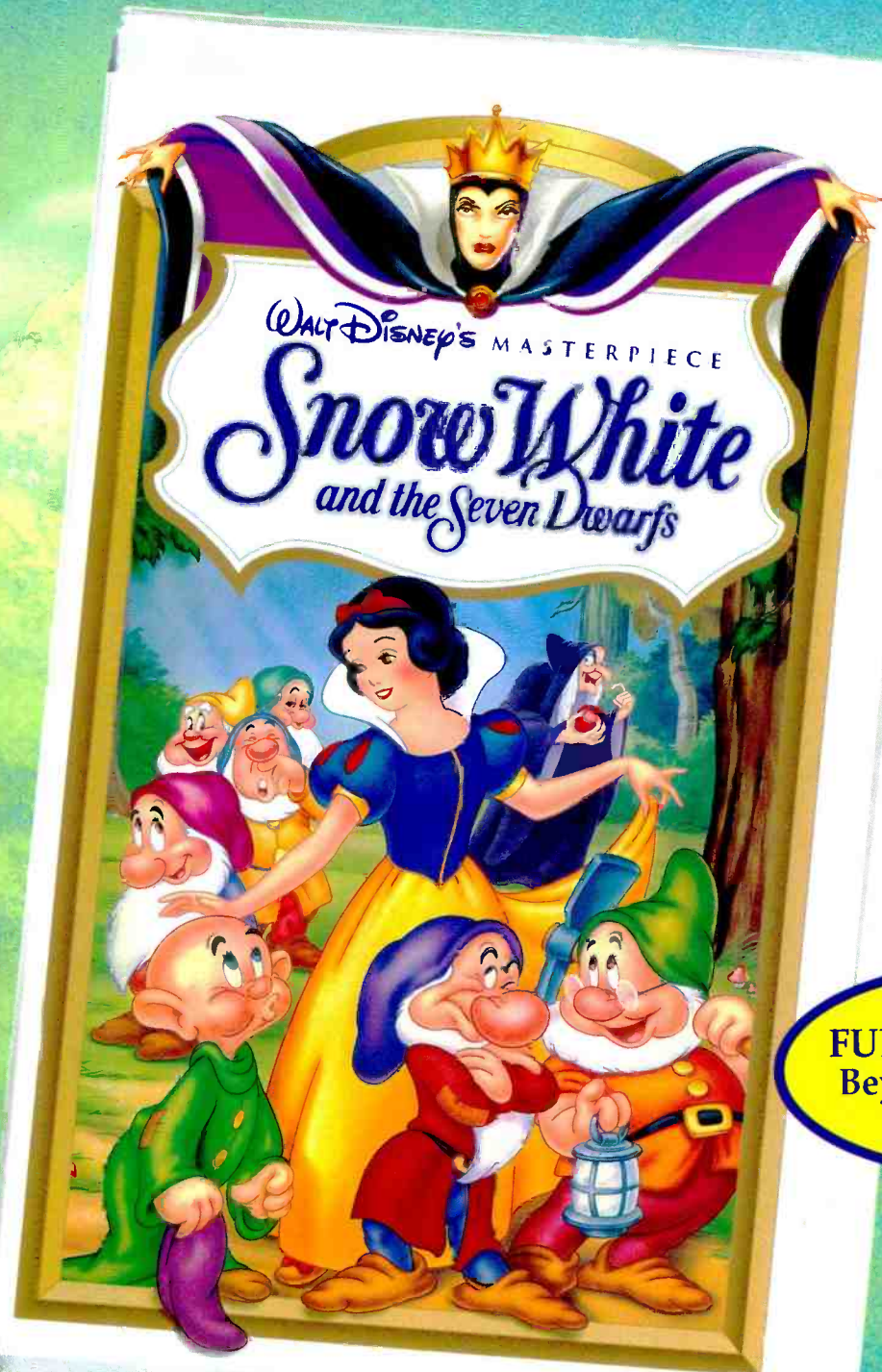
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Walt Disney Home Video distributed by Buena Vista Home Video, Burbank, CA, 91521. ©The Walt Disney Company.

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f A Lifetime!

JACK BENNY

(Continued from page 78)

most of the episodes, along with fellow Benny regulars Dennis Day, Don Wilson, and Mel Blanc.

"A lot of video product is driven by star value," notes Kairey. "These are names people haven't forgotten and who are still very hot with collectors. And the contents have a lot of classic bits, like Raymond Burr playing Perry Mason with Jack on trial, or Jack telling Johnny Carson that his gig on the 'Tonight Show' will never last, and he should look for work—when it was only his first year as host!"

Kairey says "The Jack Benny Collection"—the umbrella name for the Benny tapes—should fit in well with dealers who have previously committed to similar MCA/Universal Home Video product "brands."

"Four years ago, we started with the 'Universal Monsters Collection'—31 movie classics featuring Frankenstein, Dracula, Wolfman, and the Mummy—and found that some retailers began treating them as a line," says Kairey. "A lot of stores set up special sections marketing them as a brand, and consumers wouldn't just buy one 'Dracula' or 'Frankenstein' title, but would show a passion for the character and buy three or four 'Draculas' as a collection—which really says a lot in terms of marketing for sell-through. So we've created a brand identity in product line and packaging."

The Benny brand identity—as with previously released brands like Abbott & Costello, the Mae West movies, and four "Francis The Talking Mule" titles also being released May 18 at \$14.98—is reflected in the look of the cassette box. Each front a different, but characteristic, Benny expression and pose.

"This is product which gets put into a rack that has full facings," says Kairey, adding that once the Benny titles are released, MCA/Universal will work with individual accounts in creating special signage and promotions "where it makes sense." The studio already is checking out clearances for additional Benny episodes, which will be released in the future, provided the first group takes off.

"I anticipate we'll bring out more," he says. "A lot of people within this organization are Jack Benny fans—and that age group ranges anywhere from 24 to [MCA Inc. chairman] Lew Wasserman. And there's always been a lot of fans writing in to ask when [Benny video product] would be coming out."

For Milton Berle, it's easy to see why.

"The shows we did were wholesome family entertainment, compared with today," says Berle, who sells three volumes of his own "The Milton Berle Biggest Laughs Of The Texaco Star Theater" direct to consumers.

"I think it's just wonderful they're putting these out, especially for the new crop of comedians and the collectors. In the year 2100, someone's going to say, 'Who was Jack Benny?,' and a collector will be able to turn on the VCR to show the children and grandchildren that Jack Benny was one of the great comedy legends who brought laughter to Americans and people all over the world."

VIDEO PEOPLE

Sanford Friedman joins Turner Home Entertainment as VP operations, domestic home video.

Peter Cline has been named president of distribution for rackjobber Handleman Co., with responsibilities for video, music, books, and personal computer software.



MERVIS



WHEELER

Mindy Mervis is promoted to director of the KidVision subsidiary of A*Vision Entertainment.

Janet Wheeler advances to director of sales administration, Columbia TriStar Home Video.

Renee Joshu joins Sight & Sound Distributors as marketing VP.

Anthony Zummo has been appointed legal affairs VP of MCA Home Entertainment Group.

Ron Schwartz is promoted to Vidmark national sales manager.

Michael Amato and Alexander Kostich are named directors of marketing and publicity, respectively, for Concorde Pictures-New Horizons Home Video. Bob Messa joins New Horizons from LIVE Home Video.

Court Dismisses EMI's Video Rights Suit

Contract Allows MGM/UA To License Films To 3rd Parties

BY FRED KIRBY

NEW YORK—EMI Catalogue Partnership's claims against MGM/United Artists and CBS Fox regarding home video rights to some 125 MGM/UA movies were dismissed in federal district court here April 28.

Judge Peter Leisure ruled that a 1982 contract allowed MGM/UA to retain rights for licensing the manufacture and sale of its films to a third party.

EMI had obtained the rights to the songs in such films as the first three "Rocky" movies, "Hair," "Yentl," "Chitty Chitty Bang Bang," and the early James Bond and "Pink Panther" features from SBK Catalogue Partnership. SBK is a successor to CBS Catalogue Partnership, which followed CBS Songs as owner of the copyrights.

In the early '80s, United Artists licensed Magnetic Video to make and

sell the videos. Magnetic, once a subsidiary of 20th Century Fox, became a joint venture called CBS/Fox Video, later FoxVideo. The deal with MGM/UA has since expired. CBS/Fox continues as a supplier of nontheatrical films.

Leisure said the key to his decision was a contract provision reserving Fox the right to "use" the music "for, in, and in connection with motion pictures, motion picture photo-plays and television, and all future developments thereof, whether within the contemplation of the parties or not."

The jurist concluded, "Thus, the court finds that Fox retained the right . . . to use the music at issue here by licensing third-party manu-

facturing and distribution of [the movies] in video form . . . Accordingly, in manufacturing and distributing the . . . films, CBS/Fox has acted pursuant to a valid license."

Leisure reserved his decision after an eight-day bench trial that ended last Sept. 23 (Billboard, Oct. 9, 1993). Also considered were post-trial submissions by the attorneys involved.

The trial stemmed from a suit originally filed in 1986. EMI Catalogue Partnership sought to stop the production of the videos and demanded judgment on royalties, breach of contract, and copyright infringement (Billboard, Sept. 18, 1993).

COURT RULES FOR GOODTIMES ON 'McLINTOCK!'

(Continued from page 73)

ing order to prevent GoodTimes from distributing the video.

In the April 26 ruling, Judge Ronald S.W. Lew sided with GoodTimes on seven claims in the suit, ruling that MPI was not the exclusive owner of "McLintock!"

"Plaintiff lacks standing to assure copyright infringement claims because it is neither the owner nor the exclusive licensee of the copyrights to the musical compositions," Judge Lew ruled.

In addition, Judge Lew threw out MPI's claim of trademark infringement because the name "McLintock!" was not a registered trademark, since the "film indisputably fell into the public domain."

GoodTimes' attorney, Andrew Baum, says some additional miscellaneous claims will most likely "fall by the wayside" in light of the court's decision.

"The core of the case was the music rights," Baum says. "Our position was that the music rights were first sold to United Artists and then to

EMI, and were then licensed to GoodTimes. It's very satisfying that the court saw no basis for the lawsuit."

Under the decision, the court affirmed GoodTimes' non-exclusive license to distribute "McLintock!," which does not necessarily prevent MPI from continuing to sell its version as well.

Baum says GoodTimes is "reviewing its options" about possibly trying to block MPI from distributing the title.

"What we tried to do is prove that MPI can't stop us from distributing the title," says Baum, "And that's what the court did, too."

Waleed Ali, CEO of MPI, says the company will appeal the decision immediately.

"We believe that the decision was incorrect, and if the court had studied the facts around the music's origin and its transfer from one company to another," Ali says, "this decision would not have come down."

EILEEN FITZPATRICK

Billboard

FOR WEEK ENDING MAY 14, 1994

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	
RECREATIONAL SPORTS™				
★ ★ NO. 1 ★ ★				
1	1	49	NBA JAM SESSION FoxVideo (CBS/Fox) 5559	14.98
2	3	3	1994 WINTER OLYMPIC FIGURE SKATING HLTS. FoxVideo (CBS Video) 8117	19.98
3	2	21	BAD GOLF MADE EASIER ABC Video 45003	19.98
4	4	3	1994 WINTER OLYMPIC HLTS. FoxVideo (CBS Video) 5985	19.98
5	5	61	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
6	6	9	DALLAS COWBOYS: SUPER BOWL XXVIII CHAMPIONS PolyGram Video 4400876913	19.95
7	NEW▶		SIR CHARLES FoxVideo (CBS/Fox) 5992	19.98
8	7	13	MAGIC MEMORIES ON ICE II ABC Video 44002	24.98
9	11	13	WRESTLEMANIA VIII Coliseum Video 102	39.95
10	10	17	1992 WINTER OLYMPICS HIGHLIGHTS FoxVideo (CBS Video) 5553	19.98
11	18	5	NBA GUTS & GLORY FoxVideo (CBS/Fox) 5981	14.98
12	17	234	MICHAEL JORDAN: COME FLY WITH ME ♦ FoxVideo (CBS/Fox) 2173	19.98
13	8	53	THE SECRET NBA FoxVideo (CBS/Fox) 5789	14.98
14	13	19	CNN SPORTS: PLAY OF THE DAY FAVORITES Turner Home Entertainment 3111	12.98
15	20	161	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
16	12	17	100 GREATEST NFL TOUCHDOWNS PolyGram Video 4400876793	14.95
17	19	9	HOCKEY-HERE'S HOWE: POWER SKATING Barr Entertainment	14.95
18	14	25	THE JOE MONTANA STORY PolyGram Video 4400881953	19.95
19	NEW▶		BEST OF HOCKEY'S HARDEST HITTERS Quality Video, Inc. 3130	9.99
20	9	23	NFL ROCKS-EXTREME FOOTBALL PolyGram Video 4400876853	19.95
HEALTH AND FITNESS™				
★ ★ NO. 1 ★ ★				
1	1	11	JANE FONDA'S YOGA EXERCISE WORKOUT A*Vision Entertainment 55021-3	19.98
2	2	27	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.99
3	4	21	ABS OF STEEL 2000 The Maier Group TMG227	14.95
4	5	37	THIGHS OF STEEL The Maier Group TMG158	9.95
5	3	19	BUNS OF STEEL STEP 2000 The Maier Group TMG1142	14.95
6	14	107	ABS OF STEEL The Maier Group TMG132	9.99
7	11	35	BOXOUT WITH SUGAR RAY LEONARD PolyGram Video 4400877493	19.95
8	6	105	ABS OF STEEL 2 The Maier Group TMG133	9.99
9	10	111	BUNS OF STEEL 3 The Maier Group TMG131	9.99
10	17	5	YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	19.98
11	RE-ENTRY		ARMS AND ABS OF STEEL The Maier Group TMG142	9.95
12	12	75	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	19.99
13	NEW▶		STEP REEBOK: THE POWER WORKOUT PolyGram Video 4400877673	19.95
14	20	3	TAI CHI FOR HEALTH Healing Arts 1044	29.98
15	7	31	KATHY SMITH'S GREAT BUNS AND THIGHS ♦ A*Vision Entertainment 50446-3	19.95
16	18	27	TONY LITTLE: ABDOMINAL MUSCLE TONING ♦ Parade Video 92	12.98
17	RE-ENTRY		TONY LITTLE: HIPS, BUTTOCKS & THIGHS ♦ Parade Video 93	12.98
18	15	19	NIKE: TOTAL BODY CONDITIONING A*Vision Entertainment 50532-3	19.95
19	16	212	JANE FONDA'S COMPLETE WORKOUT A*Vision Entertainment 55006-3	19.98
20	NEW▶		KATHY SMITH'S AEROBOX WORKOUT A*Vision Entertainment 50518-3	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. ©1994, Billboard/BPI Communications.

THE HOLLYWOOD REPORTER® TOP 10 WEEKLY MOVIE GROSSES					
THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	No Escape (Savoy)	4,588,736	1,763 2,603	—	4,588,736
2	With Honors (Warner Bros.)	4,328,543	1,102 3,928	—	4,328,543
3	Four Weddings and a Funeral (Gramercy)	3,997,944	1,002 3,989	7	25,330,308
4	Bad Girls (20th Century Fox)	2,759,133	2,012 1,371	1	9,357,459
5	You So Crazy (Samuel Goldwyn)	2,521,746	417 6,047	—	3,213,165
6	PCU (20th Century Fox)	2,129,483	1,741 1,223	—	2,129,483
7	D2: The Mighty Ducks (Buena Vista)	1,715,985	1,561 1,099	5	39,556,428
8	The Paper (Universal)	1,517,775	1,239 1,225	6	31,543,985
9	Schindler's List (Universal)	1,497,735	1,203 1,245	19	87,840,933
10	The Favor (Orion)	1,487,238	1,029 1,445	—	1,487,238

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
*** NO. 1 ***					
1	1	7	THE FOX AND THE HOUND Walt Disney Home Video 2141	1981	24.99
2	2	5	WE'RE BACK!: A DINOSAUR STORY ◊ Amblin Entertainment/MCA/Universal Home Video 81289	1993	24.98
3	3	31	ALADDIN Walt Disney Home Video 1662	1992	24.99
4	10	3	MIGHTY MORPHIN GREEN RANGER: PART 2 Saban Entertainment/PolyGram Video 8006311373	1994	12.95
5	4	79	BEAUTY AND THE BEAST Walt Disney Home Video 1325	1991	24.99
6	5	9	THE MAGIC VOYAGE Hemdale Home Video 7215	1993	19.95
7	19	3	MIGHTY MORPHIN GREEN RANGER: PART 1 Saban Entertainment/PolyGram Video 8006311353	1994	12.95
8	8	3	MIGHTY MORPHIN GREEN RANGER: PART 3 Saban Entertainment/PolyGram Video 8006311393	1994	12.95
9	9	15	MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER ◊ Saban Entertainment/PolyGram Video 4400881193	1993	9.95
10	14	3	MIGHTY MORPHIN GREEN RANGER: PART 5 Saban Entertainment/PolyGram Video 8006311433	1994	12.95
11	6	7	THERE GOES A BULLDOZER! Kidvision/A*Vision Entertainment 50701	1994	12.95
12	12	5	THERE GOES A FIRE TRUCK! Kidvision/A*Vision Entertainment 50700	1994	12.95
13	7	236	PINOCCHIO ◆ Walt Disney Home Video 239	1940	24.99
14	16	3	MIGHTY MORPHIN GREEN RANGER: PART 4 Saban Entertainment/PolyGram Video 8006311413	1994	12.95
15	15	13	LET'S PRETEND WITH BARNEY The Lyons Group 2000	1994	14.95
16	18	5	THE REN & STIMPY SHOW: IN DISGUISE Nickelodeon/Sony Wonder 49216	1994	14.98
17	20	107	101 DALMATIANS Walt Disney Home Video 1263	1961	24.99
18	11	15	MIGHTY MORPHIN: VOL. 4-NO CLOWNING AROUND ◊ Saban Entertainment/PolyGram Video 4400881133	1993	9.95
19	13	15	MIGHTY MORPHIN: VOL. 3-HIGH FIVE ◊ Saban Entertainment/PolyGram Video 4400881233	1993	9.95
20	23	274	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
21	RE-ENTRY		REN & STIMPY: THE STINKIEST STORIES ◊ Nickelodeon/Sony Wonder LV49202	1993	14.98
22	22	15	MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHDAY ZACK ◊ Saban Entertainment/PolyGram Video 4400881113	1993	9.95
23	25	5	CHILDREN'S CIRCLE: HAROLD AND THE PURPLE CRAYON Wood Knapp Video 1198	1994	14.95
24	RE-ENTRY		DUMBO ◆ Walt Disney Home Video 24	1941	24.99
25	17	15	THE REN & STIMPY SHOW: ON DUTY Nickelodeon/Sony Wonder LV49215	1994	14.98

◆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. © 1994, Billboard/BPI Communications.

PICTURE THIS

(Continued from page 73)

for Vision and Aging, has a seven-minute tape describing Lighthouse activities that it hopes will be adapted for a public service announcement on commercially released cassettes. CBS newsman Mike Wallace is the narrator.

The tape will be screened during Vision Fund's annual banquet May 12 in New York, honoring three

video industry executives—Philip Clement, president/CEO of Rank Film Laboratories and Video Services; Sam Inoue, president of Fuji Photo Film U.S.A.; and John Taylor, president/CEO of Ingram Entertainment. Proceeds are among the funds earmarked for equipping the Lighthouse's new headquarters.

and-bear-it attitude, all in the name of customer service.

"Some of these are a tough sell, and they are somewhat inconvenient to handle," says Kirk Kirkpatrick, Wax-Works/VideoWorks sales VP. "But certain retailers see it as an advantage, and our goal is to be able to offer our customers a choice."

VID/TOY COMBOS A HARD SELL AT RETAIL

(Continued from page 73)

However, some retailers say the combo packs can work if they are well promoted in-store. Kmart, for example, held a chain-wide promotion for "The Fox And The Hound" and sold out, says Dennis Wigent, spokesman for the chain.

Anticipating few changes in approach, distributors often take a grin-

Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

"Suite For Flute And Jazz Piano," Milan Entertainment Inc. (212-782-1086), 40 minutes.

Don't let the puerile, cartoon-esque packaging fool you. What lies inside the video cover is a sophisticatedly performed and produced concert by award-winning pianist Claude Bolling and flutist Jean-Pierre Rampal, which was taped last summer at the Palace of Versailles. Critically acclaimed for their solo work, Bolling and Rampal first teamed up in 1975 to perform the very suite featured in this video and have been turning on new fans with their heartfelt performances ever since. The narration is scarce, the setting serene, and the music moving. The jazz connoisseur will have a ball with this one.



Eartha Kitt, "The Most Exciting Woman In The World," Kultur Video (908-229-2343), 60 minutes, \$24.95.

During her 40-plus years on the stage, veteran jazz and blues songstress Kitt has earned the praise of umpteen admirers, one of which, Orson Welles, labeled her "the most exciting woman in the world." This live concert, filmed a few years ago at the Theaterhaus in Stuttgart, Germany, perfectly captures Kitt's unique vocal flair and sizzling stage presence: There's no question that she savors every second of time on stage. Of the 14-song repertoire included in this video, the saucy "Champagne Taste," quirky "Old Fashioned Girl," feisty "Mad About The Boy," and uplifting "Here's To Life" stand out. Truly the next best thing to being there.

CHILDREN'S

"Spot Goes To A Party," Buena Vista Home Video, approximately 40 minutes.

A colorful costume party is just one of the latest

adventures undertaken by Disney's frisky little animated canine, who continues to provide a realistically (if you ignore the fact that he is a dog) naive and curious role model for the preschool set. In this video, Spot also goes on a picnic, to the fair, and to the beach, among other places, and along the way he discovers more joys of spending time with family and friends, as well as developing his own sense of spirit. The beauty of the "Spot" series is the brevity of each of its episodes. Each mini-story takes in only about eight minutes, which makes the video ideal for viewing by those with spotty attention spans.

"Steer The Right Course," Puffin Productions (800-344-0287), 28 minutes, \$19.95.

The promotional material accompanying this video, which plays like it was pulled from a low-access cable station, refers to it as "an adventure in etiquette." Although that description may be stretching the term "adventure" a bit, Captain Manners and his young helpers do provide some bona fide tips about relating and getting along as they sail on the high seas. Among the topics covered: when to say please and thank you, how to act when visiting friends, even how to take care of a pet. Geared toward children ages 3-8, the video comes packaged with a lyric pamphlet so that those partaking at home can get the full effect of the musical lessons.

"Ghostwriter: Who Burned Mr. Brinker's Store?," Republic Pictures, 95 minutes, \$14.98.



Republic's Children's Television Workshop division may have unlocked a lucrative mystery with the release of full-length video

versions of episodes from this current, decidedly sophisticated children's TV series. Ghostwriter, the enigmatic pen pal of a recurring group of neighborhood friends, comes to the rescue when one of them is accused of burning down the corner electronics store. Then the plot, conceived by a former MTV writer, gets a little complex even for the most prodigious of preteens. Clues of copyright infringement and videotape duplication lead the pals—one of which, in true MTV style, breaks into rhyme and rap every time she gets a new thought—to the real arsonist. Republic is simultaneously releasing "Into The Comics," another Ghostwriter adventure, as well as "Square One TV Video Jukebox," featuring Downtown Julie Brown, and several "Mathnet" episodes.

SPORTS

"Superstars Of Women's Tennis," LIVE Home Video (800-326-1977), 60 minutes, \$19.98 and \$14.98.

LIVE demonstrates its sportsman-like conduct with the simultaneous release of three new



tennis- and golf-related videos. Chris Evert hosts "Superstars Of Women's Tennis," which shines the light on all of the superior female athletes in their court. Steffi Graf, Martina Navratilova, Gabriela Sabatini, Arantxa Sanchez Vicario, Jennifer Capriati, and Monica Seles (in happier times) number among the pros who offer their thoughts on the game, success, keeping their sanity in the spotlight, and their competitors. Aside from interviews, there's also plenty of on-the-court action here. Also new from LIVE: "Tennis' Greatest Volleys And Follies" and "Mental Golf."

DOCUMENTARY

"Audrey Hepburn Remembered," MPI Home Video (800-323-0442), 66 minutes, \$19.98.

The elegance and passion Audrey Hepburn brought to her career and life are made vivid in this touching tribute, which lets those who knew her best as well as Hepburn herself do the talking. Clips from some of the actress' most famous films—from "Roman Holiday" to "Sabrina" to "Breakfast At Tiffany's" to "My Fair Lady" and more—are framed by current interviews that bring to them a new depth. Among Hepburn's contemporaries who



provide remembrances are "Roman Holiday" co-star and mentor Gregory Peck, director Billy Wilder, actor and former husband Mel Ferrer, and many others. But as was so often the case during her lifetime, it is Hepburn herself who provides the most stimulating insight. Appropriately 10% of sales profits will be donated to the U.S. Committee for UNICEF. Well done.

INSTRUCTIONAL

"How To Create Your Own Wedding Floral Arrangements," Silks N' Such Productions Inc. (704-669-7498), 44 minutes, \$29.95.

Simply produced program will appeal to do-it-yourselfers who want to add a personal touch to their wedding ceremony or any other formal occasion that calls for boutonnières, corsages, and floral arrangements. The video does indeed disseminate some solid tips on arranging flowers, as well as concocting creative cake-top decorations and selecting the right flower to fit the design. However, sporadically shaky camera and/or shaky hands of the demonstrator are a bit distracting. Silks N' Such also produces treatments on "Decorating For The Christmas Holidays" and "Decorating Your Home."

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 2238-B Cathedral Ave., NW, Washington, D.C. 20008.

'BUNDLING' SOFTWARE

(Continued from page 72)

ers are spending their dollars on particular CD-ROM titles, rather than just getting them as part of a package." The trend continued into the fourth quarter, he adds, when 52% of units sold were stand-alones.

Dollar figures are even starker: Because of higher unit prices, revenues were split 75% to 25% in favor of non-OEM channels. "This definitely will stand as a turning point for the industry," Tremblay says.

And speaking of trends, the

fourth quarter of 1993 bodes extremely well for 1994, assuming trends continue. More than half the year's CD-based computer software sales occurred in that holiday season, Tremblay says, tallying \$102 million on unit sales of more than 4 million CD-ROMs. For all of 1993, software publishers participating in SPA's CD Software Sales Program reported total sales of \$202 million on 8 million CD-ROMs sold.

The SPA CD Software Sales Pro-

gram was begun in 1993 to track sales of CD-based software and has 62 publishers participating, including Broderbund, Compton's New Media, and Microsoft. "A good cross-section," Tremblay says, while noting SPA expects to increase that reporting pool this year. Participants provide actual sales information to an accounting firm, which prepares a sales report for the SPA.

Sales also are tallied by type of program sold. For 1993, content-

based CDs (encyclopedias, dictionaries, and other reference works) were the largest-selling category, according to SPA figures, accounting for 31% of sales in the fourth quarter and 40% of the total-year sales. Next up was "games and other home software," taking 30% in the fourth quarter and 24% of the total year's sales. "Home education software," including the popular "edutainment" subcategory, was the only other area to take more than

10% of the pie, accounting for 17% of 1993 sales and 20% in the fourth quarter.

MARILYN A. GILLEN

COMPTON'S UNIVERSE

(Continued from page 72)

log. Those releases are targeted for an August launch.

Tied in to the label launch are still-sketchy plans to create an alternative-music TV show along the lines of "Shindig," Bastin says, that would serve as a showcase for its label's acts as well as for other young talent. "Right now, our parent company, the Tribune, has nine stations and some 30% market share in the U.S.," he says. "So even before we talk about syndicating, we have quite a large audience."

Further down the digital road are plans to work with production houses to create original TV programs and syndicated TV shows that can be spun off into book projects and CD-ROMs, Bastin says.

"We want to create the virtual studio of the 20th century, and the key to this is that it is all going to be digital. And once you create digital product, you can apply it in any number of ways."

RAYCOM VIDEO

(Continued from page 79)

gram featuring two videos and a workbook. "We've been marketing it for six months via direct mail and direct-response television ads," Willenzik says. "We're looking at placing it in catalogs."

Releases do best in regional markets, according to Willenzik, who has placed some in Wal-Mart and Kmart via distributor Fast Forward and in video stores through East Texas Distributors and Baker & Taylor. Blockbuster also has been a customer, he adds.

Raycom's founder, television veteran Rick Ray, has raised the company's profile with the creation of the Raycom Foundation, which supports nonprofit organizations including the United Way, the Charlotte Symphony, the Arts & Science Council, D.A.R.E., the Cystic Fibrosis Foundation, the March of Dimes, the American Cancer Society, and the Leukemia Society.

In the future, Willenzik says, "We'd like to get into a variety of subjects and be a real player in home video. Despite all the death knells of video, it still continues to be an extremely viable form of home entertainment. We're also exploring the interactive market: We've been approached by several companies to use some of the college sports footage rights we have to create interactive programming."

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BONUS DISTRIBUTION AT VSDA.

Pro Audio

Engineer Takes Belew To School Apprentice Hired To Run Artist's Home Studio

BY PAUL VERNA

NEW YORK—Adrian Belew is no stranger to innovation. The pathfinding guitarist, songwriter, and vocalist impressed his boundary-shattering style upon artists as diverse as Frank Zappa, Talking Heads, David Bowie, King Crimson, Paul Simon, Laurie Anderson, Jean-Michel Jarre, Herbie Hancock, the Bears, and Nine Inch Nails and ventured on a solo path that has only strengthened his reputation as one of the most singular voices in popular music.

It should come as no surprise, then, that Belew's latest endeavor breaks as much new pro audio ground as his body of work has bent the musical rule book.

The fact that Belew issued the album, "Here," on the independently distributed Caroline label after a stint on Atlantic is the least of its distinctions. After all, many have walked that road before. Similarly, Belew's decision to record the entire project in his new home studio is hardly a breakthrough, given the precedent of home recording set by Paul McCartney and Pete Townshend a generation ago and perpetuated in recent years by the likes of Bruce Springsteen and Phil Collins.

What's truly remarkable about "Here" is that it was engineered by a young audio student on an internship from a renowned academy, and mixed at another school with which Belew has had a longstanding relationship. Furthermore, Belew bought the equipment on which it was recorded with money allocated for the recording budgets under his previous and current contracts.



BELEW

The student, Noah Evens, got the idea to intern with Belew when he began the four-month program at the Conservatory of Recording Arts And Sciences in Phoenix. Although Evens did not know whether Belew would be interested in an apprentice, he figured he had nothing to lose by asking.

"I went into the office at the Conservatory, plopped down Adrian's CD, and said, 'This is the management address, this is where I want to go.' So they called, and it turned out to be a perfect opportunity."

It was no less an opportunity for Belew, who needed a hands-on person to

run his new studio and engineer the record he planned to make in it.

"I was getting ready to do the record and was having a difficult time, because I'm not an engineer," Belew says. "I like playing all the instruments, and I like producing and singing on my own albums, but I need somebody else's engineering ability."

The partnership has succeeded beyond either party's wildest expectations. After Evens engineered the album (using his 280-hour internship), Belew hired the 25-year-old graduate as his full-time engineer and troubleshooter, and invited him to move in
(Continued on next page)



Bad To The Redbone. Private Music recording artist Leon Redbone, left, and celebrity guest Merle Haggard cut a vocal track at New York's Soundtrack Recording Studios for Redbone's upcoming album.

AUDIO TRACK

NEW YORK

At Looking Glass Studios, MCA recording artists the Murmurs recently were in working on tracks and overdubs for their upcoming debut release. Roger Greenawalt produced and engineered the sessions, with assistance from Scott Hol-

lingsworth, Dante DeSole, and James Law. The same production/engineering team also worked at Looking Glass on overdubs for a forthcoming release by Eight Ball act Gerald Latham & the Wall Of Sound Band.

Epic act the Spin Doctors recently cut its new album, "Turn It

Upside Down," at Clinton Recording Studios. Engineer Peter Denenberg and producer Frankie LaRocca co-produced the project with the band, with Mark Agostino assisting. Tracks were recorded through the classic Neve 8078, retrofitted with 72-input Flying Faders
(Continued on page 88)

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EUROSOUNDS

U.K.

AMS-Neve became the first hardware digital-audio-workstation manufacturer to show Open Media Framework Interchange when it demonstrated data transfer by removable Winchester drive from an Avid MediaComposer to AudioFile at the NAB convention in Las Vegas. This and the established ability to transfer audio data from Lightworks editor via magneto-optical disc makes AudioFile the most interchangeable piece of audio hardware pertinent to the picture production process.

"This is a real-world solution to a real-world need," says AMS-Neve product specialist Doug Ford. The demonstrations showed material on a MediaComposer drive being played back directly on AudioFile without conversion.

Independent classical recording company Modus Music has bought two Nagra D four-track 20-bit recorders, adding to its 20-bit recording and editing capability, which it first offered in November last year. Producer Tryggvi Tryggvason says the portable machine's four-track capability had already proved useful. "We have already used the four-track facility to keep voices separate and not commit them to the mix until later," he notes. "We can, of course, synchronize the two machines to provide us with an eight-track system."

The APRS '94 exhibition will be held June 22-24 at Olympia 2 London and will introduce a series of briefings, workshops, and forum sessions covering multimedia, ISDN, broadcast postproduction, theater sound, and automation.

"The APRS exhibition is the only U.K. event which covers such a broad range of audio applications," says show organizer Philip Vaughan. "The rise of the project studios as an industry force is matched by the changing role of the multitrack recording studio, encompassing sound to picture, multimedia, and ISDN."

The Television House ordered a Calrec T series desk as part of an overhaul of its Nottingham production operation. The 96-channel desk will be used for comedy, light entertainment, music specials, and children's shows in Studio 7.

Calrec RQP3200 pre-amp compressors have been bought by Orbit Communications in Italy (12 units), Estrad Music in Sweden (5), and Scottish Television (2). BBC Bush House has taken delivery of eight RDQ6400 twin stereo compressor limiters.

Southwark Street Studios in London has continued its expansion program with the opening beneath its rehearsal studios of 3,000 square feet of high-security equipment storage cages. The available space is soon to be doubled and access is guaranteed 24 hours a day.

Future plans for the studios include

an acoustically designed, air-conditioned programming suite.

IRELAND

National broadcaster RTE has bought BSS Varicurve equalizers for its new archiving suites in Dublin, where it is storing audio onto Sony Betacam Digital with duplicates on Sony Hi-8 video.

P&O cruise liner MV Oriana and the Edinburgh Festival Theatre have bought BSS equipment. The EFT list includes DPR-402s, TCS-804s, seven Varicurves, and 24 channels of MSR-604 mike splitters. The 14 entertainment venues on-board the MV Oriana include DPR-404s, FDS-360 crossovers, and a DPR-901.

SWEDEN

Post House MediaDub has taken delivery of three TC Electronic M5000s to use alongside its Yamaha DMC1000 desk in an all-new dubbing suite. (Meanwhile, in the U.K., the venerated Abbey Road has installed an M5000, configured as a triple digital input-output processor, into its Neve Capricorn-equipped Penthouse Suite.

BELGIUM

Galaxy Studios in Mol will come on
(Continued on next page)

ENGINEER TAKES BELEW TO SCHOOL

(Continued from preceding page)

next door to the artist's Williams Bay, Wis., home *cum* studio.

When Belew is away working on a project—as he is now, rehearsing with the newly reunited King Crimson—Evens either travels with him or stays behind, tinkering in the studio or souping up the guitarist's refrigerator-sized effects rack. In fact, when Belew relocates to Nashville later this month, Evens will go with him.

It's an arrangement that works "unusually well," according to Belew, because Evens is "in touch with the things that I'm about and the music that I'm fond of."

Belew should know about working with students. His first two solo albums were engineered by Gary Platt, senior VP of education at Full Sail Center for the Recording Arts in Winter Park, Fla. In exchange for Platt's services, Belew has given seminars and concerts for Full Sail students and played on an album by Full Sail president and CEO John Phelps. When it came time to mix "Here," Belew again turned to his friends in Florida.

"At the end of the [recording] procedure, we realized we'd gotten better and better, and things were not exactly consistent. So we decided we should go somewhere else and mix it, so we went to Full Sail," he says. "I think that glued it all back together."

As much as Belew has enjoyed the symbiotic relationship with Full Sail,

future trips to Winter Park probably will be rendered unnecessary when he upgrades his studio from a modest 16-track system to a 32-track ADAT facility. All this thanks to his shrewd use of recording budgets.

"When I did my last record for Atlantic, 'Inner Revolution,'" says Belew, "I tried to put aside a small portion of the recording budget to start buying some gear, so I bought a Fostex 16-track, some really small, cheap boards, and a few good pieces of gear, like a Tube-Tech preamp. It's those things that we did this record on."

Because the album was nearly done by the time Belew signed with Caroline, he again was able to allocate a portion of the recording budget toward equipment—hence the upgrade.

"Now I have a 48-channel Neotec Elan board, 32 tracks of ADAT, a pair of Genelec 1031A monitors, and lots of outboard gear," he says.

That should serve him well for the various projects in which he's engaged. While pursuing a solo career, working with King Crimson, and producing bands—as he has done with the Mexican rock groups Caifanes and Santa Sabina—Belew plans to launch a custom label called Adrian Belew Presents with an album of "orchestral" guitar music. Other ABP projects will include an animal-noises disc and "anything I come up with that's too musically specific for the regular audience."

THE REACH.

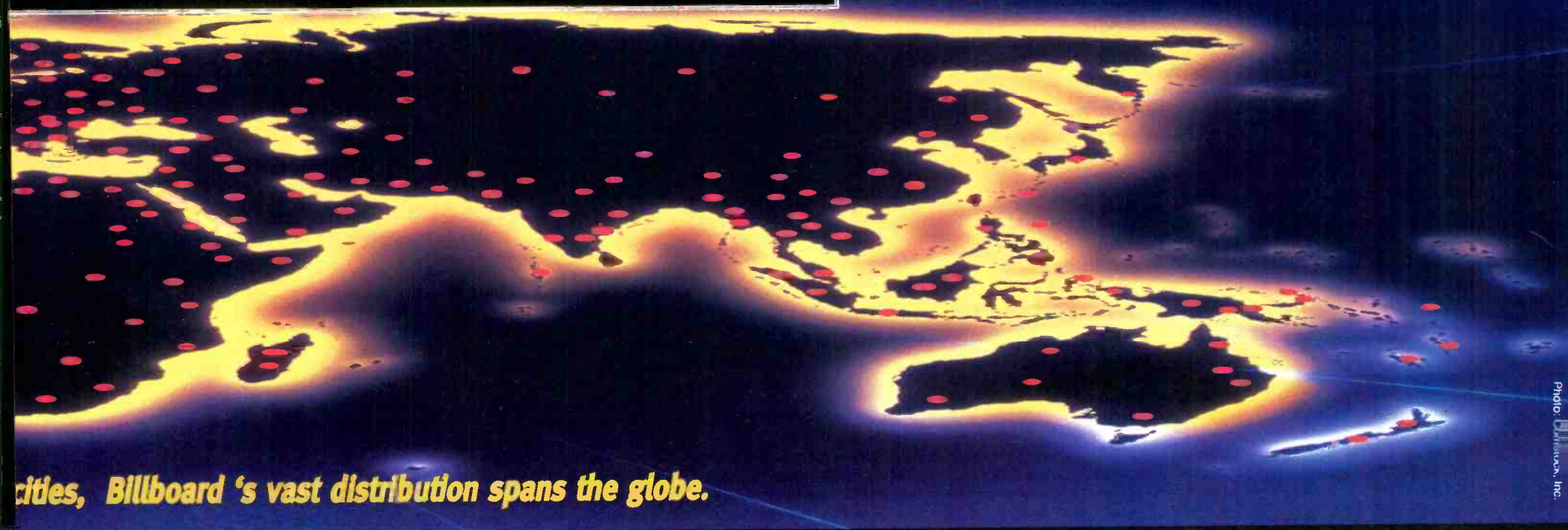


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STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MAY 7, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE-SALES	MODERN ROCK
TITLE Artist/ Producer (Label)	THE SIGN Ace Of Base/ Joker, Pop, Carr/ (Arista)	BUMP & GRIND R. Kelly/ R. Kelly (Jive)	A GOOD RUN OF BAD LUCK Clint Black/ J. Stroud, C. Black (RCA)	GOT ME WAITING Heavy D & the Boyz/ P. Rock (Uptown)	THE MORE YOU IGNORE ME, THE CLOSER I GET Morrissey/ S. Lillywhite (Sire/Reprise)
RECORDING STUDIO(S) Engineer(s)	CHEIRON (Stockholm, SWEDEN) Denniz Pop	CHICAGO RECORDING COMPANY (Chicago, IL) Peter Mokran	WESTLAKE AUDIO (Los Angeles) Lynn Peterzell	GREENE STREET (New York) Jamey Staub	HOOK END MANOR (Reading, ENGLAND) Chris Dickie
RECORDING CONSOLE(S)	Soundtracs Gade	Neve VR 72	Neve VR72	Amek/Massenburg APC 1000	SSL 4048 with Focusrite
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Sony APR 24	Studer A827	Mitsubishi X-850	Studer A820	Studer A800 MKIII
STUDIO MONITOR(S)	Fountain	Lakeside/TAD	Westlake SM1	Quested	Yamaha NS10 Quested
MASTER TAPE	3M 996	3M 996	Ampex 467	Ampex 499	3M 996
MIX DOWN STUDIO(S) Engineer(s)	CHEIRON (Stockholm, SWEDEN) Denniz Pop	CHICAGO RECORDING COMPANY (Chicago, IL) Robert Kelly Peter Mokran	LARRABEE (Los Angeles) Lynn Peterzell	GREENE STREET (New York) Jamey Staub	HOOK END MANOR (Reading, ENGLAND) Chris Dickie
CONSOLE(S)	Soundtracs	SSL 4064G With Ultimotion	SSL 4000G	Amek/Massenburg APC 1000	SSL 4048 with Focusrite
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Sony APR 24	Studer A827	Mitsubishi X-850	Studer A820	Otari MTR90
STUDIO MONITOR(S)	Fountain	Lakeside/TAD	Augsperger with TAD	Quested	Yamaha NS10 Quested
MASTER TAPE	3M 996	3M 996/DAT	Ampex 467	Ampex 499	3M 996
MASTERING (ALBUM) Engineer	STERLING SOUND Jose Rodriguez	HIT FACTORY Tom Coyne	MASTERFONICS Glenn Meadows	STERLING SOUND Jose Rodriguez	ABBEY ROAD Chris Blair
PRIMARY CD REPLICATOR (ALBUM)	BMG Manufacturing	BMG Manufacturing	BMG Manufacturing	Uni Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	BMG Manufacturing	BMG Manufacturing	BMG Manufacturing	Uni Manufacturing	WEA Manufacturing

© 1994, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

AUDIO TRACK

(Continued from page 86)

automation.

Warner Bros. ensemble **Groove Collective** has been overdubbing, editing, and mixing its upcoming release at River Sound. The project is being produced by **Gary Katz** and engineered by **Eliot Scheiner** and **Tony Valante**. Assisting on the sessions, which were recorded using the 3M digital format, were **David Dill, Jay Ryan, and Anthony Gillis**.

LOS ANGELES

Capitol group **Duran Duran** has been at Devonshire Studios recording its upcoming release with engineer **Ken Scott**. Bass and vocal tracks were cut on the Neve V-60 console with GML automation.

Keiko Mutsui's latest release was recently mastered by engineer **Robert Vosgien** at CMS Digital. **MJJ/Epic** recording group **Brownstone** was recently at Westlake Recording Studios with production team **SoulShock & Karlin**, working on an upcoming release (the first nonsoundtrack release for **Michael Jackson's** label). **Jay Lean** engineered the sessions behind the Neve VR console.

Black Lion artist **Nita Whitaker** was recently in Trax Recording Studios laying down vocals for an upcoming project. **Myles Mangram** produced the sessions.

2nd II None and **D.J. Rogers** were recently at Skip Saylor Recording working on the soundtrack to "Above The Rim" for Interscope Records. Producer **D.J. Quik** worked on the sessions with engineer **Chris Puram**.

NASHVILLE

Producer **Steve Fishell** has been at Woodland Digital, working with **Radney Foster** on his upcoming

Arista release. **Mike Poole** engineered the sessions.

Rappers **Peace and Love** have been recording their upcoming release at Bobbie Seymour Studios. Producers **Lamonte Hayes** and **Terrance Agrew** produced the sessions with engineer **Melanie Jones**.

Mercury recording artist **Shania Twain** has been working on her upcoming release at Soundstage with producer **Mutt Lange**. Engineer **Snake Reynolds** worked behind the 56-input SSL 4000E with G computer. **Craig White** assisted.

A&M act **Allgood** was recently at Masterfonics, mixing its upcoming release with producer/engineer **David Thorne**, who worked behind the SSL 4064E with G computer. **David Hall** assisted.

OTHER LOCATIONS

At Trutone in Hackensack, N.J., Select Records comedy duo **the Jerky Boys** recently worked with engineer **Ray Janos** editing two selections, "Pico's Hairpiece" and "Pizza Lawyer," for the upcoming "Jerky Boys II." Editing was done using the Sonic Solutions Digital Editing Workstation.

At Arlyn Studios in Austin, Texas, Sector II act **Pushmonkey** has been cutting tracks with producer/engineer **David Eaton**. Assisting Eaton at the API console was **Terri Wong**.

At Criteria Studios in Miami, **Foreigner** recently finished tracking and overdubs for an upcoming release. Producer/engineer **Mike Stone** worked behind the Neve console; additional engineering on the project was provided by **Keith Rose**.

Please send material for Audio Track to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203; fax: 615-320-0454.

EUROSOUNDS

(Continued from preceding page)

line at the end of May with its three-room residential complex featuring Neve Capricorn and Amek Angela rooms coupled to two Sony 3348s and an MCI 24-track, plus a Neve 5051 for direct-to-stereo orchestral recording. Control rooms share five recording areas plus a hall measuring approximately 82 feet by 39 feet.

Wilfried van Baelen, MD of the Galaxy team, says the studio is the realization of an "interactive recording complex" with each recording area enjoying acoustic independence from those adjoining it via industrial-grade isolation yielding leakage-free limits of more than 85 dB. "This means that at Galaxy you really can record a string quartet in one room and a rock band in another," says van Baelen.

The Royal Football Club of Bruges has installed a Turbosound system as part of the conversion of Olympia Stadium to an all-seat facility.

FINLAND

Oy Hedengren Ab has formed a new company, Hedcom Ltd., to operate in the professional audio, video, and lighting markets in a move that follows a tough Finnish recession and the recent demise of leading Finnish supplier MS

Audiotron. Hedcom numbers ex-MS Audiotron staff among its 15 employees and has clinched distribution for AMS-Neve, Mark IV Audio, Akai, Amek, BSS, and Dynaudio, among others.

Hedcom marketing manager Jarmo Roivas, formerly of MS Audiotron, says having audio, video, and lighting under one roof allows the new company "to offer a total package" to its customers.

SLOVENIA

Tivoli Recording Studios has reopened at the Tivoli Sports Centre in Ljubljana following a catastrophic fire that gutted the 24-track facility.

Despite a downturn in business resulting from the war in the former Yugoslavia, Tivoli had clawed its way back to fully booked status and was in the process of completing the mixing of top Slovenian band Bulldozer's comeback album when fire broke out, destroying master tapes and studio equipment.

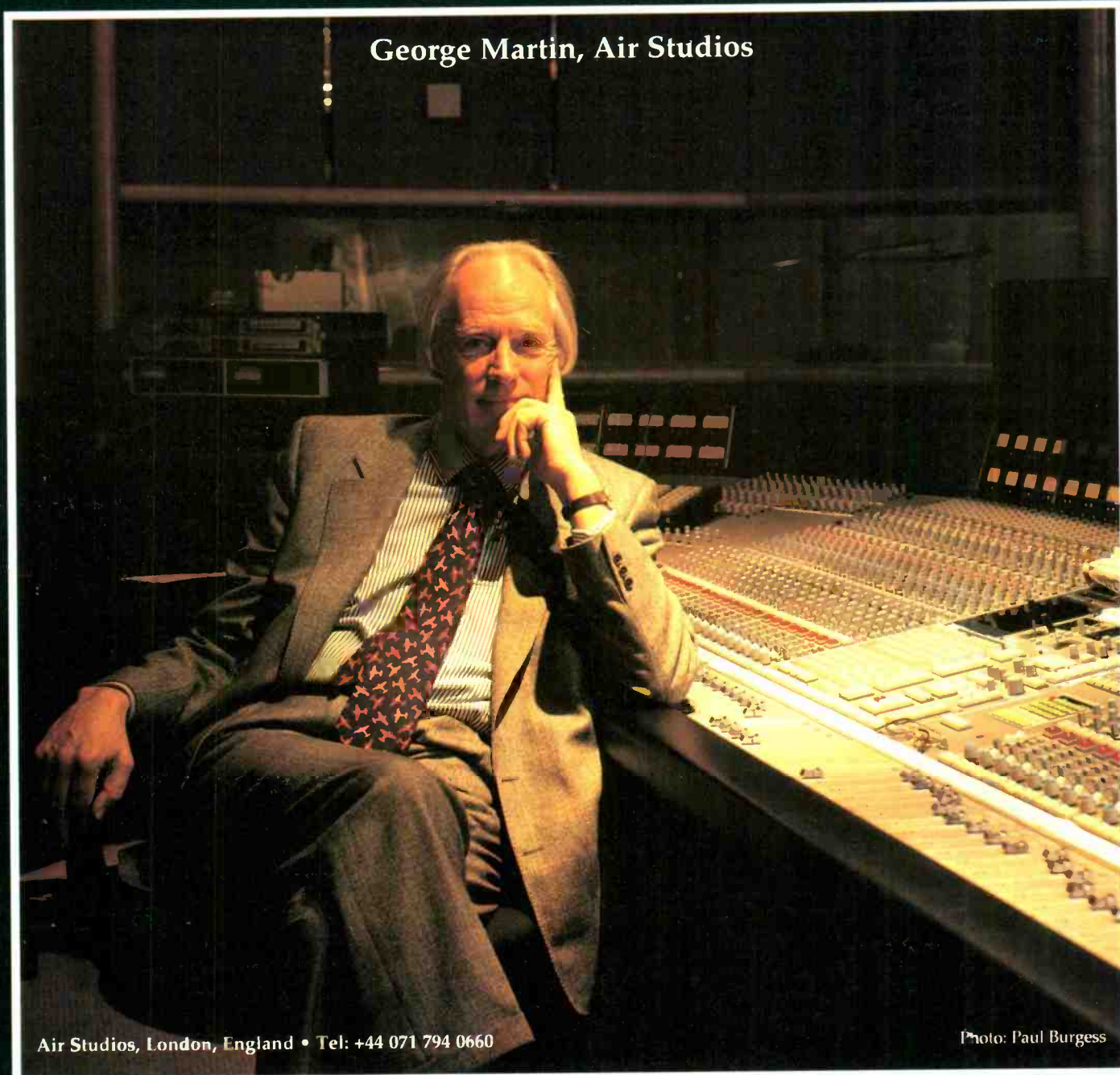
"In half an hour, all my life's work went to ashes," says Tivoli owner Aco Razbornik, who wasn't insured. The Slovenian industry came to his aid, with musicians raising money through a festival and suppliers donating equipment, resulting in a new, two-control room studio opening at the same site.

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(Continued on page 92)

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Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

MAY

May 11-15, NAIRD Convention, Chicago. 606-633-0946.

May 12, Vision Fund Of America 11th Annual Awards Banquet, honoring Ingram Entertainment CEO John Taylor, proceeds benefiting the Light-house National Center For Vision And Aging, Plaza Hotel, New York. Gilda Gold, 212-808-0077.

May 12, "The Music Business: Contracts, Managers & Copyrights," seminar presented by entertainment attorney Laurence H. Rudolph, Learning Annex, New York. 212-570-6500.

May 13-14, Radio Only Convention, Scanticon Conference Resort, Princeton, N. J. Kyle Ruffin, 609-424-6800.

May 14, "How To Start And Run Your Own Record Label," seminar presented by Revenge Productions, Roosevelt Hotel, New York. 212-688-3504.

May 15-19, International Council Of Shopping Centers Spring Convention, Las Vegas Convention Center, Las Vegas. 212-421-8181.

May 16-18, Fifth Annual Billboard International Latin Music Conference, including Billboard Latin Music Awards, Hotel Intercontinental, Miami. Melissa Subatch, 212-536-5018.

May 17, BMI Motion Picture And Television Awards Dinner, Regent Beverly Wilshire Hotel, Beverly Hills, Calif. Stacy Nick, 310-289-6328.

May 17, D.A.R.E. America Dinner, honoring Motown president/CEO Jheryl Busby with the Future Of America Award, Beverly Hilton Hotel, Beverly Hills, Calif. Karen Sherlock, 213-468-3575.

May 21, SPARS 1994 Los Angeles Business/Technical Conference on Audio Work Stations, Beverly Garland's Holiday Inn, North Hollywood, Calif. 800-771-7727.

May 22, The Great Music Experience, Nara City, Japan. 011-44-71-727-7333.

May 22-25, National Cable Television Assn. Convention, New Orleans Convention Center, New Orleans. 202-775-3550.

May 26, BMI Pop Awards Dinner, Plaza Hotel, New York. Pat Baird, 212-830-2528.

May 27, "Marketing Yourself To The Top," presented by Los Angeles Women In Music, Ma Maison Sofitel, Los Angeles. 213-243-6440.

JUNE

June 8-12, BRE Conference, Sheraton Hotel, Universal City, Calif. Barbara Cleveland, 213-469-7262.

June 9-11, Radio Montreux International Symposium, Montreux Convention Center, Montreux, Switzerland. Lynn Christian, 213-938-3228.

June 14-16, REPLitech International, presented by Knowledge Publications, Santa Clara Convention Center, Santa Clara, Calif. Benita Roumanis, 914-328-9157.

June 22, Music & Performing Arts Unit Of B'nai B'rith 30th Annual Awards And Dinner Dance, honoring Clint Black and Vanessa Williams, Sheraton New York Hotel & Towers, New York. Toby Pieniek, 212-782-1260.

June 23-25, Summer Consumer Electronics Show, McCormick Convention Center, Chicago. 202-457-8700.

JULY

July 24-27, VSDA Convention, Hilton Convention Center, Las Vegas. 818-385-1500.

LIFELINES

BIRTHS

Boy, Brandon Remon, to Anthony and Aimee Gonzalez, March 20 in Miami Beach, Fla. He is Latin product buyer for Bassin Distributors.

Boy, Jasper Huw, to Howard and Jan Jones, April 1 in Slough, England. He is a singer/songwriter and keyboardist.

Girl, Shelby Ann, to James and Helen Renee King, April 14 in Richmond, Va. He is a bluegrass singer whose debut album, "These Old Pictures," was recently released on Rounder Records.

Girl, Grace Elizabeth, to Nick Marinello and Melody Mineo, April 25 in New Orleans. He is a writer. She is a photographer. Both are frequent contributors to Billboard.

Boy, Hud J., to John and Elaine Melencamp, April 27 in Bloomington, Ind. He is a Mercury recording artist.

MARRIAGES

Jeff Jones to Susan Dodes, April 24 in New Canaan, Conn. He is VP of marketing at Elektra Entertainment. She is senior director of talent acquisition

at Famous Music Publishing.

Arthur Goewey to Susan Morrow, May 14 in Pittsburgh. He is a manager at Sound Warehouse in Chicago, and formerly was music director for WAMO/WYJZ Pittsburgh.

DEATHS

Thomas Benford, 88, of natural causes, March 24 in Mt. Vernon, N.Y. Benford was a jazz drummer. At age 8, he toured England with the Jenkins' Orphanage Band. In the '20s, he played in Chicago and New York with Willie "The Lion" Smith, Sidney Bechet, and his brother Bill Benford's band. In 1928, he recorded with Jelly Roll Morton. In the '30s, Benford recorded in Europe with Django Reinhardt and others. In 1941, he went back to America. He retired in the '60s, but in the '70s he resumed touring with the Harlem Blues and Jazz Band and in Bob Greene's "World Of Jelly Roll Morton" shows. Benford is survived by his wife, Dorothy; two daughters, Cynthia Crockett and Lisa Williams; a son, Thomas; nine grandchildren; and a great-grandchild.

Ruth Whitburn, 89, of natural causes, March 29 in Long Lake, Wis. Whitburn worked for the past 20 years at Record Research Co., owned by her son Joel, and did extensive research for Joel's books about the Billboard charts, including "Top Pop Albums," "Top Country Singles," "Top R&B Singles," and "Top Adult Contemporary Singles." She is survived by her daughter Margaret and son-in-law Richard Lambrecht; daughter Joyce Riehl; daughter Julie Rae and son-in-law Kent Niermeyer; son Charles and daughter-in-law Joan; son David; son Joel and daughter-in-law Fran; 19 grandchildren; 27 great-grandchildren; and brother-in-law Donald Whitburn.

Bob Armstrong, 82, of unknown cause, April 25 in Buffalo, N.Y. Armstrong was music arranger for the "Tonight Show" orchestra from 1957 to 1962,

and for other Jack Paar shows. He also arranged 40 albums and received two Grammy nominations, for Living Voices' "Wish Me A Rainbow" (1967) and "Angel Of The Morning" (1969). Earlier in his career, he played cello for the Buffalo Symphony Orchestra, was musical director for WBEN Buffalo, founded the Bob Armstrong Band, and performed with Glen Miller, the Andrews Sisters, the Four Seasons, Steve Lawrence, and Eydie Gorme. Armstrong was in Veterans Hospital in Buffalo and was attacked by another patient in the facility's psychiatric ward April 22, suffering a broken shoulder and possible hip injuries. The FBI is conducting an investigation of his death. He is survived by his stepdaughter, Stephanie Woods Maun; a step-grandson, Ross Maun; a sister, Bernice; a sister-in-law, Mildred Armstrong; and nieces and nephews Beverly Spaid, Glenn Gary, Dale Armstrong, and Gerald Koch.

Francis Tomasic, age unknown, killed when a vehicle carrying him and two other journalists drove over a mine near Sarajevo, Bosnia and Herzegovina. Tomasic was a writer for Spin magazine (see Medialine, page 50).

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

GOOD WORKS

STUDENT ATHLETES Award: Student Athletes for Educational Opportunites Inc. is hosting its first "Who's Got It Going On" awards, which are going to Salt-N-Pepa's "Shoop" and R. Kelly's "12 Play," May 9 at Howard University. SAFE0 is a coalition of student athletes dedicated to educational, civil, and athletic concerns. For more info, call 202-726-6931 or 202-274-5594.

FOR THE RECORD

Contrary to a story in the May 7 issue on the Meat Puppets' album, "Too High To Die," Rick Dobbis is still the president/CEO of PLG. Also, in the same issue, the caption accompanying a photo of the Meat Puppets should have stated that the band is signed to London/PLG.

Tina Turner's "What's Love Got To Do With It" was inadvertently omitted from the Top Film Soundtracks chart that appeared in Billboard's Spotlight On Soundtracks in the May 7 issue. The title should have been ranked at No. 7.

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Bowen Predicts Christian Music Boom Says Programmers Must Lead Format's Growth

BY DEBORAH EVANS PRICE

NASHVILLE—Predicting that contemporary Christian music is on the verge of a boom similar to what country music experienced in recent years, Jimmy Bowen, president of J&B Records and co-chairman of J&B Corp., challenged Christian radio programmers to break their old programming habits and help fuel the format's growth.

Bowen delivered the keynote address April 24 at the National Christian Radio Seminar, a segment of the annual Gospel Music Week here. More than 400 of the 1,800 Gospel Music Week attendees participated in an adio seminar, a 33% increase over last year's NCRS attendance, according to the Gospel Music Week which organizes the events. Bowen also held a question-and-answer session the following afternoon to further discuss topics of interest to Christian broadcasters.

"Right now, there are hundreds of new radio stations. Ten years ago, there will be several hundred Christian radio stations," Bowen said. "You're going to be the beneficiary. There will also be 30 or more new Christian music in 10 years. You've got to look ahead. . . . This was the decade that will be the decade for country music explosion. The '90s will be the decade known for Christian music—you're going to be a very big part of that happening."

As the music along, Bowen said it's necessary for stations to focus on a single format within the music spectrum—such as southern gospel, or inspirational music. "At the same time, he said, just drop block programming attempts to satisfy all listeners by playing different formats in two- or three-hour segments throughout the day.

Bowen said Christian radio is suffering from some of the same ills that previously plagued country radio. "Country radio, years ago, was blocked," he said. "It wasn't repetitive music being given, so that peo-

ple knew what to expect when they got there. . . . I think we're going to see in Christian radio a format or formats develop in the next few years. I think it's imperative that happens. You can't be all things to all people."

During a roundtable session following the keynote, Joe Battaglia, president of Renaissance Communications and chairman of NCRS, concurred with Bowen. "The idea of being formatically pure is very important," he said. "And not only important, but integral to growth. . . . When a radio station knows its market and works toward meeting the needs of the core group that it is after and understands that group, then it's going to be a successful radio station."

Bowen also cited tightened playlists as crucial, not only because they increase repetitive play, but because they force record companies to provide higher-quality releases. "I think the best length of playlist is 40 [currents] with oldies," Bowen told Billboard. "I think the only way the format is going to work is with a top 40/AC [presentation], and in that you should have 30%-40% oldies mixed in and some soft rock. You've got to stretch it as far as you can possibly stretch it, to include as much as you can include, yet not run off the person you've attracted with the core of what you're doing."

Veteran artist Charlie Daniels, who records for Liberty and just released his first Christian album, "The Door," on Sparrow Records, is among those who echoed Bowen's belief in the power of repetitive play.

"Repetitive play translates into record sales," Daniels told Billboard. "For gospel music to grow, it's going to have to have repetitive play. It's going to have to start making numbers in the stores."

Many Christian broadcasters agreed with Bowen's ideas and his assessment that Christian AC will be the dominant format. However, others fear that when stations

adopt a single format segment, it will dilute an already small audience into tiny fragments.

"It is diluting everything, but it's our problem. It's our fault, because we haven't figured ways to expand the audience beyond the normal people that listen to Christian radio," said Dallas-based consultant K. Keith Whipple, who headed the agenda committee for NCRS. "We have to go out and reach new people. That's not going to keep us from getting a new audience—we just have to go do it."

Whipple also said it will be difficult to eliminate block programming entirely. "I don't think we'll ever do away with all the block programming in Christian radio simply because there is a place for block

(Continued on page 97)

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won't normally buy 52 weeks, tying them with prestigious publications is a good way to attract business."

WGMS Washington, D.C., GM Catherine Meloy discussed the station's popularly themed programming. Among its shows are "Winter Wonderland," which focuses on composers who have been especially influenced by winter; "Earth Day Celebration," featuring environmentally oriented composers; "String Fling Weekend"; and "Classics Go To The Movies." Meloy said that specialty programming on WGMS is always music-oriented, unlike KKG0's shows.

Aside from front-announcing music and teasing listeners with ticket giveaways, some stations have created unique ways of keeping listeners tuned in.

A popular feature that attracts listeners to KING-FM Seattle at 7:15 every morning is a weather forecast based on the number of pigeons on the Denny's sign in front of the studios. (Oddly enough, Denny's isn't a client.)

"Our listeners won't leave home

on the latest research innovations, Roy Lindau, VP of Concert Music Broadcast Sales, urged attendees to rethink the way classical broadcasters have been conducting business.

"We need to create a new market instead of sharing a market," said Lindau. "This is what Apple did. Instead of sharing part of the computer market, Apple owned the desktop publishing business."

"We have to work on markets we can own, such as the affluent market," he continued. "For people who earn \$75,000 plus, the classical market accounts for 31% of that, while the average population accounts for only 12%."

Lindau said that the markets that classical broadcasters can claim as their own include top management, individuals with high net worth, and potential clients like luxury cars, domestic wine, imported beer, and sparkling water.

For more convention coverage, specifically on cross-promotions, sales promotions, and target marketing, see the Promotions and Marketing column in Billboard's May 21 issue.

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*To be published 11/1/94



The Big Man. WOOD-AM Grand Rapids, Mich., touts its syndicated afternoon host Rush Limbaugh with a mountainous billboard.

Rogers Sells Six Ontario Radio Stations

TORONTO—Canadian media conglomerate Rogers Communications has sold six Ontario radio stations to buyers who have been waiting in the wings since Rogers' takeover of MacLean Hunter Ltd. earlier this year (Billboard, March 19).

While the Rogers/MacLean merger added considerable content to Rogers' core business of cable television, there were some duplications in radio interests in Ontario and western Canada. With the Canadian Radio-Television and Telecommunications Commission only allowing companies to own two stations in one market, it was clear that some radio stations would have to be sold under the merger.

The key market affected was Toronto, where Rogers operates FM AC station CHFI and AM N/T station CFTR, and MacLean had operated FM modern rock outlet CFNY and AM country station CKYC.

Rogers will sell CKYC to Telemedia Inc. of Montreal, Quebec, and CFNY to Shaw Communications of Edmonton, Alberta. While CFNY likely will remain a modern rock outlet, Telemedia is expected to move its AM sports station, CJCL, to CKYC's 590 dial position to take advantage of a stronger frequency. The fate of CJCL and the 1430 frequency is unclear.

Rogers also will sell AM oldies outlet CFCO Chatham, Ontario, FM country station CHYR Detroit/Leamington, Ontario, and country/AC combo CKTY/CFGX Sarnia, Ontario, to Blackburn Group Inc., of London, Ontario.

LARRY LeBLANC

Radio

WINTER '94 ARBITRONS

12-plus overall average quarter hour shares (%) indicates Arbitron market rank. Copy-right 1994, Arbitron Ratings Co. may not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'93	Sp	Su	Fa	W
PORTLAND, ORE.—(26)						
KWJL-AM-FM	country	6.4	6.4	8.9	6.8	8.7
KXL-AM	N/T	8.0	8.2	7.2	8.5	7.9
KUPJ-AM-FM	country	7.8	9.6	9.0	7.5	7.7
KKRZ	top 40	8.3	6.6	7.5	7.6	7.6
KINK-AM-FM	album	6.2	5.7	4.9	5.6	6.4
KEX	AC	7.9	5.6	4.4	7.7	6.2
KUFO	album	5.6	6.9	9.0	6.2	6.0
KKSN-FM	oldies	4.3	4.3	5.2	4.1	5.7
KKCV	AC	5.5	6.8	6.4	6.1	5.6
KGON	cls rock	4.4	4.8	5.2	5.4	4.6
KYQY	AC	3.8	4.1	2.9	4.6	3.9
KKSN	adult std	5.1	3.2	2.9	2.3	3.7
KXL-FM	AC	3.0	3.2	3.5	2.6	2.7
KBBT	modern	7	1.2	1.3	1.3	1.5
KPDZ	adult alt	7	1.9	1.7	1.4	1.5
KPDQ-FM	religious	1.7	1.2	1.0	1.0	1.2
KFXZ	sports	1.1	1.1	1.1	1.4	1.1
KMUZ-FM	easy	7	9	9	1.5	1.1
SACRAMENTO, CALIF.—(29)						
KFBK	N/T	13.5	12.9	11.8	12.6	13.3
KSFM	top 40/rhythm	6.5	9.6	9.4	7.7	7.2
KGBY	AC	6.2	5.2	5.7	4.4	6.6
KNCI	country	5.7	6.0	6.3	7.6	6.0
KSEK	cls rock	5.2	6.0	5.6	4.6	5.3
KYMX	AC	5.7	5.6	4.2	4.7	5.0
KHYL	oldies	3.3	3.3	4.5	5.4	4.9
KRAK	country	4.1	4.2	3.8	4.3	4.6
KRWQ	modern	2.3	2.5	3.6	3.3	4.5
KRXQ	album	5.9	5.2	5.3	4.4	4.0
KCTC	adult std	2.5	2.1	2.6	2.8	3.6
KXDA-FM	AC	4.4	3.2	4.0	3.9	3.1
KSTZ	N/T	4.1	1.0	1.6	2.2	2.1
KOPT	album	7	8	3	1.5	1.7
KGO	N/T	1.5	1.5	1.3	1.6	1.7
KZSA	Spanish	7	8	3	1.5	1.7
KHTK	N/T	2.5	2.6	2.3	1.8	1.5
KSSJ	adult alt	7	7	4	4	5.5
KNBR	N/T	1.1	8	1.6	2.2	1.1
NORFOLK, VA.—(33)						
WOWI	R&B	11.2	9.5	10.4	9.5	10.1
WCMS-AM-FM	country	8.3	7.1	6.7	8.0	7.2
WGH-FM	country	7.8	4.3	6.8	7.9	6.9
WNOR-AM-FM	album	7.1	7.6	6.9	6.8	6.6
WNVZ	top 40	3.6	4.9	5.3	4.3	5.4
WFOG	AC	7.6	7.4	6.3	6.0	5.2
WVDE	AC	3.5	5.4	5.3	5.8	5.1
WNIS	N/T	4.8	4.2	3.8	4.1	4.9
WAFX	cls rock	3.7	4.4	3.0	2.6	4.4
WKOC	AC	4.6	3.2	4.7	4.0	3.8
WLTY	oldies	3.3	3.9	3.4	3.0	3.7
WVXX	AC	3.0	4.5	3.6	2.6	3.0
WRDX	album	3.1	2.2	2.6	1.6	2.9
WVYK	R&B adult	3.0	4.6	3.4	3.6	2.6
WVSY-FM	R&B adult	2.3	1.8	1.6	1.5	2.6
WJQI-AM-FM	AC	2.6	3.9	4.0	4.8	2.5
WTAR	N/T	1.4	1.8	2.7	3.2	2.4
WPCE	religious	2.0	2.5	2.0	2.0	2.3
WVSY-AM	R&B adult	1.6	1.1	1.9	1.8	1.6
WXEZ	easy	1.0	1.5	1.4	1.6	1.6
SAN ANTONIO—(35)						
KTFM	top 40	8.8	8.6	9.4	9.3	9.4
KXTN-AM-FM	Spanish	9.3	10.6	9.9	10.0	7.8
KCYV	country	9.9	8.4	8.5	6.9	7.6
KQZT	AC	6.7	7.3	7.1	8.5	6.8
KISS-FM	album	5.8	6.3	7.2	6.3	6.6
KAJA	country	6.1	6.5	7.4	6.4	5.6
KTSA	N/T	4.6	3.6	4.3	5.0	5.1
KSMG	AC	3.0	2.5	2.8	3.1	4.9
WQAI	N/T	4.7	4.0	3.5	3.5	4.7
KZEP	cls rock	4.2	4.6	3.2	4.0	4.6
KSLJ-FM	R&B adult	1.9	2.7	1.9	2.6	4.0
KONO-AM-FM	oldies	2.0	4.0	3.5	4.2	3.5
KDIL	country	2.4	2.0	3.4	3.0	3.4
KLUP	adult std	2.2	2.8	3.7	2.3	3.1
KRYX	country	5.4	2.9	2.7	2.7	3.0
KRIO-FM	Spanish	3.2	2.5	3.1	2.6	3.0
KROM	Spanish	2.6	1.2	1.6	2.3	2.2
KCOR	Spanish	2.9	2.6	1.8	2.6	1.9
KEDA	Spanish	1.0	7	1.2	6	1.0
SALT LAKE CITY—(36)						
KSFI	AC	12.7	9.8	10.2	11.1	10.5
KSOP-AM-FM	country	7.3	8.2	9.5	10.6	9.3
KKAT	country	9.0	11.9	9.6	9.5	8.5
KSL	N/T	7.0	6.5	5.3	6.7	6.2
KBER	album	4.9	6.6	4.6	5.1	6.1
KZHT	top 40	2.2	2.6	2.9	3.3	4.6
KISN-FM	top 40	5.1	5.7	4.9	4.2	4.5
KVRI	AC	3.3	2.6	3.1	2.9	4.1
KLZM-AM-FM	cls rock	5.4	5.7	6.1	4.8	4.0
KUTQ	top 40	5.2	4.9	4.9	4.8	3.7
KKRX	modern	3.8	4.2	3.2	3.3	3.7
KDYL	adult std	2.9	2.8	2.0	4.4	3.6
KALL-AM	N/T	3.1	3.5	2.9	3.6	3.1
KRSP	oldies	2.1	2.0	3.6	2.1	2.8
KODJ	oldies	2.6	3.0	2.6	3.2	2.7
KBZN	adult alt	2.9	1.5	1.5	2.9	2.6
KCPX/KMVB	AC	1.8	2.3	2.1	1.5	1.9
KISN-AM	AC	1.3	1.0	5	1.4	1.8
KFAM	easy	1.2	1.0	1.1	1.8	1.6
KUMT	modern	1.8	1.0	2.1	1.6	1.6
KSON	oldies	1.5	1.4	1.4	1.2	1.1
KANN	religious	—	—	5	—	1.0
CHARLOTTE, N.C.—(38)						
WPEP	R&B	12.3	10.7	11.0	9.7	11.4
WSOC-FM	country	12.5	10.3	11.5	10.9	11.1
WBT-AM	N/T	8.1	8.8	7.2	9.5	7.7
WRFX	album	7.6	7.7	8.5	8.3	7.3
WTRD	country	9.1	9.0	6.9	7.0	6.7
WBT-FM	AC	4.4	4.8	5.9	5.5	6.6
WEZC	AC	5.3	5.8	4.7	4.3	6.6
WVWG	oldies	3.3	5.1	5.3	4.5	5.0
WEDJ	top 40	2.1	2.4	2.6	3.1	4.4
WVWC	AC	4.6	4.7	3.7	3.9	3.2
WBAV-FM	R&B adult	5.3	4.9	4.7	4.7	2.8
WXRC	album	2.3	2.6	4.1	2.0	2.2
WMTI	religious	1.8	1.5	1.3	2.3	1.5
WFMX	country	1.1	1.1	1.5	4	1.0
ORLANDO, FLA.—(41)						
WJHM	R&B	8.3	10.0	9.9	9.4	9.0
WWKA	country	9.7	8.6	9.3	7.5	8.7

Call	Format	'93	Sp	Su	Fa	W
JACKSONVILLE, FLA.—(50)						
WQIK-FM	country	13.1	11.6	11.2	10.7	12.4
WYFV-FM	album	5.8	7.6	6.8	7.9	8.1
WEJZ	AC	7.8	8.5	7.0	6.8	7.7
WROO	country	7.3	7.9	6.9	8.6	7.7
WAPE	top 40	6.6	7.7	7.4	8.1	7.2
WVHX	top 40/rhythm	4.7	7.8	10.6	8.0	7.1
WVOK	N/T	6.6	5.0	5.0	6.8	5.5
WVIV	AC	5.4	4.7	4.5	4.3	4.9
WVQL	oldies	6.3	4.2	5.7	5.9	4.8
WVIA	cls rock	2.8	3.1	2.9	3.8	3.6
WVSE	religious	3.1	1.2	3.0	1.7	2.6
WVBT	R&B	2.5	3.5	2.4	2.5	2.1
WVNS	sports	6	—	4	1.6	1.3
WVST	oldies	9	—	1.5	7	1.3
WVTF	religious	1.3	1.5	1.8	2.0	1.2
WVZL	R&B adult	1.2	1.3	2.4	1.2	1.1
OKLAHOMA CITY—(51)						
KXXY-AM-FM	country	18.6	16.1	14.6	15.5	14.1
KJYO	top 40	11.5	8.0	9.1	7.9	8.8
KTKO	cls rock	7.8	7.8	9.4	8.9	8.4
KRXO	N/T	6.1	6.9	8.3	7.1	7.3
KATT	album	6.6	7.4	7.7	6.7	6.9
KEBC	country	10.8	8.5	10.5	10.2	6.8
KVGL	AC	6.2	6.5	5.3	4.9	5.8
KMSP	R&B	9	5.8	6.1	4.5	5.5
KOMA-FM	oldies	2.4	2.2	2.6	5.4	4.5
KYIS	top 40	3.9	4.6	3.1	4.5	4.5
KTST	country	5.3	3.4	2.7	3.7	3.9
WKY	easy	3.6	4.4	3.4	3.6	3.5
KNTL	religious	2.4	3.1	2.2	2.9	2.5
KTNT	adult alt	1.3	2.8	1.4	1.7	2.4
WWLS	sports	1.0	4	1.1	1.5	1.7
KOMA-AM	oldies	9	1.2	1.2	1.5	1.4
KQCV	religious	1.3	1.1	1.1	9	1.0
RALEIGH/DURHAM, N.C.—(53)						
WQOK	R&B	10.2	10.7	9.4	7.0	9.5
WDRD	country	7.1	6.2	10.6	11.6	9.3
WDCC	top 40	7.3	6.9	6.5	6.5	8.2
WPTF	N/T	9.3	7.0	8.5	7.5	8.2
WRAL	R&B	8.2	8.9	7.9	7.3	7.6
WTRG	oldies	5.0	5.5	6.1	7.2	5.8
WRDU	album	6.8	8.0	6.9	5.4	4.8
WPCM	country	4.1	3.2	3.0	3.7	3.7
WZZU	cls rock	3.5	3.6	3.7	2.6	3.4
WFKC/WFXK	R&B	3.0	3.8	4.1	2.7	3.1
WKIX	country	2.9	2.4	3.1	2.8	2.5
WLLE	R&B	2.5	3.5	2.4	2.2	2.4
WVND	adult alt	2.7	3.1	1.3	2.0	2.1
WDNC	N/T	8	9	1.1	1.3	1.8
WVJM	R&B	1.2	1.0	1.2	1.2	1.6
WKTC	country	8	8	9	2.5	1.4
WYLT	AC	1.8	1.7	1.4	3.2	1.0
BIRMINGHAM, ALA.—(54)						
WZZK-AM-FM	country	18.4	17.6	17.8	18.6	18.6
WENN	R&B	10.9	11.1	10.9	10.4	10.6
WMJG	AC	6.3	6.0	6.3	8.1	9.8
WVRC	N/T	6.4	8.4	7.6	7.4	7.1
WZRR	cls rock	7.9	6.7	5.9	5.9	7.0
WVTV	R&B adult	5.3	4.1	3.4	4.3	5.0
WAPI-FM	top 40	6.8	5.4	5.4	5.7	

Radio

Premiere Completes Mediabase Purchase

Album Rock Tracks™

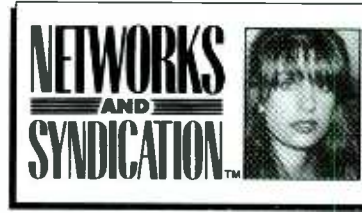
Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 108 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	7	*** NO. 1 *** KEEP TALKING THE DIVISION BELL	PINK FLOYD COLUMBIA 6 weeks at No. 1
2	5	7	8	SHINE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	COLLECTIVE SOUL ATLANTIC
3	3	5	11	SPOONMAN SUPERUNKNOWN	SOUNDGARDEN A&M
4	2	2	14	NO EXCUSES JAR OF FLIES	ALICE IN CHAINS COLUMBIA
5	6	6	10	DISSIDENT VS.	PEARL JAM EPIC
6	8	8	11	BACKWATER TOO HIGH TO DIE	MEAT PUPPETS LONDON/PLG
7	4	4	9	HIGH HOPES UNBOXED	SAMMY HAGAR Geffen
8	9	11	9	DISARM SIAMESE DREAM	SMASHING PUMPKINS VIRGIN
9	7	3	10	THE CALLING TALK	YES VICTORY/PLG
10	18	—	2	*** AIRPOWER *** HERE COMES A MAN FAR FROM HOME	TRAFFIC VIRGIN
11	10	9	18	DEUCES ARE WILD THE BEAVIS AND BUTT-HEAD EXPERIENCE	AEROSMITH Geffen
12	14	19	4	FAR BEHIND CANDLEBOX	CANDLEBOX MAVERICK/SIRE/WARNER BROS.
13	12	12	12	HARD ACT TO FOLLOW BROTHER CANE	BROTHER CANE VIRGIN
14	38	—	2	*** AIRPOWER *** NO ONE TO RUN WITH WHERE IT ALL BEGINS	ALLMAN BROTHERS BAND EPIC
15	19	23	4	*** AIRPOWER *** BIG EMPTY "THE CROW" SOUNDTRACK	STONE TEMPLE PILOTS ATLANTIC
16	13	13	20	MR. JONES AUGUST AND EVERYTHING AFTER	COUNTING CROWS DGC/Geffen
17	20	31	3	*** AIRPOWER *** NIGHT IN MY VEINS LAST OF THE INDEPENDENTS	PRETENDERS SIRE/WARNER BROS.
18	15	14	25	LOW KEROSENE HAT	CRACKER VIRGIN
19	23	24	5	*** AIRPOWER *** TAKE IT BACK THE DIVISION BELL	PINK FLOYD COLUMBIA
20	16	18	5	WHAT DO YOU WANT FROM ME THE DIVISION BELL	PINK FLOYD COLUMBIA
21	11	10	10	BREAKAWAY ANTENNA	ZZ TOP RCA
22	22	26	4	MILES FROM NOWHERE A DATE WITH THE SMITHEREENS	THE SMITHEREENS RCA
23	17	16	22	ALL APOLOGIES IN UTERO	NIRVANA DGC/Geffen
24	21	22	7	EVERY GENERATION... MONO	FURY IN THE SLAUGHTERHOUSE RCA
25	24	29	5	ALL AMERICAN GIRL YES I AM	MELISSA ETHERIDGE ISLAND/PLG
26	36	—	2	ROUND HERE AUGUST AND EVERYTHING AFTER	COUNTING CROWS DGC/Geffen
27	NEW	1	1	BLACK HOLE SUN SUPERUNKNOWN	SOUNDGARDEN A&M
28	27	33	3	SOLD MY FORTUNE SUGARTOOTH	SUGARTOOTH DGC/Geffen
29	32	—	2	MISUNDERSTOOD MOTLEY CRUE	MOTLEY CRUE ELEKTRA
30	33	34	3	ROCKS GIVE OUT BUT DON'T GIVE UP	PRIMAL SCREAM SIRE/WARNER BROS.
31	25	25	8	LOVE SNEAKIN' UP ON YOU LONGING IN THEIR HEARTS	BONNIE RAITT CAPITOL
32	40	—	2	GET OFF THIS KEROSENE HAT	CRACKER VIRGIN
33	30	38	4	MORE WINE WAITER PLEASE WHO CARES	THE POOR 550 MUSIC
34	NEW	1	1	DOWN WITH DISEASE HOIST	PHISH ELEKTRA
35	31	30	24	YOU CANDLEBOX	CANDLEBOX MAVERICK/SIRE/WARNER BROS.
36	RE-ENTRY	25	25	MOTHER THRALL-DEMONSWEATLIVE	DANZIG AMERICAN/REPRISE
37	37	37	3	WATCH THE GIRL DESTROY ME POSSUM DIXON	POSSUM DIXON INTERSCOPE
38	39	35	16	DAY IN THE SUN PETER FRAMPTON	PETER FRAMPTON RELATIVITY
39	NEW	1	1	I STAY AWAY JAR OF FLIES	ALICE IN CHAINS COLUMBIA
40	26	27	7	MMM MMM MMM MMM GOD SHUFFLED HIS FEET	CRASH TEST DUMMIES ARISTA

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 750 detections for the first time. ♦ Videoclip availability. © 1994, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	2	—	2	MARY JANE'S LAST DANCE ♦ TOM PETTY & HEARTBREAKERS TOM PETTY & THE HEARTBREAKERS GREATEST HITS	MCA
2	1	1	3	DAUGHTER VS.	PEARL JAM EPIC
3	3	2	30	PLUSH CORE	STONE TEMPLE PILOTS ATLANTIC
4	—	—	1	CREEP CORE	STONE TEMPLE PILOTS ATLANTIC
5	4	3	3	BAD THING BROTHER	CRY OF LOVE COLUMBIA
6	6	—	2	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	GIN BLOSSOMS A&M
7	5	4	33	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	LENNY KRAVITZ VIRGIN
8	7	7	25	PEACE PIPE BROTHER	CRY OF LOVE COLUMBIA
9	10	8	42	HARD TO HANDLE SHAKE YOUR MONEY MAKER	THE BLACK CROWES AMERICAN/REPRISE
10	8	5	21	NO RAIN BLIND MELON	BLIND MELON CAPITOL



by Carrie Borzillo

LOS ANGELES—As part of its continuing expansion strategy, Premiere Radio Networks has acquired the remaining 50% interest in the Mediabase Research Service for approximately \$3 million in cash. The network acquired the other half of Mediabase last July for \$350,000.

The 7-year-old, Sherman Oaks, Calif.-based Premiere offers the national research service to radio stations in exchange for advertising time.

Premiere CEO Steve Lehman says Mediabase grossed \$1 million in revenues in the second half of 1993, and he hopes to triple that figure in 1994.

In other news, Hot Mix Radio Networks has created a lighter version (i.e., no rap) of its program "Hot Mix." The new version, which is being tested on WSTR (Star 94) Atlanta, is called "Friday Night Hot Mix."

Hot Mix president Andrew Starr says the "rappiest" songs on the new show are Tag Team's "Whoop! There It Is" and Naughty By Nature's "Hip Hop Hooray."

Also, Hot Mix's "Modern Mix" show adds KRBE Houston to its list of 25 affiliates. Another Hot Mix program, "Retro Mix," is now on 75 domestic and 50 international stations.

Entertainment Radio Networks is offering "The First Annual Country Radio Music Awards," hosted by Billy Dean on June 7, featuring acoustic performances and interviews. The nominees in eight categories were selected by 750 PDs and industry representatives. Winners are determined by listener call-ins.

The categories are: best female artist, best male artist, best group or duo, best new artist, album of the year, single of the year, song of the year/writer's award, and entertainer of the year.

Following the recent suit filed by the owner and producer of WTMX Chicago's Sunday morning "KidsRadio" program against Fox Broadcasting over use of the name (Billboard, May 7), Fox's "KidsRadio" has changed its name to "Fox Kids Countdown."

AROUND THE INDUSTRY

ABC Radio Networks/Satellite Music Network director of engineering Ron Schiller has left to join the newly formed SW Networks, a new joint venture between Sony and Warner Bros. The new network also snagged Unistar Radio Networks VP/programming Corrine Baldasano last month (Billboard, April 23).

The syndicated program "USA Overnight," which recently was sold from Elgar Entertainment to Atlanta-based Capital City Advisors, has been canceled.

Dublin, Ireland-based Sound & Stations Ltd., has chosen Dallas as its U.S. headquarters. Dan Springer, who has been advising the company for the past two years, will oversee the Dallas office as VP/GM.

Sound & Stations USA produces "The European Hit Survey with Bobby Sicilia." The company also syndicates "The SAS Interview Library" and "Planet Groove" in asso-

ciation with Sound & Stations Ltd. and Radio Concepts International.

National Alternative Networks is now offering "The Radio Perimeter" for album rock and top 40 stations. The weekly, hourlong modern rock music and interview show is hosted by Shelly Miller from KREV Minneapolis.

Independent Broadcasters Network adds three new shows: "Off The Wall" with David Paul, weekdays from 10 p.m. to midnight, "Talk America" with Rick Gaidis from midnight-5 a.m. Tuesday to Satur-

day, and "LifeTalk" with Michael Mathews and Kathy Low from 11 a.m.-noon weekdays.

Jack Narad has been named co-host of the nationally syndicated automotive radio series "America On The Road." He is currently director of publications for J.D. Power & Associates. Narad joins current host Mike Anson.

WKQX (Q101) Chicago afternoon jock Steve Fisher has been named host of Intex Media Corp.'s syndicated modern rock show, "The New Rock Countdown."

Global Satellite Network's "Rockline" has secured the Eagles' only national radio appearance for June 2. The band, featuring Don Henley, Joe Walsh, Glenn Frey, Timothy B. Schmit, and Don Felder, will be on hand to answer questions.

Westwood One Entertainment will broadcast "U2 Zoo TV Rec" (Continued on next page)

Modern Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 32 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	1	1	9	*** NO. 1 *** THE MORE YOU IGNORE ME, THE... VAUXHALL AND I	MORRISSEY SIRE/REPRISE 7 wks. at No. 1
2	3	7	6	SELLING THE DRAMA THROWING COPPER	LIVE RADIOACTIVE/MCA
3	8	21	3	NIGHT IN MY VEINS LAST OF THE INDEPENDENTS	PRETENDERS SIRE/WARNER BROS.
4	2	2	12	RETURN TO INNOCENCE THE CROSS OF CHANGES	ENIGMA VIRGIN
5	5	5	9	LONGVIEW DOOKIE	GREEN DAY REPRISE
6	4	4	8	POSSESSION FUMBLING TOWARDS ECSTASY	SARAH MCLACHLAN NETTWERK/ARISTA
7	6	8	7	I'LL TAKE YOU THERE "THREESOME" SOUNDTRACK	GENERAL PUBLIC EPIC SOUNDTRAX/EPIC
8	13	19	5	ROUND HERE AUGUST AND EVERYTHING AFTER	COUNTING CROWS DGC/Geffen
9	11	18	4	BLACK HOLE SUN SUPERUNKNOWN	SOUNDGARDEN A&M
10	10	11	8	CUT YOUR HAIR CROOKED RAIN, CROOKED RAIN	PAVEMENT MATADOR
11	12	23	3	ALWAYS I SAY I SAY I SAY	ERASURE MUTE/ELEKTRA
12	29	—	2	*** AIRPOWER *** SHINE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	COLLECTIVE SOUL ATLANTIC
13	19	25	4	MISS WORLD LIVE THROUGH THIS	HOLE DGC/Geffen
14	9	6	16	GOD UNDER THE PINK	TORI AMOS ATLANTIC
15	15	10	6	BIZARRE LOVE TRIANGLE MARVIN THE ALBUM	FRENTE! MAMMOTH/ATLANTIC
16	14	13	13	BACKWATER TOO HIGH TO DIE	MEAT PUPPETS LONDON/PLG
17	17	15	22	DISARM SIAMESE DREAM	SMASHING PUMPKINS VIRGIN
18	7	3	14	NO EXCUSES JAR OF FLIES	ALICE IN CHAINS COLUMBIA
19	16	9	9	CAN'T GET OUT OF BED UP TO OUR HIPS	THE CHARLATANS BEGGARS BANQUET/ATLANTIC
20	23	—	2	CLOSER THE DOWNWARD SPIRAL	NINE INCH NAILS NOTHING/TV/INTERSCOPE
21	18	16	6	ROCKS GIVE OUT BUT DON'T GIVE UP	PRIMAL SCREAM SIRE/WARNER BROS.
22	22	28	3	GENTLEMAN WHO FELL THE DIVINE COMEDY	MILLA SBK/ERG
23	28	30	3	*** AIRPOWER *** UNTIL I FALL AWAY NEW MISERABLE EXPERIENCE	GIN BLOSSOMS A&M
24	24	—	2	HOBO HUMPIN SLOBO BABE	WHALE EASTWEST
25	26	24	6	KIM THE WAITRESS FREAK CITY SOUNDTRACK	MATERIAL ISSUE MERCURY
26	21	14	21	LOSER MELLOW GOLD	BECK DGC/Geffen
27	20	12	17	MMM MMM MMM MMM GOD SHUFFLED HIS FEET	CRASH TEST DUMMIES ARISTA
28	27	17	10	SPOONMAN SUPERUNKNOWN	SOUNDGARDEN A&M
29	NEW	1	1	BREAKIN' UP NEW TIMES	VIOLENT FEMMES ELEKTRA
30	30	—	2	LIAR WEIGHT	ROLLINS BAND IMAGO

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 300 detections for the first time. ♦ Videoclip availability. © 1994, Billboard/BPI Communications.

Quello Blasts D'Amato's 'Inaccurate' Stern Defense

BY BILL HOLLAND

WASHINGTON, D.C.—In a rare instance of an FCC commissioner speaking less than deferentially to a federal lawmaker, veteran FCC commissioner James Quello sent a blistering, seven-page, single-spaced letter to Sen. Alfonse D'Amato (R-N.Y.), criticizing the senator for his "inaccurate" defense of Howard Stern on the Senate floor March 15. Quello also chastised D'Amato for his "caustic" and "acrimonious" remarks about the commissioner on the floor.

The FCC commissioner became aware of D'Amato's remarks after they were printed in the March 16 issue of *The Congressional Record*, and later were expanded on in a *Washington Post* editorial.

The April 29 letter, made public May 5, not only chastises D'Amato for his remarks about Quello and the FCC's part in fining Infinity for the Stern broadcasts, but further leaves decorum in the dirt by stating that Quello has forwarded copies of the letter to the FCC's four powerful oversight chairmen in the Senate and House—in an effort, Quello writes, "to try and salvage my reputation."

Sen. D'Amato, in turn, called a press conference May 4 to blast Quello for his "inaccurate and offensive reply," pointed out that the FCC has not "finally acted" on its notices for the biggest fines, and

added that Infinity "has never had its day in court" on the charges.

Quello wrote to D'Amato that he must not be aware of the material cited in the Infinity fine cases, which included a recited song lyric about having sex with "my daughter," ejaculating sperm onto tissues "and then feeding it to the dog as protein," and several other cited instances.

Quello spent pages in the letter going through the legal authority of FCC rules on indecency to complete "the exhaustive task of correcting some of the points raised in your inaccurate remarks in *The Congressional Record*."

He also told the senator, "I do not believe that it is a 'bureaucratic abuse' for the commission to have taken the time to carefully and deliberately consider the past conduct of Infinity . . ." when considering the recently approved sale of KRTH Los Angeles to Infinity.

Quello also included a selection of word-by-word Stern bits cited by the FCC that totaled eight single-spaced pages.

A Washington broadcasting source said he could not remember an instance of an FCC commissioner "taking the gloves off, on the record," with a member of Congress.

ALCOHOL LABELING BILL UPDATE

The alcohol ad labeling bill,

sponsored by Sen. Strom Thurmond (R-S.C.), may soon be marked up by the Senate Commerce Committee, and the National Assn. of Broadcasters has begun an all-out grass-roots lobby-

WASHINGTON ROUNDUP™

ing effort to convince committee members to oppose the measure.

On the docket since last year, the bill would require ads to be accompanied by a series of rotating health warnings. Broadcasters, who have mounted a large public relations alcohol awareness effort, fear that the law will drive beer and wine ads off the air, resulting in great financial losses.

Before the committee's chairman, Senate Ernest Hollings (D-S.C.), gave the nod for markup at Thurmond's request, NAB had hoped the bill might not see action. Thurmond is intent on the issue because his daughter was killed in an allegedly alcohol-related auto accident.

An NAB spokesperson says no date has been set for a markup session—they usually occur on Tuesdays. "It could be as soon as next week, or it could slip a couple of weeks," the spokesperson says.

NETWORKS AND SYNDICATION

(Continued from preceding page)

ordered *Live In Sydney* the week of May 9, prior to the May 17 release of PolyGram Video's "U2 Zoo TV Live From Sydney."

CBS News Radio has named six reporters to correspondent posts. They are **Barry Bagnato**, **Ed Crane**, **Donna Penyak**, **Randy Riddle**, **Chris Stanley**, and **Nick Young**.

Cadena Radio Centro and HBO En Espanol are joining forces to broadcast World Championship Boxing fights and HBO Sports boxing events nationally. Six fights will be broadcast to CRC's 61 domestic affiliates.

ABC's "American Top 40" is now

heard in two markets in India: Delhi and Bombay . . . American Freedom DJ's Inc. and USA Country Network are offering "Elvis: The Legend Of A King," on Memorial Day weekend and again in mid-August.

Finally, a show for UFO enthusiasts. Denver-based the Paranet UFO Continuum is offering a two-hour Sunday night show of the same name. **Michael Corbin**, UFO researcher and director of Paranet Information Services, a UFO computer bulletin board service, is the host.

Freeman Cosmetic Corp. is joining forces with WW1 personality **Casey Kasem** for a summer youth-

HUNDT SIDESTEPS USER FEE ISSUES

FCC Chairman Reed Hundt, appearing before a Senate Appropriations subcommittee to give his fiscal 1995 budget request, gave lawmakers an accounting similar to the one he had earlier given House members: The commission needs more money, despite current user fees in place.

However, Hundt sidestepped commenting on the controversial suggestion put forward by the administration last month that the entire FCC budget be funded by industries it regulates, including radio and TV.

The administration also suggested last month that an illegal immigrant felon program be funded by increased user fees, and also floated a proposal to pay for GATT trade talks with FCC spectrum fees.

Those proposals, not yet put forward as bills in Capitol Hill, are opposed by broadcasters and key lawmakers.

FCC customers currently pay "cost of regulation" fees for specific FCC services, as well as annual user fees enacted last August.

The closest Hundt got to talking about the proposal for funding the FCC entirely from fees was telling the lawmakers that the commission "looks forward to working with the subcommittee as it examines the issue the amendment raises."

oriented promotion centered on the "Rock Around The World" sweepstakes. The contest awards a trip for two to anywhere in the world for any concert. Freeman ads tagging "Rock Around The World" will air on WW1 shows including "Casey's Top 40," "Casey's Countdown," and "MTV News" during July. TV spots and in-store displays also will promote the sweepstakes.

The Jesus Film Project, which distributed the motion picture "Jesus," is launching the "Jesus Film World Report," a series of radio news briefs for religious broadcasters. Each segment features stories on what God is doing around the world. The monthly CD is offered free of charge.

"The Opera Show With Duff Murphy" is now a regular feature on the radio stations at the University of Southern California on Friday evenings . . . National Public Radio's "E-Town" celebrated its third anniversary with a show featuring **Michael McDonald** and **Maura O'Connell** on Earth Day, April 22. The show will air Friday (13).

The "Brazilian Hour" recently celebrated its 15th anniversary. The show was introduced on KXLU Los Angeles and is now heard on 30 NPR affiliates nationwide. The Ministry of External Relations of Brazil also distributes the show to 50 countries in English, Spanish, and Portuguese.

Bailey Broadcasting director of sales and marketing **Greg Johnson** exits to form a new company, **Hanibal Corp.**, in Los Angeles.

CHRISTIAN MUSIC

(Continued from page 93)

programming, when you're talking about the teaching programs and so forth," he said. "But I don't think you can serve two masters. You have to figure out who your target audience is and go for them . . . You have to quit attempting to reach a broad base of listeners, and target a little more fully in a specific direction."


He agreed with Bowen and Battaglia that repetitive play is important, but estimated that only 15%-20% of stations are practicing what is being preached in that respect. "I do believe it's a key. It's what makes radio successful," he said. "But I think it hasn't been done that way because it's so difficult for stations to figure successful ways of funding. Therefore, they sort of grasp at whatever is there to fund their station and keep themselves solvent. Unfortunately, that's retarded our growth."

The facts that many Christian radio stations are non-commercial and that funding is a prime issue are other concerns of those in the Christian industry. "We must have more commercial stations, and will have," Bowen said. "As soon as the core [stations] we have now come up with a format or formats that work, there are hundreds of stations out there losing money that will switch over . . . But we've got to show them first what works."

Deborah Evans Price is a Nashville-based freelance writer.



On The Road. Members of Material Issue give a guided tour of their tour van to Matthew Kulig of Post-Modern Radio Network. Pictured, from left, are MI's Mike Zelenke; Kulig; MI's Jim Ellison, and MI's Ted Ansani.




Hits! in Tokio

Week of April 24, 1994

- ① Dream On Dreamer Brand New Heavies
- ② Goody Goody Lisette Melendez
- ③ Rucks Primal Scream
- ④ I'll Be The One Boz Scaggs
- ⑤ Stay Eternal
- ⑥ I'll Remember Madonna
- ⑦ The Sign Ace Of Base
- ⑧ Baby I Love Your Way Big Mountain
- ⑨ Each And Everyone Laura Fygi
- ⑩ Drunk On Love Basia
- ⑪ So Much In Love All 4 One
- ⑫ Hey D.J. Lighter Shade Of Brown
- ⑬ Sleeping In My Car Roxette
- ⑭ You're All I Wanna Do Cheap Trick
- ⑮ I Can't Help Myself Julia Fordham
- ⑯ Heaven Come Down Jennifer Brown
- ⑰ The Most Beautiful Girl In The World Prince
- ⑱ All That I Do Sasha
- ⑲ Love Sneakin' Up On You Bonnie Raitt
- ⑳ Got Me A Feeling Misty Oldland
- ㉑ 13 Steps Lead Down Elvis Costello
- ㉒ I Don't Know Noa
- ㉓ Forever Now Level 42
- ㉔ The Calling Yes
- ㉕ Boom Stack A-Lak Apache Indian
- ㉖ Loser Beck
- ㉗ I Want You Juliet Roberts
- ㉘ River Of Life Heritor
- ㉙ Without You Mariah Carey
- ㉚ I'm Still In Love With You Al B. Sure
- ㉛ Because Of Love Janet Jackson
- ㉜ Funky Jam Primal Scream
- ㉝ Pieces Of A Dream Incognito
- ㉞ Skip To My Lu Lisa Lisa
- ㉟ Spiritual Love Urban Species
- ㊱ Breathe Again Toni Braxton
- ㊲ Now And Forever Richard Marx
- ㊳ You Mean The World To Me Toni Braxton
- ㊴ Shapes That Go Together A Ha
- ㊵ I Believe Sounds Of Blackness
- ㊶ The Whole Affair Isit
- ㊷ Ain't No Mountain High Enough Whoopi And The Cast
- ㊸ Asahi No Ataru Michi Original Love
- ㊹ I'm In The Mood Ce Ce Peniston
- ㊺ A Fair Affair Misty Oldland
- ㊻ I Believe Marcella Detroit
- ㊼ Jessie Joshua Kadison
- ㊽ Take It Back Pink Floyd
- ㊾ Ashita No Watashi Maria Takeuchi
- ㊿ Streets Of Philadelphia Bruce Springsteen

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN! 81.3 FM IN TOKYO.



J-WAVE 81.3FM

Traffic Reporter Sues In Nickname Dispute; Infinity Execs To Get Sensitivity Training

A TRAFFIC REPORTER formerly heard on WCCC Hartford, Conn., has filed a complaint with the state Commission on Human Rights against the station, morning man **Sebastian**, and her former employer, Traffic Net, according to the Hartford Courant.

The reporter, **Angela Diana**, claims in her complaint that Sebastian forced her off his show "because she refused to allow him to tag her with a nickname based on the size of her breasts," the paper reports.

By way of defending the station, a WCCC spokesman told the paper, "it's important to remember it's an entertainment show, and that's why people tune in."

Diana's complaint also claims that Traffic Net "failed to back her up when she tried to get Sebastian to stop," the paper reports. Traffic Net not only denied the allegation, but said it is considering filing a defamation suit.

The African-American Business Assn. in Washington, D.C., which had petitioned the FCC last October to halt the \$60 million sale of **WPGC-AM-FM** from Cook Inlet Radio Partners to Infinity Broadcasting because of alleged racial bias on the part of Infinity's syndicated morning man **Howard Stern**, has withdrawn the petition. Infinity has agreed to invest approximately \$2.5 million in programs to train African-Americans how to plan and produce radio advertising and how to be radio talk show hosts, according to the Washington Post. Infinity also will make available up to \$2 million in discounted air time on the stations over four years so that AABA members who complete the training can advertise on the stations, the paper reports.

Infinity also said it would send top executives, including CEO **Mel Karmazin**, to a seminar on racial sensitivity.

Elsewhere in Washington, a strike may be looming at **WTOP/WASH** if negotiations between parent company Evergreen Media and the American Federation of Television and Radio Artists don't get back on track. The Washington Post reports that negotiations between the two sides are "getting sticky," and that a union strike may be called when the current contract expires Tuesday (10).

The strike would involve on-air personalities, anchors, writers, editors, and programming and production staffers. According to the paper, the two sides, which have been negotiating since March, are hung up on issues of severance, overtime, and differential payments.

In Cincinnati, where Jacor appears to control everything that walks, talks, or broadcasts, city councilman **Tom Luken** has proposed a resolution that would ask the FCC to adopt "meaningful restrictions" on groups that "attempt to dominate the radio business through acquisitions or agreements that allow one company to sell advertising time for other radio stations," according to the Cincinnati Post. Jacor is not mentioned by name, but is indirectly referred to in the proposed resolution.

Continuing our stroll through the nation's dailies, the Chicago Sun-Times

reports that **WGCI-FM** jock **Irene Mojica**'s four-year battle with the station over race and sex discrimination claims ended last week when the U.S. Supreme Court refused to consider her appeal.

In other news, radio advertising revenues for the first quarter of 1994 are up 13% over the same period last year, according to the Radio Advertising Bureau. That figure includes a 12% jump in local revenue and a 16% gain in national revenue for the quarter. For the



by Phyllis Stark

with reporting by Eric Boehlert, Carrie Borzillo, and Brett Atwood

month of March, combined revenues were up 14% over March 1993, based on a 13% local gain and an 18% jump in national revenue.

Arbitron has announced that the Seattle and Pittsburgh markets have qualified to receive an increase in metro survey area target sample size, beginning with the summer 1994 ratings survey. These two markets join the other 117 continuously measured markets that have already qualified for the increase. A total of 59 markets, including the two additions, will net a 70% increase in sample target by spring 1996.

PROGRAMMING: WYNY NAMES PD

Unistar Radio Networks VP/programming **Chris Kampmeier** has been named PD at **WYNY** New York. He succeeds **Fred Horton**, now at **WTRY/WPYX** Albany, N.Y.

KLTY Dallas VP/programming **Jon Rivers** will exit in midsummer to become VP/programming and morning host at Morningstar Radio Network. Also, Morningstar is relocating its operations from Houston to Nashville this summer. Most of the current staff will make the move.

AC **KLTX** Seattle flips to '70s-based oldies as **KJR-FM**. **Rick Hansen** returns to the station for mornings after being out of radio for a while. He replaces **Jim Day**, who moves to afternoon drive. Acting PD/afternoon jock **Scott Ingram** moves to evenings.

KVI Seattle PD **Brian Jennings** exits. **OM** **Casey Keating** is handing those duties while a replacement is sought.

MD **Bobby Rush** is upped to PD at **WZAK** Cleveland. He replaces **Lynn Tolliver**, now OM for **WZAK** and sister station **WZJM**. Taking over as **WZAK**'s MD is **Kim Johnson**, who is part of the station's morning show.

The former **WSAI** (1360 AM) Cincinnati has adopted the new calls **WAOZ** for its children's radio format. Also, the station that is now **WSAI** (formerly **WCKY**) picks up local vets **Bill Wamsley** and **James O'Neill** for mid-

days and afternoons, respectively, according to the Cincinnati Enquirer.

Adult standards **KJLA** Kansas City, Mo., flips to Jones Satellite Networks' "The Team" sports format, with the new calls **KCTE** . . . **KOME** San Jose, Calif., has dropped **Doug "Grease-man" Tract**'s syndicated show. No replacement has been named.

WBUF Buffalo, N.Y., moves from soft AC to mainstream AC with a new tag, **B93** . . . After a short stint as a modern rocker, **WZJX** Dayton, Ohio, flips to oldies.

WDJL (formerly **WTAK-AM**) Birmingham, Ala., flips from a simulcast of album rock **WTAK-FM** to urban as "Love 1000" . . . **KSAM** Austin, Texas, PD **Danny McWilliams** exits and has not been replaced.

KHEY-AM El Paso, Texas, flips from ABC/Satellite Music Networks' "Real Country" format to the networks' "Kool Gold" oldies format . . . Modern rock/album rock combo **KMBY-AM-FM** Monterey, Calif., has gone dark. Expect a return shortly with a new format, possibly Spanish.

WKQM Fort Wayne, Ind., signs on at 96.3 with an automated light AC format . . . **WKBG** Augusta, Ga., signs on at 107.7 programming country, with ABC syndicated morning man **Moby** in place. The station is a duopoly with Multi Market's **WRXR**.

Knoxville, Tenn.-based Target Radio Satellite Networks has launched a full-time, satellite-delivered adult alternative format known as "theLYTE." The format blends jazz, new age, acoustic, and soft AC music and is available either 24 hours or for selected dayparts on a cash or cash/barter basis. **Alan Granstrom** is director of programming and operations.

Shadow Broadcast Services and Sports Byline USA have teamed up to syndicate the Shadow-Sports Byline Information Network, a six-minute news and sports report now heard at the top of the hour on "Ron Barr's Sports Byline USA" program.

Irving Darling joins **WMHG** Muskegon, Mich., as PD/MD/morning man. Former MD **Drama D.** exits. Former PD **Shabba Doo** remains for weekends. Darling previously was doing fill-ins/swing at **WBEE-AM** Chicago.

Top 40 **WMGV** Oshkosh, Wis., flips to oldies as **WVBO**. **Rich Allen**, a former morning man at the station, returns to radio as PD/morning man. Former PD **John Austin** remains to host middays for now, but is looking for a new opportunity and can be reached at 414-832-8286.

PEOPLE: WBLS GOES BATTY

Recently hired **WBLS** New York morning host **Michel Wright**, formerly morning co-host at **WPGC-FM** Washington, D.C., has been paired with new co-host **Batt Johnson**. Johnson, who most recently was attending graduate school, previously hosted mornings at crosstown **WLTW**. **WPGC-FM** OM **Jay Stevens** is looking for a replacement for Wright and wants T&Rs.

Former **KMEL** San Francisco night jock and remix producer **Theo** joins **KKBT** (the Beat) Los Angeles for the afternoon drive shift last filled by **Big**

newslines...

DOUGLAS BROADCASTING in Palo Alto, Calif., has experienced some major restructuring. All of its GMs exited April 29, to be replaced by regionally divided management. In place of the GMs will be eight new positions, with each region containing a regional marketing director and a regional OM.

BILL MURDOCH, VP/GM of **KSL-AM-TV** Salt Lake City, is retiring in October. **KSL-AM** GSM **Richard Mecham** is upped to VP/GM.

ROY HENNESSY, GM at **CFRB** Toronto, exits. Gary Slaight of parent company Standard Radio is handling those duties for now.

JOHN SANDVIG, GM at **WWQM** Madison, Wis., exits the station, which recently was acquired by New York-based Enterprise Media Partners. No replacement has been named.

STATION SALES: **WKEZ** Grand Rapids, Mich., from Walton Broadcasting to Pathfinder Communications, owner of crosstown **WCUZ-AM-FM**, for an undisclosed price.

SALE CLOSINGS: **WDJX-AM-FM** Louisville, Ky., from American Radio Systems to Regent Communications.

CHUCK BORTNICK has been upped from VP/GM, Midwest region, to executive VP/GM of marketing and operations at Metro Networks. John Tomlinson is upped to Bortnick's former position. He previously was regional director of operations, Midwest region.

John Monds. **Greg Beasley** (aka **Captain G**) moves from overnights at **KKBT** to the 1-4 p.m. shift, following the arrival of new overnight jock **Jesse Collins** from **WPGC-FM**.

Mark Goodman of early MTV fame is out as morning man at **WKQX** (Q101) Chicago. Goodman is replaced by P/T jock **Bobby Skafish**. Also, news anchor **Brian Peck** moves to weekends. Replacing him is former midday jock **Carla Leonardo**.

KSOL (Wild 107) San Francisco morning man **Mancow Muller** will exit this summer for mornings at **WWBZ** Chicago . . . Former **KWWV** San Luis Obispo, Calif., morning host **Valerie Grant** joins **KSRY** San Francisco (soon to be picking up the **KSOL** calls) for overnights.

WPLY (Y100) Philadelphia promotion director **Eric Johnson** exits for the APD job at crosstown **WIP**, according to the Philadelphia Inquirer. Also, market veteran **Howard Eskin** rejoins **WIP** as host of the 6-8 p.m. shift, the paper reports. Other shifts have been shortened to make room for Eskin.

KJMZ Dallas promotions assistant **Cindy B.** cops the station's midday slot, replacing **Helen Little**, now at **WBLS** New York . . . **KZHT** Salt Lake City night jock **Doug Dodds** joins **KUTQ** Salt Lake City as MD, replacing **Gary Michaels**, who is upped to APD.

KXPT Las Vegas late nighter **Jim Davis** adds MD duties, replacing **Todd O'Hara**, now at **WTJS/WTNV** Jackson, Tenn. Midday jock **Chris Fox** adds promotion director duties . . . **Big Mike Johnson** takes over the night shift at **WXYV** Baltimore. He replaces **Frank Ski**, who is now hosting mornings. Johnson arrives from "Isle 95" St. Croix.

Three "Hooters Girls" have replaced **Neil Rodgers** in middays at **WSUN** Tampa, Fla. Rodgers' show, simulcast from **WIOD** Miami, was pulled and replaced by **Lynne Austin**, **Brenda Lee**, and **Julie Williams**, three of the original Hooters Girls, named after the legion of scantily-clad waitresses at

Hooters, the nationwide restaurant chain. Station GM **Todd Leiser** describes the Hooters' show as a spin-off of **WSUN**'s syndicated "**Ron & Ron**" morning show, complete with comedy bits and celebrity call-ins. Leiser reports that local Hooters outlets are promoting the show with table tents and signs throughout the restaurants.

KBPI (formerly **KAZY**) Denver air personality **Pat Porter** (aka "**Heavy Man**") moves to nights, replacing **Greg Stone**, now at **KSJO** San Jose, Calif. . . . **KKJZ** Portland, Ore., PD **Chris Miller** adds afternoon duties permanently, replacing **Stevie Knox**, who moved to mornings.

As expected, **WFKS** Daytona Beach, Fla., PD **Rich Stevens** shifts from mornings to afternoons . . . Former **WLUP-AM-FM** Chicago MD **David Benson** joins Boulder, Colo.-based **SBR** Radio Company's staff of consultants.

WCKU Lexington, Ky., drops ABC's syndicated **Tom Joyner** morning show and replaces it with local team **Don E. Cologne** and **Kathy West**, according to the Lexington Herald-Leader. Cologne previously hosted afternoons. The paper also reports that crosstown **WVLC-AM** afternoon host **Bill Bailey** has retired. P/T jock **Joe Thomas** is filling the shift until a replacement is named. The station also picks up Talk America's syndicated **Stan Major** show for overnights.

KOKU (Hit Radio 100) Agana, Guam, hires former crosstown **KUAM** morning man **Joe Cunningham** (aka **Uncle Tote**) for that shift, where he will be paired with current morning man **Mark Lyons**.

KKSF San Francisco PD **Steve Feinstein** is now consulting album alternative sister station **KQPT** Sacramento, Calif. He needs immediate record service for **KQPT**, including recurrent product . . . **WHCN** Hartford, Conn., has an immediate opening for a news director. Send resumes to VP/PD **Bob Bittens**.

BMG PLOTS POP CROSSOVER FOR RAUL DI BLASIO

(Continued from page 1)

stream market.

Di Blasio says his four-minute performance at the convention "changed the history of my career." The artist received a standing ovation from attendees, most of whom were unfamiliar with the international pop repertoire of the Argentinian pianist.

To be sure, it might be premature to judge di Blasio's NARM perfor-

mance as a career-changing event, but it was certainly influential in determining how his album, "El Piano De América II," would be marketed. Scheduled for release June 14, "El Piano" will be co-marketed by di Blasio's record label, BMG U.S. Latin, and BMG Distribution, with the basic marketing plan being drawn up by Jesús López, VP Latin, North Ameri-

ca, BMG International, and Alba Eagan, national marketing manager, BMG U.S. Latin.

Coordinating the Anglo campaign are Rick Bleiweiss, senior VP, marketing, BMG Distribution; Pete Jones, president, BMG Distribution; Bill Graham, the company's senior director, label liaison; and Wendy Schlessinger, BMG's director, mainstream and country marketing. Bleiweiss says di Blasio's NARM set convinced him and Jones to team up with the Latino label.

"Once di Blasio played NARM, we not only saw the response he got, but we saw the implications for crossover," says Bleiweiss. "So we basically said to BMG U.S. Latin, 'We want to partner with you on this thing to cross it over, not just act in the more traditional distributor role.'" Bleiweiss has sent videos of di Blasio's NARM set to all NARM members, "to communicate that he is going to be the next major instrumental pop music artist."

Di Blasio's NARM performance was arranged by Rigo Olariaga, BMG U.S. Latin's sales and marketing manager, East region, and López, who stresses that di Blasio's live outings and TV shows always convert those who see him into immediate fans.

"Take Mexico, for example, where he has been seen only on TV programs," says López. "In the last year alone, di Blasio has sold 300,000 copies of his last three albums without any radio airplay. With the new record, we all know now that he has a winner on his hands, and that the American audience is going to love him."

LIBERACE MEETS BORGE

Both BMG divisions have been holding strategy sessions to discuss the best way of promoting di Blasio, an endearingly charming, 40-something performer whose upbeat concerts combine the dramatic, crowd-pleasing style of Liberace with a gentle humor reminiscent of Victor Borge.

"I've yet to see anyone play like he plays," says Eagan, a key architect of di Blasio's marketing strategy. "I've seen Liberace on stage, and there is really no comparison. A lot of Liberace's shows were the surroundings and Raúl doesn't need all of that."

Eagan plans for di Blasio to embark on a vigorous, three-month radio and retail promotional trek that

begins in June. To build di Blasio's U.S. presence via morning TV programs and late-night talk shows, Eagan has hired the New York-based public relations firm Sharon Weisz and Associates.

Additionally, di Blasio will perform July 24 at Atlantic City's Taj Mahal; Eagan says all BMG branch managers and key Anglo retailers will be invited to attend. Di Blasio also is set to appear July 14 at a BMG convention in Seattle and, after completing a South American tour in August, is scheduled to play Sept. 9-11 in Miami. The Miami concerts will be packaged into a TV special or a longform video produced by BMG U.S. Latin.

"El Piano II," di Blasio's fourth album for BMG U.S. Latin, is a sequel to his 1990 label bow, "El Piano De América," a pleasant collection of Latino standards that helped establish him as a major star in the Hispanic market. At NARM, he performed a track from "El Piano" entitled "Piano," written by Argentinian compatriot Bebu Silvetti (who landed a top 40 hit in 1977 with "Spring Rain.")

"El Piano II" sports a lushly orchestrated blend of uptempo and romantic Latino pop and folkloric evergreens, complemented by his own title composition and Louis Armstrong's hit "What A Wonderful World." But unlike his previous two records, "Barroco" and "En Tiempo De Amor," which emphasized surrounding musical arrangements, di Blasio's latest effort puts the spotlight squarely on his supple fingers.

Prominent guest artists contributing significant marquee value to "El Piano II" are international favorite Julio Iglesias, Latino superstar Juan Gabriel, and the London Symphony Orchestra. Wendy Petersen, a popular vocalist in South Florida, sings lead on "What A Wonderful World."

"I felt I had to do another 'Piano De América,' because I needed to return to interpreting," says di Blasio. "I developed the musical concept in a very intuitive way. When I began putting the production together, I knew exactly what I wanted to record."

The leadoff single, a Latino classic penned by Gabriel entitled "Hasta Que Te Conoci," features an emotive vocal effort by the renowned Mexican singer/songwriter and will be serviced to radio Tuesday (10). Eagan points out that Gabriel's eight-year absence from the studio should boost airplay at Latino radio. The Anglo

version of the single will not contain Gabriel's vocals.

Bleiweiss, in fact, points out that Anglo radio and retail promotion for Gabriel will kick in on the album's second single, the title track, due out in August or September. Bleiweiss is targeting the sophomore single for adult contemporary, NAC, and perhaps top 40 radio stations.

HOW'S THE WEATHER

In terms of general exposure, Bleiweiss says no promotional stone will be left unturned. "We will try to get the album played at VH-1, retail record outlets, restaurants, and boutiques," says Bleiweiss. "We're even looking at the Weather Channel."

Securing in-store play for "El Piano II" will pose no problem at Spec's 40 Florida stores, where di Blasio's previous three albums have sold a total of around 15,000 units, according to Latin music buyer Ritz De León. "We have listening booths, and I'm positive that we will be placing this album in," she says.

Moreover, De León affirms the Latino music industry's suspicion that despite a paucity of Anglo airplay, di Blasio already is attracting a non-Latino following.

"I have sold to a lot of Anglos," says De León, "because they're looking for the instrumental piano and Anglos like those old, traditional Latin standards. I would say the buyer split has become 75% Latino, 25% Anglo."

Di Blasio, born in the southern Argentinian province of Neuquén, has been a well-known musical figure in much of Latin America for 10 years, breaking initially in southern South American countries and Central America. In the late '80s, he moved to Miami, where he subsequently opened a show for Joan Rivers. Profoundly ambitious, the forever affable di Blasio observes that he merely wants to leave his mark as a musician and performer.

"I want to interpret the musical roots of my people, trying to enrich them or vary them—not for the pretension of doing so, but for the opportunity to recreate this kind of music," says di Blasio. "I also want to deliver a strong, entertaining concert. I'm continuing to practice translating everything from Spanish to English, because when I hit the stage I want to be prepared."

Chuckling, he adds, "I think the gringos are really going to enjoy themselves at my shows."

Top 40 Airplay				Broadcast Data Systems			
Top 40/Mainstream				Top 40/Rhythm-Crossover			
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
			★★ NO. 1 ★★				★★ NO. 1 ★★
1	1	19	THE SIGN ACE OF BASE (ARISTA) 14 wks at No. 1	1	1	20	BUMP N' GRIND R. KELLY (JIVE) 7 wks at No. 1
2	2	12	MR. JONES COUNTING CROWS (DGC/GEFFEN)	2	3	4	I SWEAR ALL-4-ONE (BLITZZ/ATLANTIC)
3	4	10	THE MOST BEAUTIFUL GIRL IN ... ♀ (NPG/BELLMARK)	3	2	11	I'M READY TEVIN CAMPBELL (QWEST/WARNER BROS.)
4	3	11	BABY I LOVE YOUR WAY BIG MOUNTAIN (RCA)	4	4	10	THE MOST BEAUTIFUL GIRL IN ... ♀ (NPG/BELLMARK)
5	5	7	I'LL REMEMBER MADONNA (MAVERICK/SIRE/WB)	5	5	5	REGULATE WARREN G. & NATE DOGG (DEATH ROW)
6	6	8	RETURN TO INNOCENCE ENIGMA (VIRGIN)	6	7	6	ANYTHING SWV (RCA)
7	15	3	I SWEAR ALL-4-ONE (BLITZZ/ATLANTIC)	7	6	26	WHATTA MAN SALT-N-PEPA (NEXT PLATEAU)
8	7	10	MMM MMM MMM MMM CRASH TEST DUMMIES (ARISTA)	8	9	11	BABY I LOVE YOUR WAY BIG MOUNTAIN (RCA)
9	8	16	WITHOUT YOU MARIAH CAREY (COLUMBIA)	9	11	16	THE SIGN ACE OF BASE (ARISTA)
10	12	6	I'LL TAKE YOU THERE GENERAL PUBLIC (EPIC SOUNDTRAX/EPIC)	10	14	5	YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)
11	10	14	WHATTA MAN SALT-N-PEPA (NEXT PLATEAU)	11	10	15	WITHOUT YOU MARIAH CAREY (COLUMBIA)
12	9	17	NOW AND FOREVER RICHARD MARX (CAPITOL)	12	8	15	GIN AND JUICE SNOOP DOGGY DOGG (DEATH ROW)
13	18	4	YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)	13	13	8	BORN TO ROLL MASTA ACE INC. (DELICIOUS VINYL)
14	22	7	I'M READY TEVIN CAMPBELL (QWEST/WARNER BROS.)	14	27	2	BACK & FORTH AALIYAH (BLACKGROUND/JIVE)
15	17	8	LOVE SNEAKIN' UP ON YOU BONNIE RAITT (CAPITOL)	15	17	5	GOT ME WAITING HEAVY D. & THE BOYZ (UPTOWN/MCA)
16	14	16	BECAUSE OF LOVE JANET JACKSON (VIRGIN)	16	26	4	SWEET POTATOE PIE DOMINO (OUTBURST/RAL/CHAOS)
17	11	20	THE POWER OF LOVE CELINE DION (550 MUSIC)	17	31	9	YOUR BODY'S CALLIN' R. KELLY (JIVE)
18	19	9	LOSER BECK (DGC/GEFFEN)	18	20	14	FEENIN' JODECI (UPTOWN/MCA)
19	NEW		IF YOU GO JON SEGODA (SBK/ERG)	19	12	19	GROOVE THANG ZHANE (ILLTOWN/MOTOWN)
20	21	24	FOUND OUT ABOUT YOU GIN BLOSSOMS (A&M)	20	23	4	RETURN TO INNOCENCE ENIGMA (VIRGIN)
21	20	7	I WANT YOU JULIET ROBERTS (REPRISE)	21	21	8	YOU KNOW HOW WE DO IT ICE CUBE (PRIORITY)
22	13	14	SO MUCH IN LOVE ALL-4-ONE (BLITZZ/ATLANTIC)	22	18	22	CANTALOE (FLIP FANTASIA) US3 (BLUE NOTE/CAPITOL)
23	36	2	DON'T TURN AROUND ACE OF BASE (ARISTA)	23	15	21	SO MUCH IN LOVE ALL-4-ONE (BLITZZ/ATLANTIC)
24	32	3	STAY LISA LOEB & NINE STORIES (RCA)	24	25	11	AND OUR FEELINGS BABYFACE (EPIC)
25	16	11	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN (COLUMBIA)	25	19	17	BECAUSE OF LOVE JANET JACKSON (VIRGIN)
26	28	4	BUMP N' GRIND R. KELLY (JIVE)	26	28	8	I'VE BEEN THINKING ABOUT YOU JOCELYN ENRIQUETA (CLASSIFIED)
27	24	16	CANTALOE (FLIP FANTASIA) US3 (BLUE NOTE/CAPITOL)	27	22	12	THE POWER OF LOVE CELINE DION (550 MUSIC)
28	29	9	COME TO MY WINDOW MELISSA ETHERIDGE (ISLAND/PLG)	28	32	7	SOMETHIN' TO RIDE TO CONSCIOUS DAUGHTERS (SCARFACE)
29	34	2	MISLED CELINE DION (550 MUSIC)	29	24	13	HEY D.J. LIGHTER SHADE OF BROWN (MERCURY)
30	26	7	DREAM ON DREAMER BRAND NEW HEAVIES (DELICIOUS VINYL)	30	33	2	LOVE ON MY MIND XSCAPE (SO SO DEF/COLUMBIA)
31	23	6	NEON MOONLIGHT ROSCO MARTINEZ (ZOO)	31	36	2	PUMPS AND A BUMP HAMMER (GIANT)
32	25	16	MARY JANE'S LAST DANCE TOM PETTY & THE HEARTBREAKERS (MCA)	32	34	8	HOW DO YOU LIKE IT? KEITH SWEAT (ELEKTRA)
33	27	25	DREAMS GABRIELLE (GO/DISCS/LONDON/PLG)	33	30	6	COMIN' ON STRONG SUDDEN CHANGE (EASTWEST)
34	30	22	AMAZING AEROSMITH (GEFFEN)	34	29	3	I WISH GABRIELLE (GO/DISCS/LONDON/PLG)
35	31	8	AND OUR FEELINGS BABYFACE (EPIC)	35	NEW		DOGGY DOGG WORLD SNOOP DOGGY DOGG (DEATH ROW)
36	35	4	NO EXCUSES ALICE IN CHAINS (COLUMBIA)	36	35	5	I'LL REMEMBER MADONNA (MAVERICK/SIRE/WB)
37	NEW		REGULAR THANG OVIS (RESTLESS)	37	NEW		EASE MY MIND ARRESTED DEVELOPMENT (CHRYSALIS/ERG)
38	37	5	DREAMS THE CRANBERRIES (ISLAND/PLG)	38	38	3	WILL YOU EVER SAVE ME LISSETTE MELENDEZ (FEVER/RAL/CHAOS)
39	33	26	BECAUSE OF THE NIGHT 10,000 MANIACS (ELEKTRA)	39	37	19	I'M IN THE MOOD CE CE PENITON (A&M)
40	NEW		OBJECTS IN THE REAR VIEW MIRROR MEAT LOAF (MCA)	40	NEW		LEAVIN' TONY! TONY! TONY! (WING/MERCURY)

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

VERVE CELEBRATES 50TH BIRTHDAY IN FIVE FORMATS

(Continued from page 12)

mances' audience rather than the hardcore jazz crowd. Thus, we're looking to advertise in The New Yorker and other lifestyle magazines. [The Carnegie Hall releases] are jazz records of a particular type. We want to generate overall interest in them as a follow-up to the PBS broadcast."

PolyGram has a good model to work from: The label is patterning its efforts after its hugely successful "Carreras, Domingo, And Pavarotti In Concert," the series of 1991 multi-format releases issued under the London imprint. The video from that concert saw repeated PBS airings, especially during pledge periods when the audio and video titles were offered as membership premiums. As a result, PolyGram enjoyed consider-

able sales; at last count, the audio formats have moved 2 million units, the video formats more than half a million.

The label's projections for "Verve Records At 50" are far more modest. "Of course we'd like the CD to break into the six-figure range," says Barbero. "Additionally, we'd like the laser to crack 5,000 units, the VHS 10,000 units. But it's all unknown territory to us. This is jazz and a lot of the sales depend on repeated broadcasts on PBS. That's the wild card in this whole thing. Each time our 'Three Tenors' showed up during a pledge segment, we saw sales figures increase by 100%."

As a rule, full-priced audio releases featuring various artists don't sell as

well as releases featuring individual artists. PolyGram is hoping that these "Jazz Masters" titles will prove an exception. "There was a remarkable amount of publicity and attention attached to this event," says Richard Seidell, VP of Verve. "Because of its uniqueness, the sheer assemblage of talent, the history built into the program, we're hoping that our issues break the trend. Certainly I expect that CDs will outsell any of the other formats. But, more than that, we hope that these releases will stimulate interest in the various artists who appeared on the program, in their current releases and catalog material. That's the thinking behind the entire year's worth of celebration and marketing."

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 198 stations in four sub-formats of top 40 are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★		38	44	3	MISLED	CELINE DION (550 MUSIC)
1	1	21	THE SIGN	ACE OF BASE (ARISTA) 12 wks at No. 1	39	34	9	THE MORE YOU IGNORE ME...	MORRISSEY (SIRE/REPRISE)
2	4	12	BABY I LOVE YOUR WAY	BIG MOUNTAIN (RCA)	40	54	5	SWEET POTATOE PIE	DOMINO (OUTBURST/RAL/CHAOS)
3	3	11	THE MOST BEAUTIFUL GIRL IN...	4 (INPG/BELLMARK)	41	41	5	GOT ME WAITING	HEAVY D. & THE BOYZ (UPTOWN/MCA)
4	7	7	I'LL REMEMBER	MADONNA (MAVERICK/SIRE/WB)	42	49	7	DREAMS	THE CRANBERRIES (ISLAND/PLG)
5	6	17	MR. JONES	COUNTING CROWS (DGC/GEFFEN)	43	51	3	STAY	LISA LOEB & NINE STORIES (RCA)
6	12	4	I SWEAR	ALL-4-ONE (BLITZZ/ATLANTIC)	44	42	9	I WANT YOU	JULIE ROBERTS (REPRISE)
7	2	24	WITHOUT YOU	MARIAH CAREY (COLUMBIA)	45	39	8	BORN TO ROLL	MASTA ACE INC. (DELICIOUS VINYL)
8	10	11	RETURN TO INNOCENCE	ENIGMA (VIRGIN)	46	48	18	ALL APOLOGIES	NIRVANA (DGC/GEFFEN)
9	9	17	BUMP N' GRIND	R. KELLY (JIVE)	47	37	9	COMPLETELY	MICHAEL BOLTON (COLUMBIA)
10	8	18	NOW AND FOREVER	RICHARD MARX (CAPITOL)	48	55	5	BIZARRE LOVE TRIANGLE	FRENTE! (MAMMOTH/ATLANTIC)
11	5	23	THE POWER OF LOVE	CELINE DION (550 MUSIC)	49	—	1	EASE MY MIND	ARRESTED DEVELOPMENT (CHRYSALIS)
12	11	10	I'M READY	TEVIN CAMPBELL (QWEST/WARNER BROS.)	50	64	10	YOUR BODY'S CALLIN'	R. KELLY (JIVE)
13	15	6	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)	51	58	3	ALWAYS	ERASURE (MUTE/ELEKTRA)
14	16	10	LOVE SNEAKIN' UP ON YOU	BONNIE RAITT (CAPITOL)	52	57	13	DISARM	SMASHING PUMPKINS (VIRGIN)
15	14	25	WHATTA MAN	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)	53	31	16	GIN AND JUICE	SNOOP DOGGY DOGG (DEATH ROW)
16	13	14	STREETS OF PHILADELPHIA	BRUCE SPRINGSTEEN (COLUMBIA)	54	45	12	FEENIN'	JODECI (UPTOWN/MCA)
17	29	2	IF YOU GO	JON SECADA (SBK/ERG)	55	50	11	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
18	18	36	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)	56	43	19	GROOVE THANG	ZHANE (ILLTOWN/MOTOWN)
19	24	6	I'LL TAKE YOU THERE	GENERAL PUBLIC (EPIC SOUNDTRAX/EPIC)	57	47	8	DREAM ON DREAMER	BRAND NEW HEAVIES (DELICIOUS VINYL)
20	38	4	DON'T TURN AROUND	ACE OF BASE (ARISTA)	58	73	2	SOME KIND OF WONDERFUL	HUEY LEWIS & THE NEWS (ELEKTRA)
21	20	6	REGULATE	WARREN G. & NATE DOGG (DEATH ROW)	59	53	3	I WISH	GABRIELLE (GO!DISCS/LONDON/PLG)
22	25	26	FOUND OUT ABOUT YOU	GIN BLOSSOMS (A&M)	60	52	20	HAVING A PARTY	ROGEO STEWART (WARNER BROS.)
23	22	28	BECAUSE THE NIGHT	10,000 MANIACS (ELEKTRA)	61	63	4	REGULAR THANG	OVIS (RESTLESS)
24	17	14	MMM MMM MMM MMM	CRASH TEST DUMMIES (ARISTA)	62	60	7	I'VE BEEN THINKING ABOUT YOU	JOCELYN ENRIQUEZ (CLASSIFIED)
25	26	7	ANYTHING	SWV (RCA)	63	56	13	NO EXCUSES	ALICE IN CHAINS (COLUMBIA)
26	21	20	EVERYDAY	PHIL COLLINS (ATLANTIC)	64	62	8	SOMETHIN' TO RIDE TO	CONSCIOUS DAUGHTERS (SCARFACE)
27	19	20	SO MUCH IN LOVE	ALL-4-ONE (BLITZZ/ATLANTIC)	65	—	1	SHINE	COLLECTIVE SOUL (ATLANTIC)
28	23	20	BECAUSE OF LOVE	JANET JACKSON (VIRGIN)	66	65	3	LEAVING LAS VEGAS	SHERYL CROW (A&M)
29	27	35	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)	67	67	5	COMIN' ON STRONG	SUDDEN CHANGE (EASTWEST)
30	33	8	COME TO MY WINDOW	MELISSA ETHERIDGE (ISLAND/PLG)	68	59	6	NEON MOONLIGHT	ROSCO MARTINEZ (ZOO)
31	32	30	HERO	MARIAH CAREY (COLUMBIA)	69	—	1	DOGGY DOGG WORLD	SNOOP DOGGY DOGG (DEATH ROW)
32	28	11	AND OUR FEELINGS	BABYFACE (EPIC)	70	—	1	MOVING ON UP	M. PEOPLE (EPIC)
33	30	24	CANTALOOOP (FLIP FANTASIA)	US3 (BLUE NOTE/CAPITOL)	71	—	1	WORKER MAN	PATRA (EPIC)
34	46	2	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)	72	—	1	OBJECTS IN THE REAR VIEW...	MEAT LOAF (MCA)
35	35	18	LOSER	BECK (DGC/GEFFEN)	73	68	3	LOVE ON MY MIND	XSCAPE (SO SO DEF/COLUMBIA)
36	40	4	BEAUTIFUL IN MY EYES	JOSHUA KADISON (SBK/ERG)	74	—	1	UNTIL I FALL AWAY	GIN BLOSSOMS (A&M)
37	36	26	DAUGHTER	PEARL JAM (EPIC)	75	—	1	PUMPS AND A BUMP	HAMMER (GIANT)

Tracks moving up the chart with airplay gains. © 1994 Billboard/BPI Communications.

HOT 100 RECURRENT AIRPLAY

1	1	2	PLEASE FORGIVE ME	BRYAN ADAMS (A&M)	14	11	7	AGAIN	JANET JACKSON (VIRGIN)
2	3	3	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)	15	17	16	IF	JANET JACKSON (VIRGIN)
3	2	4	SAID I LOVED YOU... BUT I LIED	MICHAEL BOLTON (COLUMBIA)	16	21	32	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
4	4	4	DREAMS	GABRIELLE (GO!DISCS/LONDON/PLG)	17	19	12	WHAT IS LOVE	HADDADAWY (ARISTA)
5	5	39	TWO PRINCES	SPIN DOCTORS (EPIC)	18	22	13	I'D DO ANYTHING FOR LOVE	MEAT LOAF (MCA)
6	7	15	THE RIVER OF DREAMS	BILLY JOEL (COLUMBIA)	19	20	10	JESSIE	JOSHUA KADISON (SBK/ERG)
7	8	3	AMAZING	AEROSMITH (Geffen)	20	25	7	ALL ABOUT SOUL	BILLY JOEL (COLUMBIA)
8	6	7	SHOOP	SALT-N-PEPA (NEXT PLATEAU)	21	—	1	MARY JANE'S LAST DANCE	TOM PETTY & THE HEARTBREAKERS (MCA)
9	9	21	HEY JEALOUSY	GIN BLOSSOMS (A&M)	22	18	24	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)
10	12	12	DREAMLOVER	MARIAH CAREY (COLUMBIA)	23	—	1	I'LL BE LOVING YOU	COLLAGE (VIPER/METROPOLITAN)
11	10	23	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)	24	23	20	ANOTHER SAD LOVE SONG	TONI BRAXTON (LAFACE/ARISTA)
12	14	16	NO RAIN	BLIND MELON (CAPITOL)	25	16	14	HEY MR. D.J.	ZHANE (FLAVOR UNIT/EPIC)
13	13	6	WHAT MIGHT HAVE BEEN	LITTLE TEXAS (WARNER BROS.)					

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★		38	35	13	MOTHER	DANZIG (AMERICAN/REPRISE)
1	1	13	BUMP N' GRIND	R. KELLY (JIVE) 9 wks at No. 1	39	41	8	C.U.R.E.A.M.	WU-TANG CLAN (LOUD/RCA)
2	2	17	THE SIGN	ACE OF BASE (ARISTA)	40	40	6	COMIN' ON STRONG	SUDDEN CHANGE (EASTWEST)
3	3	13	MMM MMM MMM MMM	CRASH TEST DUMMIES (ARISTA)	41	37	9	SOMETHIN' TO RIDE TO	CONSCIOUS DAUGHTERS (SCARFACE)
4	4	13	LOSER	BECK (DGC/GEFFEN)	42	59	4	PART TIME LOVER/I'M STILL...	H-TOWN/WAL B. SURE! (DEATH ROW)
5	5	11	THE MOST BEAUTIFUL GIRL...	4 (INPG/BELLMARK)	43	39	16	ROCK AND ROLL DREAMS COME...	MEAT LOAF (MCA)
6	10	6	I'LL REMEMBER	MADONNA (MAVERICK/SIRE/WB)	44	50	3	BEAUTIFUL IN MY EYES	JOSHUA KADISON (SBK/ERG)
7	6	7	RETURN TO INNOCENCE	ENIGMA (VIRGIN)	45	38	17	MARY JANE'S LAST DANCE	TOM PETTY & THE HEARTBREAKERS (MCA)
8	7	11	INDIAN OUTLAW	TIM MCGRAW (CURB)	46	72	2	WILLING TO FORGIVE	ARETHA FRANKLIN (ARISTA)
9	8	18	SO MUCH IN LOVE	ALL-4-ONE (BLITZZ/ATLANTIC)	47	45	24	ALL FOR LOVE	BRYAN ADAMS/ROD STEWART/SING (A&M)
10	11	20	DUNKIE BUTT	12 GAUGE (STREET LIFE/SCOTTI BROS.)	48	48	9	GONNA LOVE YOU RIGHT	AFTER 7 (BEACON/FOX)
11	13	7	GOT ME WAITING	HEAVY D. & THE BOYZ (UPTOWN/MCA)	49	42	16	GROOVE THANG	ZHANE (ILLTOWN/MOTOWN)
12	19	9	PUMPS AND A BUMP	HAMMER (GIANT)	50	56	3	LOVE ON MY MIND	XSCAPE (SO SO DEF/COLUMBIA)
13	9	14	GIN AND JUICE	SNOOP DOGGY DOGG (DEATH ROW)	51	44	14	STAY	ETERNAL (EM/ERG)
14	20	7	BABY I LOVE YOUR WAY	BIG MOUNTAIN (RCA)	52	51	5	COMPLETELY	MICHAEL BOLTON (COLUMBIA)
15	15	9	I'M READY	TEVIN CAMPBELL (QWEST/WARNER BROS.)	53	46	13	BECAUSE OF LOVE	JANET JACKSON (VIRGIN)
16	23	3	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)	54	54	2	ALWAYS	ERASURE (MUTE/ELEKTRA)
17	43	2	REGULATE	WARREN G. & NATE DOGG (DEATH ROW)	55	63	2	WORKER MAN	PATRA (EPIC)
18	—	1	I SWEAR	ALL-4-ONE (BLITZZ/ATLANTIC)	56	65	3	LOW	CRACKER (VIRGIN)
19	14	14	WITHOUT YOU/NEVER FORGET YOU	MARIAH CAREY (COLUMBIA)	57	62	3	DREAMS	THE CRANBERRIES (ISLAND/PLG)
20	12	23	THE POWER OF LOVE	CELINE DION (550 MUSIC)	58	49	12	I'M OUTSTANDING	SHAKILLE O'NEAL (JIVE)
21	16	13	PLAYER'S BALL	OUTKAST (LAFACE/ARISTA)	59	47	10	JUST ANOTHER DAY	QUEEN LATIFAH (MOTOWN)
22	18	16	WHATTA MAN	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)	60	52	12	MY LOVE	LITTLE TEXAS (WARNER BROS.)
23	24	4	ANYTHING	SWV (RCA)	61	58	5	BELIEVE IN LOVE	TEDDY PENDERGRASS (ELEKTRA)
24	30	6	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)	62	53	12	NO DOUBT ABOUT IT	NEAL MCCOY (ATLANTIC)
25	25	4	SWEET POTATOE PIE	DOMINO (FEVER/RAL/CHAOS)	63	—	1	I MISS YOU	AARON HALL (SILAS/MCA)
26	21	8	BORN TO ROLL	MASTA ACE INC. (DELICIOUS VINYL)	64	57	29	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)
27	27	13	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)	65	68	2	WHY HAVEN'T I HEARD FROM YOU	REBA MCKENTRE (MCA)
28	29	8	HOW DO YOU LIKE IT?	KEITH SWEAT (ELEKTRA)	66	—	1	I'LL TAKE YOU THERE	GENERAL PUBLIC (EPIC SOUNDTRAX/EPIC)
29	28	8	FEENIN'	JODECI (UPTOWN/MCA)	67	55	16	I WANT YOU THERE	MINT CONDITION (PERSPECTIVE/A&M)
30	22	11	STREETS OF PHILADELPHIA	BRUCE SPRINGSTEEN (COLUMBIA)	68	61	33	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)
31	26	21	CANTALOOOP (FLIP FANTASIA)	US3 (BLUE NOTE/CAPITOL)	69	73	3	LOVE BUG	GEORGE STRAIT (MCA)
32	17	16	NOW AND FOREVER	RICHARD MARX (CAPITOL)	70	—	1	ROPE THE MOON	JOHN MICHAEL MONTGOMERY (ATLANTIC)
33	33	14	I SWEAR	JOHN MICHAEL MONTGOMERY (ATLANTIC)	71	—	1	I GOT CHA OPIN	BLACK MOON (WRECK/NERVOUS)
34	31	52	WHOOPI! (THERE IT IS)	TAG TEAM (LIFE/BELLMARK)	72	64	8	YOU DON'T LOVE ME	DAWN PENN (BIG BEAT/ATLANTIC)
35	34	14	IT'S ALL GOOD	HAMMER (GIANT)	73	60	10	SINCE I DON'T HAVE YOU	GUNS N' ROSES (Geffen)
36	36	10	HEY D.J.	LIGHTER SHADE OF BROWN (MERCURY)	74	66	6	PLAY MY FUNK	SIMPLE E (BEACON/FOX)
37	32	9	AND OUR FEELINGS	BABYFACE (EPIC)	75	—	1	WHENEVER YOU COME AROUND	VINCE GILL (MCA)

Singles with the greatest sale. © 1994, Billboard/BPI Communications and SoundScan, Inc.

81	MOVING ON UP	(BMG, BMI/EMI, BMI) HL
82	SHINE	(Roland, ASCAP/Lentz, ASCAP)
83	THE SIGN	(Megasongs, BMI/BMG, ASCAP) HL
84	SOMETHIN' TO RIDE TO	(FONKY EXPEDITION) (Scarface, ASCAP)
85	SO MUCH IN LOVE	(Abkco, BMI)
86	STAY (FROM REALITY BITES)	(Furious Rose, BMI)
87	STAY	(Kaplan K, ASCAP/Tutu, ASCAP/MCA, ASCAP) HL
88	STREETS OF PHILADELPHIA (FROM PHILADELPHIA)	(Bruce Springsteen, ASCAP) CPP
89	SWEET POTATOE PIE	(Ghetto Jam, ASCAP/Chrysalis, ASCAP/All Int, ASCAP/Cats On The Prowl, ASCAP) CPP/HL
90	WHATTA MAN	(Sons Of K-oss, ASCAP/Sandia, ASCAP/Next Plateau, ASCAP/Irving, BMI) CPP
91	WILLING TO FORGIVE	(Sony, BMI/Ecaf, BMI/Warner-Tamerlane, BMI/Boobie-Loo, BMI)
92	WITHOUT YOU/NEVER FORGET YOU	(100% Apple, WB/WB, ASCAP) WB
93	WORKER MAN	(Tony Kelly, ASCAP/Zomba, ASCAP/Aunt Hilda, ASCAP/Micon, ASCAP) CPP
94	YOU DON'T LOVE ME (NO, NO, NO)	(Jamrec, BMI)
95	YOU KNOW HOW WE DO IT	(Gangsta Boogie, ASCAP/WB, ASCAP/Deep Technology, ASCAP/Full Keel, ASCAP) WB
96	YOU MEAN THE WORLD TO ME	(Stiff Shirt, BMI/Warner-Tamerlane, BMI/Ecaf, BMI/Sony Songs, BMI/Boobie-Loo, BMI) HL/WB
97	YOUR BODY'S CALLIN'	(Zomba, BMI/R. Kelly, BMI)
98	YOU	(WB, ASCAP/Maverick, ASCAP/Skinny White Butt, ASCAP) WB

HOT 100 SINGLES SPOTLIGHT™



by Kevin McCabe

HEATING UP: "The Sign" by Ace Of Base (Arista) continues its gradual decline in overall points, but holds at No. 1. "I Swear" by All-4-One (Blitz/Atlantic) is far and away the biggest point gainer on the Hot 100, and leaps 18-8. "I Swear" enters the Hot 100 Singles Sales chart at No. 18 and climbs 12-6 on the Hot 100 Airplay chart. It already ranks No. 1 at 23 outlets on the monitored radio panel, including KSOL (Wild 107) San Francisco, WZPL Indianapolis, and KLUC Las Vegas. The second-biggest point gainer is "I'll Remember" by Madonna (Maverick/Sire/Warner Bros.), which is a strong contender for No. 1 if its point gains continue at this pace. It passes "Return To Innocence" by Enigma (Virgin), which gains points but slips 4-5. "I'll Remember" is No. 1 at KIIS Los Angeles, WLUM (Hot 102) Milwaukee, and WKSE Buffalo, N.Y.

BIG JUMP: The third-biggest point gainer is "If You Go" by Jon Secada (SBK/ERG), which wins the Greatest Gainer/Airplay and vaults 54-28. It moves 29-17 on the Airplay chart. "If You Go" is receiving airplay at top 40/mainstream, rhythm-crossover, and adult stations on the monitored panel. It ranks No. 4 at KTFM (Hot 103) San Antonio, No. 5 at KRQQ Tucson, Ariz., and No. 7 at WGTZ Dayton, Ohio. The fourth-biggest point gainer, rising due mostly to sales, is "Regulate" by Warren G. & Nate Dogg (Death Row/Interscope). It jumps 43-17 on the sales chart. "Regulate" is No. 1 in airplay at KPWR (Power 106) Los Angeles and KMEL San Francisco, and No. 3 at WHYT Detroit.

"DON'T TURN AROUND" BY Ace Of Base (Arista), the fifth-biggest point gainer, zooms 21 places on the Hot 100, to No. 40. The commercial single just hit stores, so all of its points are from airplay. "Don't Turn" ranks No. 1 at KDWB Minneapolis, No. 3 at KRBE Houston, and No. 5 at KISF (Kiss 107.3) Kansas City, Mo. "Back & Forth" by Aaliyah (Blackground/Jive) is the sixth-biggest point gainer and wins the Greatest Gainer/Sales at No. 21. It won the airplay award last week. "Back" ranks No. 6 in airplay at WIOQ (Q102) Philadelphia, WPGC Washington, D.C., and WJMH Greensboro, N.C.

QUICK CUTS: Two additional titles gain points but are pushed back on the chart: "Got Me Waiting" by Heavy D. & the Boyz (Uptown/MCA) slips 20-22, and "I've Been Thinking About You" by Jocelyn Enriquez (Classified) drops 80-83. "Found Out About You" by the Gin Blossoms (A&M) earns a bullet at No. 22 on the airplay chart and jumps 45-39 overall, due to continued strong airplay at numerous outlets. It's No. 1 at WEDJ (The Edge) Charlotte, N.C., No. 2 at KJYO Oklahoma City, and No. 4 at WBZZ (B94) Pittsburgh. Several readers have asked recently about the recurrent rule for titles on the airplay chart that never appear on the Hot 100 because commercial singles are not made available. The same rule applies: A title becomes a recurrent when it has been on the chart more than 20 weeks and drops below No. 50. "Daughter" by Pearl Jam (Epic) is No. 37 in its 26th week on the airplay chart, and when it falls below No. 50 it will be removed. It's No. 1 at WPLY (Y100) Philadelphia, No. 3 at KUBE Seattle, and No. 5 at WHTZ (Z100) New York.

CEMA CONSOLIDATES BRANCH SYSTEM

(Continued from page 1)

part of that restructuring, it is creating a national account team, to be headed by Gene Rumsey, who has been promoted to VP of national accounts.

Sources familiar with the restructuring say it is in response to the consolidation of the account base, as well as to the industry's enhanced ability to micro-market, thanks to BDS and SoundScan. In the last 12 months, Sony Music Distribution and Uni Distribution have restructured as well.

As part of that restructuring, four Cema branch managers—Kathy Ganser-Aderman, Jerry Brackenridge, Terry Sautter, and Dave Witzig—have been promoted to regional directors, respectively overseeing the Northeast, South, West, and Midwest. Ganser-Aderman will move from the Washington, D.C., office to Hackensack, N.J., to replace Rumsey, who will move to Los Angeles to fill his new job. The other three will remain in their current offices. Those three branches, as well as the Washington branch, have been downgraded, and will now be overseen by an area manager.

Cema president Russ Bach says, "I decided to promote these executives and to revise their areas of responsibility to equip Cema to more effectively meet the needs of today's changing retail marketplace." He declined to comment further on the changes.

But sources say that the exponential growth of large national accounts forced Cema to address the marketplace with a structure based on a national accounts group and regional system, instead of a branch system.

Under its new structure, Cema will

categorize the Musicland Group, Target, Best Buy, Handleman, Trans World Music Corp., Circuit City, Europac, Blockbuster Music, Western Merchandisers, AAFES, and Camelot Music as national accounts. Each of those accounts, which collectively comprise about 50% of the marketplace, will be assigned a senior account representative who will have no other responsibilities.

By assigning at least half of the business to a national staff, the staffs in the regional territories will have more time to work with smaller accounts, as well as with individual stores run by the national accounts and nondirect independent accounts in their respective territories.

The Cema restructuring has been widely debated within the



RUMSEY

EMI fold during the last five months, creating uncertainty at the staff level. At press time, many details of the restructuring were being hammered out at a meeting in Phoenix, which was attended by senior executives from Cema and the labels it distributes: Capitol, EMI Records Group, Virgin, Liberty, and IRS.

Label executives say they are supportive of the restructuring but could not comment specifically at press time because they had not yet been briefed on the details.

In a general comment, one label executive in the Cema camp says, "Every distribution company needs to look at the way it is doing business,

and try to anticipate where the industry is going and how it will do business five years from now. With this restructuring, Russ [Bach] is trying to get in front of the curve."

LAYOFFS POSSIBLE

The restructuring will give the company, which employs 188 people, one more position when completed. However, it appears that some people may lose jobs if their talents do not fit the new structure. Thus far, three branch managers have been laid off—Vyto Lazauskas, who headed the Los Angeles branch; Tom Tilton, who headed the Dallas branch; and Mike Greene, who headed the Cleveland branch.

The regional offices will house the director, regional sales manager, and regional marketing manager. Each of Cema's eight branches previously had equivalent positions. After the layoff of the three branch managers, about nine mid-level executives will have to be reassigned.

Sources say some of those staffers will become area managers, while others might be assigned to the national account staff or other positions, such as a national singles specialist. Sources also say that Cema will create a VP of account development position. Moreover, sources indicate that there would be a lot of job changes in the lower ranks of the organization.

The restructuring to meet the demands of the changing marketplace comes on the heels of a number of programs Cema initiated in April that have been widely hailed at the account level as innovative (Billboard, March 26).

WHITE'S RADIO WISHES COME TRUE

(Continued from page 101)

She credits the lasting impression of those early gigs, and the fact that her parents were both teachers, as the source of her inspiration and determination to keep plugging away at the music business. After leaving the University of Miami in 1988, the singer moved to Nashville, where she immediately appeared on TNN's "You Can Be A Star" and walked away a

winner. Among her prizes was a chance to record a single for Capitol Records. Understandably, promoting the young contest winner's debut single was not a top priority for the label, but that didn't stop White. With recording in hand, she hit the road on a one-woman promotional tour of Florida.

"It was just me and my car," she laughs. "That tour was my first exposure to how hits are made and how program directors decide what gets played on the radio."

Following that tour, White returned to Nashville, studied acting part time, and signed a songwriting deal with Ronnie Milsap's publishing company. She scored a few cuts over the next three years, including one with Tammy Wynette. In 1991, she went on the road as a backup singer for Rodney Crowell, who allowed White a solo spot during his show. Out of that spotlight, White was

signed by RCA in December 1991, and Crowell was brought in to produce what became "Lead Me Not."

To further set the stage for "Wishes," White performed on the Academy of Country Music Awards telecast May 3, where she was a nominee for best new female vocalist.

As she prepares to hit the road behind her sophomore release, White views her debut record's limited success as an education and maintains an upbeat attitude about the music business. "I don't think of it as the rules of country music," she says. "It's just the rules of marketing any product. Something has to be identifiable and labeled for the mass market. I want to sell a whole pile of records, so I'm just trying to introduce myself to people. Once I've developed an audience, I fully intend to take them on a journey with me, and not just give them the same song over and over."

PETER CRONIN

BUBBLING UNDER™ HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	1	6	FREAKS	DOUG E. FRESH (GEE STREET/ISLAND)
2	—	1	BACK IN THE DAY	AHMAD (GIANT)
3	5	2	NIGHT IN MY VEINS	PRETENDERS (SIRE/WARNER BROS.)
4	6	5	I'LL WAIT	TAYLOR DAYNE (ARISTA)
5	11	4	SELLING THE DRAMA	LIVE (RADIOACTIVE/MCA)
6	—	1	WHAT'S UP	DJ MIKO (ZYX)
7	7	8	BELIEVE IN LOVE	TEDDY PENDERGRASS (ELEKTRA)
8	15	3	YOU DON'T WANNA MISS	FOR REAL (A&M)
9	4	5	DIVINE HAMMER	THE BREEDERS (4AD/ELEKTRA)
10	14	2	WHY HAVEN'T I HEARD FROM YOU	REBA MCENTIRE (MCA)
11	12	4	COMPUTER LOVE	ZAPP & ROGER (REPRISE)
12	24	3	THE WOMAN IN ME	HEART (CAPITOL)
13	18	2	ROCKS	PRIMAL SCREAM (SIRE/WARNER BROS.)

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

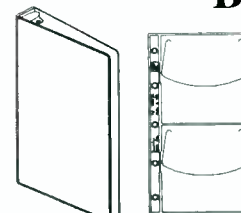
FOR THE RECORD

A story in the May 7 issue on the pending sale of the CPP/Belwin music print firm to Warner Bros. Publications stated that annual sales of Music Sales Corp. in the U.S. were about \$5 million. The company reports that sales for the year ending June 30 will be close to \$12 million. This figure would place Music Sales Corp. on a par with Warner Bros. Publications in the No. 3 spot among pop music print firms in the U.S.

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THE Billboard 200

FOR WEEK ENDING
MAY 14, 1994

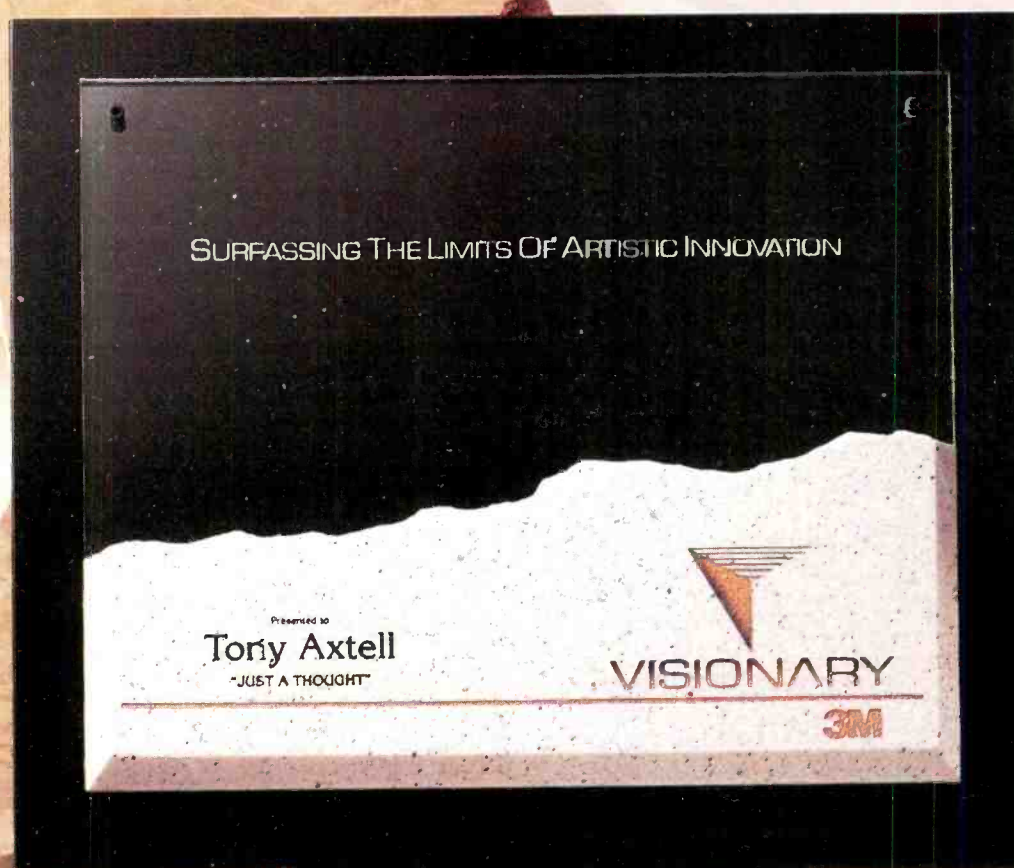
THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL
SAMPLE OF RETAIL STORE AND RACK SALES REPORTS
COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	4	*** No. 1 *** PINK FLOYD COLUMBIA 64200* (10.98 EQ/16.98) 4 weeks at No. 1	THE DIVISION BELL	1
2	3	4	6	*** GREATEST GAINER *** TIM MCGRAW CURB 77659 (9.98/13.98)	NOT A MOMENT TOO SOON	2
3	2	2	23	ACE OF BASE ▲ ² ARISTA 18740 (9.98/15.98)	THE SIGN	1
4	5	6	7	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55138 (10.98/15.98)	CHANT	4
5	NEW	1	1	*** HOT SHOT DEBUT *** REBA MCENTIRE MCA 10994 (10.98/15.98)	READ MY MIND	5
6	6	5	20	COUNTING CROWS ▲ DGC 24528/GEFFEN (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	4
7	4	3	6	SOUNDTRACK DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98)	ABOVE THE RIM	2
8	7	8	25	R. KELLY ▲ ² JIVE 41527 (10.98/15.98)	12 PLAY	2
9	14	15	12	ENIGMA ● CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	9
10	8	7	6	BONNIE RAITT CAPITOL 81427 (10.98/16.98)	LONGING IN THEIR HEARTS	1
11	13	13	42	TONI BRAXTON ▲ ⁴ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
12	10	10	25	CELINE DION ▲ ² 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
13	11	9	35	MARIAH CAREY ▲ ⁶ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
14	9	12	16	CRASH TEST DUMMIES ▲ ARISTA 16531 (9.98/15.98) HS	GOD SHUFFLED HIS FEET	9
15	17	17	40	SMASHING PUMPKINS ▲ ² VIRGIN 88267 (9.98/15.98)	SIAMESE DREAM	10
16	16	16	8	SOUNDGARDEN A&M 0198* (10.98/16.98)	SUPERUNKNOWN	1
17	15	11	32	NIRVANA ▲ ² DGC 24607/GEFFEN (10.98/16.98)	IN UTERO	1
18	18	14	9	YANNI PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
19	19	19	23	SNOOP DOGGY DOGG ▲ ³ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
20	NEW	1	1	OUTKAST LAFACE 26010*/ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILLACMUZIK	20
21	21	18	29	SALT-N-PEPA ▲ ² NEXT PLATEAU/LONDON 828392*/PLG (10.98/16.98)	VERY NECESSARY	4
22	24	41	3	ALL-4-ONE BLITZZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	22
23	20	20	9	VARIOUS ARTISTS MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	18
24	23	24	12	SOUNDTRACK ● RCA 66364 (10.98/16.98)	REALITY BITES	13
25	22	21	24	TOM PETTY & THE HEARTBREAKERS ▲ ² MCA 10813 (10.98/17.98)	GREATEST HITS	5
26	29	26	14	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
27	27	29	27	TEVIN CAMPBELL ▲ QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	18
28	12	—	2	NAS COLUMBIA 57684* (9.98 EQ/15.98)	ILLMATIC	12
29	28	25	9	HAMMER GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98)	THE FUNKY HEADHUNTER	12
30	31	30	14	ALICE IN CHAINS ▲ ² COLUMBIA 57628* (7.98 EQ/11.98)	JAR OF FLIES (EP)	1
31	30	28	130	NIRVANA ▲ ⁵ DGC 24425*/GEFFEN (9.98/13.98)	NEVERMIND	1
32	41	51	12	GREEN DAY REPRISE 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE	32
33	26	23	9	BECK DGC 24634*/GEFFEN (10.98/15.98)	MELLOW GOLD	13
34	25	22	6	PANTERA EASTWEST 92302*/AG (10.98/15.98)	FAR BEYOND DRIVEN	1
35	34	36	28	PEARL JAM ▲ ² EPIC 53136* (10.98 EQ/16.98)	VS.	1
36	32	27	17	SOUNDTRACK ▲ EPIC SOUNDTRAX 57624/EPIC (10.98EQ/16.98)	PHILADELPHIA	12
37	33	32	19	JODECI ▲ UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	3
38	NEW	1	1	LIVE RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	38
39	35	31	33	MEAT LOAF ▲ ⁴ MCA 10699 (10.98/15.98)	BAT OUT OF HELL II: BACK INTO HELL	1
40	40	44	25	CANDLEBOX ● MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX	40
41	37	35	50	JANET JACKSON ▲ ⁶ VIRGIN 87825 (10.98/16.98)	JANET.	1
42	36	34	76	SOUNDTRACK ▲ ¹¹ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
43	38	37	24	MICHAEL BOLTON ▲ ³ COLUMBIA 53567 (10.98/16.98)	THE ONE THING	3
44	47	49	5	SOUNDTRACK ATLANTIC/INTERSCOPE 82519/AG (10.98/16.98)	THE CROW	44
45	NEW	1	1	JIMI HENDRIX MCA 11060 (10.98/16.98)	BLUES	45
46	39	38	8	NINE INCH NAILS ● NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
47	42	43	44	THE CRANBERRIES ▲ ISLAND 514156/PLG (10.98 EQ/16.98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
48	44	39	25	BRYAN ADAMS ▲ ² A&M 0157 (10.98/16.98)	SO FAR SO GOOD	6
49	45	45	21	ICE CUBE ▲ PRIORITY 53876* (10.98/15.98)	LETHAL INJECTION	5
50	56	54	31	REBA MCENTIRE ▲ ² MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
51	43	33	3	ROLLINS BAND IMAGO 21034* (9.98/15.98)	WEIGHT	33
52	50	42	54	AEROSMITH ▲ ⁴ GEFFEN 24455 (10.98/16.98)	GET A GRIP	1
53	62	83	11	SARAH MCLACHLAN ARISTA 18725 (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	53
54	87	143	3	COLLECTIVE SOUL ATLANTIC 82596/AG (10.98/15.98) HS	HINTS, ALLEGATIONS & THINGS LEFT UNSAID	54

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
55	51	46	25	WU-TANG CLAN ● LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	41
56	NEW	1	1	PAM TILLIS ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	56
57	49	53	4	SOUNDTRACK EPIC SOUNDTRAX 57881/EPIC (10.98 EQ/16.98)	THREESOME	49
58	48	40	38	BILLY JOEL ▲ ⁴ COLUMBIA 53003 (10.98 EQ/16.98)	RIVER OF DREAMS	1
59	54	50	76	KENNY G ▲ ⁶ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
60	46	47	19	US3 ● BLUE NOTE 80883/CAPITOL (9.98/15.98) HS	HAND ON THE TORCH	31
61	53	58	124	PEARL JAM ▲ ⁶ EPIC 47857 (10.98 EQ/16.98) HS	TEN	2
62	58	48	35	GARTH BROOKS ▲ ⁴ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
63	55	59	21	DOMINO ● OUTBURST/CHAOS 57701*/COLUMBIA (9.98/15.98)	DOMINO	39
64	66	71	62	BROOKS & DUNN ▲ ² ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
65	68	68	55	GIN BLOSSOMS ▲ A&M 54039 (9.98/13.98) HS	NEW MISERABLE EXPERIENCE	30
66	63	67	168	ENIGMA ▲ ² CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
67	59	56	50	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	55
68	65	65	16	FAITH HILL WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	59
69	84	109	33	PATTY LOVELESS ● EPIC 53236 (9.98 EQ/15.98)	ONLY WHAT I FEEL	69
70	57	52	13	TORI AMOS ● ATLANTIC 82567/AG (10.98/15.98)	UNDER THE PINK	12
71	69	69	22	CRACKER ● VIRGIN 39012 (9.98/13.98) HS	KEROSENE HAT	59
72	NEW	1	1	RANDY TRAVIS WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	72
73	70	63	29	VARIOUS ARTISTS ▲ ² GIANT 24531/WARNER BROS. (10.98/16.98)	COMMON THREAD: THE SONGS OF THE EAGLES	3
74	67	61	6	CONFEDERATE RAILROAD ● ATLANTIC 82505/AG (10.98/15.98)	NOTORIOUS	52
75	60	57	6	MORRISSEY SIRE/REPRISE 45451/WARNER BROS. (10.98/15.98)	VAUXHALL & I	18
76	80	77	96	MARY-CHAPIN CARPENTER ▲ ² COLUMBIA 48881 (10.98 EQ/15.98)	COME ON COME ON	31
77	64	60	15	ZZ TOP ● RCA 66317 (10.98/16.98)	ANTENNA	14
78	73	75	142	METALLICA ▲ ELEKTRA 61113* (10.98/15.98)	METALLICA	1
79	72	64	71	STONE TEMPLE PILOTS ▲ ³ ATLANTIC 82418/AG (9.98/15.98) HS	CORE	3
80	61	55	3	HOLE DGC 24631/GEFFEN (10.98/15.98)	LIVE THROUGH THIS	55
81	71	74	44	TOOL ● ZOO 11052 (9.98/15.98) HS	UNDERTOW	50
82	79	89	7	MEAT PUPPETS LONDON 828484/PLG (9.98/13.98) HS	TOO HIGH TO DIE	79
83	77	81	27	10,000 MANIACS ▲ ELEKTRA 61569 (10.98/15.98)	MTV UNPLUGGED	13
84	85	72	82	ALAN JACKSON ▲ ³ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
85	90	87	87	VINCE GILL ▲ ² MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	10
86	76	84	32	MELISSA ETHERIDGE ● ISLAND 848660/PLG (10.98/15.98)	YES I AM	16
87	74	66	12	RICHARD MARX ● CAPITOL 81232 (10.98/15.98)	PAID VACATION	37
88	86	82	7	SAMMY HAGAR GEFFEN 24702 (10.98/15.98)	UNBOXED	51
89	81	78	45	SOUNDTRACK ▲ ³ EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1
90	78	80	85	GEORGE STRAIT ▲ ³ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
91	134	161	11	*** PACESETTER/HEATSEEKER IMPACT *** JOSHUA KADISON SBK 80920/ERG (10.98/15.98) HS	PAINTED DESERT SERENADE	91
92	93	114	4	BOZ SCAGGS VIRGIN 39489 (9.98/15.98)	SOME CHANGE	92
93	75	62	15	SOUNDTRACK ● MCA 10927 (10.98/16.98)	8 SECONDS	33
94	89	86	12	ZHANE ● ILLTOWN 6369/MOTOWN (9.98/15.98)	PRONOUNCED JAH-NAY	37
95	82	76	49	ROD STEWART ▲ ² WARNER BROS. 45289 (10.98/16.98)	UNPLUGGED... AND SEATED	2
96	96	91	58	DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	25
97	83	79	17	SOUNDTRACK VIRGIN 88274 (10.98/15.98)	THE PIANO	41
98	107	125	5	SOUNDTRACK MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	98
99	95	94	31	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	5
100	105	116	14	COLLIN RAYE EPIC 53952 (9.98 EQ/15.98)	EXTREMES	73
101	114	100	37	CLAY WALKER ● GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	52
102	121	135	5	JOHN BERRY LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	102
103	115	107	12	NEAL MCCOY ATLANTIC 82568/AG (10.98/15.98) HS	NO DOUBT ABOUT IT	84
104	109	104	60	STING ▲ ³ A&M 0070 (10.98/16.98)	TEN SUMMONER'S TALES	2
105	94	95	9	SHERYL CROW A&M 0126 (9.98/15.98) HS	TUESDAY NIGHT MUSIC CLUB	94
106	52	—	2	SHYHEIM VIRGIN 39385* (9.98/15.98)	AKA THE RUGGED CHILD	52
107	91	88	47	RAGE AGAINST THE MACHINE ● EPIC 52959 (10.98 EQ/15.98) HS	RAGE AGAINST THE MACHINE	45
108	100	106	7	ANGELA WINBUSH ELEKTRA 61591 (10.98/15.98)	ANGELA WINBUSH	96
109	112	—	2	SOUNDS OF BLACKNESS AFRICA TO AMERICA: THE JOURNEY OF THE DRUM PERSPECTIVE 9006/A&M (9.98/15.98)		109

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 artists removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.



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MOTHER, POLYDOR HAVE VISION OF CROSSOVER FOR FIAGBE

(Continued from page 10)

free, 7-track acoustic CD titled "Raw," which demonstrates the Catholic influences of the singer, who was born in North London to a Liberian mother and Ghanaian father. The songs covered on the bonus disc range from Van Morrison's "Warm Love" to Sly & the Family Stone's "Family Affair" to Bob Marley's "Waiting In Vain." Fiagbe adds further ingredients to the melting pot as she reveals that, as a music-loving teenager, the first singles purchased were "Vincent" by Don McLean and "Summer Breeze" by the Isley Brothers.

"I really like folk music; I get off on that," says Fiagbe. "But I also get off on rhythms. I don't look at things in styles and categories."

Fiagbe's voice "has more character than virtually anyone else out there," says her manager, John Campbell of J.C. Music. "I hadn't heard a single person coming from that angle, crossing over from black to white. I just saw a great deal of potential."

On hearing Fiagbe's demos, Camp-

bell secured her a deal with Mother Records in March 1993, just before the U2-owned label was relaunched as a joint venture with PolyGram. A subsequent race to secure her publishing was won by Island Music.

"John played me a 3- or 4-track tape, and I offered her a deal on the basis of that," recalls Malcolm Dunbar, managing director of Mother. "I felt that she had a depth of musical talent and such an unusual voice that just connects. The people she was likened to were Richie Havens, Laura Nyro, Bill Withers, like the soul/black equivalent of a Joni Mitchell or a Carole King."

Dunbar says he also hears influences from early Daryl Hall and John Oates in Fiagbe's work. Indeed, she contributed lyrics to the track "Borderline" for Hall's solo album, "Solo Alone."

In addition to the single "Gotta Get It Right," "Visions" also contains Fiagbe's debut single from last year, "You Come From Earth," and the recent single "What It's Like To Be

Beautiful," which failed to make the playlist at BBC Radio One FM and thus fell short of the top 40. The title track is slated to be the fourth U.K. single from the album in early June.

"They need to get albums out when the singles are doing well," says Sue Byfield, head of the soul music department at Tower Records in London's Piccadilly Circus. However, she adds that Tower has racked "Visions" in both the soul and rock/pop bins. Tower also has supported the release with a discounted retail price and visual incentives, such as an 8-foot photo "statue" of the visually striking Fiagbe.

"I don't think she'll be the kind of artist who's reliant on her last hit single," says Dunbar. "But I do think 'Visions' will be a return to the charts for her. Radio One has been very supportive of her as an artist, and the retail support has been fantastic. They know they're involved in the development of [the kind of] artist that's their bread and butter."

Fiagbe has attracted coverage

from a broad cross-section of the U.K. music and style press. Her photo shoots have included an image of the singer on a throne wearing a crown and, in another session, sporting the phrase "African Made In England" stamped on her forehead.

"The thing that appealed to me most about Lena is that she's so honest," says Campbell. "Nothing that we've done about her has been hyped." He adds that she came up with the forehead phrase. Dunbar adds, "When I first met her, it was very obvious that she had her own sense of style. It doesn't come from anybody else."

Fiagbe herself says, "Maybe I like to... not shock, because I don't think of myself as attention-seeking... I'm probably a bit more naughty than anything. As a child, I was attracted to the idea of being a star, but that was just a childish thing. As I grew older, I realized that being famous wasn't the trick—being successful was the important thing."

Fiagbe's cosmopolitan musical

style may simultaneously be the singer's greatest strength and the biggest obstacle to breaking her internationally. "She's not left field, but she's not 100% commercial mainstream either," says Clive Dickens, program manager at commercial station BRMB in Birmingham, who has added each of Fiagbe's singles to his playlist. "She'll settle in both camps eventually."

He says Fiagbe sang live at a "roadshow" for his station May 1 before some 25,000 people, on a bill that included such U.K. chart acts as D-Ream and Bitty McLean. "She's not the sort of artist that [attracts] hysteria, but it was amazing how many people were mouthing along with the words."

Dickens and others wonder how Fiagbe's multiformat sound will be received at radio in the U.S., citing the difficulties experienced by SBK/ERG in promoting Tasmin Archer to a pop radio audience there.

But Fiagbe is undaunted. "I don't know how it works out there, but I'm sure I'll find out, and I'll find a way around it. I haven't started touring yet, and I do believe in the power of getting out and playing live. I just hope that wherever you go in the world, there are people that like songs, in the old style, with proper arrangements, not just a sampled voice going across drum rhythms."

Following support slots with Daryl Hall and Lenny Kravitz, Fiagbe begins a U.K. tour May 17 and is much in demand from Mother Records' affiliated labels, notably in France. Last month, she performed at a PolyGram retail convention in Hungary and did live radio session dates in Switzerland. Dunbar reports that eight further territories have requested radio promo tours, which will precede a full European tour and U.S. dates later in the year.

SMITH, YARBROUGH TAKE NEW TITLES AT SONY DISTRIBUTION

(Continued from page 8)

eas in particular: special products, alternative means of selling music, and the Sony Legacy reissues label.

Of Yarbrough, Smith says, "Danny's responsibilities will widen a great deal. He's now responsible for all fulfillment, warehousing, the marketing departments, order-entry, and inventory management." Commenting on the promotion of his top lieutenant, Smith says, "We pride ourselves on growing and developing talent within house." He adds, "Both of us started as salesmen."

Since 1989, Yarbrough has held the title of senior VP of sales and

branch distribution. "We are looking for someone to fill that position," Smith says. Sony operates nine branches in the U.S.

Yarbrough, referring to the challenges he faces, says, "We will look for ways to more effectively market in retail locations, no matter where music is sold. This year there'll be an estimated 700 new retail storefronts, not counting mass merchants."

New York-based Sony Music Distribution distributes recordings from Sony's major music labels, such as Columbia Records and its affiliated imprints, and Epic Records and its affiliates. In

addition, it performs fulfillment functions for Sony's independent distributor, Relativity Entertainment Distribution.

For the current year, through April 24, Sony Music is the No. 2 distributor in U.S. market share, with a 17.05% share, according to the retail sales data organization SoundScan. In first place is Warner Music Group's WEA, at 20.78%. For all of 1993, Sony was No. 2 in market share behind WEA, at 17.25%.

Smith joined the company in 1958, when it was CBS Records, and became the New York branch

manager in 1970. He was appointed president of CBS Records Distribution (later Sony) in 1989.

Yarbrough joined CBS in 1965 as a sales representative in Atlanta. After holding various positions with the distributor throughout the U.S., he became Columbia Records' VP of sales in 1987. Two years later he returned to the distribution unit to assume his current title.

Yarbrough will report to Smith, who in turn reports to Tommy Motola, president/CEO of Sony Music Entertainment.

MCA INKS PRODUCTION DEAL WITH FORT APACHE

(Continued from page 10)

music." Oberman says the deal is "a great fit" with MCA's current rock roster, which has been slimmed down to approximately 20 acts.

"We have a relatively small rock roster, so they won't be constantly bumping heads with a lot of other acts," Oberman adds.

"We're going to basically allow them to continue doing what they do very well," he says.

As part of the deal, MCA gave Fort Apache funds to purchase a considerable amount of new equipment. "That's unique, because we don't have equity in the studio, but we have given them the means to upgrade, which should benefit both parties in the future," Oberman says.

Smith says the Fort Apache crew opted for MCA for a few reasons. "It's a really good marketing company, and they don't have much of a roster that is competitive with what we do," he says.

"The idea is that MCA is giving us the opportunity to succeed on our own terms. They will deal with us pretty much the way we deal with the artists."

Smith expects the studio upgrade to be completed in June, about the same time that Fort Apache hopes to sign its first act. If all goes as scheduled, the first commercial release by the new alliance should be issued in January 1995. "That's my goal," says Smith.

The release likely will feature both the MCA and Fort Apache monikers, if the latter name is cleared with the trademark office.

Also possible is a promotional sampler that would serve to introduce the industry to Fort Apache, featuring several well-known acts that have recorded at the studio over the years.

Says Smith, "We're hoping to establish in people's minds what we have done and who we are. There is a whole list of successful artists that have been through here."

Smith says the Fort Apache crew also will be involved in marketing the acts. "With the management company, we stay on top of the way each release is promoted and marketed. We plan to do the same thing with the production company," he says.

JANET, STING LEAD APRIL RIAA CERTS

(Continued from page 12)

endary blues singer's death.

"The Best Of Reba McEntire" (MCA) became the country thrush's 14th gold album, placing her third among female vocalists with the most gold records, behind Barbra Streisand (31) and Linda Ronstadt (17). Olivia Newton-John and Dolly Parton trail McEntire with 13 and 12 gold discs, respectively.

Queen Latifah's first Motown release, "Black Reign," became the rap queen's first gold album, making Latifah the first female rap soloist to hit gold. Motown's R&B duo Zhane also notched a gold disc.

Enjoying its first sales certifications, Time-Life Music had a big month with three platinum boxed sets, five gold boxed sets, and two gold albums.

Celine Dion's "Power Of Love" (550 Music/Epic) became the Canadian singer's first platinum single, while Crash Test Dummies, All-4-One (Atlantic), Tim McGraw (Curb), 12 Gauge (Street Life/Scotti Brothers), and Beck (DGC) collected their first gold singles.

A complete list of April RIAA certifications follows.

MULTIPLATINUM ALBUMS

Janet Jackson, "janet," Virgin, 6 million.
Aerosmith, "Get A Grip," Geffen, 4 million.
Keith Sweat, "Make It Last Forever," Elektra, 3 million.
Stapler Brothers, "Best Of The Stapler Brothers," Mercury, 3 million.
Sting, "Ten Summoner's Tales," A&M, 3 million.

Phil Collins, "Serious Hits Live," Atlantic, 2 million.
Soul Asylum, "Grave Dancers Union," Columbia, 2 million.
Nirvana, "In Utero," DGC, 2 million.
Celine Dion, "The Colour Of My Love," Epic, 2 million.

PLATINUM ALBUMS

Various Artists, "Philadelphia," Epic Soundtrax.
Crash Test Dummies, "God Shuffled His Feet," Arista, their first.
Little Texas, "Big Time," Warner Bros., its first.
Dwight Yoakam, "Hillbilly Deluxe," Warner Bros., his fourth.
The D.O.C., "No One Can Do It Better," Atlantic, his first.
Celine Dion, "The Colour Of My Love," Epic, her second.
Robert Johnson, "The Complete Recordings," Columbia, his first (2-CD boxed set).
Seal, "Seal," Sire, his first.
Various Artists, "Treasury of Christmas, Volume 1," Time-Life Music (2-CD boxed set).
Various Artists, "Classic Rock Set, 1964-1968," Time-Life Music (6-CD boxed set).
Various Artists, "Rolling Stone Collection—25 Years Of Essential Rock," Time-Life Music (7-CD boxed set).

GOLD ALBUMS

Various Artists, "Rock 'N Roll Era, 1957," Time Life Music.
Various Artists, "Rock 'N Roll Era, 1958," Time Life Music.
Various Artists, "The Best Of Your Hit Parade Set," Time Life Music.
Carl Doy, "Piano By Candlelight," Time Life Music, his first.
Various Artists, "Treasury Of Christmas, Volume 1," Time Life Music.
Various Artists, "Reality Bites," RCA.
Richard Marx, "Paid Vacation," Capitol, his fourth.
Restless Heart, "Big Iron Horses," RCA, its fourth.
Zapp, "The New Zapp IV U," Warner Bros., its third.

Maze Featuring Frankie Beverly, "Back To Basics," Warner Bros., its eighth.
Prince, "The Hits 2," Paisley Park, his sixteenth.
Zhane, "Zhane," Motown, its first.
Enigma, "The Cross Of Changes," Virgin, its second.

Various Artists, "Kids Sing Praise, Volume 1," Brentwood Music.
Reba McEntire, "Best Of Reba McEntire," Mercury, her fourteenth.
Stapler Brothers, "Partners In Rhyme," Mercury, their eighth.
NWA & The Posse, "NWA & The Posse," Priority, its fourth.
Nine Inch Nails, "The Downward Spiral," Interscope/TVT, its third.
Confederate Railroad, "Notorious," Atlantic, its second.
Queen Latifah, "Black Reign," Motown, her first.
Various Artists, "Classic Rock Set, 1964-1968," Time-Life Music (6 CD boxed set).
Various Artists, "Rolling Stone Collection-25 Years Of Essential Rock," Time-Life Music (7 CD boxed set).

PLATINUM SINGLES

Celine Dion, "Power Of Love," 550 Music/Epic, her first.
Ace Of Base, "The Sign," Arista, its second.
Salt-N-Pepa, "Whatta Man," Next Plateau, their third.

GOLD SINGLES

All-4-One, "So Much In Love," Atlantic, its first.
Snoop Doggy Dogg, "Gin And Juice," Death Row/Interscope, his second.
Crash Test Dummies, "Mmm, Mmm, Mmm, Mmm," Arista, their first.
Tim McGraw, "Indian Outlaw," Curb, his first.
12 Gauge, "Dunkie Butt," Street Life/Scotti Bros., its first.
Beck, "Loser," DGC, his first.
Bruce Springsteen, "Streets Of Philadelphia," Columbia, his third.

Assistance in preparing this story provided by Brett Attwood.

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'TRASH' OVERFLOWS IN FRENCH MUSIC SCENE

(Continued from page 1)

Burnings Heads, Cut The Navel String, Mush, and Drive Blind. In most cases, the bands' careers are still in their infancy; they are either unsigned or have just recorded first EPs or albums. Some industry veterans are questioning whether this new wave of French talent will be commercially viable in the long run.

But unquestionably, these young, mostly male acts are out to prove the creative power of a guitar-heavy fusion of rock, funk, and punk, inspired by bands such as Virgin's Mano Negra and Epic's FFF in France, Holland's powerful Urban Dance Squad, or America's Red Hot Chili Peppers and Rage Against The Machine.

Already, the French rock quartet Noir Désir, with a rambling, violent rock style and a romantic pose, has proven that this music can be successful. The band's previous three albums on PolyGram-affiliated Barclay Records all went gold (100,000 units), and one, "Tostaky," has gone platinum, selling 300,000 units.

The new acts following in the footsteps of Noir Désir have been dubbed by some as "trash" bands. Centered primarily in Paris and its environs, "trash" music is shaking the traditionally staid image of French rock'n'roll.

One of the first avenues of exposure for these groups was the annual Transmusicales festival, held each December in the city of Rennes, known to be at the forefront of new musical trends. Hervé Bordier, one of the three founders of the festival, says he believes "there is a public which identifies with this music."

Bordier says that in Rennes, he can name eight or 10 bands that have not been signed to a record deal, including Atom, which has a self-produced 4-track EP, Stormcore, and Mass Murder. These acts play "that kind of loud and heavy music—between hardcore and trash, punk and heavy metal," says Bordier. "There is even a bar that features nothing but trash bands. The kids are 16-20 years old, and these bands are playing the kind of music they want to hear for a public the same age. They are what punk bands have been for a generation like mine."

Patricia Bonnetaud, head of production for local acts at Polydor France, considers the success of the Seattle-based band Nirvana a milestone in the development of this new French generation. Apart from her A&R work with Polydor, Bonnetaud spends her spare time advising and promoting these upcoming bands. She was active with No One Is Innocent and is pushing Lofofora.

Bonnetaud's involvement with the bands, she says, was borne of frustration. "There was an increasing number of new bands who had virtually no success with record companies, although they were trying hard—sending tapes, trying to get A&R people to concerts."

NO ONE IS INNOCENT LEADS THE WAY

No One Is Innocent is considered the standard bearer for this wave of French rock acts. Founded in March 1993, the band played a series of showcases at different festivals, such as the Francofolies in the city of La Rochelle in 1993, before the major labels began bidding for it. The group signed with Island France, and its self-titled debut album was released in April with strong expectations from the label, which initially shipped 7,000 units.

Previously, No One Is Innocent had recorded a 4-track EP and sold 6,000 units through independent distribution, according to the band's manager, Pascal Koziareck of Oz Productions in Paris.

Yves Lemeé, buyer for Rennes Musique, an independent retailer in Brittany, says sales of the band's EP took off after a performance in Rennes. "It has been a regular seller, and it created a good buzz before the release of the album," he says. "What is important with this new generation of bands is their live stage appearances."

Lemeé says he sold 100 copies of the debut album by No One Is Innocent in one week. "For a group like this one, not well known, that's a very good figure, and it is promising for the future. No One Is Innocent really represents the banner of a new generation of bands who aren't afraid to write noise. And we feel that buyers, mainly students, are ready for that rough music."

Koziareck says the major-label signing of No One Is Innocent is the result of four to five years of work and experience in the music industry.

"We know what we want, we know where we're going, and I think the Island staff has understood our way of working," he says. "What characterizes us is independence and self-willed attitude. The label's managing director, Pascal Nègre, once joked that we were terrorists when it came

down to business."

Bruno Ponge, manager of Lofofora, expects to follow the same path with the Paris-based band. Lofofora has independently produced a 5-track EP, distributed by MSI, with an initial shipment of 2,000 units. The band opened Iggy Pop's seven-date tour in France, but has not yet signed a major record deal.

"The Iggy Pop tour was an excellent experience for the band," says Ponge. "We learn a lot, we listen a lot, we go at our own rhythm. We are not in a hurry. The next step will be the making of an album before the end of the year for a 1995 release. If we have a record deal, it will be according to our conditions—that's what we've learned from No One Is Innocent."

SEEKING THEIR OWN STYLE

But Lofofora—one of the rare bands that sings completely in French—and No One Is Innocent are not alone. Koziareck says many of the emerging French rock bands have no interest in comparing themselves to their Anglo-American counterparts. They are seeking their own style and stance.

However, some observers express doubts about the French market's capacity to absorb these groups. Bordier says that on the alternative circuit, with independent distribution, some of these bands can achieve a sales level of 5,000-10,000 units. But he believes

"not more than 2 or 3 bands" will achieve significant success.

Some fear that major labels will want to sign their own versions of No One Is Innocent, which is what happened with rap a couple of years ago, creating a glut in the marketplace.

Others point out the difficulties in nurturing a healthy rock scene in France. Luc Natali, marketing manager for indie rock label Boucherie, whose roster boasts hardcore band Hoax and abrasive combo 10 Petits Indiens, fronted by a female singer, has a skeptical view of the market. 10 Petits Indiens' most recent album sold more than 8,000 units, but he says that figure is far below the band's potential.

"Media, especially radio, have become a wall we bang on," says Natali. "We can't even rely any longer on the support of specialized press. Retail is shrinking. We mostly deal with 90 independent retailers, the 40 FNAC stores, sometimes the Nugget's and Madison chains, and that's it, for the whole territory."

Dominique Farran, director of musical programming for public radio station France Inter, says some of these acts can be played in specialized shows, especially in the evenings. But for top 40 FM stations, hard rock is viewed as an audience turn-off.

A band like No One Is Innocent "can be played in our programs," says Farran. "Of course, I will avoid

the early-morning slots but we have an open programming policy and there is no reason not to play that kind of music."

Some specialized stations play local rock, but, as Patrick Mathé, managing director of indie label New Rose, notes, "their influence is limited."

Natali says that even concerts are becoming more difficult as the number of venues decreases, ticket prices rise, and those who book the venues take fewer risks.

COMMERCIAL POTENTIAL

Emmanuel de Buretel, president of Virgin France, says the "trash" scene has yet to prove its commercial viability. "The bands that are in the Seattle mold, like Noir Désir, fare well, as do those, like Mano Negra, which blend influences. But I don't see it as a real wave."

Mathé says the movement has its limits. "Whatever you call it—trash, hardcore, fusion—it is still marginal in terms of sales. One of our bands, the Skippies, which is part of this movement, hardly sold 3,100 units, despite good promotional results. Needless to say, it's hard to break even. Without overinvesting, all expenses included, you have to count on 100,000-200,000 francs (\$16,500-\$33,000). And the market is getting harder than a few years ago."

Mathé believes that, as in any musical trend, "many will try, few will be chosen."

ANGEL BEARS BAD TIDINGS FOR DELOS, RCA 'CHANT' ALBUMS

(Continued from page 8)

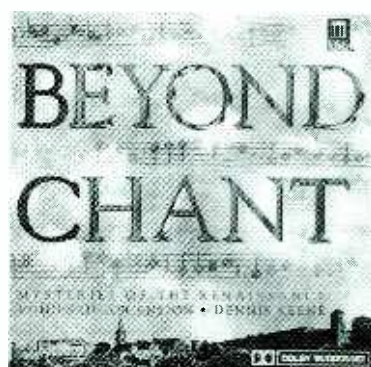
acknowledged at press time that it had made changes following an action filed May 4 by Angel by U.S. district court judge Peter Leisure in New York, where on the following day (5) a temporary restraining order was issued against the release of the album by RCA Victor. (As of press time, an Angel spokesperson said that the label had not seen the changes.)

The spokesperson also said that RCA Victor and Delos were the only two labels so far against which Angel had made legal moves to prevent album cover graphics that, in its view, compete unfairly with its album.

In its April 28 missive to Delos president/CEO Amelia S. Haygood, the New York law firm of Weiss Dawid Fross Zelnick & Lehrman stated that the Delos album is "presented in virtually identical printing style to that of our client, against a similar light blue background... Delos is obviously trying to ride on the coattails of our client's hit album and well-known album title." To Angel, Delos was in violation of the federal Lanham Act in competing unfairly with its hit album. The letter requested that Delos respond by noon May 3.

While acknowledging that Delos is changing the cover typeface and coloring, Haygood says, "We are not giving up the main thrust [of this release]. We feel strongly we are not copying ['Chant'], because we are offering music of a different period."

Rudi Simpson, VP of sales and marketing at Delos, adds, "This is not a look-alike contest. We have something different." Delos plays on the theme of "Beyond Chant" in its order form, which shows a man in monk's garb declaring that "Delos takes you to the next level," as he draws back a curtain that partially reveals the cover art.



Angel's "Chant" CD cover, left, as it compares with the original Delos "Beyond Chant" cover, center, and the new Delos cover, right. Delos changed the typeface for the new cover. Also, the blue background of the original Delos cover—similar to the background on the Angel release—is described by the label as "coral blush dawn" on the new cover.

The Delos album was recorded in New York last March by New York-based Dennis Keene and the Voices Of Ascension. It is the label's first release in Dolby Surround.

Haygood terms the cover changes "courteous and accommodating, so that Angel will not feel badly or think

we are cutting into their sales. They used to be our neighbors in Hollywood, and we recorded in their studios. We didn't push it when they used the same ad line from our [5-year-old] 'Great American Composers' series [a few years ago]."

Haygood says the company had al-

ready placed ads for the release in several monthly publications. Where possible, changes in visual representation of the album cover will be made. Says Haygood, "Right now, we are enlarging on some nice advance orders."

JOHN BERRY FINALLY BREAKS THROUGH

(Continued from page 10)

smooth R&B sounds of bands like the Chi-Lites and the Stylistics, and those influences come through in Berry's blue-eyed soulful approach to a country song.

"He's got such a high emotional level, and he just nails that song," says Brad Hansen, PD at KASE Austin, Texas. "Country has been largely medium and uptempo for a while now, and I think people may be ready to go back to that kind of soulful, emotional song."

Berry's intense live performances have been another factor in his recent

surge. Opening for Reba McEntire, Tanya Tucker, and Aaron Tippin during the past several months, Berry has been receiving standing ovations for "Your Love Amazes Me," and his performance of the song at the Country Radio Seminar's New Faces Show, held in Nashville in March, was a major factor in the song's success at radio. The single is bulletted at No. 5 on Billboard's Hot Country Singles & Tracks chart.

"All the artists were great on that show, but Berry hooked the heck out of 'Your Love Amazes Me,'" says

Gary Moss, PD at KWNR Las Vegas, who attended the seminar. "He was fabulous, and it was certainly one of the best performances of the entire event."

Berry is recovering in an Atlanta hospital and is raring to go. Happily, the prognosis for his health, and his career, looks good.

"I spent all day with him the other day," says manager Corlew. "When he got out of his tests, he was ready to sit down and put things in place so he'll be ready to go when he walks out of the hospital."

BETWEEN THE BULLETS



by Geoff Mayfield

THE NUMBERS GAME: We are excited to attach to this column the inaugural edition of an exclusive Billboard feature, Market Watch, which offers our readers a snapshot of the music industry's sales pace. Each week, Market Watch will show music merchants' overall volume, as calculated by SoundScan, and show a comparison to the previous week's volume, as well as to the same week from the prior year. Similarly, it will show year-to-date volume. Market Watch also will offer particular breakouts of the data, including the performances of various configurations, sales by store type, and sales by region. This information will reveal insights that will be especially helpful to readers who analyze Billboard's sales charts.

THIS WEEK: As you can see, overall sales for this week are 2% ahead of last week's volume. The gain might seem slim, but it is significant when you consider that volume has decreased weekly since Easter. And when compared to the same week the previous year—a vital statistic for retailers—the chart week shows a powerful 12% gain. This week, Market Watch also provides a Focus on configuration, album format, and store type data. Other breakouts will be featured in upcoming weeks.

COUNTRY BOOM: There is a bit of a country explosion on this week's charts, and it's a prelude to what should be an even bigger blast next week. The catalyst this week is a strong release schedule. There are five new titles on Top Country Albums, a higher number than that chart usually sees, and each of those albums shows up on The Billboard 200: **Reba McEntire** at No. 5; **Pam Tillis**, No. 56; **Randy Travis**, No. 72; **Linda Davis**, No. 124; and **Johnny Cash**, No. 128. For Cash, it's his first appearance on the big chart since 1976. The catalyst for the country blitz that we anticipate on next week's charts is the May 3 Academy of Country Music Awards telecast, which featured no fewer than 17 performances (see story, page 12).

BRINGING THE HEAT: Rookie Tim McGraw also adds fuel to Nashville's fire, showing the largest unit increase on The Billboard 200. His controversial single "Indian Outlaw" and the newer "Don't Take The Girl," which leaps 11-8 on Hot Country Singles & Tracks, are obvious spark plugs. A recent profile in People also heightened awareness, and he's scheduled to appear on "The Late Show With David Letterman" May 4. McGraw now stands a real chance to move to No. 1 on The Billboard 200. With a 15.5% increase, his tally for the week stands at 119,000, 9% shy of **Pink Floyd's** chart-topping sum. Pink Floyd's sales declined by 17%, the smallest percentage drop it has shown since it raced onto the chart four weeks ago.

AMEN: Care to guess the No. 1 seller for two weeks running at The Musicland Group, America's largest music chain? It's the **Benedictine Monks Of Santo Domingo De Silos**, and its Musicland numbers are actually growing. Can the monks move to the top of The Billboard 200? That largely will depend on rackjobbers, with whom Angel has finally placed the album. With 105,000 units sold, "Chant" moves to No. 4 on The Billboard 200. . . . The **Gregorian Monks Of Paris** title mentioned in last week's column is distributed by WEA, but its label is Erato through Elektra International Classics, not through Atlantic. BMG Classics is on the bandwagon, too, with a various-artists set coming from RCA Victor in late May that will go by the almost unbelievable title "Chill To The Chant."

STAY AWAKE: "The Late Show With David Letterman" continues to play a hot hand at music stores. Three of the week's five visiting performers—**Reba McEntire** (Nos. 2 and 50), **Gun Blossoms** (No. 65), and the **Brian Setzer Orchestra** (re-entry at No. 189)—show gains. Another Letterman guest, **Randy Travis**, debuts at No. 72 on the big chart and at No. 12 on Top Country Albums, although it is always difficult to say how much impact TV appearances have on an album's first-week sales.

ACM AWARDS SPOTLIGHT BROOKS, MONTGOMERY, JACKSON

(Continued from page 12)

continue, as the artist was scheduled to appear on network TV May 6 in the NBC special "This Is Garth Brooks Too!"

Atlantic Group chairman/CEO Doug Morris was optimistic about his label's prospects following Montgomery's victory as top new male vocalist of the year. Montgomery also received the song of the year award for the No. 1 hit "I Love The Way You Love Me."

"We're going to sell some more records now," Morris said during the label's post-show party.

Montgomery's platinum-certified "Kickin' It Up," which reached No. 1 on The Billboard 200, is at No. 26 this week; his platinum-certified "Life's A Dance" is at No. 174. The albums are at No. 4 and No. 40, respectively, on the Top Country Albums chart.

Arista's Jackson walked away with the single of the year award for his No. 1 track "Chattahoochee," and album of the year for "A Lot About Livin' (And A Little 'Bout Love)," which is No. 84 in its 82nd week on The Billboard 200. The title is No. 16 in its 82nd week on the Top Country Albums chart.

Charley Pride, whose first Billboard-charting single, "Just Between You And Me," dates back to 1966, received the ACM's Pioneer Award from Buck Owens and Neal McCoy. The award was the first honor Pride has received from the academy.

Randy Travis and Billy Dean presented BNA's John Anderson with the ACM Career Achievement award.

Label management kept the presentation a secret from Anderson, who reportedly was reluctant to attend the ceremony. "I've got a lump in my throat," he said upon accepting the surprise honor.

In another emotional high moment, Naomi Judd accepted the top female vocalist award for her daughter Wynonna, bedridden with a back injury.

"The real-life adventures of the Judds are stranger than anything you can think of," said the elder Judd, who has retired from performing due to the impact of a chronic illness. "But this is proof there is a God."

Other winners included Faith Hill, new female vocalist; Little Texas, top vocal group; the Gibson Miller Band, top new group or duo; and Vince Gill, top male vocalist.

The ACM awards clocked in at about three hours with an entertainment-packed program featuring performances by Clint Black, Mary-Chapin Carpenter, Brooks & Dunn, Lorie Morgan, Billy Ray Cyrus, Confederate Railroad, Travis Tritt, Diamond Rio, Dwight Yoakam, Tracy Lawrence, Pam Tillis, Doug Stone, and Sawyer Brown, as well as co-hosts Reba McEntire and Jackson. Gill performed a musical tribute to the late Conway Twitty.

Winners in the instrumentalist categories, announced prior to the telecast, included Glen Worf, bass; Eddie Bayers, drums; Mark O'Connor, fiddle; Brent Mason, guitar; Matt Roll-

ings, keyboard; Terry McMillan, specialty instrument (percussion/harmonica), and Jay Dee Maness, steel guitar.

Also garnering pretelecast awards were Toolie's Country, Phoenix, country nightclub of the year; Tim Hattrick and Willy D. Loon, KMLE Phoenix, DJs of the year; KNIX Phoenix, radio station of the year; and Bill Bachand of Mr. Bill Presents, Phoenix, talent buyer/promoter of the year.

CMT Sets U.K. Concert Fest

NASHVILLE—CMT Europe, in cooperation with the Asgard Agency in London, has launched CMT Europe SummerFest, a series of country music concerts at venues throughout the U.K.

The May 3-July 15 series will be promoted on the CMT Europe network, and CMT Europe SummerFest signs and banners will be displayed at each show.

Many of the acts involved are relatively unknown outside the U.S., but the network believes that exposure to their music videos will help build audiences for the acts.

Here are the acts, venues, and dates involved:

Jimmie Dale Gilmore at the Garage (May 3) and the Mean Fiddler (May 4). Both clubs are in London.

Iris DeMent, the Cambridge Theatre, London (May 8).

The Cactus Brothers, the Mean Fiddler, London (May 10).

Emmylou Harris & the Nash Ramblers, the Hammersmith Apollo, London (May 29); Royal Concert Hall, Glasgow (May 30); and the Apollo, Manchester (May 31).

Kieran Kane and Kevin Welch, the Borderline, London (June 7).

Dwight Yoakam, Hammersmith Apollo, London (July 11); Apollo, Manchester (July 13); and the Royal Concert Hall, Glasgow (July 14).

The Rockingbirds, the Garage, London (June 18).

Monte Warden, the Mean Fiddler, London (July 15).

EDWARD MORRIS

WEA's Discovery Stands Alone Holzman Reinigorates Historic Label

BY DEBORAH RUSSELL

LOS ANGELES—Discovery Records, founded in 1948 by producer Albert Marx, is now being distributed by WEA as a stand-alone imprint.

Discovery is wholly owned by the Warner Music Group and is helmed by Elektra Records founder Jac Holzman. The label catalog includes the complete recordings of the Musicraft imprint, as well as works by Dizzy Gillespie, Sarah Vaughan, and Duke Ellington.

Since taking over as label chairman in 1991, Holzman has expanded the Discovery roster to include contemporary jazz, rock, pop, and folk artists. Recent signings include David Gates, formerly of Bread; Sara Hickman and her offshoot group, Domestic Science Club; and Perla Batalla.

"[Holzman's] taste and the repertoire of product bring a lot to [WEA] and to the business," says Dave Mount, president/CEO of WEA Corp. "We're very excited because Discovery adds to an area that we're trying to develop here, and we're glad to have them."

Discovery had been distributed by the Plymouth, Minn.-based PaulStarr Distributing and the Minneapolis-based REP Co. But when WEA came wooing, says Holzman, the label responded.

"We couldn't get better independent distribution than PaulStarr and REP provided," says Holzman. "But we were given an uncommon opportunity by WEA, and we just decided to go."

The change in distribution should not affect the label's artistic identity in a dramatic way, Holzman notes.

"Our job is not to get more like

[other WEA labels], but to remain a steadily unique company," he says.

Businesswise, the transition should be smooth as well, he notes. Personnel will remain intact, and the number of releases will remain at about 10 new titles and eight catalog reissues per year, he says. WEA will handle record retail distribution, while Discovery's team will handle the promotion, marketing, and alternative distribution for its titles.

Forthcoming releases include Hickman's "Necessary Angels," Mose Allison's "Lessons In Living," and Lee Ritenour's "The Captain's Journey," all of which hit the street June 21. Batalla's self-titled debut for the label is expected Aug. 2.

MARKET WATCH

BILLBOARD'S WEEKLY NATIONAL MUSIC SALES REPORT

WEEKLY UNIT SALES				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
11,255,000	11,005,000	UP 2.27%	9,993,000	UP 12%

YEAR-TO-DATE UNIT SALES		
YTD (1994)	YTD (1993)	CHANGE
202,398,000	194,001,000	UP 4.3%

FOCUS ON SALES BY:

CONFIGURATION	ALBUM FORMAT	STORE TYPE
Albums: 9,542,000 (84.8%)	CD: 5,549,000 (58.2%)	Major Chain: 4,883,000 (43.4%)
Singles: 1,714,000 (15.2%)	Cassette: 3,984,000 (41.7%)	Chain: 1,565,000 (13.9%)
	Other: 9,000 (0.1%)	Independent: 1,587,000 (14.1%)
		Rack: 3,221,000 (28.6%)

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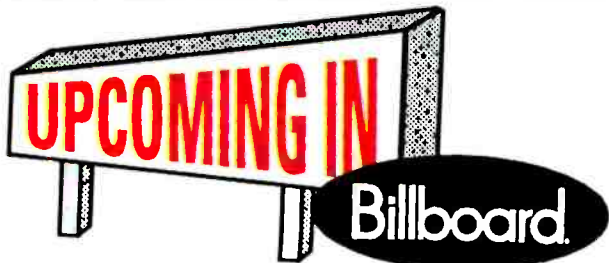


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ISSUE DATE: JUNE 4
AD CLOSE: MAY 10

FRANCE
ISSUE DATE: JUNE 11
AD CLOSE: MAY 17

PRODUCTION PEOPLE
ISSUE DATE: JUNE 18
AD CLOSE: MAY 24

CES/KARAOKE
ISSUE DATE: JUNE 25
AD CLOSE: MAY 31

"ENTER • ACTIVE FILE"
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AD CLOSE: MAY 17

BROADWAY
ISSUE DATE: JUNE 25
AD CLOSE: MAY 31

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AD CLOSE: JUNE 7

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The Billboard Bulletin...™

EDITED BY IRV LICHMAN

NO GANGSTA RAP LAW LIKELY

There will be no federal legislation this year designed to prevent minors from buying gangsta rap recordings, **Rep. Cardiss Collins** (D-Ill.) said at a second hearing on the issue May 5 on Capitol Hill. Both she and **Sen. Carol Moseley Braun** (D-Ill.), conducting similar hearings in the Senate, are now in favor of further dialog between activists and the music industry, with a Congressional report to sort things out. Among those appearing at the May 5 hearing were artist managers, academics, and **Hilary Rosen**, president of label group RIAA.

AMERICAN SUES PHONOGRAM

Rick Rubin's American Recordings filed a breach-of-contract suit April 21 against Phonogram Ltd. in a Los Angeles federal court. In the suit, American claims that Phonogram, which distributes American titles internationally except for the U.S. and Canada, failed to fulfill its end of a joint venture agreement. American is claiming damages in excess of \$10 million. Phonogram officials could not be reached for comment by press time.

VERVE REALIGNS STRUCTURE

Bulletin has learned that Verve Records, currently celebrating its 50th anniversary, has brought in **Chuck Mitchell** as VP/GM, while A&R VP **Richard Seidel**, a 12-year Verve veteran, will work exclusively on A&R projects. The move es-

entially separates marketing and promotion efforts from A&R; Seidel had functioned as head of both areas. Mitchell is a former managing editor of Downbeat and has been involved with PolyGram in various projects. **Debbie Shore** retains her title as VP of production. Verve is a unit of PolyGram Classics & Jazz.

NO STONE UNTURNED

The Rolling Stones will start their first world tour in several years Aug. 1 in Washington, D.C. The stadium outing, dubbed the "Voodoo Lounge" tour, takes its name from the forthcoming Stones album, due July 12. It is the band's first for Virgin Records. Among the opening acts on the tour are **Counting Crows**, **Stone Temple Pilots**, and **Lenny Kravitz**. More than 20 U.S. dates are on the schedule. Ticket prices will be \$50, \$39.50, and \$25.

VALLEY/ROUNDER DISTRIB TIES

Valley Records and Rounder Records are forming a joint venture independent distribution company that will handle labels on a regional as well as national basis. Valley will handle fulfillment and systems, while Rounder will contribute its independent distribution arm, Distribution North America. DNA distributes 400 labels and has a sales force of 20, which will be augmented.

SPIKE LEE LABEL VIA MCA

Filmmaker **Spike Lee's** record la-

bel, 40 Acres And A Mule Musicworks, has joined the MCA Records fold. The company previously was distributed through Sony Music. The first release through its new association with MCA is the soundtrack to the film "Crooklyn," directed by Lee. The album drops Tuesday (10). Two artists featured on the soundtrack, the rap trio **Crooklyn Dodgers** and vocalist **Marc Dorsey**, are signed to Lee's label.

WHITNEY NOW HAS THE WORLD

The World Music Awards turned into the **Whitney Houston** show May 4 in Monte Carlo, as the singer triumphed in five categories, including that of top-selling artist worldwide for 1993. Whitney and her mom, **Cissy**, were present at the event, as were such other winners as (formerly) **Prince**, **Kenny G**, **Ray Charles**, **Ace Of Base**, and **Placido Domingo**.

LIVE EXITING RENTRAK'S PPT

Rentrak's pay-per-transaction system will be missing one supplier of prerecorded cassettes come October. LIVE Home Video is pulling its titles at the expiration of the current contract. Senior marketing VP **Jeff Fink** says LIVE wants to limit distribution of rental releases to wholesalers, who have long complained about sales lost to stores in the PPT network. Those outlets license tapes instead of buying them outright.

R. Kelly Grinds Out An R&B Chart Record

RECORDS ARE MADE TO BE broken, and that's exactly what **R. Kelly** does this week as "Bump N' Grind" remains No. 1 on the Hot R&B Singles chart for the 12th week. That is the longest any single has been No. 1 since the chart was initiated on Oct. 20, 1958. Knocked down to second place is "I Will Always Love You" by **Whitney Houston**, which had an 11-week run at the top.

Before the Hot R&B Singles chart was born, there were a number of different weekly R&B charts, including Best Sellers in Stores, Most Played by Jockeys, and Most Played in Juke Boxes. Including those in the mix, "Bump N' Grind" is the longest-running R&B No. 1 since "Searchin'" by the **Coasters** dominated the Best Sellers chart for 13 weeks in 1957.

Kelly's follow-up single, "Your Body's Callin'," is the Hot Shot Debut on both the Hot R&B Singles chart and the Hot 100. On the R&B side, "Your Body's Callin'" enters at No. 9, the second-highest debut in the history of the chart ("That's The Way Love Goes" by **Janet Jackson** entered at No. 8 in 1993). And there's more: "Back & Forth," the single Kelly wrote and produced for **Aaliyah**, moves up to No. 3 on the R&B chart. Don't be surprised if "Back & Forth" is the single that finally ends the reign of "Bump N' Grind," extending Kelly's lock on the No. 1 position as a writer and producer.

DAVE WILL BE THRILLED: **Madonna** moves from No. 7 to No. 4 on the Hot 100 with "I'll Remember," from the film "With Honors." It used to be a given that Madonna would make the top five with every single release, but that's not the case anymore. Her last three singles all failed to reach the top five: "Deeper And Deeper" peaked at No. 7, "Bad Girl" faltered at No. 36,

and "Rain" reached No. 14. "I'll Remember" is the 21st top five single of Madonna's chart career, but her first since "Erotica" hit No. 3 in 1992. At one point, Madonna had 16 consecutive top five singles, from "Like A Virgin" in 1984 to "Cherish" in 1989.

"I'll Remember" could hit No. 1, but if it doesn't, **James A. Geoghan** of Manhasset, N.Y., points out that it will be the fifth consecutive Madonna single not to reach the top. Until now, her longest string of non-No. 1 singles is four.



by Fred Bronson

I WANT A NEW HIT: Huey's back, and the Hot 100 has him. Making a debut on Elektra Records after a long stint with Chrysalis and a short one with EMI, **Huey Lewis & the News** enters at No. 80 with "(She's) Some Kind Of Wonderful." It's the fourth time around for this song, but Huey already has the second-most-successful version. The biggest was by **Grand Funk**, hitting No. 3 in 1975. The first chart version was by the **Soul Brothers Six** (No. 91 in 1967). Next came a remake by the **Fantastic Johnny C** (No. 87 in 1968). And this particular "Some Kind Of Wonderful" is not to be confused with the **Carole King-Gerry Goffin** song that was a No. 32 hit for the **Drifters** in 1961.

VETERANS: By debuting at No. 128 on The Billboard 200 with his self-titled debut on American, **Johnny Cash** extends his chart span to 35 years and five months. And by debuting on the Hot 100 at No. 88 with "Willing To Forgive," **Aretha Franklin** extends her chart span to 33 years and three months. **Rob Durkee** of "American Top 40" notes that hers is the longest chart span for any female artist, beating **Tina Turner's** 33 years and two months.

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“Madam,
you are the preposterously modest
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and we humbly salute you.”

Yes, that’s an actual quote.

It’s from a feature story on Chrissie Hynde and the new Pretenders album *Last of the Independents* in England’s highly-respected *Q magazine*.

Now as you know, we’re not exactly impartial. We’re paid to like these records we release. And we do. But this one is true love. And fortunately, for the doubters out there, we have independent confirmation.

Back to *Q magazine*:

“Chrissie Hynde has made her best album since Pretenders II and put together the second best line-up of her band ever. The album is called Last of the Independents and is, at last, a heavy-weight rock record after a couple of pretty fluffy ones. It rocks. It swings. It threatens.”

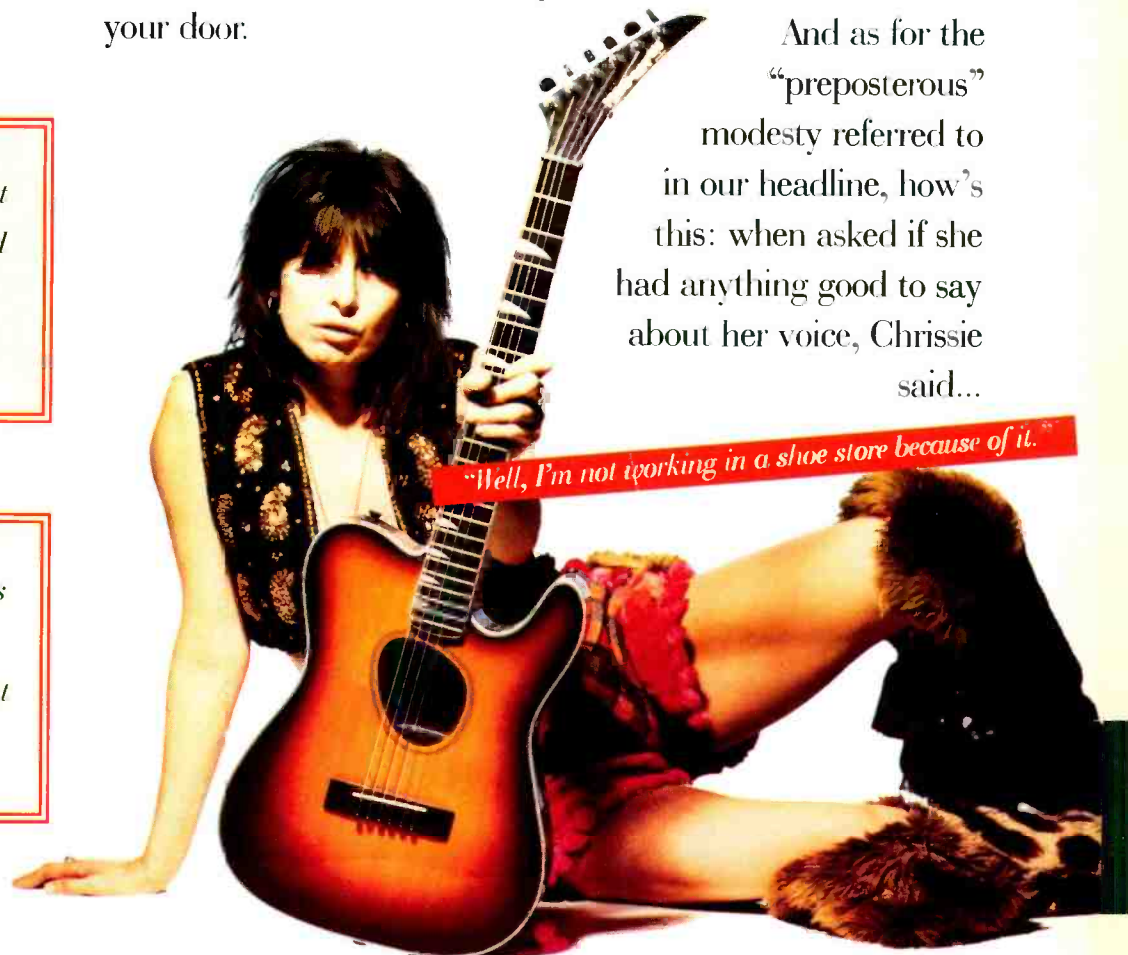
And after attending a band rehearsal, *Q* offered up:

“Everything in Adam Seymour’s fingers, Andy Hobson’s dizzying bass runs, [original drummer Martin] Chambers’s lunging physiognomy, and Chrissie’s jittery-legged stance at the mike states categorically that the Pretenders are a rock’n’roll band once more.”

So what more do you need to hear? Perhaps this *record* that we’re all so excited about? Once again, Warner Bros. is ready to put our music where our mouth is. Or something like that. Send us a fax (818/846-8474) or give our friendly phone machine a call (800/455-2302), and we’ll send a copy of this most wonderful album straight to your door.

And as for the “preposterous” modesty referred to in our headline, how’s this: when asked if she had anything good to say about her voice, Chrissie said...

“Well, I’m not working in a shoe store because of it.”



Pretenders *Last Of The Independents* 472-45572 • Produced by Ian Stanley • Management: Gailforce Management • ©1994 Sire Records Company

