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SEE PAGE 8

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

APRIL 8, 1995

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Wayward Album Radio Turns To Modern Rock

BY ERIC BOEHLERT

NEW YORK—After two years of wrestling over how to respond to red-hot modern rock radio—whether to

WBCN
104.1FM

ignore it, embrace it, or just envy it—many at album rock are opting for the highest form of flattery: imitation.

In a growing number of markets, album and modern rock playlists have become indistinguishable as heritage album stations adjust to listeners' (Continued on page 112)

Wal-Mart To Dump Racked Videos

BY SETH GOLDSTEIN

NEW YORK—Wal-Mart, getting ready to drop the other SKU shoe, is about to leave rack-distributed video

WAL★MART

labels barefoot.

The nation's biggest retailer has agreed to go direct with most of the studios that previously shipped through Wal-Mart rackjobbers Anderson Merchandisers and Handle- (Continued on page 111)



SEE PAGE 25

Major Labels Seeing Green Chieftains' Hit Leads Celtic Trend

BY JIM BESSMAN

NEW YORK—The centuries-old strains of Celtic music are suddenly in vogue.

Of the 15 entries on the Top World Music Albums chart for the week end-



THE CHIEFTAINS

ing April 1, fully two-thirds were Celtic-related, leading with the Chieftains' "The Long Black Veil," enjoying its sixth straight week at No. 1. According to SoundScan, the runaway RCA disc—also last week's Greatest Gainer on The Billboard 200 at No. 22—has sold 285,000 units.

While some observers credit the

surge to seasonal interest inspired by St. Patrick's Day, most agree that the popularity of the Chieftains—coupled with increased marketing activity on the part of major labels—has raised the genre's profile and boosted sales. In addition, some say Celtic music's



MARY BLACK

link to new age may have helped gain fans.

Other Celtic titles dominating the chart are:

- Celtic Heartbeat/Atlantic's multiple-artist "Celtic Heartbeat Collection," at No. 3;

- The Narada compilation "Celtic" (Continued on page 116)

Amsterdam Boasts Diverse Rock, Pop, Dance Scenes

BY ROBERT TILLI and MARK SPERWER

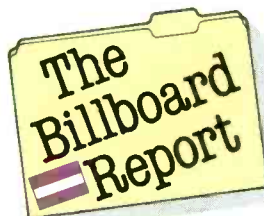
AMSTERDAM—As you might expect in a city where even the liberal is considered too restrictive, Amsterdam's bustling network of clubs and venues allows visitors and inhabitants to expose or be exposed to music ranging from the obvious to the extreme.

From the latest hot-guitar band Shine, through the pumping techno pop of 2 Unlimited, to the soothing

tones of crooner Rene Froger, Amsterdam's intricate network of canals sustains one of the most diverse populations in the world.

In the capital city of a small but densely populated country, Amsterdam's venues act as a magnet for the nation's acts. If you're looking for home-grown rock, Claw Boys Claw and hardcore purveyors

De Raggende Manne captivate audiences regularly here, while chanteuse Mathilde Santing provides a (Continued on page 58)



Arden Wins 3 Juno Awards

BY LARRY LeBLANC

HAMILTON, Ontario—Winning

three major awards, A&M Records' Jann Arden dominated Canada's 24th Juno Awards held March 26 at Copps Coliseum here.



ARDEN

The Calgary, Alberta, singer/songwriter's major triumph of the evening was being named female vocalist of the year, beating out Columbia's Celine Dion, who has won the award since



THE TRAGICALLY HIP

1991. Arden also won Juno honors for (Continued on page 59)

FOREIGN DEALS CHALLENGED AS BIZ GROWS

For the past three years, the Home & Abroad column has spotlighted the activities of artists outside their domestic markets. This expanded Home & Abroad report by Thom Duffy examines an issue affecting all recording artists in the global arena.

HOME & ABROAD

LONDON—The growth of the global music business in the '90s is driving multinational record companies to place greater focus than ever on selling acts outside their home markets.

(Continued on page 15)

VITAL REISSUES
THE BILLBOARD SPOTLIGHT

SEE PAGE 71



FILTER

300

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TOP VIDEO

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Copyright Reform Sweeps Across Europe

U.K. Ponders Changes; France Lags Behind

■ BY JEFF CLARK-MEADS

LONDON—A tide of copyright reform is rolling across the world's biggest record market, the 15-state European Union.

Attempts by the EU to standardize copyright legislation across the community already have changed the law in five nations. Seven others are about to fall into line, and now—belatedly—the debate on the issues has come to the public arena in the U.K.

Copyright provisions across the EU are being amended because of a directive from the European Commission obliging national governments to harmonize certain aspects of the law.

However, the directive required each national government to introduce new provisions into its domestic legislation by July of last year; the fact that the U.K. government is only now beginning the legislative process is being interpreted as a sign of its reticence over the measures in the directive. When the law is on the statute books in the U.K., France will then be the only EU nation not to have fallen into line.

The U.K. government's encapsulation of the directive's contents is draft legislation titled the Copyright and Rights of Performers Regulations 1995, which was published March 27.

The main proposals in the document are:

- To grant performers a share of broadcast royalties. (At present, payments to artists is on a voluntary basis by the record companies.)

- To grant performers the same rights as record companies to remuneration from record rental.

- To make distributing unlicensed records illegal.

However, British record industry lawyers regard the document as far from clear and say it is further clouded by its many references to the U.K.'s current Copyright Act. At press time—two days after the document's publication—lawyers said they are working on their best guesses as to exactly what it means.

They were most clear, though, that the regulations intend performers should have their right to a portion of broadcast royalties enshrined in written law for the first time. The way the document is phrased, however, means that this provision may be creating grounds for conflict.

Nigel Parker, legal adviser to the U.K.'s Assn. of Recording Artists (AURA), says problems may arise because the government is intending to put the onus on the

record industry itself to decide the practical applications of the draft legislation.

For instance, he says, the document states that performers should have "a reasonable proportion" of broadcast royalties. However, it gives no indication of what is reasonable nor what systems should be in place to administer the payments.

"The assumption is that the parties will aim to agree among themselves, and if they can't, they'll have to go to the Copyright Tribunal," says Parker. The Copyright Tribunal is a court of law established specifically to settle disputes over intellectual property.

Parker foresees that it could become a battleground: "This document allows individual artists and bands to make representation to the Copyright Tribunal. It doesn't preclude collective negotiation, but if, say, U2 or the Beatles feel they deserve a bigger

share of royalties than the average artist, they can ask the tribunal to rule in their favor.

"It is potentially very disturbing for record companies and for performers. For record companies, there is the potential for wealthy and litigious artists to keep them in and out of the tribunal. For artists, there will always be the temptation for a new, unsigned act to agree to a lesser rate than they would get at present."

At the moment, artists receive—via collecting society Phonographic Performance Limited—32.5% of net distributable income from broadcasters. Of this, 20% goes to named performers, and 12.5% is sent to the Musicians' Union for distribution to session players.

The political direction of PPL is decided by the record company representatives who

(Continued on page 124)

Jamieson Named RCA Records President After 7-Month Search

■ BY DON JEFFREY

NEW YORK—Facing the task of turning around a label with a weak track record in contemporary pop music in recent years, Bob Jamieson has been named president of RCA Records after a seven-month search.

Jamieson, who has been president/GM of BMG Canada, is an industry veteran with a sales and marketing background. He will report to Strauss Zelnick, president/CEO of BMG Entertainment North America.

Jamieson's biggest task will be to develop successful rock and pop acts. RCA ranks 10th among labels in market share (2.51%) for album units sold so far this year, according to market researcher SoundScan. But a large portion of that share comes from the Nashville labels, over which Jamieson will have no dominion. Moreover, in market share for current albums, RCA ranks No. 16 at 1.86%.

RCA has undergone considerable con-

solidation since Joe Galante announced last August that after four years he was resigning as RCA's president to return to Nashville as chairman of RCA Nashville Labels Group.

This year, 39 positions have been eliminated at RCA—22% of the staff—leaving a staff count of 138. One week before Jamieson's appointment, it was disclosed that Skip Miller, who was senior VP of black music, had left the label (Billboard, April 1). Asked about his replacement, Zelnick says, "We don't have any announcement now." The black-music A&R staff is reporting to RCA's senior VP of A&R, Dave Novik.

Commenting on further executive changes, Zelnick, who has been running RCA since Galante left in January, says, "There are no changes yet. But we can reasonably expect that as Bob rebuilds the label, he will review the team. We've made the difficult changes already. I'm sure Bob will put in his own staff."

Many industry observers saw BMG's search for an RCA president as protracted. And, Jamieson's appointment was not announced until several weeks after the news

(Continued on page 117)



JAMIESON

THIS WEEK IN BILLBOARD

GOING GLOBAL WITH MUSIC VIDEOS

The Music Zone, a 24-hour worldwide video network, launches this month with its focus entirely on music. TMZ will compete globally with MTV, its foreign affiliates, and numerous other clip services on the horizon. Music video editor Deborah Russell reports. **Page 53**

SPIELBERG'S CD-ROMS BEFORE DREAMWORKS

The new company DreamWorks SKG has plans to produce CD-ROMs, but one of its principals—Steven Spielberg—is already working on some children's titles through his involvement with a California software specialist. Enter*Active editor Marilyn A. Gillen has the story. **Page 98**

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Modern Rock Accounts For 5% Gain In Buying Survey

■ BY BILL HOLLAND

WASHINGTON, D.C.—The 1994 Consumer Profile conducted by the Recording Industry Assn. of America shows that rock music is still the leading genre among buyers. Its impressive 4.9% increase is due to what the RIAA calls the “increased popularity” of modern rock.

The rock category jumped from 30.2% of the market to 35.1% in units sold. The survey, conducted by Chilton Research Committee, used the terms “alternative modern rock, new wave and punk” to describe the growing modern rock genre.

To buttress the survey findings, RIAA's VP of communications, Tim Sites, says that 1994 gold and platinum certifications also “plainly show” that the growing popularity of

the modern rock genre was responsible for the increased dominance of the rock genre overall.

“The number of gold-or-better albums in this category jumped from 29 in 1993 to 42 in 1994,” Sites says. “This clearly shows what incredible contributions they make to the rock numbers.”

Other rock genres included in the RIAA survey were labeled hard rock, soft rock, heavy metal, rock'n'roll, and pop rock.

The second-place format was country, registering a dip of 2.4% from 18.7% in 1993 to 16.3% last year.

Pop music, including what RIAA called top 40, love songs, ballads, adult contemporary, etc., was third.

Urban contemporary was fourth, followed by rap, classical, jazz, (Continued on page 124)

Labels Run, Don't Walk, To Kid Vid

Time-Life, BMG, Warner Gather Titles

■ BY SETH GOLDSTEIN

NEW YORK—Children are getting increased attention from three labels that are attempting to extend their retail reach in the fastest-growing segment of the home video market.

BMG Video has secured rights to three classics, “Peter And The Wolf,” “The Wind And The Willows,” and “The Snow Queen.” Time-Life Video & Television is creating a Time-Life Kids brand, keyed to the acquisition of Canada's top children's TV show, “The Big Comfy Couch.” And Warner-Vision Entertainment will take over distribution of the “Kidsongs” series, which has sold 7 million units since its launch in 1986.

Outside kid-vid, PolyGram Video has begun to dip into the 10,000 hours of features and TV shows that come with PolyGram's purchase of London-based ITC and the 150 movies in Is-

land Pictures' catalog, another recent acquisition. PolyGram's first release is likely to be that TV chestnut, ITC's “The Prisoner,” released earlier by MPI Home Video. “I think the series is a natural,” says president Gene Silverman, who will reclaim and repackage ITC and Island material as current licenses expire.

BMG's titles are the fruits of a new strategy that has been “signed off by senior management,” says GM Joe Shults, who wants to decide his “marketing destiny” by retaining as many rights as possible. That's fully achieved with “Willows” and “Snow Queen,” due later this year, of which BMG controls TV and licensed goods. It's limited to worldwide video for “Peter And The Wolf,” which arrives February 1996.

Shults says BMG Video and BMG International are placing more emphasis on development and co-produc-

tion, investing “significantly over \$1 million” in each of the three projects.

Time-Life Video is using “The Big Comfy Couch” to widen a retail foothold established with the release through Warner Home Video of “The History Of Rock'n'Roll.” Direct response, TLV's area of expertise, doesn't work for kid vid, says president Betsy Bruce. “It's very much an impulse purchase at retail.”

So while TLV will continue direct response to boost retail awareness, Bruce is seeking a partner among established labels or chains for “Comfy.” Although neither has been contacted, she says, “Blockbuster could be one, Suncoast another.” TLV has given Time-Life Kids responsibility to Madeleine Boyer, just promoted to VP of brand development; her focus could expand from “Comfy” to include output of a joint venture with Sony Wonder.

WarnerVision expects to breathe new life into “Kidsongs,” a series that president Stuart Hersch believes has lacked “marketing attention” from originator Tyco over the past couple of years. “They have not kept up with where it should have been,” on occasion failing to meet demand, he says.

Hersch, who struck the distribution deal with Warner Bros. Records and together Agan Productions, plans to reprice the 20 titles—two are in production—at \$12.98 as part of a marketing campaign scheduled for the fall. He doubts there's sufficient inventory in the market to warrant price-protecting distributors and retailers who paid more for the earlier releases. (Continued on page 124)

Billboard Group Promotes 2 Key Magazine Execs

NEW YORK—The Billboard Music Group has named Philip Alexander as group publisher of its two European music trade magazines, London-based Music Monitor and Amsterdam-based Music & Media. Additionally, Paul



ALEXANDER

Sacksman has been named publisher of New York-based Musician magazine.

Alexander, who has been publisher of Music & Media since 1993, will work closely with Music Monitor editorial director Adam White and associate publisher Gene Smith in developing the magazine, which was launched in January.

“Philip's presence in Europe will help speed Music Monitor's growth and take better advantage of Music & Media's resources,” says Howard Lander, president and publisher of the Billboard Music Group. Alexander will continue to report to Lander.



SACKSMAN

Sacksman, who joined Musician 15 years ago, has served as the publication's general manager since 1993. In his new role, he will report to Karen Oertley, VP of the Billboard Music Group and publisher of Amusement Business.

Lander says, “Bringing together the publishing talents of Paul and Karen will allow us to seize the natural synergies between the touring and venue resources of Amusement Business and the performing needs of Musician's core readers.”

The Billboard Music Group, which is owned and operated by BPI Communications, publishes nine magazines and 19 industry directories, offers two electronically delivered data systems, operates five trade conferences, and presents an annual music awards show on the Fox Network.



Northern Lights. During Canadian Music Week in Toronto, Billboard Canadian editor Larry LeBlanc carried on Billboard's tradition of honoring top artists and executives in the Canadian entertainment business. In photo at left, LeBlanc, left, presents the 1995 International Creative Achievement Award to Ellen Reid of the Crash Test Dummies, center, and band manager Jeff Rogers. The band's 1993 Arista album, “God Shuffled His Feet,” has sold 3.9 million units worldwide. In photo at right, Dan Brambilla, executive VP of Live Entertainment of Canada, right, accepts the 1995 International Business Achievement Award on behalf of Live chairman Garth Drabinsky. Live Entertainment has two shows on Broadway—“Kiss Of The Spider Woman” and “Showboat”—and three productions in Toronto—“Show Boat,” “Joseph And The Amazing Technicolor Dreamcoat,” and “The Phantom Of The Opera” (which is the longest-running musical in Canadian theater history). (Photos: Tom Sandler)

Death Silences Provocative Artist Eazy-E

Rapper Was Continuing Moves To Evolve Hip-Hop

■ BY J.R. REYNOLDS

LOS ANGELES—Eric “Eazy-E” Wright, the gangsta rap pioneer who died March 26 due to complications brought on by the AIDS virus, was on the verge of revealing a new dimension in his artistry. Wright, president/CEO of Ruthless Records, already had broadened his scope as a music executive.



EAZY-E

At the time of his death, the hip-hop community was still reeling from

the printed statement issued 10 days earlier announcing that Wright had contracted the deadly virus (Billboard, April 1).

On Feb. 24, Wright was admitted to Cedars-Sinai Medical Center here for respiratory problems. It was only then that he learned he had AIDS. His

death was attributed to heart complications related to a collapsed lung. He was 31.

As a recording artist, Wright helped introduce the world to hardcore rap in 1988 with his debut album “Eazy-Duz-It,” which peaked at No. 12 on the Top R&B Albums chart and was certified double-platinum.

WB REVAMPS BLACK MUSIC DIVISION

LOS ANGELES—Warner Bros. Records is restructuring its black music division in hopes that a new executive team will bolster the label's sluggish showing on the R&B charts.

The label has announced the installation of black music senior VP Denise Brown, marketing and promotion senior VP Greg Peck, and media relations VP Karen Lee.

Brown was a prominent music industry attorney, Peck was formerly a Qwest Records promotion VP, and Lee

worked as publicity VP at Paisley Park. Departing Warner Bros. are veteran black music promotion senior VP Ray Harris and promotion VP Hank Spann. Sources say further changes are expected in the black music division's promotion staff, but the label declined to comment on those changes.

The division revamping follows the exit of black music division GM/senior VP of A&R Benny Medina, whose con-

(Continued on page 20)

Credit Where Credit Is Due On Vid Charts

Supplier credits on Billboard's home video charts have been changed effective with this issue to better reflect the industry's chain of distribution.

The old “Copyright Owner” and “Manufacturer” fields on the charts have been replaced by “Label” and “Distributing Label” credits. The new terminology will better reflect the activities of multiline suppliers like Buena Vista Home Video, Columbia TriStar Home Video, Turner Home Entertainment, Uni Distributing Corp., Warner Home Video, and WarnerVision Entertainment.

The change was prompted in part by the inauguration earlier this year of chart-based supplier rankings in Billboard's annual Year In Video issue. In future Year In Video issues, the supplier standings will list labels and distributing labels.

“When Billboard's Top Video Sales chart debuted in 1979, it made sense to list the ‘Copyright Owner,’” says Billboard director of charts Geoff Mayfield. “But, with the moves that companies like Paramount Home Video, Warner Home Video, and others have made over the years toward multilabel distribution, it is now more appropriate to credit the specific video company that puts the title into the market, as well as the selling agent.”

Conversion of the credits was administered by home video charts manager Marc Zubatkin, who has overseen Billboard's video lists since 1983.

Cecilia

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Best Classical Vocal Performance



440 297-2

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443 452-2

Bartoli

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in the world...”*



photo credit: Vivianne Purdom

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Cecilia Bartoli Sales:

Now over 1 million units worldwide!

* Newsweek

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BILLBOARD OFFICES:

New York 1515 Broadway N.Y., NY 10036 212-764-7300 edit fax 212-536-5358 sales fax 212-536-5055	Washington, D.C. 806 15th St. N.W. Wash., D.C. 20005 202-783-3282 fax 202-737-3833	Nashville 49 Music Square W. Nashville, TN 37203 615-321-4290 fax 615-320-0454
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Commentary

Music Can Aid The Healing Process

BY CRAIG CHAQUICO

I first became serious about playing the guitar in the hospital. At age 12, I was hit by an automobile and ended up with two broken arms and a broken leg, wrist, and thumb. Not in the best condition to begin what eventually became my career and lifelong passion. Both my arms and hands were in a cast and my fingers stuck out only enough to reach the E-string.

But apparently that was enough. A doctor encouraged me, and because of her—although I did not realize it at the time—I became a convert to the principle of music as therapy. That hospital guitar was no Band-Aid; it was an integral part of my rehabilitation.

A couple of decades and a huge chunk of music history later, it is payback time.

I am affiliated with, and seriously committed to, the principles of music therapy and the organization that promotes those principles, the nonprofit National Assn. for Music Therapy. To define my commitment, I am going around the country, visiting hospitals and schools, performing for and talking to kids, young people, and their families. I show that music, while it may not be a magic formula for cure, is a kind of medicine that can help people who are ill or disabled. Musicians have intuitively known for a long time that music can be a great companion that really helps during the process of healing, both emotionally and physically.

NAMT has been doing this kind of work for 45 years. It is the largest professional organization of its kind, with more than 5,000 music therapists, corporate members, and related associations worldwide. Qualified music therapists are university graduates from the more than 70 approved music-therapy programs. They work in psychiatric hospitals, nursing homes, facilities for people with developmental disabilities, schools, medical hospitals, adult and child day care centers, hospices, and correctional facilities.

NAMT supports a vast amount of research substantiating the benefits of music as treatment. NAMT's mission is the progressive development of the therapeutic use of music in rehabilitation, special education, and community settings.

According to NAMT, in order for music therapy to be more widely available, the relationship between music and medicine has to develop further. Every day new techniques are being found that show the beneficial effects of music on the human mind, body, and spirit.

But I like the stories best. A 17-year-old girl with cancer, for instance, was wheelchair-bound, withdrawn, and depressed, not talking to doctors, nurses, family. A music therapist with a small omnichord synthesizer gave her a quick lesson, and the young girl's mother said it was the first time her daughter had shown any happiness since she entered the hospital. In that case, music therapy didn't cure her cancer, but it helped her cope with the disease and being cooped up in the hospi-

tal. An Alzheimer's patient who had responded to nothing—neither words nor images—suddenly blinked recognition when his wife played a familiar song. If a picture is worth 1,000 words, then that melody was worth 1,000 pictures.

A 5-year-old with developmental problems, lacking fine muscular skills, and unable to tell left from right, be-



'Music is a kind of medicine.'

Craig Chaquico, former guitarist for Jefferson Starship, is a Higher Octave Music artist. His latest recording is "Acoustic Planet."

came fascinated with the xylophone through the efforts of a music therapist. Through this interest, he learned numbers, left from right, and the concept of sharing. Eventually it led to this formerly withdrawn child learning music and even leading a group in singing.

That's what I like to think is my job at NAMT—helping spread the word about the humanistic and therapeutic powers of music.

LETTERS

PUBLIC RADIO COMPETES FOR SALES

"If you own or operate a business, underwrite," exhorts Bruce Raney in his commentary on the plight of public radio (Billboard, March 25). I'm not sure that music retailers will be as enthusiastic.

We are a small shop specializing in classical CDs. We used to underwrite one of our two local public radio stations, WAMC Albany, N.Y. It was a big chunk of our budget, but we felt it was a worthwhile cause: We were devoted public radio listeners before we owned our shop, and our spots on WAMC exposed us to the classical music audience in our area.

However, last year WAMC, along with every other public radio station I know of, went into the retail CD business via the 800-number-based "Public Radio Music Source." Almost overnight, public radio became our heaviest competition for the classical music collector who had been keeping our shop in the black.

We still listen to public radio and support the concept, but we are not going to throw any money its way. Not while it is using its nonprofit status and its free airwave access to compete with us on music retailing turf.

Samuel Reiffler
Rhinebeck Records
Rhinebeck, N.Y.

'YELLOW LEDBETTER' UNFAIR TO FANS?

As a CD store manager, I think it is unfair for radio stations to play a song like Pearl Jam's "Yellow Ledbetter" for which the studio version is no longer available. The only way "Yellow Ledbetter" was

available was as a "B-side" to the imported CD single for "Jeremy," which is now out of print. A live version is available on the import CD single for "Daughter," but who knows how long that will stay before going out of print. Other than that, the only way to get a live or studio version of "Yellow Ledbetter" is on a bootleg. We constantly hear, "You have to have it, radio is playing it." It is unfair to consumers and retailers that radio is playing a song you cannot buy.

I would hope it will also serve to create a greater public understanding of the role music can play in wellness and preventive health care. Along with visiting hospitals and schools, I intend to play a part in raising that awareness. I invite others to join me.

Rob Cutti
Manager
Compact Disc And Tape Center
Middletown, N.J.

available was as a "B-side" to the imported CD single for "Jeremy," which is now out of print. A live version is available on the import CD single for "Daughter," but who knows how long that will stay before going out of print. Other than that, the only way to get a live or studio version of "Yellow Ledbetter" is on a bootleg. We constantly hear, "You have to have it, radio is playing it." It is unfair to consumers and retailers that radio is playing a song you cannot buy.

CLASSICAL SEX APPEAL

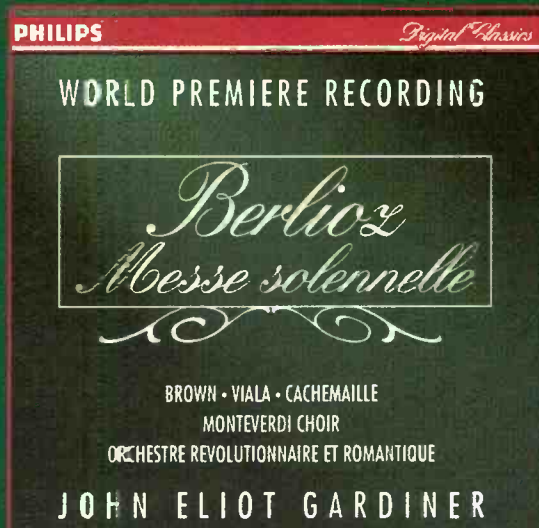
I find it interesting that the only people quoted by name in the article on Vanessa Mae Nicholson are apologists for her image (Billboard, March 4). Who are the "others" who disapprove of her wet T-shirts and "seductive" (whatever that means) cover poses? Was Billboard unable to find anyone to make such a courageous stand on behalf of this exploited teen? This phenomenon is merely an intensification of the trend to package classical performers as sex objects—compare Ofra Harnoy and Nigel Kennedy for examples of more socially acceptable fantasies. This is all the more peculiar since I don't see the "Toccata & Fugue in D Minor" as a particularly sexy piece of music. Ah well, *chacun à son goût*. How 'bout them "3 Tenors"?

Matthew Weber
Borders Books & Music
Utica, Mich.

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TriStar Thinks Moore's 'Dragonfly' Has Wings

■ BY CRAIG ROSEN

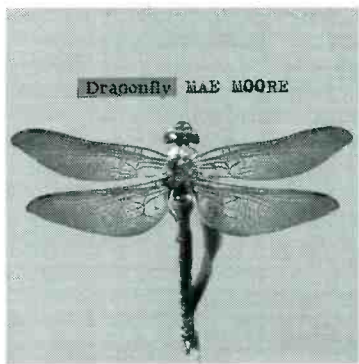
With the May 9 release of "Dragonfly," TriStar Music is confident that alternative folksinger Mae Moore will build on the groundswell generated by her critically acclaimed 1992 set "Bohemia," which marked the debut of the TriStar label.



MOORE

"When 'Bohemia' came out, [album alternative] was just being defined," says TriStar Music VP/GM Howie Gabriel. "Dragonfly" was made for the format.

Paul DeGooyer, senior product



manager for the New York-based TriStar concurs. "We did well with the first one organically. With this one, we will do as good or better."

"Genuine," the emphasis track
(Continued on page 124)

MCA Cooks Up 'Voodoo Soup' Set Culled From Hendrix's Last Session

■ BY PAUL VERNA

NEW YORK—The newest entry in MCA Records' ambitious Jimi Hendrix reissue program is a compilation "the kids are going to love and the collectors will bitch and moan about," says project producer Alan Douglas.

Titled "Voodoo Soup," the album consists of one previously unreleased track, the instrumental "New Rising Sun," and 13 selections from the posthumous collections "The Cry Of Love," "Rainbow Bridge," "War Heroes," and "Crash Landing." It is scheduled to hit the street April 11, backed by a wide-ranging media campaign and a strong push at radio and retail.

The reason Douglas expects to take heat from collectors and purists is that two of the songs, "Stepping Stone" and "Roomful Of Mirrors," feature newly recorded drum tracks by former Knack drummer Bruce Gary, who serves as as-



sociate producer on "Voodoo Soup."

The drum tracks were redone "to correct mistakes that had become accepted over time," says Douglas. "Collectors argue over anything that's not original. However, we have an audience that's 60% under 20 years old. If the vocal or the guitar track turns them off, they won't buy the record."

He notes further that Buddy Miles' original drum track for "Stepping Stone," which was heard on the song's single release, was later replaced by Mitch Mitchell for the song's inclusion on the 1972 album "War Heroes."

"The Mitchell track had flaws, and they destroyed Buddy's track, so we couldn't go back to the original," says Douglas, adding that Mitchell himself was a consultant on "Voodoo Soup."

Notwithstanding any controversy that might result from the rerecordings, "Stepping Stone" is scheduled to ship to album rock radio April 10, exactly 25 years after it was issued as a single b/w "Izabella."

"We've not had a track from our previous compilations garner any type of nationwide airplay," says Robbie Snow, VP of product management at MCA.

"Voodoo Soup"—which is expected to ship between 200,000 and 250,000
(Continued on page 125)

LaFace Chiefs Extend Deal With Arista

■ BY LARRY FLICK

NEW YORK—Grammy-winning producers Antonio "L.A." Reid and Kenneth "Babyface" Edmonds have inked a new multimillion dollar extension of their LaFace Records label agreement with Arista Records.

Under the terms of the five-year agreement, LaFace will increase its flow of album releases, which previ-



ously had averaged four sets per year. According to Reid, there are roughly twice that number of new acts cutting projects for release before the end of 1995, in addition to the hotly touted fall follow-up to Toni Braxton's 5 million-selling debut.

"We feel good about our relationship with Arista," says Reid, who serves as co-president of the label with Edmonds. "It allows us to continue to lead with our strengths—which is in the creative arena—while slowly expanding into other areas."

LaFace and Arista declined to give specifics on the value of the deal, but it is reportedly worth \$10 million.

LaFace's staff of 35 people covers A&R, artist development, and press, while Arista primarily handles promotion, marketing, and distribution. "Our hope is to naturally evolve into the areas that Arista handles in the coming years," Reid says. "But there
(Continued on page 117)



There's No Place Like Rhino. Turner Home Entertainment president Philip Kent, far left, gets the yellow-brick-road treatment from Rhino Records executives—from left, executive VP Robert Emmer, senior VP of A&R Gary Stewart, and senior VP of marketing Neil Werde. Rhino has joined forces with Turner Entertainment Co. and the Turner Classic Movies cable network to compile soundtracks from dozens of MGM, RKO, and early Warner Bros. films in the Turner library. The soundtracks will be released on the new Turner Classic Movies Music label in association with the new Rhino Movie Music label. The first three releases, due April 25, are "Doctor Zhivago: 30th Anniversary Edition," "Meet Me In St. Louis," and "Ziegfeld Follies."

World Youth Orchestra Plans Nashville Stop For U.S. Tour

■ BY PETER CRONIN

NASHVILLE—The scheduled arrival of the World Youth Orchestra here in July 1996 represents a shot of high culture and youthful energy for the home of country music.

The first international youth orchestra of its caliber (guest conductors have included Zubin Mehta and Leonard Bernstein), the World Youth Orchestra celebrates its 25th anniversary this year. The upcoming U.S. tour will involve nearly 100 musicians from 50 countries.
(Continued on page 117)

The orchestra's first season in 1970 attracted applications from advanced music conservatory students from 18 countries. Orchestra participants are invited for one year, consisting of a five-week summer session and a three-week winter session; each year, approximately 30% of the students are invited back for a second year.

Headquartered in Berlin, the orchestra is funded by that city and the government of the Federal Republic of Germany, with additional funding for summer touring sessions provided
(Continued on page 117)

Author Of New U2 Book Was More Than A Fly On The Wall

■ BY MARILYN A. GILLEN

NEW YORK—Late in the fall of 1990, the biggest band in the world was stirring again after a yearlong hiatus and staring down a critical creative riddle: How could its members continue to lay themselves open in their music yet pull a protective cover over their personal lives, to simultaneously fly high and lay low?

The way in which the band solved the puzzle by reinventing itself in a truly spectacular way, and came out an even bigger presence at the other end of its metamorphosis, is the subject of "U2 At The End Of The World," an intimate but wide-ranging new book due state-side in June from Delacorte Press (\$22.95) and in Europe in May from sister company Bantam Press (16.99 pounds).

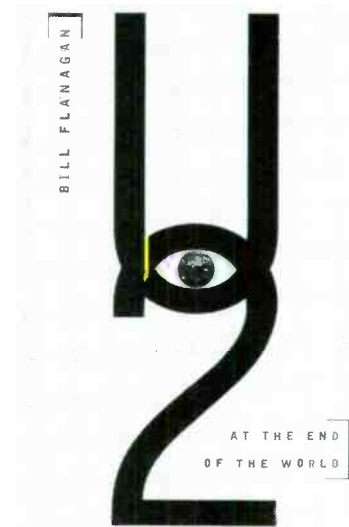
Musician magazine editor Bill Flanagan wrote the story, which follows the Island Records band from the genesis of its startling and risky "Achtung Baby" image-shifting album in Berlin in 1990 through the recording and release of "Zooropa" until the end of the two-year Zoo TV tour in 1993.

He also lived the story.

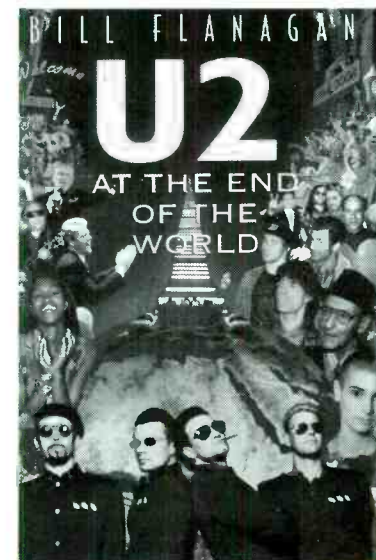
In nearly three years spent with the Irish band (averaging about a week a month, though for as long as several weeks at a time), Flanagan marched with them at the fall of the Berlin Wall, waded through radioactive water in a Greenpeace protest, wandered the late-night streets of Osaka, Japan, and planned a trip to war-torn Bosnia.

He crossed paths backstage with hunted author Salman Rushdie, met up with then candidate Bill Clinton in a hotel room, sat with director Wim Wenders in a recording studio, and drank beer with supermodel Naomi Campbell.

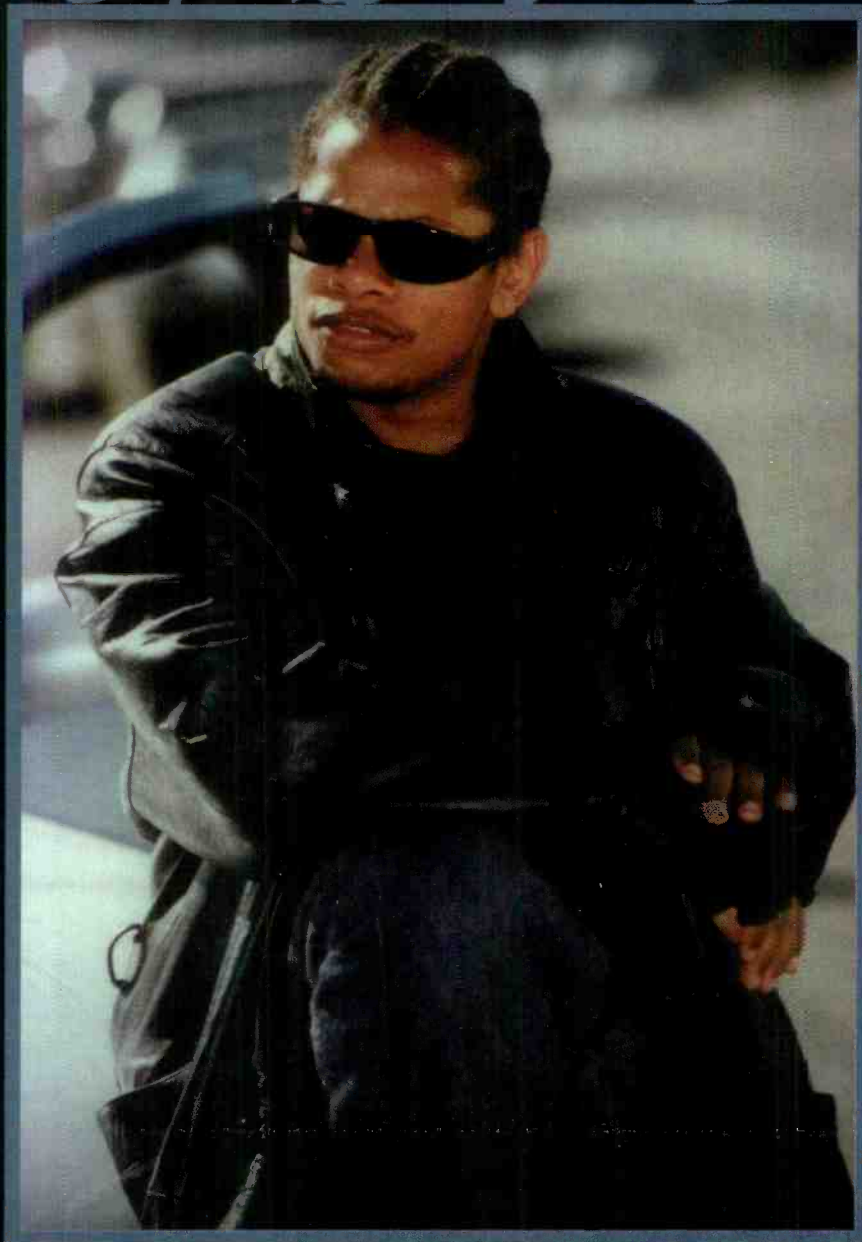
Not a conventional biography. "U2 At
(Continued on page 125)



Book jackets for the U.S. (top) and U.K. (bottom) versions of "U2 At The End Of The World."



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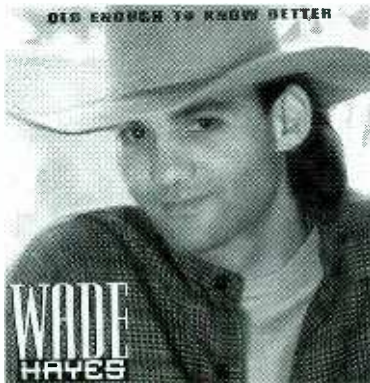
Sony Has A Hitmaker With Hayes Country Singer Scores No. 1 With Debut

■ BY CARRIE BORZILLO

LOS ANGELES—After seeing his father lose his house in an ill-fated record deal, country singer/songwriter Wade Hayes almost chose to ignore his own talents for fear of a similar fate.

But after hearing Ricky Skaggs urge viewers of the 1991 Country Music Awards telecast to follow their dreams, Hayes decided to give it a shot.

"I fought it for three years," says Hayes, a native of Bethel Acres, Okla. "I tried to deny what I was supposed to do because of what happened with my family, but thank the Lord I couldn't deny it anymore."



The 25-year-old artist apparently made the right choice. On Feb. 25, he reached No. 1 on the Hot Country Singles & Tracks chart with "Old Enough To Know Better," the title track from his DKC Music/Columbia debut, which peaked at No. 1 on Heatseekers the same week.

Hayes became a Heatseekers Im-

pact Artist on April 1 when his album, which was released Dec. 27, 1994, broke into the upper half of The Billboard 200 at No. 99. Prior to that, the title spent nine weeks in the top 10 on Heatseekers.

This week, it is No. 112 on The Billboard 200 and No. 21 on the Top Country Albums chart.

Hayes hooked up with Columbia after his songwriting partner, Chick Rains, landed the artist an audition with producer Don Cook of Brooks & Dunn, the Mavericks, and Mark Collie fame. Cook then brought Hayes to the offices of Paul Worley, VP at Sony's publishing arm, Tree Publishing, for an acoustic performance.

Worley quickly signed the young singer to a publishing deal; he brought Hayes to Columbia after joining Sony Music Nashville as executive VP in 1993.

(Continued on page 51)



Faithful Friend. Marianne Faithfull, left, and the Chieftains' Paddy Moloney celebrate backstage following the Chieftains' sold-out St. Patrick's Day concert at Avery Fisher Hall in New York. Faithfull also makes a guest appearance on the Chieftains' current RCA album, "The Long Black Veil." (Photo: Chuck Pulin)

Guns N' Roses Sued For Canceling Madrid Show

LONDON—An international row over the cancellation of a million-dollar Guns N' Roses concert in Spain in 1992 has spilled into the High Court here.

Barcelona, Spain-based concert promoter Gamera SA is suing the band's Los Angeles-based company, Missouri Storm Inc., through which the booking was made, for return of advance payments totaling more than \$412,000.

The case is being heard in the U.K. because the relevant contracts were drawn up under British law.

The court was told by Gamera's counsel Charles Flint that the planned concert had been scheduled to take place July 4, 1992, at Madrid's Vicente Calderton soccer

stadium at the end of the band's European tour.

Flint said that the minimum fee to Guns N' Roses was to be \$1.1 million and that under the concert contract \$412,000 was paid in advance April 11, 1992, by Gamera.

However, he said authorities in Madrid then banned the show on the basis of structural weaknesses in the stadium that made it unsafe.

The concert was canceled with short notice, said Flint, and no alternate location could be found. Missouri Storm declined, however, to repay the advance, according to Flint.

The case, which began March 27, is expected to last two weeks.

ROGER PEARSON

Graham's Wolfgang Restarts After 11 Years Eddie Money Set To Christen San Francisco Imprint

■ BY CHRIS MORRIS

LOS ANGELES—Wolfgang Records, the San Francisco-based imprint founded by the late concert promoter Bill Graham, is being reactivated as an independently distributed label by Bill Graham Management.

The label (which takes its handle from Graham's given name, Wolfgang Grajonka) kicks off its second epoch May 30 with the release of "Love And Money," a new album by longtime Graham management client and original Wolfgang artist Eddie Money.

According to Arnold Pustilnik, a VP at the management company who will head Wolfgang, the label began life as a production deal with Columbia Records in 1977 after Columbia shuttered its San Francisco A&R office. Albums by Money (including his double-platinum self-titled 1976 debut

and the platinum 1982 release "No Control") and Paul Collins' L.A. band the Beat were issued under the Wolfgang/Columbia rubric.

By the time Wolfgang closed shop in 1984, Pustilnik says, "It started being cumbersome, almost, to have the label. Our core business was such that we weren't actively shopping bands or spending Monday nights on the local club scene until 2 o'clock in the morning. Eddie wanted to go directly through Columbia... and Paul didn't happen and moved to Spain."

It was Money who wound up being the catalyst for a fresh start for the label, Pustilnik explains. "In a very

amicable way, we had a difference of philosophy about what to do with Eddie Money at Columbia Records," he says. "In an extremely gracious gesture, [Columbia Records Group chairman] Don Ienner gave us permission to take some master tapes that we had already done under their auspices and put our feet in the water and see what was out there."

"Because of various relationships and such, we thought that perhaps, at this stage of Eddie's career, that we could do a better job than almost any major on the planet."

The '95 edition of Wolfgang is being styled as a lean, low-overhead operation.

"Can we sell as many records as Columbia Records? Probably not, realistically," Pustilnik says. "However, because we're a small, grass-roots (Continued on page 51)



EXECUTIVE TURNTABLE

RECORD COMPANIES. Bill Berger is appointed senior VP of international for the Elektra Entertainment Group in New York. He was president of Chameleon Music Group.

Warner Bros. Records in Los Angeles names Denise Brown senior VP of black music and Greg Peck senior VP of marketing and promotion, black music. They were, respectively, a partner at the firm of Mayer, Katz, Leibowitz & Roberts and VP of promotion and marketing at Qwest Records. (Related story, page 4.)

Laura Curtin is promoted to VP of rock promotion for Epic Records in New York. She was director of national album promotion.

Jim Neill is promoted to senior director of promotion for Rhino Records in Los Angeles. He was director of national promotion.

Virgin Records promotes Carol Burnham to senior director of publicity in Los Angeles and Tony John-



BERGER



BROWN



PECK



CURTIN



NEILL



MOSS



RAWLINGS



SAMMIS

son to national director of R&B publicity in New York. They were both directors of publicity.

Capitol Records in New York appoints Gwendolyn Quinn national director of publicity and media relations and Donna Torrence manager of publicity and media relations. They were, respectively, national director of publicity at Flavor Unit Records and director of publicity at Gee Street Records.

Jackie Rhinehart is named director of R&B publicity for Arista Records in New York. She was senior

director of publicity for Uptown Records.

GRP Records in New York names both Gabrielle Armand and Deborah Kern marketing managers. They were, respectively, international coordinator for GRP's international division and A&R coordinator at Elektra Records.

Rudy Provensio is appointed national manager of alternative college radio for Priority Records in Los Angeles. He was alternative promotion rep at Warner Bros.

Magnatone Records in Nashville

appoints Nina Rossman director of national promotion, Jack Egas coordinator of promotion and marketing, and Margy Holland manager of media and artist relations. They were, respectively, national promotions manager at Marco Promotions, national field coordinator at Hollywood Records, and senior publicist at PLA Media.

PUBLISHING. Ron Moss is promoted to director of A&R, North America, for Rondor Music International in Los Angeles. He was West Coast cre-

ative manager.

Brian Rawlings is promoted to creative director at Disney Music Publishing in Los Angeles. He was creative manager.

Michael Sammis is named VP of finance for Windswept Pacific Entertainment in Los Angeles. He was director at the Rascoff/Zysblat Organization.

RELATED FIELDS. Monte Steinman is promoted to VP of financial planning for MTV Networks in New York. He was director of financial planning.

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Green Apple Quick Step 'Reloads'

2nd Medicine Set Gets WEA/WB Support

BY MELINDA NEWMAN

NEW YORK—After the release of their first album, 1993's "Wonderful Virus," the members of Green Apple Quick Step could write a new-band primer based on their adventures. Included would be the chapter in which the act realizes it is not its label's priority, the one in which the band discovers that critical acclaim does not equal radio acceptance, and, the epilogue in which the group's van is stolen mid-tour with all of its equipment inside.

Undaunted, the Seattle-based band has rebounded older and wiser with its stellar sophomore effort, "Reloaded," coming May 23 from the Medicine Label.

"You can take the gear away, but you can't take away the will to make the music," says lead singer Ty Willman.

After the van incident, which happened in the midst of the band's fourth U.S. tour to support "Wonderful Virus," Green Apple Quick Step packed up what remaining belongings it had and headed home to record "Reloaded."



GREEN APPLE QUICK STEP. Bob Martin, Ty Willman, Mari Anne Braeden, Steve Ross, and Dan Kempthorne.

The album was co-produced by Nick DiDia and Pearl Jam's Stone Gossard, whom the band met because they share management.

For an alternative band trying to make it on its own, Gossard's involvement could be seen as a double-edged sword. "All we can do is underline that the band wrote this album and they performed it," says Medicine president Kevin Patrick. "But Stone and Nick have without question put a lot of their heart and work into this. We used Stone's home studio for a lot of the recording, and he didn't charge the band

a penny; he isn't getting royalties. He even said, 'If you don't want to use my name on it, that's fine. I know it can help, but it also can cast a large shadow.' He did it because he really wanted to."

"Reloaded" opens with the blurry, psychedelic, largely instrumental "Hotel Wisconsin" before giving way to the biting punk of "No Favors," the frolic-filled pop of "Dizzy," (which is also featured on "The Basketball Diaries" soundtrack), the languid acoustic rock of "Alligator," and back to an instrumental at the end.

"We wanted to break people into the record," says Willman. "I look (Continued on page 16)



Lowlights. Nick Lowe, center, is flanked by Upstart Records' Glenn Dicker, left, and Jake Guralnick, right, following the singer's appearance on the "Late Night With Conan O'Brien" show. Lowe recently finished his first solo tour in more than a decade behind his new album, "The Impossible Bird."

Mars Sinks 'Hooks' Into Own Studio On Bar/None Debut

BY STEVEN MIRKIN

NEW YORK—It matters little to Bar/None Records if people know that Chris Mars was once drummer for the late, lamented Replacements.

Press materials for "Tenterhooks," due May 16, Mars' third solo collection and first for the Hoboken, N.J.-based indie, mention his previous affiliation in passing, and it's only parenthetically included in print ads. This is by design, according to Glenn Morrow, co-owner of Bar/None. "[The album] has to stand on its own merits. It's not about the former Replacement Chris Mars; it's about an incredible artist on his own."



MARS

Since the band's 1991 breakup, none of the former Replacements (Paul Westerberg as a solo act or Tommy Stinson as part of Bash & Pop) have had an unqualified commercial success, but Morrow says that on "Tenterhooks," Mars "really reinvented himself—this isn't a third-hand, watered-down version of his first album." He adds that on "Tenterhooks," Mars "stretched out, writing in lots of different styles and genres."

A solo album in the truest sense of the word, except for a few guitar parts, Mars performed, recorded, engineered, and mixed "Tenterhooks" by himself. While the eclectic mix of songs is impressive, and Mars obviously has an ear for eccentric pop hooks in songs like "Forkless Tree" and "e.i.b. Negative," what sets this album apart from its predecessors is its lack of bile. Mars

has quit griping about his former bandmates ("I think I've said everything I could say about them") and started writing about his life with warmth and humor, in the process becoming an American version of Ray Davies, circa 1966.

One reason Mars was able to take so many creative chances was the terms of his contract with Bar/None. The one-page, multi-album deal stipulated that in lieu of an advance, Bar/None would pay for a 16-track home studio. "He didn't even know how to work the equipment. We just crossed our fingers," says Morrow, adding that he and his partner Tom Prendergast, never regretted their decision. The \$20,000 studio represents the largest investment Bar/None has made in an act, but Morrow claims the label could break even if the album sells in the range of 20,000 units. Both of Mars' previous solo albums have surpassed that mark.

One obstacle the label has to overcome will be the lack of a tour. "I'm glad I'm not going on the road," says Mars. "Even on short car trips, I automatically go into a catatonic state—a reaction I learned on tour." Morrow, a musician who performed as a member of post-punk bands the Individuals and Rage To Live, defends Mars' choice: "He put in 10 years on the road with the Replacements. That was a tour of duty. I see no reason why we should put him through that again." Mars would rather stay home and try to figure out his new studio, but does not rule out a tour in the future.

In one of the wackier marketing twists in recent memory, Bar/None will be sending another of its bands, the (Continued on page 20)

Mercury, Eckstine Adjust A&R Antenna; WPLJ Shines Spotlight On '70s Faves

MERCURY RISING: Mercury Records has named two new A&R executives: Peter Lubin, formerly of RCA, is the new senior VP of A&R, while Aaron Jacoves, previously at Virgin, has been appointed VP of A&R, West Coast. Do they replace Bob Skoro, the company's former senior VP of A&R? According to label president Ed Eckstine, the answer is "yes and no. Bob was the senior guy; people reported to him. Now, the East Coast A&R staff will report directly to me. On the West Coast, administratively and creatively, the [A&R staff] needs to let Aaron know what's going on, but no one is replacing Bob, except me."

Why the changes? One look at the chart gives the answer. On the album side, the label has only one title in the top half of The Billboard 200: "Cross Road" by Bon Jovi, which was No. 43 last week. Mercury has five songs in the top half of the Hot 100 Singles chart, but only one tune, Martin Page's "In The House Of Stone And Light," is ascending. The label has no songs on the Album Rock Tracks or the Modern Rock Tracks charts.

These facts are not news to Eckstine. "We are looking to fill a hole in the so-called modern rock area," he says. Upcoming are records by the Catherine Wheel (June 6) and Tears For Fears (June 27), both of which Eckstine expects to hit big. He feels the stories on both Page and Rusted Root, which is opening for Plant & Page, are just beginning. Additionally, the label is signing new acts, including alternative band Klöver. "In the past, we might have been a bit too precious in some of our signing notions," says Eckstine. "It stemmed from the idea of find an act, develop an act, break an act. If you do that and the act doesn't break, you find yourself with an empty slate."

He has heard the industry talk that Mercury is in trouble and that some of its major artists want to defect. "We've taken our fair share of shots in certain places. Some of them warranted. But while the whole world is saying we suck, I've told the people here, 'Let's just do our job and show them that we don't. . . I can't worry about what other people think. We just have to deliver what we believe are great records.'"

Eckstine feels the label's R&B and dance sides are in good shape. Bruce Carlone, who handles many of Mercury's acts in those genres, has been promoted from director to VP of A&R. There are no plans to replace Lisa Cortes, who left to become president of PolyGram imprint Loose Cannon. As Eckstine knows, music moves in cycles, and Mercury's turn will come again. "Two years ago Bon Jovi was dead, according to the pundits. Their last studio album, 'Keep The Faith,' has sold 8 million worldwide, and the greatest hits package, 'Cross Road,' is at 10 million. If that's dead, bring me death."

HAVE A NICE DAY: Top 40/adult WPLJ New York held

its latest '70s Rock'n'Roll Reunion Concert on March 24 at New York's Paramount Theater. WPLJ VP of programming Tom Cuddy says that his station used every means possible, from labels to ASCAP and BMI to even private detectives, to track down the acts, who ranged from Sonny Geraci of Climax to headliners Three Dog Night.

It had been years since most of these acts had performed live, but to the man (there were no women in the nine-act show, but that's a different column altogether), they were still all making their living through music. Some of the artists

were a little shadowy about what projects had occupied them in '80s, while others have obviously prospered off-stage. Rupert Holmes, who last performed live four years ago, wrote the Broadway play "The Mystery Of Edwin Drood" and is writing a script for Showtime. MCA has just reissued his 1979 album "Partners In Crime." David Naughton, whom most people remember best as the titular character in the 1980 John Landis movie "An American Werewolf In London,"

had kept busy making films with titles like "Urban Safari" and doing theater. And he still drinks the occasional Dr Pepper. (Naughton was the original "Pepper.")

Alan O'Day, whose one and only hit, 1977's "Undercover Angel" went straight to No. 1, has been making a living as a songwriter, including writing children's songs for the National Geographic home video series "Really Wild Animals." Reliving his "Angel" days, O'Day says, "There was a girl who was a fledgling songwriter who saved copies of Billboard the whole time my song was going up the chart. After it hit No. 1, she handed me a book with all the charts and clippings. Her name was Diane Warren. We're still in touch." Robert John, performing live for the first time since 1988, brought the house down with his 1972 hit remake of "The Lion Sleeps Tonight" and his 1979 chart-topper, "Sad Eyes." "The Lion King" may have breathed new life into his career; the MGM Grand in Las Vegas, where John lives, is planning a show based on the hit movie, and John might have a role.

Three Dog Night, who still play more than 100 concerts a year at conventions, corporate dates, and fairs, were, surprisingly, the most disappointing act on the bill. Original leaders Danny Hutton and Cory Wells look very well preserved, and their voices have held up admirably, but as far as stage presence goes, let's just say I've seen corpses with more charisma. To their credit, it must be tough to smile and sing "Jeremiah was a bullfrog" after the 10,000th time.

At first I felt sad for many of the performers who had toiled in relative obscurity since their brief '70s moment in the sun. But by show's end, I thought how wonderful it must be, regardless of what has transpired since, to have been part of a show that years later still brings a smile to someone's face.



by Melinda Newman

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MCA Nominates The Nixons For Cross-Format Success

BY JIM BESSMAN

NEW YORK—As local labels continue to serve as farm teams for the majors, landing a top regional band often means getting a jump on the competition. Such was the case when MCA beat the pack to sign the Nixons, whose 1994 RainMaker Records album, "Halo," was a top 10 entry on many regional indie album charts.

MCA will release its debut Nixons

album, "Foma," on May 23. The 13-track disc contains newly recorded versions of seven cuts from "Halo," including the regional hit "Sister."

"[A&R manager] Beth Halper received ['Halo'] from their manager [and RainMaker head] Paul Nugent, along with a little fact sheet indicating that 'Sister' was pulling major phones at a number of stations in Texas and Oklahoma," says Ron Oberman, VP of A&R at MCA. "She immediately

called Paul, who said that [the Nixons] were performing a week later at Trees, a big rock club in Dallas, where their label was located. He wanted us to come to that show because a lot of A&R people were coming and they'd be putting on their best performance. We decided we didn't want to wait."

So Oberman and Halper beat the competition by flying out two days after that conversation with Nugent to Oklahoma City, where the Nixons, who are from nearby Norman, had scheduled another of their seemingly endless string of club gigs—324 in 18 months in 55 cities, to be exact, around their home base.

"The show wasn't heavily promoted or hyped, but there were well over 600 kids paid and the club was packed," says Halper. Adds Oberman, "This may sound trite, but there was something going on up there... we both knew in our hearts from their stage performance that these guys had it."

MCA, as Oberman notes, chose to give the Nixons "free reign" in the studio, though the label did suggest retaining several songs from "Halo" out of a desire to "take them to the next level."

According to vocalist/guitarist Zac Maloy, the Nixons—who also include lead guitarist Jesse Davis, bassist Ricky Brooks, and drummer John Humphrey—selected Mark Dodson to produce, having admired his work with Suicidal Tendencies and Prong. The album was mixed by Toby Wright.

"It's a pretty good representation of where we are now," says Maloy of "Foma," which is also the name of the lead track. The title comes from a term in the book "Cat's Cradle," written by Maloy's favorite author, Kurt Vonnegut, referring to little white lies or "harmless untruths intended to comfort simple souls."

"We went in and did 'Halo' in seven days and spent a few thousand," Maloy continues. "It was literally a snapshot of the band, a quick 'go in and record in between gigs.' Since we signed with MCA, we were able to give some [of the material] the kind of treatment that it should have been given in the beginning. We also dug back and took some older songs, which we never had the chance to record, and some new ones."

The Nixons—whose name "means absolutely nothing," says Maloy—have been together 3½ years, though Maloy and Davis had previously served together in other bands. "We have entirely different influences," Maloy says. "I grew up listening to my granddad, who played at the Grand Ole Opry in an obscure country & western band, Buddy White & the Westerners. On the other end of things, John, the drummer, joined the Kiss Army."

The resulting combination, says Halper, is cross-format, mass appeal rock. "I don't think we're targeting one direction or other. Whether we take it to alternative or album rock will be determined by territory. But ['Foma'] is definitely not genre-specific."

MCA VP of product management Robbie Snow, saluting the Nixons' "micromarketing" of "Halo" in Texas and Oklahoma, says that the label will expand on that base. "Our intention is to hit those markets where the previous release did well and get a nice out-



THE NIXONS: Ricky Brooks, John Humphrey, Jesse Davis, and Zac Maloy.

for inclusion on an MCA sampler distributed at South By Southwest, where the Nixons showcased. The sampler also included cuts by Charlie Sexton Sextet, Water, Cold Water Flat, Flotsam And Jetsam, Todd Snider, and the Murrurs.

"Eventually there will be a consumer ad campaign, an awareness mailing, publicity about the release on our online magazine Amp, and some sort of bounceback insert in the album packaging to build a database and ultimately a fan club," says Snow. "But the main thing is to expand on what they do so well by putting them on the road."

Touring will commence in April, Snow says, singling out a scheduled April 23 performance at Dallas commercial alternative station KEDGE's Edgifest. Maloy says, "We haven't played in what seems like forever, so we're looking to get back on stage—where we live."

of-the-box pop with this record—which will give us a story to tell around the country."

Those markets include not only Texas and Oklahoma, but also Los Angeles.

There is no single picked as yet, says Snow, but the track "Head" was picked



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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ROLLING STONES	Tokyo Dome Tokyo	March 6, 8-9, 12, 14, 16-17	\$27,613,380 (2,493,488,214 yen) \$100/\$70	285,294 seven sellouts	BCL Group in-house
ROLLING STONES	Fukuoka Dome Fukuoka, Japan	March 22- 23	\$4,234,300 (377,672,800 yen) \$100/\$72	42,483 two sellouts	BCL Group
JIMMY PAGE & ROBERT PLANT RUSTED ROOT	Civic Arena Pittsburgh	March 25	\$492,116 \$37.50/\$25.50	17,357 sellout	DiCesare-Engler Prods.
GEORGE STRAIT CLAY WALKER	Thompson-Boling Arena, University of Tennessee Knoxville, Tenn.	March 4	\$476,154 \$21	23,127 24,551	Varnell Enterprises
TOM PETTY PETE DROGE	Civic Arena Pittsburgh	March 14	\$386,239 \$32.50/\$25/ \$19.75/\$15.75	15,884 sellout	DiCesare-Engler Prods.
BLACK CROWES DIRTY DOZEN BRASS BAND	Beacon Theater New York	March 18- 22	\$353,350 \$25/\$20	14,335 five sellouts	Deisener/Slater Enterprises
BOYZ II MEN BRANDY	Orlando Arena, Orlando Centroplex Orlando, Fla.	March 25	\$330,015 \$35/\$25	11,632 12,000	Haymon Entertainment
TOM PETTY PETE DROGE	Knickerbocker Arena Albany, N.Y.	March 21	\$319,171 \$32.50/\$25/ \$19.50	11,551 12,500	Metropolitan Entertainment
ROCH VOISINE PETER MCCLLOUD	Montreal Forum Montreal	March 23- 24	\$303,164 (\$424,430 Canadian) \$50/\$38/ \$29.50	11,370 12,400 two shows	Avanti Plus
ALAN JACKSON LEE ROY PARNELL WESLEY DENNIS	Tacoma Dome Tacoma, Wash.	March 22	\$300,325 \$25	12,013 sellout	Frank Prods.

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FOREIGN DEALS CHALLENGED AS BIZ GROWS

(Continued from page 1)

As they do, however, artist managers increasingly are questioning and challenging the long-standing record company practice of reducing artist royalty rates 15%-40% for sales in foreign markets.

The foreign royalty clause, as it appears in most recording contracts, has a long history. It dates back some four decades or more, to the days when record companies needed to strike separate licensing deals with independent labels to release product worldwide. The foreign royalty reduction served as an incentive to those licensees.

But in an age when multinational record companies sign artists to worldwide deals—and have wholly owned affiliates to release product in most territories—many are questioning why the foreign royalty clause still exists.

"The reason is greed," says Ed Bicknell, manager of Dire Straits and a frequent critic of record company practices. "Or to put it more politely, the record company would like to maintain the highest income, at the expense of the talent."

U2 manager Paul McGuinness concurs. "It's an extra margin of profit for



AEROSMITH

somebody," he says. "If you have a deal with a major company, there's no justification for it."

Rudi Gassner, president/CEO of BMG International, counters, saying the foreign royalty clause is "a nonissue, to the extent that those agreements have always existed and will continue to exist." In the view of Gassner—and other record company executives who commented off the record—any reduction in foreign royalties is offset by higher marketing expenditures incurred by record companies, higher overall income for artists from foreign activity, and the long-term international career growth of the artists. Record company executives say the managers dispute this view simply to negotiate better deals for their artists.

Yet the sensitivity of the foreign royalty subject may be measured by the fact that four of the six multinational record companies declined Billboard's written requests for comment.

"This is not an area of Sony's business which we divulge," says Jonathan Morrish, director of corporate affairs for Sony Music in London. "We never comment on our artists' contracts," says Amanda Whitwell, head of corporate communications for PolyGram International. EMI and Warner Bros. also declined comment. Executives for MCA could not be reached at press time.

However, the positions of the record companies were obtained in off-the-record interviews.

The importance of sales in foreign markets, particularly for American artists, is highlighted by the fact that more than two-thirds of the world's \$30.5 billion annual record sales occurred outside the U.S., according to 1993 figures from the International Federation of the Phonographic Industry, the most recent figures available.

For superstar American acts, foreign

sales may easily approach or exceed domestic sales. For example, Aerosmith's "Get A Grip" album on Geffen Records has certified sales of 6 million units in the U.S. and has sold more than 5 million outside the States, according to manager Tim Collins.

Even those managers and music attorneys who are critical of the foreign royalty clause say it should not discourage artists from building their sales base abroad.

"Getting a percentage of something is better than a percentage of nothing," says music attorney and author Donald Passman, whose book "All You Need to Know About The Music Business" has been revised for U.K. publication this month.

CONTRACTS VARY WIDELY

The terms of recording contracts can vary widely, depending on the success level of the act, the competition to sign them, the country in which they are signed, and other factors. In the U.S., royalty rates are applied to the retail price of records after common (and often equally contentious) adjustments such as the 15% free-goods deduction and the 25% packaging deduction for compact discs. The royalty rate is applied to the suggested retail list price, minus these deductions.

A new U.S. act on a major label may receive a royalty rate of 11%-13%; a superstar royalty rate may be 18% or higher. It is this full royalty rate that is then subject to foreign royalty reduction.

"Historically, in the '50s, everything was paid at 50% of the American royalty rate," says veteran music attorney Jay Cooper. "The rationale was that the companies you were dealing with didn't own any foreign companies, so they had to make licensing deals."

Artist managers and attorneys, and record company executives, say that today the percentage of the full royalty rate commonly paid to U.S. artists can be broken down by territory. Broadly speaking, American artists may be paid 85% of their full royalty rate in Canada; 75% in major European markets, Japan, and often Australia; and 50%-60% in "minor" markets in the rest of the world. (In countries defined as "emerging markets," such as Eastern Europe, artists may be offered 50% of net profits—which may be nil for record companies and artists alike while a stronger consumer economy develops in those markets).

"What exactly constitutes a 'minor' market?" asks Bicknell. He recalls contracts in which countries such as Holland or Australia—both among the world's top 10 largest markets for record sales—were defined as minor markets for the purposes of foreign royalty reductions. "The minor market characterization has nothing to do with the ability to [sell] units," says Bicknell.

Many managers have had experience with foreign royalty reductions in licensing deals prior to the rise of the multinational affiliates. McGuinness, for example, notes that U2's albums on Island Records were licensed worldwide prior to the purchase of Island by PolyGram. Gail Colson, who now manages the Pretenders and Jesus Jones, was at Charisma Records when it was launched in the U.K. in 1969 and sold its product worldwide through licensees.

"You were giving them a master, and



they were paying for promotion and distribution," says Colson. The foreign royalty reduction in those deals served as an incentive for the independent label to release and promote a record in a foreign market and was more acceptable to managers for that reason.

MORE MONEY FOR THE LABEL?

When records are released through companies under common corporate ownership, managers argue, the foreign royalty reduction simply puts more money into the pocket of the home label.

The reason is that the foreign record company often will pay a single, flat, inter-company royalty rate to, for example, its American affiliate for any American repertoire that it sells. If the American label pays a reduced royalty to its artist for sales in that market, the reduction benefits the U.S. company, not the foreign label, managers say.

Record company executives who are well-versed in business affairs say that view is misleading. Foreign labels can negotiate a reduction in the intercom-



HOOTIE & THE BLOWFISH

pany royalty rate to help pay for their marketing and promotion costs. Or the home label will help pay for marketing and promotion in foreign markets in exchange for the benefit of the foreign royalty reduction.

"It's a little more complex" than artist managers suggest, says BMG's Gassner. While not revealing the details of any contracts, he says that artists who have been particularly successful in international markets—"Kenny G is a wonderful example"—recognize the value of a foreign royalty reduction in exchange for additional international marketing support by the record label.

In recent years, many U.S. record labels have increased the number of staff responsible for working with foreign affiliates and have strongly encouraged artists and managers to stage promotion visits and tours in foreign markets early in their careers. Yet at the same

time, the label contracts reduce the royalties earned in foreign markets.

Does the foreign royalty reduction affect the willingness of artists to work in international markets?

"Certainly, that's a consideration," says Tom Carrico of Studio One Artists who, along with partner John Simson, manages Mary Chapin Carpenter, one of Nashville's most successful young live acts in Britain. "But if we were to hold up [our international efforts] we might miss out. We've got to look at this career in its totality and not at one aspect of it." The foreign royalty reduction, says Carrico, "is one of a number of issues that are in contracts that artists unwillingly go along with to get a foot in the door."

Grammy-winner Sheryl Crow has toured extensively in international markets during the past year, while her debut album on A&M Records, "Tuesday Night Music Club," gained fans back home. Fresh from her Grammy victory as best new artist, Crow embarked on a tour of Japan and Australia. Music attorney Cooper, who negotiated Crow's initial deal, says that the singer's international presence will strengthen her ability to renegotiate a better foreign royalty rate in subsequent contracts.

"No question about it," says Cooper. "Sales outside the United States are too important to sit and say, 'I'm going to be satisfied with this reduced royalty.'"

Other artists may become more successful outside their native markets than at home and, therefore, will accept the lower foreign royalty rate in exchange for higher worldwide sales and the opportunities that come with international exposure. An example is Mr. Big. Since releasing its self-titled debut album on Atlantic Records in 1989, the band has sold 1.5 million units in the U.S. and nearly 4 million in other territories, according to manager Sandy Einstein. "Even at the lower rate, you open up markets for live performances, merchandising, and sponsorship," says Einstein. In a market such as Japan, he says the lower foreign royalty rate may be offset by a higher retail price for albums.

In some cases, a new artist targeted for strong international promotion may press for a slightly better deal in its foreign royalty clause. "Part of the negotiation process is to get a feel from the label of how big a push they want to make in foreign markets," says attorney Richard Gusler, who represented Hootie & the Blowfish in their worldwide deal with Atlantic Records. "We

certainly pushed and got that rate increased because we felt that this was a band that was going to have international interest. It's not where we would like to have it. But even though we're paid at the lower rate, it is worth our time to go over there."

Superstar artists increasingly have made foreign royalty rates a central issue when renegotiating their deals.

"My vision for Aerosmith was to be for the world in the '90s what the Stones were for me as a kid," says Collins. "Aerosmith is an American band, and I wanted to export them." Collins says the band has emphasized expanding their presence and sales abroad; that focus affected negotiations over the foreign royalty reduction presented to Aerosmith in its 1991 deal with Columbia Records.

"I said, 'Look, I'm committed. You've got to change this,'" says Collins.

However, he adds that "as a manager, I am more concerned about them delivering than I am about the deal. Profit to us is the byproduct of achieving our vision."



CROW

Collins and other managers acknowledge that the financial benefits of a worldwide fan base can, in the long run, outweigh the impact of foreign royalty reductions. Income from publishing, touring, merchandising, and other sources all rise with international success. "Record royalties, to an artist of Aerosmith's stature, are only 10%-15% of your income," says Collins. "But [record sales] drive everything."

McGuinness also observes that economic considerations are not the only reason why pop stars seek audiences around the globe. "You have to assume that people are doing this for other reasons," he says, adding lightly, "It has got to do with ego and world domination, as well."

As the music business becomes more global, and sales in international markets become more important to domestic artists, will the practice of the foreign royalty reduction change?

"It's a great debate, and it's a debate the record companies are going to lose because they can never convince the artist managers that it makes any sense or benefits the artist," says music accountant Patrick Savage with the London firm of OJ Kilkenny, advisors to U2 and others.

But record company executives and others counter that, like other issues within the industry, the question of foreign royalties comes down to a question of who holds power at the bargaining table—the multinational music companies or artists capable of selling their music around the world?

Ronettes Win A Round In Legal Bout

NEW YORK—The Ronettes have won a partial summary judgment against American Express and ad agency Ogilvy & Mather, which used the girl group's hit "Be My Baby" in a commercial without the act's permission.

In a decision handed down in March in New York State Supreme Court, Judge Ira Gammerman ruled that American Express and O&M violated the Ronettes' rights as guaranteed under the Screen Actors Guild contract covering commercials. Although O&M had obtained permission from Phil Spector International, which owns the copyright and original recording of "Be My Baby," the agency did not contact the Ronettes about using their voices, as required by Section 28 of the SAG contract.

The defendants argued that because Spector did not sign his American Federation of Television and Radio Artists contract (SAG's section 28 applies to AFTRA contracts) until Oct. 31, 1963, four months after "Be My Baby" was cut, the recording was not made under AFTRA's jurisdiction, and therefore no violation had taken place. However, Spector's AFTRA contract stated that the agreement was effective from April 1, 1962, through March 31, 1965, leading the judge to rule that the song was covered under the agreement.

Filing collectively as the Ronettes were Ronnie Greenfield (Ronnie Spector's current married name), Estelle Bennett, and Nedra Talley Ross. However, the judge ruled that the summary judgment applied only to Green-

field, because the defendants claim that neither Bennett nor Ross appear on the track. The Ronettes' attorney, Alex Peltz, says Bennett and Ross have testified under oath that they sang on the track.

The judge will issue a ruling on that point if the case goes to trial. However, Peltz says that there is a possibility that American Express and O&M will offer a settlement that would cover all three performers.

If not, a trial date will be set for the judge to hear evidence on the Bennett/Ross question, as well as six other causes of action included in the original complaint.

An attorney for American Express and O&M says it is against his firm's policy to comment on ongoing litigation.

MELINDA NEWMAN

A 'RELOADED' GREEN APPLE QUICK STEP

(Continued from page 12)

at the record as a sandwich. The first and last tracks are the bread, and everything in between is meat. Even though I don't eat meat."

On this record, Willman splits vocal chores with bassist Mari Anne Braeden, giving the band increased versatility and a chance to show off the harmonic ability between the two.

"Reloaded" will be worked, as are all Medicine releases, through Giant Records, and distributed through WEA. Initially, Medicine went through Reprise Records. It switched to Giant in the middle of the life of "Wonderful Virus." Reprise dealt with the first phase of the album, but as the hectic Christmas season approached, "Reprise said that they didn't see a window where Green Apple Quick Step would be a priority, so management and I reconvened and decided to use the Giant staff," says Patrick. "The switchover was very bumpy because we didn't know who liked the record and who didn't. We were hurt by that."

However, any short-term loss

has been countered by Giant's long-term commitment to Medicine and the band, says Patrick.

Make that the entire WEA system. In addition to Giant's promotion, marketing, and sales assistance "Reloaded" also will get a boost from both the WEA product development representatives and Warner Bros.' alternative retail department, both of which work priority projects out of the branch offices to individual retail accounts and mom-and-pops.

The branches will get an additional workout when Green Apple Quick Step begins its residency tour program. Like several new acts on the road these days, the group will play a market four times in four consecutive weeks. For example, in the first leg of its tour, which starts May 20, Green Apple Quick Step will concentrate on Los Angeles, San Francisco, San Diego, and Phoenix. Unlike many such tours, retail will tie in prominently. Giant head of sales Rob Sides coordinated a promotion in which area Tower stores and mom-and-pop

outlets will give away two-song samplers from the new album, which will allow patrons into the shows for free upon presentation of the cassette at the club door. In those markets, as across the U.S., the album will be offered at a special new artist list price of \$11.98.

This summer, the band will do a residency tour centered around New York, Boston, Philadelphia, and Washington, D.C.

"There are a glut of bands trying to rise to the occasion of being given an opening slot on a top tour," says Patrick. "Green Apple and I are tired of the stress of that. This allows us to have control and to maximize our marketing dollars and how retail is involved."

Medicine retained singles rights to "Dizzy," which will be the first official single serviced to album rock and commercial alternative stations. However, in an attempt to woo stations outside of the mainstream, a three-song sampler with the tracks "Los Vargas," "Underwater," and "ED #5" will go to metal and hard rock stations.

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

SYRACUSE, N.Y.: When Jamie NotarThomas released his debut album in 1990, local critics already were predicting he would be Syracuse's "next big thing." He recently took a giant step closer with the release of "Heads Or Tails." In the years between albums, NotarThomas sold thousands of albums and performed nearly 200 shows a year opening for such acts as Rosanne Cash,



JAMIE NOTARTHOMAS

Melissa Etheridge, David Byrne, and Bob Dylan. Last year, he earned a spot on the "In Their Own Words" singer/songwriter tour with Michelle Shocked, Guy Clark, and Allan Toussaint. "By the time I finally released 'Heads Or Tails,' it was like opening a fine bottle of wine," he says. Guests on the album include Blues Traveler's John Popper, Phish's Trey Anastasio, and David Baerwald. The result is an album that couples NotarThomas' poignant, spirited lyrics with improv-heavy music that would be at home on the H.O.R.D.E.

tour. At Syracuse's Media Play stores, "Heads Or Tails" has already emerged as a top-selling regional record, says promotion manager Doug Burtch. Derek Raynor, PD at WVBR Ithaca, N.Y., says his station has kept the album in heavy rotation for several weeks and recently sponsored a local promotional performance. Contact Jeff Merchant at 315-461-9952. BRUCE BUCKLEY

MADISON, WIS.: Since the dawn of rock history, indie bands have cut albums in their basements. Ivory Library's upcoming May release, "Parasite," though, was recorded in group leader Jeff Jagielo's kitchen—not to mention hallway and bathroom. "We didn't have high-end equipment, so we went for natural sound," says the singer/songwriter/guitarist. The 8-year-old Madison act, which Jagielo describes as a "folk-rockish guitar band with atmospheric," has a



IVORY LIBRARY

lengthy recording history, including a pair of projects recorded by local-boy-soon-to-make-good Butch Vig. Its last Vig project garnered airplay throughout the Midwest, including Chicago's modern rock outlet WXRT and Minneapolis' album alternative station KTCJ/KTCZ. "But we'd never pursued a national release," says Jagielo. "We didn't grasp that we could have a larger scope than Madison." Now with "Parasite," Ivory Library has secured national distribution, via Minneapolis-based Zeus Records. Next up is a summer tour in the Midwest and the Northeast. Contact manager Dan DeVoe at 612-729-8191. MOIRA MCCORMICK

CHARLOTTE, N.C.: Electro-Luxe must be running out of room in its trophy case. First, the sharp guitar-pop group nabbed the best new band of 1993 award from both Creative Loafing, Charlotte's alternative weekly newspaper, and the Stoney's, the year-end music poll sponsored by the city's Milestone Club. Then the group took the best band of 1994 awards from both. On the live front, there have been showcases at several regional festivals. Now comes the release of the quartet's debut 7-inch single on its own Madame Records, produced by Steve Haigler and local musician Curt Perkins. What's really stirring up attention, though, are the band's new demo tapes, which juxtapose the moodiness of Big Star or Matthew Sweet



ELECTRO-LUXE

against the single's Beatlesque pop-appeal. "As we've played more and written more songs, the groove has gotten a little heavier and more complex," says guitarist/vocalist John Morris, who makes up the band with guitarist Randolph Lewis, drummer Michael Glaser, and bassist Ben Towle. Chalk the strength of the new stuff up to—in part—the home studio the band recently completed in the house it shares outside Charlotte. Morris says, "You usually don't have the opportunity in the studio to experiment as much as you'd like. Now we've got this flexibility, and it's great." Contact Dick Huey at 704-375-8707. KEN JOHNSON

ROCK CLIMBING: Verve Pipe, highlighted in CD in September 1994 and named one of the country's top unsigned bands (Billboard, Dec. 24, 1994), has signed with RCA. Hagfish, featured in CD in February 1994, has signed to London Records.

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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	8	SUBWAY BIV 10 530354/MOTOWN (9.98/13.98)	GOOD TIMES
2	4	13	RANCID EPITAPH 86434* (9.98/15.98)	LET'S GO
3	—	1	ELASTICA DGC 24728*/Geffen (10.98/16.98)	ELASTICA
4	10	6	SHANIA TWAIN MERCURY 522886 (10.98 EQ/15.98)	THE WOMAN IN ME
5	3	4	CRIME BOSS SUAVE 3* (9.98/15.98)	ALL IN THE GAME
6	12	25	CORROSION OF CONFORMITY COLUMBIA 66208 (10.98 EQ/15.98)	DELIVERANCE
7	—	1	KUT KLOSE KE1A/ELEKTRA 61668/EEG (10.98/15.98)	SURRENDER
8	—	1	KAM EASTWEST 61754/EEG (10.98/15.98)	MADE IN AMERICA
9	18	7	MARTIN PAGE MERCURY 522104 (10.98 EQ/15.98)	IN THE HOUSE OF STONE AND LIGHT
10	5	3	MIKE WATT COLUMBIA 67086* (10.98 EQ/15.98)	BALL-HOG OR TUGBOAT?
11	7	9	THE ROOTS DGC 24708*/Geffen (10.98/15.98)	DO YOU WANT MORE?!?!?!?
12	9	35	LARI WHITE RCA 66395 (9.98/15.98)	WISHES
13	17	14	SHENANDOAH LIBERTY 31109 (10.98/15.98)	IN THE VICINITY OF THE HEART
14	13	15	4 P.M. NEXT PLATEAU/LONDON 828579/ISLAND (10.98/15.98)	NOW'S THE TIME
15	16	36	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
16	6	5	MURDER SQUAD G.W.K./DJ WEST 124040*/RAL (9.98/16.98)	MURDER SQUAD NATIONWIDE
17	8	14	THE FLAMING LIPS WARNER BROS. 45334* (7.98/11.98)	TRANSMISSIONS FROM THE...
18	19	5	LETTERS TO CLEO CHERRY DISC/GIANT 24598 (9.98/15.98)	AURORA GORY ALICE
19	15	74	ADAM SANDLER ● WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
20	11	23	USHER LAFACE 26008/ARISTA (9.98/15.98)	USHER

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

21	—	1	MOBY ELEKTRA 61701/EEG (10.98/15.98)	EVERYTHING IS WRONG
22	—	1	GOO GOO DOLLS WARNER BROS. 45750 (9.98/15.98)	A BOY NAMED GOO
23	24	16	RUSTED ROOT MERCURY 522713 (9.98 EQ/15.98)	WHEN I WOKE
24	14	3	BROTHA LYNCH HUNG BLACK MARKET 53967*/PRIORITY (10.98/17.98)	SEASON OF DA SICCNESS
25	21	8	THE NEW LIFE COMMUNITY CHOIR/JOHN P. KEE VERITY 43010/JIVE (10.98/15.98)	SHOW UP!
26	23	20	R.B.L. POSSE IN-A-MINUTE 8700 (9.98/15.98)	RUTHLESS BY LAW
27	28	10	GILLETTE S.O.S. 11102/200 (11.98/15.98)	ON THE ATTACK
28	20	3	QUICKSAND ISLAND 526564 (10.98/15.98)	MANIC COMPRESSION
29	—	1	BROTHER PHELPS ASYLUM 61724/EEG (10.98/15.98)	ANY WAY THE WIND BLOWS
30	25	79	MARTINA MCBRIDE ● RCA 66288 (9.98/15.98)	THE WAY THAT I AM
31	27	9	RHETT AKINS DECCA 11098/MCA (10.98/15.98)	A THOUSAND MEMORIES
32	29	28	KEN MELLONS EPIC 53746 (9.98 EQ/15.98)	KEN MELLONS
33	26	2	LA MAFIA SONY 81520 (9.98 EQ/15.98)	EXITOS EN VIVO
34	33	26	RAPPIN' 4-TAY CHRYSALIS 30889*/EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'
35	39	2	BETTER THAN EZRA ELEKTRA 61784/EEG (10.98/17.98)	DELUXE
36	36	2	GEORGE DUCAS LIBERTY 28329 (9.98/13.98)	GEORGE DUCAS
37	32	8	DINK CAPITOL 30333 (9.98/13.98)	DINK
38	22	9	DEION SANDERS BUST IT 2421 (10.98/16.98)	PRIME TIME
39	38	2	MASTER P NO LIMIT 9901 (8.98/11.98)	99 WAYS TO DIE
40	30	3	FACE TO FACE VICTORY 480037/A&M (9.98/15.98)	BIG CHOICE

POPULAR UPRIISINGS

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

IN DUE TIME: Due to some-one leaking Keith Martin's first single, "Never Find Someone Like You," to top 40/rhythm WJMN (Jam'n 94.5) Boston weeks before its scheduled release, Ruffhouse/Columbia has pushed up the album's release date by nearly a month.

According to Marjorie Clarke, VP/special marketing, Columbia Black Music, Martin's debut, "It's Long Over Due,"

Singles chart.

"We've been playing catch up," says Clarke. "We weren't ready, and we had to hurry up and mass produce it... We got the single out there with no artwork."

The label officially serviced the single in late February to top 40 and R&B stations. In addition to airplay on those formats, BET is airing the video for the single.

Martin, who co-wrote or wrote most of the songs on the album and plays piano, drums, and bass, is heading out on a West Coast radio, retail, video, and press promotional tour this week. The Washington, D.C.-based artist is set to perform at Impact's Super Summit Conference IX April 21 in Atlantic City, N.J.

A summer tour where he'll be able to perform as a musician and not just a singer is in the works, says Clarke.

BRANCHING out: One of the hottest new groups coming out of the Fort Apache/MCA deal looks to be Boston's **Cold Water Flat**.

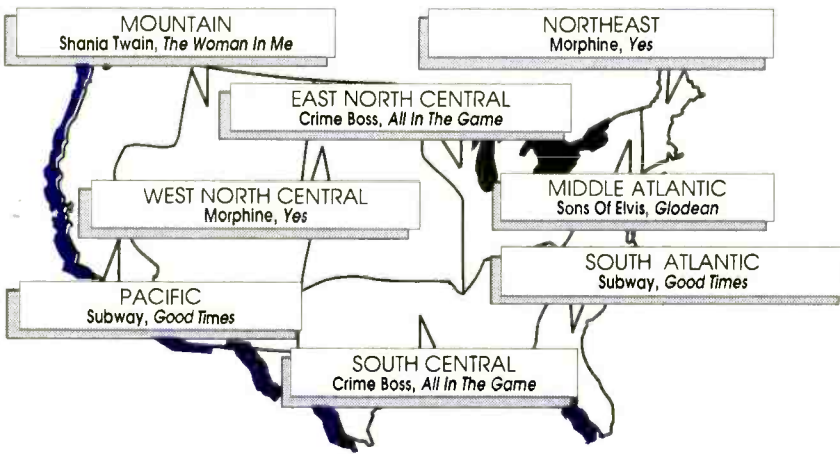
The group's gearing up for its third tour with **Belly**, has landed a spot on "Late Night With Conan O'Brien" May 4, and is gaining radio spins outside of its Northeast homestead with the first single, "Magnetic North Pole," from the "This Is Fort Apache" compilation.

The label is servicing a second single, "Virus Road," which is also the first single from the



Cool Stuff. April 18 marks the debut of L.A.-based folk-flavored rock outfit Box The Walls' "stuff" on Countdown. Powered by Wendie Colter's fluid vocals, the album features an album alternative single, "Ferris Wheel," and "Forgiven," which is in the Trimark film "Swimming With Sharks," due in mid-April.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
MOUNTAIN	NORTHEAST
1. Shania Twain, <i>The Woman In Me</i>	1. Letters To Cleo, <i>Aurora Gory Alice</i>
2. Murder Squad, <i>Murder Squad Nationwide</i>	2. Mike Watt, <i>Ball-Hog Or Tugboat</i>
3. Brotha Lynch Hung, <i>Season Of Da Siccness</i>	3. Corrosion Of Conformity, <i>Deliverance</i>
4. Subway, <i>Good Times</i>	4. Martin Page, <i>In The House Of Stone And...</i>
5. Rancid, <i>Let's Go</i>	5. Rancid, <i>Let's Go</i>
6. Corrosion Of Conformity, <i>Deliverance</i>	6. Elastica, <i>Elastica</i>
7. Kam, <i>Made In America</i>	7. Adam Sandler, <i>They're All Gonna Laugh...</i>
8. Lari White, <i>Wishes</i>	8. The Flaming Lips, <i>Transmissions From...</i>
9. Shenandoah, <i>In The Vicinity Of The Heart</i>	9. Butt Trumpet, <i>Primitive Enemy</i>
10. Martin Page, <i>In The House Of Stone And...</i>	10. Vicious, <i>Destination Brooklyn</i>

band's self-titled debut album, released March 28. The song and videoclip go out this week to modern rock and video programmers.

On the tour front, the band just finished touring Europe Feb. 23 with **Belly**, which it also hit the road with in support of its 1993 debut "Listen" on Bos-

ton's Sonic Bubblegum label. It heads out again with **Belly** and **Superchunk** from April 5-29.

"Considering that three months ago, no one heard of this band, I'd say we made some decent headway," says Dave Snow, Fort Apache label manager. "But, we're not in a hurry. We're trying to be aggressive, but bands need time to grow. It's like cheese."

The label plans to send the band to radio and retail for promotional visits during the tour, which includes radio station-sponsored shows, such as a WFNX Boston show May 3 and a WEQX Albany, N.Y., show May 13 or May 14.

BOOMING: Wildcat Records is tying in with Caffeine magazine to help promote the **Boomers** YYZ second U.S. release, "What We Do," which was released as the band's debut in Canada by WEA in 1991.

This week, approximately 100 copies of the CD are being distributed by Caffeine to coffeehouses and cafés in California.

The album was released Feb. 28 on **Wild Cat**, a label run by **Mike Gormley** of L.A. Personal Development.

Along with a full-page ad in Caffeine, Gormley says the promotion costs "in the \$500-\$1,000 range."

"The whole Caffeine thing is interesting," says Gormley. "It's

been used with **Sheryl Crow** and **Lowan & Navarro**. Instead of getting in-store play, you get café play, which is really to the heart of the matter."

Meanwhile, album alternative outlets, such as KBCO Boulder, Colo., KMTT Seattle, KZON Phoenix, and WHPT St. Petersburg, Fla., are playing either "The Matter With Me" or "Love You Too Much."

Tour plans have been put on



Good Pick. Heartfelt country singer/songwriter Terry Radigan is off to a good start with "Half A Million Teardrops," the first video and single from her Asylum debut, "Pawnbroker's Daughter," due May 9. The clip is in CMT's "Hot Shot" rotation and is CMT Europe's "Pick Hit." WWWW Detroit is among the first stations to play the song.

hold because the band's leader **Ian Thomas** has been working on the score for an upcoming ABC-TV movie titled, "Falling From The Sky." The band's drummer, **Bill Dillon**, has been equally busy on the road in Europe with **Robbie Robertson**.

Vertical Hold's 2nd Album Aims High Perspective Set Blends Old, New School

BY TRACY E. HOPKINS

NEW YORK—By offering a hybrid of R&B and hip-hop, "Head First," the sophomore album from Perspective Records act Vertical Hold, creates the potential to reach younger consumers, while maintaining the act's core of 30-something fans.



VERTICAL HOLD

"Head First," which is to be released May 23, combines old-school flavor reminiscent of Chaka Khan & Rufus, with the jazzy vibe that made Soul II Soul and the Brand New Heavies successful. Driving many of the tracks are contemporary hip-hop beats.

Says lead vocalist/songwriter Angie Stone, "We took more time with this

project. We're funkier, more hip. The first album was more adult, but this album will stretch out a bit further. We're going to keep that audience, but [also] reach a new one."

Rounding out the New York-based trio is keyboardist/drummer David Bright and keyboardist/vibraphonist Willie Bruno.

The group's 1993 debut A&M album, "A Matter Of Time," netted sales of 62,000 units, according to SoundScan, and spawned the single "Seems You're Much Too Busy," which peaked at No. 17 on the Hot R&B Singles chart.

"Head First" comfortably couples hip-hop and R&B on songs like the carefree "Sounds Of New York" and an upcoming remix version of the poppington first single "Love Today," due at radio April 11.

Says Perspective president Sharon Heyward, "Last time, they were just a little bit slight of the commercial field. I think they've combined a bit of hip-hop with their jazzy feel to give them a great contemporary sound while keeping their R&B base."

Heyward says "Head First" is the album she'd hoped "A Matter Of Time" would have been.

"With ['Head First'] they don't try to be somebody else, they just add a little bit more flavor," she says. "That was

kind of the direction I wanted them to take when we first met. I was like, 'Can you throw a bit more street up in there?' And this time they've accomplished that."

While Vertical Hold has larger goals, its singer has a slimmed-down look. "I was 70 pounds heavier last album, so I'm coming out ready to hang for real now," says Stone.

Says Perspective marketing VP Sheila Coates, "Angie the first time looks nothing like the Angie now. She looks like a totally different person, which will relate to the youth. When you're heavier and have the kind of voice she does, you just assume she's some kind of major adult diva."

The label hopes Vertical Hold's music and styling also will appeal to the crossover market when "Love Today" (Continued on next page)



All Together Now. Interscope recording group Blackstreet rocks the Apollo Theater during a recent New York performance. The group's self-titled debut album was recently certified platinum. Pictured, from left, are Blackstreet's Levi Little, Dave Hollister, Chauncey Hannibal, and Teddy Riley.

Mercury Debut Rapper Jemini Proudly Displays All His 'Scars'

BY HAVELOCK NELSON

NEW YORK—Mercury artist Jemini The Gifted One says he titled his debut EP "Scars And Pain" because that's what he experienced while looking for a record deal.

"I spent all of my formative years trying to get to where I am now. There were a whole lot of hard times, trials, and tribulations... I made many sacrifices," says the 25-year-old rapper.

"Scars And Pain" ships May 9 on limited-edition vinyl and May 23 on CD and cassette. The EP features seven tracks with a variety of producers: Minnesota, Prince Poetry from Organized Konfusion, Rah Boogie, Buckwild, and Fat Man.

Says Jemini, "I'm not real picky about who produces me. I don't care as long as I feel the music they give me and can express myself to it."

The performer, who was signed to Mercury by A&R manager Kenyatta Bell, says his goal in selecting tracks was to reach as many people as possible. "I do things on my record that are specifically targeted at certain groups."

He cites the first single, "Funk Soul Sensation," which has a "boomin' Jamaican funk-type bassline like the ones they're into on the West Coast and in the Midwest." The song is named for the normally smooth-voiced MC's more excitable-sounding alter ego.

The artist describes another track, "Story Of My Life," as "real pretty and deep sounding; [its rhythms] compelled

me to write something emotional about me. It's directed mostly at women and older cats."

He says two other selections—"50 MCs In A Cipher" and "Brooklyn Kids"—"are for the around-the-way, straight-up hardcore hip-hop heads who want to hear lyrics that make them go, 'That was dope!'"



JEMINI

Another cut Jemini is especially proud of is "Can't Stop Rockin' (Tribute)." He says, "A lot of people do songs about 'back in the days.' I wanted to do a song that epitomizes the feeling and vibe from back in the day while still being current."

Jemini, whose voice constantly threatens to take off into song, selected the tracks he raps over himself.

"Funk Soul Sensation" dropped March 7 and is backed with the hometown pride anthem "Brooklyn Kids." It was shipped to college radio, street jocks, and mix-show DJs in January as a white-label vinyl teaser track.

Mercury national marketing manager Michelle Murray says, "A lot of people played it. A whole lotta college kids and hip-hop heads picked up on it. It's been percolating."

Murray says the reason "Brooklyn Kids" was issued early was to establish the artist's East Coast origins while (Continued on next page)

Eazy-E's Death Hits Home To Millions; L.A.'s Best-Kept Secret Is Diva Revue

THE MOURNING AFTER: Eric "Eazy-E" Wright's death from AIDS has had a sobering effect with hip-hop folk. Not since Earvin "Magic" Johnson's revelation that he is HIV-positive has the black community engaged in safe-sex discussions beyond obligatory rhetoric.

Because Wright had a more intimate relationship with teens in the 'hood with his homeboy persona than does Magic (with his zillion-buck hoop star image), the impact appears to have been much greater among kids.

Although mainstream America was stung by Wright's endless macho posturing and inflammatory take on troubles in the black community, millions of urban teens listened to Wright's music as a venting source.

Wright's death is tragic, but it has a moral, and if rappers out there are worth their salt—most cling desperately to claims of being "real"—we should see them addressing the problem of high-risk sex among teens.

DIVA ALERT: "DIVAS: Simply Singing," the all-female show created and produced by actress Sheryl Lee Ralph will return to L.A.'s Wilshire Ebell Theater May 6. The show, in its fifth year, is a benefit for AIDS-related organizations. This year's bill features such acts as Chante Moore, Stephanie Mills, CeCe Peniston, For Real, Liz Torres, Jenifer Lewis, Linda Hopkins, Ann Bennett-Nesby, Tichina Arnold, Marilyn McCoo, Anita Johnson, and comedian Marsha Warfield.

This intimate concert is one of L.A.'s best-kept secrets—despite being sold out last year. It'll be a pity when word gets out about this fantastic show, causing it to move to a larger venue. Still, the purpose is to raise money, so who's complaining?

EVENT CALENDAR: Watch your local paper for Funkfest '95, which features the nostalgic bill of Cameo, Teena Marie (both acts have current product out), and the Gap Band. The 31-city tour kicked-off March 8 in Westbury, N.Y., and is being promoted by East Coast Express and Sykes 1 Entertainment... Also in progress is MCA teen-group Immature's 40-city "Playtyme Is

Over" tour, which began March 9. Opening the show is debut MCA artist Monteco, whose first single, on which Immature sings backup, is titled "Is It Me." Bill Washington is the promoter... The fourth annual Urban Music Conference convenes Friday-Saturday (7-8) at the Regal Maxwell House Hotel and Middle Tennessee State University in Nashville. Sponsors include BMI, Warner Bros., and the Nashville chapter of NARAS. Panel topics



by J. R. Reynolds

include how to start a record company, the role of producers, urban music in Nashville, careers in the music business, and shopping for a record deal... The Tennessee Williams play "27 Wagons Full Of Cotton" is running at L.A.'s Starlight Theater through April 23, and to add spice to the stage play, the producers have incorporated a special blues re-

view prior to the show. The live music prelude sets the mood for the Southern-themed performance and includes covers of John Hammond's "Too Tired," Eric Clapton's "Bad Love," Willie Dixon's "Wang Dang Doodle, and John Lee Hooker's "Don't Look Back." Though a couple of vocal performances aren't quite up to snuff, enthusiasm makes up for shortcomings. Recommended... Jack The Rapper is back in Atlanta with a revamped conference format. Jack The Rapper's Music Celebration will run July 14-15 at the Georgia International Convention Center. Its new three-part program will consist of a two-day festival featuring continuous music performances at the convention center during the day, with additional show-cases offered in local venues at night. According to conference executive director Jill Gibson-Bell, the seminar schedule will emphasize the three R's—records, radio, and retail. A music expo featuring music-related vendors also will be offered at the convention center.

TAKE NOTE: There are signs of underground reggae life in the Pacific Northwest with groups like 1% Hangout Jumbalassy, Planetary Refugees, and Skinz playing area clubs and receiving local radio airplay. Chima Nwala of independently distributed Hangout Music reports sales of 1,500 units on 1% Hangout's December-released debut single "Me Love Hip-Hop."



TOP OF THE CHART: "This Is How We Do It" by **Montell Jordan** (PMP/RAL/Island) holds tight to the No. 1 position on the Hot R&B Singles chart this week. Closing in on its lead is "Freak Like Me" by **Adina Howard** (Mecca Don/EastWest) at No. 2. "Freak" increases in airplay, moving to No. 4 on the Hot R&B Airplay chart.

"Dear Mama" by **2Pac** (Interscope) rebullets at No. 6 with healthy gains in both sales and airplay this week. Last week, "Dear Mama" sales were affected by two factors: the release of 2Pac's album "Me Against The World" and the fact that there were no cassette singles available until this week. "Dear Mama" is top five at 10 stations, including WJMI Jackson, Miss., KKBT Los Angeles, and WIZF Cincinnati.

"Ask Of You" by **Raphael Saadiq** (Epic Soundtrax/550) continues to grow steadily. It is No. 1 at WFXX Columbus, Ga., KIPR Little Rock, Ark., and WROU Dayton, Ohio, and is top five at 16 other stations.

TRAFFIC JAM: "For Your Love" by **Stevie Wonder** (Motown) holds at No. 11 for the third week in a row. It seems there are a few records in the top 10 that are hanging in there, even though they are consistently losing points. If "Big Poppa" by the **Notorious B.I.G.** (Bad Boy/Arista), "This Lil' Game We Play" by **Subway** (Biv 10/Motown), and "If You Love Me" by **Brownstone** (MJJ/Epic) fall from the top 10 next week, they will free up some space for the growing line of records that have been patiently waiting for room there: "For Your Love," "Keep Their Heads Ringin'" by **Dr. Dre** (Priority), and "Think Of You" by **Usher** (LaFace/Arista).

By the way, "For Your Love" is the No. 1 record on the R&B Adult chart in the R&B Airplay Monitor, and Wonder's album, "Conversation Peace," debuts at No. 2 on the Top R&B Albums chart this week.

HOT SHOT DEBUT: "I'm Goin' Down" by **Mary J. Blige** (Uptown/MCA) debuts at No. 20 this week. This has been a favorite with R&B radio programmers since the release of the album. There is a remix (which sounds like a whole new song) that should give this track new life in the upcoming weeks. "I'm Goin' Down" is No. 1 at KQXL Baton Rouge, La., and top five at eight others, including WQUE New Orleans, WJBT Jacksonville, Fla., and WDZZ Flint, Mich.

MOVIE MADNESS: "Can't You See" by **Total Featuring the Notorious B.I.G.** (Tommy Boy) wins both the Greatest Gainer Airplay and Greatest Gainer Sales awards this week. With the largest increase in total points on the entire chart, it jumps 96-36. This is one of the first singles off the "New Jersey Drive" soundtrack, the other being "Do What U Want" by **Blak Panta** (Tommy Boy). Soundtracks have become a very popular way of breaking new artists and putting together an all-star album.

This week there are eight titles that come from soundtracks listed on the R&B Singles chart, such as the fast-breaking "Shy Guy" by **Diana King** (Work/Columbia). It is featured on the "Bad Boys" soundtrack, which debuts at No. 33 on the R&B Albums chart this week. Currently there are four soundtrack albums on the Top R&B Albums chart.

VERTICAL HOLD AIMS HIGH WITH 2ND SET

(Continued from preceding page)

is released.

Says Heyward, "For the time of year that the single is coming out, it's very light and airy and different from anything else you hear—and it has a great groove. So by virtue of the type of single it is, it lends itself to crossover play."

The single's video was sent to BET and the Box March 21 and will be serviced Tuesday (4) to VH1 and MTV. Coates predicts the video's sophisticated black and white look will earn it play at VH1 and MTV.

Says Coates, "The video lays the groundwork for where we're taking Vertical Hold. We're showing radio and the consumer that there's this very hip side to them that you may not pick up on the first time you hear the music."

Perspective plans to send the group on a promotion tour at the end of April that includes label branch visits and listening parties in Los Angeles, Philadelphia, Washington, D.C., Chicago, Atlanta, and New York.

Other public appearances include performing on "Soul Train" and at Impact's April 19-22 Super Summit Conference IX in Atlantic City, N.J.

Says Coates, "Vertical Hold is a self-contained band. Willie and Dave are great musicians, and Angie is a prolific writer, so we also take them out to [performing arts] schools where they can talk about musicianship rather than about the star/entertainer aspect. You're more valuable to the music industry when you bring more to the plate."

JEMINI

(Continued from preceding page)

building grass-roots awareness. Other methods of developing that awareness include soliciting photo and editorial coverage in trade magazines and fanzines.

In addition, the label issued campaign fliers and logo stickers targeted at college radio, independent retail, and one-stop distribution sites.

Jemini also conducted in-store meet-and-greets in the New York area. Club runs and press days were scheduled around the Soul Train Music Awards, which took place March 13 in Los Angeles.

"There's a lot of curiosity about Jemini," says Murray. "We want to keep feeding that and educating consumers and the industry about this artist before the EP drops."

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BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	ROLLIN' WIT' DANE	DANA DANE (LIFESTYLING/MAVERICK/WB)	14	23	2	SARA SMILE	LENNY WILLIAMS (MARATHON/BELLMARK)
2	—	1	NEXT LEVEL	SHOW AND A.G. (PAYDAY/FFRR)	15	8	2	ELEVATION (FREE MY MIND)	THE B.U.M.S. (PRIORITY)
3	4	4	BORIQUAS ON DA SET	FRANKIE CUTLASS (VIOLATOR/RELATIVITY)	16	14	6	YOU CAN NEVER ASK TOO MUCH ...	TAKE 6 (REPRISE)
4	—	1	I WANNA KNOW YOU	HOWARD HEWETT (CALIBER)	17	5	7	REMEMBER WE	DA BUSH BABEES (REPRISE)
5	6	5	PUT IT ON	BIG L (COLUMBIA)	18	—	1	SHACKLES '95	R.J.'S LATEST ARRIVAL (GOLDEN BOY)
6	13	3	TRIP AROUND YOUR BODY	EBONY VIBE EVERLASTING (E.V.E.) (MCA)	19	25	2	THE SLIDE	THE BAR-KAYS (BASIX)
7	15	2	ONE MORE DAY	NATE DOGG FEAT. DR. DRE (DEATH ROW)	20	20	2	ALL MEN ARE DOGS?	BANDIT (CREATIVE CONTROL/LONDON/ISLAND)
8	—	1	IF IT'S ALRIGHT WITH YOU	LORENZO (LUKE)	21	16	7	MUST BE THE MONEY	DEION SANDERS (BUST IT)
9	11	5	WHAT I'M AFTER	LORDS OF THE UNDERGROUND (PENDULUM)	22	—	1	JUST A LITTLE FLAVA	THE D&D PROJECT FEAT. I UNORTHODOX (ARISTA)
10	—	1	BABY IT'S ON	KANSAS CITY ORIGINAL SOUND (RCA)	23	—	1	MASTA I.C.	MIC GERONIMO (BLUNT/TVT)
11	3	4	CAN U SHOW ME	2ND NATURE (INTER-MIX)	24	2	6	69 TEMPO	MISTAKEN IDENTITY & QUEENS DELIGHT (T.P.)
12	—	1	WALKING AWAY WITH IT	RAJA-NEE (PERSPECTIVE)	25	1	4	COMMITTED	RENAISSANCE (PROVOCATIVE)
13	7	8	SEX WIT YOU	HEAVY D & THE BOYZ (UPTOWN/MCA)					

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



Two Plus One. Conscious rap duo Channel Live spends a moment with mentor KRS-ONE during an evening out at New York night spot Les Poulets. The twosome's current Capitol single is titled "Mad Izm." Pictured, from left, are Tuffy, KRS-ONE, and Hakim.

R&B

ARTISTS & MUSIC

WB REVAMPS BLACK MUSIC DIVISION

(Continued from page 4)

tract was not renewed in December.

Brown's appointment may signal a greater focus on the business side of music. Although she has no experience as a label executive, Brown has a history of dealing with artists and songwriters. Her client list as an attorney included Sean "Puffy" Combs, the Notorious B.I.G., Soul For Real, Da Bush Babees, Kenny Ortiz, Howie Tee, and Perri Reid. Brown is also a classically trained pianist.

Medina was known primarily for

his creative skills.

Sources at the label say other soon-to-be-announced division appointments will include A&R VP Alison Ball-Gabriel and promotion VP Ardenia Brown.

Also, New York-based Warner black music publicity director Gene Shelton is expected to be promoted to VP.

Ball-Gabriel was previously A&R director at RCA. Ardenia Brown was promotion VP at Giant.

A label source and several artist managers say that the black music division's release schedule is on hold. It was unclear at press time whether roster cuts were forthcoming.

In 1994, Warner Bros. was not ranked among the top 15 labels on the year-end Hot R&B Singles chart (Billboard, Dec. 24, 1994). It ranked below the top five distributing labels with charted R&B singles, and was not among the top 15 labels that had albums on the Top R&B Albums chart in 1994.

Among distributing labels, Warner Bros. placed fifth on the year-end Top R&B Albums chart, with 26 charted albums.

In 1994, Warner's black music division was buoyed by the success of distributed labels Qwest and Giant, which had a total of 17 singles on the Hot R&B Singles chart.

Warner Bros. has albums by veterans George Duke and Karyn White on the Top R&B Albums chart. Warner Bros.-distributed acts on the Top R&B Albums chart include Giant's Christopher Williams and Jade, and Zapp & Roger's greatest hits set on Reprise. None of the albums has reached the top five.

Reprise's Da Bush Babees and Maverick's Dana Dane are the only Warner-related rap acts on the Hot Rap Singles chart.

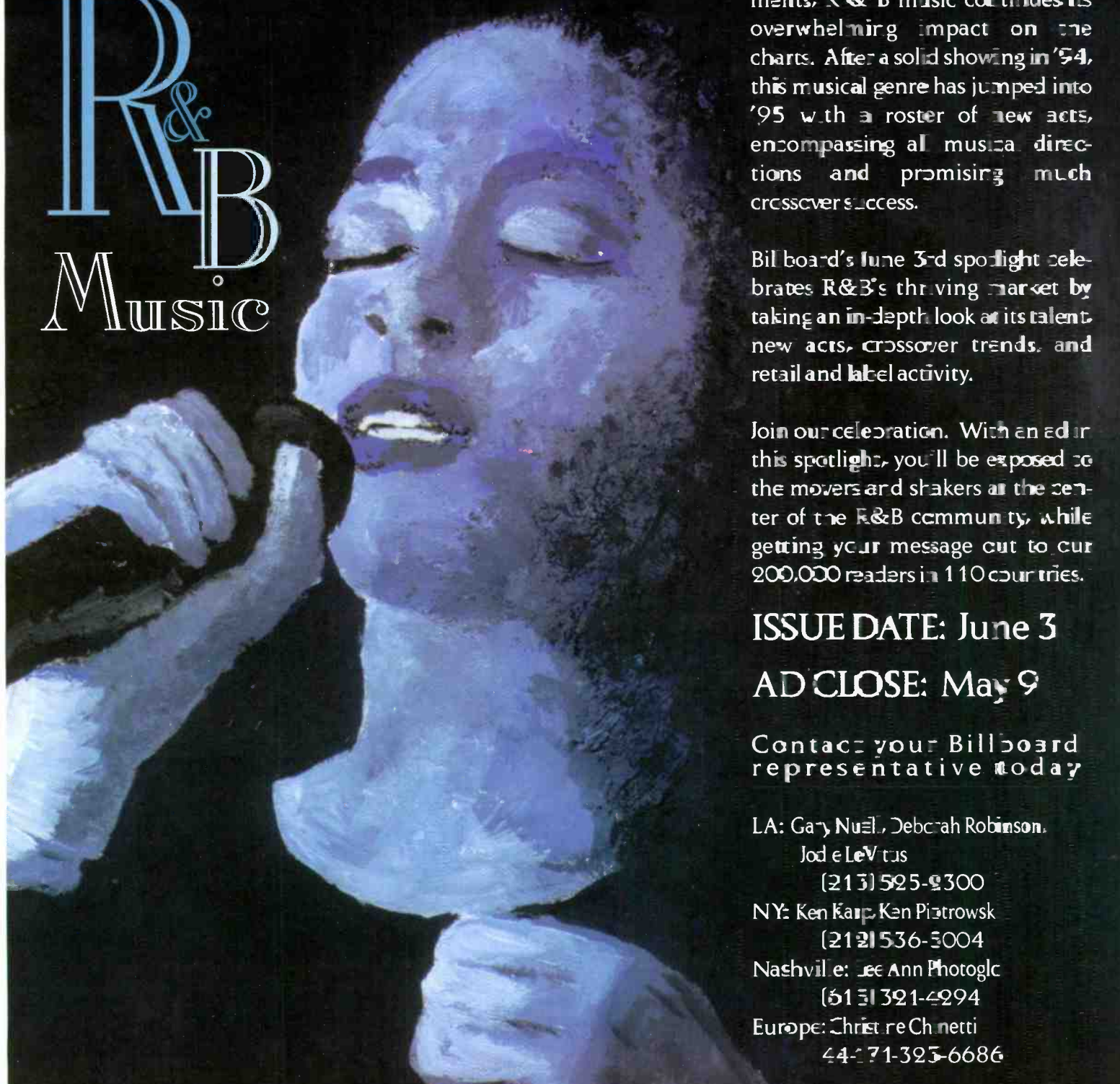
Warner Bros. proper has one rap act on its roster, World Renown. Warner Bros.-distributed rap acts include Qwest's Clever Jeff and Saafir and American's the Nonce.

J.R. REYNOLDS

COMPLETELY SOULED OUT

Billboard Spotlights

R&B MUSIC



With infectious beats, funky grooves and luscious vocal arrangements, R & B music continues its overwhelming impact on the charts. After a solid showing in '94, this musical genre has jumped into '95 with a roster of new acts, encompassing all musical directions and promising much crossover success.

Billboard's June 3rd spotlight celebrates R&B's thriving market by taking an in-depth look at its talent, new acts, crossover trends, and retail and label activity.

Join our celebration. With an edit in this spotlight, you'll be exposed to the movers and shakers at the center of the R&B community, while getting your message cut to our 200,000 readers in 110 countries.

ISSUE DATE: June 3

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NY: Ken Karp, Ken Pietrowski
(212) 536-3004

Nashville: Lee Ann Photogic
(615) 321-4294

Europe: Christa Chnetti
44-71-325-6686

CHRIS MARS

(Continued from page 12)

Wallmen, on the road to perform covers of Mars songs. The band will travel with a cardboard cutout of Mars, which will take center stage. The label and Mars are exploring the possibility of his literally "phoning in" vocals at selected dates. He also will do phone interviews to alternative radio stations and is willing to play television dates.

At retail outlets, Bar/None will take advantage of Mars' artistic ability. An accomplished painter with several exhibitions to his credit, Mars has designed and painted the cover art for all three of his solo albums. For "Tenterhooks," he used a computer to distort a portrait, with the end result reproduced in black and white on the front cover. The label is sponsoring a contest in which fans who purchase the album will receive copies of the cover art with instructions to color it in. The winner, chosen by Mars, will receive an original painting. There also will be listening parties at galleries in conjunction with shows of Mars' paintings. A video, utilizing Mars' artwork and computer animation, is in the works for the first single, the hip-hop parody "White Patty Rap."

An independent radio promoter will be hired to get the album on college and alternative outlets and possibly on more mainstream stations.

While Mars is proud of "Tenterhooks," his eye is already on the future. He can hardly wait to get back to work. "When I get into the studio, things happened. Now I can go whenever I get an idea."

Billboard TOP R&B ALBUMS

FOR WEEK ENDING APRIL 8, 1995

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	—	2	2PAC INTERSCOPE 92399*/AG (10.98/16.98) 2 weeks at No. 1	ME AGAINST THE WORLD	1
*** Hot Shot Debut ***						
2	NEW	—	1	STEVIE WONDER MOTOWN 530238 (10.98/16.98)	CONVERSATION PEACE	2
3	2	—	2	E-40 SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	2
4	3	1	17	MARY J. BLIGE ▲ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
5	4	2	5	DJ QUIK PROFILE 1462* (10.98/16.98)	SAFE + SOUND	1
6	5	3	19	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
7	6	4	28	THE NOTORIOUS B.I.G. ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
8	NEW	—	1	THE WHISPERS CAPITOL 30270 (10.98/15.98)	TOAST TO THE LADIES	8
9	NEW	—	1	CHANNEL LIVE CAPITOL 28968 (9.98/13.98)	STATION IDENTIFICATION	9
10	8	7	4	ADINA HOWARD MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	7
11	11	10	11	BROWNSTONE ● MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	4
12	7	8	26	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
13	9	6	16	KIRK FRANKLIN AND THE FAMILY ● GOSPO-CENTRIC 72119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	6
14	10	5	30	BOYZ II MEN ▲ MOTOWN 0323 (10.98/16.98)	II	1
15	12	11	25	BARRY WHITE ▲ A&M 540115/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	1
16	14	14	19	METHOD MAN ● DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
17	13	9	9	TOO SHORT DANGEROUS 41553/JIVE (10.98/15.98)	COCKTAILS	1
18	16	19	40	BONE THUGS N HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	2
19	17	18	29	GERALD LEVERT ● EASTWEST 92416/LEG (10.98/15.98)	GROOVE ON	2
20	18	12	5	CRIME BOSS SUAVE 0003* (9.98/15.98) HS	ALL IN THE GAME	11
21	15	17	23	SCARFACE ▲ RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
22	19	16	3	NINE PROFILE 1460* (10.98/15.98)	NINE LIVEZ	16
23	26	—	2	KUT KLOSE KEI/AELEKTRA 61668/EEG (10.98/15.98) HS	SURRENDER	23
24	21	24	28	ANITA BAKER ▲ ELEKTRA 61555/EEG (10.98/16.98)	RHYTHM OF LOVE	1
25	23	13	4	CHRISTOPHER WILLIAMS GIANT 24564/WARNER BROS. (10.98/15.98)	NOT A PERFECT MAN	13
26	24	22	18	ICE CUBE ● PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES	3
27	27	28	40	BLACKSTREET ● INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	7
28	NEW	—	1	ROTTIN RAZKALS ILLTOWN/MAD SOUNDS 530461*/MOTOWN (9.98/15.98) HS	ROTTIN TA DA CORE	28
29	22	20	24	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1	6
30	29	26	3	PORTRAIT CAPITOL 28709 (10.98/15.98)	ALL THAT MATTERS	26
31	37	40	20	H-TOWN LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK	21
32	28	25	23	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92484*/AG (10.98/16.98)	MURDER WAS THE CASE	1
33	NEW	—	1	SOUNDTRACK WORK 67009/COLUMBIA (10.98 EQ/16.98)	BAD BOYS	33
34	30	27	9	SUBWAY BIV 10 530354/MOTOWN (9.98/13.98) HS	GOOD TIMES	23
35	25	15	11	SOUNDTRACK EPIC SOUNDTRAX/550 MUSIC 66944/EPIC (10.98 EQ/16.98)	HIGHER LEARNING	9
36	38	31	4	FREDDIE JACKSON STREET LIFE 75457/SCOTTI BROS. (9.98/15.98)	PRIVATE PARTY	28
37	20	—	2	KAM EASTWEST 61754/EEG (10.98/15.98) HS	MADE IN AMERICA	20
38	33	30	20	SADE EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
39	32	33	43	69 BOYZ RIP-IT 6901 (8.98/15.98) HS	NINETEEN NINETY QUAD	13
40	31	32	20	KEITH MURRAY JIVE 41555* (10.98/15.98)	THE MOST BEAUTIFUL THING IN THIS WORLD	5
41	43	38	9	GEORGE DUKE WARNER BROS. 45755 (10.98/15.98)	ILLUSIONS	33
42	39	35	10	THE ROOTS DGC 24708*/GEMINI (10.98/15.98) HS	DO YOU WANT MORE!!!!!!	22
43	35	39	26	SOUNDTRACK ▲ MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	1
44	34	21	4	THA ALKAHOLIKS LOUD 66466*/RCA (9.98/15.98)	COAST II COAST	12
45	44	34	19	SPICE 1 ● JIVE 41547 (10.98/15.98)	AMERIKKA'S NIGHTMARE	2
46	50	49	6	VARIOUS ARTISTS RHINO 71859/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1	33
47	45	36	18	REDMAN ● RAL 523846*/ISLAND (10.98/16.98)	DARE IZ A DARKSIDE	1
48	42	41	28	GLADYS KNIGHT MCA 10946 (10.98/15.98)	JUST FOR YOU	6

49	40	29	4	BROTHA LYNCH HUNG BLACK MARKET 53967*/PRIORITY (10.98/17.98) HS	SEASON OF DA SICCNNESS	26
50	51	45	27	LUTHER VANDROSS ▲ LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	2
51	36	23	6	MURDER SQUAD G.W.K./DJ WEST 124040*/RAL (9.98/16.98) HS	S.C.C. PRESENTS MURDER SQUAD NATIONWIDE	12
52	52	47	6	VARIOUS ARTISTS RHINO 71860/AG (7.98/11.98)	SMOOTH GROOVE: A SENSUAL COLLECTION, VOL. 2	34
53	49	43	27	CRAIG MACK ● BAD BOY 73001*/ARISTA (9.98/15.98)	PROJECT: FUNK DA WORLD	6
54	46	42	19	HOWARD HEWETT CALIBER 1008 (9.98/14.98)	IT'S TIME	29
55	48	44	11	SMIF-N-WESSUN WRECK 2005*/NERVOUS (9.98/15.98)	DAH SHININ'	5
*** GREATEST GAINER ***						
56	68	62	16	VANESSA WILLIAMS ● WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	25
57	41	46	3	MASTER P NO LIMIT 9901 (8.98/11.98) HS	99 WAYS TO DIE	41
58	54	50	34	IMMATURE ● MCA 11068 (9.98/15.98) HS	PLAYTIME IS OVER	26
59	59	56	6	VARIOUS ARTISTS RHINO 71862/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 4	39
60	47	37	29	USHER LAFACE 26008/ARISTA (9.98/15.98) HS	USHER	25
61	61	51	6	VARIOUS ARTISTS RHINO 71861/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 3	38
62	56	52	21	R.B.L. POSSE IN-A-MINUTE 8700 (9.98/15.98) HS	RUTHLESS BY LAW	23
63	58	54	26	KARYN WHITE WARNER BROS. 45400 (10.98/15.98)	MAKE HIM DO RIGHT	22
64	63	60	11	95 SOUTH RIP-IT 9501* (10.98/16.98)	ONE MO' GEN	29
65	55	48	18	SLICK RICK DEF JAM/RAL 523847*/ISLAND (10.98/16.98)	BEHIND BARS	11
66	57	53	19	CHANTE MOORE SILAS 11157/MCA (10.98/15.98)	A LOVE SUPREME	11
67	72	58	89	TONI BRAXTON ▲ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
68	60	65	70	SNOOP DOGGY DOGG ▲ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
69	65	76	26	JOHNNY "GUITAR" WATSON WILMA 71007*/BELLMARK (9.98/15.98)	BOW WOW	48
70	RE-ENTRY	7	7	DEION SANDERS BUST IT 2421 (10.98/16.98) HS	PRIME TIME	70
*** PACESETTER ***						
71	87	72	6	MYSTIKAL BIG BOY 12 (9.98/14.98)	MYSTIKAL	56
72	66	61	113	RACHELLE FERRELL ● MANHATTAN 93769/CAPITOL (9.98/13.98) HS	RACHELLE FERRELL	25
73	71	67	16	PHIL PERRY GRP 4026/MCA (9.98/15.98)	PURE PLEASURE	65
74	70	59	17	THE DAYTON FAMILY PO BROKE 5433 (9.98/15.98)	WHAT'S ON YOUR MIND	42
75	53	57	4	RARE ESSENCE SOUNDS OF THE CAPITOL 315* (9.98/14.98)	GET YOUR FREAK ON	53
76	64	55	39	BIG MIKE ● RAP-A-LOT 53907/PRIORITY (9.98/15.98)	SOMETHIN' SERIOUS	4
77	67	73	39	DA BRAT ▲ SO SO DEF/WORX 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	1
78	69	70	72	R. KELLY ▲ JIVE 41527 (10.98/15.98)	12 PLAY	1
79	74	69	123	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
80	84	—	34	BARRY WHITE MERCURY 522459 (10.98/15.98)	ALL TIME GREATEST HITS	70
81	73	92	49	SOUNDS OF BLACKNESS PERSPECTIVE 9006 (9.98/15.98) HS	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM	15
82	88	75	31	CHANGING FACES ● SPOILED ROTTEN/BIG BEAT 92369*/AG (9.98/15.98)	CHANGING FACES	1
83	75	66	84	BAByFACE ▲ EPIC 53558* (10.98 EQ/16.98)	FOR THE COOL IN YOU	2
84	83	81	8	VARIOUS ARTISTS THUMP 4710 (10.98/15.98)	OLD SCHOOL LOVE SONGS	52
85	77	63	26	JADE ● GIANT 24558/WARNER BROS. (10.98/15.98)	MIND, BODY & SONG	16
86	76	—	38	NORMAN BROWN MOJAZZ 0301/MOTOWN (9.98/13.98)	AFTER THE STORM	21
87	96	85	62	WU-TANG CLAN ● LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
88	78	64	21	K-DEE LENCH MOB 1002 (10.98/15.98) HS	ASS, GAS OR CASH (NO ONE RIDES FOR FREE)	33
89	79	68	27	BEBE & CECE WINANS CAPITOL 28216 (10.98/15.98)	RELATIONSHIPS	19
90	80	79	38	INCOGNITO TALKIN LOUD 522036/VERVE (9.98/13.98) HS	POSITIVITY	54
91	81	74	21	VICIOUS EPIC STREET 57857*/EPIC (9.98 EQ/15.98) HS	DESTINATION BROOKLYN	37
92	86	78	48	OUTKAST ● LAFACE 26010*/ARISTA (9.98/15.98)	SOUTHERNPLAYALISTICADILLACMUZIK	3
93	RE-ENTRY	49	49	VARIOUS ARTISTS THUMP 4010 (9.98/15.98)	OLD SCHOOL	35
94	91	97	45	ALL-4-ONE ▲ BLITZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	12
95	RE-ENTRY	12	12	HAVOC & PRODEJE G.W.K./PUMP 6718/WARLOCK (9.98/15.98)	KICKIN' GAME	59
96	NEW	—	1	ERIC B. NINE 70001 (9.98/15.98)	ERIC B.	96
97	RE-ENTRY	37	37	KEITH SWEAT ▲ ELEKTRA 61550/EEG (10.98/16.98)	GET UP ON IT	1
98	99	86	75	SALT-N-PEPA ▲ NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	6
99	95	82	30	U.G.K. JIVE 41524 (8.98/15.98) HS	SUPERTIGHT	9
100	98	89	96	JANET JACKSON ▲ VIRGIN 87825 (10.98/16.98)	JANET.	1

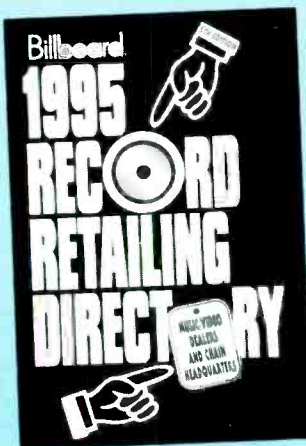
Albms with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol.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

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Hot R&B Airplay

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	15	BABY	BRANDY (ATLANTIC) 3 wks at No. 1
2	2	18	CANDY RAIN	SOUL FOR REAL (UPTOWN/MCA)
3	3	17	RED LIGHT SPECIAL	TLC (LAFACE/ARISTA)
4	5	10	FREAK LIKE ME	ADINA HOWARD (MECCA DON/EASTWEST/EEG)
5	6	9	THIS IS HOW WE DO IT	MONTELL JORDAN (PMP/RAL/ISLAND)
6	7	10	ASK OF YOU	RAFAEL SAADIQ (EPIC SOUNDTRAW/550 MUSIC)
7	4	23	IF YOU LOVE ME	BROWNSTONE (MJJ/EPIC)
8	10	8	FOR YOUR LOVE	STEVIE WONDER (MOTOWN)
9	17	10	GRAPEVINE	BROWNSTONE (MJJ/EPIC)
10	15	7	DEAR MAMA	2 PAC (INTERSCOPE)
11	13	7	COME ON	BARRY WHITE (A&M/PERSPECTIVE)
12	8	23	I APOLOGIZE	ANITA BAKER (ELEKTRA/EEG)
13	14	16	ANSWERING SERVICE	GERALD LEVERT (EASTWEST/EEG)
14	12	17	THIS LIL' GAME WE PLAY	SUBWAY (BIV 10/MOTOWN)
15	16	11	THINK OF YOU	USHER (LAFACE/ARISTA)
16	11	17	I'M GOIN' DOWN	MARY J. BLIGE (UPTOWN/MCA)
17	23	25	JOY	BLACKSTREET (INTERSCOPE)
18	9	24	CREEP	TLC (LAFACE/ARISTA)
19	19	17	MY LIFE	MARY J. BLIGE (UPTOWN/MCA)
20	18	30	BEFORE I LET YOU GO	BLACKSTREET (INTERSCOPE)
21	22	9	THANK YOU	BOYZ II MEN (MOTOWN)
22	20	17	BIG POPPA	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
23	25	8	JUST ROLL	FABU (BIG BEAT/ATLANTIC)
24	21	31	I WANNA BE DOWN	BRANDY (ATLANTIC)
25	24	29	ON BENDED KNEE	BOYZ II MEN (MOTOWN)
26	27	8	I CAN CALL YOU	PORTRAIT (CAPITOL)
27	34	7	I LIKE	KUT KLOSE (KEIA/ELEKTRA/EEG)
28	33	4	NEXT TIME	GLADYS KNIGHT (MCA)
29	36	8	CRAZY LOVE	BRIAN MCKNIGHT (MERCURY)
30	29	16	WHY WE SING	K. FRANKLIN AND THE FAMILY (GOSPO-CENTRIC)
31	35	7	RUB UP AGAINST YOU	FREDDIE JACKSON (STREET LIFE/SCOTTI BROS.)
32	30	5	YOU'RE SORRY NOW	ZHANE (ILLTOWN/MOTOWN)
33	41	27	GOING IN CIRCLES	LUTHER VANDROSS (LV/EPIC)
34	40	4	IT'S BEEN YOU	ANITA BAKER (ELEKTRA/EEG)
35	32	29	PRACTICE WHAT YOU PREACH	BARRY WHITE (A&M/PERSPECTIVE)
36	26	21	CAN I STAY WITH YOU	KARYN WHITE (WARNER BROS.)
37	38	10	LET'S DO IT AGAIN	BLACKGIRL (KAPER/RCA)
38	35	6	SO FINE	MINT CONDITION (PERSPECTIVE)
39	26	7	1-LUV	E-40 (FEATURING LEVITI) (SICK WID IT/JIVE)
40	46	2	I'D RATHER BE ALONE	IV XAMPLE (MCA)
41	33	20	CONSTANTLY	IMMATURE (MCA)
42	56	2	CRAZY LOVE	BRIAN MCKNIGHT (MERCURY)
43	36	45	TOOTSEE ROLL	69 BOYZ (RIP-IT)
44	44	12	RODEO	95 SOUTH (RIP-IT)
45	38	2	PURPLE MEDLEY	PRINCE (WARNER BROS.)
46	45	6	THANK YOU	BOYZ II MEN (MOTOWN)
47	39	6	COME ON	BARRY WHITE (A&M/PERSPECTIVE)
48	51	4	LET'S DO IT AGAIN	BLACKGIRL (KAPER/RCA)
49	40	17	WHUTCHA WANT?	NINE (PROFILE)
50	43	21	I MISS YOU	N II U (ARISTA)
51	—	1	YOU GOTTA BE	DES'REE (550 MUSIC/EPIC)
52	50	7	OOH LAWD (PARTY PEOPLE)	D.J. SMURF AND P.M.H.I. (WRAP/CHIBAN)
53	37	21	KITTY-KITTY	69 BOYZ (RIP-IT)
54	60	5	RUB UP AGAINST YOU	FREDDIE JACKSON (STREET LIFE/SCOTTI BROS.)
55	52	6	I CAN CALL YOU	PORTRAIT (CAPITOL)
56	57	4	SAFE + SOUND	DJ QUIK (PROFILE)
57	—	1	EMOTIONS	H-TOWN (LUKE)
58	54	29	PRACTICE WHAT YOU PREACH	BARRY WHITE (A&M/PERSPECTIVE)
59	—	1	FREAK ME BABY	DIS-N-DAT (EPIC STREET/EPIC)
60	55	7	CAN'T WAIT	REDMAN (RAL/ISLAND)
61	48	12	WHERE I WANNA BE BOY	MISSIONES (STEP SUN)
62	49	17	NIKA	VICIOUS (EPIC STREET/EPIC)
63	71	3	NEVER FIND SOMEONE LIKE YOU	KEITH MARTIN (RUFFHOUSE/COLUMBIA)
64	53	15	WOMAN TO WOMAN	JEWELL (DEATH ROW/INTERSCOPE)
65	69	2	MOVE IT LIKE THIS	K7 (TOMMY BOY)
66	61	21	FOOLIN' AROUND	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
67	67	13	COCKTALES	TOO SHORT (JIVE)
68	—	1	NEXT LEVEL	SHOW AND A.G. (PAYDAY/FRR)
69	59	2	GOING IN CIRCLES	LUTHER VANDROSS (LV/EPIC)
70	72	3	BORIGUAS ON DA SET	FRANKIE CUTLASS (RELATIVITY)
71	70	22	BRING THE PAIN	METHOD MAN (DEF JAM/RAL/ISLAND)
72	65	11	SUPA STAR	GROUP HOME (PAYDAY/FRR)
73	58	20	ON BENDED KNEE	BOYZ II MEN (MOTOWN)
74	68	8	NO HOOK	SHAQUILLE O'NEAL (JIVE)
75	62	5	IF ONLY YOU KNEW	PHIL PERRY (GRP/MCA)

Records with the greatest gain. © 1995 Billboard/BPI Communications.

HOT R&B RECURRENT AIRPLAY

1	1	2	BE HAPPY	MARY J. BLIGE (UPTOWN/MCA)
2	—	1	I MISS YOU	N II U (ARISTA)
3	2	2	U WILL KNOW	B.M.U. (BLACK MEN UNITED) (MERCURY)
4	5	23	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)
5	4	6	HERE COMES THE HOTSTEPPER	INI KAMOZI (COLUMBIA)
6	3	2	FOOLIN' AROUND	CHANGING FACES (SPOILED ROTTEN/BIG BEAT)
7	7	8	I'LL MAKE LOVE TO YOU	BOYZ II MEN (MOTOWN)
8	6	7	BODY & SOUL	ANITA BAKER (ELEKTRA/EEG)
9	10	17	WHEN CAN I SEE YOU	BABYFACE (EPIC)
10	9	4	THIS LOVE IS FOREVER	HOWARD HEWETT (CALIBER)
11	12	8	FLAVA IN YA EAR	CRAIG MACK (BAD BOY/ARISTA)
12	8	4	OLD SCHOOL LOVIN'	CHANTE MOORE (SILAS/MCA)
13	21	12	AT YOUR BEST (YOU ARE LOVE)	AALIYAH (BLACKGROUND/JIVE)
14	14	2	WITH OPEN ARMS	RACHELLE FERRELL (MANHATTAN/CAPITOL)
15	11	22	THE RIGHT KINDA LOVER	PATTI LABELLE (MCA)
16	19	14	I'D GIVE ANYTHING	GERALD LEVERT (EASTWEST/EEG)
17	16	6	YOU WANT THIS	JANET JACKSON (VIRGIN)
18	18	29	ANYTHING	SWV (RCA)
19	17	23	YOUR BODY'S CALLIN'	R. KELLY (JIVE)
20	13	2	CAN'T HELP MYSELF	GERALD LEVERT (EASTWEST/EEG)
21	22	13	I DON'T WANT TO KNOW	GLADYS KNIGHT (MCA)
22	15	25	SENDING MY LOVE	ZHANE (ILLTOWN/MOTOWN)
23	—	26	WILLING TO FORGIVE	ARETHA FRANKLIN (ARISTA)
24	—	28	BELIEVE IN LOVE	TEDDY PENDERGRASS (ELEKTRA/EEG)
25	20	7	HOW MANY WAYS	TONI BRAXTON (LAFACE/ARISTA)

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

R&B SINGLES A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 1-LUV (Zomba, BM/E-40, BMI/Tone Only, BMI/Full Keel, ASCAP/Royaland Cash, ASCAP) WBM
- ANSWERING SERVICE (Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
- ASK OF YOU (FROM HIGHER LEARNING) (Polygram Int'l, ASCAP/Tony Tone, ASCAP/Beechwood, BMI/Toshiba-EMI, BMI) HL
- BABY (Human Rhythm, BMI/Young Legend, ASCAP/Ecstasy, ASCAP/Chrysalis, ASCAP/Pecot, ASCAP) WBM
- BEFORE I LET YOU GO (Donni, ASCAP/Zomba, ASCAP/MCA, ASCAP/Tadej, ASCAP/Davey Poot, ASCAP/Chauncey Black, ASCAP/WB, ASCAP/Playhard, ASCAP) WBM
- BIG POPPA (Tee Tye, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP) HL
- BROOKLYN ZOO (Wu-Tang, BMI)
- CANDY RAIN (EMI April, ASCAP/E-Z-Duz-It, ASCAP/WB, ASCAP/Evelle, BMI/Twelve And Under, ASCAP/Stam U Well, BMI) WBM/HL
- CAN I STAY WITH YOU (Ecaf, BMI/Sony, BMI) HL
- CAN'T WAIT (Stone City, ASCAP/National League, ASCAP/Cold Chillin', ASCAP/WB, ASCAP/Funky Noble, ASCAP/Erick Sermon, ASCAP) WBM
- CAN'T YOU SEE (FROM NEW JERSEY DRIVE) (Evelle, BMI/WB, ASCAP/South Of Soul, ASCAP/12 AM, ASCAP/Late Hours, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Big Herb's, BMI)
- CAN WE START ALL OVER AGAIN (Zomba, ASCAP/Jo Skin, ASCAP/WB, ASCAP/Heritage Hill, ASCAP) WBM
- COME ON (Flyte Tyme, ASCAP/New Perspective, ASCAP/Seven Songs, BMI/Super, BMI/EMI April, ASCAP) WBM
- CONSTANTLY (EMI April, ASCAP/Milhill, BMI/Jesse Powell, BMI/Teron Band, BMI) HL
- DANCE 4 ME (CHRISTOPHER WILLIAMS (GIANT)
- DANCE 4 ME (Sony, ASCAP/Babydon, ASCAP/Mad Macklin, ASCAP/Polygram Int'l, ASCAP/Back 2 Da Getto, ASCAP/Big Herb's, BMI/Warner-Tamerlane, BMI) WBM
- DEAR MAMA (Joshua's Dream, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/The Underground Connection, ASCAP) WBM
- DEVOTE ALL MY TIME (Yelrahc, BMI/Rondor, BMI)
- DIAL 7 (AXIOMS OF CREAMY SPIES) (Wide Grooves, BMI/Giro, BMI/EMI Blackwood, BMI/That's Amazin', ASCAP/Macalloy, BMI/Ripparthur, ASCAP/OPC, BMI/Polygram, ASCAP)
- DON'T SAY GOODBYE GIRL (WB, ASCAP/Gratitude Sky, ASCAP/Feedbach, ASCAP) WBM
- DO WHAT U WANT (FROM NEW JERSEY DRIVE) (Brandon B, BMI/Kenix, BMI/Longitude, BMI/Songs Of All Nations, BMI/Sugar Biscuit, ASCAP/P.L.C., ASCAP)
- EMOTIONS (Bishstick, BMI/Pac Jam, BMI)
- EVERY DAY OF THE WEEK/IF THE MOOD IS RIGHT (Amato, ASCAP/Irving, BMI/Little Jerald Jr., BMI/Ju-Ju Bee, BMI/WB, ASCAP/Orisha, ASCAP/Stone Jam, ASCAP) WBM
- FOE THA LOVE OF \$ (Dollarz-N-Sense, BMI/D.J. Yella, BMI/Ruthless Attack, ASCAP)
- FOR YOUR LOVE (Stevland, ASCAP) WBM
- FREAK LIKE ME (Hanes, Hill And Valentine, ASCAP/Rubber Band, BMI/Polygram Int'l, BMI)
- FREAK ME BABY (Pottsburg, BMI/Ujima, BMI/Hey Skimo, BMI)
- GET DOWN (For Ya Ear, ASCAP/Justin Publishing Co., ASCAP/EMI April, ASCAP/Bee Mo Easy, ASCAP) HL
- GET LIFTED (Zomba, ASCAP/Alitoc, ASCAP/Erick Sermon, ASCAP/Windswep Pacific, ASCAP/Longitude, BMI) WBM
- GIVE IT 2 YOU (So So Def, ASCAP/EMI April, ASCAP/My World, ASCAP)
- GOING IN CIRCLES (Porpete, BMI)
- GOOD OLE FASHION LOVE (Flyte Tyme, ASCAP/New Perspective, ASCAP)
- HEART OF A MAN (Lynne Peterson, ASCAP/Ken Cummings, ASCAP/Sun Face, ASCAP)
- HOLIDAY (Divided, BMI/Zomba, BMI/Ramal, BMI/Warner-Tamerlane, BMI) WBM
- HOOK ME UP (Booty Ooty, BMI)
- I APOLOGIZE (All Baker's, BMI/Heritage Hill, ASCAP/WB, ASCAP/Orisha, ASCAP/Paisley Park, ASCAP) WBM
- I BELONG TO YOU/HOW MANY WAYS (Three Boyz From Newark, ASCAP/Polygram, ASCAP/Lady Ashlee, BMI/Jay Bird Alley, BMI/Black Hand, ASCAP/Zomba, BMI/Raphic, BMI/MCA, ASCAP) WBM
- I CAN CALL YOU (Hec Bee Dooinit, ASCAP/Unit 4, ASCAP/WB, ASCAP) WBM
- I'D RATHER BE ALONE (MCA, ASCAP/Family Tree, ASCAP/Moore, BMI) HL
- IF ONLY YOU KNEW (Warner-Tamerlane, BMI) WBM
- IF YOU LOVE ME (Stone Jam, ASCAP/Ness, Nity & Capone, ASCAP/Orisha, ASCAP/WB, ASCAP/Brown Girl, ASCAP/Night Rainbow, ASCAP/EMI April, ASCAP/Slow Flow, ASCAP) WBM
- IF YOU THINK YOU'RE LONELY NOW (Abkco, BMI/Moore, BMI)
- I LIKE WHAT YOU'RE DOING TO ME (Globe Art, BMI/That's Right, BMI)
- I LIKE (No Soul, ASCAP/Almo Irving, BMI/Short Dolls, BMI) WBM
- I'LL BE AROUND (Rag Top, BMI/Belboy, BMI/Assorted, BMI/Warner-Tamerlane, BMI/Interscope Pearl, BMI) WBM
- I'M GOIN' DOWN (Duchess, BMI)
- I'M GOING ALL THE WAY (New Perspective, ASCAP/EMI April, ASCAP)
- I NEVER STOPPED LOVING YOU (Whole Nine Yards, ASCAP/Axl One, ASCAP/Fingertus, BMI/L'1 Mama, BMI/MCA, BMI)
- IS IT ME? (Zomba, ASCAP/Hookman, ASCAP/Halle Berry, BMI) WBM
- IT'S BEEN YOU (Whole Nine Yards, ASCAP/Axl One, ASCAP/Unnosky, BMI/Music Corp. Of America, BMI/O'Hara, BMI)
- I WANNA BE DOWN (Human Rhythm, BMI/Young Legend, ASCAP/Chrysalis, ASCAP/Pecot, ASCAP) WBM
- JOY (Donni, ASCAP/Zomba, ASCAP/T. Lucas, ASCAP/Mr. Peanut Butter, ASCAP/Miac, BMI/Warner-Tamerlane, BMI) WBM
- JUST ROLL (Little Los, BMI)
- KEEP IT RIGHT THERE (DeSwing, ASCAP)
- KEEP THEIR HEADS RINGIN' (FROM FRIDAY) (Ain't Nuthin' Goin' On But Fu-kin', ASCAP)
- KITTY KITTY (Down Low, ASCAP/Drop Science, ASCAP)
- LET'S DO IT AGAIN (Warner Chappell, BMI)
- LET'S GET IT ON (Second Generation Rooney Tunes, BMI/Sony Tunes, ASCAP) WBM/HL
- LOVE CAN BE SO COLD (Mycoena, ASCAP)
- LOVE OF MY LIFE (EMI Blackwood, BMI/Benny's Music, BMI/Sony Tunes, ASCAP/Yellow Elephant, ASCAP)
- MAD IZM (Chianell Live, ASCAP/American, ASCAP)
- MAKE SWEET LOVE TO ME (Backhead, BMI/Mag Eye, BMI/Ray-Jay, ASCAP/Whisper, BMI/Yours, Mine & Ours, ASCAP)
- MOVE IT LIKE THIS (13rd & Lex, BMI/Blue Ink, BMI/Tee Girl, BMI/Zomba, BMI)
- NEVER FIND SOMEONE LIKE YOU (Famous, ASCAP/No

Hot R&B Singles Sales

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



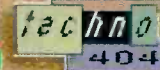
THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	8	THIS IS HOW WE DO IT	MONTELL JORDAN (PMP/RAL) 2 wks at No. 1
2	2	12	BIG POPPA	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
3	6	5	DEAR MAMA	2 PAC (INTERSCOPE)
4	4	4	KEEP THEIR HEADS RINGIN'	DR. DRE (PRIORITY)
5	5	9	FREAK LIKE ME	ADINA HOWARD (MECCA DON/EASTWEST/EEG)
6	3	16	CANDY RAIN	SOUL FOR REAL (UPTOWN/MCA)
7	8	5	RED LIGHT SPECIAL	TLC (LAFACE/ARISTA)
8	7	10	BABY	BRANDY (ATLANTIC)
9	11	2	ASK OF YOU	RAFAEL SAADIQ (EPIC SOUNDTRAW/550 MUSIC)
10	9	16	THIS LIL' GAME WE PLAY	SUBWAY (FEATURING 702) (BIV 10)
11	10	15	GET DOWN	CRAIG MACK (BAD BOY/ARISTA)
12	12	20	IF YOU LOVE ME	BROWNSTONE (MJJ/EPIC)
13	13	8	BROOKLYN ZOO	OL' DIRTY BASTARD (ELEKTRA/EEG)
14	14	10	THINK OF YOU	USHER (LAFACE/ARISTA)
15	—	1	CAN'T YOU SEE	TOTAL FEAT. THE NOTORIOUS B.I.G. (TOMMY BOY)
16	16	7	FOE THA LOVE OF \$	BONE THUGS N HARMONY (RUTHLESS)
17	17	21	CREEP	TLC (LAFACE/ARISTA)
18	19	6	FOR YOUR LOVE	STEVIE WONDER (MOTOWN)
19	20	8	GET LIFTED	KEITH MURRAY (JIVE)
20	15	14	MAD IZM	CHANNEL LIVE (CAPITOL)
21	18	8	IF YOU THINK YOU'RE LONELY NOW	K-CI HAILEY OF JODECI (MERCURY)
22	21	7	SHOOK ONES PART II	MOBB DEEP (LOUD/RCA)
23	24	3	I'LL BE AROUND	RAPPIN' 4-TAY (CHRYSLIS/EMI)
24	—	1	JOY	BLACKSTREET (INTERSCOPE)
25	42	7	I LIKE	KUT KLOSE (KEIA/ELEKTRA/EEG)
26	—	1	GIVE IT 2 YOU	DA BRAT (SO SO DEF/WORK/COLUMBIA)
27	22	10	TAKE A BOW	MADONNA (MAVERICK/SIRE/WARNER BROS.)
28	28	16	CAN I STAY WITH YOU	KARYN WHITE (WARNER BROS.)
29	23	11	TOUR	CAULETON (SIGNET/RAL)
30	29	5	PEOPLE DON'T BELIEVE	SCARFACE FEAT. ICE CUBE (RAP-A-LOT)
31	25	7	LET'S GET IT ON	SHABBA RANKS (EPIC STREET/EPIC)
32	41	5	JUST ROLL	FABU (BIG BEAT/ATLANTIC)
33	30	6	ANSWERING SERVICE	GERALD LEVERT (EASTWEST/EEG)
34	32	10	OH YEAH!	ROTTIN RAZKALS (ILLTOWN/MAD SOUNDS)
35	34	5	IS IT ME?	MONTECO (FEATURING IMMATURE) (MCA)
36	31	27	BEFORE I LET YOU GO	BLACKSTREET (INTERSCOPE)
37	27	6	SITTIN' IN MY CAR	SLICK RICK (DEF JAM/RAL/ISLAND)
38	35	6	SO FINE	MINT CONDITION (PERSPECTIVE)
39	26	7	1-LUV	E-40 (FEATURING LEVITI) (SICK WID IT/JIVE)
40	46	2	I'D RATHER BE ALONE	IV XAMPLE (MCA)
41	33	20	CONSTANTLY	IMMATURE (MCA)
42	56	2	CRAZY LOVE	BRIAN MCKNIGHT (MERCURY)
43	36	45	TOOTSEE ROLL	69 BOYZ (RIP-IT)
44	44	12	RODEO	95 SOUTH (RIP-IT)
45	38	2	PURPLE MEDLEY	PRINCE (WARNER BROS.)
46	45	6	THANK YOU	BOYZ II MEN (MOTOWN)
47	39	6	COME ON	BARRY WHITE (A&M/PERSPECTIVE)
48	51	4	LET'S DO IT AGAIN	BLACKGIRL (KAPER/RCA)
49	40	17	WHUTCHA WANT?	NINE (PROFILE)
50	43	21	I MISS YOU	N II U (ARISTA)
51	—	1	YOU GOTTA BE	DES'REE (550 MUSIC/EPIC)
52	50	7	OOH LAWD (PARTY PEOPLE)	D.J. SMURF AND P.M.H.I. (WRAP/CHIBAN)
53	37	21	KITTY-KITTY	69 BOYZ (RIP-IT)
54	60	5	RUB UP AGAINST YOU	FREDDIE JACKSON (STREET LIFE/SCOTTI BROS.)
55	52	6	I CAN CALL YOU	PORTRAIT (CAPITOL)
56	57	4	SAFE + SOUND	DJ QUIK (PROFILE)
57	—	1	EMOTIONS	H-TOWN (LUKE)
58	54	29	PRACTICE WHAT YOU PREACH	BARRY WHITE (A&M/PERSPECTIVE)
59	—	1	FREAK ME BABY	DIS-N-DAT (EPIC STREET/EPIC)
60	55	7	CAN'T WAIT	REDMAN (RAL/ISLAND)
61				



10th Anniversary
ICHIBAN

MUSIC FAMILY

The First Ten Years

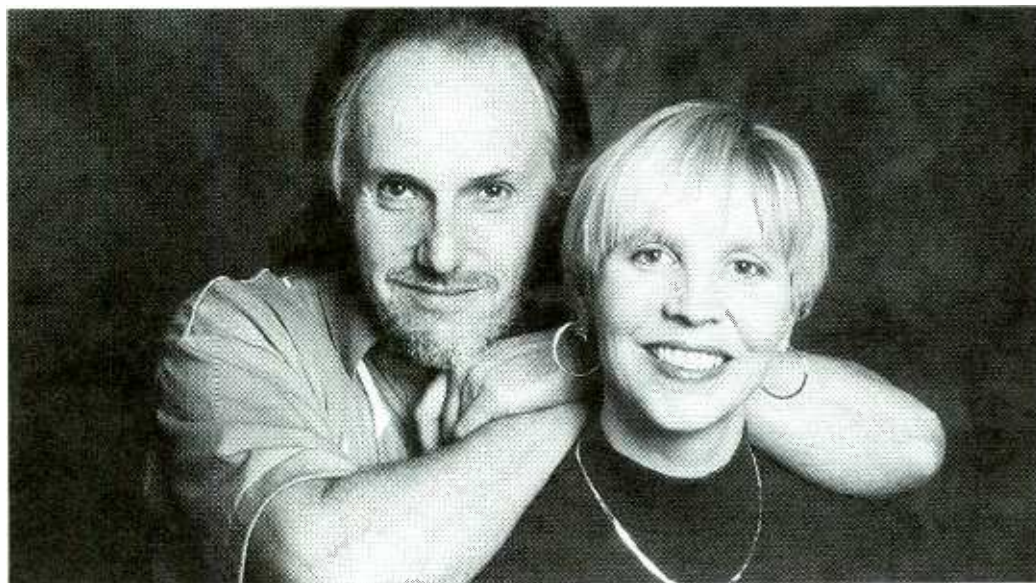


**A BILLBOARD
ADVERTISING SUPPLEMENT**

A Number-One Label In Any Language

Ichiban Records Celebrates 10 Successful Years Of Breaking Artists And Expanding Genres

BY RUSSELL SHAW



Proud parents of Ichiban, John Abbey and Nina Easton.



Ichiban's Kennesaw, Ga., headquarters and staff

Driving out to the 17,000-square-foot Ichiban Records headquarters building in the north metro Atlanta suburb of Kennesaw, Ga., for the first time, it's easy to think you've taken a wrong turn. After a left turn from the Wade Green Road exit off Interstate 75, a quick right brings you to a group of fenced-in remnants of farms purchased by investor groups, sitting fallow in anticipation of the day the developers come.

But just as you decide you're really lost, you happen on a two-story building with a parking lot full of cars. Here, in the only edifice within sight, is an island of urbane sophistication. Surrounded by trees, this is the nerve center of one of the most successful independent record companies in the world, Ichiban Records.

Celebrating its 10th anniversary this year, Ichiban is a well-oiled machine, making its mark in today's black music and alternative rock. The company operates effectively without any evidence of chaos: no screaming invectives delivered on the phone, no added confusion, no rigid hierarchical structures. There's Brian Jones, director of R&B/urban radio promotion, working the phones, while down the hall, Trey Edmondson, national street-promotions coordinator, is doing the same. All together, there are 50 full-time employees on the Ichiban roster, 45 of whom work at the Kennesaw headquarters.

At the end of a second-floor hallway are the adjoining offices of Ichiban chairman and CEO John E. Abbey and president Nina K. Easton. The husband-and-wife team confer in a quiet atmosphere of highly efficient intensity, fostering trust and mutual respect. Abbey and Easton are both analytical people who, before making decisions, like to explore all sides of an issue, flushing out not only the content but the substance of each other's opinions. "From the way we work together, we help each other rather than pull each other apart," says Easton.

Both Easton and Abbey have worked as journalists, and communication comes naturally. Abbey founded *Blues & Soul* magazine in London in 1966 and soon expanded his interests to booking and managing tours. On a tour of Scandinavia with the Reddings, Abbey met his future wife and business partner, Finland native Nina Easton, who was director of public relations and promotions for CBS Records in

Scandinavia.

The name "Ichiban" is Japanese for "number one," a phrase Abbey kept hearing applied to "Soul Brother Number One" James Brown when he toured with him in Japan. Drawn to Atlanta in the early 1980s by friends, Atlanta residents and R&B stalwarts like Curtis Mayfield, William Bell and Clarence Carter, Abbey and Easton started Ichiban in 1985 partly in response to the lamentable fact that none of those artists had a label deal at the time. A decade later, Clarence Carter still records for Ichiban, while Mayfield's Curtom and Bell's Wilbe Records imprints are distributed by Abbey and Easton's company.

Headed by flagship Ichiban Records, the operation includes several other owned and operated imprints, including WRAP Records, Soul Classics, Wild Dog Blues, Naked Language, Ichiban Blues, Techno 404, alternative-themed Sky Records and the newly created Ichiban International. The new Ichiban International will be distributed by Cema, and its first two releases, arriving this month, are from Kid Sensation and Francine Reed.

The roster of more than 40 artists on the Ichiban labels is supplemented by 25 distributed labels, the best-known of which are rap-themed Word Records, owned by Chuck D; Wize Up Records, owned by former Geto Boy Willie D; and Nuwr Records, owned by the balladeers Force MD's.



Among the first: Clarence Carter



Among the latest: M.C. Breed

Taken cumulatively, Ichiban's stable has had 63 albums appear on one or more Billboard charts in its 10-year existence. Eleven of those appearances came in 1994, the year Ichiban was nominated for Label Of The Year by the National Association of Recording Merchandisers (NARM) and by the *Gavin Report*. Those 11 charting releases were paced with the success of such talents as rap poet M.C. Breed and alternative sensation Deadeye Dick, whose "New Age Girl" helped anchor the soundtrack to "Dumb And Dumber" and went to No. 27 on the Hot 100 Singles chart in January. In the opinion of Abbey and Easton, that's only a sample of the group's creative versatility and long-range market potential.

Other Ichiban artists hitting the Billboard charts last year were jazz pianist and Blackbyrds veteran Kevin Toney, street-rappers Willie D, The Ghetto Mafia And The Treacherous Three, Kilo, hip-hopper M.C. Shy D and soul legends Millie Jackson and Tyrone Davis.

For a growing enterprise in any industry, expansion can be a dilemma. Caution can stagnate a company, but rapid expansion can strain

Continued on page 36

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kid sensation

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francine reed

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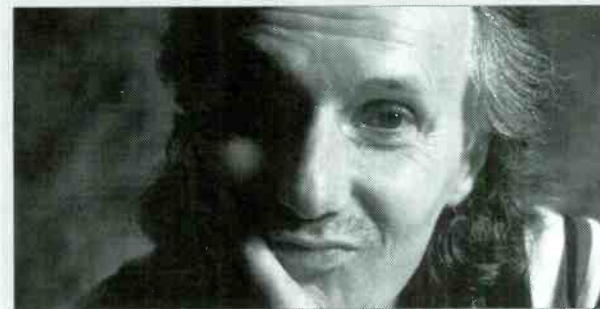


Label Founders Boast Diverse Musical Backgrounds And Teamwork

JOHN ABBEY

John Abbey heard his first R&B record, "The Fat Man" by Fats Domino, when he was 8 years old. A year later, Abbey went to work after school in a London record store owned by his uncle. "If we had a good day, he would pay me with two old 78s. On those days, I would pedal harder on my bike so I could get home faster and listen to those records," Abbey remembers. "Black music is real music, expressing the real emotions of people."

One's first impressions of the Ichiban chairman and CEO John Abbey might seem paradoxical: He's pensive but forthright, a stimulating speaker but also a good listener. "John is probably the most



adult person I've ever met," says his business partner and wife, Ichiban president Nina Easton. "He's very focused and knows what he wants. He doesn't try to do things he doesn't know about. He also has a very positive outlook and the greatest sense of humor of any man I've ever met."

These qualities have served Abbey well during his 30 years in the music industry. He started in 1966, when he harnessed his love for several forms of African-American music into the founding of the respected publication *Blues & Soul*. From 1966 to 1978, he was not only a well-connected observer of the scene, but a participant in it. He ran and/or owned Speciality, Mojo and Contempo Records in London, having hits with Kool & The Gang and James Brown while introducing Millie Jackson, Joe Simon and Dorothy Moore to international audiences.

While at Mojo, Abbey also served as European A&R and promotion coordinator for Atlantic and Stax Records. During that time, he helped break and popularize Sam And Dave, Isaac Hayes, Aretha Franklin, Roberta Flack and the Staple Singers in Britain and in continental Europe.

Abbey moved to the United States in 1978. Within two years, he was coordinating international tours for many of the same artists mentioned above, as well as Curtis Mayfield, Clarence Carter, and jazzmen Lonnie Liston Smith and Roy Ayers.

In the early 1980s, Abbey was bitten by the entrepreneurial bug. In 1985 he and Easton moved to Atlanta—where several artists whom Abbey had worked with were based—and founded Ichiban Records.

Originally intended as a forum for the many styles of American black music, the label has expanded beyond that niche. Over the last two years, several purchases and signings have broadened Ichiban's scope to modern rock. Abbey handles all A&R functions for Ichiban and its affiliated labels.

"We never sat down and said, 'This is what we are going to do,' but as we've grown larger, we probably do more pre-planning than we ever have," says Abbey. "If the industry were to change tomorrow, we'd be flexible enough to know how to stay with it."

NINA EASTON

Ichiban Records president Nina Easton's first musical urge wasn't to work with blues, jazz and soul artists, but rather to be a classical

Continued on page 36

INTRODUCING



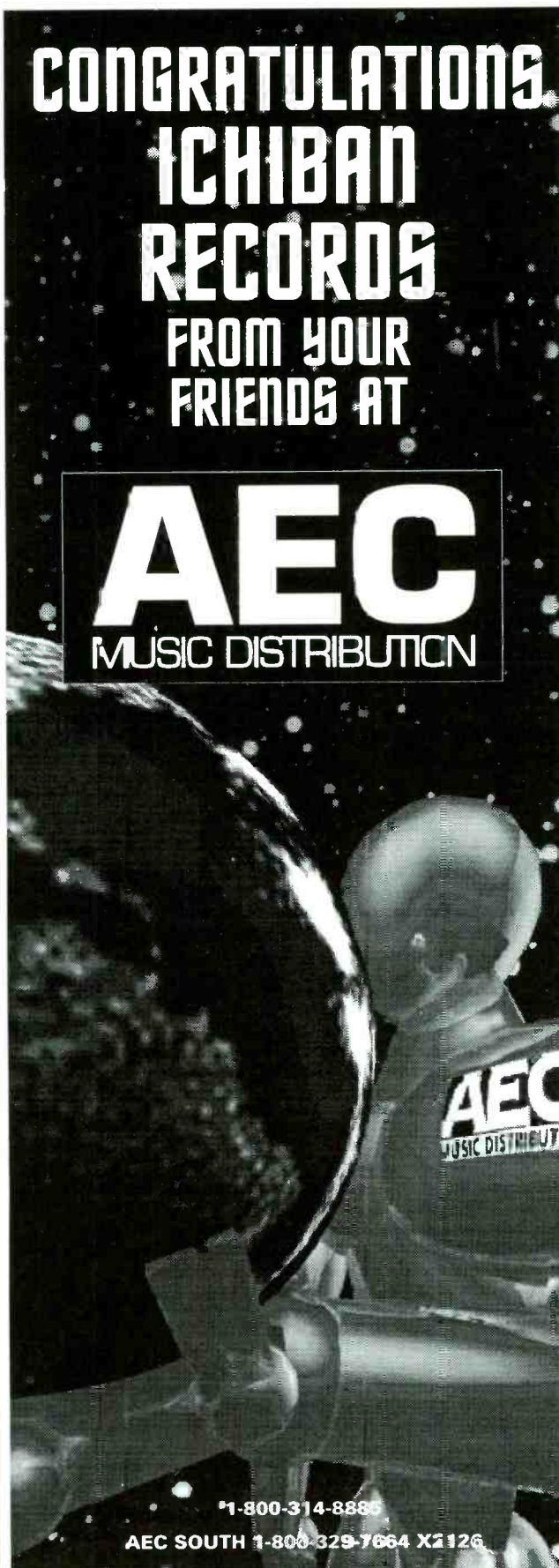
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In The Studios

Ichiban's Own Recording Facilities Are Home To Expert Engineers, Label Artists And Outside Projects

BY DAVID NATHAN

Reflecting the company's commitment to offering its artists the same benefits that major conglomerates can, Ichiban's two recording studios constitute a significant and integral part of the label's operation. Created in 1989, KALA Studios (named after the daughter of label heads John Abbey and Nina Easton) and the more recently acquired Digital Edge (in business since January 1993) are full-fledged facilities that are available to Ichiban's ever-growing roster of R&B, rap, rock, jazz and blues artists; in addition, both studios have been kept constantly busy with outside projects from a diverse range of artists.

"We bought a studio at the first available opportunity because we recognized that it allowed us to have hands-on control with the music we were putting out," says Abbey. "By having our own studio, we were also able to develop a group of musicians we could call on constantly, almost like having our own Ichiban rhythm section."

KALA Studios, located on the outskirts of the Buckhead area of Atlanta, about 30 miles from Ichiban's Kennesaw headquarters, is operated by studio manager and staff producer Frank Amato, who first met Abbey while working as keyboardist with Curtis Mayfield (who is affiliated with Ichiban through his own Curtom Records).

"When we first moved here," explains Amato, "it was a 30-year-old, 16-track studio. We brought in a new 24-track machine and changed the speaker system in the control room. In 1993 we completely remodeled the place, which was a major undertaking. We were one of the first studios in the world to have a Trident series 90 board."

KALA was originally set up to handle live sessions, and among the ear-

liest Ichiban R&B artists to use the facility were Clarence Carter, William Bell and Mayfield. "I'd say about 40% to 50% of the recording done here is still live, and it helps that everyone who works here—including chief engineer Jimmy O'Neill and engineer Edd Miller—is also a musician. That means we sometimes end up on sessions as well as engineering," says Amato, who estimates that approximately 40% of the work now done at KALA is for Ichiban artists. A state-of-the-art facility with an expanded MIDI room, KALA has been used by Lyle Lovett, George Clinton, Public Enemy and various members of Parliament. "The biggest records that were cut here were Kriss Kross' 1992 multi-platinum first album and Tag Team's 'Whoomp There It Is' album," adds Amato. Last year, KALA received three Ampex Golden Reel Awards.

Digital Edge, located in downtown Atlanta, has been used primarily for Ichiban-related rap projects, according to John Broaddus, the label's A&R coordinator. "It's a full-service digital facility," he says. "Although we do occasional outside projects, most of the sessions there have been for acts either signed to WRAP [Ichiban's rap imprint] or on labels distributed by us." Among those using the studio are M.C. Breed, Kilo, the Hard Boys and 95 South. And Broaddus notes, "The editing and sequencing for our Soul Classics re-



Ed Rogers of Digital Edge



At KALA Studios, from left: studio manager Frank Amato, Lyle Lovett, chief engineer Jimmy O'Neill, producer Bryan Cole, Francine Reed and engineer Edd Miller

sue label are also done at Digital Edge."

The facility is equipped with five Alessis A-DATs, offering a total of 40 tracks, and its day-to-day operations are run by Ed Rogers, studio manager and chief engineer. ■

DEADEYE DICK

"Congratulations Ichiban Records on your 10th Anniversary.
Here's to the past, the present, and our future."



We would like to sincerely congratulate John, Nina and the entire Ichiban Family on Ichiban's 10th Anniversary. Your path to success is truly one of the great stories in the record business.

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"Congratulations to John and Nina as well as the whole Ichiban Family. Thank you for a decade of wonderful product, hard work and enthusiasm. We at MDI wish you continued success and look forward to another ten years of being part of the Ichiban story."

Music Distributors Inc.

10th Anniversary
ICHIBAN
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On The Charts

Over the past decade, the following Ichiban albums have appeared on Billboard charts.



William Bell

1986

WILLIAM BELL, *Passion*
CLARENCE CARTER, Dr. C.C.
SLAVE, *Unchained At Last*

1987

CLARENCE CARTER, *Hooked On Love*
GARY B.B. COLEMAN, *Nothin' But The Blues*
SLAVE, *Make Believe*

1988

ROY AYERS, *Drive*
DORIAN HAREWOOD, *Love Will Stop Calling*
LITTLE JOHNNY TAYLOR, *Stuck In The Mud*



95 South

1989

ROY AYERS, *Wake Up!*
CLARENCE CARTER, *Touch Of Blues*
LEGENDARY BLUES BAND, *Wake Up With The Blues*
TRUDY LYNN, *Trudy Sings The Blues*
LITTLE JOHNNY TAYLOR, *Ugly Man*
THREE DEGREES, *...And Holding*
VARIOUS ARTISTS, *Nasty Blues*

1990

CLARENCE CARTER, *Between A Rock And A Hard Place*
CHI-LITES, *Just Say You Love Me*

Continued on page 34

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CHARTS

Continued from page 32

TRUDY LYNN, *Come To Mama*
CURTIS MAYFIELD, *Take It To The Street*
LONNIE LISTON SMITH, *Love Goddess*
VANILLA ICE, *Hooked*
ARTIE WHITE, *Tired Of Sneaking Around*
VARIOUS ARTISTS, *Nasty Blues 2*

1991

BLUES BOY WHITE, *Be-Who?*
BLUES BOY WHITE, *Be-Who 2*
M.C. BREED & DFC
CLARENCE CARTER, *The Dr.'s Greatest Prescriptions*
TYRONE DAVIS, *I'll Always Love You*
FAT BOYS, *Mack Daddy*
BOBBY RUSH, *I Ain't Studdin' You*
SUCCESS-N-EFFECT, *Back-N-Effect*
ARTIE WHITE, *Dark End Of The Street*



Trudy Lynn

1992

WILLIAM BELL, *Bedtime Stories*
M.C. BREED, *20 Below*
JERRY BUTLER, *Time & Faith*
CLARENCE CARTER, *Have You Met Clarence Carter...Yet?*
CRIMINAL NATION, *Trouble In The Hood*
TYRONE DAVIS, *Something's Mighty Wrong*
DETROIT'S MOST WANTED, *Tricks Of The Trade, Vol. 2*
FATHER DOM
HARD BOYS, *A-Town Hard Heads*
INSANE POETRY, *Grim Reality*
K-STONE, *6.0.1.*
KID SENSATION, *The Power Of Rhyme*
KILO, *A-Town Rush*
BEN E. KING, *What's Important To Me*
SUCCESS-N-EFFECT, *Drive-By Of Uh Revolutionist*

1993

M.C. BREED, *The New Breed*
KILO, *Bluntly Speaking*
95 SOUTH, *Quad City Knock*

1994

M.C. BREED, *Funkafied*
TYRONE DAVIS, *You Stay On My Mind*
DEADEYE DICK, *A Different Story*
GHETTO MAFLA, *Draw The Line*
MILLIE JACKSON, *Rock 'N' Soul*
KILO, *Git Wit Du Program*
SHO FEATURING WILLIE D, *Trouble Man*
M.C. SHY D, *The Comeback!*
KEVIN TONEY, *Lovescape*
TREACHEROUS THREE, *Old School Flava*
WILLIE D, *Play Witcha Mama* ■

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10th Anniversary
ICHIBAN
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NUMBER-ONE LABEL

Continued from page 26

resources. Abbey and Easton have taken pains to avoid both hazards. "This company was not founded on loans," says Easton. "We would only make the investment if we could afford to do it. Every time we've grown, we've invested our own money, not somebody else's."

In this day of rampant outsourcing, Ichiban does very little of it. "We still sign our own checks," Abbey says. "We manage hands-on, but we've developed a good level of middle management, who are more than capable of doing their jobs without us having to look over their shoulder."

Ichiban also has sought to leverage their market strengths by taking on distribution and promotional partnerships. In this way, smaller partnering labels benefit directly from Ichiban's web of 13 domestic and 10 foreign distributors, as well as the company's own distribution channels, coordinated from its 10,000-square-foot warehouse.

"A lot of the smaller labels who come to us for distribution have no other means of getting into the wider scope of distribution, because they are regionally locked-in in terms of their resources and cash flow," says Ichiban national director of retail marketing/promotions Ken Masters, who came to the company in 1993 from a post as a merchandise manager at Super Club. "The agreements we make with them enable them to have coast-to-coast distribution and allow records that would have relatively strong sales to do quite nicely in larger circles."

Operationally, Ichiban is organized around seven department heads. John Abbey's brother, soccer enthusiast Gof Abbey, is director of international operations. Masters is national promotions and marketing

Continued on page 38

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NINA EASTON

Continued from page 28



musician. The native of Helsinki, Finland, enrolled in the prestigious Sibelius Conservatory at the age of 7, studying clarinet and a cappella singing. The vocal projection and stage techniques required of a vocalist working with classical repertoire led to a talent and interest in drama, which she also studied during her teenage years.

While in college in Finland during the mid-1970s, Easton discovered that there was more to music than precise form and technique—it could have a beat. As a classically trained musician used to working with string sessions, she easily connected with the syncopated strings of disco music. Her love for the genre was her impetus for becoming a club DJ. She soon combined that passion with an entrepreneurial bent and started a DJ service that landed 20 club accounts throughout Scandinavia.

Easton did all this while attending college. Her DJ service and her degree in marketing were the perfect combination of real-world and academic experience to capture the attention of CBS Records. In 1979 the conglomerate named her public relations and promotion director in Helsinki. During that four-year stint, she met future business partner and husband John Abbey.

Easton and Abbey also shared an interest in journalism, and Easton's duties as the U.S. correspondent for the Scandinavian music publication *Suosikki* in 1983 and 1984 sharpened her overall industry perspective as well as her English. She and Abbey founded Ichiban in 1985, and 10 years later, she has become one of the independent music community's leading corporate citizens.

In addition to overseeing Ichiban's marketing, promotion and distribution, Easton is chairperson of the National Association of Independent Record Distributors (NAIRD), is on the board of the Alliance of Artists and Recording Companies and is on the Manufacturers Advisory Committee of NARM.

"She is probably the hardest-working nose-to-the-grindstone person I've ever known," says Abbey. "She's very direct in dealing with things, but there is another side to her as well. She's got a good heart and a good mind to go with it."
—RS

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*Here's to the next
ten successful years!!*

Cema
DISTRIBUTION

NUMBER-ONE LABEL

Continued from page 36

manager, overseeing most retail-related promotions activities. Former college-market booking agent Randy Sadd is national radio-promotion director. Helen Urriola is national video-promotion and publicity director, while critical backshop functions are managed by controller Tracey Whitson, production manager Mika Talvitie and distribution/warehouse manager Danny Dupuy.

Gof Abbey oversees international distribution, liaisons with distributed labels and coordinates overseas promotion. As a manager, he's a mixture of hands-on and delegation. Like most department heads at Ichiban, he works on a computer packed with data and spreadsheet programs that track everything from sales in individual nations to tour itineraries. Yet he realizes the potential hazards in micromanaging everything.

"The easiest way to describe what I do is that anything that comes in with a foreign stamp on it automatically comes to me," says Abbey, who has worked at Ichiban headquarters since 1992. "Normally, we leave all the marketing to whoever we have in that territory. We can't monitor everything we do around the globe."

The result is about eight weeks of travel throughout the year, along with a steady stream of faxes, overnight packages and electronic mail to and from European and Asian representatives. "There's always a regular amount of info flying back and forth. You can cut out a lot of waste that way," says Abbey.

Sadd has the obligation of steering Ichiban's roster of rap, hip-hop, jazz and modern-rock acts through the mercurial eddies of airplay trends. He welcomes the migration of modern-rock formats into the mainstream—a trend that he believes will help modern rock-oriented Ichiban acts like Deadeye Dick, Freemasonry and the Fleshtones. Sadd's current charge is no small task: helping Deadeye Dick transcend its breakthrough hit and build a career. "Deadeye Dick is a legitimate band with a very good album," he says. "People will be able to get beyond the novelty."

"Ichiban is a very proud and strong independent record company
Continued on page 40



Tyrone Davis



Curtis Mayfield



Millie Jackson



Deadeye Dick

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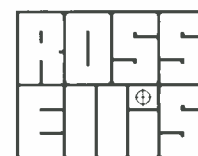
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Kevin Toney

NUMBER-ONE LABEL

Continued from page 38

that is continually growing," he adds. "Every year, we've made great strides, and a lot of people are turning their heads. We are getting very recognizable."

A key component in that recognizability has been the more than 25 videos of Ichiban-related acts overseen in the last three years by Helen Urriola. Like Abbey and Easton, Urriola has a background in music journalism. She came to Ichiban after careers in radio and as a reviewer for a music publication along Florida's Space Coast.

"The main part of my job is video promotion, which involves developing the concept, hiring the producer and then getting the video produced," she says. "The tough part is getting the [video] airplay on the

national as well as the regional and local shows."

Working with a variety of artistic styles, Urriola has to conceptualize on several levels. "One week we might have a jazz release to prepare for, then the next week a heavily alternative band like Freemasonry," she notes. "It makes it complicated because we're always switching gears between music genres, but that keeps me happy."

"We've probably got more plans and ambitions today than we've ever had," Easton summarizes. "We'll be venturing more into new technologies, and we are very excited about our new signings."

"And," adds John Abbey, "hopefully, we'll stay one step ahead of the game." ■

**Senior Staff Members
Employ Special Skills**

**GOF ABBEY,
Director of International
Operations**



Gof Abbey opened Ichiban's London office in 1987 for European distribution of Ichiban Records and the label's imprints. In 1992 Abbey relocated his base of operation to Ichiban's U.S. headquarters, and he now conducts all international business from there. As the success of the label continues to grow in America, so does overseas interest. Ichiban's releases are licensed not only in Europe, but also the Far East, Southeast Asia, Australia, Canada, South America, the Republic of South Africa and the Middle East.

**KEN MASTERS,
National Director of Retail
Marketing/Promotion**



Since joining Ichiban in 1993, Ken Masters has shaped his staff of seven into an effective promotional team that handles independent, chain and street promotions responsibilities. Masters' background as a buyer and product manager on both the independent and chain-store level, has prepared him to coordinate national account advertising and marketing campaigns for Ichiban's numerous and diverse releases.

**RANDY SADD,
National Radio Promotion
Director**



One of Ichiban's most veteran employees, Sadd has directed radio promotion campaigns for more than four years. Sadd's staff of five radio promoters successfully demonstrate their flexibility at all radio formats—whether it's blues, rap, R&B, jazz or alternative rock.

**HELEN URRIOLA,
National Video and
Publicity Director**



While Urriola's primary focus is to promote Ichiban's music videos, her duties also include putting the videos into production and supervising publicity and advertising campaigns. She began her more than three years at Ichiban in the retail-marketing department and has seen the label through its steady growth and foray into different music genres. ■

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= HITS THAT CHART

DEADEYE DICK
TREACHEROUS THREE
MILLIE JACKSON
SHO FEATURING WILLIE D
WILLIE D
M.C. SHY BREED
GHETTO MAFIA

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Valentine Music Centre

"The Ichiban Music Family is known for its faith in the acts under its wings and its reputation with the people it relates to. As an independent leader in the fields of R&B, rap, rock, blues and jazz, Ichiban has been steadfast in its beliefs in music and human communications. Personal: it devotes individual attention to its acts, both current and new. Firm and focused: Ichiban has given Valentine Music Centre the rights for licensing and distributing its music in South East Asia - and no procrastination was involved. With Ichiban, it has been a wonderful relationship that transcends the superficial preoccupation of meeting sales figures at the expense of music artistry. Valentine is indeed proud to be part of such a music vision, and this vision manifested in the form of the sweet summer success of "New Age Girl" by Deadeye Dick in 1994. The potency of independent labels is growing rapidly, and the Ichiban Music Family definitely has a hand in brewing such an awareness. Here's to stronger bonds and greater bands!"

- Steven Goh
(Southern East Asian Licensee)

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Retailers

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5-Year-Old Powerhouse Strictly Rhythm Forges On

STRICTLY JAMS: In an industry where independent labels often rise and fall faster than the length of an average percussion break, New York's Strictly Rhythm Records is a true rarity. For five-plus years, it has been a constant source of forward-reaching house music, as well as a breeding ground for producers like **Roger Sanchez** and **Armand Van Helden**.

The label is headed for the summer months with yet another armload of gems, starting with the kinetic pairing of "Little" **Louis Vega** and **Li'l Louis** on "Freaky," released under the name **Lou2**. The track is a departure for Vega, with dark, Euro-flavored trance synths, a rushing bassline that is mildly reminiscent of Li'l Louis' "French Kiss," and wriggling drum patterns that were programmed by **Jon Ciafone** of **Mood II Swing**. Li'l Louis spins erotic spoken poetry that perfectly matches the hypnotic and seductive nature of the music—steamy stuff.

Industry insiders are well aware of **Ultra Nate's** loving ode to the gay community, "10,000 Screaming Faggots," which has been traveling on demo cassette since last June. Tweaked for mass approval with fresh mixes by **Van Helden** and **Frankie Tamburo**, the tribal-leaning houser narrates Nate's dream of a civil rights revolution similar to the Stonewall riot 25 years ago. It is a politically brash button-pusher that is a fine intermission from the singer's usual gospel/R&B belting.

For a more soulful sojourn, there is "Pump It," a rousing invitation to horizontal romance by Chicago-based male vocal quartet **Truce**. A smooth and harmonious vocal performance is underlined by a thick and muscular R&B/house bassline and a rigid beat. Producers **R.K. Jackson** and **Marcus Shulz** keep the setting accessible and energetic, particularly on the spirited Tribal mix, while DJ **Pierre's** reconstructions on the flipside are a bit more experimental and conducive to underground acceptance. In the end, though, this single is poised for active mainstream play ... next stop crossover radio.

FRUITFUL MOTION: The long-awaited U.S. launch of **M People's** lauded third set, "Bizarre Fruit," is finally under way with the release of the bouncy single "Open Up Your Heart." Reliably, tunesmiths **Mike Pickering** and **Paul Heard** have woven vibrant house-colored rhythms that are designed to feed both trendy and retro dance sensibilities, while further affirming **Heather Small** as a smoky-voiced diva to reckon with. Post-production by **Farley & Heller**, **Luv Dup**, **Brothers In Rhythm**, and **Armand Van Helden** cover harder-edged bases missed in the original mix.



by Larry Flick

There is no doubt that Epic Records' crackerjack dance promotion department will slam-dunk "Open Up Your Heart" into the top spot of Billboard's Club Play Chart within weeks. More vague is the top 40 radio future of the project, which has been available on deConstruction Records overseas for a few months. With **M People** enjoying formidable mainstream success seemingly everywhere else in the world but here, the pressure is on Epic to deliver. We hope this record gets the same kind of focused promotional energy that the label has bestowed upon equally young, developing rock acts like **Oasis**.

In other Epic activity, **Gloria Estefan's** reign over clubland will likely continue with her playful reading of "Cherchez La Femme," the disco-era chestnut made famous by **Dr. Buzzard's Original Savannah Band**. New York turntable artist **Ronnie Ventura** earns his stripes as a producer-to-follow with a batch of tribalistic interpretations that slam admirably. Listening to Estefan comfortably flow over aggressive beats, we cannot help but chuckle at how it was only two years ago that Estefan seemed terminally relegated to narrow AC radio status. Now, youth-oriented dancefloors would not be the same without her.

Meanwhile over at deConstruction, the label pays tribute to revered Liverpool nightclub **Cream** with "Live," a double album show-

casing the DJ skills of luminaries **Pete Tong**, **Paul Oakenfold**, **Graeme Park**, and **Justin Robertson** culled directly from the venue's sound board over the course of several nights. The set's two-plus hours of music represents a broad spectrum of club sounds, including hard-house, Euro-NRG, and rave, and such yummers as "Boy's Revenge" by **Original Creators**, "Kut It" by **Red Eye**, "Always" by **Tin Tin Out**, and "Feel It" by **Carol Bailey**.

DeConstruction and **Cream** founders **James Barton** and **Darren Hughes** have joined forces for a roving DJ tour that includes 20 U.K. dates, with a trek throughout Europe, the States, and Australia to follow in the coming months. The DJ lineup likely will fluctuate from date to date. In all, this is the most fitting way to celebrate an influential venue that has been key to the further development and expansion of the U.K. club scene.

SINGLES GOIN' STEADY: MCA's club hot streak should easily be extended with the onset of "Message Of Love," an uplifting pop/house anthem by **Love Happy**. Helmed by supreme producer **C.J. MacKintosh**, the song issues a simplistic lyrical plea for peace and unity that you have heard dozens of times. This single rises above its familiar prose with an endearing diva vocal, sweet string flourishes, and nicely rolling piano lines—all of which add up to a highly appealing, playable effort. Additional production perspective by **Loveland** and **Robert Clivilles** makes "Message Of Love" all the more attractive. Climb aboard.

And if that is not enough inspiration, raise your hands to the sky, go directly to "What Is Love (I Wanna Know)" by siren-in-training **Terri Symon**. With the aid of producer **Steve Mac** (aka **Rokstone**), she rewrites the **Foreigner** chestnut "I Want To Know What Love Is" from a far more optimistic point of view. In fact, the chorus has been reconstructed beyond recognition. **Satoshi Tomiie** steps forward with a double-pack of mixes that are among his most joyful and rousing. Do not be surprised if this A&M U.K. release proves to be a major commercial breakthrough that propels **Tomiie** among the top dance music producers in the land—and places the highly impressive **Simon** among the new singers to watch in the months to come. We wonder if A&M in the U.S. will care to release this fine single here. Since it does not have a dance department, the odds sadly are not good.

One of the most explicit, but also wickedly funny and infectious U.K. imports we have encountered in recent weeks is "Useless Man" by **Minty**, which vividly plays out a master/slave head trip over a forceful trance foundation. **Leigh Bowery's** domineering, deadpan vocal delivery gives the track a

spooky edge that slices through crafty mixes by the **Grid**, **Discuss**, and **John Truelove**. Not for the conservative (or faint) at heart, this decadent **Candy Records** 12-incher will send grinding peak-hour punters gleefully over the top upon impact.

Lisa Michaelis, whom you should recall as the singer of **Frankie Knuckles'** 1992 hit, "Rainfalls," has resurfaced as the front woman of **Shade**, an act signed to England's independent **Scratch Records**. Her sweet, sometimes fragile voice is a delight on the uplifting single "One World," which is produced with an even disco hand by **Terry Adams**. The track requires a far more forceful and timely remix in order to score beyond chill-out hours, but there is a solid tune and performance to work with—and the **Silver Surfers** Detroit dub is actually quite cute. Have a listen.

For those with a dub mentality, check out "The Second Coming," a four-cut EP from the hands of New Jersey upstarts **Ran-D Pitts** and **Don Juan**, who also is known along the East Coast underground for his work on the underrated **N-Sync** indie label. Each track sports a spare, rhythmically hypnotizing arrangement that is rooted with one or two ear-grabbing loops or hooks. Not for the song-oriented, but an endless delight for those who just want to jam to a fierce beat. Available on **Sound Express Records**, which is distributed by **Liaison**.

ON-LINE: Moonshine Records is prepping to parlay its status as one of the top indies on the West Coast into a more powerful national role via a new distribution agreement with the Minneapolis-based **Navarre Corp.** Since its inception three years ago, Moonshine has earned a rightful reputation as a cutting-edge musical outlet, forging and documenting underground trends like jungle, trip-hop, and various brands of electronic pop. Its deal with the progressive and far-reaching **Navarre** will be a boost in moving beyond regional cult success. According to Moonshine president **Stephen Levy**, the label and its half-dozen subsidiaries are planning more than 40 album releases in the coming months. Its first CDs through the **Navarre** deal will include the compilations "Speakeasy Acid Jazz" and "House Yo' Mama" ... On the flipside of the Los Angeles label coin, there is still no firm word on what triggered the abrupt closing of the seemingly solid **Planet Earth Recordings** late last month. We have our fingers crossed that key staffers **Michelle Lolli** and **Jason Bentley** will soon find gigs worthy of their respective promotion and A&R skills, and that star-powered acid-jazz/R&B artist **Jhelia** will reemerge on an energetic new label ... As the trip-hop scene continues to take shape, New



Time For Bed. Madonna, left, launched the third single and video from her current **Maverick/Warner Bros.** opus, "Bedtime Story," with a pajama party at New York's **Webster Hall**. Besides premiering the elaborate clip that supports the set's title track, she unveiled cutting-edge tribal/trance remixes of the song by producer/DJ **Junior Vasquez**, right, who also worked the turntables for the bash. Later that evening, Vasquez hinted that he may resurface by mid-June at a new incarnation of the **Sound Factory**, the legendary club that recently closed its doors. (Photo: Chuck Pulin)

York's **Instinct Records** jumps into the arena with **Shadow Records**, a subsidiary aimed exclusively at the invigorating dance subgenre that blends elements of hip-hop and acid jazz. An arm-load of initial CDs is highlighted by "Krush," the full-length U.S. debut of **DJ Krush**, the heavily propped Japanese hip-hop maven who has been heard on juicy bits'n'pieces of recent projects by **Guru**, **Ronny Jordan**, and **Mondo Grosso**. It's dark, affecting, and truly genius ... The venerable **William Orbit** gives the crop ambient/electro-pop young Turks a sprint for the cash with his imaginative and intelligent production of "Moorlough Shore" by **Caroline Lavelle**. He manages to keep the overall tone appropriately chilled and spacious, while deftly dodging the wandering indulgence that is prevalent in this genre. Available on the **Warner Bros.**-distributed **N-Gram Records** in England ... As bored as we already are by the standard jungle compilations currently flooding the streets, we have come across a couple that require a whirl. "Jungle Bass" on Florida's **Pandisc Records** is the handiwork of **Bass Tribe**, a trio that boldly tries to package the rambunctious sound for stateside kids. It works surprisingly well and could help bring jungle to radio. On the other hand, "Jungle Massive Collective 3" on **PWL International** sticks close to jungle's original U.K. vibe, and it features the wares of well-known acts like **DJ Rap** and **Prinza** featuring **Tenor Fly**, and **DJ Nut Nut**. Two noteworthy sides of an increasingly prominent coin.

Billboard Dance Breakouts

FOR WEEK ENDING APRIL 8, 1995
CLUB PLAY

1. OPEN YOUR HEART M PEOPLE EPIC
2. I WILL SURVIVE CHANTAY SAVAGE RCA
3. TOTAL ECLIPSE OF THE HEART NICKI FRENCH CRITIQUE
4. PICK IT UP CAROLYN HARDING KING STREET
5. WELCOME TO THE FACTORY MORAES HOTN'SPICY

MAXI-SINGLES SALES

1. CONWAY REEL 2 REAL STRICTLY RHYTHM
2. MASTA I.C. MIC GERONIMO TVT
3. JUST A LITTLE FLAVA THE D & D PROJECT FEATURING II UNORHODOX ARISTA
4. HEARTBEAT JIMMY SOMERVILLE LONDON
5. NEVER FIND SOMEONE LIKE YOU KEITH MARTIN RUFFHOUSE

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	CLUB PLAY	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 *** 1 week at No. 1					
1	3	7	7	ATOMIC BRILLIANT/CHRYSALIS 58340/EMI	◆ BLONDIE
2	6	13	6	HEARTBEAT LONDON 850 051	◆ JIMMY SOMERVILLE
3	2	4	8	JUMP FOR JOI EIGHT BALL 051	JOI CARDWELL
4	1	2	8	NEVER GET ENOUGH KINETIC/REPRISE 41879/WARNER BROS.	WATERLILLIES
5	7	11	6	THESE SOUNDS FALL INTO MY MIND HENRY STREET 166	THE BUCKETHEADS
6	9	12	8	PAUL'S PAIN STRICTLY RHYTHM 12315	T. BRISTOL & M. PICCHIOTTI PRESENT NIGHTMAN
7	4	1	8	YOUR LOVING ARMS SIRE 66150/EEG	BILLIE RAY MARTIN
8	11	15	6	COTTON EYE JOE BATTERY 46500/JIVE	◆ REDNEX
9	5	5	9	WHITE LINES CAPITOL PROMO	◆ DURAN DURAN
10	15	21	5	BEDTIME STORY MAVERICK/SIRE 41895/WARNER BROS.	◆ MADONNA
11	16	22	5	MY LOVE IS DEEP VESTRY 004/STRICTLY RHYTHM	SARA PARKER
12	17	18	7	WHEN DO I GET TO SING "MY WAY" LOGIC 59007	◆ SPARKS
13	21	33	4	RUN AWAY ARISTA 1-2809	REAL MCCOY
14	12	9	11	COME BACK RADIOACTIVE 54957/MCA	◆ LONDONBEAT
15	18	19	7	HOW I LOVE HIM TIMBER! 556/TOMMY BOY	CYNTHIA
16	10	6	9	I MUST BE FREE PULSE-8 802/RADIKAL	KYM SIMS
17	8	3	11	HANDS UP LOGIC 59006	◆ CLUBZONE
18	27	35	18	BODY TO BODY (KEEP IN TOUCH) VICIOUS MUZIK 1276	SHADES OF LOVE
19	20	26	6	KEY OF LIFE WAKO 1232	MICHELLE WILSON
20	19	24	6	ANOTHER WORRY FREEZE 50071	HOUSE OF GYPSIES FEATURING AL WISE
21	24	29	5	SATURDAY NIGHT CURB 77080	◆ WHIGFIELD
22	14	8	9	PROMISE ME NOTHING WARNER BROS. 41974	REPERCUSSIONS
*** Power Pick ***					
23	31	44	3	RESPECT BRILLIANT! 58341/EMI	JUDY CHEEKS
24	29	37	4	I GOT LOVE DYNASTY 1210/RAGING BULL	KLEO
25	26	32	4	EVERYTIME YOU TOUCH ME ELEKTRA 66154/EEG	◆ MOBY
26	13	10	10	KEEP GIVIN' ME YOUR LOVE COLUMBIA 77794	CE CE PENISTON
27	32	42	3	HIGHER STATE OF CONSCIOUSNESS STRICTLY RHYTHM 12321	WINK
28	28	27	7	DON'T LAUGH SORTED 20130/NERVOUS	WINX
29	23	16	12	COLOR OF MY SKIN CUTTING 317	SWING 52
30	30	20	10	KEEP ON LUVIN' K4B 010	MAYDIE MYLES
31	38	46	3	TEMPLEHEAD EPIC PROMO	TRANSGLOBAL UNDERGROUND
32	39	43	3	HIGHER (FEEL IT) STRICTLY RHYTHM 12310	R.A.W.
33	40	45	3	DROP A HOUSE DIG IT 012	URBAN DISCHARGE FEATURING SHE
34	44	—	2	TELL ME WHEN EASTWEST 66147/EEG	◆ THE HUMAN LEAGUE
35	37	38	4	I SHOW YOU SECRETS COLUMBIA 77774	◆ PHARAO
36	35	30	8	SITUATION INTERSCOPE 98182/ATLANTIC	TOM JONES
37	34	25	10	GOTTA BE FREE G-ZONE 440 605/ISLAND	THE MACK MACHINE FEATURING KAREN B'ERNOD
38	43	48	3	HAPPY MAN EASTWEST 66151/EEG	MICHAEL WATFORD
39	33	28	9	I LOVE SATURDAY MUTE/ELEKTRA 66171/EEG	◆ ERASURE
40	48	—	2	LET'S START OVER CUTTING 334	PAMELA FERNANDEZ
41	22	14	11	EVERLASTING LOVE EPIC 77775	◆ GLORIA ESTEFAN
*** Hot Shot Debut ***					
42	NEW ▶	1	1	WHAT HOPE HAVE I CHAMPION IMPORT	SPHINX
43	41	39	4	GUCCI DANCE RELATIVITY 1241	◆ SAM "THE BEAST"
44	NEW ▶	1	1	MOVE IT (TO THE RHYTHM) SBK 58359/EMI	◆ TECHNOTRONIC
45	50	—	2	GOTTA NEW LOVE UNDERGROUND CONSTRUCTION 128	R. ROSARIO & M. GRANT/DONNA BLAKELY
46	46	49	3	SKY HIGH CRITIQUE 15536	◆ NEWTON
47	25	17	14	CONTROL RADIOACTIVE 54953/MCA	◆ TRACI LORDS
48	42	34	9	BOTTOM HEAVY TRIBAL AMERICA 58224/I.R.S.	DANNY TENAGLIA
49	NEW ▶	1	1	I CAN DO IT BETTER MYSELF WT 002	PORNO
50	36	23	12	YESTERDAY WHEN I WAS MAD EMI 58319	◆ PET SHOP BOYS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	MAXI-SINGLES SALES	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1/GREATEST GAINER *** 1 week at No. 1					
1	16	22	3	RUN AWAY (M) (T) ARISTA 1-2809	REAL MCCOY
2	3	3	8	THIS IS HOW WE DO IT (M) (T) PMP/RAL 851 469/ISLAND	◆ MONTELL JORDAN
3	2	2	12	BIG POPPA/WARNING (M) (T) (X) BAD BOY 7-9016/ARISTA	◆ THE NOTORIOUS B.I.G.
4	4	10	4	KEEP THEIR HEADS RINGIN' (T) PRIORITY 53188	◆ DR. DRE
5	5	6	5	YOUR LOVING ARMS (T) (X) SIRE 66150/EEG	BILLIE RAY MARTIN
6	1	1	5	DEAR MAMA (M) (T) (X) INTERSCOPE 95774/AG	◆ 2PAC
7	7	4	9	FREAK LIKE ME (T) (X) MECCA DON/EASTWEST 66175/EEG	◆ ADINA HOWARD
8	6	11	16	CANDY RAIN (T) (X) UPTOWN 54905/MCA	◆ SOUL FOR REAL
9	31	—	2	NEXT LEVEL (T) PAYDAY 120 038/FFRR	◆ SHOW AND A.G.
*** Hot Shot Debut ***					
10	NEW ▶	1	1	GIVE IT 2 YOU (M) (T) SO SO DEF/WORK 77835/COLUMBIA	◆ DA BRAT
11	9	7	10	BABY (T) (X) ATLANTIC 85593/AG	◆ BRANDY
12	8	5	15	GET DOWN (M) (T) BAD BOY 7-9013/ARISTA	◆ CRAIG MACK
13	18	16	7	IF YOU LOVE ME (M) (T) (X) MJJ 77733/EPIC	◆ BROWNSTONE
14	10	13	9	BROOKLYN ZOO (T) (X) ELEKTRA 66166/EEG	◆ OL' DIRTY BASTARD
15	17	—	2	PURPLE MEDLEY (T) (X) WARNER BROS. 43503	PRINCE
16	NEW ▶	1	1	JOY (M) (T) (X) INTERSCOPE 95769/AG	◆ BLACKSTREET
17	13	9	4	RED LIGHT SPECIAL (M) (T) (X) LAFACE 2-4099/ARISTA	◆ TLC
18	15	8	4	SHOOK ONES PART II (T) (X) LOUD 64315/RCA	◆ MOBB DEEP
19	14	15	8	GET LIFTED (T) (X) JIVE 42281	◆ KEITH MURRAY
20	NEW ▶	1	1	NORTH SOUTH EAST WEST (T) MERCURY 856 631	BLACK SHEEP
21	20	17	17	MAD IZM (T) CAPITOL 58313	◆ CHANNEL LIVE
22	22	19	6	COTTON EYE JOE (T) (X) BATTERY 46500/JIVE	◆ REDNEX
23	25	20	6	PUT IT ON (M) (T) COLUMBIA 77728	◆ BIG L
24	26	21	19	CREEP (M) (T) (X) LAFACE 2-4093/ARISTA	◆ TLC
25	38	38	21	THE RHYTHM OF THE NIGHT (T) (X) EASTWEST 95808/EEG	CORONA
26	12	27	5	TOTAL ECLIPSE OF THE HEART (T) (X) CRITIQUE 15539	◆ NICKI FRENCH
27	44	35	25	DREAMER (M) (T) (X) MCA 54922	◆ LIVIN' JOY
28	19	18	3	SITTIN' IN MY CAR (M) (T) DEF JAM/RAL 853 993/ISLAND	◆ SLICK RICK FEATURING DOUG E. FRESH
29	34	36	3	RESPECT (T) (X) BRILLIANT! 58341/EMI	JUDY CHEEKS
30	29	31	37	ANOTHER NIGHT (M) (T) ARISTA 1-2725	◆ REAL MCCOY
31	35	45	11	TOUR (T) SIGNET 162/RAL	CAPLETON
32	23	12	16	WHAT I NEED (M) (T) MERCURY 856 617	◆ CRYSTAL WATERS
33	24	29	7	SKY HIGH (T) (X) CRITIQUE 15536	◆ NEWTON
34	33	44	5	CLOSE TO YOU (T) (X) CURB-EDEL 77077	FUN FACTORY
35	21	24	8	RELEASE YO' DELF (T) DEF JAM/RAL 854 185/ISLAND	◆ METHOD MAN
36	46	33	9	THINK OF YOU (M) (T) (X) LAFACE 2-4095/ARISTA	◆ USHER
37	30	23	11	LICK IT (M) (T) (X) S.O.S. 1008/ZOO	◆ ROULA
38	27	43	12	MOVE IT LIKE THIS (M) (T) (X) TOMMY BOY 633	◆ K7
39	36	—	4	WHAT I'M AFTER (T) PENDULUM 58321/EMI	◆ LORDS OF THE UNDERGROUND
40	11	14	4	BORIQUEAS ON DA SET (T) VIOLATOR 1247/RELATIVITY	◆ FRANKIE CUTLASS
41	40	42	9	OH YEAH! (T) ILLTOWN/MAD SOUNDS 0261/MOTOWN	◆ ROTTIN RAZKALS
42	50	34	6	I LIKE (M) (T) (X) WEEDED 20123/NERVOUS	◆ SKEETA RANX
43	43	—	2	NADIE ENTIENDE (NOBODY UNDERSTANDS) (T) (X) ATLANTIC 85592/AG	B-TRIBE
44	32	—	2	I'LL BE AROUND (T) (X) CHRYSALIS 58331/EMI	◆ RAPPIN' 4-TAY FEAT. THE SPINNERS
45	48	37	8	CAN'T WAIT (T) RAL 851 467/ISLAND	◆ REDMAN
46	49	—	2	MOVE IT (TO THE RHYTHM) (M) (T) (X) SBK 58359/EMI	◆ TECHNOTRONIC
47	NEW ▶	1	1	BODY TO BODY (KEEP IN TOUCH) (T) VICIOUS MUZIK 1276	SHADES OF LOVE
48	28	39	6	LET'S GET IT ON (T) (X) EPIC STREET 77819/EPIC	◆ SHABBA RANKS
49	NEW ▶	1	1	UNRELEASED PROJECT (T) TRIBAL PORTUGAL 58306/I.R.S.	DJ VIBE
50	39	—	11	EVERLASTING LOVE (T) (X) EPIC 77775	◆ GLORIA ESTEFAN

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

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Fan Fair Lines Up 70 Acts, So Far All Tickets, More Than 24,000, Sold Out

BY EDWARD MORRIS

NASHVILLE—From a reunion performance by George Jones and Tammy Wynette to first-time appearances by country music's fastest-rising young stars, this year's Fan Fair is shaping up to be one of the most talent-laden editions in recent history. Already some 70 acts have signed on for the June 5-10 event, and several more are being confirmed.

The 24th annual International Country Music Fan Fair will take place at the Tennessee State Fairgrounds here. For the fifth consecutive year, all tickets to Fan Fair—more than 24,000—were sold out months before opening day.

Here is the current schedule:
Monday, June 5: bluegrass show (7-10 p.m.)—lineup not completed.
Tuesday, June 6: Curb/MCG Curb (10 a.m.-noon)—Jeff Carson, Phillip Claypool, Hal Ketchum, Tim McGraw; Mercury (2:30-4:30

p.m.)—the Statler Brothers, Terri Clark, Billy Ray Cyrus, Wesley Dennis, Sammy Kershaw, Kathy Mattea, Kim Richey, Keith Stegall; MCA/Decca (7-10 p.m.)—Rhett Akins, Mark Chesnutt, Helen Darling, Tracy Byrd, Bobbie Cryner, George Jones & Tammy Wynette, David Lee Murphy, Wynonna.

Wednesday, June 7: Liberty/Patriot (10 a.m.-12:30 p.m.)—John Berry, Lisa Brokop, George Duca, Noah Gordon, Chris LeDoux, Shenandoah; Warner/Reprise & Asylum (2-4:30 p.m.)—Russ Taff, Victoria Shaw, David Ball, Faith Hill, Brother Phelps, Mandy Barnett (star of the musical "Always... Patsy Cline"), the Cox Family, Terry Radigan, Bryan White; RCA/BNA (7-10 p.m.)—Alabama, Lorrie Morgan.

Thursday, June 8: Atlantic/Giant (10 a.m.-12:30 p.m.)—Confederate Railroad, Tracy Lawrence, Woody Lee, Neal McCoy, Mark Collie, Daryle Singletary, Rhonda Vincent, Clay Walker; Arista/Career (2:30-

4:30 p.m.) BlackHawk, Diamond Rio, Rodney Foster, Alan Jackson, Lee Roy Parnell, the Tractors; Columbia/Epic (7-10 p.m.)—Stacy Dean Campbell, Joe Diffie, Wade Hayes, Ty Herndon, James House, Patty Loveless, Ken Mellons, Collin Raye, Larry Stewart, Doug Stone, Rick Trevino.

Friday, June 9: Polydor (10-11:30 a.m.)—Amie Comeaux, Davis Daniel, Clinton Gregory, 4 Runner, Toby Keith, the Moffatts, Shane Sutton, Chely Wright.

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



And Stood There Amazed. Amanda Hunt-Taylor and Chuck Jones accept song of the year honors at the Music City News Country Songwriters Award Show for their joint composition "Your Love Amazes Me." The song was a 1994 hit for John Berry.

Why Musicians Come Over To Steve's Warner Inspires Good Talk And Good Songwriting

STEVE'S SALON: Music Row is surely one of the most cooperative communities on earth: Virtually every songwriter is also a co-writer, co-producing is increasingly common, and established acts routinely serve as mentors to up-and-comers on their own rosters. But Steve Wariner has moved beyond these usual configurations toward something that is more like the classic literary salon: a place where budding talents gather around a central figure to cultivate art for its own sake. And it all started quite by accident.

"I've always enjoyed co-writing," Wariner says. "That's what I've done for years, writing with people like Mac McAnally, Bill LaBounty, and Jim Weatherly. But I was taken aback by [the talent of] Bryan White. He really got it started." Wariner says he discovered last year that he had a fan in the then 20-year-old Asylum Records star. "I'd be around him and he would start talking about my music and my songs. He knew all about my songwriting. He knew all the little details. It just flipped me out that he knew as much as he did and was into it like he was... We hit it off and became really close. So I made it a point to start working with him."

This led to an acquaintance with White's good friend, Patriot Records' Bryan Austin, who, like Wariner, is both a gifted singer and guitar player. White also introduced Wariner to his roommate, Derek George, of the group Pearl River. Then, Warner Bros.' Greg Holland dropped in. Pretty soon, Wariner was co-writing, jamming, and just hanging out with all these new artists. "It kind of snowballed," he says. "It's been a lot of fun and very rewarding to me. I think I see myself in a lot of these guys. That must have been what I was like when I first got here." Wariner was a mere 17 when he broke into the business, playing bass in Dottie West's band.

When he went to New York in February to see White and Austin perform at Country America magazine's "Top 10 New Stars Of 1995" showcase, Wariner met Austin's label mate, Canadian singer Lisa Brokop. He soon invited her into the group. They've just completed their first writing session.

Wariner says there's little formality and no pressure in these artistic get-togethers. "They're pretty loose. That's what I keep trying to tell Caryn [his wife and business manager]. She comes up and says, 'Well, what have you got done?' And I go, 'Well, hon, we've been

talking for two hours.' And for me that is writing. She thinks writing is actually putting it on paper. But to me it's like going down to the cafe and eating. That's called writing. Shooting a few hoops and then talking: that's writing. You eventually get down to physically writing."

To demonstrate this approach, he cites his initial meeting with Brokop. "She came out to the house, and that was our first time to get together. I really am a big fan of hers. I think she's the next megastar. We just sat and talked for a long time. I was curious about her background... After we talked, we went over to a little cafe in Nolensville, a little meat-and-three. We ate over there. Then we went back and worked on a thing I had started. She helped me finish it up, and we made a demo—a work tape—while we were at the house. So, it's part hanging out and trying to learn each other and part working."

Says Brokop, "I had a good time. He's a great person to write with and real easy to be around. When I first got to the writing appointment, I was pretty nervous, as I think anybody would be. But he made it very easy."

There'll be less writing and socializing as the spring touring season intensifies and as Wariner immerses himself in completing his "guitar free-for-all" album for Arista. Called "No More Mr. Nice Guy" and due out this fall, the album will showcase Wariner's guitar mastery in a wide range of musical styles. "There's some blues and jazz/swing," he says, "some country chicken-pickin' stuff and some pop and bluegrass." He wrote or co-wrote all the songs and is producing the project, as well as helping line up an impressive list of guest artists for it.

But he plans to keep the "salon" open. "Working with these young people is definitely a boost in energy for me," he admits. "I really look forward to turning on the radio and hearing one of their records or seeing where they are in the charts."

MARK YOUR CALENDAR: The Nashville Assn. of Talent Directors will host a breakfast reception April 25 for new Tennessee Gov. Don Sundquist at the Nashville Country Club restaurant. Tickets are \$30 each.

SIGNINGS: Mercury Records Terri Clark to Buddy Lee Attractions for exclusive worldwide booking... Billy Crain and Heidi Higgins to songwriting deals with PolyGram Music Publishing Group.



Garth Brooks admires the trophy he earned for selling 50 million albums in the U.S. during the past six years. The celebration was held at the EMI pressing plant in Jacksonville, Ill. From left, Charles Koppelman, chairman/CEO of EMI Records Group North America; Hillary Rosen, president of the Recording Industry Assn. of America; Terri Santisi, executive VP/GM of EMI Records Group; Brooks' wife, Sandy; and Brooks.

Garth Brooks Sets Records Sales Of 7 Albums Earn 2 Titles

NASHVILLE—Backed by figures from the Recording Industry Assn. of America, Garth Brooks has laid claim to the titles of best-selling country artist of all time and fastest-selling artist in music history.

The Liberty Records artist's seven albums—all released within the past six years—have sold more than 50 million copies in the U.S. The only acts edging him out in total sales are the Beatles, with 68 million albums in 31 years, and Billy Joel, with 55 million in 20 years.

To celebrate the achievement, Brooks journeyed to the EMI manufacturing plant in Jacksonville, Ill., March 10 and hosted a "thank you" luncheon for 1,000 plant employees.

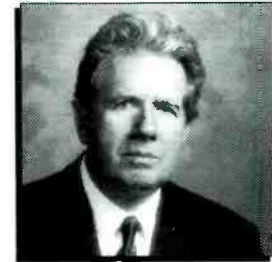
A spokeswoman at Liberty Rec-

ords says Brooks made the gesture of appreciation because the Jacksonville workers had labored overtime during the 1994 Thanksgiving and Christmas seasons to fill orders for "The Hits." The album has been certified at 5 million.

After the luncheon, Brooks spent hours posing for pictures and signing autographs.

Among the dignitaries on hand for the event were Charles Koppelman, chairman/CEO of EMI Records Group North America, Hillary Rosen, president of the RIAA, and Illinois Gov. James Edgar.

Brooks' two best-selling albums are "No Fences," which has sold 13 million, and "Ropin' The Wind," 11 million.



by Edward Morris

Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING APRIL 8, 1995

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★★★ No. 1 ★★★						
1	1	1	15	GARTH BROOKS ▲ ⁵ LIBERTY 29689 (10.98/15.98) 15 weeks at No. 1	THE HITS	1
2	2	2	53	TIM MCGRAW ▲ ³ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
3	5	7	42	TRACY BYRD ● MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
4	4	4	26	CLAY WALKER ● GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	4
5	3	3	63	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
6	9	11	7	ALISON KRAUSS ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	6
7	6	6	6	TRISHA YEARWOOD MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3
8	7	8	9	SAWYER BROWN CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	5
9	8	9	32	THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	2
10	12	15	60	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
11	15	12	42	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
12	14	14	35	JOE DIFFIE ▲ EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
13	11	5	25	MARY CHAPIN CARPENTER ▲ COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1
14	13	10	39	ALAN JACKSON ▲ ² ARISTA 18759 (10.98/15.98)	WHO I AM	1
15	10	13	9	NEAL MCCOY ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10
16	20	18	26	ALABAMA ● RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	12
17	16	17	20	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	1
18	18	16	48	REBA MCENTIRE ▲ ² MCA 10994 (10.98/15.98)	READ MY MIND	2
19	17	19	41	DAVID BALL ▲ WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
20	21	20	26	BROOKS & DUNN ▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
21	19	22	12	WADE HAYES COLUMBIA 66412/SONY (7.98 EQ/11.98) HS	OLD ENOUGH TO KNOW BETTER	19
22	23	21	61	JOHN MICHAEL MONTGOMERY ▲ ² ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
23	22	25	3	JOHN BERRY PATRIOT 28495/LIBERTY (10.98/15.98)	STANDING ON THE EDGE	22
24	26	28	7	SHANIA TWAIN MERCURY 522886 (10.98 EQ/15.98) HS	THE WOMAN IN ME	24
25	25	24	36	DIAMOND RIO ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
26	30	27	40	LARI WHITE RCA 66395 (9.98/15.98) HS	WISHES	24
27	28	26	9	HANK WILLIAMS, JR. MCG CURB 77690/CURB (9.98/15.98)	HOG WILD	14
28	24	33	3	RICK TREVINO COLUMBIA 66771/SONY (9.98 EQ/15.98)	LOOKING FOR THE LIGHT	24
★★★ Hot Shot Debut ★★★						
29	NEW	1	1	TANYA TUCKER LIBERTY 28943 (10.98/15.98)	FIRE TO FIRE	29
30	27	23	27	TRACY LAWRENCE ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
31	33	37	31	PATTY LOVELESS ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
32	29	34	60	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
33	32	29	78	REBA MCENTIRE ▲ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
34	36	30	48	PAM TILLIS ● ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
35	31	36	12	SHENANDOAH LIBERTY 31109 (10.98/15.98) HS	IN THE VICINITY OF THE HEART	31
36	37	32	143	MARY CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
37	39	39	132	GEORGE STRAIT ▲ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
★★★ Greatest Gainer ★★★						
38	50	—	2	MARTY STUART MCA 11204 (10.98/15.98)	THE MARTY PARTY HIT PACK	38
39	34	35	26	TOBY KEITH ● POLYDOR 523407 (10.98/15.98)	BOOMTOWN	8
40	35	31	55	JOHN BERRY ● LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	13
41	40	40	72	FAITH HILL ▲ WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
42	41	41	129	ALAN JACKSON ▲ ⁴ ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
★★★ Pacesetter ★★★						
43	53	—	2	BROTHER PHELPS ASYLUM 61724/EEG (10.98/15.98) HS	ANY WAY THE WIND BLOWS	43
44	38	38	25	CLINT BLACK ● RCA 66419 (10.98/16.98)	ONE EMOTION	8
45	44	46	23	VARIOUS ARTISTS BNA 66416 (10.98/15.98)	KEITH WHITLEY/A TRIBUTE ALBUM	43
46	42	42	26	LITTLE TEXAS ● WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	10
47	46	44	189	BROOKS & DUNN ▲ ⁴ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
48	48	47	109	BROOKS & DUNN ▲ ³ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
49	57	50	10	RHETT AKINS DECCA 11098/MCA (10.98/15.98) HS	A THOUSAND MEMORIES	49
50	51	55	28	MARK CHESNUTT ● DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	15
51	49	48	20	DOUG STONE EPIC 66803/SONY (10.98 EQ/15.98)	GREATEST HITS VOLUME 1	29
52	45	53	10	JEFF FOXWORTHY LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	45
53	43	45	20	BILLY RAY CYRUS ● MERCURY 526081 (10.98 EQ/16.98)	STORM IN THE HEARTLAND	11
54	54	49	80	MARTINA MCBRIDE ● RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	14
55	55	54	134	VINCE GILL ▲ ³ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
56	71	74	18	HAL KETCHUM CURB 77660 (10.98/15.98)	EVERY LITTLE WORD	31
57	52	56	82	GARTH BROOKS ▲ ⁵ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
58	62	59	124	JOHN MICHAEL MONTGOMERY ▲ ² ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
59	60	52	61	COLLIN RAYE ● EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
60	61	71	5	GEORGE DUCAS LIBERTY 28329 (9.98/13.98) HS	GEORGE DUCAS	60
61	58	58	31	KEN MELLONS EPIC 53746/SONY (9.98 EQ/15.98) HS	KEN MELLONS	42
62	66	66	48	RANDY TRAVIS ● WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	10
63	47	43	23	JOHN ANDERSON BNA 66417 (9.98/15.98)	COUNTRY 'TIL I DIE	43
64	74	63	36	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	40
65	72	61	105	DWIGHT YOAKAM ▲ ² REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
66	56	51	40	SAMMY KERSHAW ● MERCURY 522125 (10.98 EQ/15.98)	FEELIN' GOOD TRAIN	9
67	64	68	28	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	53
68	68	62	59	NEAL MCCOY ● ATLANTIC 82568/AG (10.98/15.98) HS	NO DOUBT ABOUT IT	13
69	65	65	86	CLAY WALKER ▲ GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	8
70	70	72	98	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
71	59	57	20	AARON TIPPIN RCA 66420 (10.98/15.98)	LOOKIN' BACK AT MYSELF	19
72	63	60	46	TRAVIS TRITT ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
73	67	—	2	JEFF FOXWORTHY LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL	67
74	75	64	76	VARIOUS ARTISTS ▲ ³ GIANT 24531/WARNER BROS. (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1
75	RE-ENTRY	235	235	GARTH BROOKS ▲ ¹³ LIBERTY 93866 (9.98/13.98)	NO FENCES	1

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

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
FOR WEEK ENDING APRIL 8, 1995

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ ¹ MCA 12* (7.98/12.98) 173 weeks at No. 1	GREATEST HITS	203
2	2	HANK WILLIAMS, JR. CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	17
3	3	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	201
4	4	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	203
5	6	KEITH WHITLEY ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	55
6	5	GEORGE STRAIT ▲ ² MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	203
7	7	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	8
8	9	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	201
9	8	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	188
10	11	VINCE GILL MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	13
11	13	HANK WILLIAMS MERCURY 823293 (7.98 EQ/10.98)	24 GREATEST HITS	9
12	10	WAYLON JENNINGS ▲ ⁴ RCA 8506* (8.98)	GREATEST HITS	79
13	12	MARY CHAPIN CARPENTER ▲ COLUMBIA 46077/SONY (8.98 EQ/13.98)	SHOOTING STRAIGHT IN THE DARK	27

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	18	ANNE MURRAY ▲ ⁴ LIBERTY 46058 (7.98/12.98)	GREATEST HITS	137
15	17	GEORGE STRAIT ● MCA 10450 (9.98/15.98)	TEN STRAIT HITS	46
16	20	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	37
17	19	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	3
18	15	KENNY ROGERS ▲ LIBERTY 46106/CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	96
19	16	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	74
20	—	TRISHA YEARWOOD ▲ ² MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	4
21	—	THE BELLAMY BROTHERS CURB 2146/MCA (4.98/11.98)	GREATEST HITS VOL. III	21
22	—	ALABAMA ▲ RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	40
23	24	LORRIE MORGAN ▲ RCA 30210 (9.98/13.98)	SOMETHING IN RED	8
24	—	WYNONNA ▲ ⁴ CURB 10529/MCA (10.98/15.98)	WYNONNA	4
25	21	REBA MCENTIRE ▲ ² MCA 10400 (10.98/15.98)	FOR MY BROKEN HEART	5

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

COUNTRY CORNER



by Wade Jessen

NOTEWORTHY: Last week, Alison Krauss' "Now That I've Found You" (Rouner) became the first independently distributed title to reach the top 10 of Billboard's Top Country Albums chart since ABC's "The Oak Ridge Boys Have Arrived" rose to No. 5 in 1979. This week, she rises even higher (9-6). Krauss' allegiance to bluegrass traditions has built a loyal fan base over the years, but the big spark plug to this set is radio's acceptance of "When You Say Nothing At All," which appears both on this album and on BNA's Keith Whitley tribute. The song jumps 50-46 on Hot Country Singles & Tracks.

THINK TWICE: "Thinkin' About You," the title track from the current album by Trisha Yearwood, keeps its spot at No. 1 on Hot Country Singles & Tracks for the second week. Yearwood accomplished the same chart feat with the album's lead single, "XXX's & OOO's," in the summer of 1994. MCA's promotion VP Scott Borchetta says the success of the two singles has direct correlation to the song selection process by Yearwood and producer Garth Fundis. Borchetta thinks Yearwood's fan base and relationship with radio programmers have remained strong despite a somewhat erratic chart history for singles from her previous album. Based on the continuing strength of the current single at radio, Borchetta says the original release date for the third single, "Sleep While I Drive," has been postponed. Yearwood's 1995 concert tour is her first as a headliner, starting with a sold-out show at Atlanta's Fox Theatre.

ALTITUDE ADJUSTMENT: Billboard welcomes five new stations to our panel of reporters this week: KDDK Little Rock, Ark.; KYCW Seattle; KSKS Fresno, Calif.; WXRW Pittsburgh; and KGMV Springfield, Mo. Due to the increased number of overall airplay detections caused by the additional stations, Airpower criterion has been increased from 2,500 detections to 3,000 detections, effective this week. While this standard may appear rather high for this week's chart (no records qualify this week), Billboard will be adding a similar number of new stations over the next two weeks, at which time the number of records qualifying for Airpower status will return to normal.

PLAY IT AGAIN: Current releases showing significant airplay increases include John Michael Montgomery's "I Can Love You Like That" (13-7). His new self-titled album, his third for Atlantic, hit retail outlets March 28. George Strait's "Adalida" (MCA) vaults 56-33, while two releases for the Polydor imprint make similar strides, Toby Keith's "You Ain't Much Fun" (49-36) and 4 Runner's debut, "Cain's Blood" (61-50). Mercury's Shania Twain has the most popular tune at WKHX Atlanta, according to music director Neil McGinley. "Whose Bed Have Your Boots Been Under" jumps 25-21, spurring sales for Twain's album "The Woman In Me," which moves 26-24 on the Top Country Albums chart. McGinley has added "When You Say Nothing At All" by Alison Krauss to duopoly sister station WYAY Atlanta after noticing significant retail action at local stores. Tracy Byrd's "The Keeper Of The Stars" approaches top 10 (18-11) and is the most active release at WGNA Albany. Speaking of his new song during a recent telephone conversation with WGNA music director Jon Allen, Byrd joked, "What's that Engelbert Humperdinck record you're playing?" Byrd's "No Ordinary Man" (MCA) bullets at No. 3 on Top Country Albums.

Foxworthy Not Amused By Laughing Hyena Label Sued For Repackaging Comedian's Old Material

BY EDWARD MORRIS

NASHVILLE—Comedian Jeff Foxworthy has sued a Kansas-based record company and its chief executive for unlawful manufacture, distribution, and sale of his comedy routines. The suit was filed Jan. 26 in U.S. District Court for the central district of California.

Defendants in the action are Laughing Hyena Tapes, Overland Park, Kan., and company president Arnie Hoffman.

Currently, Laughing Hyena has three Jeff Foxworthy titles in the Billboard Top Country Albums chart: "The Redneck Test Volume 43," "The Original," and "Sold Out." These albums follow the platinum-plus success of Foxworthy's Warner Bros. debut package, "You Might Be A Redneck If . . ."

According to the complaint filed on Foxworthy's behalf, the comedian licensed Laughing Hyena—in 1989—"to distribute through mail order or at retail truck stops cassette tapes of one of Foxworthy's performances."

The complaint adds that Laughing Hyena honored this agreement for "more than four years," but went beyond it, following Foxworthy's national breakthrough, by repackaging the original material and releasing it on at least four CDs and cassettes and selling it to retail record stores.

Moreover, the complaint charges, Laughing Hyena "is intentionally attempting to mislead consumers into believing that [its] CDs and tapes contain new material and that the material on each CD is different from the material on the other CDs."

The suit also says that the material being circulated in the Laughing Hyena albums includes language and covers subject matter that some of the comedian's fans might find offensive.

The material in question comes from a routine Foxworthy performed in Marietta, Ga., in 1989, and for which Laughing Hyena paid him \$7,500. By way of demonstrating how far Foxworthy has evolved commercially since then, the complaint says that he grossed more than \$3.5 million between November 1993 and

January 1995 in concert appearances alone.

In Laughing Hyena's repackaging, the complaint alleges that the company has used Foxworthy's name and image without authorization and given the same routines different titles and arranged them in different order to suggest there is new material.

The suit also charges that Laughing Hyena has sent flyers to retailers that urge them to "Cash In!!" on the Foxworthy phenomenon.

The complaint asks the court to enjoin Laughing Hyena and its agents from "marketing, circulating, mailing, disseminating, or otherwise distributing" the titles already manu-

factured or other sound recordings that might confuse or mislead consumers about Foxworthy products; from "making any statement or taking any action that misrepresents the . . . defendants' goods, services, or commercial activities"; and from "engaging in any false advertising or unlawful or unfair competition with plaintiff."

In addition, the suit asks for the awarding of unspecified sums for actual and punitive damages.

John C. Rawls, Foxworthy's attorney, says the defendants have not yet filed a response to the complaint and that efforts are underway to reach a direct settlement between the parties.

Rabbitt Promotes 10-Album K-tel Country Collection Via Infomercial

NASHVILLE—K-tel International Records is promoting its largest country package to date via a 30-minute infomercial hosted by Eddie Rabbitt.

The infomercial, which began its test-marketing in selected cities in early February, is now ready for a national rollout, according to K-tel president Mickey Elfenbein.

Called "The Academy Of Country Music's 101 Greatest Country Hits," the 10-album set currently is available only by direct mail. It sells for \$89.95 in CD or \$69.95 in cassette, plus shipping and handling.

"We have not scheduled [the package] yet for a retail release," Elfenbein says, "and I don't think we're going to be doing that for a while yet. My guess is some time in the summer, perhaps. We're going to hold that decision until we see how the infomercial goes."

The infomercial, which was filmed in Nashville at Emerald Sound Studio and surrounding areas, was written, designed, produced, and edited by a team of in-house and independent personnel.

Hawthorne Communications tested the infomercial and, according to a K-tel spokesman, pronounced it

"a stunning success." Even so, Elfenbein adds, "there haven't been huge quantities sold yet. Basically, it's a niche product that sells, we think, to a bit of an older demographic."

"The Academy Of Country Music's 101 Greatest Country Hits" covers Top 10 and higher-ranking hits from the '50s through the '80s and features such artists as Patsy Cline, Roger Miller, Johnny Cash, Loretta Lynn, George Jones, Tammy Wynette, Willie Nelson, Glen Campbell, and Eddy Arnold.

The collection is packed in a single box and is not for sale by individual album.

Bill Boyd, the ACM's executive director, was instrumental in putting the package together but died before the actual campaign got under way. Hazel Smith is the K-tel director of A&R licensing for Nashville.

The ACM will be paid according to the number of sales, Elfenbein says. "I would hope they're going to make a lot of money out of it."

Up to this point, Elfenbein explains, K-tel's biggest country package—a retail item—has been a three-unit set of 45 songs.

EDWARD MORRIS

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist
33 ADALIDA (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL	
8 AMY'S BACK IN AUSTIN (Square West, ASCAP/Howlin' Hits, ASCAP/Red Brazos, BMI/Original Hometown Sheet, BMI) WBM	
59 ANYWAY THE WIND BLOWS (Audigram, BMI)	
20 AS ANY FOOL CAN SEE (Sony Tree, BMI/Terilee, BMI/Golden Reed, ASCAP/New Clarion, ASCAP) HL/WBM	
37 BEND IT UNTIL IT BREAKS (Almo, ASCAP/Holmes Creek, ASCAP/Polygram Int'l, ASCAP/Foggy Jonz, ASCAP) HL/WBM	
48 BETWEEN AN OLD MEMORY AND ME (EMI Aprnl, ASCAP/Keith Stegall, ASCAP/EMI Blackwood, BMI) HL	
28 BETWEEN THE TWO OF THEM (Alabama Band, ASCAP/Wildcountry, ASCAP) WBM	
63 BIGGER FISH TO FRY (Farren Curtis, BMI/Longitude, BMI/Mike Curb, BMI)	
75 BLACK DRESSES (JustMike, BMI/Baloo, BMI)	
15 THE BOX (Sometimes You Win, ASCAP/All Nations, ASCAP/Nocturnal Eclipse, BMI/Careers-BMG, BMI/Minnetonka, BMI) WBM/HL	
16 BUBBA HYDE (Almo, ASCAP/Warner-Tamerlane, BMI/Mister Charlie, BMI) WBM	
50 CAIN'S BLOOD (Almo, ASCAP/Magnasong, BMI/Red Quill, BMI) WBM	
57 CLOWN IN YOUR RODEO (Emily Boothe, BMI/Careers-BMG, BMI)	
71 DIDN'T HAVE YOU (Magnasong, BMI/Fed Quill, BMI/Killer Boy, BMI/Semi Quaver, BMI)	
31 DOWN IN FLAMES (Warner-Tamerlane, BMI/Flying Dutchman, BMI/Jeff Stevens, BMI) WBM	
69 EASY AS DNE, TWO, THREE (EMI Blackwood, BMI)	
29 FAITH IN ME, FAITH IN YOU (WB, ASCAP/Big Tractors, ASCAP/Avalon Way, ASCAP) WBM	
55 FALL IN LOVE (Sony Cross Keys, ASCAP/Kim Williams, ASCAP/Acutt-Rose, BMI) WBM	
12 FOR A CHANGE (Love This Town, ASCAP/All Over Town, BMI/Tree, BMI/New Wolf, BMI) WBM/HL	
60 GET OVER IT (Careers-BMG, BMI/Breaker Maker, BMI/Be Mine, ASCAP) HL	
5 GIVE ME ONE MORE SHOT (Maypop, BMI/Wildcountry, BMI) WBM	
19 GONNA GET A LIFE (Warner Source, SESAC/Dynda Jam, SESAC/Mighty Nice, BMI/Laudersongs, BMI) WBM	
3 THE HEART IS A LONELY HUNTER (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Sony Cross Keys, ASCAP/New Haven, BMI) WBM/HL	
41 HOUSE OF CARDS (Why Walk, ASCAP)	
70 I AM WHO I AM (Great Cumberland, BMI/Diamond Struck, BMI)	
64 I BRAKE FOR BRUNETTES (Reynsong, BMI/Howe Sound, BMI/Lawyer's Wife, BMI/Sony Tree, BMI) HL	
7 I CAN LOVE YOU LIKE THAT (Diamond Cuts, BMI/Wonderland, BMI/Criterion, ASCAP/Second Wave, ASCAP/Full Keel, ASCAP/Friends And Angels, ASCAP) WBM/HL	
32 I DON'T BELIEVE IN GOODBYE (Travelin' Zoo, ASCAP/Seventh Son, ASCAP/Club Zoo, BMI) WBM	

49 I DON'T KNOW (BUT I'VE BEEN TOLD) (Warner-Tamerlane, BMI/JenErlin, BMI) WBM	
62 IF I WERE YOU (Soundbeam, BMI/Full Keel, ASCAP/Farrenuff, ASCAP)	
44 IF YOU'RE GONNA WALK, I'M GONNA CRAWL (Songs Of PolyGram, BMI/HotDogGone, BMI/Button Willow, BMI) HL	
74 I'M LIVING UP TO HER LOW EXPECTATIONS (Polygram Int'l, ASCAP/Ranger Bob, ASCAP/Nothin' But Net, SESAC/EMI, SESAC)	
35 I'M STILL DANCIN' WITH YOU (Sony Tree, BMI) HL	
38 I SHOULD HAVE BEEN TRUE (Sony Tree, BMI/Raul Maio, BMI/Night Rainbow, ASCAP/Matanzas, ASCAP) HL/WBM	
24 I WAS BLOWN AWAY (Careers-BMG, BMI/Doo Layng, BMI) HL	
11 THE KEEPER OF THE STARS (Songs Of PolyGram, BMI/Pal Time, BMI/New Haven, BMI/Pulpit Rock, BMI/Murrah, BMI) HL/WBM	
66 THE LIKES OF ME (Maypop, BMI/Wildcountry, BMI/Sony Cross Keys, ASCAP) WBM	
10 LIPSTICK PROMISES (Polygram Int'l, ASCAP/Veg-O-Music, ASCAP/Tom Collins, BMI) HL/WBM	
65 LITTLE BY LITTLE (A'H Rollins, BMI/Texascity, BMI/Maypop, BMI/Wildcountry, BMI) WBM/HL	
9 LITTLE MISS HONKY TONK (Sony Tree, BMI/Showbilly, BMI) HL	
40 LOOK AT ME NOW (Seventh Son, ASCAP/New Court, BMI) WBM	
43 LOOKING FOR THE LIGHT (Starstruck Writers Group, ASCAP/WB, ASCAP/Patrx Janus, ASCAP/Heart Of A Child, ASCAP) WBM	
13 LOOK WHAT FOLLOWED ME HOME (EMI Blackwood, BMI/Farrest Hills, BMI) WBM/HL	

34 MY KIND OF GIRL (Careers-BMG, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) WBM/HL	
61 ONE AND ONLY LOVE (BMG, ASCAP/Careers-BMG, BMI)	
58 PARTY CROWD (N2D, ASCAP/American Romance, ASCAP)	
68 THE RED STROKES (Rio Bravo, BMI/Sanderson, ASCAP/Criterion, ASCAP/Escudilla, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) WBM	
14 REFRID DREAMS (Zomba, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI) WBM/HL	
72 ROCKIN' THE ROCK (MCA, ASCAP/Gary Burr, ASCAP)	
42 SHE FEELS LIKE A BRANO NEW MAN TONIGHT (Acuff-Rose, BMI) WBM	
2 SO HELP ME GIRL (Songwriters Ink, BMI/Texas Wedge, ASCAP) HL	
26 SOMEWHERE IN THE VICINITY OF THE HEART (Ensign, ASCAP/Hidden Planet, BMI/Gouda, ASCAP/Buchu, ASCAP) HL	
17 SONG FOR THE LIFE (Tessa, BMI) WBM	
25 STANDING ON THE EDGE OF GOODBYE (Kicking Bird, BMI/Sony Tree, BMI/Edisto Sound, BMI) HL	
27 STAY FOREVER (WB, ASCAP/Blue Gator, ASCAP/Maverick, ASCAP/WB, BMI/Hecktone, BMI/Foreshadow, BMI) WBM	
51 SUMMER'S COMIN' (Blackened, BMI/Irving, BMI)	
73 TAKE THAT (MCA, ASCAP/Gary Burr, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI) HL/WBM	
53 TENDER WHEN I WANT TO BE (Why Walk, ASCAP) CLM	
18 THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE) (Almo, ASCAP/LaSongs, Ascaph/Taste Auction, BMI/Waccisa River, BMI) WBM	
1 THINKIN' ABOUT YOU (Sierra Home, ASCAP/AMR, ASCAP/Great Cumberland, BMI/Diamond Struck, BMI)	

THIS WOMAN AND THIS MAN (Almo, ASCAP/Bamatuck, ASCAP/WB, ASCAP/Lunnmusic, ASCAP) WBM	
56 TRUE TO HIS WORD (Farrenuff, ASCAP/Full Keel, ASCAP/Farren Curtis, BMI/Mike Curb, BMI/August Wind, BMI/Longitude, BMI/Georgian Hills, BMI) WBM	
47 UPSTAIRS DOWNTOWN (Songs Of PolyGram, BMI/Tekeco, BMI) HL	
45 WHAT'LL YOU DO ABOUT ME (Combine, ASCAP/EMI Blackwood, BMI) HL	
22 WHAT MATTERED MOST (Gary Burr, ASCAP/MCA, ASCAP/August Wind, BMI/Longitude, BMI/Alberta's Paw, BMI) WBM/HL	
46 WHEN YOU SAY NOTHING AT ALL (MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI) HL	
52 WHERE I USED TO HAVE A HEART (Hayes Street, ASCAP/Craig Bickhardt, ASCAP) WBM	
23 WHEREVER YOU GO (Blackened, BMI/Irving, BMI) WBM	
4 WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN) (Benefit, BMI/Stallion, BMI/Sony Tree, BMI) WBM/HL	
21 WHOSE BED HAVE YOUR BOOTS BEEN UNDER (Shania Twain, BMI/Zomba, ASCAP) WBM	
67 WILL'N' TO WALK (Polygram Int'l, ASCAP/St. Julien, ASCAP)	
54 WORKIN' FOR THE WEEKEND (Cupt, BMI/Cupt Memares, ASCAP)	
36 YOU AIN'T MUCH FUN (Songs Of PolyGram, BMI/Tekeco, BMI) HL	
30 YOU CAN'T MAKE A HEART LOVE SOMEBODY (Victoria Kay, ASCAP/BMG, ASCAP/Little Beagle, ASCAP) HL	
39 YOU DON'T EVEN KNOW WHO I AM (Sony Cross Keys, ASCAP/Purple Crayon, ASCAP) HL	

Billboard **HOT COUNTRY** SINGLES & TRACKS

FOR WEEK ENDING APRIL 8, 1995

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	2	13	THINKIN' ABOUT YOU G.FUNDIS (B. REGAN, T. SHAPIRO)	*** No. 1 *** 2 weeks at No. 1 ◆ TRISHA YEARWOOD (C) (V) MCA 54973
2	5	9	10	SO HELP ME GIRL J.SLATE, J. DIFFIE (H. PERDEW, A. SPOONER)	◆ JOE DIFFIE (C) (V) EPIC 77808
3	7	11	8	THE HEART IS A LONELY HUNTER T. BROWN, R. MCENTIRE (M. D. SANDERS, E. HILL, K. WILLIAMS)	REBA MCENTIRE (V) MCA 54987
4	6	8	10	WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN) T. BROWN (V. GILL, B. ANDERSON)	VINCE GILL (C) (V) MCA 54976
5	9	15	9	GIVE ME ONE MORE SHOT G.FUNDIS, ALABAMA (T. GENTRY, R. OWEN, R. ROGERS)	ALABAMA (V) RCA 64273
6	2	1	13	THIS WOMAN AND THIS MAN J. STROUD (J. PENNIG, M. LUNN)	◆ CLAY WALKER (V) GIANT 17995
7	13	20	6	I CAN LOVE YOU LIKE THAT S. HENDRICKS (S. DIAMOND, M. DEARY, J. KIMBALL)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 82728
8	4	5	16	AMY'S BACK IN AUSTIN C. DINAPOLI, D. GRAU, LITTLE TEXAS (B. SEALS, S. A. DAVIS)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 1-8001
9	15	19	8	LITTLE MISS HONKY TONK S. HENDRICKS, D. COOK (R. DUNN)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2790
10	10	13	18	LIPSTICK PROMISES R. BENNETT (G. DUCAS, T. SILLERS)	◆ GEORGE DUCAS (V) LIBERTY 18306
11	18	26	12	THE KEEPER OF THE STARS T. BROWN (D. LEE, D. MAYO, K. STALEY)	◆ TRACY BYRD (C) (V) MCA 54988
12	3	3	17	FOR A CHANGE B. BECKETT (S. SESKIN, J. S. SHERRILL)	◆ NEAL MCCOY (C) (V) ATLANTIC 87176
13	14	16	13	LOOK WHAT FOLLOWED ME HOME B. CHANCEY (D. BALL, T. POLK)	◆ DAVID BALL (C) (V) WARNER BROS. 17977
14	19	22	7	REFRID DREAMS J. STROUD, B. GALLIMORE (J. FOSTER, M. PETERSON)	◆ TIM MCGRAW (C) (V) CURB 76931
15	17	17	9	THE BOX K. I. EHNING (R. TRAVIS, B. MOORE)	◆ RANDY TRAVIS (V) WARNER BROS. 17970
16	20	18	10	BUBBA HYDE M. POWELL, T. DUBOIS (C. WISEMAN, G. NELSON)	◆ DIAMOND RIO (C) (V) ARISTA 1-2787
17	22	23	9	SONG FOR THE LIFE K. STEGALL (R. CROWELL)	◆ ALAN JACKSON (V) ARISTA 1-2792
18	21	24	12	THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE) G. FUNDIS (L. WHITE, C. CANNON)	◆ LARI WHITE (V) RCA 64233
19	24	34	7	GONNA GET A LIFE M. WRIGHT (F. DYCUS, J. LAUDERDALE)	◆ MARK CHESNUTT (C) (V) DECCA 54978
20	11	6	15	AS ANY FOOL CAN SEE T. LAWRENCE, F. ANDERSON (P. NELSON, K. BEARD)	◆ TRACY LAWRENCE (C) (V) ATLANTIC 87180
21	25	32	13	WHOSE BED HAVE YOUR BOOTS BEEN UNDER R. J. LANGE (S. TWIN, R. J. LANGE)	◆ SHANIA TWAIN (C) (V) MERCURY 856 448
22	27	35	7	WHAT MATTERED MOST D. JOHNSON (G. BURR, V. MELAMEND)	◆ TY HERNDON (C) (V) EPIC 77843
23	8	4	15	WHEREVER YOU GO J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 64267
24	31	37	5	I WAS BLOWN AWAY P. TILLIS, S. FISHELL (L. MARTINE, JR.)	PAM TILLIS (V) ARISTA 1-2802
25	36	41	6	STANDING ON THE EDGE OF GOODBYE J. BOWEN, C. HOWARD (J. BERRY, S. HARRIS)	◆ JOHN BERRY (V) PATRIOT 18401
26	16	7	19	SOMEWHERE IN THE VICINITY OF THE HEART D. COOK (B. LABOUNTY, R. CHUDACOFF)	◆ SHENANDOAH/ALISON KRAUSS LIBERTY ALBUM CUT
27	35	38	9	STAY FOREVER A. REYNOLDS, J. ROONEY (B. TENCH, H. KETCHUM)	◆ HAL KETCHUM (C) (V) MCG CURB 76929
28	34	39	9	BETWEEN THE TWO OF THEM J. CRUTCHFIELD (M. CATES)	◆ TANYA TUCKER LIBERTY ALBUM CUT
29	37	44	6	FAITH IN ME, FAITH IN YOU J. STROUD, D. STONE (D. LOGGINS, T. BRUCE)	◆ DOUG STONE (C) (V) COLUMBIA 77837
30	23	14	16	YOU CAN'T MAKE A HEART LOVE SOMEBODY T. BROWN, G. STRAIT (S. CLARK, J. MACRAE)	GEORGE STRAIT (C) (V) MCA 54964
31	12	10	17	DOWN IN FLAMES M. BRIGHT, T. DUBOIS (M. CLARK, J. STEVENS)	BLACKHAWK (C) (V) ARISTA 1-2769
32	40	50	4	I DON'T BELIEVE IN GOODBYE M. A. MILLER, M. MCANALLY (M. MILLER, S. EMERICK, B. WHITE)	◆ SAWYER BROWN (C) (V) CURB 76936
33	56	72	3	ADALIDA T. BROWN, G. STRAIT (M. GEIGER, W. MULLIS, M. HUFFMAN)	GEORGE STRAIT (C) (V) MCA 55019
34	32	29	19	MY KIND OF GIRL J. HOBBS, E. SEAY, P. WORLEY (D. COCHRAN, J. JARRARD, M. POWELL)	◆ COLLIN RAYE (C) (V) EPIC 77773
35	46	55	4	I'M STILL DANCIN' WITH YOU D. COOK (C. RAINS, W. HAYES)	◆ WADE HAYES (C) (V) COLUMBIA 77842
36	49	63	3	YOU AIN'T MUCH FUN N. LARKIN, H. SHEDD (T. KEITH, C. GOFF, JR.)	◆ TOBY KEITH (C) (V) POLYDOR 851 728
37	29	12	18	BEND IT UNTIL IT BREAKS J. STROUD, J. ANDERSON (J. ANDERSON, L. DELMORE)	JOHN ANDERSON (V) BNA 64260
38	30	31	11	I SHOULD HAVE BEEN TRUE D. COOK (R. MALO, S. LYNCH)	◆ THE MAVERICKS (C) (V) MCA 54975
39	47	54	4	YOU DON'T EVEN KNOW WHO I AM E. GORDY, JR. (G. PETERS)	◆ PATTY LOVELESS (C) (V) EPIC 77856

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
40	26	25	16	LOOK AT ME NOW B. J. WALKER, JR., K. LEHNING (B. WHITE, D. GEORGE, J. TIRRO)	◆ BRYAN WHITE (C) (V) ASYLUM 64489
41	54	71	3	HOUSE OF CARDS J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77826
42	43	47	7	SHE FEELS LIKE A BRAND NEW MAN TONIGHT S. GIBSON (A. TIPPIN, M. P. HEENEY)	◆ AARON TIPPIN (V) RCA 64272
43	45	46	9	LOOKING FOR THE LIGHT S. BUCKINGHAM, B. CHANCEY (L. HENGBER, T. MENSY)	◆ RICK TREVINO (C) (V) COLUMBIA 77820
44	51	57	4	IF YOU'RE GONNA WALK, I'M GONNA CRAWL B. CANNON, N. WILSON (B. CANNON, L. BASTIAN)	SAMMY KERSHAW (V) MERCURY 856 686
45	33	21	13	WHAT'LL YOU DO ABOUT ME R. LANDIS (D. LINDE)	DOUG SUPERNAW (C) BNA 64214
46	50	51	7	WHEN YOU SAY NOTHING AT ALL R. SCRUGGS (D. SCHLITZ, P. OVERSTREET)	◆ ALISON KRAUSS & UNION STATION (V) BNA 64277
47	39	28	19	UPSTAIRS DOWNTOWN N. LARKIN, H. SHEDD (T. KEITH, C. GOFF, JR.)	◆ TOBY KEITH (C) (V) POLYDOR 851 136
48	41	33	20	BETWEEN AN OLD MEMORY AND ME G. BROWN (K. STEGALL, C. CRAIG)	TRAVIS TRITT (C) (V) WARNER BROS. 18003
49	53	52	7	I DON'T KNOW (BUT I'VE BEEN TOLD) K. STEGALL, J. KELTON (W. DENNIS)	◆ WESLEY DENNIS (C) (V) MERCURY 856 486
50	61	64	4	CAIN'S BLOOD B. CANNON, L. SHELL (J. SUNDRUD, M. JOHNSON)	◆ 4 RUNNER (C) (V) POLYDOR 851 622
*** Hot Shot Debut ***					
51	NEW ▶		1	SUMMER'S COMIN' J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK (V) RCA 64281
52	59	61	5	WHERE I USED TO HAVE A HEART P. WORLEY, E. SEAY, M. MCBRIDE (C. BICKHARDT)	◆ MARTINA MCBRIDE (C) RCA 62948
53	52	49	18	TENDER WHEN I WANT TO BE J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77780
54	60	67	3	WORKIN' FOR THE WEEKEND J. CUPIT (J. CUPIT, J. HONEYCUTT, K. MELLONS)	KEN MELLONS (C) (V) EPIC 77861
55	66	—	2	FALL IN LOVE B. BECKETT (K. CHESNEY, B. BROCK, K. WILLIAMS)	◆ KENNY CHESNEY (C) (V) BNA 64306
56	44	30	18	TRUE TO HIS WORD C. FARREN (J. STEELE, C. FARREN, G. HARRISON)	◆ BOY HOWDY (C) (V) CURB 76934
57	71	—	2	CLOWN IN YOUR RODEO J. LEO (W. KIRKPATRICK)	◆ KATHY MATTEA (V) MERCURY 856 484
58	62	65	4	PARTY CROWD T. BROWN (D. L. MURPHY, J. HINSON)	◆ DAVID LEE MURPHY (C) (V) MCA 54977
59	58	56	8	ANYWAY THE WIND BLOWS R. L. PHELPS, D. PHELPS, K. LEHNING (J. CALE)	◆ BROTHER PHELPS (C) (V) ASYLUM 64461
60	63	74	3	GET OVER IT B. BECKETT (K. FOLLESE, S. BENTLEY, A. FOLLESE)	◆ WOODY LEE ATLANTIC ALBUM CUT
61	72	—	2	ONE AND ONLY LOVE R. SCRUGGS (S. D. JONES, B. TOMBERLIN)	◆ RUSS TAFF (C) (V) REPRISE 17918/WARNER BROS.
62	NEW ▶		1	IF I WERE YOU J. HOBBS, E. SEAY, P. WORLEY (J. HOBBS, C. FARREN)	COLLIN RAYE (V) EPIC 77859
63	NEW ▶		1	BIGGER FISH TO FRY C. FARREN (J. STEELE)	◆ BOY HOWDY (C) (V) CURB 76940
64	55	42	12	I BRAKE FOR BRUNETTES M. WRIGHT (S. RAMOS, R. AKINS)	◆ RHETT AKINS (C) (V) DECCA 54974
65	57	48	20	LITTLE BY LITTLE D. COOK (J. HOUSE, R. BOWLES)	◆ JAMES HOUSE (C) (V) EPIC 77752
66	68	—	2	THE LIKES OF ME D. COOK (L. BOONE, R. BOWLES)	◆ MARTY STUART (V) MCA 55010
67	67	—	2	WILLIN' TO WALK S. FISHELL, R. FOSTER (R. FOSTER)	◆ RADNEY FOSTER (C) (V) ARISTA 1-2752
68	65	62	20	THE RED STROKES A. REYNOLDS (J. GARVER, L. SANDERSON, J. YATES, G. BROOKS)	◆ GARTH BROOKS LIBERTY ALBUM CUT
69	NEW ▶		1	EASY AS ONE, TWO, THREE P. ANDERSON (J. BUNZOW)	◆ JOHN BUNZOW LIBERTY ALBUM CUT
70	NEW ▶		1	I AM WHO I AM J. THOMAS, H. DUNN (H. DUNN, T. SHAPIRO, C. WATERS)	◆ HOLLY DUNN (C) RIVER NORTH 3003
71	NEW ▶		1	DIDN'T HAVE YOU B. MONTANA, J. MCKELL, D. FLINT (B. MONTANA, J. K. WATSON)	◆ BILLY MONTANA (C) MAGNATONE 1101
72	NEW ▶		1	ROCKIN' THE ROCK S. HENDRICKS (G. BURR)	LARRY STEWART (C) (V) COLUMBIA 77857
73	70	66	20	TAKE THAT J. CRUTCHFIELD (G. BURR, T. SHAPIRO)	◆ LISA BROKOP (C) PATRIOT 58310
74	NEW ▶		1	I'M LIVING UP TO HER LOW EXPECTATIONS J. STROUD, R. TRAVIS, D. MALLORY (B. MCDILL, T. ROCCO)	◆ DARYLE SINGLETARY (C) (V) GIANT 17902
75	73	70	5	BLACK DRESSES J. THOMAS (S. KOLANDER)	◆ STEVE KOLANDER (C) RIVER NORTH 3002

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

HOT COUNTRY RECURRENTS

1	—	—	1	OLD ENOUGH TO KNOW BETTER D. COOK (C. RAINS, W. HAYES)	◆ WADE HAYES COLUMBIA
2	1	1	7	GONE COUNTRY K. STEGALL (B. MCDILL)	◆ ALAN JACKSON ARISTA
3	—	—	1	THIS TIME M. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY)	◆ SAWYER BROWN CURB
4	2	2	4	NOT A MOMENT TOO SOON J. STROUD, B. GALLIMORE (W. PERRY, J. BARNHILL)	◆ TIM MCGRAW CURB
5	3	4	5	PICKUP MAN J. SLATE, J. DIFFIE (H. PERDEW, K. K. PHILLIPS)	◆ JOE DIFFIE EPIC
6	4	5	4	GOIN' THROUGH THE BIG D M. WRIGHT (R. ROGERS, J. WRIGHT, M. WRIGHT)	MARK CHESNUTT DECCA
7	6	3	9	TAKE ME AS I AM S. HENDRICKS (B. DIPIERO, K. STALEY)	◆ FAITH HILL WARNER BROS.
8	7	7	9	IF I COULD MAKE A LIVING J. STROUD (K. STEGALL, R. MURRAH, A. JACKSON)	◆ CLAY WALKER GIANT
9	5	—	2	HERE I AM E. GORDY, JR. (T. ARATA)	◆ PATTY LOVELESS EPIC
10	—	—	1	MI VIDA LOCA (MY CRAZY LIFE) P. TILLIS, S. FISHELL (P. TILLIS, J. LEARY)	◆ PAM TILLIS ARISTA
11	8	13	27	BE MY BABY TONIGHT S. HENDRICKS (E. HILL, R. FAGAN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
12	9	6	3	TILL YOU LOVE ME T. BROWN, R. MCENTIRE (B. DIPIERO, G. BURR)	◆ REBA MCENTIRE MCA
13	10	9	12	LIVIN' ON LOVE K. STEGALL (A. JACKSON)	◆ ALAN JACKSON ARISTA

14	12	12	13	KICK A LITTLE C. DINAPOLI, D. GRAU, LITTLE TEXAS (P. HOWELL, D. O'BRIEN, B. SEALS)	◆ LITTLE TEXAS WARNER BROS.
15	13	8	20	XXX'S AND OOO'S (AN AMERICAN GIRL) G. FUNDIS, H. STINSON (A. RANDALL, M. BERG)	TRISHA YEARWOOD MCA
16	14	10	9	IF YOU'VE GOT LOVE S. HENDRICKS (S. SESKIN, M. D. SANDERS)	JOHN MICHAEL MONTGOMERY ATLANTIC
17	—	—	1	THE FIRST STEP J. CRUTCHFIELD (D. CRIDER, V. THOMPSON)	TRACY BYRD MCA
18	11	14	12	NOW I KNOW G. FUNDIS (C. RAINS, C. GREENE, D. COOK)	◆ LARI WHITE RCA
19	19	22	13	BABY LIKES TO ROCK IT S. RIPLEY, W. RICHMOND (S. RIPLEY, W. RICHMOND)	◆ THE TRACTORS ARISTA
20	16	15	7	DOCTOR TIME S. BUCKINGHAM (S. LONGACRE, L. WILSON)	◆ RICK TREVINO COLUMBIA
21	15	11	13	SHE'S NOT THE CHEATIN' KIND D. COOK, S. HENDRICKS (R. DUNN)	◆ BROOKS & DUNN ARISTA
22	17	18	19	DOWN ON THE FARM J. STROUD, B. GALLIMORE (K. K. PHILLIPS, J. LASETER)	◆ TIM MCGRAW CURB
23	—	20	12	THIRD RATE ROMANCE B. CANNON, N. WILSON (R. SMITH)	◆ SAMMY KERSHAW MERCURY
24	18	23	11	I SEE IT NOW J. STROUD (P. NELSON, L. BOONE, W. LEE)	◆ TRACY LAWRENCE ATLANTIC
25	20	19	5	THIS IS ME K. LEHNING (T. SHAPIRO, T. MCHUGH)	◆ RANDY TRAVIS WARNER BROS.

◆ 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.

Eboli Is New Sony Music Chile GM; Santaolalla Is Rocking

SONY TAPS EBOLI: José Antonio Eboli has been named GM of Sony Music Chile, replacing Jorge Undurraga, who leaves Sony after 12 years. Eboli formerly was marketing director and national sales manager of Sony Music Brasil.

"Chile is a developing market," says Eboli. "I believe it is a market with excellent growth possibilities."

Among the goals Eboli says he wants to realize are keeping Sony at the top of the Chilean record market and increasing the number of Chilean

artists on the label's roster. Eboli is the third new major-label GM appointed in Chile in the past year.

SANTAOLALLA'S SIZZLE: The always kinetic career of rock producer/artist Gustavo Santaolalla has just kicked into an even higher gear. Santaolalla's latest album, "GAS," has just been released on his own imprint, Palomar, via BMG in his native Argentina. Santaolalla also is working on his first album for Island Records, which he describes as "a world music, kind of New Age album" containing strains of a folkloric music from northern Argentina called *charango*. Santaolalla's Island project, the first of two records he has signed to record for the label, is due out "later in the year, around September," Santaolalla says.

There still is more on the musical plate for Santaolalla, who now lives in Los Angeles. "We are closing a production deal with MCA," he says, "where we will be working with groups from Argentina and Mexico in the next year." Santaolalla hints that MCA may use the anticipated production deal as a possible formal entry into the Latino market. MCA currently is the lone major without a Latino record division, although its distribution arm, UNI, distributes Rodven Records.

Santaolalla will be attending Billboard's Sixth International Latin Music Conference as a panelist on the Latin rock panel. The confab takes place June 5-7 at the Hotel Intercontinental in Miami.

HEFTEL'S MEXFEST: Sony Discos' pop/Tejano titans La Mafia,



by John Lannert

EMI Latin's veteran Tejano favorites Mazz, and two Fonovisa superstar groups, Banda Machos and Liberación, are slated to headline a Cinco de Mayo musicfest sponsored by Heftel Broadcasting Corp.'s two Dallas radio stations, KICK-FM and KESS-AM, as well as a third Dallas station that Heftel operates, KMRT-AM. Set to be staged May 6-7 at Texas Stadium in Arlington, Texas, the May 6 show features La Mafia, Mazz, Sony's soulful Tejano vocalist Jay Pérez, and Manny/WEA Latina spitfire Shelly Lares.

Slated to perform May 7 are Banda Machos, Liberación, plus three other popular Fonovisa acts: Fito Olivares, Los Invasores De Nuevo León, and Grupo Mojado.

STATESIDE BRIEFS: Chicago mayor Richard Daley has tapped Henry Cárdenas to serve a one-year term on that city's Economic Development Commission. Cárdenas is president/CEO of Chicago concert promotion company Cárdenas/Fernández & Associates... S.O.B.'s opened shop in Miami Beach, Fla., March 30 with a concert by Celia Cruz. The new club's seating capacity is about 700... Rodven has re-signed salsa star Frankie Ruiz in a deal that calls for a minimum of three albums to be recorded by 1999.

RELEASE UPDATE: Just out on

WEA Latina is "Circo Beat" by Argentina's hottest solo act, Fito Páez. Also scheduled for release April 28 on WEA Latina is the upcoming, as yet untitled album by pop/rock stars Maná. Now a quartet with the recent addition of guitarist Sergio Vallín, Maná is contributing a cover of "Fool In The Rain" ("Tonto En La Lluvia") to the forthcoming Led Zeppelin tribute album... Elsewhere, Maná is contributing a song to the soundtrack of the New Line Cinema film "My Family." The album is due out April 25 on EastWest, an Elektra Entertainment Group label making its inaugural dive into Latino waters. Scheduled to drop the same day on Sire/EEG is the self-titled premiere of a sensational cappella group from Cuba called *Vocal Sampling*... Also just released are sev-

(Continued on page 54)



Stones De Oro. The Rolling Stones' Feb. 19 concert in Santiago, Chile, featured an award presentation by EMI Chile managing director Luigi Mantovani, who gave the legendary rockers a gold record for their Virgin album "Voodoo Lounge." Shown, from left, are Mantovani and Stones band members Keith Richards, Mick Jagger, Ron Wood, and Charlie Watts.

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LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 7 AMORES EXTRANOS (Copyright Control)
 - 5 AMOR PERDONAME (Pig Haus, BMI)
 - 31 AUN ME GUSTAS TU (WATCHING OVER YOU) (Chappell & Co., ASCAP)
 - 10 AZUL GRIS (Fonovisa, SESAC)
 - 39 BONITO Y SABROSO (Peer Int'l., BMI)
 - 27 BORDADA A MANO (Vander, ASCAP)
 - 12 COMO ANTES (Don Cat, ASCAP)
 - 20 CUPIDO BANDIDO (Copyright Control)
 - 23 DESPERTAR (Copyright Control)
 - 8 DONDE ANDARA (Zomba Golden Sands, ASCAP)
 - 3 EL TAXISTA (Vander, ASCAP)
 - 6 A ESA (Vander, ASCAP)
 - 9 ESE HOMBRE (Copyright Control)
 - 24 EVA MARIA (BMG Ariola/SGAE, BMI/Unichappell, BMI)
 - 4 FOTOS Y RECUERDOS (BACK ON THE CHAIN GANG) (EMI April, ASCAP)
 - 13 LA FAMA DE LA PAREJA (Copyright Control)
 - 40 LAGRIMAS (Manny, BMI)
 - 37 LINDA CHAPARRITA (Arista-Texas, ASCAP)
 - 33 LLORANDO BAJO LA LLUVIA (Copyright Control)
 - 34 LLORARAS (Vander, ASCAP)
 - 15 MI CORAZON LLORO (Copyright Control)
 - 21 MI FORMA DE SENTIR (Fonovisa, SESAC)
 - 16 MITAD TU, MITAD YO (Fonovisa, SESAC)
 - 32 PIANO (Lanfranco, ASCAP/Manben, ASCAP)
 - 30 PREGUNTAME A MI (Editora Esperanza, SESAC)
 - 14 QUE DEBO HACER (Striking, BMI)
 - 2 QUE NO ME OLVIDE (El Conquistador, BMI)
 - 25 QUE POCA SUERTE (Editora Angel, SESAC)
 - 35 QUIEN SOY YO (Copyright Control)
 - 11 REALMENTE NO ESTOY TAN SOLO (Sony Discos, ASCAP)
 - 26 REENCUENTRO (A.T. Romantic, BMI)
 - 17 SE PARECIA TANTO A TI (Lanfranco, ASCAP)
 - 29 SE REMATA EL JALALITO (SACM Latin, ASCAP)
 - 19 SI TE VAS (Music Unica, BMI)
 - 22 TE AMO, TE AMO, TE AMO (Striking, BMI)
 - 18 TESORO (Copyright Control)
 - 8 TODO Y NADA (Peermusic, BMI)
 - 1 TOMA MI AMOR (Larrinaga, ASCAP/Mafiola, ASCAP)
 - 36 TOMA TU TIEMPO Y SUENA (Foreing Import, BMI)
 - 28 TU CASTIGO (Mas Latin, SESAC)

EMI's Andean Illapu Is Tops At Chilean Music Awards

BY PABLO MARQUEZ

SANTIAGO, Chile—Popular Andean-rooted fusion group Illapu snared four trophies to dominate the inaugural "Primera Premiación Anual de la Música Chilena," an awards ceremony feting homebred artists held March 17 at the Chile de Santiago Stadium here.

Illapu received kudos for song of the year ("Lejos Del Amor") and best group. Illapu band member Roberto Márquez won as producer of the year. In addition, the EMI sextet received a trophy in the special award category for best-selling Chilean album ("En Estos Días"). Eros Ramazzotti's "Todo Historias" (BMG) won best-selling foreign album. Another special award honored the musical career of José Alfredo Fuentes, who now is a television personality. No other artist won more than one award.

Awardees were chosen by ballot vote from 44 industry representatives from Chile's radio, television, and recording industries. Three artists were nominated in each of the nine categories for their recorded product re-

leased between January 1993 and September 1994.

Organized by radio trade group Asociación de Radiodifusores de Chile (ARCHI), the awards program was broadcast live on regional channel La Red. Live performances were delivered by Illapu, new artist winner Aleste, Alerce's internationally known Andean fusion ensemble Inti-Illimani, and PolyGram pop balladeer Pablo Herrera.

Here is the list of winners in the nine nominated categories:

- Album of the year: "Se Remata El Siglo," Los Tres (Sony).
- Song of the year: "Lejos Del Amor," Illapu (EMI).
- Producer of the year: Roberto Márquez.
- Best group: Illapu.
- Best male solo artist: Keko Yunge (Músicavisión).
- Best female solo artist: Cecilia Echeñique (Músicavisión).
- Best tropical artist: La Sonora de Tommy Rey (EMI).
- Best folkloric artist: Tito Fernández (Alerce).
- New artist: Aleste (PolyGram).

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE SONGWRITER
★★★ No. 1 ★★★					
1	2	2	6	LA MAFIA SONY	TOMA MI AMOR (A.LARRINAGA)
2	1	1	10	BRONCO FONOVISA	QUE NO ME OLVIDE (J.G.ESPARZA)
3	3	5	4	LOS DINNOS UNICO/FONOVISA	EL TAXISTA (J.SEBASTIAN)
4	4	3	10	SELENA EMI LATIN	FOTOS Y RECUERDOS (C.HYNDE)
5	7	7	7	FAMA SONY	◆ AMOR PERDONAME (J.GALVAN,J.ROSARIO)
6	9	23	3	LIBERACION FONOVISA	A ESA (R.DAMIAN)
7	10	22	5	LAURA PAUSINI WEA LATINA	◆ AMORES EXTRANOS (A.VALSIGLIO,R.BUTI,CHEOPE,M.MARATI)
8	5	4	9	LUIS MIGUEL WEA LATINA	TODO Y NADA (V.GARRIDO)
9	6	9	9	MYRIAM HERNANDEZ WEA LATINA	◆ ESE HOMBRE (M.A.RAMIREZ)
10	12	—	2	CRISTIAN MELODY/FONOVISA	AZUL GRIS (A.MANZANERO,R.CANTORAL)
11	11	19	7	RICARDO ARJONA SONY	◆ REALMENTE NO ESTOY TAN SOLO (R.ARJONA)
12	8	18	10	EDNITA NAZARIO EMI LATIN	◆ COMO ANTES (L.A.MARQUEZ)
★★★ AIRPOWER ★★★					
13	NEW ▶	—	1	LOS TIGRES DEL NORTE FONOVISA	LA FAMA DE LA PAREJA (T.BELL)
14	17	10	8	SPARX FONOVISA	◆ QUE DEBO HACER (L.ANTONIO,T.MORRIE)
15	NEW ▶	—	1	BANDA RITMO ROJO FONORAMA/FONOVISA	MI CORAZON LLORO (F.BURAYRE)
16	18	15	20	PEDRO FERNANDEZ POLYGRAM LATINO	MI FORMA DE SENTIR (J.M.DEL CAMPO)
17	22	—	2	JOHNNY RIVERA SONERO/SONY	SE PARECIA TANTO A TI (R.VIZUETE)
18	25	27	7	GRACIELA BELTRAN EMI LATIN	◆ TESORO (M.E.CASTRO)
19	NEW ▶	—	1	LOS FUGITIVOS RODVEN	SI TE VAS (M.A.GALARZA)
20	15	13	7	FITO OLIVARES FONOVISA	CUPIDO BANDIDO (R.OLIVARES)
21	14	6	10	BANDA PACHUCO LUNA/FONOVISA	MITAD TU, MITAD YO (M.M.MONTES)
22	31	31	23	SPARX FONOVISA	◆ TE AMO, TE AMO, TE AMO (L.ANTONIO,T.MORRIE)
23	27	—	2	ALEJANDRA GUZMAN RCA/BMG	◆ DESPERTAR (C.SANCHEZ,C.VALLE,C.SANCHEZ)
24	16	8	5	BANDA MAGUEY FONOVISA	EVA MARIA (P.HERRERO,J.LARMENTEROS)
25	23	17	18	LOS TEMERARIOS AFG SIGMA	QUE POCA SUERTE (A.A.ALBIA)
26	37	—	2	ALVARO TORRES EMI LATIN	◆ REENCUENTRO (A.TORRES)
27	13	16	8	LOS MIER FONOVISA	◆ BORDADA A MANO (Z.LUIS)
28	21	11	6	EZEQUIEL PENA FONOVISA	TU CASTIGO (M.A.SOLIS)
29	33	28	6	JOSE JAVIER SOLIS FONOVISA	SE REMATA EL JACALITO (B.BERMUDEZ)
30	24	12	10	LOS REHENES FONOVISA	PREGUNTAME A MI (J.TORRES)
31	19	34	3	CHARLIE MASSO SONY	AUN ME GUSTAS TU (P.GORDON)
32	26	20	10	PAQUITO HECHAVARRIA SONY	◆ PIANO (J.L.PILOTO,M.BENITO)
33	NEW ▶	—	1	MONICA NARANJO SONY	LLORANDO BAJO LA LLUVIA (C.NAVARRO)
34	20	14	10	DIVINO FONOVISA	LLORARAS (R.RAMIREZ)
35	40	—	2	LUCERO MELODY/FONOVISA	QUIEN SOY YO (R.PEREZ BOTIJA)
36	29	—	3	MARCELO CEZAN SONY	◆ TOMA TU TIEMPO Y SUENA (F.SALGADO)
37	RE-ENTRY	18	18	LA DIFERENZIA ARISTA-TEXAS/BMG	◆ LINDA CHAPARRITA (M.C.SPINDOLA)
38	30	33	10	EMILIO EMI LATIN	DONDE ANDARA (P.YBARRA)
39	38	30	4	BANDA TORO FONOVISA	BONITO Y SABROSO (B.MORE)
40	32	29	8	LA TROPA F MANNY/WEA LATINA	LAGRIMAS (J.B.FARIAS)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
28 STATIONS	18 STATIONS	54 STATIONS
1 LAURA PAUSINI WEA LATINA AMORES EXTRANOS	1 JOHNNY RIVERA SONERO/SONY SE PARECIA ...	1 LA MAFIA SONY TOMA MI AMOR
2 MYRIAM HERNANDEZ WEA LATINA ESE HOMBRE	2 PAQUITO HECHAVARRIA SONY PIANO	2 BRONCO FONOVISA QUE NO ME OLVIDE
3 CRISTIAN MELODY/FONOVISA AZUL GRIS	3 ALEX D'CASTRO RODVEN MI AMIGO RAUL	3 LOS DINNOS UNICO/FONO- VISA EL TAXISTA
4 EDNITA NAZARIO EMI LATIN COMO ANTES	4 TONY VEGA RHM/SONY SI YO VUELVO A...	4 FAMA SONY AMOR PERDONAME
5 RICARDO ARJONA SONY REALMENTE NO ESTOY...	5 INDIA SOHO LATINO/SONY QUE GANAS DE NO...	5 LIBERACION FONOVISA A ESA
6 LUIS MIGUEL WEA LATINA TODO Y NADA	6 KAOS SDF/SONY AMOR FINGIDO	6 SELENA EMI LATIN FOTOS Y RECUERDOS
7 ALEJANDRA GUZMAN RCA/BMG DESPERTAR	7 MIMI IBARRA M.P. NO PUEDE SER	7 LOS TIGRES DEL NORTE FONOVISA LA FAMA DE...
8 ALVARO TORRES EMI LATIN REENCUENTRO	8 LAURA PAUSINI WEA LATINA AMORES EXTRANOS	8 SPARX FONOVISA QUE DEBO HACER
9 CHARLIE MASSO SONY AUN ME GUSTAS TU	9 TITO ROJAS M.P. TAMBIEN NOS DUELE	9 BANDA RITMO ROJO FONO- RAMA/FONOVISA MI...
10 MARCELO CEZAN SONY TOMA TU TIEMPO Y SUENA	10 RICARDO ARJONA SONY REALMENTE NO ESTOY...	10 GRACIELA BELTRAN EMI LATIN TESORO
11 MONICA NARANJO SONY LLORANDO BAJO LA LLUVIA	11 RIKARENA J&N/EMI LATIN TE DEJE DE QUERER	11 FITO OLIVARES FONOVISA CUPIDO BANDIDO
12 LUCERO MELODY/FONOVISA QUIEN SOY YO	12 CRISTIAN MELODY/FONOVISA AZUL GRIS	12 BANDA PACHUCO LUNA/FONOVISA MITAD TU...
13 ALEJANDRO LERNER RCA/BMG TESTIGO DEL SOL	13 GUIANKO SOHO LATINO/SONY TEMES	13 LOS FUGITIVOS RODVEN SI TE VAS
14 OLGA TANON WEA LATINA ENTRE LA NOCHE Y EL DIA	14 WILLIE COLON & RUBEN BLADES SONY TRAS LA...	14 BANDA MAGUEY FONOVISA EVA MARIA
15 THE BARRIO BOYZ SBK/EMI LATINA UNA VEZ MAS	15 RUBBY PEREZ KAREN/BMG AMORES EXTRANOS	15 LOS MIER FONOVISA BORDADA A MANO

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



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THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★	
1	1	15	SOUNDTRACK SONY CLASSICAL 66301 (9.98 EQ/15.98) 10 wks at No. 1	IMMORTAL BELOVED
2	2	30	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614 (14.98/19.98)	THE 3 TENORS IN CONCERT 1994
3	3	55	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ▲ ANGEL 55138 (10.98/15.98)	CHANT
4	5	28	CECILIA BARTOLI LONDON 443452 (10.98 EQ/15.98)	MOZART PORTRAITS
5	6	237	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ LONDON 430433 (10.98 EQ/15.98)	IN CONCERT
6	4	7	ORPHEUS CHAMBER ORCHESTRA (SHAHAM) DG 43993 (10.98 EQ/15.98)	VIVALDI: THE FOUR SEASONS
7	7	3	LUCIANO PAVAROTTI LONDON 444450 (10.98 EQ/15.98)	PAVAROTTI IN CENTRAL PARK
8	8	7	VARIOUS ARTISTS TELDEC 98724 (10.98/15.98)	SENSUAL CLASSICS, TOO
9	9	2	SOUNDTRACK TRAVELLING 1005 (13.98/17.98)	FARINELLI
10	13	2	ST. PETERSBURG ORCH. (TEMIRKANOV) RCA 61926 (9.98/15.98)	PROKOFIEV: ALEXANDER NEVSKY
11	RE-ENTRY		KATHLEEN BATTLE, CHRISTOPHER PARKENING ANGEL 47196 (10.98/15.98)	PLEASURES OF THEIR COMPANY
12	11	13	SEQUENTIA DEUTSCHE HARMONIA MUNDI 77320 (9.98/15.98)	VON BINGEN: CANTICLES OF ECSTASY
13	12	7	KRONOS QUARTET NONESUCH 79356 (10.98/16.98)	PERFORMS PHILIP GLASS
14	10	28	JAN GARBAREK/HILLIARD ENSEMBLE ECM 21525 (9.98/15.98)	OFFICIUM
15	14	146	UPSHAW/ZINMAN NONESUCH 79282 (10.97/15.97)	GORECKI: SYMPHONY NO. 3

TOP CLASSICAL CROSSOVER TM

★ ★ NO. 1 ★ ★

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	20	GERMAINE FRITZ/EMILY VAN EVERA ANGEL 55246 (10.98/15.98) 16 wks at No. 1	VISION: MUSIC OF HILDEGARD VON BINGEN
2	3	61	MICHAEL NYMAN ● VIRGIN 88274 (10.98/15.98)	THE PIANO
3	5	65	JOHN WILLIAMS/IZTHAK PERLMAN MCA 10969 (11.98/17.98)	SCHINDLER'S LIST
4	2	45	THE CHIEFTAINS RCA 61490 (9.98/15.98)	THE CELTIC HARP
5	6	26	VARIOUS ARTISTS WINDHAM HILL 11150 (9.98/15.98)	BACH VARIATIONS
6	8	28	JAMES GALWAY RCA 62700 (9.98/15.98) MS	WIND OF CHANGE
7	10	10	LONDON SYMPHONY ORCHESTRA ANGEL 55344 (9.98/15.98)	STING: FORTRESS
8	9	28	PLACIDO DOMINGO ANGEL 55263 (10.98/15.98)	DE MI ALMA LATINA
9	15	10	ROYAL PHILHARMONIC (CLARK) HOLLYWOOD RECORDS 62006 (10.98/16.98)	THE QUEEN COLLECTION
10	RE-ENTRY		JOHN WILLIAMS & THE BOSTON POPS ORCH. SONY CLASSICAL 66294 (9.98 EQ/15.98)	IT DON'T MEAN A THING IF IT...
11	12	106	VARIOUS ARTISTS LONDON 440100 (10.98 EQ/15.98)	PAVAROTTI & FRIENDS
12	13	126	JAMES GALWAY RCA 60862 (9.98/15.98)	THE WIND BENEATH MY WINGS
13	NEW		RICHARD STOLTZMAN RCA 68072 (9.98/15.98)	VISIONS
14	11	76	HOLLYWOOD BOWL ORCHESTRA (MAUCERI) PHILIPS 438007 (10.98 EQ/15.98)	THE KING AND I
15	RE-ENTRY		LONDON SYMPHONY ORCHESTRA RCA 62526 (9.98/15.98)	SYMPHONIC ROLLING STONES

TOP OFF-PRICE CLASSICAL TM

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	7	KINGSTON SYMPHONY ORCHESTRA MICHELE RECORDS 2501 (7.98/9.98) 5 wks at No. 1	ANIMATED CLASSICS
2	5	37	THE CHOIR OF VIENNA SPECIAL 5118 (3.98/4.98)	MYSTICAL CHANTS
3	4	16	VARIOUS ARTISTS INFINITY DIGITAL 57231 (4.98 EQ)	GREAT MOZART SYMPHONIES
4	2	10	VARIOUS ARTISTS INFINITY DIGITAL 57241 (4.98 EQ)	TCHAIKOVSKY: BALLET SUITES
5	6	29	VARIOUS ARTISTS INFINITY DIGITAL 57243 (4.98 EQ)	VIVALDI: THE FOUR SEASONS
6	7	14	VARIOUS ARTISTS INFINITY DIGITAL 57229 (4.98 EQ)	BEETHOVEN: PIANO SONATAS
7	3	4	VARIOUS ARTISTS INFINITY DIGITAL 57230 (4.98 EQ)	MOZART: EINE KLEINE NACHTMUSIK
8	RE-ENTRY		VARIOUS ARTISTS MADACY 0201 (4.99/6.99)	20 CLASSICAL FAVORITES
9	9	18	VARIOUS ARTISTS INFINITY DIGITAL 57257 (4.98 EQ)	CHOPIN: THE ROMANTIC PIANO
10	14	3	VARIOUS ARTISTS INFINITY DIGITAL 57258 (4.98 EQ)	HOLST: THE PLANETS
11	8	4	VARIOUS ARTISTS INFINITY DIGITAL 57236 (4.98 EQ)	RAVEL: BOLERO
12	10	15	VARIOUS ARTISTS INFINITY DIGITAL 57220 (4.98 EQ)	BEETHOVEN: SYMPHONY NO. 5
13	RE-ENTRY		VARIOUS ARTISTS MADACY 0330 (4.99/6.99)	ROMANTIC CLASSICS: INTIMATE MOMENTS
14	11	11	VARIOUS ARTISTS INFINITY DIGITAL 57238 (4.98 EQ)	STRAUSS: THE BLUE DANUBE
15	RE-ENTRY		VARIOUS ARTISTS RCA 62641 (3.98)	THE IDIOT'S GUIDE TO CLASSICAL MUSIC

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

Classical KEEPING SCORE



by Heidi Waleson

A BOOK OF VERSE—AND THOU: For all those fans of Omar Khayyam, Delos has released a new performance (the first in 18 years) of Alan Hovhaness' setting of "The Rubaiyat," plummily narrated by British actor Michael York, who looks very macho-casual on the cover art. Written in 1975 for André Kostelanetz and originally recorded by Douglas Fairbanks Jr., the 14-minute "Rubaiyat" shares its CD with other Hovhaness pieces on exotic themes, including the "Exile Symphony," "Meditation On Orpheus," and "Fantasy On Japanese Woodprints." Gerard Schwarz conducts the Seattle Symphony; it's the third Hovhaness disc on Delos for these artists, and it was released to coincide with the composer's 84th birthday in March. Delos is pushing this release with its first-ever counter displays, CDs as fund-raising promos for public radio stations, and a York publicity tour. Singing in the wilderness, perhaps?

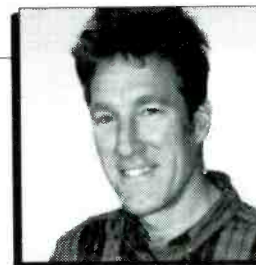
NEW MUSIC RECORDING GRANTS: More contemporary music will find its way onto recordings, thanks to the Mary Flagler Cary Charitable Trust. This year, the trust, in collaboration with Concert Artists Guild, made grants totaling \$400,000 to 34 New York music institutions to aid in the production of 37 recordings. The largest grant, \$25,000, supports a New World recording of works by John Cage by the American Composers Orchestra; other recipients include CRI, the Group for Contemporary Music, Harvestworks, Quintet of the Americas, and Newband. Among the 70-plus composers to be recorded are Milton Babbitt, Bright Sheng, Pauline Oliveros, and Eve Beglarian. Also supporting the recording of contemporary music is the American Academy of Arts and Letters, which gave its an-

nual awards to 15 composers. Four composers—Robert Beaser, David Carlson, Aaron Jay Kernis, and George Tsontakis—received a \$7,500 Academy Award in music. Each of these composers also receives funds for the recording of one composition.

MUSIC ONLINE: The BMG Classics family of labels (RCA Victor Red Seal, etc.) now will be available on the Internet's World Wide Web in a multifaceted domain called "Classics World." Users may reach the site at www.classicalmus.com. Features on the domain include artist area with bios, sound clips, discographies, and touring schedules; composer area; concert hall; beginner's guide (an in-depth introduction to music history with period art work and audio examples); opera/vocal area; mail and bulletin board; and CD store, billed as the first complete, integrated label catalogue on the Internet, with over 1,500 current releases and their complete A&R plus ordering information.

WHO'S ON FIRST? Gregorian chant and Gorecki notwithstanding, popular is popular. The New York classical station WQXR conducted its eighth Classical Countdown survey in which listeners chose their 20 favorite classical selections, plus their top 10 singers, instrumentalists, and conductors. Not too surprisingly, Beethoven occupies three of the top five slots, with No. 1 going to the Ninth Symphony, No. 2 to the Fifth, and No. 4 to the Sixth. Vivaldi's "Four Seasons" is No. 3, and Mahler's Symphony No. 1 is fifth in line. Also on the list are Dvorak, Rachmaninoff, Tchaikovsky, and Handel ("Messiah," of course); Mozart doesn't make an appearance until No. 15, with the "Jupiter" Symphony. Two out of three tenors are the top 2 singers (Pavarotti, followed by Domingo); then comes Cecilia Bartoli, Kiri Te Kanawa, and Maria Callas. Instrumentalists start with Itzhak Perlman, Yo-Yo Ma, and James Galway; and two of the five top conductors are dead: Leonard Bernstein (No. 1) and Arturo Toscanini (No. 4). Kurt Masur, Zubin Mehta, and James Levine (in order) are in the other slots. With Herbert von Karajan and Bruno Walter also placing, four out of 10 conductors are no longer with us, the most of any artist category in the survey.

Jazz BLUE NOTES



by Jim Macnie

CHANGE OF THE QUARTER-CENTURY: Earlier this month in his Harlem studio, Ornette Coleman began recording with his New Quartet, which made its much-celebrated debut at the San Francisco Jazz Festival last fall. The "New" in the moniker connotes that Geri Allen remains part of the unit—the first time Coleman has kept an acoustic pianist since his initial 1959 recordings (when Paul Bley and Walter Norris took turns at the keyboard).

At this point, Coleman approaches living legend status. The conceptualist bandleader and recipient of the MacArthur Foundation Award (street name: genius grant; purpose: whatever) turned 65 on March 19; he is about to enter a busy period. This is the year slated for his Harmolodic label to release its first date, "Tone Dialing," in association with PolyGram. It's a session by his main electric ensemble of the last two decades, Prime Time, and it's said to be a bit more genteel than its predecessor, 1988's gorgeous "Virgin Beauty," a Sony release.

Originally scheduled for this spring, "Tone Dialing" is being held until the fall. It would be great if an album by the acoustic foursome—made up of Allen, bassist Charnett Moffett, and Coleman's drummer/son Denardo Coleman—were released before the end of 1995 as well; fitting, too, for the man who likes things in pairs.

In other Ornette news, Columbia is at work on reissues of three Coleman catalog titles: "Science Fiction," "Skies Of America," and a remaining disc's worth of music from the "Fiction" sessions (originally released as "Broken Shadows"). Each is an important piece of the master's canon, especially "Skies," a 1972 collaboration with the Lon-

don Symphony Orchestra. Slated as archivist is discerning producer/journalist Chip Stern, whose attention to detail is sure to be heard in the new editions. Given the retail legs of Rhino's "Beauty Is A Rare Thing: The Complete Atlantic Recordings," it's a timely move.

DIVERSITY: The range of Pat Metheny's musical scope is well documented. Last year's solo skronk recital "Zero Tolerance For Silence" twisted line after line of near-metal improv. Radio couldn't deal, the audience was somewhat puzzled, and sales were comparatively spartan. The current, sample-laden "We Live Here"—the first date by the Pat Metheny Group in five years—breezily harks back to disco and samba. Retail reaction? Through the roof. The album is No. 2 in its 10th week on the Top Contemporary Jazz Albums chart. "Contemporary pop rhythm just seemed like a good subject for us to address," Metheny recently explained to the Boston Phoenix. The music of the group's current domestic tour has mined intricate tempos while proclaiming the power of clear-cut melodies.

The guitarist is also challenged by the rigors of hard bop, especially when it's played with as much oomph as Roy Haynes generates. Metheny is part of the crew on Haynes' new "Te-Vou!" (Dreyfus), which finds the veteran drum master and his accomplices in top form. "Listen to that, listen to that!" Haynes exclaimed over the phone a while ago as a guitar solo blasted at top volume. "We really got it this time!" Metheny obviously concurs; he has often noted that bop's knotty changes are some of his favorite hurdles to jump. Earlier this month at a late set by young tenor saxist Javon Jackson, the guitarist was rocking in his chair at New York's Sweet Basil. The pair got current after the gig, exchanging phone numbers and promising calls. More electric/acoustic confluences ahead?

Those smitten with Metheny's multidirectional oeuvre should know that there are two newsgroups regarding the bandleader on the Internet. The rec.music.bluenote domain is the place to find alt.music.pat-metheny; the second site is alt.music.pat-metheny.moderated. Let those opinions flow.

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			No. 1	
1	1	39	TONY BENNETT ● COLUMBIA 66214	39 weeks at No. 1 MTV UNPLUGGED
2	NEW ▶		JOE HENDERSON VERVE 527 222 HS	DOUBLE RAINBOW
3	2	10	CHRISTIAN MCBRIDE VERVE 523 989	GETTIN' TO IT
4	7	28	JOSHUA REDMAN QUARTET WARNER BROS. 7072 HS	MOOD SWING
5	3	5	VARIOUS ARTISTS SONY CLASSICAL 66566	COLOR AND LIGHT-JAZZ SKETCHES ON SONDEHEIM
6	5	37	GROVER WASHINGTON, JR. COLUMBIA 64319	ALL MY TOMORROWS
7	6	77	SOUNDTRACK HOLLYWOOD 61357	SWING KIDS
8	8	71	TONY BENNETT COLUMBIA 57424	STEPPIN' OUT
9	4	2	JAMES CARTER ATLANTIC 82742/AG	THE REAL QUIET STORM
10	14	25	MARK WHITFIELD VERVE 523 591	TRUE BLUE
11	13	93	HARRY CONNICK, JR. ▲ COLUMBIA 53172	25
12	10	52	ETTA JAMES PRIVATE 82114	MYSTERY LADY
13	9	5	JOHN PIZZARELLI NOVUS 63182/RCA	DEAR MR. COLE
14	11	27	MARCUS ROBERTS COLUMBIA 66437 HS	GERSHWIN FOR LOVERS
15	19	6	CYRUS CHESTNUT ATLANTIC 82719/AG	THE DARK BEFORE THE DAWN
16	16	9	GRP ALL-STAR BIG BAND GRP 9800	ALL BLUES
17	12	9	JACKY TERRASSON BLUE NOTE 29351/CAPITOL	JACKY TERRASSON
18	18	2	CARMEN MCRAE NOVUS 63163/NOVUS/RCA	FOR LADY DAY
19	17	8	ROSEMARY CLOONEY CONCORD 4633	DEMI-CENTENNIAL
20	20	71	ELLA FITZGERALD VERVE 519 084	THE BEST OF THE SONGBOOKS
21	23	27	PERLMAN/PETERSON TELARC 83341	SIDE BY SIDE
22	25	67	BILLIE HOLIDAY VERVE 513 943	BILLIE'S BEST
23	15	4	NICHOLAS PAYTON VERVE 527 073	FROM THIS MOMENT
24	NEW ▶		LENA HORNE BLUE NOTE 31877/CAPITOL	AN EVENING WITH LENA HORNE
25	21	25	VARIOUS ARTISTS ATLANTIC 82699/AG BURNING FOR BUDDY: A TRIBUTE TO THE MUSIC OF BUDDY RICH	

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			No. 1	
1	1	121	KENNY G ▲ ARISTA 18646	72 weeks at No. 1 BREATHLESS
2	3	10	PAT METHENY GROUP GEFLEN 24729	WE LIVE HERE
3	2	9	JOHN TESH PROJECT GTS 4578	SAX ON THE BEACH
4	4	9	GEORGE DUKE WARNER BROS. 45755	ILLUSIONS
5	5	2	SPYRO GYRA GRP 9808	LOVE & OTHER OBSESSIONS
6	6	45	NORMAN BROWN MOJAZZ 0301/MOTOWN	AFTER THE STORM
7	8	47	JOHN TESH PROJECT GTS 34573	SAX BY THE FIRE
8	7	8	TOM SCOTT GRP 9803	NIGHT CREATURES
9	10	26	PHIL PERRY GRP 4026	PURE PLEASURE
10	9	51	INCOGNITO VERVE FORECAST 522 036/VERVE HS	POSITIVITY
11	11	25	NAJEE EMI 30789	SHARE MY WORLD
12	13	20	DAVID SANBORN WARNER BROS. 45768	THE BEST OF DAVID SANBORN
13	12	3	PIECES OF A DREAM BLUE NOTE 28532/CAPITOL	GOODBYE MANHATTAN
14	16	88	DAVE KOZ CAPITOL 98892	LUCKY MAN
15	14	24	ACOUSTIC ALCHEMY GRP 9783	AGAINST THE GRAIN
16	17	30	RUSS FREEMAN & THE RIPPINGTONS GRP 9781	SAHARA
17	18	2	HILARY JAMES AND BOB JAMES WARNER BROS. 45849	FLESH AND BLOOD
18	15	20	JEFF LORBER VERVE FORECAST 523 738/VERVE	WEST SIDE STORIES
19	22	22	RICHARD ELLIOT BLUE NOTE 27838/CAPITOL	AFTER DARK
20	20	4	FATTBURGER CACHET 5012/SHANACHIE	LIVIN' LARGE
21	21	8	JAZZ AT THE MOVIES BAND DISCOVERY 77015	ONE FROM THE HEART, SAX AT THE MOVIES
22	19	28	PETER WHITE SIN-DROME 1808	REFLECTIONS
23	RE-ENTRY		WARREN HILL RCA 66503	TRUTH
24	25	80	FOURPLAY ● WARNER BROS. 45340	BETWEEN THE SHEETS
25	23	34	GEORGE HOWARD GRP 9780 HS	A HOME FAR AWAY

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

SONY HAS A HITMAKER WITH HAYES

(Continued from page 10)

Around the same time, Cook was given a Sony label—DKC Music—whose initial artist is Hayes.

"When he came in and played, I was floored," recalls Worley. "I said, 'My God, listen to this voice, these songs.' With Wade, you instantly get a good feeling about him as a person, too... I knew he would be a huge star."

Country radio programmers and retailers echo those sentiments. "He's definitely made an impression. That's for sure," says Terry Jones, a buyer at the six-store Ernest Tubbs Record Shops chain based in Nashville. "Sony invited us to a luncheon at Thanksgiving time, and we were really impressed with how he came across. He's very sincere, and his vocals are just so mature beyond his years."

Dene Hallam, PD at KKBQ Houston, agrees. "We were so excited about the star potential of Wade Hayes that we started playing [second single] 'I'm Still Dancin' With You' as soon as the album arrived at the station," he says.

"I'm Still Dancin' With You," which was serviced to radio Feb. 21, moves from No. 46 to No. 35 with a bullet this week on the Hot Country Singles & Tracks chart.

Hallam says KKBQ also supported the first single, which is No. 1 on Hot Country Recurrents.

Allen Butler, executive VP/GM at Sony Music Nashville, says Hayes' warm personality helped open a lot of doors. To capitalize on that trait, the label set up 10 industry luncheon performances in October and November. Hayes also visited nu-

merous retailers and Sony branches.

"He's the kind of guy who meets you and five minutes later you're old friends," Butler says.

Hayes has been playing at clubs on his own and heads out with Brooks & Dunn on June 23 for a summer tour.

In addition, Hayes was to perform during the first week of the Wal-Mart Country Music Tour Across America '95, which kicked off in Nashville on March 27 (Billboard, Feb. 11).

The promotion features dozens of new country acts performing for free in the parking lots of Wal-Mart stores.

"It was great. Everyone was singing his songs and rushed into the store afterward to buy the record," Worley says.

Other key marketing tactics include a discounted list price of \$7.98 for cassette and \$11.98 for CD (Billboard, Nov. 26, 1994), which is rare for Sony Music Nashville, Butler says.

The label also supported the first single with 30 TV commercials featuring the videoclip. The spots ran for 10 days in November on CMT. TNN's "Music City Tonight" premiered the song's video last October.

Butler says print and broadcast press coverage also helped fuel interest in Hayes. He has appeared on numerous TV outlets, from CNN's "Showbiz Today" and "Entertainment Tonight" to CMT and TNN.

"We've only just begun with him," Butler says. "I've identified at least five potential singles."

KKBQ's Hallam concurs, saying that there are a "few more major hits on the album."



At The Vanguard. Saxophonist Joshua Redman socializes with Warner Bros. executives backstage following a concert at the Village Vanguard in New York. The show was part of Redman's week-long engagement at the Vanguard, celebrating the club's 60th anniversary. Shown, from left, are Warner Bros. chairman Danny Goldberg; senior VP of jazz Matt Pierson; Redman; and VP of jazz Jeff Levenson.

GRAHAM'S WOLFGANG LABEL RESTARTS AFTER 11 YEARS

(Continued from page 10)

kind of label, our overhead is such that at a half a million records, we're all gonna be smoking big, fat cigars and congratulating each other, whereas at Columbia Records, at half a million, everybody would have sent us a gold record and a statement that said how much money Eddie still owes."

Other members of the Graham management team will take a hand in the label as well: Kevin Burns will be GM; Ray Etzler will oversee creative functions, foreign licensing, and A&R; and Cynthia Parsons will handle label administration and serve as publicity liaison.

Additionally, Pustilnik says, "we've hired several outside people, all on a consultancy kind of basis." These include L.A.-based publicist Suzan Crane and former EMI sales VP Pat Rustici, who will handle manufacturing and distribution coordination and act as a marketing consultant.

While the label envisions hiring a full-time promotion staffer in the future, Pustilnik says Chicago indie promotion power Jeffrey McClusky is going to be "very involved" with the new Money project. In 1977, McClusky's organization cut its

teeth on breaking Money, and the promoter was very interested in working on the latest project, says Pustilnik.

Later this year, Wolfgang plans to issue albums by two other management clients, the blues-based Chicago rock band Rollover and (in a joint venture with L.A.-based indie label Meltdown Records) the hard-edged L.A. alternative band Pinching Judy.

Pustilnik says, "I shouldn't exclude the possibility of releasing a record of an artist we don't manage, because there's no agenda that says that. If someone came along who already has a manager and we thought we could do something with the record, I can't imagine we'd say no."

Adds Burns, "We're not going to label ourselves or pigeonhole ourselves into any one sound. Our management roster right now is very diverse as it is. There are great artists and great music in all the different formats. We're not concerned with one thing of any kind."

Pustilnik notes that the Graham organization's involvement in management could prove an asset on the label side. "As managers, we're

constantly being exposed to new music, some of which is already on a label, signed to somebody, some of which isn't... So we're in an advantageous position to be exposed to music at an early stage."

Wolfgang's first releases will be distributed by New York independent Alliance Entertainment Corp.

Pustilnik says, "As of now, what we have is a friendly good-faith agreement with Alliance that they're going to get this Eddie record, and assuming we do pretty well, and I have every expectation that we will, they'll get at least one more Eddie record. They'll get first crack at Pinching Judy and Rollover, and if things go well, we might enter into an exclusive distribution agreement with them, but we have not as yet."

Reissue engineers breathing new life into old recordings. . . see page 105

Songwriters & Publishers

ARTISTS & MUSIC

Print Boxed Sets Move Briskly, Too Hal Leonard's Beatles 'Kit' Is Its Top Seller

BY IRV LICHTMAN

NEW YORK—The boxed set, so common in this CD-inspired era of multidisc retrospectives, has its counterpart in the music print field, with Hal Leonard Corp. being its most prolific supplier.

In fact, says company president Keith Mardak, the concept was started 25 years ago when it was known as the "kit" business.

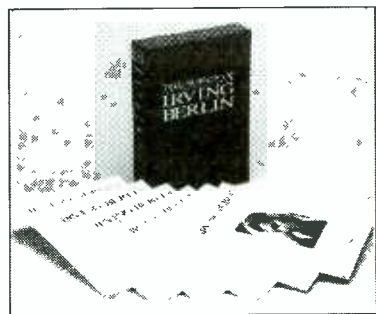
"Printed music was used as a premium and incentive for piano and organ buyers. That business propelled Hal Leonard to the forefront of print music, where the company remains today. Through the years, we continued making kits . . . big kits, small kits, custom kits for instrument manufacturers, and even special kits for savvy retailers looking to attract customers," Mardak says.

Now, "The Boxed Set," as the company refers to the line, features a lavishly designed hardcover slipcase containing a book or books that represent an artist, group, or composer with music, commentary, and artwork. And as the giant of the music print business, Hal Leonard has lots of subject matter to turn to through its associations with top music publishers.

The company claims the largest collection of boxed sets in the print industry, with presentations featuring the Beatles, Eric Clapton, Irving Berlin, Rodgers & Hammerstein, Billy Joel, Elvis Presley, and Queen. Due sometime this year are boxed sets surveying the music of Jimi Hendrix and the Police.

"It all began with a box set called 'The

Complete Beatles' in 1992," says Mardak. "We took two anthologies of the Beatles' music and packaged them together, and it just took off. The most attractive part for retailers was the price



point. Outside of fake books, it's rare for print music to sell for \$50 or \$60. Add that to the fact that print is rarely discounted and you have a profitable combination." Dealers generally pay about 50% below list for print product.

Mardak also cites another benefit to be gained by these projects. "Much like the success of the CD boxed sets, printed music box sets become a unique marketing and packaging tool to spark sales

with 'nonchart' artists and music."

The current top seller in the boxed set library is "The Beatles Complete Scores," which followed the first Beatles boxed set by about a year. The company reports that more than 25,000 copies have sold. At \$60, it is \$10 more than the earlier release. It features a hardcover book containing more than 1,100 pages with full instrumentation and lyrics to 213 titles recorded by the Beatles. In fact, a legend on the Beatles boxed set defines the approach as "full transcriptions from the original recordings."

While most collections are printed for piano/vocal, some acts strongly identified with instruments, such as guitarists Clapton and Hendrix, have their music printed for that instrument.

"Because it's a prestige product with a high profile, artists and music publishers are far more involved in the production and final approval of boxed sets than they are with a personality folio," says Karen Waldkirch, Hal Leonard ad manager. "We're also more likely to feature them in print ads in dealer trades and at the annual NAMM [National Assn. of Music Merchants] show."

At retail, the boxed sets have sold well for record retailers, specialty chains, and even direct mail catalogs, Mardak says. "It's a terrific way for companies not familiar with printed music to 'get their feet wet' . . . Boxed sets are easily merchandised with CDs or other sidelines such as T-shirts or souvenirs. Their larger size and eye-catching graphics make them a great display on their own."

Carnegie Hall Concerts Honor Sinatra, Songwriters For Crooner's 80th Birthday

NEW YORK—Break down the basic components of the July three-concert series "Carnegie Hall Celebrates The Music Of Frank Sinatra" and you've managed to make one heck of a statement: The place is America's (perhaps the world's) best-known venue; the music can be culled from the some 1,500 songs (a goodly number of them the cream of the crop) recorded by Frank Sinatra, a songwriter's best friend who also happens to be celebrating his 80th birthday on Dec. 12. And—though it's often overlooked—in several instances, this cultural and chronological celebration could even include Sinatra's own co-authorship of solid ballads such as "I'm A Fool To Want You" and "This Love Of Mine."

Though it has a milestone in the life of an icon to celebrate this year, Carnegie Hall intends the annual fete to center on songwriters, a point duly noted in the series' overall theme: "American Pop Song Celebration." Indeed, each concert, in addition to free preconcert events in Bryant Park, is named after Sinatra-associated songs or album titles: "Songs For Swingin' Lovers," (July 24), "Come Fly With Me" (July 25), and "That's Life" (July 26). Also, the cast on board each evening will include songwriters Burton Lane (24), Betty Comden & Adolph Green (25), and Alan & Marilyn Bergman (26).

The big question that apparently can-

not be answered yet is whether Sinatra himself will put in an appearance or make some other gesture in recognition of the celebration. Nevertheless, his son Frank Sinatra Jr. will appear on the July 26 program in a segment called "I Remember It."

Frank Military, senior VP in New York at Warner/Chappell Music, is the associate producer of the series and has a personal and business relationship with Frank Sinatra going back to the performer's crooning days. Military says he put most of

the artists together and will be working with the event's producer, John Schreiber, to interest record and home video companies in releasing the performances.

Among the artists scheduled to be on hand are Vic Damone, Michael Feinstein, Joe Williams, Jack Jones, Maureen McGovern, Margaret Whiting, Rosemary Clooney, and Linda Ronstadt. The writer/narrator for each evening will be Jonathan Schwartz, the on-air personality at WQEW-AM New York.

IRV LICHTMAN



Carlin's New Squire. Chris Squire, seated, has signed a worldwide publishing deal with Carlin Music. Carlin chief executive David Japp says, "I've always been a great fan of Yes, and we are thrilled at this opportunity not only to represent an important part of the Yes catalog, but also to be given a chance to work with Chris on other projects." Squire is working on his second solo album. He is pictured, from left, with Japp, Carlin manager Jon Brewer, and Carlin founder Freddy Bienstock.

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
TAKE A BOW	Babyface, Madonna	Ecaf/BMI, Sony/ASCAP, WB/ASCAP, Webco Girl/ASCAP
HOT COUNTRY SINGLES & TRACKS		
THINKIN' ABOUT YOU	Bob Regan, Tom Shapiro	Sierra Home/ASCAP, AMR/ASCAP, Great Cumberland/BMI
HOT R&B SINGLES		
THIS IS HOW WE DO IT	Montell Jordan, Oji Pierce, R. Walters	Mo' Swang/ASCAP, Oji's/BMI, Def American/BMI
HOT RAP SINGLES		
BIG POPPA	The Notorious B.I.G., Tee Tee	ASCAP, Justin Publishing Co./ASCAP, EMI April/ASCAP, Bee Mo Easy/ASCAP
LATIN 50		
TOMA MI AMOR	Larrivaga	ASCAP • Mafiola/ASCAP

London-Based Hit & Run Shuts Down L.A. Office

LONDON—NEW YORK connection: Hit & Run Music Publishing Ltd. has closed its Los Angeles office, putting the London-based company's creative energies in London and New York, says Jon Crawley, managing director. Crawley notes that this is made more possible by a recent administration agreement with Warner/Chappell. In New York, Julie Lipsius, recently elected to the ASCAP board, remains as president; Joey Gmerek is VP of creative services, along with Michelle de Vries, acting as liaison between New York and London. Other New York staffers include Sally Berg, manager of licensing; and Joey Di Pinto, manager of copyrights and administration. Tony Smith, chairman of the company, says that the new arrangement allows Lipsius "to use her encyclopedic knowledge of copyright functions to the full." Among Hit & Run's publishing roster are Phil Collins, Mike & the Mechanics, Right Said Fred, Julian Lennon, Marillion, Kezia Jones, Shelly Peiken, Pam Shayne, BA Robertson, and Mike Rutherford.

FIFTEEN & STILL COUNTING: For Glenn Friedman, president of Santa Monica, Calif.-based the Music Umbrella, which combines music publishing and an entertainment management unit, it's sunny skies as the company's celebrates its 15th year. The firm's music publishing affiliate, Sweet Glenn/Sweet Karol, has a number of important copyrights, including a No. 1 country hit by Gary Burr, "Make My Life With You," Richard Feldman's "Mistakes," Gale Zeiler & Mickey James' "I'm The One Mama Warned You About," Ricky Rhodes' "Here Comes Another Fool," and "Love Speaks Louder Than Words," a co-written effort by Friedman and Al Jarreau.

So far this year, Friedman has negotiated a subpublishing deal for actor/recording artist Richard Grieco and has supplied music for the Concord/New Horizon film "Black Rose Of Harlem."

Along with increased activity, Friedman reports the naming of Mark Iannini as professional manager/A&R scout.

While Friedman, whose dad is veteran music/ad exec Gene Friedman, sees indie publishers as a "vanishing breed," he says that "new and creative ways to profit [with all the new technologies] have placed us in an exciting position for the next millennium."

BY RODGERS & HART: Richard Rodgers & Larry Hart wrote several scores for romps in ancient mythical times. In 1927, they turned Mark Twain's "A Connecticut Yankee In King Arthur's Court" into an engag-

ing, early example of their greatness. The second, 1938's "The Boys From Syracuse," is consistently a knockout, while 1942's "By Jupiter," in which Greeks

battle in song with ladies of the knight, is knock-about good and grand in several instances—such as "Nobody's Heart," "Wait Till You See Her," "Ev'rything I've Got," and "Careless Rhapsody." Playing a one-night concertized stand at Town Hall in New York March 20 under the auspices of Musical Theatre Works, a fine cast of young performers, with piano and harp giving cheerful accompaniment, offered a fresh account of the songs. The last full Broadway score by the celebrated team, "By Jupiter" maintains to the last the youthful varsity-show quality of the Rodgers & Hart canon, which actually got started with a Columbia University production. Of course, these two fellows got better and better, and before long, they rarely failed to deliver the quality of masters. But the let's-put-on-a-show, enthusiastic variety-show charm remained.

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

1. Nirvana, "Unplugged In New York."
2. Soundgarden, "The Best Of Soundgarden."
3. Cranberries, "No Need To Argue."
4. "Forrest Gump," Soundtrack.
5. "The Lion King," Soundtrack.



by Irv Lichtman

Music Video

ARTISTS & MUSIC

Etheridge Promotes AIDS Awareness 'Girl' Vid Depicts Perils Of Unsafe Sex

BY DEBORAH RUSSELL

LOS ANGELES—The Melissa Etheridge song "All American Girl" serves as the soundtrack to a new AIDS awareness public service announcement that promotes the National Institute on Drug Abuse's campaign "Get High. Get Stupid. Get AIDS."

The PSA, reeled in the format of a music video, combines live-action performance of Etheridge with an animated storyline that parallels her song lyrics about a young woman who lets down her defenses and engages in unprotected sex. She later learns her casual lover is infected with HIV.

It is the first time the institute has used the music video format to reach the crucial audience, ages 18-24. And Etheridge's song, featured on the current album "Yes I Am," uncannily illustrates the organization's dire warning that unsafe sexual behavior often is exacerbated by intoxication, says Christine Dobday, VP at the Washington D.C.-based Ad Council.

The Ad Council is credited with creating the category of public service advertising, and it is preparing the new PSA in conjunction with New York-based ad agency Messner Vetere Berger McNamee Schmetterer/Euro RSCG.

"This is a media-savvy demographic, and you have to speak to these people in their language using their medium," says the council's Dobday. "If [the content] of the PSA isn't entertaining, the message will not reach them."

Etheridge is the type of artist who may be able to break through to young adults, adds Susan Lachter David, chief of community and professional education at the NIDA.

"Young people today are naturally cynical," she says. "So when you're working with a celebrity, it has to be someone who has a sense of credibility with the audience. Melissa speaks from the heart, and in her own words; [she] carries a message that sounds so real. It makes for a unique and special

kind of communication."

The need for that communication has grown increasingly significant, as drug use among high school students is on the rise, according to a 1994 NIDA study, says the institute's director, Dr. Alan Leshner.

"Coupled with this increased use has been a significant reduction in the belief among young people about the dangers of marijuana use," he says. "This video tries to present credible circumstances, and a very credible spokesperson, on a topic of great concern to young people today."

Armenian-born director Alexander Andranikian is reeling the clip in conjunction with N.Y.-based Zander Animation Parlour.

The director pictures Etheridge, "the storyteller," singing the song on a stark, black stage lit only by beams of harsh, white light. The performance is intercut with the animated storyline, detailing one intoxicated teenage girl's rare abandonment of responsible behavior.

And as Etheridge stands in the light of one beam, she is surrounded at times by computer-generated TV monitors playing out the story, as well as animated microphones floating in the air.

"I wanted something that related to music, that gives us the feeling that

we're close to something real," says Andranikian of his choice of introducing the animated imagery into Etheridge's live performance. "But something's wrong with the picture. I take the one element of the microphone and play with that, moving it from the [realm of the] usual and creating something strange and surrealistic."

In many ways, the off-kilter image is representative of the very plague of AIDS, which lurks below the surface of everyday existence, threatening to turn the usual into something very strange indeed.

The full-length, 4-minute music video/PSA is set for July release, and the clip will be edited to provide broadcasters with typical 60-, 30-, 25-, and 20-second TV spots.

The NIDA's 1993 campaign, also animated by the crew at Zander Animation Parlour, garnered several million minutes of free air time, with as many as 3,300 plays per month at its peak. The traditional PSA campaign still logs as many as 1,100 plays per month.

"The major hope is that the piece will remain in the viewers' minds and leave something in their hearts," says Andranikian of the video campaign. "We understand we can't change people completely with an image on the screen. But, piece by piece, we can give them the information they need."

PRODUCTION NOTES

LOS ANGELES

- Jeff Richter directed "Beggars & Hangers On," the debut Geffen clip for Slash's Snakepit. David Bando produced the shoot for Screaming Tanntrum Productions.

- F.M. Rocks director Jada Pinkett directed Gerald Levert's new Elektra video "How Many Times." Troy Smith directed photography; Craig Fanning executive-produced.

- The crew at Propaganda Films recently wrapped a number of produc-

tions. Director Steven Hanft shot Veruca Salt's "Number One Blind" clip for Geffen, the Stone Roses' "Love Spreads" for Geffen, and Maids Of Gravity's "Only Dreaming" for Vernon Yard/Virgin. Meanwhile, Propaganda's Antoine Fuqua recently reeled Stevie Wonder's Motown video "For Your Love" and Sisters' Mercury clip "Freedom" from the "Panther" soundtrack. Jeffery Plankner is the eye behind the Jayhawks' American video "Blue."

NEW YORK

- Tom Surgal directed the Jon Spencer Blues Explosion video "Bell Bottoms" for Matador. Jim Spring produced the shoot, and Dan Ehrenbard directed photography.

NASHVILLE

- Kathy Mattea's new Mercury video, "Clown In Your Rodeo," is a High Five Entertainment production directed by Steven Goldmann. Susan Bowman and Philip Cheney produced. Yves Belanger directed photography.

OTHER CITIES

- Visages Film directors Kate Garner and Paul Archard traveled to London to shoot Danielle Brisebois' Epic video "Gimme Little Sign." The shoot was produced in conjunction with London-based Hungry Eye Commercials.

- Atlanta's Fox Theater set the stage for Tag Team's new video "Pig Power In The House," which comes from the Curb Records soundtrack for the forthcoming film "Gordy." Dan O'Dowd directed the clip.

Vid Vet Wodlinger To Run 24-Hour Global Net TMZ

WORLD MUSIC: Veteran music video executive Constance Wodlinger, known in industry circles as the force behind the satellite service Hit Video USA, is set to produce all of the programming for the new 24-hour global video network TMZ (The Music Zone).

TMZ, based in Palm Beach, Fla., launches April 2 and will be distributed worldwide via a series of satellite uplinks. The service also will be offered to cable and direct broadcast satellite operators in every country.

"We're going to focus on all music," says Wodlinger, president/CEO of Four-Sixteen Television Inc. "We will not be airing game shows and cartoons. We'll be seeking out and supporting new artists, while following the charts to provide people with something familiar."

The April 2 launch takes TMZ to Latin America via Pan American Satellite 1 and to Asia and the Pacific Rim via Pan American Satellite 2. Additional launches are set for the next 12 months, with a U.S. bow timed to coincide with the National Cable TV Assn. meetings May 7-10.

Wodlinger, who has been producing syndicated music programming for the past several years,

notes the TV landscape has changed dramatically since 1985 when her national satellite service Hit Video USA first appeared. Wodlinger was an early challenger of MTV's policies with cable operators, and she slapped the network with an antitrust suit in 1987. The action was settled out of court several years later, and Hit Video USA dissolved in 1990.

Now Wodlinger and TMZ plan to compete on a global basis with MTV, its foreign affiliates, and the numerous other clip services on the horizon. One of TMZ's most aggressive partners is Liberty Media, the programming arm of cable giant TCI. Some 15 hours per week of TMZ programming is slated to air on a number of Liberty's domestic networks, Wodlinger says.

Specialty blocks on TMZ will include the top 20 "TMZ Countdown," the hit show "Power Mixx," the oldies show "Retro Zone," and the metal/rock show "Danger Zone." Other themed segments will highlight women in rock, as well as country, hip-hop, and alternative music.

All of the specialty programs will be offered to broadcasters as syndicated shows, says Wodlinger.

TMZ programming distributed outside the U.S. will allow foreign producers a chance to customize the feed (in conjunction with TMZ), notes Wodlinger.

CAUGHT ON TAPE: Mojo Nixon's new video cover of the Smiths' "Girlfriend In A Coma" was

confiscated as evidence in a recent credit card fraud case. Seems Nixon's friend/singer Kelly Willis directed the clip on location in Austin's Music Mania store, using the retailer's surveillance camera to record the artist's performance during regular business hours.

In midshoot, a customer illegally used a credit card, and Austin police seized the tape before executives at Nixon's label (Blutarski/Ripe & Ready) could even have a look at the footage.

After close scrutiny, the police realized the crook never appeared on tape, and they returned the video to Nixon. The clip comes from his album "Whereabouts Unknown."

THE EYE



by Deborah Russell

YOU COULD BE IN pictures: VH1 is searching for industry faces to appear on the air. Camera-friendly industryites, (well-versed in music, of course), should send a videotape of themselves to Barbara Barna at VH1, 1515 Broadway, 22nd Floor, New York, N.Y. 10036.

MTV NEWS: Kevin Lavan is now senior VP/CFO and chief information officer at MTV Networks... Monte Steinman is now VP of financial planning at MTV Networks... Dave

Sirulnick is now senior VP and executive producer of news and specials at MTV: Music Television.

STRICTLY BUSINESS: Ceon Quiet, the former public relations coordinator at BET, is spearheading the Cultural Initiative Inc.'s April 6-8 seminar titled Total Hip Hop: Strictly Business. The forum, held on the Washington, D.C., campus of Howard University, features two multimedia panels, one of which will specifically address the impact that interactive technology will have on the hip-hop industry. For details call 202-484-9519.

QUICK CUTS: The 4th annual MTV Movie Awards tapes in L.A. June 10... Whitney Houston is hosting Nickelodeon's "Kid's Choice Awards" May 8. Nick viewers will choose All-4-One, Boyz II Men, or TLC as favorite musical group. The favorite singer contenders include Mariah Carey, Babyface, and Janet Jackson. The nominees for favorite song include TLC's "Creep" and Boyz II Men's "I'll Make Love To You" and "On Bended Knee"... L.A.'s Blue Inc. is producing "The Branson Bash," a new live concert series generated out of Branson, Mo.... April 21 is the launch date for MTV's 24-hour Mandarin-language music video service in Asia... Congratulations to the Austin Music Network, which celebrated its first anniversary April 1.



Tank Attack. Members of Restless act Beowulf are pictured on the set of the film "Tank Girl" to reel its new video "2 Cents." Pictured on the film set, from left, are the band's Buckit, Dug Mug, and "Bud" Henderson; "Tank Girl" director Rachel Talalay; and Beowulf's Dinesh Chaudhuri and Dale Henderson. Beowulf fan Talalay lobbied to have the band included on the film's Elektra Entertainment soundtrack, but she was forced to settle for the next best thing. The director lensed the band's debut Restless video using "Tank Girl" footage, original animation, and live-action sequences.

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 Brandy, Baby
- 2 Adina Howard, Freak Like Me
- 3 Usher, Think Of You
- 4 Montell Jordan, This Is How We Do It
- 5 TLC, Red Light Special
- 6 Subway, This Lil' Game We Play
- 7 Da Brat, Give It 2 You
- 8 Boyz II Men, Thank You
- 9 Barry White, Come On
- 10 Christopher Williams, Dance 4 Me
- 11 Portrait, I Can Call You
- 12 2Pac, Dear Mama
- 13 Shabba Ranks, Let's Get It On
- 14 Zhane, You're Sorry Now
- 15 Luther Vandross, Love The One You're With
- 16 Chante Moore, This Time
- 17 Stevie Wonder, For Your Love
- 18 Total, Can't You See
- 19 Blackstreet, Joy
- 20 The Notorious B.I.G., Big Poppa
- 21 Immature, Constantly
- 22 Various Artist, Freedom
- 23 Craig Mack, Get Down
- 24 Missjones, Where I Wanna Be Boy
- 25 Vybe, Take It To The Front
- 26 Donna Summer, Melody Of Love
- 27 H-Town, Emotions
- 28 The Whispers, Make Sweet Love To Me
- 29 Mint Condition, So Fine
- 30 Monica Arnold, Don't Take It Personal

★ ★ NEW ADDS ★ ★

- Brian McKnight, Crazy Love
 Vertical Hold, Love Today
 Spearhead, Hole In The Bucket
 Blu, My Ol Lady
 Raphael Saadiq, Ask Of You
 IV Xample, I'd Rather Be Alone
 Quo, Quo Funk
 D-Knowledge, To Be Or Not To Be
 Vanessa Williams, The Way That You Love
 Apache Indian, Make Way For The Indian



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Little Texas, Amy's Back In Austin
- 2 The Mavericks, I Should Have Been True
- 3 John Anderson, Mississippi Moon
- 4 Lari White, That's How You Know
- 5 Tracy Lawrence, As Any Fool Can See
- 6 Garth Brooks, Ain't Going Down
- 7 Bryan White, Look At Me Now
- 8 David Ball, Look What Followed Me Home

- 9 Trisha Yearwood, Thinkin' About You
- 10 Diamond Rio, Bubba Hyde
- 11 Randy Travis, The Box
- 12 Joe Diffie, So Help Me Girl
- 13 George Ducas, Lipstick Promises
- 14 Mary Chapin Carpenter, House Of Cards
- 15 Ricky Lynn Gregg, To Find Where I Belong
- 16 Tracy Byrd, The Keeper Of The Stars
- 17 Kathy Mattea, Clown In Your Rodeo
- 18 Shenandoah/Alison Krauss, Somewhere In The...
- 19 John Michael Montgomery, I Can Love You
- 20 Tim McGraw, Refried Dreams
- 21 Russ Taff, One And Only Love
- 22 Clint Black, Summer's Comin'
- 23 Brooks & Dunn, Little Miss Honky Tonk
- 24 Alan Jackson, Song For The Life
- 25 John Berry, Standing On The Edge Of...
- 26 Kenny Chesney, Fall In Love
- 27 Terry Radigan, Half A Million Teardrops
- 28 Noah Gordon, I Need A Break
- 29 Aaron Tippin, She Feels Like A Brand...
- 30 Clay Walker, This Woman And This Man
- 31 Marty Stuart, The Likes Of Me
- 32 Hal Ketchum, Stay Forever
- 33 Waylon Jennings, Wild Ones
- 34 Wade Hayes, I'm Still Dancin' With You
- 35 Rodney Foster, Willin' To Walk
- 36 Rick Trevino, Looking For The Light
- 37 Tanya Tucker, Between The Two Of Them
- 38 David Lee Murphy, Party Crowd
- 39 Wyllie & The Wild West Show, Hey Maria
- 40 John Bunzow, Easy As One, Two, Three
- 41 Holly Dunn, I Am Who I Am
- 42 Lisa Brokop, One Of Those Nights
- 43 Dallas County Line, Honk If You Love...
- 44 Jeff Carson, Yeah Buddy
- 45 Swain, Whose Bed Have Your Boots
- 46 The Tractors, Tryin' To Get To New Orleans
- 47 Steve Kolander, Black Dresses
- 48 Brother Phelps, Anyway The Wind Blows
- 49 Clinton Gregory, You Didn't Miss A Thing
- 50 Ty Herndon, What Mattered Most

† Indicates Hot Shots

★ ★ NEW ADDS ★ ★

- James House, This Is Me Missing You
 Jon Randall, I Came Straight To You
 Shane Sutton, I've Got Your Number
 Stacy Dean Campbell, Eight Feet High
 Shenandoah, Damed If I Don't, Danged If I Do
 The Tractors, Badly Bent
 Travis Tritt, Tell Me I Was Dreaming



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 TLC, Red Light Special
- 2 Live, Lightning Crashes
- 3 Boyz II Men, Thank You
- 4 Sheryl Crow, Strong Enough
- 5 The Notorious B.I.G., Big Poppa
- 6 The Cranberries, Ode To My Family
- 7 Mary J. Blige, I'm Goin' Down
- 8 Soul For Real, Candy Rain
- 9 Madonna, Bedtime Story
- 10 Bush, Everything Zen

- 11 Offspring, Gotta Get Away
- 12 Brandy, Baby
- 13 Bruce Springsteen, Murder Incorporated
- 14 Dave Matthews Band, What Would You Say
- 15 Van Halen, Can't Stop Lovin' You
- 16 Melissa Etheridge, If I Wanted To
- 17 Brownstone, If You Love Me
- 18 Dionne Farris, I Know
- 19 Duran Duran, White Lines
- 20 Oasis, Live Forever
- 21 Rancid, Salvation
- 22 Green Day, When I Come Around
- 23 Sponge, Plowed
- 24 Da Brat, Give It 2 You
- 25 Rappin' 4-Tay, I'll Be Around
- 26 Hole, Violet
- 27 Jeff Buckley, Last Goodbye
- 28 Jamie Walters, Hold On
- 29 Bad Religion, Infected
- 30 Collective Soul, Get
- 31 Wax, California
- 32 Tom Petty, It's Good To Be King
- 33 Hootie & The Blowfish, Hold My Hand
- 34 Letters To Cleo, Here & Now
- 35 Subway, This Lil' Game We Play
- 36 The Stone Roses, Love Spreads
- 37 Adina Howard, Freak Like Me
- 38 Weezer, Buddy Holly
- 39 Belly, Now They'll Sleep
- 40 Melissa Etheridge, Come To My Window
- 41 Stone Temple Pilots, Interstate Love Son
- 42 Juliana Hatfield, Universal Heart-Beat
- 43 Sarah McLachlan, Hold On
- 44 Blackstreet, Joy
- 45 Rolling Stones, I Go Wild
- 46 Montell Jordan, This Is How We Do It
- 47 PJ Harvey, Down By The Water
- 48 Beastie Boys, Sabotage
- 49 Aerosmith, Cryin'
- 50 Aerosmith, Amazing

** Indicates MTV Exclusive

★ ★ NEW ADDS ★ ★

- Boyz II Men, Water Runs Dry
 Dr. Dre, Keep Their Heads Ringin'
 R.E.M., Strange Currencies
 2Pac, Dear Mama
 Diana King, Shy Guy
 Vanessa Williams, The Way That You Love
 Bush, Little Things
 Hootie & The Blowfish, Let Her Cry



30 hours weekly
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Trisha Yearwood, Thinkin' About You
- 2 Marty Stuart, The Likes Of Me
- 3 Hal Ketchum, Stay Forever
- 4 Garth Brooks, Ain't Going Down
- 5 Tim McGraw, Refried Dreams
- 6 Clint Black, Summer's Comin'
- 7 Lari White, That's How You Know
- 8 Tracy Lawrence, As Any Fool Can See
- 9 George Ducas, Lipstick Promises
- 10 Little Texas, Amy's Back In Austin

- 11 Neal McCoy, For A Change
- 12 Bryan White, Look At Me Now
- 13 Clay Walker, This Woman And This Man
- 14 David Ball, Look What Followed Me Home
- 15 Diamond Rio, Bubba Hyde
- 16 Randy Travis, The Box
- 17 Billy Ray Cyrus, Deja Blue
- 18 Joe Diffie, So Help Me Girl
- 19 Alan Jackson, Song For The Life
- 20 Russ Taff, One And Only Love
- 21 Wade Hayes, I'm Still Dancin' With You
- 22 Brooks & Dunn, Little Miss Honky Tonk
- 23 Tanya Tucker, Between The Two Of Them
- 24 Doug Stone, Faith In Me, Faith In You
- 25 Mark Chesnut, Gonna Get A Life
- 26 John Berry, Standing On The Edge Of...
- 27 John Michael Montgomery, I Can Love You
- 28 Sawyer Brown, I Don't Believe In Goodbye
- 29 Patty Loveless, You Don't Even Know Who
- 30 Kenny Chesney, Fall In Love

★ ★ NEW ADDS ★ ★

- John Anderson, Mississippi Moon
 Lisa Brokop, One Of Those Nights
 Noah Gordon, I Need A Break



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Eagles, Love Will Keep Us Alive
- 2 Hootie & The Blowfish, Hold My Hand
- 3 Melissa Etheridge, If I Wanted To
- 4 Madonna, Bedtime Story
- 5 Sheryl Crow, Strong Enough
- 6 Elton John, Believe
- 7 R.E.M., Bang And Blame
- 8 Bonnie Raitt, You Got It
- 9 Dionne Farris, I Know
- 10 Gloria Estefan, Everlasting Love
- 11 Madonna, Take A Bow
- 12 Boyz II Men, On Bended Knees
- 13 Des'ree, You Gotta Be
- 14 John Mellencamp, Wild Night
- 15 Hootie & The Blowfish, Let Her Cry
- 16 Bruce Springsteen, Streets Of Philadelphia
- 17 Bruce Springsteen, Murder Incorporated
- 18 Sheryl Crow, All I Wanna Do
- 19 Annie Lennox, No More "I Love You's"
- 20 Melissa Etheridge, Come To My Window
- 21 Jon Secada, If You Go
- 22 Melissa Etheridge, I'm The Only One
- 23 Counting Crows, Mr. Jones
- 24 Boyz II Men, I'll Make Love To You
- 25 Tom Petty, You Don't Know How It Feels
- 26 Foreigner, Until The End Of Time
- 27 Pretenders, I'll Stand By You
- 28 Blues Traveler, Run Around
- 29 Bon Jovi, Always
- 30 R.E.M., Losing My Religion

★ ★ NEW ADDS ★ ★

- Vanessa Williams, The Way That You Love
 Blackstreet, Joy
 R.E.M., Strange Currencies
 The Human League, Tell Me When

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING APRIL 8, 1995.

THE CLIP LIST™



Continuous programming
 12000 Biscayne Blvd
 Miami, FL 33181

AMERICA'S NO. 1 VIDEO

2Pac, Dear Mama

BOX TOPS

- Ice Cube, What Can I Do
 TLC, Red Light Special
 Too Short, C**kales
 Da Brat, Give It 2 You
 Mary J. Blige, I'm Goin' Down
 Stevie Wonder, For Your Love
 Bone Thugs N Harmony, Foe Tha Love Of \$
 Rappin' 4-Tay, I'll Be Around
 The Notorious B.I.G., Warning

ADDS

- Big L, Put It On
 Blackstreet, Joy
 Brian McKnight, Crazy Love
 Bruce Springsteen, Murder Inc.
 B.U.M.S., Elevation
 Changing Faces, Keep It Right There
 Dis-N-Dat, Freak Me Baby
 Elastica, Connection
 Fun-Da-Mental, Dog Tribe
 Jemini The Gifted One, Funk Soul Sensation
 Kam, Pull Your Hoe Card
 Lords Of The Underground, What I'm After
 Mad Season, River Of Deceit
 Madonna, Bedtime Story
 Marilyn Manson, Lunchbox
 Matthew Sweet, Sick Of Myself
 Megadeth, A Tout Le Monde
 95 South, Rodeo
 Questionmark Asylum, Hey, Look Away
 Raphael Saadiq, Ask Of You
 Smif-N-Wessun, Wontime
 Smooth, Mind Blowing
 Spraggas Benz, A1 Lover
 The Alkaholiks, The Next Level
 Type O Negative, Black No. 1
 Van Halen, Can't Stop Lovin' You
 Various Artists, Freedom
 Various Artists, Freedom (Rap Version)



Continuous programming
 11500 9th St N
 St Petersburg, FL 33716

- Mary Chapin Carpenter, House Of Cards
 Nick Lowe, True Love Travels...
 Loreena McKennitt, The Bonny Swans
 Eagles, Hotel California
 Hootie & The Blowfish, Let Her Cry
 Igtlesias/Parton, When You Tell Me...
 Elton John, Believe
 Alison Krauss/Union Station, When You Say...
 John Michael Montgomery, I Can Love...
 Boyz II Men, On Bended Knees
 Jimmy Cliff, Hakuna Matata
 John Tesh, Bastille Day
 Trisha Yearwood, Thinkin' About You
 Sheryl Crow, Strong Enough
 Immortal Beloved, Ode To Joy
 Sarah McLachlan, Hold On
 Louis Miguel, El Dia Que Me Quieras
 Shenandoah/Alison Krauss, Somewhere In The...
 Bruce Springsteen, Murder Inc.
 Gil Shaham, Winter



Six hours weekly
 1 Centre Street, Room 2704
 New York, NY 10007

- Usher, Thinking Of You
 The Notorious B.I.G., Warning
 Jewell, Woman To Woman
 Da Bush Babees, Remember We
 Rachelle Ferrell, With Open Arms
 Brandy, I Wanna Be Down
 Boyz II Men, On Bended Knees
 Da Youngsta's, Mad Props
 Kansas City Original, Bounce
 Rottin Razkals, Oh Yeah
 Society, Yes N Deed
 Nine, What Cha Want
 Channel Live, Mad-Like
 Adina Howard, Freak Like Me
 Group Home, Supa Star

- Blak Panta, Do What U Want
 Brand Nubian, Hold On
 Funk Mack, Can I Get Down
 Funkmaster Flex, Nuttin' But Flava
 Brownstone, If You Love Me



Continuous programming
 Hawley Crescent
 London NW18TT

- Ini Kamoze, Here Comes The Hotstepper
 Annie Lennox, No More "I Love You's"
 Scooter, Move Your Ass
 Mark Oh, The First The Last Eternity
 Snap, The Tears Don't Lie
 Red Nex, Old Pop In An Oak
 Scatman John, Scatman
 Captain Hollywood Project, Flying High
 Cranberries, Ode To My Family
 U96, Club Bizarre
 Bon Jovi, Someday I'll Be Saturday Night
 MNS, I've Got A Little...
 Cranberries, Zombie
 Connells, '74-'75
 2 Unlimited, Here I Go
 Sparks, When Do I Get To Sing
 DJ Bobo, Love Is All Around
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Artists & Music



"HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING"

Richard Rodgers Theatre, New York

The '60s generally bring to mind political assassinations, the civil rights movement, the British Invasion, the Vietnam War, draft card burning, free love, and Woodstock. But "How To Succeed," first staged in 1961, stands as a monument to the decade's effervescent early years, when the Kennedys ruled the roost and all things seemed possible.

And so it was that an ambitious window washer named J. Pierrepont Finch could connive his way to the top of the World Wide Wicket Co. Armed only with the how-to book of the title, Finch steps off his scaffold and into a corporate world of love-sick secretaries and gray-suited sycophants. His meteoric rise is halted only when he is asked to produce an idea—at which point his failure portends another, as-yet unwritten classic of corporate life, "The Peter Principle."

As the affable Finch, Matthew Broderick proves he has the dancing and vocal chops to go with his mastery of body language and understatement. He is surrounded by a wonderfully likable cast, most notably Megan Mullally as the perky secretary Rosemary, who aches for Finch, and Ronn Carroll, as the bellowing bigwig J.B. Biggley.

Musically, "H2S" (the show's current nickname) also exists in an oft-forgotten space in time, when bland, pre-Beatles pop ruled the radio and the golden age of Broadway musicals was drawing to a close. Even in its day, the Frank Loesser score yielded no great standards. But if the brassy

score leaves us little to hum, it does give buoyancy to comically choreographed fluff such as "Coffee Break," "A Secretary Is Not A Toy," and "Paris Original."

The showstopper is "Brotherhood Of Man," in which the scheming Finch is redeemed in tent-show fashion. The piece is a showcase for a roof-raising gospel performance by Lillias White, who plays Biggley's otherwise starchy secretary. (A new cast album will be released by RCA Victor; the label would do well to cut a pop single of "Brotherhood Of Man." The R&B vocal act SWV comes to mind.)

The sets and costumes deliciously re-create the early '60s with splashes of pastels, hot pinks, and Mondrian prints. The era is further conjured up with allusions to Metrecal, Look magazine, the Diners Club, and a "\$1.90 vegetable plate." As he did with the Broadway version of "The Who's Tommy," director Des McAnuff enlivens the sets with a video-grid backdrop that allows the New York skyline to rise and fall as elevators ascend and descend; at one point a huge blimp chugs by.

Ultimately, this "How To" succeeds by freezing time, leaving one longing for the days before political correctness had a name. At the same time, we see progress; sexual harassment had not entered the vernacular either.

The finale provides a haunting moment, which inadvertently reminds us of how quickly this halcyon time screeched to an end. As Biggley ponders Finch's further ambitions, he turns to an imagined White House and warns, "Dear Jack, watch out!" We are tempted to add, "Don't go to Dallas!"

KEN SCHLAGER

LATIN NOTAS

(Continued from page 48)

eral sparkling instrumental albums that merit strong Grammy consideration in the Latin jazz category: "Café Con Leche" by Peruvian-born guitarist Richie Zellon (Songosaurus), "Alternate Roots" from Rubén Blades' former cohorts Seis Del Solar (Messidor), and "Hands On Percussion" by the Dominican Republic's pianist extraordinaire Hilton Ruiz (Tropi-jazz/Sony).

ARGENTINA NOTAS: Discos Milagrosos, a new indie label, has been founded by Sergio Fasanelli, formerly director of the prominent indie Radio Tripoli. Initial releases are planned from thrash/metal groups Pez, Verde, and No Demuestra Interés, plus a reissue of the legendary punk rock compilation "Invasión 88" . . . "Palabras Más, Palabras Menos" is the working title of the third studio album by Warner Spain's Los Rodríguez, led by Argentinians Andrés Calamaro and Ariel Rot. Produced in Miami with Joe Blaney (Prince, Keith Richards, Charly García, Los Fabulosos Cadillacs), the album includes a tune by BMG Spain's heralded singer/songwriter Joaquín Sabina . . . Ramones-flavored rockers Attaque 77 has entered the studio to record its second album for BMG. The new album will feature songs already performed

live ("Francotirador," "Ya Sé"), complemented by covers of such notables as Bob Marley . . . EMI's effervescent chanteuse Patricia Sosa is recording sides in English at the request, she says, of EMI honcho Jim Fifield.

CHART NOTES: La Mafia snaps Bronco's eight-week reign on the Hot Latin Tracks chart, as the quintet's perky norteña toe-tapper "Toma Mi Amor" (Sony) trades places with Bronco's huge ballad "Qué No Me Olvide" (Fonovisa). "Toma Mi Amor" is La Mafia's fourth career chart-topper, as well as the group's second No. 1 single in two months. The song is taken from the band's live top five album, "Exitos En Vivo."

One retail note: Two weeks ago, La Mafia's "Exitos En Vivo" knocked Luis Miguel's "Segundo Romance" (WEA Latina) out of first place on The Billboard Latin 50 retail chart during the week that the chart was not published. "Segundo Romance" previously sat atop The Billboard Latin 50 for 27 consecutive weeks. The Grammy-winning record has since reclaimed the No. 1 slot.

Assistance in preparing this column provided by Marcelo Fernández Bitar in Buenos Aires and Pablo Márquez in Santiago, Chile.



Living For The Cité. Stevie Wonder became the first nonclassical musician to perform at the Cité De La Musique in Paris when he showcased songs from "Conversation Peace" for an invited audience of 800. Wonder is pictured at the show with Motown president/CEO Jheryl Busby, left, and PolyGram president/CEO Alain Levy.

Huge German Music Market Getting Bigger CD Albums & Singles Grow Significantly Over '93

■ BY WOLFGANG SPAHR

HAMBURG—The German record market, the third largest in the world, grew again in 1994.

According to German record industry association BPW, whose members represent 81% of the market, sales last year totaled \$3.2 billion at retail, including value-added tax. This represents an increase of 3.2% over 1993. The total market is estimated at \$3.9 billion.

At a press conference in Hamburg on March 30, the managing directors of the individual record companies expressed satisfaction at a further piece of good

news for the industry—that German product's share of the market grew by 10% last year.

Overall, at 205.1 million units, the albums market (CDs, cassettes, and vinyl) exceeded 1993's total by 1.7%. The total of 166.2 million CD albums sold represents an 8.8% increase for the format and further consolidates the CD's dominant position in the record market. CDs' share of all album sales has risen from 79% in 1993 to 81% in 1994.

The value of the singles market is also rising. Again fueled by the growth of CDs, singles last year accounted for 10% of the total record market's revenues compared with 9% in 1993. The 13% rise in CD-single sales more than compensated for declining vinyl and cassette sales.

Total singles sales last year of 40.3 million units represent an increase of 9.2%. The CD's share of the singles market is now 97%, up from 93% in 1993.

The record companies here say much of the growth in all areas of the record market was due to advances by domestic repertoire. Successful product in the dance and techno segment has helped to increase domestic signings' share of to-

Yen's Ascent Leads To Import Boom Foreign Chains Also On Rise In Japan

■ BY STEVE McCLURE

TOKYO—The Japanese yen's rapid rise against other major currencies helped boost shipments of imported music into Japan by more than 40% in both quantity and value terms in 1994.

CD imports (comprising albums almost entirely) in 1994 totaled 55.77 million units, up 43% over 1993, for a wholesale value of 36.55 billion yen (\$415 million), an increase of 42%. The data was released by the Recording Industry Assn. of Japan, which in turn received it from Japanese customs authorities.

Shipments of vinyl records in the year totaled 4.82 million units, up

40%, for a wholesale value of 2.5 billion yen (\$28 million), marking a 42% rise.

Data for cassette imports was not available.

Imports still account for a relatively small part of the Japanese pre-recorded music market, which in 1994 according to the RIAJ was worth 519.25 billion yen (\$5.9 billion) based on shipments of 410.5 million units (all of which were manufactured in Japan, whether domestic or foreign repertoire).

Just how many of the imports coming into Japan consist of domestic repertoire manufactured overseas is not clear, but the general feeling in the industry here is that foreign music accounts for the vast majority.

By way of comparison, CD imports rose 8% in unit terms and 14% in value in 1993.

Behind 1994's import explosion is the yen's rise against the dollar over the year, which has helped fuel the continuing expansion of foreign import-oriented chains Tower, HMV, and Virgin, as well as causing many Japanese retailers to climb onto the import bandwagon.

"Tower, HMV, and Virgin have changed the face of the Japanese music scene," says a source at one Japanese record company. The foreign chains, he says, have not only shaken up the cozy world of Japanese retailing and distribution, but also indirectly have helped created a breeding ground for new musical/cultural movements, such as the "Shibuya sound" that recently has come out of the Tokyo district of that name in which Tower and HMV have flagship stores.

Shinseido, Japan's biggest music retailer, with 230 stores nationwide and a 15% market share, last March started selling imports, specifically new foreign releases.

"Young people these days don't mind whether product is imported or made in Japan—the market is borderless," says a Shinseido spokesman. "We didn't want to lose any customers, so we began import sales."

He estimates that Shinseido's ratio of made-in-Japan product to imports

is now about nine-to-one.

Many of the general-merchandise discount stores that have sprung up in Japan's current recession are now selling imported CDs. For example, one popular Tokyo discount chain, Kimuraya, was recently selling "Elton John's Greatest Hits" for 1,100 yen (\$10), which is an incredible bargain in a market where new domestic albums can still sell for as much as 3,000 yen (\$34.09).

Imported versions of new foreign albums currently are selling for as little as 1,400 yen (\$15.90) at some outlets.

Tower Records Far East managing director Keith Cahoon, whose company has played a major role in the expansion of the import market in Japan, says aggressive marketing by overseas wholesalers is a key reason for the current import boom.

"There are more and more people who are interested in and aware of Japan that would like to export here," says Cahoon.

One sign of that interest, he adds, is the large number of exporters expected to attend the International Music Market and MIDEM Asia music trade fairs in Singapore and Hong Kong, respectively, in May.

"Some people have implied that we timed the opening of our new Shibuya store in March to coincide with the 10% increase in the value of the yen

(Continued on next page)

Garcin, Noted French Classical Figure, Dies

PARIS—Michel Garcin, probably one of the world's most prolific classical artistic directors of the second half of the century, died in France March 23. He was 72 years old.

The professional life of Garcin is closely associated with that of French classical label Erato, a company he joined in 1954 and left in 1992, after its acquisition by Warner Music.

During his time at Erato, Garcin—who was renowned for being completely involved in all aspects of the recording process—produced some 1,400 recordings of classical music, in the process displaying the talents of some of the greatest musicians and directors of the time, including Jean-Pierre Rampal, Maurice André, and Marie-Claire Alain.

He also recorded countless new pieces from modern composers, such as Pierre Boulez, Olivier Messiaen, Yannis Xenakis, and Henri Dutilleul. His works earned 160 Grand Prix du Disque, awarded by the Academy Charles Cros.

Country Music Coming To Thailand

■ BY GARY VAN ZUYLEN

BANGKOK, Thailand—Are Thais ready for Reba McEntire and Clint Black?

Country Music Television is betting the Southeast Asian nation will indeed accept American country music after signing an agreement with local cable operator Universal Cable TV Network (UTV) March 21.

The joint venture will broadcast the 24-hour CMT as one of as many as 12 UTV channels that will debut within the next two months, although the country channel launched on the Pan-Am 2 satellite in October 1994.

Country music is almost unheard of

in Thailand. No country album has ever appeared in the local IFPI charts, and all foreign repertoire accounts for less than a 20% market share.

Even Asian favorite John Denver had to cancel one of two concerts in 1994 because of poor ticket sales, making the UTV/CMT venture look ambitious at best.

But UTV VP Bernard Sumayao believes the time is right to capitalize on a niche market within the country's rapidly expanding urban middle class.

"CMT's promotional videos proved to us that country music can take on an MTV look," he says. Besides, luk thung, a rural favorite, is a mixture of Thai folk and country music, and inter-

national labels like Warner are signing some local artists.

Sumayao says that crossover singers like Billy Ray Cyrus will appeal to local tastes and that UTV is prepared to financially support live acts in Bangkok to help build market demand. "We're already talking to a promoter," he adds, but declines to specify artists.

UTV has New York-based NYNEX as a strategic partner through a fiber-optic telecommunications deal between the network's parent, Telecom Holdings, and the Thai government.

This has helped UTV sign terrestrial deals with CNN, Turner Broadcasting's TNT cartoon channel, and Pre-

(Continued on next page)

Spain's '94 Sales At Record High

■ BY HOWELL LLEWELLYN

MADRID—Spain recorded its best year ever for sound-carrier sales and income in 1994, but the music industry will not be throwing a fiesta to celebrate.

"The 12% growth over 1993 was decent, but it was nothing great. We must still be cautious," says Carlos Grande, director of Spanish IFPI group AFYVE, which published the annual sales figures March 24.

In 1994, a total of nearly 57.3 million units were sold, bringing in 71.2 billion pesetas (\$556.4 million) at retail prices. This compares with 51 million units and 63.6 billion pesetas (\$497 million) in 1993. The previous best years in terms of units and values were 1989 with 54.6 million units sold and 1991 with a market worth of 65.3 billion pesetas (\$510 million).

CD sales of 34.2 million units accounted for 60% of total units in 1994, a respectable figure considering that only 38% of Spanish households have a CD player, a low percentage compared with much of Europe. "The fact that CD-player penetration is still low means that there is a lot of room for increased

(Continued on page 59)

New Italian Singles Chart Set For May

■ BY MARK DEZZANI

MILAN—Italy is set to get a new singles chart by mid-May as part of the "official" listings launched by major record company association FIMI.

The FIMI albums charts were introduced last month (Billboard, March 25) using data compiled by the Danish-owned, international market-research company Nielsen.

Andrea Lazzati, managing director of the Nielsen affiliate responsible for the chart data, CRA, says the singles chart—which was initially thought to be impractical—should be up and running within six weeks.

"We are negotiating with the independent producers and encouraging them to print bar codes on all their releases so we can compile a reliable singles sales chart," he says.

Meanwhile, the methodology of Italy's new "official" albums chart is being challenged by one of the country's traditional classifiers of record sales, trade publication Musica e Dischi.

Mario De Luigi, editor of the monthly publication, is refuting accusations that the systems employed by his organization are outmoded. He also argues that bar-code technology employed by the FIMI/Nielsen listing is open to abuse.

Musica e Dischi bases its listings on calls to 150 stores each week, a system FIMI president Dominioni Caccia believes is old-fashioned. The new FIMI/Nielsen chart utilizes bar-code technology at point of sale in a representative sample of 130 of the country's 1,600 music outlets.

De Luigi says, "Whereas in the U.S. the optical pens reading codes on records at the point of sale are connected directly to the sale register, many of the retail outlets in the FIMI/Nielsen sample have installed the electronic technology but in many outlets the technology is not connected to the cash register."

This means that an unscrupulous store assistant could register the "sale" of a record simply by running the bar-code reader over its sleeve. Because the technology is not connected to the till, this fictitious purchase would not show up as a discrepancy with the store's financial records.

Nielsen's Lazzati acknowledges that not all 130 chart-panel outlets have bar-code readers connected to the tills.

However, she says that "the fiscal system here in Italy makes it impractical for many retailers to install the technology we use in measuring sales directly to their cash registers.

"Shops are obliged to issue till receipts for all of their sales, and any interference with cash registers requires the intervention and approval of the Guardia di Finanza [tax authority], which takes time. Many shop owners also are reluctant to call in Guardia di Finanza officials in case they choose to run a full fiscal audit at the same time which they see as an inconvenience.

"It is our intention to switch all of the shops sampled to systems connected to the cash register. However, this takes time and would have delayed the launch of the chart," she says.

The new chart is gaining legitimacy in Italy. State broadcaster RAI has adopted it for a new Saturday afternoon music program on its second TV network, RAI 2.

To counter criticism from Italy's indie association AFI, Nielsen/FIMI have extended their chart for compilation albums from a top five to a top 10. The majority of compilations sold are produced by AFI members.

De Luigi criticizes FIMI/Nielsen for segregating compilation albums from the main chart and says he will be initiating a new listing for alternative/indie genres. "The separation of compilations from the main chart penalizes indie producers; the FIMI chart is motivated by the desire to increase sales

of their own members' product, which distorts the reality.

"Our new indie chart will measure sales of indie-type product by genre and will therefore include alternative rock releases issued by the majors."

Franco Donato, president of AFI, says his organization will not be taking sides in the dispute. "Our aim is to see one unbiased official chart that represents the whole of the industry, which requires FIMI, AFI, and the principal media to agree and collaborate on its compilation."

Shocked Loses Bid In Case Appeal Against Manager Rejected

■ BY ROGER PEARSON

LONDON—Singer/songwriter Michelle Shocked has failed in a last-ditch bid to reopen a complex legal battle in the British courts with her former manager Martin Goldschmidt.

The highest court in the U.K., the House of Lords, has upheld an Appeal Court ruling last November in which the singer was accused of burying her head in the sand after being sued by Goldschmidt for repudiation of his management agreement. The Appeal Court had backed a High Court decision in Goldschmidt's favor and had allowed an appeal by Goldschmidt against a second High Court judge's ruling that Shocked and her company Five Corners Limited could reopen the case.

The High Court initially had ruled that Shocked repudiated the 1987 agreement with Goldschmidt after she appointed Peter Golden as her personal manager and Helen Cohen as her business manager.

Later, though, in a second High Court ruling, following complaints by Shocked that she had not had an opportunity to properly contest the first hearing, a judge decided that the case could be reopened to give her an opportunity to argue it fully.

But, in the Appeal Court last year, Lord Justices Leggatt, Roch, and Morritt allowed an appeal by Goldschmidt and his company Cooking Vinyl against the ruling.

They ruled that Shocked, who was said to have paid 52,152 pounds (\$82,400) so far under the initial court judgment, should not be allowed to carry on the court fight.

Referring to her lack of involvement in the first round of the case, Lord Justice Leggatt said she had "buried her head in the sand" over it.

He said her nonattendance when the case originally was heard had been deliberate and that Goldschmidt would be "incommoded" by a retrial of the case, which would likely last 10 days.

It would, he said, be "wholly contrary to the public interest" to allow the case to be reopened.

That decision now has been backed by the House of Lords, which after a private hearing has refused Shocked leave to have her case heard by the House. No public reasons were given by Lords Goff, Jauncey, and Steyn for their decision.

Roger Pearson is a reporter with the U.K. Law news agency.

Kelly Family Sues Polydor Germany

HAMBURG—Irish-American act the Kelly Family is taking legal action to stop Polydor Germany from exploiting the band's catalog.

The family, currently on tour here in 10,000-seater arenas, sold more than 2 million albums in Germany last year. The latest single, "An Angel," has sold more than 900,000 copies.

A spokesman for the regional civil court in Cologne confirms a suit has been filed there by the band. At issue are the contracts signed by the 64-year-old Kelly family father, Daniel, who argues that the agreements are no longer legally binding as the group lineup has changed significantly since the group first was signed.

The lawsuit claims that Polydor, therefore, does not have the right to exploit the Kelly Family catalog.

Polydor, however, insists that the contracts—which grant unrestricted exploitation of rights—remain valid. The company has five Kelly

Family albums in its catalog.

Polydor managing director Goetz Kiso says his company has held the rights for 15 years and continues to pay all appropriate royalties.

No date yet has been set for a hearing.

Future Kelly Family releases will be distributed by EMI Music companies throughout Europe, it was announced last week by the family and Helmut Fest, president of EMI Music GSA.

WOLFGANG SPAHR

YEN'S ASCENT LEADS TO IMPORT BOOM

(Continued from preceding page)

this year—I wish that were true," jokes Cahoon.

In related news, two more Sam Goody stores have opened in Japan, one in the northern city of Sendai and another in Tokyo's Shibuya, bringing the number of Goody outlets in Japan

newsline...

A COLLECTION of speeches from the U.K.'s Houses of Parliament is due April 3 from EMI Records U.K. "Great Parliamentary Speeches" covers such topics as the Falklands War; the Gulf War; the Lockerbie, Scotland, bombing; and the aftermath of IRA terrorism in Enniskillen, Northern Ireland, and Brighton, England.

HMV PARENT company Thorn EMI has confirmed that it intends to retain 100 of the 140 U.K. and Irish bookstores it acquired last month (Billboard, March 25). HMV Group chairman/CEO Stuart McAllister has said that though the bookstore managements will report to him, the operations will remain separate from HMV.

BUENA VISTA Home Video Europe has promoted David Hollander to the newly created position of vice president, sales and marketing. He previously was commercial director of the company's U.K. operation.

THE FIFTH Dutch Day of Music is to be held May 20 when tens of thousands of amateur musicians will perform across the country. The country is said to have 3.2 million amateur musicians, and those taking part in the day will be joined by a number of professional performers.

ITALIAN WARNER Music affiliate CGD Warner has changed its name to CGD EastWest to bring it into line with other Warner companies worldwide.

REDITUNE, THE ambient music division of Dutch multimedia company Strengholt, has founded a joint venture with American company AEI Music Network Inc. to strengthen its position in the continental European market. The new company will be known as AEI-Reditune Music (ARM).

WARNER MUSIC International has appointed Mary Richardson as director of master use royalties and Sara Luckins as manager of master use royalties at the company's offices in London. They previously were manager and supervisor of master use royalties, respectively.

FIVE PEOPLE have been detained by police in two anti-piracy raids, coordinated by the British Phonographic Industry, in London last week. A raid on a record fair resulted in the seizure of 10,000 suspected bootleg CDs with a street value of \$221,000; artists included U2, the Beatles, Bon Jovi, and Bruce Springsteen. An action at premises in Barnet, North London, discovered Michael Jackson recorded material along with duplicating equipment.

SINGER AND songwriter Alan Barton has died from injuries suffered in a road accident in the German city of Gummersbach. Barton enjoyed U.K. singles success in the 1980s with the act Black Lace; he was singer with the British band Smokie at the time of the accident, which happened during its European tour. Other band members and road crew were injured, though not seriously. Smokie's latest album, "Celebration," has sold 140,000 copies in Scandinavia and 100,000 in Germany.

POLYGRAM INTERNATIONAL Music Publishing has acquired Empire Music Limited from its co-founders Derek Green and Bob Grace. Empire was founded in 1984 and signed a subpublishing agreement with PolyGram in 1991. Its catalog includes works from Labi Siffre and the Levellers, along with the catalogs of Dogs D'Amour, Nine Below Zero, and Green On Red. Richard Manners is the new managing director of Empire Music, in addition to his existing role as managing director of PolyGram/Island Music.

COUNTRY MUSIC COMING TO THAILAND

(Continued from preceding page)

mier Sports. Sources say MTV will also go with UTV when it returns to the air in April.

UTV is Bangkok's third pay-TV operator. Company research claims that 1.6 million households in the Thai capital can afford \$32-\$40 a month for cable television.

To receive CMT, subscribers will pay an additional \$1 to UTV's basic monthly fee of \$32. The network's target is 100,000 viewers for 1995, rising to 350,000 within three years.

Actual figures show that the current

level of subscribers is steady at about 120,000. Sumayao feels that slow growth has resulted from technical difficulties associated with microwave transmissions, poor programming and service, and uncoordinated marketing by existing operators.

Industry plans forecast as many as 100 cable channels complementing five free-to-air nationwide networks within two years. Sumayao says the CMT deal is part of beating competitors to the punch.

to three. The first was opened last November in the eastern Tokyo suburb of Funabashi.

Like the Funabashi store, the two new outlets, covering 2,800 and 3,550 square feet, respectively, are franchises awarded by Sam Goody's Ja-

panese licensee, Japan Record Sales Network Inc. (JARECS), a wholesaler owned by a group of leading Japanese record companies.

The exchange rate used in this story is 88 yen to \$1.

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AMSTERDAM BOASTS DIVERSE MUSICAL SCENES

(Continued from page 1)

soothing antidote with her crafted songs.

In true Dutch merchant style, this "Venice Of The North" has always opened its city gates to any musicians willing to cater to its rather spoiled inhabitants' tastes.

The Dutch ability to absorb, digest, and—most important—appreciate almost any musical persuasion has led to a rather diverse musical output, some of which, like Bettie Serveert, has gained international acclaim.

Local talent can be found honing its craft in the many rehearsal rooms, clubs, and venues honey-combing the atmospheric canal-ridden city.

The center, or "Grachten Gordel" (canal area), is the city's club zone, which contains three hot spots, the Leidse Plein (*plein* means square), the Rembrandt Plein, and the Reguliers Dwarsstraat. All have a high concentration of clubs, bars, and restaurants and are within a 15-minute walk of each other.

EVOLVING BUSINESS CENTER

While most major Dutch record companies are based in Hilversum, a small town some 15 miles from the capital, Amsterdam is attracting some international affiliates.

American indie Epitaph landed here last September to set up its European headquarters, choosing Amsterdam over Germany, where many of their acts already have their highest sales.

Epitaph managing director Jay Ziskrout—"Loudmouth" to his friends—was attracted by the excellent English spoken in Amsterdam: "Amsterdam is central," he says. "It's also harder to establish an English-language company in Germany—in Holland it's easier to do."

Amsterdam's atmosphere also appealed to the company. "We don't do anything we don't like, and a lot of our people coming over here want to come somewhere cool," says Ziskrout. "We really liked Amsterdam and its scene. But sales were bad over here, and we thought about putting that right by using the force of a band like Offspring."

Ziskrout says Epitaph may look to start A&R activities from Amsterdam eventually.

The tango-oriented Lucho label also recently came to Amsterdam, while Roadrunner, a major force among the (rock and metal) independents, has moved its European head office to neighboring Amstelveen, where it also accommodates the Dutch affiliate of the German company edel. Under the joint venture deal, a new dance label, Deep Blue, has been founded, with A&R by former Boudisque

dance aficionado Fred Berkhout.

Holland has a flourishing dance scene, nourished by numerous indie labels, including the uncompromising Amsterdam-based house/garage-specialist Outland Records, home of DJ Dimitri.

The city's Fifth World label signed the Sonic Surfers, one of the pioneers of the so-called Euro-dance sound—male rap/female chorus on buzzing sequencers set to a steady beat. Sonic Surfers had an international hit last year with "Don't Give It Up," and the duo were feted at a party at Amsterdam's It club last November. Fifth World also has pop singer Juan Wells and R&B vocalists Victoria Wilson-James on its roster.

Labels such as Fonky Vibe, Yeah!, Keytone, Tink!, Rhythm Import, and Zodiac (run by Quazar member Gert Van Veen) all contribute to the Amsterdam atmosphere.

A newcomer among the Amsterdam companies is X-Ray Records, owned by Holland's biggest male international star Ray Slijngaard, rapper with Euro-dance duo 2 Unlimited.

DIVERSE LOCAL HEROES

Amsterdam's main man is Ren Froger, who provides a Dutch variant of Germany's schlagermusic sung in English; this unlikely combination enabled Froger to perform 10 consecutive nights at the 6,000-seater Ahoy venue in Rotterdam.

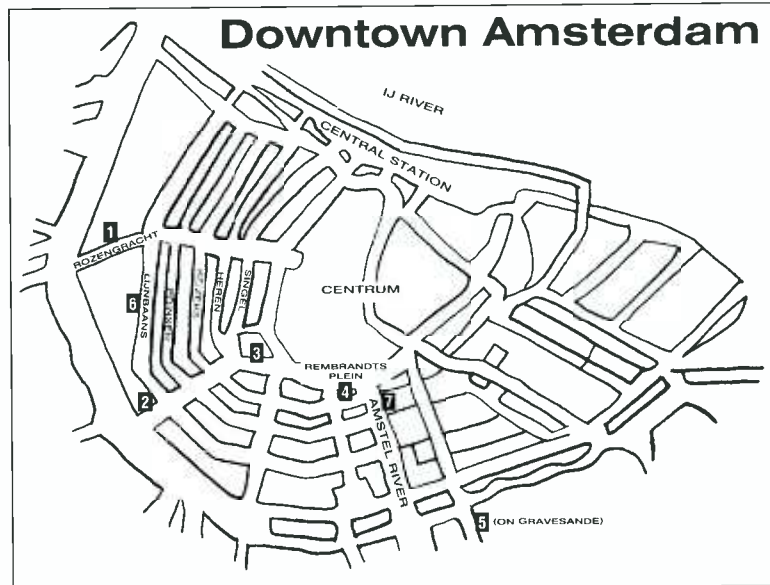
But Amsterdam's prize for troopers of the decade should go to Claw Boys Claw. Over the past 10 years, these alternative rockers have played the Dutch club circuit inside out. After signing to EMI, for which the band has recorded two albums, Claw Boys Claw has arrived on the local charts.

While Claw Boys Claw might be a top club act, the group hasn't managed to do its thing outside the fully government-subsidized Dutch club circuit.

Guitarist John Cameron, one of the band's original lineup along with enigmatic front man Peter Te Bos, says that for a young band it is much easier to be based in Amsterdam than in many other cities.

"The opportunities to play are gigantic," says Cameron. "For instance, we found so many outlets to perform in front of a live audience, that we could build up a following before we broke out into the rest of the country. Logistically speaking, bands that come from the capital have a big advantage over those from the rest of the country. But once your name is established, it doesn't make much difference where you come from."

Despite the existence of a small but



1. The Mazzo; 2. Leidseplein (Paradiso, Melkweg/Milky Way); 3. The Singel (Roxy, Flower Market, Reguliers Dwarsstraat); 4. Rembrandtplein; 5. Arena; 6. De Kroeg; 7. Carré.

regular Amsterdam rock scene, Cameron thinks it unjust to speak of a typical Amsterdam sound. "Our country is so incredibly small, that it's hard to see Amsterdam separate from the rest of the country. Also, most of the bands are molded in the style of Anglo-American examples, which makes the term 'Amsterdam sound' dubious to me. As a band, we like to think we provide something more original than that."

GYMS PROVIDE OUTLETS FOR ACTS

The city's mid-sized gymnasiums (500-1,000 seats) are the territory for imported Amsterdammer/rock *enfant terrible* painter Herman Brood (Columbia), and Dutch-language poetic rockers De Dijk (Mercury).

On their Dutch language musical turf, R&B and Stax soul connoisseurs De Dijk finally get some competition from Van Dik Hout, on Via Records, with their Stones-like guitar pop. Technically, Van Dik isn't from Amsterdam, but half the band has traded life in the town of Den Helder for the bright lights of the capital. Van Dik Hout still has some way to go before it can attract the varied audiences that De Dijk can.

The wildest bunch of all is De Raggende Manne, whose singing—or more like shouting—is traditional '80s punky hardcore, and which hasn't yet met an audience that can faze it. The Danzig-like sound of Goth-metal rockers the Covenant finds a hardcore audience among the capital's hard-rock fraternity.

Contrasting strongly with those vigorous men is classy chanteuse Mathilde Santing (Columbia), whose repertoire consists of a careful selection of songs from the likes of Randy Newman or Aztec Camera. Like her label mates, art-pop ensemble the Nits, she has made the unexpected move to plush-seated theaters such as Carre, situated on the Amstel riverbank. Her appeal lies with a ripe and demanding demographic, with a little chic feminism thrown in.

Ray Charles addict Arthur Ebeling and jump blues experts the Little Giants, with their voluptuous front lady Mieke, are without doubt the most talented in this bracket, and prefer to play cafés and jazz clubs. American enigré Painting Over Picasso (Roadrunner) made its name by playing night after night in smokey juke joint De Kroeg in the Lijnbaansgracht, located near the city's Jordan area, a 10-minute walk from the Leidse Plein.

Such bars are also perfect ground for

artists just gone solo to present their new material to a loyal audience. Harmonica player Kim Snelten (previously in Jack Of Hearts) and Ross Curry, former guitarist with '70s blues rockers Spo-Dee-O-Dee could both testify to how well these venues have worked for them.

Father and daughter Dulfer—Hans (EMI) and Candy (Ariola)—always have loved the work ethic of U.S. jazz musicians. Apart from Thursdays, when he is behind the mike of an earth-shattering VPRO/Hilversum night radio show, Amsterdam's "Big Boy" Hans Dulfer can be found blowing his sax in clubs like the Alto in the Korte Leidse Dwarsstraat.

Another veteran still going strong is '60s garage-rock hero Wally Tax, the most-covered Dutch artist of the mid-'80s U.S. underground scene (by the likes of the Lyres). Recently, Tax shared the stage with his biggest fans, America's young high-energy blues band the Loved Ones (Hightone), which presents its audiences with a selection of Tax's songs.

THE ROOKIE CIRCUIT

The hottest unsigned rock band in Amsterdam is Revolver, whose sound is somewhere between the Clash and the Black Crowes. It already has earned the nod of approval by Canadian rock ambassadors Sass Jordan and the Tragically Hip, for whom they opened Amsterdam shows.

Rookies get a fair chance through Amsterdam's increasingly important venue the Arena, situated slightly out of the city's center in Gravesandestraat but still within walking distance. The venue, considered the No. 3 live venue in the city, is part of a youth hostel once known as the "Sleepinn." Because tourists like to have a good time, an enthusiastic crowd is almost guaranteed.

Programmer Arnold Wegner, who doubles as booking agent at Tornado Concerts, puts together the varied bill—from U.S. Tex-Mex band the Blazers, to Swedish political metallers Clawfinger, British sample maniacs B.A.D., and the reunited Dutch punk-blues outfit Bad To The Bone, whose fans fondly call its members "the Rastones."

Wegner claims his programming policy relies mainly on intuition. "As we're the third in line, we'll never get the big names," he says. "With a capacity of only 400 people, it's harder to score on the quantitative side for us. But if you handle dates as creatively as possible, you might get an interesting double or even triple

bill, such as the Blazers coupled with singer/songwriter Dave Alvin or the Brandos with the Loose Diamonds. Other Amsterdam venues would be half empty if we programmed that way, but we get a full house with lower costs anyway."

Wegner notes that his intuition has led to the club's premiering acts later becoming big in Holland. "While others were hesitating, we first presented very popular bands such as Oasis, Spearhead, and Soul Coughing," he says.

Without a doubt, the second-ranking club in Amsterdam is de Melkweg (the Milky Way), while Paradiso, in the Wettersgracht, just off the Leidseplein, is No. 1.

In the roaring '60s, De Melkweg was living proof of Holland's liberal drug policy. Long hair might have been reintroduced, but the days of wine and dope in de Melkweg are definitely over. The club serves as a multimedia center, with its own cinema and art gallery alongside its function as a stage for live music.

World music gets its fair share at de Melkweg, but dedicated enthusiasts would do better to try Akhnaton in the Nieuwezijds Kolk, which is totally dedicated to roots music.

Paradiso is almost synonymous with the word "music." The hallowed halls of this former church have been host to the world's greatest—Simple Minds, Prince, Guns N' Roses, and the Black Crowes have strutted their stuff on Paradiso's stage.

Eric van Erdenburg of H.O.M.E. Management graced stages as a member of alternative acts like Terras Bangkok. Now he is the manager of one of Amsterdam's hottest properties: guitar rockers Shine.

"The Paradiso is a schoolboy's dream," says van Erdenburg. "Each beginning band dreams of performing there and selling out the place. Even for experienced musicians we manage, such as Richard Janssen of Shine and the girls from [pop outfit] Lois Lane, it remains sacred ground. A full house is more of a kick there than anywhere else in the country."

'WE'RE ALL STARS'

Amsterdam's abundant, free-flowing spirit and laid-back attitude has resulted in an attitude of "all the world's a stage, and we're all stars" among the club scene and nightlife.

For those on a perennial quest for the newest sounds in town, there is no club like the Roxy in the Singel. Arguably the city's most trendy and innovative nightclub, its Tuesday nights (weekends are for wimps) are as legendary as its DJ Dimitri, Holland's No. 1 DJ and probably its main export abroad. Having completely overhauled its format in 1995, the club boasts a monthly rave with top-class DJs and a night dedicated to trance.

Friday's "Glam" theme has the club's DJs spinning the international sounds of Chicago and New York house, while Sundays feature rap, funk, hip-hop, soul, disco, and pop.

Another preferred haunt is the Mazzo in the Rozenegracht. Its psychedelic surroundings provide a place to mellow out and meet, or to dance until dawn. In the middle of the Jordaan area—Amsterdamers' Amsterdam—it is only a short cab ride or a 15-minute summer night's stroll from several other club areas. As such, it is frequented by a diverse and colorful clientele.

Since the Amsterdam gay scene is one of the liveliest in the world, glitter and

(Continued on next page)



BETTIE SERVEERT



Bridging The Poverty Gap. EastWest Records hands over a check for the equivalent of \$248,000 to the Save The Children Fund for its work in Rwanda. That money is derived from the proceeds of "Love Can Build A Bridge," a cover of the Judds' song recorded by London schoolchildren and professional musicians including Stewart Copeland. The song was released as a single and also appeared on "Bravo 19," one of a series of hits compilation albums in Germany. Pictured, from left, at the presentation in London are Save The Children Fund publicity manager Jennie Meadows, EastWest Germany managing director Jürgen Otterstein, EastWest U.K. MD Max Hole, Avril McCrory—the BBC's head of music programs, who had the idea for the record along with her son Sam, who sang on it—and Alan McGee, EastWest U.K.'s director of promotions and U.S. labels.

SPAIN'S '94 RECORD SALES AT ALL-TIME HIGH

(Continued from page 55)

sales in the future as more homes acquire the necessary equipment," Grande says.

While vinyl continued its slide, with shipments of 2 million units compared with a record of 20.6 million in 1989, singles improved slightly from 750,000 in 1993 to 910,000 last year. "We hope this slight recuperation of the single will gather pace as the CD single gains acceptance," says Grande. "Within AFYVE, we have set up a commission to promote the CD single principally as a means of getting new acts known to the public."

The cassette reversed the downward trend it started in 1990, with a slight rise from 19.6 million units in 1993 to 19.8 million last year. Says Grande, "This is not surprising when you consider that about 80% of homes have cassette players."

The new MiniDisc and Digital Compact Cassette formats appear to have flopped after making a promising start in 1993. Sales of Philips' DCC slumped from 21,000 to just 2,000, while Sony's MiniDisc did little better; it was down from 65,000 to 4,000.

Grande stresses that the 12% growth in total sales and income over 1993 should be put into perspective by considering that 1993 was the worst year for the Spanish music industry since 1969.

Grande says, "The fact that 1994 was our best-ever year does not mean that we are out of the crisis. The economic indicators are not very stimulating, and the country's current political turmoil is bound to have a negative effect on the economy, so I think 1995 is a year in which it is better to be prudent and cautious."

AMSTERDAM BOASTS DIVERSE MUSICAL SCENES

(Continued from preceding page)

glamour also abound in such gay hot spots as the It. Just off the Rembrandt square, the club is one of Amsterdam's main attractions for the "beautiful people." Its Thursday "hetero" night is one of the most frequented prowls for those looking to see and be seen.

Located in the Amstelstraat, the It is surrounded by several clubs and bars within view of the Rembrandt Plein. From the Amstelstraat and crossing the Rembrandt Plein, it's a short walk to the Reguliers Dwarstraat, another popular area located behind the Flower Market.

To outsiders from less permissive cities, Amsterdam may seem like one big party. Its biggest event is Queen's Day, when citizens and tourists alike go completely out of their heads and Amsterdam is transformed into a citywide flea market with a band on every corner. This year, Queen's Day falls on April 29.

Amsterdam's biggest festival in 1995 will take place May 8, the 50th commemoration of Holland's liberation from the Nazis by the allied forces. This event will bring more music to this city than ever before.

HUGE GERMAN MUSIC MARKET GETTING BIGGER

(Continued from page 55)

level of the previous year, though there was a shift in emphasis: While gold and platinum singles awards mushroomed by 21% from 57-69, the number of album awards dropped slightly from 153 (1993) to 141—a decline of 7.8%.

The bands most honored in the period were: Ace Of Base (7), Rednex (5), Pink

Floyd (4), and Die Toten Hosen (4). Leading solo artists were Mariah Carey (7), Phil Collins (6), Rolf und seine Freunde (6), and Marius Mueller-Westernhagen (4).

The exchange rate used in this story is 1.46 German marks to \$1.

ARDEN WINS 3 JUNO AWARDS

(Continued from page 1)

songwriter of the year and top single for "Could I Be Your Girl."

Backstage, a jubilant Arden indicated she was surprised by her award as top songwriter. "I'm shocked, I really am, I don't even read music," she said.

Other big winners during the evening were Dion, the Tragically Hip, and Inuit performer Susan Aglukark.

Dion's album, "The Colour Of My Love," which reached diamond status (1 million sales) in Canada last year, was voted album of the year. It also beat out recordings by Pearl Jam, Counting Crows, Ace Of Base, and the Tragically Hip for best-selling foreign or domestic album of the year.

"I just do the best I can," said the newly married Dion backstage. "I'm enjoying my life now like crazy."

Added her producer, David Foster, "Celine is Canada's national treasure, and that's felt worldwide."

While five-time nominated MCA group the Tragically Hip failed to attend the Juno event due to U.S. tour commitments, the Kingston, Ontario-based band walked away with the coveted fan-voted entertainer of the year (the only fan-voted Juno) and group of the year awards.

EMI's Aglukark was named best new solo artist, while her independent 1992 debut album, "Arctic Rose," also was recognized as best aboriginal recording.

Other notable winners include Nettwerk Productions' Rose Chronicles, becoming the first recipient of the new best alternative album award for its Nettwerk album "Shiver"; Montreal pianist André Gagnon being named top instrumental artist; and Roch Voisine winning the best-selling francophone album award for his Star album "Coup De Tête."

In the country music field, BMG Music Canada-distributed artists dominated, with Michelle Wright winning the top female vocalist award, Charlie Major picking up the award for top male vocalist, and Prairie Oyster being named top country group.

This year was the first time the Juno event was held in Hamilton, and only the second time it has left Toronto (in 1992 it went to Vancouver). It was also the first time the public outnumbered music industry figures at the event. A capacity audience of 10,000, including some 7,000 people who had shelled out \$35-\$30 for tickets to attend, contributed immensely to the tone of the event.

Instead of a stuffy, tedious industry atmosphere that had previously marked a great many Juno shows, this year's presentation was boisterous, and at times, raucous. Not only was it exciting to attend, but the 2½-hour, CBC-TV-televised show, directed by CBC-TV veteran Joan Tosoni, also was exciting to watch. When's the last time beach balls were tossed about at an music industry award show?

The Junos pulled up stakes to Hamilton this year following two years of labor disputes at the O'Keefe Centre in nearby Toronto. Despite widespread reservations within the Canadian music industry about holding the event outside Toronto and particularly in an arena built for hockey, on-air this was the most lively and exciting Juno presentation ever. Those artists performing and accepting awards, as well as presenters, were visibly influenced by the energy of the arena crowd.



CELINE DION

For many industry figures attending, the Juno show was unquestionably the highlight of Canadian Music Week, which ran March 23-26. The conference/trade show/festival brought 1,200 delegates from as far away as Australia and the U.K. to a series of seminars and trade showcases.

Delegates had the opportunity to view more than 250 bands (many unsigned) from across Canada in Toronto clubs.

Superbly hosted by Cathy Jones, Rick Mercer, Greg Thomey, and Mary Walsh, the cast of CBC-TV's popular "This Hour Has 22 Minutes," the Juno program was highlighted by spirited performances from veteran acts such as Dion accompanied by Foster on piano ("The Colour Of My Love"), Crash Test Dummies ("Mmm, Mmm, Mmm, Mmm"), Sarah McLachlan ("Ice Cream"), Moist ("Push"), and Colin James ("Breakin' Up The House").

Also impressive was the odd matchup of Toronto dance/hip-hopppers Bass Is Base with Cape Breton fiddler Ashley MacIsaac ("Funkmobile").

The richly satirical "This Hour Has 22 Minutes" crew was in superb form during the evening. At one point, Jones and Walsh jokingly complaining that U.S. resident Neil Young, named top singer of the year, wouldn't be attending the Junos this year, said, "Neil Young is never here. There is no Neil Young."

Later Walsh, as her senior citizen character Marg Delahnuty, chided Dion sitting next to her manager/husband Rene Angelil, "I love the album. It's all about love, isn't it darling? ... Of course, you've only been married three months. Come back and talk to me when you've been married three years."

The evening also had numerous emotional high points, including the Hall of Fame tribute to native singer Buffy Sainte-Marie, which featured performances by Aglukark, the country vocal group Quartette, and the colorful native ensemble Stony Park Singers.

To thunderous applause, Sainte-Marie gave thanks to aboriginal musicians for inspiration, as well as thanking several music industry figures and the Apple Corp. for her Macintosh computer, which she said makes it easier for her to write songs. "The recording industry really is about more than making money and getting famous," she told the crowd.

A visibly distraught Anne Murray made a rare Juno appearance to pick up a special Global Achievement award for her longtime manager, presented by RPM Weekly founder Walt Grealis. She followed an emotional film tribute to 49-year-old Leonard Rambeau, who, stricken with cancer, was watching the show at Sunnybrook Hospital in Toronto. Rambeau, a beloved figure in Canadian music, has guided Murray's career for 25 years and represents Canadian country singers Rita MacNeil and George Fox.

"Leonard's a private man who would move away from me when whenever someone wanted a photo," Murray told the audience. "There's actually very few photos of the two of us together ... He's one of the good guys, and he's been instrumental in building the Canadian music industry to where it is today."

The day following the awards, Grealis said Rambeau had been able to watch the Juno tribute and had sent him the humorous message, "It could have been worse."

Following is a complete list of winners:

- Album:** "The Colour Of My Love," Celine Dion (Columbia).
- Single:** "Could I Be Your Girl," Jann Arden (A&M).
- Best-selling album (foreign or domestic):** "The Colour Of My Love," Celine Dion (Columbia).
- Best-selling francophone album:** "Coup De Tête," Roch Voisine (Star).
- Canadian entertainer of the year:** the Tragically Hip (MCA).
- Group:** the Tragically Hip (MCA).
- Female:** Jann Arden (A&M).
- Male:** Neil Young (Reprise).
- Country female vocalist:** Michelle Wright (Arista).
- Country male vocalist:** Charlie Major (BMG).
- Country group or duo:** Prairie Oyster (BMG).
- Best new group:** Moist (EMI).
- Best new solo artist:** Susan Aglukark (EMI).
- Instrumental artist:** André Gagnon (Star).
- Songwriter:** Jann Arden (A&M).
- Producer:** Robbie Robertson, "Skin Walker" and "It Is A Good Day To Die" from the album "Music For The Native Americans" (EMI).
- Recording engineer:** Lenny De Rose, "Lay My Body Down" and "Charms" from the Philosopher Kings' album "The Philosopher Kings" (Columbia).
- Best alternative album:** "Shiver," Rose Chronicles (Nettwerk).



BUFFY SAINTE-MARIE

- Best contemporary jazz album:** "The Merlin Factor," Jim Hillman & the Merlin Factor (Amplitude).
- Best mainstream jazz album:** "Free Trade," Free Trade (Justin Time).
- Best R&B/soul recording:** "First Impressions For The Bottom Jugglers," Bass Is Base (Soul Shack/A&M).
- Best rap recording:** "Certified," Ghetto Concept (Quality).
- Best reggae recording:** "Class And Credential," Carla Marshall (Chaos/Columbia).
- Best dance recording:** "Higher Love, Chub Mix," Capital Sound (Numuzik).
- Best hard-rock album:** "Suffersystem," Monster Voodoo Machine (D-Tribe).
- Best aboriginal recording:** "Arctic Rose," Susan Aglukark (EMI).
- Best roots/traditional album:** "The Mask And Mirror," Loreena McKennitt (Quinlan Road).
- Best blues/gospel album:** "Joy To The World: Jubilation V," the Montreal Jubilation Gospel Choir (Justin Time).
- Best global recording:** "Africa," Eval Manigat (TRB).
- Best children's album:** "Bananaphone," Raffi (Troubadour).
- Best classical album/solo or chamber ensemble:** "Erica Goodman Plays Canadian Harp Music," Erica Goodman (BIS).
- Best classical album/large ensemble:** "Bach: Brandenburg Concertos (Nos. 1-6)," Tafelmusik (Sony Classical).
- Best classical album/vocal or choral performance:** "Berloiz: Les Troyens," the Montreal Symphony (London).
- Best classical composition:** "Sketches From Natal," Malcolm Forsyth (CBC).
- Best video:** "Tunnels Of Trees," Gogh Van Go, directed by Lyne Charlebois (Audiogram).
- Best album design:** Andrew MacNaughton for "Naveed," Our Lady Peace (Epic).
- Global Achievement award:** Leonard Rambeau.
- Hall of Fame award:** Buffy Sainte-Marie (EMI).
- Walt Grealis special achievement award:** Louis Applebaum.

HITS OF THE WORLD

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JAPAN		(Dempa Publications Inc.) 4/3/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	WOW WAR TONIGHT H JUNGLE WITH T	AVEX/TRAX
2	2	OVERNIGHT SENSATION TRF	AVEX/TRAX
3	3	RA-RA-RA MAKI ODGURO	B GLAM
4	4	MAICCA EAST END X YURI	EPIC/SONY
5	NEW	UTA BUCK-TICK	VICTOR
6	6	KISEKI NO HOSHI KEISUKE KEIJIKE KUWATA & MR. CHILDREN	VICTORY/TOYS FACTORY
7	5	DREAMS CAN COME TRUE THANK YOU	EPIC/SONY
8	NEW	TRY ME WATASHI WO SHINJITE NAOMI AMURO WITH SUPER MONKIES	TOSHIBA/EMI
9	7	SO-YA-NA WEST END X YUKI	EPIC/SONY
10	8	HELLO MASAHARU FUKUYAMA	BMG/VICTOR
ALBUMS			
1	NEW	DREAMS CAN COME TRUE DELICIOUS	EPIC/SONY
2	1	ZARD FOREVER YOU	B GLAM
3	NEW	TRF DANCE TO POSITIVE	AVEX/TRAX
4	2	TAMIO OKUDA 29	SONY
5	NEW	CHISATO MORITAKA DO THE BEST	ONE UP MUSIC
6	3	KOME KOME CLUB DECADE	SONY
7	NEW	SKID ROW SUB HUMAN RACE	WEA JAPAN
8	6	MIHO NAKAYAMA COLLECTION III	KING
9	7	TOMOYASU HOTEI GUITARRHYTHM FOREVER VOL. 1	TOSHIBA/EMI
10	NEW	STEVIE WONDER CONVERSATION PEACE	POLYDOR

NETHERLANDS		(Stichting Mega Top 50) 4/1/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	ALICE, WHO THE X IS ALICE GOMPIE	RPC/DURECO
2	4	THINK TWICE CELINE DION	SONY
3	2	ETERNITY SNAP	ARIELA
4	6	HERE I GO 2 UNLIMITED	BYE
5	5	MOVE YOUR ASS SCOOTER	EDEL
6	3	SO IN LOVE WITH YOU DUKE	VIRGIN
7	10	LAAT ME AU TOCH NIET AILEEN CLOUSEAU	EMI MUSIC
8	NEW	SELF ESTEEM OFFSPRING	PIAS
9	9	SET YOU FREE N-TRANCE	CNR MUSIC
10	NEW	RIGHT TYPE OF MOOD HERBIE	ARIELA
ALBUMS			
1	1	ANDRE RIEU STRAUZ & CO	MERCURY
2	3	CRANBERRIES NO NEED TO ARGUE	MERCURY
3	2	BRUCE SPRINGSTEEN GREATEST HITS	SONY
4	4	IRENE MOORS & DE SMURFEN GA JA MEE NAAR SMURFEN	EMI
5	6	CELINE DION THE COLOUR OF MY LOVE	SONY
6	NEW	OFFSPRING SMASH	PIAS
7	NEW	ANNIE LENNOX MEDUSA	RCA
8	8	BON JOVI CROSS ROAD	JAMBO/MERCURY
9	5	MARCO BORSATO MARCO	POLYDOR
10	NEW	ANDRE RIEU STRAUZ GALA	MULTIOISK

AUSTRALIA		(Australian Record Industry Assn.) 4/2/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	HERE'S JOHNNY HOCUS POCUS	SHOCK
2	3	TOTAL ECLIPSE OF THE HEART NICKI FRENCH	SHOCK
3	2	ANOTHER NIGHT M.C. SAR & REAL MCCOY	BMG
4	4	THINK TWICE CELINE DION	EPIC
5	5	ODE TO MY FAMILY CRANBERRIES	ISLAND
6	6	HERE COMES THE HOTSTEPPER INI KAMOZE	COLUMBIA
7	8	SORRENTO MOON (I REMEMBER) TINA ARENA	COLUMBIA
8	9	SKY HIGH NEWTON	FESTIVAL
9	14	WHEN I COME AROUND GREEN DAY	WARNER
10	7	A GIRL LIKE YOU EDWYN COLLINS	MDS
11	13	HOT HOT HOT ARROW	FESTIVAL
12	12	PURE MASSACRE SILVERCHAIR	MURMUR/SONY
13	15	BEAUTIFUL IN MY EYES JOSHUA KADISON	EMI
14	16	DIGGING THE GRAVE FAITH NO MORE	LIBERATION/FESTIVAL
15	10	SOMEDAY I'LL BE SATURDAY NIGHT BON JOVI	JAMBO/MERCURY
16	11	SELF ESTEEM OFFSPRING	SHOCK
17	17	NO MORE "I LOVE YOU'S" ANNIE LENNOX	ARISTA
18	20	COME BACK LONDONBEAT	BMG
19	NEW	COTTON EYE JOE REDNEX	BMG
20	NEW	CREEP TLC	BMG
ALBUMS			
1	1	GREEN DAY DOOKIE	WARNER
2	2	CRANBERRIES NO NEED TO ARGUE	ISLAND
3	3	PEARL JAM VITALOGY	EPIC
4	6	CELINE DION THE COLOUR OF MY LOVE	EPIC
5	4	OFFSPRING SMASH	SHOCK
6	NEW	ELTON JOHN MADE IN ENGLAND	MERCURY/POLYGRAM
7	7	ANNIE LENNOX MEDUSA	ARISTA
8	5	BRUCE SPRINGSTEEN GREATEST HITS	COLUMBIA
9	9	ENYA THE CELTS	WARNER
10	10	SOUNDTRACK PULP FICTION	MCA
11	15	THE CHIEFTAINS THE LONG LACK VEIL	BMG
12	NEW	ROLLING STONES VOODOO LOUNGE	VIRGIN/EMI
13	14	YANNI LIVE AT THE ACROPOLIS	BMG
14	NEW	TINA ARENA DON'T ASK	COLUMBIA
15	NEW	ELECTRIC LIGHT ORCHESTRA VERY BEST OF	SONY
16	12	TOMMY & PHIL EMMANUEL TERRA FIRMA	COLUMBIA
17	17	PEARL JAM TEN	EPIC/SONY
18	NEW	ROLLING STONES JUMP JACK-THE BEST OF	VIRGIN/EMI
19	18	SOUNDTRACK FORREST GUMP	EPIC
20	13	HI FI WAY YOU AM I	ROOM/WARNER

CANADA		(The Record) 3/13/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	SUKIYAKI 4 P.M. NEXT PLATEAU/PGD	
2	2	ALWAYS BDN JOVI MERCURY/PGD	
3	3	SECRET MADONNA MAVERICK/WEA	
4	6	ANOTHER DAY WHIGFIELD QUALITY/SONY	
5	8	TAKE A BOW MADONNA MAVERICK/WEA	
6	4	ON BENDED KNEE BOYZ II MEN MOTOWN/PGD	
7	10	SHORT DICK MAN 20 FINGERS ZOO/BMG	
8	5	LOVE IS ALL AROUND WET WET WET LONDON/PGD	
9	7	RIGHT BESIDE YOU SOPHIE B. HAWKINS	COLUMBIA/SONY
10	13	SOMEDAY I'LL BE SATURDAY NIGHT BON JOVI	MERCURY/PGD
11	15	SATURDAY NIGHT WHIGFIELD QUALITY/PGD	
12	9	DO YOU WANNA GET FUNKY C+C MUSIC	FACTORY COLUMBIA/SONY
13	16	SYMPATHY FOR THE DEVIL GUNS N' ROSES	GEFFEN/UNI
14	11	GO ON MOVE REEL II REEL QUALITY/PGD	
15	NEW	ENDLESS LOVE LUTHER VANDROSS	EPIC/SONY
16	12	CAN YOU FEEL THE... E. JOHN HOLLYWOOD/WEA	
17	14	CIRCLE OF LIFE ELTON JOHN HOLLYWOOD/WEA	
18	17	TURN THE BEAT AROUND G. ESTEFAN	EPIC/SONY
19	NEW	ALL I WANNA DO SHERYL CROW	A&M/PGD
20	NEW	CREEP TLC	LAFACE/BMG
ALBUMS			
1	1	B. SPRINGSTEEN GREATEST HITS	COLUMBIA/SONY
2	NEW	ANNIE LENNOX MEDUSA	RCA/BMG
3	2	GREEN DAY DOOKIE	REPRISE/WEA
4	3	CRANBERRIES NO NEED TO ARGUE	ISLAND/PGD
5	4	S. CROW TUESDAY NIGHT MUSIC CLUB	A&M/PGD
6	5	EAGLES HELL FREEZES OVER	GEFFEN/UNI
7	6	NIRVANA MTV UNPLUGGED IN NEW YORK	DGC/UNI
8	7	OFFSPRING SMASH	EPITAPH
9	8	VAN HALEN BALANCE	WARNER BROS./WEA
10	NEW	COLLECTIVE SOUL COLLECTIVE 4	ATLANTIC/WEA
11	9	BOYZ II MEN II	MOTOWN/PGD
12	18	HOOTIE & THE BLOWFISH CRACKED REAR VIEW	ATLANTIC/WEA
13	14	JANN ARDEN LIVING UNDER JUNE	A&M/PGD
14	11	PEARL JAM VITALOGY	EPIC/SONY
15	NEW	CHIEFTAINS THE LONG BLACK VEIL	RCA/BMG
16	20	LIVE THROWING COPPER	MCA/UNI
17	12	WEEZER WEEZER	DGC/UNI
18	10	VARIOUS ARTISTS DANCE MIX USA 95	QUALITY/SONY
19	13	GARTH BROOKS THE HITS	CAPITOL/CEMA
20	NEW	VARIOUS ARTISTS PULP FICTION	MCA/UNI

HITS OF THE U.K.

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THIS WEEK	LAST WEEK	SINGLES	
1	2	DON'T STOP (WIGGLE WIGGLE) OUTHERE	BROTHERS STIP/WEA
2	1	LOVE CAN BUILD A BRIDGE CHER, C. HYNDE & N. CHERRY WITH E. CLAPTON	LONDON
3	6	JULIA SAYS WET WET WET PRECIOUS ORGANISATION	
4	3	THINK TWICE CELINE DION	EPIC
5	NEW	TWO PLAY THAT GAME BOBBY BROWN	MCA
6	NEW	U SURE DO STRIKE	FRESH
7	NEW	BABY IT'S YOUR BEATLES	APPLE
8	5	DON'T GIVE ME YOUR LIFE ALEX PARTY	SYSTEMATIC
9	4	TURN ON, TUNE IN, COP OUT FREAK POWER	4TH+B'WAY
10	11	LET IT RAIN EAST 17	LONDON
11	8	THE BOMB! BUCKETHEADS	POSITIVA
12	9	WHOOOPS NOW/WHAT!! I DO J. JACKSON	VIRGIN
13	7	PUSH THE FEELING ON NIGHTCRAWLERS	FFRR
14	13	ONE MAN IN MY HEART HUMAN LEAGUE	EASTWEST
15	10	AXEL F/KEEP PUSHIN' CLOCK	MEDIA/MCA
16	12	OLD POP IN AN OAK REDNEX	INTERNAL AFFAIRS
17	NEW	YOU BELONG TO ME JX	FFRR
18	20	SUDDENLY SEAN MAGUIRE	PARLOPHONE
19	NEW	GET WILD THE NEW POWER GENERATION	NPG
20	NEW	THE FIRST THE LAST ETERNITY SNAP	ARISTA
21	NEW	IF YOU LOVE ME BROWNSTONE	MJJ/EPIC
22	14	ALWAYS SOMETHING THERE TO REMIND ME TIN TIN OUT	FEATURING ESPIRITU WEA
23	15	YOU GOTTA BE DES'REE	DUSTED SOUND/SONY S2
24	NEW	SHOW A LITTLE LOVE ULTIMATE KAOS	WILD CARD
25	NEW	SAVE IT 'TIL THE MORNING AFTER SHUT UP AND DANCE	PULSE-8
26	17	WAKE UP BOO! BOO RADLEYS	CREATION
27	NEW	CONWAY REEL 2 REAL FEATURING THE MAD STUNTMAN	POSITIVA
28	28	PERFECT DAY DURAN DURAN	PARLOPHONE
29	NEW	KARMACOMA MASSIVE ATTACK	VIRGIN
30	16	I'VE GOT A LITTLE SOMETHING FOR YOU MN8	1ST AVENUE/COLUMBIA
31	NEW	EXPRESS YOUR FREEDOM ANTICAPPELLA	MEDIA/MCA
32	NEW	OVER MY SHOULDER MIKE & THE MECHANICS	VIRGIN
33	NEW	CAN'T STOP LOVIN' YOU VAN HALEN	WARNER BROS.
34	19	POISON PRODIGY	XL RECORDINGS
35	18	ORIGINAL LEFTFIELD FEATURING TONI HALLIDAY	HARD HANDS/COLUMBIA
36	23	NO MORE "I LOVE YOU'S" ANNIE LENNOX	RCA
37	NEW	SWEET DREAMS DJ SCOTT FEATURING LORNA B. STEPPIN' OUT	
38	30	AS I LAY ME DOWN SOPHIE B. HAWKINS	COLUMBIA
39	25	HERE COMES THE HOTSTEPPER INI KAMOZE	COLUMBIA
40	NEW	BRIDGE QUEENSRYCHE	EMI

GERMANY		compiled by Media Control 3/28/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	CONQUEST OF PARADISE VANGELIS	EASTWEST
2	2	SCATMAN JOHN SCATMAN	BMG/ARIELA
3	6	COMPUTERLIEBE DAS MODUL	URBAN MOTOR
4	NEW	FRED COME TO BED E-RODIC	INTERCORD
5	3	OLD POP IN AN OAK REDNEX	ZYX
6	4	SHORT DICK MAN 20 FINGERS	ZYX
7	10	ADIEMUS ADIEMUS	ELECTROLA
8	9	'74-'75 CONNELLS	INTERCORD
9	5	MOVE YOUR ASS SCOOTER	CLUB TOOL/EDEL
10	8	DISCO FANS STAR WASH	DANCE POOL
11	15	THE FIRST THE LAST ETERNITY SNAP	BMG/ARIELA
12	20	HARDCORE VIBES DUNE	URBAN MOTOR
13	7	HERE COMES THE HOTSTEPPER INI KAMOZE	COLUMBIA
14	12	WHEN DO I GET TO SING "MY WAY" SPARKS	BMG/ARIELA
15	11	ZOMBIE CRANBERRIES	ISLAND/MERCURY
16	14	JA KLAR SCHWESTER S	BMG/ARIELA
17	13	LOVE IS EVERYWHERE CAUGHT IN THE ACT	ZYX
18	NEW	TAKE A BOW MADONNA	SIRE
19	17	BABYLON PRINCE ITAL JOE/MAR	EASTWEST
20	16	ACH DU MEINE NASE SANDMANN'S DUMMIES	ARIELA
ALBUMS			
1	1	BRUCE SPRINGSTEEN GREATEST HITS	COLUMBIA
2	2	VANGELIS 1492-CONQUEST OF PARADISE	EASTWEST
3	3	CRANBERRIES NO NEED TO ARGUE	ISLAND/MERCURY
4	11	ANNIE LENNOX MEDUSA	ARISTA
5	4	REDNEX SEX & VIOLINS	ZYX
6	5	MADONNA BEDTIME STORIES	SIRE
7	7	GREEN DAY DOOKIE	REPRISE
8	8	KELLY FAMILY OVER THE HUMP	KEL-LIFE/EDEL
9	10	OFFSPRING SMASH	EPITAPH
10	6	FURY IN THE SLAUGHTERHOUSE THE HEARING OF THE SENSE OF B	SPV
11	NEW	ELTON JOHN MADE IN ENGLAND	MERCURY
12	9	WESTERNHAGEN AFFENTHEATER	WEA
13	12	NIEDECKEN LEOPARDEFELL	EMI
14	13	BON JOVI CROSS ROAD	JAMBO/MERCURY
15	15	H-BLOCKX TIME TO MOVE	ARIELA
16	17	SCHWESTER S S IST SOWEIT	MCA
17	19	CONNELLS RING	INTERCORD
18	16	STING FIELDS OF GOLD	A&M
19	18	MARK' OH NEVER STOP THAT FEELING	URBAN/MOTOR
20	NEW	JENNIFER RUSH OUT OF MY HANDS	EMI

THIS WEEK	LAST WEEK	ALBUMS	
1	NEW	ELASTICA ELASTICA	DECEPTIVE
2	1	ANNIE LENNOX MEDUSA	RCA
3	2	CELINE DION THE COLOUR OF MY LOVE	EPIC
4	3	BRUCE SPRINGSTEEN GREATEST HITS	COLUMBIA
5	NEW	FAITH NO MORE KING FOR A DAY/FOOL FOR A LIFETIME SLASH	
6	NEW	RADIOHEAD THE BENDS	PARLOPHONE
7	5	FREE THE SPIRIT PAN PIPE MOODS	POLYGRAM/TV
8	NEW	STEVIE WONDER CONVERSATION PEACE	MOTOWN
9	4	BLUR PARKLIFE	FOOD/PARLOPHONE
10	11	BEAUTIFUL SOUTH CARRY ON UP THE CHARTS	GO! DISCS
11	6	KIRSTY MACCOLL GALORE	VIRGIN
12	13	CRANBERRIES NO NEED TO ARGUE	ISLAND
13	8	JIMMY NAIL CROCODILE SHOES	EASTWEST
14	14	M PEOPLE BIZARRE FRUIT	DECONSTRUCTION/RCA
15	NEW	JANET JACKSON JANET/JANET REMIXED	VIRGIN
16	9	MIKE & THE MECHANICS BEGGAR ON A BEACH	OF GOLD VIRGIN
17	7	SMITHS SINGLES	WEA
18	20	PORTISHEAD DUMMY	GO! BEAT
19	16	BON JOVI CROSS ROAD	JAMBO/MERCURY
20	15	OASIS DEFINITELY MAYBE	CREATION
21	NEW	MOBY EVERYTHING IS WRONG	MUTE
22	12	HOOTIE & THE BLOWFISH CRACKED REAR VIEW	ATLANTIC
23	10	DEL AMITRI TWISTED	A&M
24	17	GARTH BROOKS THE HITS	LIBERTY
25	18	STING FIELDS OF GOLD	A&M
26	34	GREEN DAY DOOKIE	REPRISE
27	19	GREEN DAY ATTACK	PROTECTION/NO PROTECTION VIRGIN
28	NEW	MEGADETH YOUTHANASIA/HIDDEN TREASURE	CAPITOL
29	40	LEFTFIELD LEFTISM	HARD HANDS/COLUMBIA
30	24	ETERNAL ALWAYS & FOREVER	1ST AVENUE/EMI
31	26	S. CROW TUESDAY NIGHT MUSIC CLUB	A&M
32	21	MAXINQUAYE TRICKY	4TH+B'WAY
33	23	VANESSA MAE VIOLIN PLAYER	EMI
34	NEW	EAST 17 STEAM	LONDON
35	32	ANNIE LENNOX DIVA	RCA
36	38	WELCOME TO THE PLEASURE DOME FRANKIE GOES TO HOLLYWOOD	ZTT
37	29	R.E.M. MONSTER	WARNER BROS.
38	NEW	OFFSPRING SMASH	EPITAPH
39	22	PI HARVEY TO BRING YOU MY LOVE	ISLAND
40	31	BOB SEGER & THE SILVER BULLET BAND GREATEST HITS	CAPITOL

FRANCE		(SNEP/IFOP/Tite-Live) 3/18/95	
THIS WEEK	LAST WEEK	SINGLES	
1	1	ZOMBIE CRANBERRIES	ISLAND
2	2	HERE COMES THE HOTSTEPPER INI KAMOZE	COLUMBIA
3	3	RESPECT ELLIANCE ETHNIC	VIRGIN
4	5	A GIRL LIKE YOU EDWYN COLLINS	VIRGIN
5	4	SHORT DICK MAN 20 FINGERS	EMI
6	6	ALWAYS BON JOVI	JAMBO/MERCURY
7	7	CHACUN SA ROUTE KATCHE, MANU & ORYEMA, GEOFFREY & TONTON	VIRGIN
8	11	YOUR SONG BILLY PAUL	VERSAILL
9	10	CAN YOU FEEL THE LOVE TONIGHT	ELTON JOHN WALT DISNEY
10	9	STAY ANOTHER DAY	EAST 17 LONDON
11	13	COTTON EYE JOE REDNEX	JIVE
12	8	ALL I WANNA DO SHERYL CROW	POLYGRAM
13	12	MEGAMIX ICE MC	POLYGRAM
14	20	BELIEVE ELTON JOHN	POLYGRAM
15	17	SATURDAY NIGHT WHIGFIELD	POLYGRAM
16	14	REGULATE WARREN G & NATE DOGG	ISLAND
17	16	THE CIRCLE OF LIFE DEBBIE DAVIS	SONY
18	19	JE T'ATTENDS AXELLE RED	VIRGIN
19	NEW	POUR QUE TU U'AIMES ENCORE	CELINE DION
20	18	IS THIS THE LOVE MASTERBOY	BARCLAY
ALBUMS			
1	1	CRANBERRIES NO NEED TO ARGUE	ISLAND
2	2	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE	COLUMBIA
3	NEW	STEVIE WONDER CONVERSATION PEACE	MOTOWN
4	3	SOUNDTRACK THE LION KING	WALT DISNEY
5	NEW	FAITH NO MORE KING FOR A DAY/FOOL FOR A LIFETIME	POLYGRAM
6	10	NIRVANA MTV UNPLUGGED IN NEW YORK	GEFFEN
7	4	DALIDA COMME SI J'ETAIS LA	CARRERE
8	5	ANNIE LENNOX MEDUSA	ARISTA
9	7	SOUNDTRACK IMMORTAL BELOVED	SONY
10	NEW	WILLIAM SELLER OLYMPIADE (POP UP)	POLYGRAM
11	8	JOHN LEE HOOKER CHILL OUT	VIRGIN
12	NEW	CESARIA EVORA CESARIA	BMG
13	NEW	ELTON JOHN MADE IN ENGLAND	POLYGRAM
14	14	OFFSPRING SMASH	PIAS
15	17	ALAIN SOUCHON C'EST DEJA CA</	

HITS OF THE WORLD

CONTINUED

EUROCHART HOT 100 4/1/95 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
2	4	OLD POP IN AN OAK REDNEX JIVE
3	3	THINK TWICE CELINE DION EPIC
4	2	ZOMBIE CRANBERRIES ISLAND
5	6	MOVE YOUR ASS SCOOTER CLUB TOOLS
6	NEW	SCATMAN JOHN SCATMAN ICEBERG
7	NEW	LOVE CAN BUILD A BRIDGE COMIC RELIEF LONDON
8	NEW	DON'T STOP OUTHERE BROTHERS HOTSOUND
9	10	NO MORE "I LOVE YOU'S" ANNIE LENNOX ARISTA
10	7	SHORT DICK MAN 20 FINGERS S.O.S. RECORDS
ALBUMS		
1	1	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
2	2	CRANBERRIES NO NEED TO ARGUE ISLAND
3	3	ANNIE LENNOX MEDUSA RCA
4	NEW	REDNEX SEX & VIOLINS JIVE
5	4	GREEN DAY DOOKIE REPRISE
6	NEW	FAITH NO MORE FOOL FOR A DAY... FOOL FOR A LIFETIME SLASH/LONDON
7	5	OFFSPRING SMASH EPITAPH
8	6	VANGELIS 1492-THE CONQUEST OF PARADISE EASTWEST
9	9	NIRVANA MTV UNPLUGGED IN NEW YORK GEFEN
10	7	CELINE DION THE COLOUR OF MY LOVE EPIC

FINLAND (Seura/IFPI Finland) 3/26/95

THIS WEEK	LAST WEEK	SINGLES
1	3	POISON PRODIGY XL
2	2	CLUB BIZARRE U96 URBAN MOTOR
3	9	PELASTA MAAILMA CMX HERODES
4	1	EVERYTIME YOU TOUCH ME MOBY MUTE
5	7	DIGGING THE GRAVE FAITH NO MORE LONDON
6	NEW	SCATMAN JOHN SCATMAN ICEBERG
7	4	ROMEO & JULIA MOVETRON POLYDOR
8	5	FLYING HIGH CAPTAIN HOLLYWOOD MEGA
9	8	HERE I GO 2 UNLIMITED BYTE
10	NEW	LET IT RAIN EAST 17 LONDON
ALBUMS		
1	1	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
2	3	FAITH NO MORE KING FOR A DAY... FOOL FOR A LIFETIME LONDON/POLYGRAM
3	3	REDNEX SEX & VIOLINS JIVE
4	6	OFFSPRING SMASH EPITAPH/SPINEFARM
5	4	PANDORA TELL THE WORLD STOCKHOUSE/VIRGIN
6	5	KAJA KOO TUULIKELLO WEA
7	7	CRANBERRIES NO NEED TO ARGUE ISLAND
8	8	GREEN DAY DOOKIE REPRISE
9	9	PHARAO PHARAO DANCE POOL/SONY
10	NEW	ANNIE LENNOX MEDUSA ARISTA

DENMARK (IFPI/Nielsen Marketing Research) 4/1/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SCATMAN JOHN SCATMAN BMG/ARIOLA
2	5	THINK TWICE CELINE DION SONY
3	2	TEARS DON'T LIE MARK' OH POLYGRAM
4	4	LOVE ME FOR A REASON BOYZONE POLYGRAM
5	3	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
6	8	STAY ANOTHER DAY EAST 17 POLYGRAM
7	7	THEM GIRLS, THEM GIRLS ZIG & ZAG BMG
8	NEW	SELF ESTEEM OFFSPRING BORDER
9	NEW	SWEET DREAMS SWING/DR. ALBAN BMG/ARIOLA
10	6	ZOMBIE CRANBERRIES ISLAND
ALBUMS		
1	1	D.A.D. HELPYOURSELFISH EMI-MEDLEY
2	2	BRUCE SPRINGSTEEN GREATEST HITS SONY
3	6	STATUS QUO WHATEVER YOU WANT POLYDOR
4	NEW	SVENNE & LOTTA OLDIES BUT GREATEST ELAP
5	7	CRANBERRIES NO NEED TO ARGUE ISLAND
6	NEW	ANNIE LENNOX MEDUSA ARISTA
7	NEW	REDNEX SEX & VIOLINS BMG
8	9	THOMAS HELMIG STUPID MAN BMG
9	NEW	CELINE DION THE COLOUR OF MY LOVE COLUMBIA
10	NEW	OFFSPRING SMASH BORDER

PORTUGAL (Portugal/AFP) 3/28/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	MADREDEUS AINDA EMI
2	9	VARIOUS RAVE PARTY-VOL. 1 VIDISCO
3	4	VANGELIS 1492-THE CONQUEST OF PARADISE EASTWEST
4	7	ANNIE LENNOX MEDUSA ARISTA
5	NEW	VARIOUS '95 GRAMMY NOMINEES COLUMBIA
6	2	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
7	5	VARIOUS ELECTRICIDADE VIDISCO
8	10	LAURA PAUSINI LAURA PAUSINI WARNER
9	3	CRANBERRIES NO NEED TO ARGUE ISLAND
10	NEW	ELTON JOHN MADE IN ENGLAND MERCURY

IRELAND (IFPI Ireland) 3/16/95

THIS WEEK	LAST WEEK	SINGLES
1	1	THINK TWICE CELINE DION EPIC
2	4	DON'T GIVE ME YOUR LIFE ALEX PARTY SYSTEMATIC
3	2	I'VE GOT A LITTLE SOMETHING FOR YOU MN8 COLUMBIA
4	5	PUSH THE FEELING ON NIGHTCRAWLERS LONDON
5	NEW	DON'T STOP (WIGGLE WIGGLE) OUTHERE BROTHERS CAPITOL
6	3	POISON PRODIGY XL RECORDINGS
7	NEW	TURN ON, TUNE IN, COP OUT FREAK POWER 4TH+B'WAY
8	NEW	CLOCK AXEL F/KEEP PUSHIN GEFEN
9	8	NO MORE "I LOVE YOU'S" ANNIE LENNOX ARISTA
10	10	INDEPENDENT LOVE SONG SCARLET WEA
ALBUMS		
1	1	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
2	2	CELINE DION THE COLOUR OF MY LOVE EPIC
3	3	CHARLIE LANDSBOROUGH WHAT COLOUR IS THE WIND RITZ
4	4	BILL WHELAN RIVERDANCE K.TEL
5	5	ANNIE LENNOX MEDUSA ARISTA
6	8	CHIEFTAINS THE LONG BLACK VEIL RCA
7	NEW	VARIOUS DANCE ZONE LEVEL 4 POLYGRAM/TV
8	9	GARTH BROOKS HITS CAPITOL
9	NEW	FAITH NO MORE KING FOR A DAY... FOOL FOR A LIFETIME SLASH/LONDON
10	NEW	VARIOUS SMASH HITS 95 VOL. 1 TELSTAR

AUSTRIA (Austrian IFPI/Austrian Top 30) 3/25/95

THIS WEEK	LAST WEEK	SINGLES
1	1	OLD POP IN AN OAK REDNEX ECHO
2	NEW	SCATMAN JOHN SCATMAN BMG
3	2	ZOMBIE CRANBERRIES ISLAND
4	3	MOVE YOUR ASS SCOOTER EMI
5	NEW	THE FIRST THE LAST ETERNITY SNAP BMG
6	10	SHORT DICK MAN 20 FINGERS ECHO
7	5	STAY ANOTHER DAY EAST 17 LONDON
8	7	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
9	4	TEARS DON'T LIE MARK' OH POLYGRAM
10	6	COTTON EYE JOE REDNEX ECHO
ALBUMS		
1	1	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
2	3	CRANBERRIES NO NEED TO ARGUE ISLAND
3	NEW	REDNEX SEX & VIOLINS ECHO
4	NEW	GLENN MILLER THE LOST RECORDINGS BMG
5	8	ANNIE LENNOX MEDUSA ARISTA
6	4	KELLY FAMILY OVER THE HUMP EMI
7	NEW	OFFSPRING SMASH EMV
8	5	GREEN DAY DOOKIE WARNER
9	NEW	KASTELRUTHER SPATZEN DAS DESTO POLGE 2 KOCH
10	NEW	STING FIELDS OF GOLD A&M

NORWAY (Verdens Gang Norway) 4/1/95

THIS WEEK	LAST WEEK	SINGLES
1	1	THINK TWICE CELINE DION SONY
2	12	SCATMAN JOHN SCATMAN BMG
3	4	BASKET CASE GREEN DAY WARNER
4	7	CAN YOU FEEL THE LOVE TONIGHT ELTON JOHN POLYGRAM
5	3	OLD POP IN AN OAK REDNEX BMG
6	6	STAY ANOTHER DAY EAST 17 POLYGRAM
8	5	ZOMBIE CRANBERRIES ISLAND
7	9	SELF ESTEEM OFFSPRING BORDER
9	10	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
10	8	TEARS DON'T LIE MARK' OH POLYGRAM
ALBUMS		
1	2	CELINE DION THE COLOUR OF MY LOVE SONY
2	1	BRUCE SPRINGSTEEN GREATEST HITS SONY
3	10	REDNEX SEX & VIOLINS BMG
4	NEW	ANNIE LENNOX MEDUSA ARISTA
5	3	GARTH BROOKS THE HITS EMI
6	5	DI DERRE JENTER OG SANN SONET
7	4	CHICAGO THE HEART OF... CHICAGO WARNER
8	6	HERBERT VON KARAJAN LES PLUS BEAUX ADAGIOS POLYGRAM
9	9	BO KASPER ORKESTER PA HOTELL CUPOL
10	7	NEIL SEDAKA THE VERY BEST OF... ARCADE

HONG KONG (IFPI Hong Kong Group) 3/19/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	PRISCILLA CHAN WELCOME BACK POLYGRAM
2	2	VARIOUS UNITED POWER '95 POLYGRAM
3	4	CASS PHANG SUDDENLY WAKE UP FROM A DREAM EMI
4	3	SHIRLEY KWAN ALL TIME FAVORITES POLYGRAM
5	NEW	AARON KWOK YOU ARE MY EVERYTHING WARNER
6	5	JACKY CHEUNG THIS WINTER IS NOT VERY COLD POLYGRAM
7	6	CHRIS WONG LOVE STORY IN THE MORTAL WORLD FITTO
8	9	FAYE WONG TO PLEASE MYSELF CINEPOLY
9	NEW	CASS PHANG FLY WITH LOVE EMI
10	NEW	LEON LAI THINKING OF YOU EVERY DAY POLYGRAM

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

SPAIN: Now that female performers are playing an ever more active role in pop and rock and with March 8 being designated as the International Day Of Women, it was logical for Madrid's premier rock venue, the Revolver Club, to dedicate March to women artists. A notable event was a March 9 multi-act concert featuring five female rockers in a Latin-American solidarity fiesta. Meanwhile, Mondays, long given over to flamenco, were dedicated throughout the month to four leading flamenco ladies. With her exquisite singing voice, 29-year-old Catalan flamenco purist **Mayte Martin** was the star attraction March 6; a week later, attention was focused on Seville-born **Juana la del Revuelo**, a seasoned performer who was accompanied by her guitarist son and husband. **Manuela Heredia**, the 29-year-old dancer from Madrid, took the stage March 20, prompting the audience to thank the Lord (as Heredia herself does every night) that she gave up her secretarial studies to dance. **Carmen Linares**, 44, finished a tour of Italy before performing at the Revolver March 27, where she reaffirmed her reputation as the queen of flamenco. "Flamenco gives me dignity as a woman," she says. "And I give it back [by] being an artist. It's a kind of exchange." **HOWELL LLEWELLYN**

POLAND: Dance music fans had the time of their lives at the recent two-day Dance Music festival, which was staged in the country's newest and most fashionable music hall, the Colosseum in Warsaw, a gigantic disco/club as big as a circus. The first day of the Polish DJs Mixing Championships—the Polish heat of the World DJs Mixing Championships—were organized by **Mariusz Duma**, chief of the Polish branch of DMC-International (Disco Mix Club). With DJs demonstrating how to mix records with legs, elbows, knees, and anything but their hands, the night ended with **DJ Markski's** Computer Mix Show. On the second day, popular DJs **Bogdan Fabianski** and **Marek Sierocki** presented the Dance Music Awards '94 to the most popular acts as voted by the DJ members of DMC-Poland. Among the winning acts were **De Mono**, **Various Manx**, and **Edyta Gorniak** (who appeared in last year's Eurovision Song Contest). The awards were followed by performances by such dance music stars as **MC Diva**, **United**, and **Stachursky**, along with a guest appearance by **Fun Factory**, which was promoting its debut album, "Non Stop!" The unforgettable show made one wonder whether Warsaw, with so much talent and enthusiasm on its doorstep, perhaps will become the capital of dance music in Eastern Europe. **BEATA PRZEDPELSKA**



IRELAND: "Celtic Graces," a best-of Ireland compilation from EMI's Hemisphere label (Billboard, March 18), draws heavily, though not exclusively, on the '70s, when there was a renewal (rather than a revival) of Irish folk music. It was a time of change and experimentation, when horizons were broadened and new instruments, such as the bouzouki, were introduced. Artists, such as **Donal Lunny**, **Paul Brady**, **Andy Irvine**, **Bill Whelan**, **Philip King**, **Peter Browne**, **Clannad**, **De Danann**, and **the Bothy Band**, helped develop the music while remaining true to its roots. Among the 15 tracks are a mournful love song from Donegal, "Eirigh Suas A Stoirin" (Rise Up My Love), sung in Gaelic from Clannad's debut album, "Dulaman," released in 1976; "Plains Of Kildare," by Irvine & Brady (1976); and "Declan," Donal Lunny's tribute to fellow musician **Declan McNelis**, who died in 1987. The compilation was produced by **Gerald Seligman** and coordinated by EMI Ireland A&R manager **Thomas Black**, with material from the Tara, Gael-Linn, and Mulligan labels. "Celtic Graces" will be released in 50 territories, including the U.S., where it will be on the I.R.S. label. **KEN STEWART**

PORTUGAL: Né Ladeiras, the former singer in top-selling groups **Brigada Victor Jara**, **Trovante**, and **Banda Do Casaco**, has enjoyed only limited success, thus far, as an adult contemporary solo artist. But after a six-year break, she has returned to her traditional roots for inspiration and has recorded one of the best albums around. "Traz Os Montes" (Behind The Mountains), on EMI/VC, features modern arrangements of 13 traditional songs from the northern province of Trás-os-Montes, an area which boasts one of the country's richest ethno-musical legacies, and which also was the birthplace of Ladeiras's grandmother Rosa. Singing not only in Portuguese, but also in the Mirandês and Castellano dialects, Né Ladeiras applies her strikingly beautiful voice to a range of songs, such as "Çarandillera," "Pingacho," "La Molinera," "Linda Pastorica" and "Cirigoça," many of the tunes "discovered" and recorded by noted ethno-musicologists **Michel Giacometti**, **Jorge Dias**, and **Margot Dias**. Although traditional Portuguese music was ignored before the 1974 April Revolution, there has been a growing interest in the "ethnic" music of this region thanks in no small part to the efforts of the late Giacometti, a Frenchman from the island of Corsica. He collected indigenous musical instruments and recorded thousands of tapes of traditional songs, helping and inspiring many artists like Ladeiras to get started. **FERNANDO TENENTE**

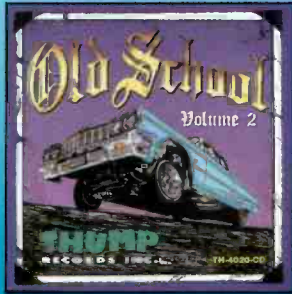


NORWAY: Singer/songwriter **Anne Grete Preus** received three awards for her album "Millimeter" at Spellemannprisen, the country's annual music awards show, held this year in Lillehammer. The best album, best female artist, and best song awards given her were seen as recognition of her long career and contribution to Norwegian music. Unlike previous years, the awards committee considered all types of popular music under genre-neutral categories in an attempt to avoid arbitrary distinctions. Best band honors went to **Tre Smaa Kinesere** for its fourth album, "Hjertemedisin," while **Jonas Fjeld** was named best male artist for "Nerven I Min Sang." The debut award went to **Weld** for its "Natural Tools" album. **HELLE HOINNESS**

Old School



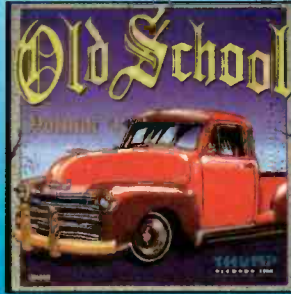
OLD SCHOOL
VOLUME 1



OLD SCHOOL
VOLUME 2



OLD SCHOOL
VOLUME 3



OLD SCHOOL
VOLUME 4



OLD SCHOOL
VOLUME 5

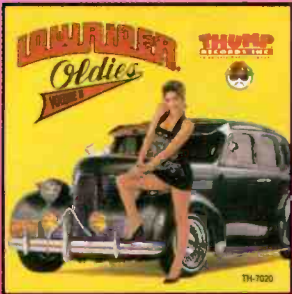


OLD SCHOOL
VOLUME 6

LOWRIDER Oldies



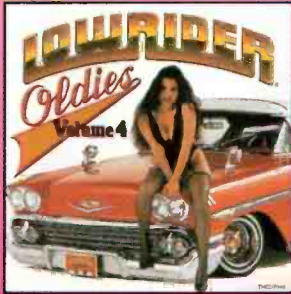
LOWRIDER OLDIES
VOLUME 1



LOWRIDER OLDIES
VOLUME 2



LOWRIDER OLDIES
VOLUME 3



LOWRIDER OLDIES
VOLUME 4



LOWRIDER OLDIES
VOLUME 5



LOWRIDER OLDIES
VOLUME 6

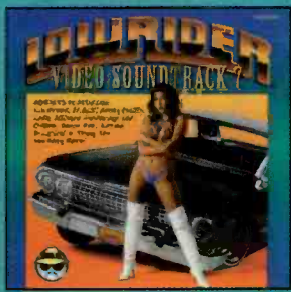
**NEW
REISSUES
FROM THUMP!**



OLD SCHOOL
LOVE SONGS

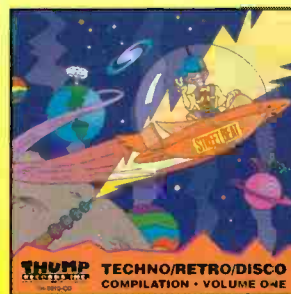


TAPPS
GREATEST HITS



LOWRIDER VIDEO
SOUNDTRACK

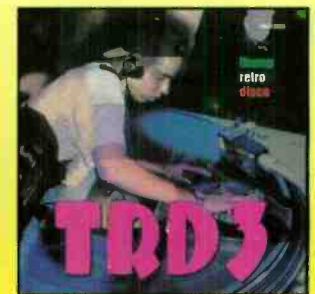
THUMP RETRO DISCO



TRD
VOLUME 1



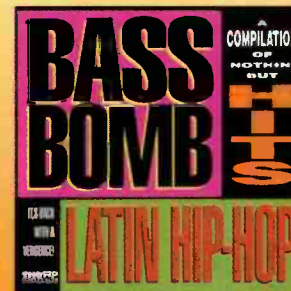
TRD
VOLUME 2



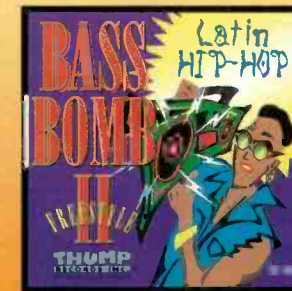
TRD
VOLUME 3

**D
A
N
C
E**

FREESTYLE



BASS BOMB
VOLUME 1



BASS BOMB
VOLUME 2



BASS BOMB
VOLUME 3

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CULT

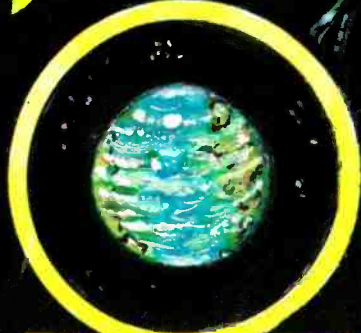
BILLBOARD SPOTLIGHTS

VITAL REISSUES

FEATURING...



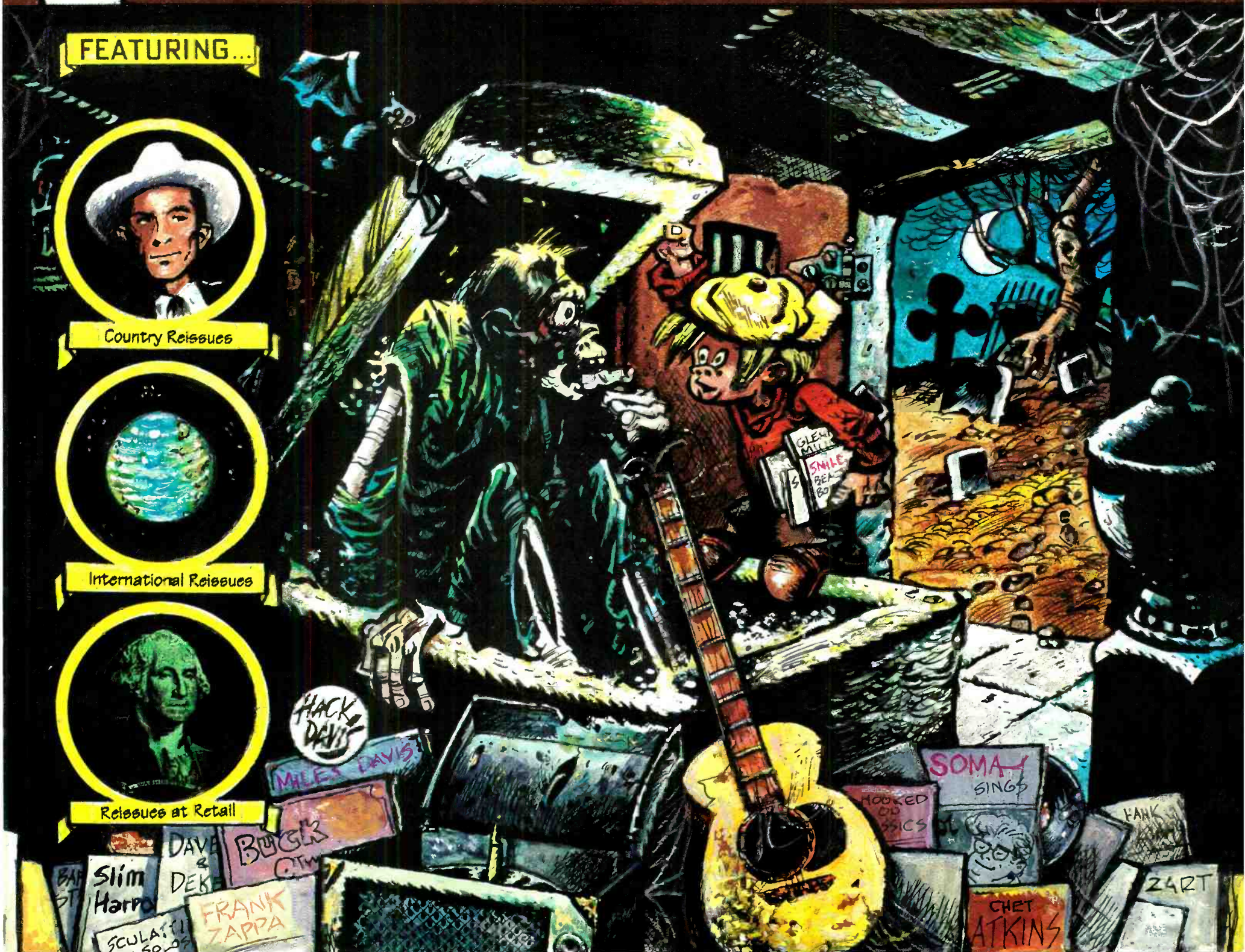
Country Reissues



International Reissues

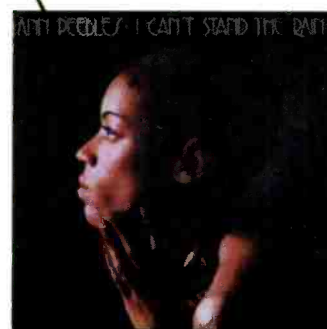
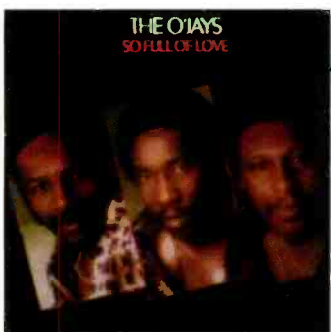
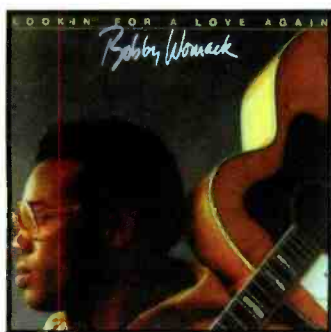
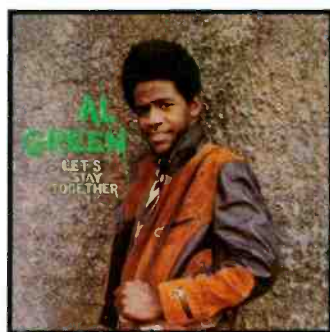


Reissues at Retail



Soul On Ice

The best in classic R&B and cool compilations.
Now thawing at music stores everywhere.



© 1995 The Right Stuff a division of Capitol Records

Market Watch '95: The Gold Rush Rolls On

AMIDST EVER-CROWDING BINS, THE BIZ STEPS AWAY FROM BOXES TOWARD SELECTIVITY AND DEEP PLUMBING. WHAT'S NEXT? MAXIMUM R&B, WAY-OUT INSTROS AND THE BUBBLEGUM REVIVAL, FOR STARTERS.

BY CHRIS MORRIS

Catalog—it isn't just for boxed sets anymore.

The reissue business, which early in the compact-disc era was driven to a

large extent by high-priced retrospective boxes devoted to a single artist or act, continues to blossom in 1995 as a field that encompasses any number of musicological and marketing approaches.



WILSONS AT WORK: Capitol plans a three-CD set devoted to the Beach Boys' unreleased "Smile" album, originally recorded in 1967.

their catalog focus to double or single CDs, ongoing series devoted to single-album reissues by an artist, or thematic compilations devoted to a genre or an era. And the genres surveyed are more plentiful than ever before: While rock 'n' roll, pop, blues and jazz remain the bread-and-butter of reissue programs, R&B and country (the latter of which is the subject of its own story in this Spotlight) have experienced explosive growth in the market, with punk rock/new wave, instrumental music and even movie- and TV-music receiving fresh scrutiny from music packagers.

"The breadth of what [retailers] have to choose from is larger," says Bob Irwin, who runs the independent reissue imprint Sundazed Music in Coxsackie, N.Y. "Now that all the superstars have been done ad nauseam, people are looking selectively in other areas."

"Most of the major artists have been covered [in boxes]," says Andy McKaie, VP of catalog development and special products at MCA, who says the label plans just two boxes for '95. "But there's more to come. I think maybe people will be a little more selective, because people have been burned."

Capitol Records catalog executive Jeremy Hammond notes, "The obvious artists have their boxed sets in the market, and there's not a lot left." He says that other likely candidates for boxes are labels with noteworthy histories, like Stax, Motown and Aladdin, but he adds "there's a finite number of these opportunities."

While Capitol is currently contemplating three-CD sets devoted to the Beach Boys' sessions for the unreleased album "Smile" and to pop singers Peggy Lee and Nancy Wilson, those sets will not be boxed, but will be issued in double-clamshell jewel cases. The label's emphasis this year lies in its new "Spotlight Series" of single-CD single-artist compilations, and on a series of blues CDs, both compilations and on single artists, drawn from the Capitol and EMI vaults.

MULTI-VOLUMES AND MORRICONE

A good barometer of the changes afoot in reissuedom is Rhino Records, the Los Angeles-based company that has established itself with such ambitious boxes as last year's "The Doo Wop Box" (the label's '94 best-seller) and "The R&B Box," as well as previous collections devoted to Otis Redding and Aretha Franklin, among others.

In the early part of this year, however, Rhino is generally eschewing boxes. Instead, its release schedule includes multi-volume series devoted to '80s pop and hardcore country; three CDs of TV themes; a two-CD Ennio Morricone retrospective and an ongoing series of Robyn Hitchcock album reissues. Its lone boxed set so far this year, "The Envelope, Please," was devoted not to rock, but to Oscar-winning pop songs.

"Once you've pulled all the gold out of the mine...you look for other ways to package it," says Rhino senior director of A&R/special projects James Austin.

Austin notes that "Thematic packages are starting to show up more" in the market in general and at Rhino specifically. He says his company is exploring genres like country and film/TV music that previously weren't considered prime reissue meat: "The trend on that end of it is moving away from the fringe over into a mainstream audience."



"PULP" BEGETS WET SETS

In terms of genres, Sundazed's Irwin identifies country, R&B/funk and instrumental music as growth areas. In the latter realm, surf music has turned into the site of a minor boom.

"It's due to 'Pulp Fiction,'" Irwin says of the surf fad, noting that the MCA soundtrack album for Quentin Tarantino's feature included several surf numbers. "We were very fortunate to have two of our artists [the Revels and the Tornados] included in the 'Pulp Fiction' soundtrack."

PARTY AT ESQUIVEL'S PAD

The volatility of the reissue marketplace may be exemplified by the sales enjoyed last year by "Space Age Bachelor Pad Music," a compilation of wacky stereo instrumentals by the Mexican bandleader Esquivel, which turned into Hoboken, N.J.-based indie Bar None Records' all-time bestseller.

"That was the most unbelievable thing I've ever seen," Austin says. "I could predict someone would put it out, but I could not predict how well it would sell."

"Who could ever have predicted that?" marvels Cary Mansfield, VP of catalog A&R for Varese Sarabande's reissue imprint Varese Vintage. Mansfield says that in response to the appetite for way-out instro titles, Varese plans to reissue "Persuasive Percussion Vols. 1 & 2" and "Provocative Percussion Vols. 1 & 2" by the Enoch Light Orchestra.

Varese Vintage is working a number of unusual reissue niches: Last year it released a variety of surf titles and pop by Gale Storm and Pat Boone, and its current schedule includes compilations by '60s heartthrobs Gene Pitney, Johnny Tillotson and Frankie Avalon, two compilations of bubblegum music and a 1973 Johnny Rivers live album.

"There are all types of music that need to have a look taken at them," Mansfield says. "If there's a need for it and I can do it, why not?"



SONIC SWINGER: Bar None's success with its Esquivel easy-listening compilation will breed a sequel (see "Shopping List").

RIGHT STUFF GETS "HI"

Some in the reissue market are plumbing their core catalogs more deeply. "You can go on forever," says Tom Cartwright, senior director of product development for the Cema-distributed The Right Stuff, which has already issued a raft of titles from the Hi and Philadelphia International R&B catalogs.

While Europe has always been a healthy market for R&B packages, Cartwright says, "The U.S. is just getting caught up and realizing, 'Hey, there's a lot of interest in R&B.'" The Right Stuff, which has already released a three-CD Hi boxed set this year, may now venture into compilations of such lesser-known Hi artists as Otis Clay, Syl Johnson and O.V. Wright.

Remarkably, there are still new reissue imprints cropping up. Santa Monica, Calif.-based AVI started up just months ago; the company, which controls the masters of Louisiana blues label Excello and gospel imprint Nashboro, is also distributing Bob Keane's Del-Fi titles and licensing Sun Records rockabilly masters from Shelby Singleton.

"We may have come in a long time after others, but we do own a couple of really strong core catalogs," says AVI president/CEO Harry Anger. "We can release a lot over the next years and expand beyond that."



SOUL DEEP: The Right Stuff's recent Hi Records boxed set will precede single CDs on such R&B stars as Syl Johnson.

Some on the reissue side say that the market is growing saturated with reissue product: Irwin says, "The bins are getting crowded in stores, real, real crowded." But Anger sees the still-burgeoning reissue marketplace as a reflection of a healthy state of mind.

"We tended in our business to be so hit-driven, we lost sight of some of the great music," Anger says. "I think we're seeing a revitalization." ■



Country Comforts

NASHVILLE FINDS REISSUES AN EASY FIT, TARGETING—AND HITTING—UPSCALE COLLECTORS AND THE Kmart CROWD ALIKE.

BY PETER CRONIN

NASHVILLE—It's a sad reality that some of country music's most vital artists are being squeezed off the airwaves these days by the young bucks. But while most of Nashville scrambles to provide radio with all that is shiny and new, many are beginning to realize that there's gold in that dusty old hillbilly music. In Nashville and elsewhere, labels large and small are taking a renewed look at classic country and beginning to uncover and exploit a deep well of artists whose work, in many cases, has never seen the light of CD.



ROAD-KING RETROSPECTIVE: Mercury is prepping a Roger Miller boxed set with help from the CMF.

"There's a definite resurgence in country reissues," says Mercury Nashville's Kira Florita. In the newly created position of director of catalog development for the company, Florita is at the epicenter of a trend among Nashville labels to concentrate on maximizing what's in the vaults and filling the void for country reissues in the marketplace. Since the spring of '93, Florita, working closely with Mercury's VP of label operations, Bob Frank, has jumped all the

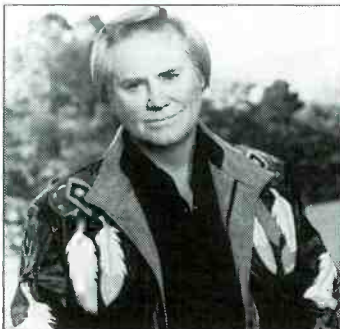
hurdles—from licensing to research to locating the best source materials—on the way to a quality, intelligently marketed reissue program. As she's quick to point out, just how and to whom a particular reissue

release is marketed varies widely from artist to artist and from label to label. But, with an unusually rich catalog that includes everyone from Hank Williams Sr. to Roger Miller to Jerry Lee Lewis to Patti Page, Florida and Frank have a lot to work with.

"In our case, we have licensed out way too much in the past and not done enough of this ourselves," Florida says. "We have a very good catalog, and we knew that more could be done with it."

Citing the success of reissue trailblazer Rhino Records as an inspiration, Florida sees an industry-wide shift in attitude towards country catalog development. "I think Rhino definitely woke up record labels," she says. "Like everything else, it took a while to get to country, but there's a lot that can be done with this music."

Mercury now centers all country reissue decisions, from conception to compilation to marketing, in Nashville, and if you ask around Music City, that's an idea whose time has come.



POSSUM HUNT: *Razor & Tie* will reissue three original George Jones albums from the '60s on CD.

"It doesn't make sense for people in New York, who don't tap into the tastes and the sensibilities of the country-music demographic on a daily basis, to be making decisions on packages for that audience segment," says Mike Kraski, VP of sales at Sony Nashville. "We had people creating packages for us in New York, and they were releasing only CDs and not cassettes, which showed they

had no idea what was going on on the country side."

Although Kraski praises the work his counterparts in Sony's New York-based Legacy division have done with boxed sets and the recent Country Classics line of single releases, he emphasizes that the two divisions are really catering to two distinctly different audiences.

"You have to find different packages for your different audience segments and then attend to those segments," Kraski says. "Last year, we released the George Jones box, and we'll continue to work with our Legacy department to do the right boxed sets. But our demographic, not unlike the entire middle American demographic, just wants a great product at a fair price. If you look at where they're buying, it's in mass merchant locations; it's an older demo, and it's more of an impulse buy."

"RACK-HEAVY" CONSUMERS

The traditional country fan that Kraski refers to is essentially the mainstream country fan of 20 years ago, and many of them have yet to enter the CD age. For the past 17 years at Sony, Kraski has made a science out

Continued on page 76

Vital-Reissues Wish List

"WHAT RECORD ALBUM THAT HAS YET TO BE REISSUED ON CD WOULD YOU MOST LIKE TO SEE RELEASED?"

COMPILED BY DANNY WEITZMANN AND DEL PORTER

CURT EDDY,
VP, field marketing,
PolyGram:

"It's a tie. Ron Nagle's 'Bad Rice' [Warner Bros. 1970] or the Dictators' 'Manifest Destiny' [Elektra, 1977]."



BILLY STEINBERG,
songwriter: "A Beard Of Stars" and 'Unicorn' by Tyrannosaurus Rex [Blue Thumb, 1969, 197C]. Is Donovan's 'A Gift From A Flower To A Garden' [Epic, 1968] available? Is Laura Nyro's catalog out on CD? I'd vote for her 'Eli And The Thirteenth Confession' [Columbia, 1968]."

ALLISON ANDERS,
screenwriter/director
(*"Mi Vida Loca," "Gas, Food, Lodging"*):

"'Horizontal,' the great, long lost Bee Gees album!" [Atco, 1967]."



BEN VAUGHN,
recording artist: "The Sonny solo album, 'Inner Views' [Atco, 1967]. It isn't even billed as Sonny Bono, just 'Sonny.' It's Sonny's 'Sgt. Pepper,' really, and the combination of how off-target he is and the great musicianship is just astounding."

JEFF GOLD,
Executive VP, general manager, Warner Bros. Records:

"The whole Otis Redding catalog! And Wilson Pickett's 'I'm In Love' album [Atlantic, 1967]. I keep trying to convince [Rhino senior VP, A&R] Gary Stewart that it's his civic duty to put out this record."



MELISSA ETHERIDGE,
recording artist: "Marti Jones, 'Unsophisticated Time' [A&M, 1985] and John Martyn, 'Sapphire' [Island, 1984]."

JERRY GONZALEZ & THE FORT APACHE BAND,
Grammy nominees for Best Latin Jazz Album of 1994 (*"Crossroads"* album): "Inclivables" by Migolito Valdez [MGM Latin]... 'Genetic Walk' by Ahmad Jamal, with lots of Latin percussion [20th Century]... 'John Handy Live At Monterey Jazz Festival' [Columbia, 1966]..."

BURTON CUMMINGS,
recording artist/songwriter:

"The most blatantly obvious omission to me is that someone missed the boat on the Cameo Parkway label. I have two volumes of 'Bobby Rydell's Biggest Hits' LPs [1961, 1962] and would love to have them on CD, together with DeeDee Sharp and the Orleans. There are a couple of our Guess Who albums, 'Artificial Paradise' [RCA, 1973] and 'Rockin' ' [RCA, 1972], that I'd like to see out on CD in the States. And there isn't a great Johnny & The Hurricanes package... Someone at Reprise should put out the West Coast Pop Art Experimental Band albums [Reprise, 1967-68]. And, while we're on Reprise, where's the Dino, Des, & Eddy stuff [1965-68]?"



Continued on page 76

International

The U.K. And Europe: Majors And Indies Hit The Mid-Price Trail

SMALL-TICKET BIG-NAME REISSUES ARE THIS YEAR'S TREND. NEXT BLITZ OF TITLES INCLUDES SOUL, BLUES, DANCE AND DENVER.

BY HUGH FIELDER

LONDON—A new focus on mid-price titles has boosted the volume of releases from the catalog-marketing departments of the major labels in the U.K. and elsewhere in Europe. At the same time, specialty labels have responded to the challenge from the majors, and continue to license material the larger companies feel is beyond their scope.

At WEA U.K., the mid-price tap has been turned on full this year with 130 titles being repositioned from full to mid-price, plus another 20 making their CD debut at mid-price. The company has mounted a vigorous retail campaign, spearheaded by titles from such key artists as Madonna, Prince, Eric Clapton, Fleetwood Mac and Simply Red. Eight catalog titles from WEA entered the Top 75 of the U.K. album chart in the first week of the campaign.



ECONOMY-FARE E.C.: Titles by Eric Clapton have led WEA's mid-price catalog campaign in the U.K.

"If stores are prepared to give space to this latest blitz and back it up with existing titles from the Doors, Neil Young and so forth, they will certainly see the benefit," says Phil Knox-Roberts, director of catalog marketing at WEA.

PolyGram U.K. also is set to increase its mid-price range by another 100 titles this spring, including albums by U2 and INXS. "There's no doubt that the mid-price range is a burgeoning market for particular genres such as rock, blues and R&B," says Nick Stewart, catalog consultant at the label. "Our policy depends on how an act is currently performing. The success of our INXS hits compilation before Christmas encouraged us to add three more of their albums to mid-price, for example."

Stewart stresses that mid-price product should be perceived as a quality purchase rather than a discount price. Dominating this year's reissue schedule is Elton John, whose entire album catalog is being remastered and repackaged—with extra tracks wherever possible—at mid-price to commemorate the 25th anniversary of the singer's first album. "It upgrades the whole idea of what people can expect to get at that [mid-price] range," says Stewart.

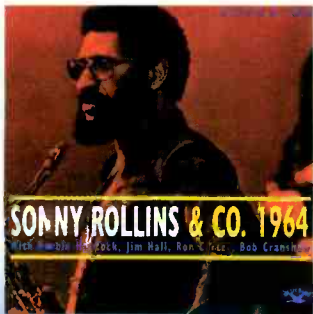
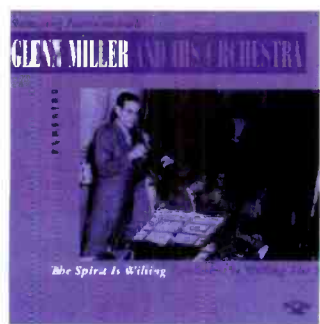
BEEB BEATLES, SUMMER STONES

Among other key campaigns from PolyGram U.K. will be the re-release of the complete Rolling Stones album catalog on London Records this summer to coincide with the band's European tour.

EMI's spectacular worldwide success with the Beatles' "Live At The BBC"—selling more than 5 million copies in two months—is the clearest evidence to date of the size of the reissues market. Barry McCann, marketing director at EMI's strategic marketing division, acknowledges that there are very few acts with that level of sales potential, but he believes record companies can develop the market if they respond quickly to public demand.

Continued on page 76

THE RCA RECORDS LABEL ARTISTRY QUALITY INTEGRITY





two weeks after it was licensed for a beer commercial," says McCann. "And the subsequent album, 'The Pure Genius Of Louis Armstrong,' sold 300,000 copies over the Christmas period."

McCann declines to speculate about whether more archive Beatles material will be released to coincide with a major TV documentary on the group now in production. But the Apple reissue schedule for this year already includes John Lennon's "Live Peace In Toronto" and Ringo Starr's "Beaucoups Of Blues" and "Sentimental Journey" albums.

Elsewhere in Europe, catalog companies affiliated with the major labels put a similar emphasis on value-for-money in the mid-price market.

"Our policy today is to offer the best quality for the best price," says Werner Klose, chairman of Karussell Music & Video, the leading reissue label in Germany, which is owned by PolyGram. To counter discount-price catalog competition, "you must have good material, good marketing and advertising," says Klose.



MID-PRICE-GET-DOWN: Music Collection International has done well with budget sets on such acts as KC & The Sunshine Band.

Sequel has also opened up the dance collectors market with its expertly compiled Deep Beats series of seminal '80s tracks. Previously acquired catalogs—such as L.A.'s Solar label—have acquired a premium value among contemporary dance producers which Sequel is exploiting with disco and slow-groove compilations and upcoming compilations by Jocelyn Brown and LTG Exchange. Fisher continues to pursue catalogs that come onto the market, such as the U.K.-based '70s blues/R&B label Big Bear and the U.S. Schoolkidz label with its collection of albums from the Ann Arbor Jazz & Blues Festivals of the early '70s, featuring Muddy Waters, Howlin' Wolf and Luther Allison. Sequel this year also is launching a U.S. label, following the takeover of its parent company, Castle Communications, by Alliance Entertainment.

PITNEY AND PARISIANS

The rise in quality of mid-price reissues has encouraged budget labels to follow suit. At Music Collection International, marketing director Danny Keene says that track selection and informative booklets have given his company an edge in the market. "Our catalog of 190 titles is a third [the size] of our competitors', and to be selling as many as they do must be down to the quality of our product," he says. "Our Gene Pitney compilation outsold a dozen other titles that were already in the market, and the retail feedback was that it was a better package." The label's catalog ranges from cajun to Gregorian chants and Parisienne songs. Its forthcoming schedule includes British '60s R&B collections, compilations from RCA's jazz catalog and unreleased John Denver material. The company's mid-price Original Masters series of previously unavailable vintage soul albums by artists like Bobby Womack, George McRae, KC & The Sunshine Band and Maze will be augmented by reissues from Brass Construction, George Clinton and T-Connection.

SOLAR TO SEQUEL

While the majors are becoming more aggressive about their own reissue programs and thus more selective about licensing deals, specialist labels such as Sequel Records in Britain have tailored their strategy accordingly. The label currently has a deal with WEA to option any Rhino Records titles which WEA declines to release in the U.K. Bob Fisher, managing director of Sequel, is negotiating WEA to extend the deal to other labels.

YABBA YABBA

The TV-advertised compilation companies in Britain have felt the brunt of the more restrictive licensing policies of the major labels, particularly now that the majors have set up their own TV-advertised labels. At Arcade Entertainment in the Netherlands, Andre de Raaff, president for Continental Europe, says that only 5% of his licensing deals are done with majors now, compared to 90% five years ago.

"It's a shame, because the majors are not exploiting most of the material we would like," DeRaaff says. "So instead we are doing more independent and third-party licensing deals." The success of the independent dance scene has helped Arcade to increase its market share with the "Yabba Yabba Dance" and "Yabba Yabba Dance II" collections, which were its two top-selling dance compilations last year. "The secret is to get the right blend of existing hits and forthcoming hits and getting it out as quickly as possible to maximize the peak sales period," says De Raaff.



MOVIN' ON: Bear Family's Hank Snow reissue consists of 38 CDs in six boxed sets.

BEAR'S BIG BOXES

Not all reissue labels are driven purely by marketing considerations, however. Bear Family Records in Germany has built up a formidable reputation by specializing in complete collections by '50s country and rock 'n' roll artists—such as Lefty Frizzell (a 12-CD box), Jim Reeves (16 CDs) and Hank Snow (38 CDs in six boxed sets). Forthcoming projects include comprehensive but diverse sets by the Cadillacs, Caterina Valente and David Allen Coe. Co-founder Richard Weize admits that the label is a hobby funded by the proceeds of his largely mail-order reissue company. "I do all the research and remastering myself, and after 20 years I find that people will go out of their way for me because they know that the end product will be definitive," he says. "To be honest, I don't know if they make money. What's important for me is to be able to compile a complete artist's catalog, which is available for anybody else who wants to hear it." ■

UK & Europe

Continued from page 74

"Our biggest single last year was Louis Armstrong's relatively unknown 'We Have All The Time In The World,' which we turned around in



300,000 AT CHRISTMAS: EMI scored last year with Louis Armstrong's "Genius."

"WHAT RECORD ALBUM THAT HAS YET TO BE REISSUED ON CD WOULD YOU MOST LIKE TO SEE RELEASED?"

Continued from page 74

KEN EHRLICH, TV producer (*Grammys*, "VH1 Honors," etc.): "There are two collections that Warners had on vinyl several years ago, '50 Years Of Film Music' and '50 Years Of Film.' Almost everything else is out. There's one other album in my collection that's worn out, of live performances from the first or second Playboy Jazz Festival."



DR. DEMENTO, radio personality: "I'd like to see more vintage comedy and novelty material—Shelley Berman [Verve, 1959-1964] and Bill Cosby [various labels, 1964-1986] come to mind. I'd also love to see a retrospective on songwriter Shel Silverstein [various, '60s to '80s]."

ROY SILVER, record producer (*Bill Cosby, Fanny*): "The Bill Rose album, 'The Thorn In Mrs. Rose's Side' on Terragammatron [1968]. Eclectic and original. Chuck Kaye introduced me to him after Jerry Moss at A&M passed on him. I signed him. He had the first billboard at the corner of Sunset and LaCienega. I had him on the 'Tonight Show.' He was going to do the Smothers Bros. show, but the network canceled it at the last minute! Bill snapped and joined a commune."



ALAN WARNER, record producer/consultant: "The Golden Age Of The Hollywood Musical," which I compiled in England in 1973. It was original numbers from several Busby Berkeley films—'42nd Street,' 'Gold Diggers Of 1933,' etc. It was the first time they'd ever been on vinyl. I've never seen 'The First Family' comedy album [Cadence, 1962] on CD; it should be...."

IAN WHITCOMB, recording artist, author (*"After The Ball," "Irving Berlin & Ragtime America,"* etc.):

"The first that comes to mind is 'Jack Smith—The Whispering Baritone' [World Record Club, 1974]. Whispering Jack Smith was one of the first crooners. He'd been a song plugger for Irving Berlin. The reason he sang so softly, the story goes, was that he had been gassed during World War I. There's no CD available on Gene Austin, who had the first million-selling single vocal record, 'My Blue Heaven' [Victor, 1927]." ■



Country Comforts

Continued from page 74



BLUEGRASS BOX: MCA delivered a five-CD boxed set on Bill Monroe.

In addition to releasing historically oriented titles on its own label, the CMF, with its extensive written and recorded archives, has long been a prime resource for labels looking to reissue vintage material from their catalogs, providing research and helping to locate source materials.

"The Music Of Bill Monroe, 1936-1994," a five-CD set produced for MCA by the CMF, is just one example of the organization's continuing

efforts. The Foundation is currently working closely with Mercury's Nashville division on a Roger Miller boxed-set retrospective.

Liberty Records is another Nashville label that has gotten into the reissue game in a major way lately, releasing boxes on Willie Nelson, Tanya Tucker, Asleep At The Wheel and Tennessee Ernie Ford in the past year, along with a number of single-CD reissues as well.

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PREMIER PEA-PICKER: Tennessee Ernie Ford was the subject of a boxed set from Liberty.

CULTIVATING THE COLLECTOR MARKET

While Kraski and most Nashville executives concentrate on reaching the traditional, middle-American country fan, smaller labels are rushing in to supply a burgeoning, more upscale, collector-oriented audience with increasingly fashionable classic country releases.

"We realized about a year ago that a lot of the country market was largely untapped," says Craig Balsam, president of Razor & Tie, a New York-based indie that specialized in '70s music and esoteric R&B releases

Continued on page 78



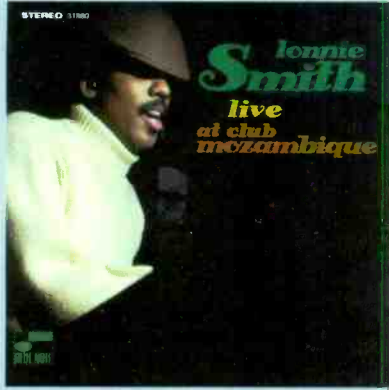
HANK'S HOT: Mercury Nashville is hoping its April 18 Hank Williams compilation, "Alone & Forsaken," a mid-price aimed at the

alternative market, will set the woods on fire.

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Kofi 31875



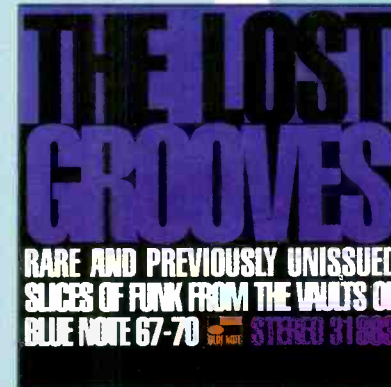
Lou Donaldson
The Scorpion 31876

other slammin' titles reissued for the first time

lou donaldson *everything i play is funky*

grant green *carryin' on* romie foster *two headed freap*

john patton *understanding*



Various Artist
The Lost Grooves
(TWO LPs)



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Classical's Well-Tempered Catalog Boom

WELCOME TO A WORLD WHERE FINELY TUNED CONCEPTS AND "THE MAGIC OF THE NAME" MOVE EVERYTHING FROM BUDGET TWO-FERS TO SLIP-CASED 60-CD SETS

BY HEIDI WALESON

Around the BMG Classics office, when they talk about "Heifetz in a Suitcase," they mean last fall's bonanza reissue, a 65-disc set that included all the recordings ever made by the legendary violinist Jascha Heifetz. The collection, issued as a 5,500-piece limited edition with new liner notes, an indexed booklet and individually numbered collector's medallions, to say nothing of the reinforced cardboard suitcase needed to get it home, did very well, especially in Japan, according to Daniel Guss, director of product development for BMG Classics. "We may have limited it a little too much—there are very few of them left," he says.

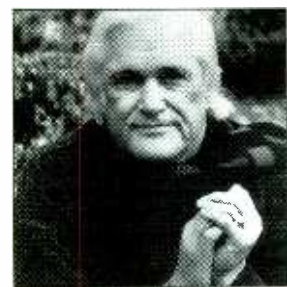
Classical labels do a huge reissue business; their back catalogs are bursting with product that consumers are happy to buy, particularly at mid-price. For example, Angel Records, which also distributes the EMI and Virgin classical labels in the U.S., estimates that 50% of its releases are reissues, and every label has a handful of series to tie the reissues together. They range from the very oldest, classic records on such series as Philips' Mercury Living Presence, RCA's Living Stereo and Teldec's Historic series, to reissues of relatively recent performances, such as Deutsche Grammophon's new all-digital mid-price Masters series. At Sony Classical, individual artists, living and dead, get their own series, released over a number of years, such as the ongoing Bruno Walter and Pierre Boulez "Editions." Classical-music buyers, say label representatives, are always asking for favorite earlier performances by artists both famous and obscure.

THEMED PACKAGES & LIFESTYLE DISCS

Most labels have also done some creative rearrangement of back-catalog material in order to capture new markets. Themed packages

Country Comforts

Continued from page 76



Koch has reissued three vintage Charlie Rich albums.

before entering the country market last year with a greatest-hits compilation on country legend Bobby Bare. Collections on Billie Jo Spears and Del Reeves followed, and the company will soon release packages on Joe Stampley, Speedy West and Jimmy Bryant, the Louvin Brothers and Merle Haggard. In addition, Razor & Tie is hoping to hit a consumer nerve when it reissues three original George Jones albums from the '60s on CD with original packaging and notes.

"Our market is the music lover in general," Balsam says. "Everybody in the world has heard George Jones' greatest hits. People only hear about 30 of his songs on a steady basis, but he's made a lot of great records."

Another New York-based indie, Koch International, took a similar tack this year, re-releasing three full-length, '60s-vintage Charlie Rich albums. Other indies currently active in the country reissue field include CMH and Drive Archives, both based in California, Minnesota's K-Tel and, of course, Rhino.

James Austin has had his hand in all kinds of reissues since he arrived at Rhino Records back in 1987. Currently serving as senior director of A&R/special projects, Austin points to Rhino's brisk-selling Buck Owens box as evidence that there's a sizable non-mainstream audience for classic country music.

"For the Kmart and the Wal-Mart people, it's got to have hits and the right price point," says Austin. "If you go over that price point, they'll pass it by, but there are the people who are upscale and have plastic. They're ready to go into Tower and buy \$50 worth of CDs and not blink an eye."

While most of Rhino's country releases are targeted at the upscale

such as Deutsche Grammophon's "Mad About" series and Philips Classics' "Set Your Life To Music," which features such titles as "Mozart For Your Mind," are sold as non-threatening, introductory or lifestyle discs, intended for people who would probably not otherwise buy a classical recording. Teldec has just issued a compilation entitled "Sensual Classics, Too," aimed at gay consumers. In March, London Records put out "Crimes Of Passion," a compilation of opera scenes pitched as tales snatched from the tabloids, guessing



Left:
Jascha
Heifetz



Right:
Pavarotti

that if you're glued to the O.J. trial, you'll love Pavarotti and Te Kanawa as Othello and Desdemona.

PolyGram has made a big splash in the reissue market with its two-for-one series. Philips Classics, London and Deutsche Grammophon each have a line offering two CDs for the (full) price of one, and the labels are working together to promote the concept. They have been so successful that BMG Classics and Angel are now planning their own two-fer lines. Labels also celebrate their biggest active names with anniversary reissue packages: Angel plans a 20-CD box for Itzhak Perlman's 50th birthday in June, and Sony begins an "Isaac Stern Edition"—celebrating the violinist's 75th birthday—with a seven-CD box-set this year.

RECORD-BREAKING RECORDS

Two-fers and mid-price reissues aim at both the collector and the novice; the complete Heifetz, which at full mid-price would run about \$600, is for the serious collector. So is the 60-CD collection of the first period instrument performances of Bach's 193 sacred cantatas, an 18-year recording project led by Gustav Leonhardt and Nikolaus Harnoncourt, boxed with a hardcover book ("Das Alte Werk"), or the recordings of pianist Sviatoslav Richter on 21 CDs, released by Philips in September in a numbered, limited (5,000) edition with a bonus book of portraits. Or, if you go back a few years, the complete music of Mozart on 180 CDs issued by Philips for the Mozart Bicentennial in 1991 (that one was in "The Guinness Book Of World Records") and the 82-CD Toscanini collection (in a book-case) issued by BMG in 1992.

With Heifetz and Toscanini, Guss explains, BMG was trading on "the magic of the name—and these are names to conjure with." The company wanted to make sure that those names would remain associated with BMG (Toscanini, for example, is available on other labels). It secured cooperation from the artists' families, licensed additional material for Heifetz in order to make the set "complete," created distinctive packaging and promoted them extensively. The newly commissioned liner notes, says Guss, "concentrate on the role of the artist with the music, so what you get is a picture of the artist as well as the music. We are selling both." ■

urban set, Austin feels that the lines between the various country consumers may be blurring and that fans of classic country can be found everywhere [i.e., The The's unlikely Hank Williams tribute album, "Hanky Panky"]. The success of its "Songs Of The West" boxed set, while not strictly country, encouraged Rhino to delve more deeply into country compilations, and the company will release "Hillbilly Fever," a five-CD set of classic country from the '30s to the '80s, this spring.

"College radio and college kids should be given a lot of credit for picking up on things that are not in the mainstream," Austin says. "What's out of the mainstream of country music today might be the next thing to catch their interest. This could be the next area for kids who are now getting into Esquivel."

20-CUT "ESSENTIALS"

Whether or not the Nudie-suited Porter Wagoner look will be the next alternative fashion statement, Paul Williams, VP of strategic marketing for RCA in New York, believes his company will please a broad range of consumers with its new full-priced Essentials Series. The company rolled out the first four of these meticulously produced, sumptuously packaged, single-artist, 20-cut CDs—from Vince Gill, Ronnie Milsap, Skeeter Davis and Dolly Parton—in March, with a steady stream of artists to follow.

"Our goal is that RCA's major artists throughout the years will eventually be represented," Williams says. "These artists deserve and will now have a compilation that is worthy of their talents."

With a deep roster that begins at the very beginning with Jimmie Rodgers and the Carter Family and reads like a country-music history book, RCA has a lot of music to get to.

For the consumer looking for classic country, the search is sure to get easier and the choices greater as companies further excavate their catalogs and fine-tune their marketing techniques. But, as James Austin knows better than most, when it comes to the country reissue market, anything can happen.

"I have a 17-year-old daughter who grew up on CHR radio, and these days when we get in the car she asks me to put on the country station," Austin says. "It's unbelievable, but one of her favorite songs is Lefty Frizzell's 'If You've Got The Money.'" ■

Shopping List

A SELECTED GUIDE TO FORTHCOMING REISSUES (APRIL-AUGUST)

COMPILED BY KASTY THOMAS

APRIL

Ace (UK):

VARIOUS, Modern label anthology (4-CD boxed set)

Big Beat

VARIOUS, San Francisco '60s artists (Mad River, Country Joe & The Fish, Frumious Bandersnatch)

Southbound

FATBACK BAND, Best Of

Fugs

FUGS

A&M:

ERIC CLAPTON, The Cream Of Clapton

CREAM, The Very Best Of

ABBA, Thank You For The Music (4-CD boxed set)

Avananche

GERRY RAFFERTY, Over My Head; North And South; On A Wing And A Prayer

AVI:

Excello

KELLY BROTHERS

JERRY McCAIN

Sun/AVI

SUN COUNTRY, VOL. 1

WARREN SMITH

Del-Fi

SURF COMPILATION

VOCAL-GROUP COMPILATION



MILES ON LEGACY: Eight CDs this month

SMITHEREENS, Best Of

BILLY SQUIER, Greatest Hits

Caroline

RECORDS, Smashes, Crashes And Near Misses: The Best Of The Records

MONOCHROME SET, Tomorrow Will Be Long: The Best Of The Monochrome Set

MEMBERS, Sound Of The Suburbs: A Collection Of The Members' Finest Moments

MOTORS, Airport: The Motors' Greatest Hits

Creation (UK)

YMA SUMAC, Return Of The Legendary Sun Virgin

de music

VARIOUS, The Original Jazz Masters, Vol. 4 (5-CD boxed set)

DCC Compact Classics

ELLA FITZGERALD, Sings The Cole Porter Songbook (2 CDs)

ELTON JOHN, Madman Across The Water

EMI (UK)

DJANGO REINHARDT

Eric

TOMMY EDWARDS, The Complete Hits

Fantasy

ART PEPPER, The Complete Village Vanguard Sessions (9-CD boxed set)

JOHNNY "HAMMOND" SMITH, Talk That Talk

ALI AKBAR KHAN, Traditional Music Of India

PHIL WOODS, Early Quintets

Griffin

ADDICTS, The Sound Of Alex

DAVID BOWIE, Radio Sessions, Vol. 1; BBC Live In Concert

ULTRAVOX, BBC Live In Concert

FALL, BBC Live In Concert

MARC ALMOND, Live In Concert

IAN GILLAN, Garth Rockett & Moonshiners: Child In Time (boxed set)

URIAH HEPP, Raging Through The Silence

IGGY POP & THE STOOGES, Your Pretty Face

Bar None:

East Side Digital

SCHRAMMS, Rock, Paper, Scissors, Dynamite; Walk To Delphi

Black Lion/da/Navarre

CLIFF JACKSON, Carolina Shout

PAUL BLEY, Touching

Brunswick

BARBARA ACKLIN, Greatest Hits

Capitol

BADFINGER, Come And Get It: Best Of

BEACH BOYS, Good Vibrations: 20 Greatest Hits

THOMAS DOLBY, Best Of

PINK FLOYD, Atom Heart Mother, Piper At

The Gates Of Dawn; Ummagumma

FRANK SINATRA, Sings Rodgers & Hart; Sings

Johnny Mercer

LINDA RONSTADT, Different Drum; Hand

Sown...Home Grown, Linda Ronstadt: Silk

Purse

Continued on page 80

A DOUBLE BARREL SHOT OF THE MARSHALL TUCKER BAND FROM



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DISC 1

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2. Can't You See (45 version)
3. Hillbilly Band
4. See You Later, I'm Gone
5. A New Life
6. Blue Ridge Mountain Sky
7. Another Cruel Love
8. This Ol' Cowboy (45 version)
9. In My Own Way
10. Where A Country Boy Belongs
11. Try One More Time
12. Ramblin' (live)
13. 24 Hours At A Time (live)

DISC 2

1. Fire On The Mountain
2. Searchin' For A Rainbow (45 version)
3. Walkin' And Talkin'
4. Virginia
5. Bob Away My Blues
6. Can't You See (live)
7. Long Hard Ride (45 version)
8. Am I The Kind Of Man
9. You Say You Love Me
10. Fly Like An Eagle
11. Heard It In A Love Song (45 version)
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2. WHO NEEDS YA
3. ROCKET SHIP
4. ROCK ME
5. I'M MOVIN' ON
6. SOOKIE SOOKIE
7. SIGN ON THE LINE
8. HOOTCHIE KOOTCHIE MAN
9. LET'S DO IT ALL
10. HEY LAWDY MAMA
11. DO OR DIE
12. DESPERATION
13. HOLD ON
14. BEST OF WHAT YOU GOT
15. RIDE WITH ME
16. ROCK 'N ROLL WAR
17. SNOWBLIND FRIEND
18. MONSTER
19. RISE & SHINE
20. MAGIC CARPET RIDE
21. BORN TO BE WILD
22. THE PUSHER
23. ROCK & ROLL REBELS



Store Front: Reissues At Retail

WHAT MAKES A SALE? BROWSERS,
MULTIPLE PURCHASERS, COAT-TAILING
AND CROSS-MERCHANDISING

BY DON JEFFREY

With the success of a few reissue labels and some high-profile releases, music merchants have been dealing with a torrent of product rushing through the pipeline.

Labels, hoping to regulate that flow of product and get it merchandised prominently in stores, are trying out a variety of tools, including advertising support, imaginative in-store displays and packaging, cross-promotions involving new product by reissues artists, and radio airplay.

Tom Cartwright, senior director of product development for The Right Stuff, Cema's reissue label, says the best strategy is, simply, "money." But, he adds, "You have to have a plan and not just put it



From left: Navarre's Gaffney; Sundazed's Irwin; GRP's Anderson; R&T's Chenfield and Balsam

out there. The sales force needs to make retailers understand advertising dollars are available."

Cartwright works with many independent R&B retailers, even though they do not buy directly from Cema. He supplies them with samplers, point-of-sale materials and in-store-play copies, and places advertisements in their flyers. Discounts are arranged through the one stops that supply the stores.

Cross-merchandising opportunities often arise when an artist on a reissue has a new album coming out, often on another label.

The Right Stuff has Lou Rawls titles from Gamble & Huff's Philadelphia International catalog, which can be cross-marketed with the current catalog of Rawls on Blue Note. And MCA approached The Right Stuff about a joint radio promotion for Al Green, whose "Let's Stay Together" (originally on Hi, now on TRS) was included on the MCA soundtrack to "Pulp Fiction."

Craig Balsam, co-owner with Cliff Chenfeld of Razor & Tie Music, says, "If we have a title out by an artist who has new product out, we re-solicit and try to market it. Bobby Womack, for example. We have a lot of success marketing his catalog."

Bob Irwin, owner of Sundazed Music, talks about Nancy Sinatra. "She gave her entire catalog to Sundazed. Her new record prompted a media blitz. We coat-tail onto that. She in turn promotes back catalog."

Razor & Tie's Balsam adds, "We try to work to let people know that stuff they loved five, 10, 15 years ago is now available on CD. We do very heavy marketing at the one-stop level. It helps the independent stores know this stuff is available. Secondly, we're paying a

lot of attention to titles that larger labels would pay no attention to."

TIME AND SPACE RACE

Balsam agrees that space at retail can be a problem. "You make your argument on a case-by-case basis that it's worthy of [the retailers'] time and space. We're able to do that because we're not hawk-ing 50 titles a month."

Keith Altomare, VP of sales for Rhino Records, says research shows that most consumers buy catalog product as part of a multiple purchase. "Most went in for something else," he explains. "We were a second purchase."

"Selling catalog is completely different from selling hits," adds Altomare. "You have to spend more time, cultivate it, check the sections regularly. We're very aggressive with advertising dollars. We have to be... We have no hits."

EYES, WALLS AND ENDCAPS

One promising trend for reissue producers is bigger stores with deep catalog. "That can only help us in the end," says Altomare. He also likes the browser machines in stores because they let customers know what is available.

Most reissue marketers say the visual merchandising of their product is a key element of success at retail.

Altomare says, "One of the most important things Rhino understands is that people don't necessarily go in and search through the oldies section. Other things drive them there. When wandering



MEDIA BLITZ: Nancy Sinatra



MID-LINES THAT MOVE: John Coltrane

through a store, people buy what catches their eye—on a wall or an endcap. We try to get our stuff visually placed."

Mike Gaffney, VP/GM of music for Navarre Corp., an independent distributor that handles about 10 reissue labels, says that reissues with a theme lend themselves well to retail merchandising displays and placement. He mentions his old-school titles on the Thump label, which can be pulled to endcaps for better visibility.

ENHANCED PACKAGING

Irwin believes packaging is "probably most important, next to the quality or fidelity of the music. We have an in-house art department and a Mac graphics system." For the Sinatra reissues, Sundazed is doing five-color offset printing on the disc. Irwin adds, "We always try to make sure musically and graphically it looks great. Retailers will want to endcap it or put it up on a rider."

Kent Anderson, director of sales for GRP, which is reissuing the Impulse! and Decca labels, believes in "enhanced packaging" as an important sales tool. "A booklet and liner notes are crucial to consumer decisions," he says.

IVORY JOE'S QUIET STORM

Radio, although traditionally used to promote new music, has increasingly become an aid in stimulating sales at retail. Rhino, for its "Sweet Sixteen" anniversary series, created custom promotions for radio. For example, it helped stage contests in which winners got 16 free CDs.

Irwin says of Sundazed, "We maintain a database of 100 stations. We do mailings with each release to stations that are playing our stuff."

R&B titles lend themselves well to radio airplay. Balsam says Razor & Tie reissues by such artists as King Curtis and Ivory Joe Hunter often wind up on oldies and Quiet Storm formats.

As for pricing, most reissue labels say they market at a variety of levels, depending upon the product. Rhino has lines at suggested lists of \$7.98, \$11.98 and \$15.98. "We want to have a package for any sort of customer," says Altomare. "If you only want two or three Aretha hits, we've got a CD for \$7.98 or less. If you want everything, we've got a boxed set." Boxed sets list for between \$27 and \$59.

Anderson says GRP reissues are essentially mid-lines with a \$12.98 suggested list price. "Our spreads are initially 7,500 to 10,000 units on the average title," he notes. "For Coltrane, more. For the most part, stores that sell this product through can't wait for the next batch of reissues."

Sundazed pricing is \$13.98 for frontline product and \$10.98 for the Yesterdazed midline (original albums with bonus tracks).

As for returns, Cartwright says, "We're actually surprised how low the return rate is... If we can't ship 5,000 to 15,000 of a title, it's not worth doing." ■

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Continued from page 78

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BILLY VERA & JUDY CLAY,
Featuring Story Book Children &
Greatest Love

Karussell (Germany)

SIR GEORG SOLTI, Meisterstücke
UDO LINDENBERG, Star Gala

K-Tel

BOBBY SHERMAN, Bobby
Sherman: Here Comes Bobby
Era
JOHN KAY & STEPPENWOLF,
Live At 25

MCA

MCA/Chess
VARIOUS, Chess New Orleans

Mercury Nashville

HANK WILLIAMS, Alone &
Forsaken

Mosaic

PHIL WOODS QUARTET/
QUINTET, The 20th Anniversary
Set (7 LPs/5 CDs)

MILES DAVIS, The Complete
Plugged Nickel Sessions (10 LPs)
DUKE ELLINGTON, The Com-
plete Capitol Recordings (8 LPs/5
CDs)

Motown

MARVIN GAYE, The Master (1961-
1984) (boxed set)
VARIOUS, Motown Classic Hits,
Vol. 5

Oglio

VARIOUS, Punk University, Vol. 2

One Way

JOE "KING" CARRASCO, Antho-
logy
GENE PITNEY, Ultimate
Anthology
RAVI SHANKAR, In San Francisco

PolyGram

Polydor
ABBA, Thank You For The Music
(+CD boxed set)

Razor & Tie

GEORGE JONES, George Jones
Sings The Hits Of His Country

Cousins
BANANARAMA, True Confessions

RCA

ELVIS PRESLEY, Elvis For
Everyone

Repertoire (Germany)

SWEET, Platinum Rare
JUDAS PRIEST, Sad Wings Of
Destiny
PAUL KOSOFF, Back Street
Crawler

The Right Stuff

VARIOUS, Slow Jams, '70s, Vol. 4
VARIOUS, Psychelunkjazzadelic,
Vol. 2
AL GREEN, The Belle Album; Live
In Tokyo
MYSTIC MOODS, Best Of: Best Of,
Vol. 2; Stormy Weekend

Rhino

JOHN LEE HOOKER, Very Best Of
PEREZ PRADO, Best Of
SISTER SLEDGE, All American
Girls; Love Somebody Today
VARIOUS, Hillbilly Fever, Vols. 1-5
VARIOUS, Mambo Kings &
Queens



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ELECTRIC LIGHT ORCHESTRA,
Best Of Strange Music
KANSAS, Audio-Visions; Drastic
Measures
POCO, Pickin' Up The Pieces,
Crazy Eyes; Seven
SLY & THE FAMILY STONE,
Dance To The Music; Life; A
Whole New Thing
REO SPEEDWAGON, Hi-Infidelity

Sundazed

PYRAMIDS, Penetration! The Best
Of The Pyramids
CORNELLS, Beachbound!
CROSSFIRES, Out Of Control!
ORIGINAL SURFARIS
TRASHMEN, Surfin' Bird

Thump

VARIOUS, LowRider Oldies, Vol. 6
VARIOUS, Construction Bass

Continued on page 82



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Continued from page 80



CAUGHT IN IT: The Crossfires, from Sundazed in April

Tuff City
Ol' Skool Flava Series
ULTRAMAGNETIC MC's, The Basement Tapes
PUMPKIN, The Old School's Funkiest Drummer
Night Train International Series
JOHNNY OTIS BAND, Too Late To Holler
LOWELL FULSON, Everyday I Have The Blues

Varese Vintage
HUDSON BROTHERS, So You Are A Star: The Best Of
DICK & DEE DEE, The Best Of
FABIAN, The Best Of
VARIOUS, Bubblegum Classics, Vols. 1-2

Verve
TAL FARLOW, Verve Jazz Masters 41
WES MONTGOMERY, Impressions: The Verve Jazz
Sides (2 CDs)
JAMES COTTON, Best Of Verve Years

Warner/Reprise
VARIOUS, Greatest Hits of the '80s, Vols. 1-3

Welk
Vanguard
BUCK CLAYTON, The Essential
VARIOUS, Folk Music At Newport, Part I
Ranwood
TENNESSEE ERNIE FORD, A Closer Walk With Thee

MAY

AVI
SISTER LUCILLE POPE
Exello
ARTHUR GUNTER
Miller
BUCKWHEAT ZYDECO

Sun/AVI
BILLY LEE RILEY
Nashboro
ANGELIC GOSPEL SINGERS

Bar None
ESQUIVEL, Music From A Sparkling Planet
East Side Digital
BILL LLOYD, Feeling The Elephant

Black Lion/da/Navarre
BUD POWELL, Strictly Confidential
ALBERT AYLER, Goin' Home

Blue Note
GRANT GREEN, Destination Out
LEE MORGAN, Lee Way

Capitol
JUDY GARLAND, 25th Anniversary Retrospective
GRAND FUNK RAILROAD, Phoenix: All The Girls In
The World...; On Time; Grand Funk: Shining On
LINDA RONSTADT, Stone Ponies & Friends, Vol. III:
Stone Ponies
JOHN LENNON, The Plastic Ono Band: Live Peace In
Toronto
MARY HOPKIN, Best Of (Those
Were The Days)

Creation (UK)
ROBERT MITCHUM, Calypso
EMITT RHODES, The Merry-Go-
Round

DCC Compact Classics
PAUL McCARTNEY & WINGS,
Wings Live At The Speed Of
Sound

EMI (US)
VENTURES, Live In Japan
STEELEYE SPAN, Spanning The
Years (2 CDs)

EMI (UK)
GRANT GREEN, Green Street
RINGO STARR, Beaucoups Of
Blues; Sentimental Journey

Essex Entertainment
JCI
VARIOUS, That's Hollywood: The
Songs; Puttin' On The Ritz: '30s
Pop Hits; It's Magic: '40s Ballads;
Mr. Sandman: '50s Groups; Praise
The Lord & Pass The Am-
munition: World War II Patriotic
Songs

Fantasy
RUFUS THOMAS, Crown Prince
Of Dance

Griffin
ULI JOHN ROTH (3-CD boxed
set)
UFO, High Stakes
RICK WAKEMAN, Heritage Suite:
Classical Collections

Hearbeat
VICEROYS, Yahoo

Ichiban
PEGGY SCOTT & JOJO BEN-
SON, Best Of

Koch International
MERLE HAGGARD, Sing Me Back
Home; Strangers; Swinging Doors
And Bottle Let Me Down; A
Tribute To The Best Damn Fiddle
Player In The World

MCA
JOE WALSH, Look What I Did!
The Joe Walsh Anthology (2-CD
boxed set)

M.C.I. (UK)
TUBEWAY ARMY, Replicas
GEORGE CLINTON, Computer
Games

Music Club
ANDREWS SISTERS, Best Of
CHARLES MINGUS, In A Soulful
Mood
Emporio
MONGO SANTAMARIA,
Watermelon Man

Motown
TEMPTATIONS, Anthology

Oglio Records
FLASH & THE PAN, Forever (Best Of)
TRANSLATOR, Translation

One Way
ERIC BURDON AND THE ANIMALS, Winds Of
Change
KATRINA & THE WAVES, Anthology
MUSIC EXPLOSION, Anthology

PolyGram
Mercury
HOWARD TATE, Get It While You Can: The Legendary
Sessions
Polydor
CREAM, The Very Best Of
TEN WHEEL DRIVE WITH GENYA RAVAN, The Best
Of

Razor & Tie
GREGG ALLMAN, Playin' Up A Storm
LOUVIN BROTHERS, When I Stop Dreaming: The Best
Of The Capitol Years
SPEEDY WEST & JIMMY BRYANT, Stratospheric
Boogie: The Best Of
WILLIAM BELLI, Coming Back For More

RCA
ELVIS PRESLEY, Elvis On Screen: Best Of The Movies;
The Essential 60 Masters II
HUGH MONTENEGRO, Music From "A Fist Full Of
Dollars"
The Essential Willie Nelson
The Essential Jim Reeves, Vol. 1
The Essential Jerry Reed
The Essential Floyd Cramer

The Right Stuff
VARIOUS, Psychfunkajazzadelic, Vol. 2

Rhino
DR JOHN, Very Best Of
ENNIO MORRICONE, Anthology
OTIS REDDING, Very Best Of
VARIOUS, Tube Tunes 1-'70s; 2-'80s; 3-'70s & '80s
VARIOUS, American Comedy Box



GROOVY GRACE: A June reissue of Jefferson Airplane's "Surrealistic Pillow" from RCA

VARIOUS, Ben & Jerry's One World/One Heart, Vol. 1;
Vol. 2

Rykodisc
THE MOTHERS, Freak Out!; Absolutely Free; Cruising
With Ruben & The Jets; Uncle Meat; Burnt Weeny
Sandwich; Weasels Ripped My Flesh; One Size Fits All:
Roxy & Elsewhere; Playground Psychotics:
FRANK ZAPPA, Hot Rats; Chunga's Revenge; Bongo
Fury; Zoot Allures; Zappa In New York; Studio Tan;
Sleep Dirt; Sheik Yerbouti; Orchestral Favorites; Joe's
Garage Acts I, II & III (2 CDs); Joe's Garage Act I (cas-
sette); Joe's Garage Acts I & II (cassette); Tinseltown
Rebellion; Shut Up And Play Yer Guitar (3 CDs); You
Are What You Is, Ship Arriving Too Late To Save A
Drowning Witch; The Man From Utopia; Baby Snakes;
Bonlez Conducts Zappa: The Perfect Stranger; Them Or
Us; Thing-Fish (2 CDs); Francesco Zappa: Meet The
Mothers Of Prevention

Sequel (UK)
PETULA CLARK (3-CD set)
LITTLE SONNY, Sonny Side Up
VARIOUS, Big Bear Blues, Vols. 1-5
Jubilee
VARIOUS, Jubilee Doo Wop
Buddah/Prelude/West End
NORMAN CONNORS, Dance Of Magic Dark Of Light

Sony Legacy
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CAROLE KING, Tapestry
AL KOOPER & MIKE BLOOMFIELD, Supersession
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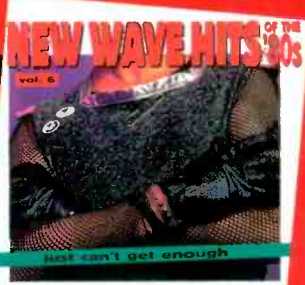
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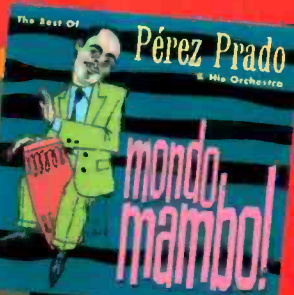
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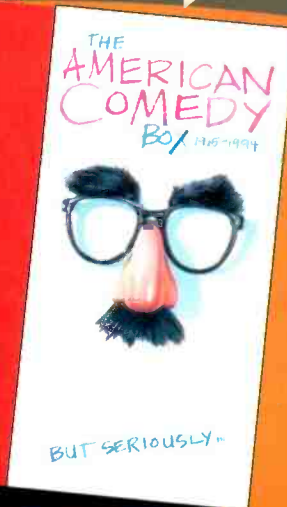
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Continued from page 82

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BUCK OWENS & THE BUCKAROOS, Buck Owens, You're Far Me: The Instrumental Hits Of... Roll Out The Red Carpet; Open Up Your Heart

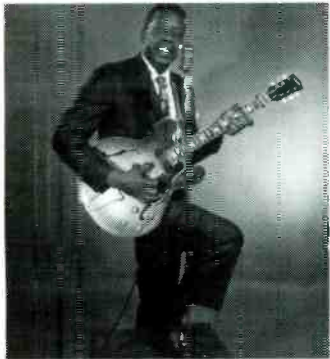
Thump

VARIOUS, Old School Punk; Deep House Mix; Bass Bomb, Vol. 4

Tuff City

Ol' Skool Flava Series

COLD CRUSH BROTHERS, Fresh Wild Fly And Bold Spoonie Gee, The Godfather Of Hip Hop



BACK-SCRATCHING BLUES: Slim Harpo wails on AVI/Excello in June.

Varese Vintage

VARIOUS, The Best Of Cadence Records, Vols. 1-2

Verve

CHARLIE PARKER, Bird's Best Bop On Verve
GRANT GREEN, His Majesty King Funk
DONALD BYRD, Up With Donald Byrd
VARIOUS, The Girl From Ipanema: The Jobim Songbook
VARIOUS, Verve Talkin': Roots of Acid Jazz (2-CDs)

Virgin

B.B. KING, Heart & Soul

Warner/Reprise

RAY STEVENS, Cornball; The Serious Side Of Ray Stevens;
VARIOUS, Great Redneck Songs, Vol. 1

Wek

Vanguard

JOHN HAMMOND, Country Blues
Ian & Sylvia
MIMI & RICHARD FARIÑA, Celebrations For A Grey Day
JOAN BAEZ, David's Album

JUNE

AVI

DMZ, Live At The Rat
GLORIA JONES

Excello

SLIM HARPO

Del-Fi

BOBBY FULLER

Bar None

East Side Digital

HENRY COV, Western Culture

Black Lion/da/Navarre

EARL HINES, One For My Baby

Blue Note

JIMMY SMITH, I'm Movin' On

Capitol

ROY BROWN, The Complete Roy Brown
SON HOUSE, Delta Blues And Spirituals
T. BONE WALKER, The Complete Black & White Recordings (3 CDs)

DCC Compact Classics

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EMI (US)

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Essex Entertainment

Pair

MAHALIA JACKSON, The Apollo Sessions, Vol. 2
PORTER WAGONER, Greatest Hits
KITTY WELLS, Duets
GEORGE SHEARING, George Shearing & Friends

Griffin

DAVID BOWIE, Radio Sessions, Vol. 2
PAULINE MURRAY, Eponymous

GRP

Chess Jazz

RAMSEY LEVINS, Consider The Course
KENNY BURRELL, Soulero

Impulse!

PHAROAH SANDERS Karma
JOHN COLTRANE, A Love Supreme, Ballads

Heartbeat

PETER TOSH, I'm The Toughest: The Studio One Years

King Biscuit Flower Hour

DEEP PURPLE, Live In Concert
KINGFISH, Kingfish Featuring Bob Weir

K-Tel

Era

BOBBY VEE, Bobby Vee & The Shadows

MCA

THE WHO, Who's Next; A Quick One, Sell Out
JOHN WILLIAMS, A Tribute To John Williams (2-CDs)

Mercury Nashville

EDDY ARNOLD, Memories Are Made Of This
LEROY VAN DYKE, Walk On By
MEL TILLIS, Memory Maker
ROY DRUSKY, Songs Of Love And Life

Motown

JACKSON FIVE, Retrospective (boxed set)

Oglio Records

20/20, 20/20, Look Out!

One Way

BLOODROCK, Bloodrock; Bloodrock II
ERIC BURDON & THE ANIMALS, Eric Is Here
MR. GASSER & THE WEIRDOS, The Rat Fink Collection (2 CDs)
VAPORS, Anthology

PolyGram

Mercury

10cc, The Things We Do For Love: The Anthology (2-CDs)
OHIO PLAYERS, Funk On Fire: The Anthology (2-CDs)
JUNIOR, Best Of
PARLIAMENT, Give Up The Funk: The Best Of
DELLS, Passionate Breezes: Best Of 1975-1991
SIR DOUGLAS QUINTEI, She's About A Mover: The Tribe Masters

Razor & Tie Music

GEORGE JONES, The Race Is On; Sings Like The Dickens
JOE STAMPLEY, The Best Of
JOE MEEK, The Joe Meek Collection

RCA

GUESS WHO, American Woman
JEFFERSON AIRPLANE, Surrealistic Pillow
ELVIS PRESLEY, NBC TV Special
LOU REED, Transformer

The Right Stuff

TEDDY PENDERGRASS, Best Of
O'JAYS, Greatest Ballads
LEON RUSSELL, Asylum Choir II; Leon Russell, ...And The Shelter People

Rhino

ARETHA FRANKLIN, I've Never Loved A Man; Lady Soul

SISTER SLEDGE, We Are Family

Rounder

THE CARTER FAMILY, When Roses Bloom In Dixieland; Worried Man Blues
VARIOUS, Urban Samba

Segue! (UK)

Bronze

VARIOUS, The Colosseum Story (3-CD boxed set)

Sony Legacy

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JOHN DENVER, The Wildlife Concert
MAHALIA JACKSON, Compilation
TONY BENNETT, Who Can I Turn To?: I Wanna Be Around; Something
BOB DYLAN, Highway 61
WILLIE NELSON, Stardust

Sundazed

CHALLENGERS, Tidal Wave! Rarities And Unissued Cuts!
REVIEWS, Go Sound Of The Slois!
JIM WALLER & THE DELTAS, Surfin' Wild
VARIOUS, Hot Rod City!
VARIOUS, Surf's Up At Banzai Pipeline

Thump

STACEY Q, Stacey Q's Greatest Hits
VARIOUS, Summer Reggae Splash

Tuff City

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ULTRAMAGNETIC MC's, Live—From Brooklyn To Brixton
TEDDY RILEY, The Harlem Sessions
MARLEY MARL, The Tuff City Sessions

Varese Vintage

JAN & DEAN, Heart & Soul: The Best Of
HAL BLAINE, Drums! Drums! A Go Go

Verve

GARY McFARLAND, How To Succeed In Show Business
BOB BROOKMEYER, Gloomy Sunday And Other Bright Moments (2 LPs, 1 CD)
EARL HINES WITH COLEMAN HAWKINS AND ROY ELDRIDGE, Grand Reunion, Vols. 1 & 2 (2 CDs)
MAX ROACH, The Max Roach 4 Plays Charlie Parker

Continued on page 86

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FEATURES

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- 2 pump it up
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- 5 oliver's army
- 6 accidents will happen
- 7 love for tender
- 8 i can't stand up for falling down
- 9 possession
- 10 new amsterdam
- 11 high fidelity
- 12 clubland
- 13 new lace sleeves
- 14 good year for the roses
- 15 sweet dreams
- 16 you little fool
- 17 everyday i write the book
- 18 let them all talk
- 19 the only flame in town
- 20 i wanna be loved
- 21 don't let me be misunderstood

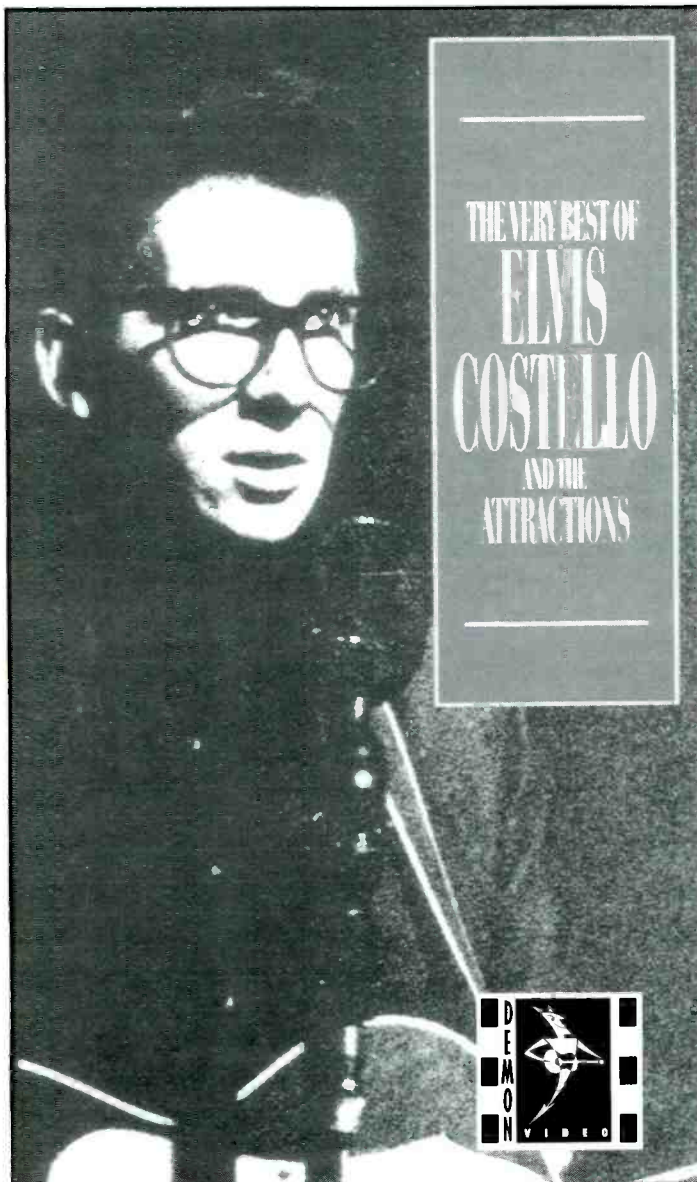
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Shopping List
Continued from page 84

Oscar Peterson, Tracks
Bill Evans, Symbiosis

Welk
Vanguard
VARIOUS, A Folk Singer's Christmas

JULY

Blue Note
LOU DONALDSON, Sunny Skies Up
WAYNE SHORTER, Schizophrenia

da music
VARIOUS, The Blues, Vol. 2 (4-CD boxed set)

DCC Compact Classics
BEACH BOYS, Pet Sounds

Fantasy
VARIOUS, The Good Time Jazz Story (4-CD boxed set)

Griffin Music
CAPTAIN SENSIBLE, Revolution Now

GRP
ARCHIE SHEPP, Fire Music
JOHN COLTRANE, Meditations

Decca Jazz
CHICK COREA (5-CD boxed set)

Heartbeat
HEPTONES, Sea Of Love

K-Tel
BOBBY SHERMAN, With Love, Bobby: Portrait Of Bobby

MCA
CHER/SONNY & CHER, Anthology (2 CDs)
THE MILLS BROTHERS, The Anthology 1931-1968 (2 CDs)
JACK JONES, Greatest Hits

Mercury Nashville
TOM T. HALL, (2-CD set)

Motown
VARIOUS, Hitsville I & II: Highlights From The Box

One Way
B. BUMBLE & THE STINGERS, Best-O-B-Bumble
CHAD & JEREMY, Anthology
THE CHARLATANS

PolyGram
Mercury
BLUE CHEER (2 CDs)
JJ CALE (2 CDs)
RUNAWAYS (2 CDs)
URIAH HEEP (2 CDs)

Polydor
ERIC CLAPTON, Rainbow Concert
ABBA, The Album; Voulez Vous; Super Trouper; The Visitors

JOHN MAYALL, Jazz/Blues Fusion: USA Union
LINK WRAY (2 CDs)

Razor & Tie
THE JIMI HENDRIX EXPERIENCE, Live: The Final Concert

RCA
VARIOUS, A History Of RCA Space Age Pop, Vol. 1-3

The Right Stuff
SYL JOHNSON, The Complete Syl Johnson
OTIS CLAY, The Complete Otis Clay
ANN PEEBLES, The Complete Ann Peebles
DWIGHT TWILLEY, Best Of And More

Rounder
CHARLES RIVER VALLEY BOYS, Beatle Country
GUY CLARK (2 CDs)

Sony Legacy
(Includes Introduction To Jazz and Roots 'N' Blues)
TONY BENNETT, Carnegie Hall
GEORGE BENSON
STAN GETZ
HERBIE HANCOCK, Singles Collection
WEATHER REPORT
ORNETTE COLEMAN, Science Fiction; Skies America; Chappaqua Suite
EMMETT MILLER, Complete Recordings

Sundazed
E-TYPES
THE GREAT SOCIETY
MOJO MEN, The Autumn Demos
BEAU BRUMMELS, Volume 44

Thump
VARIOUS, New Wave Compilation
VARIOUS, Deep House Mix 2

Tuff City
Ol' Skool Flava Series
GRANDMASTER CAZ, The Captain Of The Cold Crush
LOVE BUG STARSKI, etc., Old School Rarities

Varese Vintage
ROY HEAD, Treat Her Right: The Best Of

Verve
DIZZY GILLESPIE, World Statesman-In Greece-Birk's Works (3 LPs, 2 CDs)
CHARLIE PARKER, South Of The Border
CANNONBALL ADDERLY/NAT ADDERLY, Introducing (2 CDs)
BILL EVANS, The Best Of

Welk
Vanguard
DOC WATSON (4-CD boxed set)
VARIOUS, Vanguard Dance Classics, Part 1

AUGUST

Black Lion/da/Navarre
MARION BROWN, Porto Novo
ART ENSEMBLE OF CHICAGO, Turankhamun

Blue Note
JUNE CHRISTY, Day Dream
STAN KENTON, City Of Glass
BENNY GOODMAN, Stealin' Apples
PEGGY LEE, Live At Basin Street East
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JACKIE MITTOO, Tribute To Jackie Mittoo

MCA
THE WHO, Quadrophenia
MCA/Chess
HOWLIN' WOLF, The Back Door Wolf
DALE HAWKINS, Suzie Q: The Best Of
LITTLE WALTER, Chess Collectibles, Vol. 3 (2 CDs)

Motown
SMOKEY ROBINSON & THE MIRACLES, Ultimate Collection: Best Of The Box
THE TEMPTATIONS, Ultimate Collection: Best Of The Box
COMMODORES, Funkology

PolyGram
Mercury
DEL VIKINGS
SHANGRI-LAS
CHAD MITCHELL TRIO
VARIOUS, The Girl Groups Anthology (2 CDs)
LESLIE GORE
DUSTY SPRINGFIELD
Polydor
JAMES BROWN, Messin' With The Blues (2 CDs); Featuring Bootsy Collins
BOBBY BYRD, Bobby Byrd Got Soul: Best Of
PEACHES & HERB, Groove Thing: Best Of
MANDRILL

RCA
HARRY NILSSON, Nilsson Sings Newman

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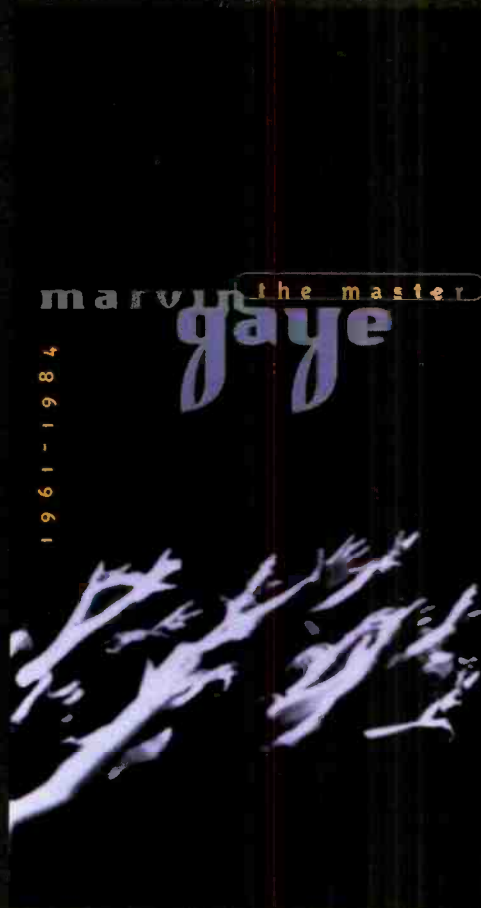
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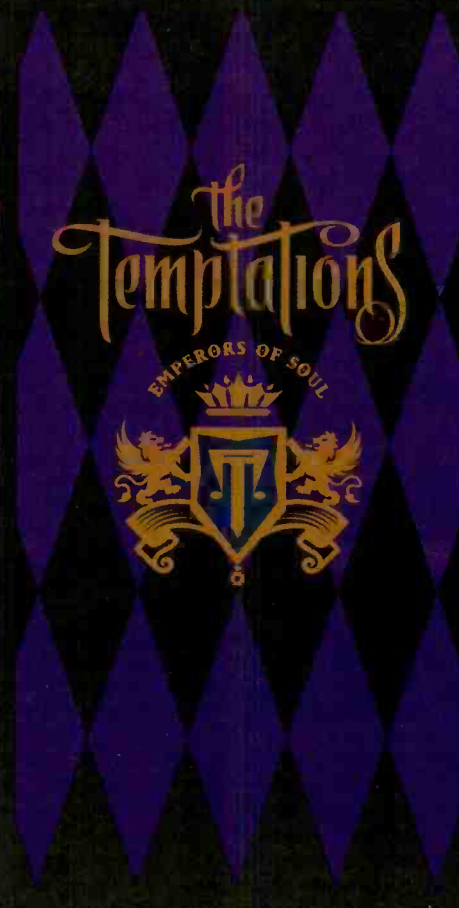
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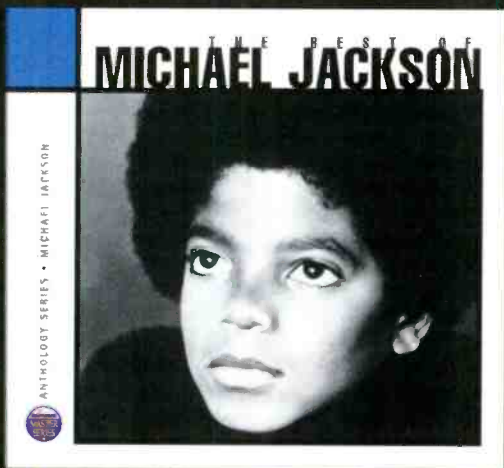


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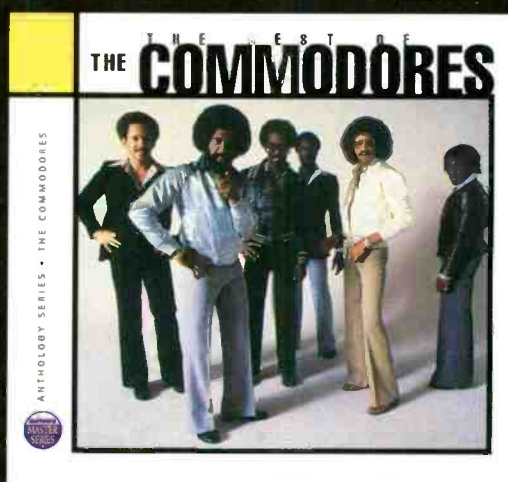
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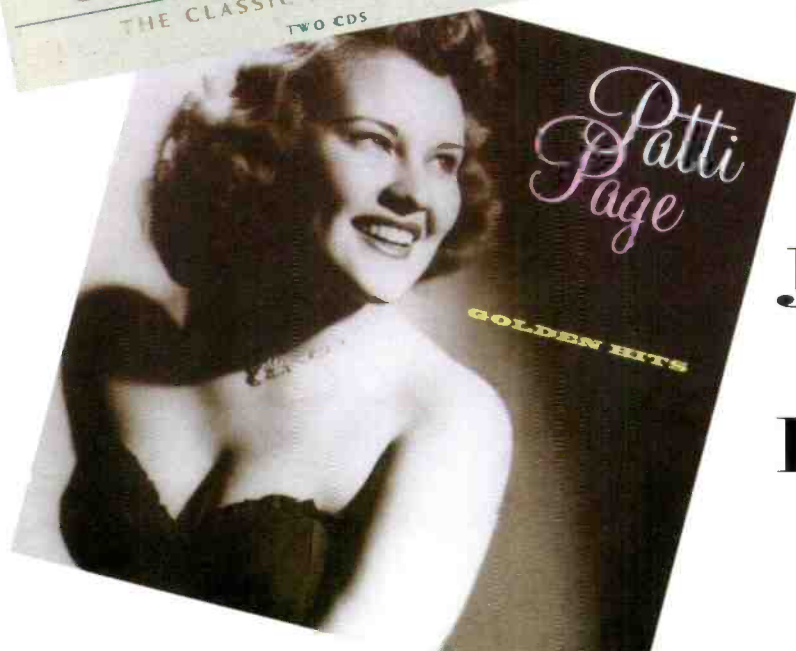
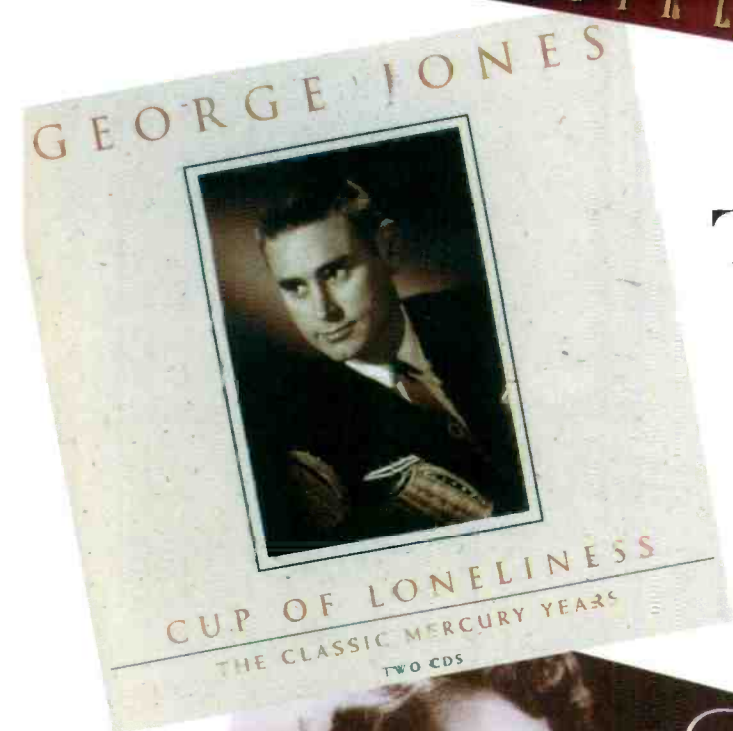


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NARM Leaders. The National Assn. of Recording Merchandisers elected a new slate of officers and board members for 1995-96 at the recent convention in San Diego. The new officers are Ann Lief, president; Barney Cohen, VP; Bob Schneider, treasurer; and Rachele Friedman, secretary. New board members are Jeff Abrams and Terry Woodward. Pictured are new and departing officers and board members. In front, from left, are Pamela Horowitz, executive VP, NARM; John Salstone, executive VP, MS Distributing, and outgoing 1994-95 convention chairman; Lief, president/CEO, Spec's Music; Scott Young, former CEO, Warehouse Entertainment, and outgoing president of NARM; and Friedman, president/CEO, J&R Music World. In rear, from left, are Stan Goman, VP of retail operations, Tower Records; Gerald Weber, president, music division, Blockbuster Entertainment; Woodward; David Lang, president, Compact Disc World; Steve Strome, president, Handleman; Schneider, executive VP, Anderson Merchandisers; Cohen, chairman, Valley Record Distributors; and Abrams, VP of merchandising, Best Buy.

K-tel And Homeland Join Forces New Alliance Targets Christian Market

■ BY FRANK DICOSTANZO

NEW YORK—If ever a match was made in heaven—at least from a distribution standpoint—it would be the recent alliance between K-tel International and its Christian wing, Arrival, and Nashville-based Homeland Entertainment.

The arrangement creates an exclusive joint distribution and cross-licensing web between the two independents that intertwines secular and Christian labels and distribution. The move essentially gives Plymouth, Minn.-based K-tel a greater presence in the \$750 million-\$1 billion Christian music market, where Homeland has grass-roots strength with independent Christian retailers.

In turn, the deal allows Homeland and its Cheyenne, Impact, and Homeland labels access to K-tel's vast mainstream distribution channels, including rackjobbers, one-stops, and mass merchandisers. Both Homeland and Arrival



Celebrating the alliance between K-tel International and its Arrival label and Homeland Entertainment are, from left, Dennis Hoefer, VP of sales, K-tel; Bill Traylor, CEO, Homeland; and Mickey Elfenbein, CEO, K-tel.

tailors such as Musicland, Strawberries, Best Buy, and Camelot; one-stops; and rackjobbers servicing nonmusic mass merchants such as Wal-Mart, Woolworth, Bradlees, and Caldor. K-tel ships direct from its Minneapolis headquarters.

"We're trying to expand beyond the traditional K-tel oldies compilations, and Arrival happens to be one of the areas that continues to grow for us," says Elfenbein. He adds that the company is putting substantial resources behind the label.

Ramsey became head of the Arrival label in January. He was previously with Word Records for 25 years.

"K-tel has never had an exclusive distribution agreement like this before," says Bill Traylor, CEO of Homeland Entertainment. The recording, publishing, and distribution company, formed in 1987, specializes in Southern gospel, Christian country, and inspirational music. Traylor is recognized as a leading figure and entrepreneur in the gospel music area. He was formerly director of A&R for Benson Music.

Among Homeland's labels, Cheyenne represents Christian country, Impact features inspirational/adult contemporary, and Homeland covers Southern gospel and traditional Christian. Artists include Bruce Haynes, Ronny McKinley, the Imperials, and Jim Cole.

The Landmark name refers to Homeland's Christian telemarketing division, which has 10 sales reps. Homeland has 23 employees in total. The marketing department has five people who cover TV, radio, and in-store merchandising. Traylor says the company expects to have road reps by early next year.

"We're in a position to take Christian-oriented products that Arrival has exclusive rights to but are not necessarily moving well and get them sold in the Christian market," says Traylor.

Hallquist says Arrival has gained visibility and market share over the past few years, particularly through its sponsorship of the Dove Awards and Christian compilation packages. Homeland's working relationship with Christian retailers and their knowledge of the market, he adds, will only enhance Arrival. "We know there's tremendous grass-roots demand out there, and Homeland/Landmark will help us reach the smaller individual mom-and-pop stores," he says. "They'll be able to see opportunities we might be missing in the Christian area."

"This is a long-term agreement which is just now being initiated," says Homeland's Traylor. Prior to the National Assn. of Recording Merchandisers convention, Homeland presented its new-release schedule to K-tel's sales reps. "They're just now hitting the road with our products in hand," says Traylor. Homeland product will also be distributed in Canada.

Another attraction between Homeland Entertainment is a love for television. Homeland has created its own television program, titled "Homeland Harmony." It is nationally syndicated in 22 markets and is aired over such Christian networks as ACTS, the Family Channel, and TBN, in addition to sev-

(Continued on page 94)

Alliance's '94 Sales Surpass \$500 Mil

■ BY DON JEFFREY

NEW YORK—Alliance Entertainment Corp., a wholesaler and independent distributor of recorded music, reports that it passed the \$500 million sales mark last year for the first time and that its profits rose significantly.

For the 12 months that ended Dec. 31, 1994, New York-based Alliance says revenues increased to \$535.2 million from \$200.5 million the year before.

Most of that growth was fueled by acquisitions the company has made in the past two years of one-stop wholesalers, jazz and catalog labels, and wholesaling and talent management businesses in Latin America. Alliance is the exclusive distributor of about 30 independent labels.

Anil Narang, vice chairman/co-president/CFO, says that in addition to the increases resulting from acquisitions, "existing lines of business grew at an internal rate of 25%-30%" during the year. He says the company will "continue a policy of pursuing acquisitions that make financial sense and fill strategic needs."

The largest portion of Alliance's business is one-stop wholesaling, which, Narang says, accounted for between \$450 million and \$500 million in sales last year.

Alliance's profits rose during the year because of the higher sales, increased economies in purchasing, and bigger sales of proprietary product, which carry higher profit margins than distributed music. Alliance owns Castle Communications, a catalog label whose library includes recordings by Motorhead and the Kinks, and Concord Jazz, an active jazz label whose masters include performances by Mel Torme and Rosemary Clooney.

Alliance's gross profit margin rose to 17.5% in 1994 from 16% in 1993. Operating cash flow (profit before interest, taxes, and depreciation) climbed to \$39

million from \$12.6 million. And net income was \$12.8 million, compared with a net loss of \$895,000 the previous year. The 1993 deficit was principally due to a one-time charge related to the early prepayment of debt.

The company's stock closed at \$6.25 a share on the New York Stock Exchange at press time. At 33.9 million shares outstanding, the company's market capitalization was about \$212 million.

But the company may be worth more than twice that amount. PaineWebber projects Alliance's sales will jump to about \$680 million this year and its cash flow to more than \$55 million. With entertainment companies fetching a multiple of 10 times cash flow in buyouts, the

projection indicates that the company's value may be more than \$550 million.

In an attempt to bolster its stock price, Alliance recently acquired 9.2 million outstanding warrants (which allowed their holders to buy Alliance stock at \$5.75 a share; thus, in the view of the company, the warrants were keeping the stock at an artificially low price).

The company's long-term debt is about \$58 million.

In the fourth quarter, revenues rose to \$193.6 million from \$90.2 million in the same period the year before. Operating cash flow increased to \$17.7 million from \$5.7 million. Net profit was \$6.1 million, compared to a \$555,000 loss the year before.

Restructuring Blamed For Trans World's '94 Net Loss

NEW YORK—Trans World Entertainment Corp. reports that a huge restructuring charge taken at the end of the last fiscal year resulted as expected in reduced profit in the fourth quarter and a loss for the year.

The music and video retailer took a \$21 million pretax charge to cover the closing of 129 unprofitable stores over a two-year period (Billboard, Feb. 11). That caused net profit to decline to \$1.1 million in the fourth quarter, which ended Jan. 28, from \$13.7 million in the same period the year before.

For the entire fiscal year, the charge resulted in a net loss of \$6.3 million, compared with a profit of \$9.8 million the year before.

The restructuring should put Trans

World in better financial shape this year. In a statement, chairman/CEO/president Robert Higgins says, "These results are consistent with the projections announced in early February 1995. This gives us confidence as we move forward with our plan to improve operations."

Sales for the fiscal year rose 8.9% to \$536.8 million from \$492.6 million the year before. Sales for stores open at least one year increased 1%.

In the fourth quarter, which encompassed the holiday selling season, sales rose 8% to \$206.6 million. Same-store sales were up 3%.

The company attributes the sales improvement to its "inventory replenishment system and strong new music

(Continued on page 95)

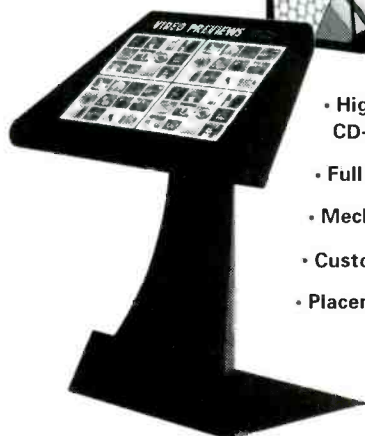
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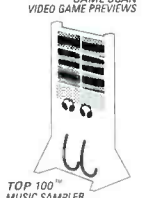
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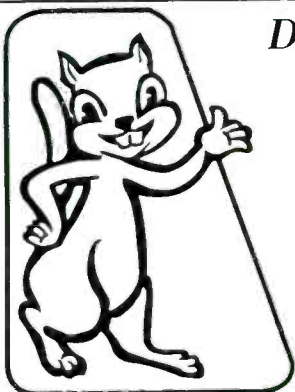


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M'Land Investors Should Learn To Roll With Punches

LAST WEEK, the SC Fundamental Value Fund, the guys who are making life interesting for the management of the Musicland Group, hired Allen & Co., a well-known investment bank that specializes in the entertainment business, to look for ways to maximize the value of the company's stock.

The SC Fund owns 9.5% of Minneapolis-based Musicland, which has had a fascinating 12 months. Its stock, which is currently trading at \$9.50, has ranged from a high of \$22.50 to a low of \$6.75. Along the way, the SC Fund obviously got whipsawed, and now it is trying to figure out how to salvage its investment. In other words, it clearly intends to keep the heat on Musicland's board and management.

Track is amused by SC Fund's maneuverings because there really is not much Allen & Co. can suggest that would drastically change Musicland's shareholder price in the short term.

Let's look at the options. It is unlikely that selling off part of Musicland, say, the Suncoast Motion Picture Co., will happen. Suncoast's value probably is greater to Musicland, which can leverage its infrastructure, than the sell-through video chain would be to a potential buyer. Therefore, any price a buyer could offer likely wouldn't enhance shareholder value. (The same goes for spinning off Suncoast as a publicly traded company.)

Can Allen & Co. attract a potential suitor to buy all of Musicland? If \$6.75 a share didn't bring barracudas by the truckload (as Track thought it would), what hope is there that someone would find \$9.50 a share more attractive? Furthermore, even if the investment bank could find a financial buyer, any such firm would face a revolt from investors, who have been brainwashed by Wall Street that music retailing has no future.

Or will Musicland management try to take the company private in the hopes of making a killing by going public at a later date? An intriguing thought, but Track wonders if Jack Eugster and Co. would have the resolve to go through that whole process again.

Maybe Allen & Co. could make it so hot for Musicland's management team that they all get the urge to resign, and then wish for a new team that is willing to sacrifice long-term growth for short-term profits. To quote a J.F. Murphy & Salt song, "If wishes were horses..."

In fact, Track finds it ironic that as Musicland's management team has become increasingly savaged by Wall Street, the chain's stature as one of the best-run companies in the business has been growing even more among record-label sales and distribution executives.

Let's face it. The main problem affecting Musicland, and thus its share value, is a price war, and there are no short-term solutions to that. So a word of advice to the SC Fund about its stake in Musicland: Welcome to Roach Motel—You may have checked in, but you

can't just up and check out.

AND THE ENVELOPE PLEASE: Trans World Entertainment Corp. held its annual vendor appreciation dinner March 22 at the Rainbow Room in New York. At the event, Trans World presented awards to both its staff and vendors.

In between the awards, **Tony Bennett**, courtesy of Columbia Records and Sony Music Distribution, did an amazing set. Track overheard a number of sales executives say that the privilege of seeing Bennett in the Rainbow Room was one of the special moments in their careers. For Track's part, a warm feeling came over my heart as Bennett pointed out the window from the 67th floor of the GE Building to the Hellgate and Triboro bridges, which span the East River, and beyond to Astoria, Queens, Track's own neighborhood and Bennett's birthplace.

Earlier, a warm feeling came over my back as Track inadvertently became the opening act for Bennett. I reluctantly mention this only to satisfy popular demand. So if you want details, don't call me; ask one of your friends who attended. The only thing I will say is that the Rainbow Room's method of serving potatoes is—uh, how can I describe it—a bit unusual.

As for the awards, the Trans World Awards, **Joe O'Neill** was named regional manager of the year, while **Mike Shelton** won the award for district manager of the year. **Richard Matteo** scored for having the best sales performance for the Saturday Matinee division, while **Scott Merrill** won that honor for the music division. Also, **Hugh Richmond** was cited for best personnel management, and **Lou Garso** had the best loss-prevention results.

For the 1994 Christmas sales contest, **Alan Lauritsen** won first place, **Bill Joyner** won second place, and **Garso** came in third.

For supplier awards, WEA was named vendor of the year, Arista scored label of the year, and MCA/Universal Home Video won the video vendor award. Among sales representatives, **Steve Rapsard** of WEA was named music salesperson of the year, while **Billy Northrup** of PolyGram Video won the video salesperson award.

Case Logic was cited as the special products vendor of the year, and **Bill Sims** of Electronic Arts was named special product salesperson of the year. Meanwhile, Management Insights won the service vendor of the year, while the company's **David Clark** won the service salesperson award.

MAKING TRACKS: **Jerry Comstock**, formerly a zone VP for Blockbuster Music, has been named senior VP of operations for the chain... **Nick Torrente**, director of sales for JCI at Essex Entertainment, has left the company and is seeking opportunities. He can be reached at 908-303-8041.

RETAIL TRACK by Ed Christman



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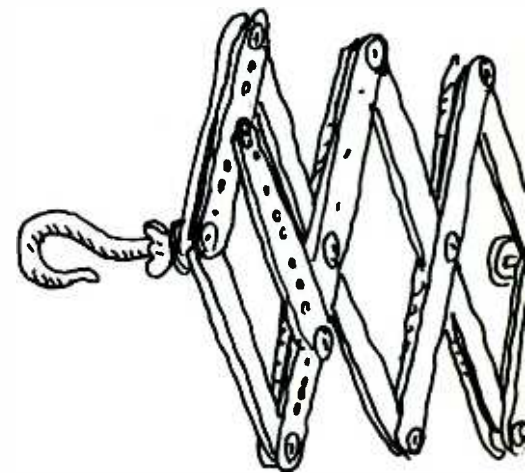
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– Frank Zappa



LBM Stays Close To Its Bronx 'Hood

BY ED CHRISTMAN

BRONX, N.Y.—Lorraine Murphy, proprietress of LBM Records, believes a little communication goes a long way in life.

Murphy, who used to be VP of the merchants organization formed by the stores in her Parkchester neighborhood, recently helped found the Metropolitan Independent Retailers Assn., a group of indie merchants. "I just felt that it was important for retailers to band together," says Murphy, who holds the title of president for the 16-store group. "By banding together, we can get information from a lot of sources. That opens the doors to see what we can do better for our businesses."

In addition to helping one another, Murphy says a goal of MIRA, which is composed largely of retailers that specialize in R&B and rap music, is to help sell more music and increase cooperation between the retailers and major labels. The organization has recently begun putting out a newsletter, which has



charts and carries advertisements from labels. It is distributed in stores of MIRA merchants.

"There was no communication out there between independent retailers and majors," Murphy says. For example, labels seem unaware that one of their main marketing tools—creating



Singles sales comprise almost 50% of the business racked up at LBM Records. Above, the store's staff talk shop in front of the singles rack. From left are owner Lorraine Murphy, Leticia Murphy, and Arnie Vincent. (Billboard photo)

demand by making sure a song is being played on radio and video music channels even though it is not yet commercially available—may be missing the mark.

"I think delaying the release of product affects us a great deal. The industry is losing sales," she says. "The industry needs to realize that we are dealing with a different kind of society; they want it right away."

"The video and radio are enticing them to come and buy that music. If it is not out yet, they just think I don't have it, and then they run around and try to buy it at other stores. It knocks the incentive to buy the song out of the customer."

She points out that the lifespan of a hit urban song is getting shorter. "We blew Mary J. Blige out of the box," she says. "But we deal with street people; they buy something at 11 a.m. and by 6:30 they want new stuff from Mary J. The retention is that short."

Fortunately, some things in this world have staying power. LBM has occupied the same location for 17 years on East Avenue in Parkchester, which Murphy describes as "a community within itself." It has 172 apartment buildings, containing 15,000 apartments. "I know everybody here," she says.

"I was the first black retailer to break the color barrier for the Parkchester neighborhood," she says. "When I first started I sold a lot of pop music; it was primarily a white neighborhood then. Since then, there has been a large influx of Latin and Afro-Americans, so the music I sell has changed."

Now, "this is definitely a rap neighborhood," she says. "Everyone over here is a DJ or wannabes, so vinyl singles are a big part of my sales."

About 25% of sales come from 12-inch singles, she notes, with another 25% or so coming from cassette singles. The remaining 50% is albums, of which more than half are CDs. "At the end of 1993, the cassette slipped" as the dominant album carrier among her customers, she says. CD albums are mainly priced at about \$13.99.

LBM is a small, narrow outlet: In total it is about 8 feet wide and 30 feet long. But, including storage area, Murphy packs about 50,000 pieces of inventory in the 240-square-foot store.

Since inventory control is essential in such a small space, Murphy says, she

(Continued on page 94)



LBM Records has occupied the same location in Parkchester, a neighborhood in the Bronx, N.Y., since it opened its doors 17 years ago. (Billboard photo)

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
1	2	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE 13 weeks at No. 1	81
2	1	BOYZ II MEN ▲ MOTOWN 6320 (9.98/15.98)	COOLEYHIGHHARMONY	18
3	3	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210*/ISLAND (10.98/16.98)	LEGEND	192
4	5	PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	203
5	4	GREEN DAY LOOKOUT 46* (7.98/10.98)	KERPLUNK	23
6	8	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	203
7	6	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	203
8	14	ELTON JOHN ▲ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	191
9	9	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	200
10	7	EAGLES ▲ ELEKTRA 105*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	203
11	13	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	198
12	10	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	179
13	—	JIMI HENDRIX ▲ CAPITOL 96414 (10.98/16.98)	BAND OF GYPSYS	1
14	11	JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	152
15	18	ERIC CLAPTON ▲ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	200
16	15	JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	201
17	21	SOUNDTRACK ▲ POLYDOR 825095/A&M (9.98/15.98)	GREASE	19
18	20	NIRVANA ▲ SUB POP 34* (8.98/14.98)	BLEACH	50
19	17	METALLICA ▲ ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	189
20	22	MADONNA ▲ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	3
21	12	GREEN DAY LOOKOUT 22* (7.98/10.98)	39/SMOOTH	20
22	19	EAGLES ▲ ELEKTRA 103/EEG (7.98/11.98)	HOTEL CALIFORNIA	106
23	32	MELISSA ETHERIDGE ▲ ISLAND 842303 (9.98/13.98)	MELISSA ETHERIDGE	25
24	25	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	108
25	24	THE DOORS ▲ ELEKTRA 60345/EEG (12.98/19.98)	BEST OF THE DOORS	186
26	35	YANNI ▲ PRIVATE MUSIC 2067 (10.98/15.98)	REFLECTIONS OF PASSION	53
27	—	THE BEATLES ▲ CAPITOL 46446 (10.98/16.98)	ABBEY ROAD	62
28	26	LED ZEPPELIN ▲ ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	171
29	31	METALLICA ▲ MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	180
30	23	AEROSMITH ▲ COLUMBIA 57367 (7.98 EQ/11.98)	GREATEST HITS	200
31	16	THE WHO ▲ MCA 11215 (10.98/15.98)	LIVE AT LEEDS	4
32	41	YANNI ▲ PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	42
33	29	EAGLES ▲ ELEKTRA 60205/EEG (10.98/15.98)	GREATEST HITS VOL. 2	198
34	28	U2 ▲ ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	157
35	30	AC/DC ▲ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	103
36	27	OFFSPRING EPITAPH 86424* (9.98/15.98)	IGNITION	11
37	—	GLORIA ESTEFAN ▲ EPIC 53046 (10.98 EQ/16.98)	GREATEST HITS	1
38	—	THE BEATLES ▲ CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	88
39	39	CAROLE KING ▲ COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	38
40	33	METALLICA ▲ ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	179
41	37	SOUNDTRACK MCA 10541 (10.98/15.98)	RESERVOIR DOGS	5
42	42	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	170
43	38	ZZ TOP ▲ WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	3
44	36	NINE INCH NAILS ▲ NOTHING/TVT-INTERSCOPE 92213/AG (7.98/11.98)	BROKEN	3
45	—	BONNIE RAITT ▲ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	46
46	46	GRATEFUL DEAD ▲ WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	98
47	—	ORIGINAL LONDON CAST ▲ POLYDOR 831273/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA	72
48	34	PATSY CLINE ▲ MCA 12* (7.98/12.98)	GREATEST HITS	194
49	—	JON SECADA ▲ SBK 98845/EMI (10.98/15.98)	JON SECADA	2
		CHICAGO ▲	GREATEST HITS 1982-1989	

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■ indicates past or present Heatseeker title. ©1995, Billboard/BPI Communications, and SoundScan, Inc.

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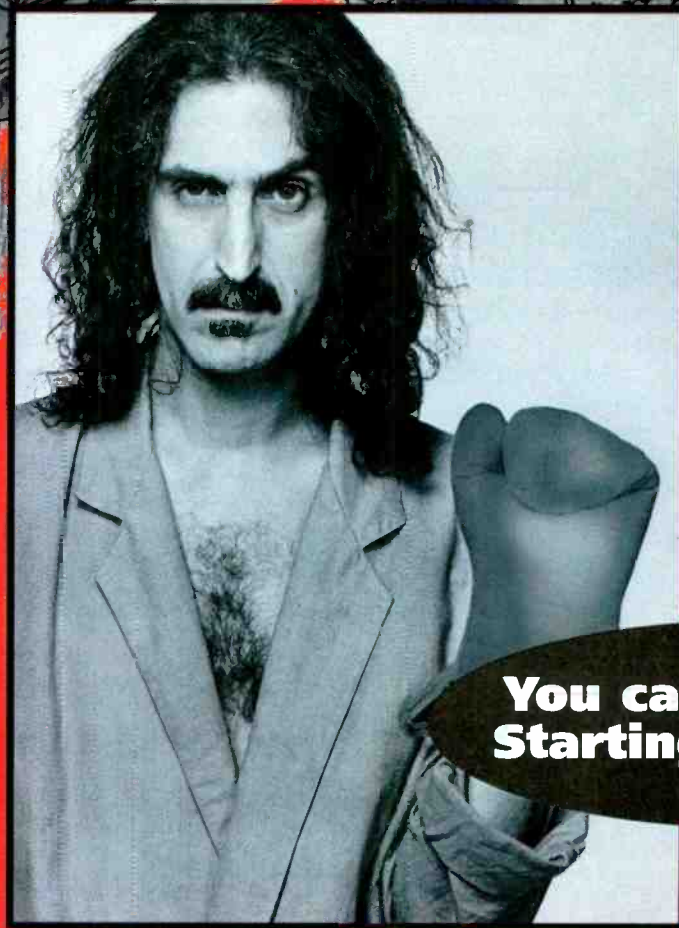
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LBM STAYS CLOSE

(Continued from page 92)

has just begun to look at software packages to computerize the store. "If you intend to stay in business until the next century, you will have to computerize your store."

While rap may pay the bills for LBM Records, at the end of the day, when Murphy closes the store and goes home, "I don't want to hear nothing pertaining to rap," she says. "My heart is really in jazz and easy listening." In addition to rap, LBM carries reggae, jazz, R&B, and Latin.

Murphy says she became a record store owner after growing disgusted with 9-to-5 jobs. "I always liked music," she says. "I approached my sister Elaine Miles, who is deceased now, and she said, 'Hey, if that is your dream, you go for it.'" Miles financed the opening of the store.

In addition to financial support from her sister, Murphy received advice from other record store owners in the area, including Roz Sobeo, who passed away two years ago, and her sister Harriet Fortune from Record Rama; and Nat Israel from Harmony Music, which is only five blocks away from LBM.

Today, Murphy counts on her employees to help her run the business. "I am the only full-time slave, but I have three part-time employees." Artie Vincent, whom Murphy describes as the store's resident DJ, and Leticia Murphy, her daughter, help keep the store current on rap.

Vincent, who goes by the handle RZD, "spins and communicates with rappers and other DJs," Murphy says. "He knows exactly what they want just by the beat to which they nod their head."

As for jazz, "I have a person here who has been in the industry for 30 years, Danny Coker, who has worked here for six months."

Another factor in LBM's success is the Parkchester community. "The neighborhood has been very good to me for more than 17 years," she says. "I like to give back to my community, especially to the kids."

One of the ways she pays back the kids who support the store is by having up-and-coming rap and R&B artists do in-stores at LBM. "I used to have in-stores about once or twice a month, but I have slacked off due to my involvement with MIRA."

But she adds that even with the organization occupying her time, she still plans more in-stores. "I like to have them for the kids; to say thank you for keeping me here in business."

K-TEL, HOMELAND

(Continued from page 89)

eral regional and local stations. According to Traylor, the program has a potential reach of 40 million households. "Our show is really an infomercial, because we only showcase our own artists," says Traylor. The program is now in its third year and is used to sell product via the telephone.

Also, because of Homeland's sales affiliation with Arrival, the program will begin running commercial spots that will now tout product availability through mass retailers like Wal-Mart and Kmart. "K-tel will be able to go to these stores and offer them purchasing deals that include TV exposure as an additional buying incentive," says Traylor.

New Unit Offers Passport Into Budget Indies Encore, Sound Solutions Merger To Strengthen Alliance

YOUR PASSPORT PLEASE: Encore Distributors Inc. in Denver, which was acquired 2½ years ago by Alliance Entertainment in New York, merged as of March 31 with Sound Solutions U.S.A. Inc., which was purchased by Alliance in January, to form a new company, Passport Music Distribution Inc.

Sound Solutions, which is based in Somerset, N.J., is an import and budget distributor with accounts at key retail chains.

Encore president **Toby Knobel**, who will serve as president of Passport, says the new company "is going to have a somewhat different complexion."

Sound Solution's New Jersey warehouse will be shuttered, with all of Passport's fulfillment handled out of Denver.

Passport will carry Sound Solutions' 10 import lines exclusively. The budget lines formerly handled by Sound Solutions will be carried by the St. Clair Entertainment Group, the renamed Canadian arm of Sound Solutions based in St. Lawrence, Quebec (which is in the process of being acquired by Alliance, as well). Passport will carry the budget product for independent retailers only.

Passport will exclusively handle



by Chris Morris

product from Concord Jazz and the Jazz Alliance, which Alliance Entertainment purchased earlier this year. Knobel says the company also has completed an exclusive contract with King Biscuit Flower Hour Records to release material culled from the radio show's live archives; first releases are scheduled for mid- or late summer.

Other labels that exclusively will move through Passport include Acoustic Junction, All-Star Entertainment, Autonomous, Bama Rags, High Harmony, Taylor Park, and Turnip, pending finalization of contracts.

Knobel promises further details on Passport in the coming weeks. But the merger of Encore and Sound Solutions plainly is designed to foster a stronger indie distribution fulcrum for Alliance's still-growing music interests.

QUICK HITS: Bayside Distribution in Sacramento has signed an exclusive to handle the Inverted Records single "Big Boy/You've Changed," the first recording by the Jackson 5. New York-based Inverted licensed the 1968 tracks from Steeltown Records... Upstart Records has signed Memphis wild man Tav Falco. The West Somerville, Mass.-based label will issue the new album by Falco's Panther Burns, "Shadow Dancer," on May 16... Moonshine Records in L.A. has signed an exclusive distribution deal with Navarre Corp. in New Hope, Minn. The label is active in the

acid jazz, ambient, techno, and progressive dance genres... Peter Wetherbee has joined the staff of the Coconut Grove Recording Co. in Coconut Grove, Fla., as GM. Wetherbee was formerly A&R/label manager at Axiom/Island Records... Caroline Records is reissuing five albums by Indian vocalist Sheila Chandra originally released on the Indiepop label. Chandra is the best-selling artist on Caroline's Real World imprint.

FLAG WAVING: For a band that was never really supposed to be a band, Gutterball has had a pretty long and rich career.

The group came together two years ago in Richmond, Va., when Steve Wynn (former leader of L.A.'s Dream Syndicate), Bryan Harvey and Johnny Hott (collectively known as Richmond's House Of Freaks), Stephen McCarthy (ex-guitarist for L.A.'s Long Ryders, now a Richmond resident), and Bob Rupe (bassist of the Silos) pulled together a record in a few days of informal recording sessions.

"We resisted being a band for a long time," Wynn says. "We got over all that."

Surprising even themselves, the band toured relentlessly following the release of its self-titled '93 Mute debut, hitting Europe 10 times over in the last two years.

Wynn says that Gutterball's new Enemy Records album "Weasel" came together almost casually when he made a trip down to Richmond.

"We were going to put the band on hold, but we wrote 17 songs in three days and said, 'Hey, let's make the record,'" Wynn says. "We know we can go down for two weeks, write the album, record it, and go home. It's a real low-maintenance project."

For the current edition of Gutterball, Wynn, McCarthy, Harvey, and Hott are joined by former Love Tractor member Armistead Wellford. But this slight change in chemistry hasn't altered the unit's basic sound: "Weasel" is a shaggy, user-friendly rock album with a lovely after-hours feel.

The four returning members all contributed songs; while all the mate-

TRANS WORLD'S LOSS

(Continued from page 89)

releases."

The gross profit margin fell to 36.4% from 37.5% in the fiscal year because of "competitive pricing programs and costs incurred in returning product to vendors in a continuing effort to improve inventory mix."

Meanwhile, the company's attempts to control costs began to show results. Selling, general, and administrative expenses decreased to 29.6% of sales from 30% the year before.

As of Jan. 28, the company operated 684 stores under the names Record Town, Coconuts, Tape World, Saturday Matinee, FYE, among others.

Trans World's stock closed at \$5.25 a share in Nasdaq trading at press time. Its 52-week price range was \$4.50 to \$14.

DON JEFFREY

rial is uniformly entertaining and played with Crazy Horse-like fervor, DI is especially fond of Gutterball's homage to the long-departed Hollywood saloon "The Firefly" (penned by ex-Angelenos Wynn and McCarthy).

While Gutterball plans a week of East Coast dates at the end of April, Wynn says, "Everybody's doing something besides Gutterball. It's there as much as we want it to be there."

Fans can look forward to a solo project from at least one Gutterball member: Wynn plans to go into the studio this summer to make an album with Thalia Zedek's punchy group Come.

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Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

POP

► SLEEPER

Smart
PRODUCERS: Paul Corkett & Sleeper
Arista 25825

London rock quartet that has already won praise on strength of indie releases and recent spate of hit U.K. singles ("Delicious" and "Inbetween") are included here) should awaken much wider interest with "Smart," a striking collection of bright, bold songs that are both immediately accessible and magnificently prickly. This is power-pop with attitude and brains. Kicking off with irrepressible "Inbetween," bitter as bile and catchy as honey, the album's songs race along breathlessly but never get lost; there's a steely melodic track throughout and some blissfully subversive points, even if it's only, as on lead single "Delicious," that "we should just go to bed till we make each other raw." Lead singer Louise Wener puts it all over with style.

► LINDA RONSTADT

Feels Like Home
PRODUCERS: George Massenburg & Linda Ronstadt
Elektra 61703

After a variety of musical excursions, Linda Ronstadt circles back to the solid country-flavored rock she reigned with in the '70s. It's a welcome return, and one clearly enriched by both time and the journey. Ronstadt's smoky vocal is deeper and more nuanced here, and her interpretive palette widened. The new colors turn Randy Newman-penned title track into a subtle stunner and send country ballad "Lover's Return" soaring, while keeping it from going over the top. Of the rootsier fare, unexpected Tom Petty cover "The Waiting" becomes a bluegrass charmer, while trio-harmony take on Neil Young's "After the Goldrush" (with Valerie Carter and Emmylou Harris) and fiddle-fueled rendition of Matraca Berg's "Walk On" (with Alison Krauss) are solid stompers.

► BLESSID UNION OF SOULS

Home
PRODUCER: Emosia
EMI 318356

Riding off the top 30 success of lead single "I Believe," self-styled "rural soul" ensemble from Cincinnati delivers an album full of material that is at least as palatable as that track. Among the highlights are "Oh Virginia," with a gospel choral vibe and country/blues guitar and harmonica accents; "Would You Be There" and the title track, both of which recall the rhythmic but ethereal sounds of Seal and P.M. Dawn; and ballads "Let Me Be The One," "All Along," and "Lucky To Be Here." A cornucopia for top 40, AC, and urban radio.

► RADIOHEAD

The Bends
PRODUCER: John Leckie
Capitol 29626

Sophomore effort by U.K. alternative icons pushes the same modern rock buttons as their gold-certified debut, "Pablo Honey," with Thom Yorke's vocals shifting from caustic to mellifluous, and the band's music from acoustic balladry to hard-rock riffing or from industrial noise to Beatles-inspired pop. This alchemy of styles is most effective on first single "Fake Plastic Trees," "High And Dry," "Just," "Black Star," and "Street Spirit (Fade Out)." All of these tracks are potential modern rock winners, capable of pushing "The Bends" to dizzying heights.

★ OUR LADY PEACE

Naveed
PRODUCER: Arnold Lanni
Relativity 1507

Obsessive-propulsive track "Starseed" has planted this young Canadian alternative rock band on rock and modern rock charts,

SPOTLIGHT



VARIOUS ARTISTS
Tank Girl: Original Motion Picture Soundtrack
PRODUCERS: Various
Elektra 61760

A virtual army of cutting-edge artists more than conquer the task they were given: Creating the musical counterpart to a futuristic film based on a cult comic-book heroine with guts and a raw, renegade style. The powerful assemblage—from L7 to Veruca Salt, Portishead to Belly—has turned out a bruising album of punk, near-pop, and sharp, ragged rock that never lets up and never lets down. Bjork's "Army Of Me," the techno-tinged first single, leads the charge, but Hole's raging "Drown Soda," Joan Jett's unexpected "Let's Do It," Bush's explosive "Bomb," and Veruca Salt's "Aurora" promise a troop of reinforcements. Tough, terrific stuff.

and prompted its label to push up release of the album. The good news on "Naveed" is there's plenty more where that came from in tracks like rocket-fueled "Supersatellite" and sinuous stunner "Hope," which displays a slightly trippier bent and highlights a fine rock vocal from Raine Maida. Band leans heavily throughout on muscular guitar riffs and walloping drums, but there's also unavoidable power in the aggressive melodies. A notable debut.

R & B

REPERCUSSIONS

Earth & Heaven
PRODUCERS: Gary Katz, Genji Siraisi, Daniel Wyatt,
Repercussions
Warner Bros. 45644

Band that rose from New York's fertile Giant Steps acid-jazz club scene makes its major-label debut with a sterling collection that is true to its roots while also mining more radio-smart, urban/funk ground. Star-powered front woman Nicole Willis displays a stylish and flexible vocal range that matches her stage presence. She breathes street-savvy depth into well-crafted, lyrically optimistic songs. Club DJs already have embraced the first single, "Promise Me Nothing," which is slated to be serviced to R&B radio.

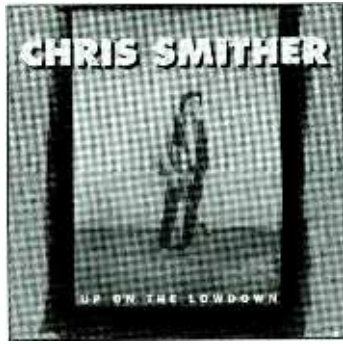
RAP

THE NONCE

World Ultimate
PRODUCERS: The Nonce
American 43002

Nouka Shots and Sef Shots, the members of L.A.'s the Nonce, make laid-back, jazzy rap with slightly irregular arrangements. Their tracks slink and bob but never g-fonk. Rhymewise, they talk about homies, honeys, and their hip-hop skills, their voices sounding a bit like Digable Planets' Butterfly. The best of the group's bassy, midtempo tracks are "The Bus Stops," about neighborhood freaks, and "On The Air," which is fittingly breezy. But without strong and absolutely catchy hooks, these songs likely will become underground faves. Nothing more.

SPOTLIGHT



CHRIS SMITHER
Up On The Lowdown
PRODUCER: Stephen Bruton
HighTone 8060

You don't so much listen to Chris Smither's brand of acoustic blues as absorb it; his gently murmured words and powerful roots tunes splice into a direct line to the soul. This is the singer/songwriter cut to the essence: just plain fine songs and even finer playing, both of which channel the energy too often wasted on flash into a subtler, more enduring heat. The follow-up to 1993's "Happier Blue," which snared NAIRD best folk recording honors, showcases Smither originals, such as delicate folk beauty "Deed I Do" and blues-strider title track. Well-chosen cover of Bob Dylan's "What Was It You Wanted" and scorching take on trad "Jailhouse Blues," however, are not to be missed.

JAZZ

► SPYRO GYRA

Love & Other Obsessions
PRODUCER: Jay Beckenstein
GRP 9808

Eighteenth album from these contemporary jazz stalwarts shows that their capacity for crafting intelligent melodies is undiminished. Standout tracks from a consistent set include the light, lyrical, latin-tinged theme of "Lost And Found," the yearning tones of "Ariana," the world-music shadings of "Serengeti," and the sharp, percussion-laden funk groove of "On Liberty Road." Vocal guest stars include Billy Cliff on "Fine Time To Explain" and Deniece Williams and Barrington Henderson on "Let's Say Goodbye."

★ URI CAINE

Sphere Music
PRODUCER: Uri Caine
Verve/JMT 124053

Debut from Uri Caine finds the young

SPOTLIGHT



STEVE TURRE
Rhythm Within
PRODUCER: Billy Banks
Verve/Antilles 527159

Master of the trombone and conch shell, Steve Turre creates his most ambitious, elaborately arranged work to date, with such all-star sidemen as Herbie Hancock, Pharoah Sanders, Jon Faddis, and Frank Lacy. Turre's gently hooting Shell Choir helps give the album its distinctive sound, as on the multitextured title cut, as well as the pastel-hued Latin theme "Montuno Caracol" and the intense, irresistible grooves of "Funky T" and "Morning." Memorable standard treatments include an airy, slightly cartoonish version of "Since I Fell For You" (with Ellington trombonist Britt Woodman), a dreamy take on "Body And Soul," and a clever, conchy revision of Miles Davis' "All Blues."

pianist/composer surrounded by some very hot progressive sidemen, including Ralph Peterson, Don Byron, and Graham Haynes. In a set driven by his relentlessly hard-swinging, almost saxophonic piano style that seems to straddle postbop and avant-garde traditions, highlights include the light-fingered, lilting "Let Me Count The Ways," the frantically-paced "Jan Fan," and "Jelly," a bouncy blues that takes some eccentric turns. Also noteworthy is the duo of Caine and Byron gracefully deconstructing "Round Midnight."

NEW AGE

► TANGERINE DREAM

Tyranny Of Beauty
PRODUCER: Edgar Froese
Miramar 23046

While techno/ambient artists like Global Communication pillage the synthesizer

VITAL REISSUES™

THE BAND

Live At Watkins Glen
PRODUCERS: the Band
REISSUE PRODUCER: Wayne Watkins
Capitol 31742

One would think that the tapes from one of the largest and most significant concerts in history couldn't possibly get lost in a vault, but that's exactly what happened to the reels from the Band's landmark date at Watkins Glen. Fortunately, the masters have been unearthed and are now released as a 45-minute live album, following a sneak preview on the three-disc set "Across The Great Divide." Superbly mastered for CD release, album includes touching versions of such Band staples as "I Shall Be Released" and "Up On Cripple Creek," covers like Chuck Berry's "Back To Memphis" and the Four Tops' "Loving You Is Sweeter Than Ever," and Garth Hudson's midstorm organ improvisation (titled "Too Wet To Work"). A rare find.

FATS WALLER AND HIS RHYTHM

A Good Man Is Hard To Find/The Middle Years, Part 2 (1938-40)
REISSUE PRODUCER: Orrin Keepnews
Bluebird/BMG 66552

Latest set in Bluebird's monumental Fats Waller reissue series showcases his charismatic, often comic vocals—and his jazzman vs. entertainer dilemma. Much of this three-disc, 68-track set was written by Waller and cohorts Andy Razaf and J.C. Johnson, such as the risqué "The Spider And The Fly," plus instrumentals "Bond Street," "Yacht Club Swing," and "Swingadilla Street." Waller's comic talents brighten such melodies as "On The Bumpy Road To Love," "Hold Tight," "Suitecase Susie," and the classic "Your Feet Too Big." Standard fare includes "Taint What You Do (It's The Way That You Do It)," "Undecided," "Darktown Strutters' Ball," and (in duet with Una Mae Carlisle) "I Can't Give You Anything But Love, Baby."

vocabulary of Tangerine Dream, the German space-music veterans sound blithely unaware of the contemporary music developments they've influenced. Instead, "Tyranny Of Beauty" continues the electro-symphonic rock the group has plied in the '90s. Histrionic guitar solos, cheesy saxophone, and overbearing crescendos dominate the album. The acoustic guitar on the kinetic opener, "Catwalk," is a pleasant respite, briefly alleviating the relentless sonic assault. Revisiting an old tune, "Stratosfear 1995" is only a reminder of the promise Tangerine Dream held in 1976.

LATIN

★ CALO

Sin Miedo
PRODUCERS: Christian de Walden, Max di Carlo
PolyGram Latino 526 176

Sparkling follow-up to rapper's million-selling debut, "Pónte Atento," moves radically into a sensuous pop/dance direction that smartly puts silky vocal flavorings of backing vocalist María Karunna on full display. While Caló even shows promise as a vocalist, teaming his guttural baritone with Karunna on chugging leadoff single "Formas De Amor," best future singles feature Karunna's soulful solo performances on irresistible rhythmic entries on title track, "Te Llevo En Mi Mente," and "Regresa," plus lone ballad "Malos Pasos."

CLAUDIO

Como Aire Fresco
PRODUCER: Rafael Pérez Botija
Rodven 4103

Label enters young balladeer sweepstakes with a solid, ballad-dominant effort showcasing handsome Mexican singer flexing his muscular baritone in a dramatic fashion similar to emotive flashes purveyed by fellow Mexican belters Luis Miguel and Cristian. Radio will warm to urgent romantic odes such as "Ven Junto A Mí," "Tú Eres Mi Refugio," and "Dondequiera Que Estés," but standout track is "Como Te Extraño," a smooth, midtempo treatment of Michael Bolton's 1992 hit "Missing You Now."

COUNTRY

STEVE EARLE

Train A Comin'
PRODUCERS: William Alsbrook & Steve Earle
Winter Harvest 3302

The name Steve Earle appears constantly on the influence lists of today's crop of country up-and-comers. After years out of the loop, Nashville's baddest boy emerges from the ozone with this strong collection of hard-edged new and old originals and a few choice covers, including the Beatles' "I'm Looking Through You" and Townes Van Zandt's "Tumescum Valley." Acoustic warriors Norman Blake and Peter Rowan's sympathetic acoustic backing allows Earle's ragged-but-right vocals and tough-as-nails songwriting to shine through. A welcome return.

CLASSICAL

FRESCOBALDI: CANZONI DA SONARE

Musica Fiata
PRODUCER: Gisela Koch
Deutsche Harmonia Mundi/BMG 77313

Frescobaldi's instrumental canzonas are beautifully realized here by the Köln-based Musica Fiata under the direction of Roland Wilson. The period instruments bring to the performances a hauntingly beautiful and otherworldly quality. The recording is rich and sonorous. At 74 minutes, the CD contains 20 selections, ranging from 1:50 to 5:24—a perfect palate-cleanser for classical radio formats. Many of the selections contain sudden tempo and meter changes, displaying the composer's musical precociousness (these were published primarily in 1628 and 1634).

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Single Reviews

EDITED BY LARRY FLICK

POP

► BRYAN ADAMS Have You Ever Really Loved A Woman? (4:44)

PRODUCERS: Robert John "Mutt" Lange, Bryan Adams
WRITERS: B. Adams, R.J. Lange, M. Kamen
PUBLISHERS: Badams/Zomba Enterprises, ASCAP; K-Man/
New Line/Sony Songs, BMI
A&M 8428 (c/o PGD) (cassette single)

If this single succeeds (and it very likely will), Adams will continue as one of the reigning kings of soundtrack hits. This tune, from the film "Don Juan DeMarco," is a pleasant departure from his recent spree of power ballads, with its sweeping, waltzlike rhythms and agile Spanish guitar strumming. Adams is a highly effective romantic hero here, displaying hushed emotion during the verses and full-bodied (but also carefully measured) drama at the chorus. Well-crafted cut has strong legs with which to woo young popsters, as well as more sophisticated AC listeners.

★ VANESSA WILLIAMS The Way That You Love Me (3:54)

PRODUCERS: Gerry E. Brown, Vanessa Williams
WRITERS: J. Dibbs, Abenaa
PUBLISHER: not listed
REMIXERS: Rodney Jenkins, Gerry E. Brown, Nick Moroch, Bill Malina
Wing/Mercury 1422 (c/o PolyGram) (cassette single)

Second single from "The Sweetest Days" finds Williams comfortably cruising in a sleek, jeep-funk groove. Her laid-back performance is, by turns, smartly confident and mature—a nice respite from the army of flexing girls who are bursting blood vessels to prove their divahood. A true diva knows when to play it smooth and easy, and Williams works her program like a seasoned pro. Have a taste of the batch of remixes, which range from soft and slick to rugged.

RAY GUELL Givin' Up (no timing listed)

PRODUCER: Tolga Katas
WRITERS: R. Guell, T. Katas
PUBLISHER: Turkishman, BMI
Summit Entertainment 5453 (maxi-cassette single)

The line of potential Latin-freestyle heartthrobs continues to lengthen with this percolating dance/pop ditty. Guell has a far more commanding vocal presence than much of his competition, making the most of a relatively safe love song that is tailored for consumption by teenage girls. Crisp and even-handed production might help open doors for this appealing single beyond the expected Miami radio region. Contact: 305-746-5551.

JOANNE FARRELL All I Wanna Do (4:10)

PRODUCER: "Gary Q" Quintin
WRITERS: D. Baerwald, B. Bottrell, W. Cooper, S. Crow, K. Gilbert
PUBLISHERS: WB/Ignorant/Zen Of Inquiry/Canvas
Mattress, ASCAP; Warner Tamerlane/Old Crow, BMI
Big Beat 2209 (c/o Atlantic) (12-inch single)

Sherly Crow's Grammy-winning record of the year gets a house-flavored reworking, as disco diva Farrell adds a dose of sass and soul to the song. Although fans of the original version of this top 40 smash may groan, the quirky lyrics and overall fun spirit translates surprisingly well. It's a winner.

SUSIE K. Rhythm Keeps Moving (4:00)

PRODUCERS: David Burrill, Chad Spikes
WRITERS: D. Burrill, C. Spikes
PUBLISHER: Macola, BMI
Macola 11182 (c/o Navarre) (CD cut)

Susie is a promising pop/dance ingénue with a notably assertive style and energy to spare. She makes the most of a simple invitation to dance, giving a throaty performance that leaves you wanting much, much more. Crossover radio tastemakers, take immediate note.

QUINN Sacred Revelation (no timing listed)

PRODUCER: Quinn
WRITER: Quinn
PUBLISHER: Mysterion
Shiro 19386 (CD single)

The flow of new-age-hooked pop music shows no sign of slowing down. Soothing chants float over a string-lined shuffle beat that caresses the brain while simultaneously crawling the spine.

Equally fine for deep meditation over crossover radio airwaves or chill-out dancefloor movement.

R & B

► MONICA Don't Take It Personal (Just One Of Dem Days) (4:20)

PRODUCER: Dallas Austin
WRITERS: D. Austin, D. Simmons
PUBLISHERS: Darp, ASCAP; Afro Dredite/Nu Rhythm & Life, BMI
Rowdy 5040 (c/o Arista) (cassette single)

The golden touch of producer Dallas Austin is strongly felt on this textured R&B/hip-hop kicker. Monica is a newcomer who balances her obvious girlish charm with a strong and sassy personality that will play well with programmers who dig the bouncy jeep style of TLC and Brandy. It's from her debut set, "Miss Thang."

★ HALSA Number One (3:59)

PRODUCERS: Dee Roberts, Peter Monk
WRITERS: D. Roberts, P. Monk
PUBLISHERS: Quiescent, BMI; Soleilmoon/Moonfeet, ASCAP
Balance 2780 (CD single)

This 23-year-old busts out of the crowded crop of hopeful R&B sirens with a groove-conscious debut that should steam up radio airwaves and club floors. With sultry vocals that saunter over a pulsating rhythm and slinky harmonies, this is one of the more significant new soul tracks to emerge in recent memory. Contact: 212-983-2572.

THE WHISPERS Make Sweet Love To Me (3:58)

PRODUCER: Magic
WRITERS: Moss, Magic, Dewey
PUBLISHER: not listed
Capitol 79517 (c/o Cema) (cassette single)

Venerable vocal group proves that they can still stand tall alongside the younger doo-hop acts they have clearly inspired. Single from the new "Toast For The Ladies" album swoops with vintage, '70s-fashioned soul sensibilities—from the languid rhythms to the sweet horn fills and spiraling strings. Though mature audiences will love this, so should the kids who wear out singles by Boyz II Men.

NEW & NOTEWORTHY

D'ANGELO Brown Sugar (4:02)

PRODUCERS: D'Angelo, Ali Shaheed Muhammad
WRITER: not listed
PUBLISHER: not listed
EMI 58366 (c/o Cema) (cassette single)

Singer/producer makes a lasting first impression with this low-key, jazz-laced urban jam that harkens back to '70s-era soul without getting lost in mucky retro clichés. Bolstered by a guest appearance by Ali from A Tribe Called Quest, D'Angelo also deftly draws a logical link between classic R&B and hip-hop and has crafted a single that is as artistically pleasing as it is commercially viable. Could be a steamy way for several radio formats to glide into the warm seasons.

LOVE HAPPY Message Of Love (8:44)

PRODUCER: C.J. Mackintosh
WRITERS: S. Burton, E. Lawson, S. Vant, S. Brown
PUBLISHER: Songs Of PolyGram International
REMIXERS: Loveland, Robert Cliviles, David Cole, C.J. Mackintosh
MCA 3333 (c/o Uni) (12-inch single)

This uplifting, gospel-spiced pop/disco anthem issues a familiar but well-phrased plea for peace and unity. Framed by a contagious, sing-along chorus, the track's bright blend of invigorating beats, swirling strings, and lively piano lines renders it an instant club hit. The inclusion of pop-smart mixes by Robert Cliviles brings realistic promise to the single's chances for deserved crossover radio acceptance.

VERTICAL HOLD Love Today (3:43)

PRODUCERS: Troy Taylor, Charles Farrar
WRITERS: T. Taylor, C. Farrar
PUBLISHERS: Chrysalis/B. Black/Kharatory, ASCAP
REMIXERS: Troy Taylor, Charles Farrar
A&M 8415 (c/o PGD) (CD single)

Slick offering from the sweet "Head First" collection shows the charming trio in fine form. Summery, midtempo funk rhythms chug at an enticing pace, while swirling harmonies circle and support a warmly expressive lead female vocal. In its album form, single is ripe for mature audiences, while the Diesel remix by Troy Taylor and Charles Farrar has a more street-savvy hip-hop flavor that could bring younger folks to the fold.

COUNTRY

► TRAVIS TRITT Tell Me I Was Dreaming (3:45)

PRODUCER: Gregg Brown
WRITERS: T. Tritt, B.R. Brown
PUBLISHERS: Post Oak/Brass Crab, BMI
Warner Bros. 7447 (7-inch single)

Tritt has been on a roll, releasing one well-written, sonically satisfying single after another. This big ballad combines an impassioned vocal performance with Gregg Brown's nifty production touches. The end result is a single that remains country through and through, while sounding like nothing else on the radio.

► BLACKHAWK That's Just About Right (3:43)

PRODUCERS: Mark Bright, Tim DuBois
WRITER: J. Black
PUBLISHER: Warner Tamerlane, BMI
Arista 2813 (c/o BMG) (7-inch single)

This is a killer combination: Black-Hawk's tight vocal harmonies and this song's thought-provoking lyric and hook-filled melody. And it is good to see a country band that, once established, is willing to keep taking chances with cool material like this.

★ RODNEY CROWELL Please Remember Me (3:44)

PRODUCERS: Rodney Crowell, Tony Brown
WRITERS: R. Crowell, W. Jennings
PUBLISHERS: Sony Tunes/Blue Sky Rider, BMI
MCA 55024 (c/o Uni) (7-inch single)

Lyrical and musically, this first single from Crowell's upcoming album is head-and-shoulders above the competitive pack. Radio shied away from his last releases, depriving listeners of some of the most riveting and substantive country music anywhere. Let's hope programmers do not shut out this exceptional and uplifting ballad.

BILLY RAY CYRUS One Last Thrill (3:38)

PRODUCERS: Joe Scalfie, Jim Cotton
WRITERS: D. Loggins, R. Neilson
PUBLISHERS: WB/Avalon Way, ASCAP; Englishtown, BMI
Mercury 1425 (c/o PolyGram) (cassette single)

Ol' Billy Ray has had to do a lot of dancing in his attempt to shake his shallow, "achy breaky" image, but his tender take on this well-written ballad of love gone wrong is sure to turn a few heads. With a laid-back and breathy vocal, he makes the most of a seductive melody and turns in one of his better performances.

SHANE SUTTON I've Got Your Number (3:07)

PRODUCERS: Tony Haselden, Russ Zavitson
WRITERS: H. Shedd, T. Haselden
PUBLISHERS: PolyGram International/Eight-O-Five/
Millhouse/Songs Of PolyGram International, BMI/ASCAP
Polydor 1416 (CD promo)

So far, the folks at Polydor have done a decent job of fulfilling their pledge to develop young country artists. Nineteen-year-old Sutton is the label's latest find, and this midtempo, country-rocking debut, which is co-written by Polydor president Harold Shedd, is strong enough to make us wonder what else he has to offer.

SHENANDOAH Darned If I Don't (Danged If I Do) (2:29)

PRODUCER: Don Cook
WRITERS: R. Dunn, D. Dillon
PUBLISHERS: Sony Tree/Snowbilly/Acuff-Rose, BMI
Liberty 79073 (c/o Cema) (CD promo)

Before you listen, check out the title and

make up your own song, which is bound to be far more interesting than what is going on here. Shenandoah has released some top-notch singles of late, but this sure is not one of them.

DANCE

► STAXX You (no timing listed)

PRODUCERS: Staxx
WRITERS: T. Jones, S. Thorne, C. Leeming
PUBLISHERS: PolyGram/Champion
REMIXERS: Development Corporation, Matthew Roberts, Rock 2 House
Champion/Columbia 12315 (c/o Sony) (12-inch single)

Dance act that brought "Joy" to many a punter over a year ago is back with a peppy Euro-disco mover that soars above the current throng of NRGetic wannabes on the strength of Carol Leeming's forceful vocal. She injects sass and bounce to a simple pop hook, while also anchoring the track's frothy mélange of sugary synths and loops. Multifaceted club exposure is assured with a batch of post-productions from the cream of the U.K. crop—most notably Bottom Dollar's rising young star, Matthew Roberts.

MIJA Need That Fun At Home (9:29)

PRODUCER: Michael Buch
WRITER: M. Buch
PUBLISHERS: Maxi/Selective Collective/D.O.K./New
Rhythm Generation, ASCAP
REMIXER: Danny Tenaglia
Maxi 2024 (12-inch single)

Singer Jackie Cohen works hard to serve diva soul on this deep-house ode to lettin' go, and she succeeds about half the time. Her untrained voice has a charming tone that invites repeated listens, but a little more seasoning will make her all the more powerful. Until then, enjoy this promising, earnest effort, which is underscored by producer Michael Buch's imaginative grooves and enhanced by Danny Tenaglia's typically solid remixing. Contact: 212-366-0950.

PUSSY TOURETTE . . . kiss (no timing listed)

PRODUCERS: Bobo, Pussy Tourette, Leo Frappier
WRITER: P. Tourette
PUBLISHER: Feather Boa
REMIXERS: Erik Wikman, DJ/DD
Feather Boa 93022 (12-inch single)

Tourette aims to fill the drag-disco void temporarily left by RuPaul with a sax-framed houser that is full of inoffensive, tongue-in-cheek sex chatter. He certainly has a clever way with words, and an army of West Coast club producers keep the grooves credible. If ". . . kiss" doesn't do it for ya', check out the more serious and hip-hop-oriented "All My Misery" on the flipside. Contact: 415-648-8869.

A C

★ FREEDY JOHNSTON Evie's Tears (3:02)

PRODUCER: Butch Vig
WRITER: F. Johnston
PUBLISHERS: EMI/Trouble Tree, BMI
Elektra 9089 (CD single)

Deftly produced by Butch Vig, this moving folk-pop track is hard to forget. Hummable melodies form a hope-filled hook as Johnston weaves a poignant tale of abuse and survival that is simply stunning. It's meant for immediate play on AC, adult alternative, and rock radio.

★ DEBBIE MAJOR Important Days (no timing listed)

PRODUCERS: George Hendrickson, Craig Wilcox
WRITER: G. Hendrickson
PUBLISHER: not listed
Neat 03 (cassette single)

Major has a showy style that plays extremely well against the track's blend of melodramatic string flourishes and grand piano melody sweeps. Producers Craig Wilcox and George Hendrickson bring a classical curve to the tune, which is largely built on Hendrickson's heartfelt prose. It's strictly for listeners with a smart and mature ear. Contact: 914-457-9087.

DREAM INTO EDEN Right To The Heart Of Me (3:50)

PRODUCER: David Lyndon Huff
WRITERS: G. Borders, J. Borders, B. Pemetton
PUBLISHERS: Sony Cross Keys, ASCAP; Sony Tree/New
Spring/Brentwood, BMI
Essential 5011 (CD single)

Christian-pop duo easily could make the transition into mainstream AC radio circles with this cushiony pop/rocker. Singer Diana Pemetton has a pleasant style and a fluid soprano range that wraps around hubby Bret's smooth melody and acoustic guitar work extremely well. Even-handed, but uplifting lyrics add to single's prospects for finding a wide audience. Contact: 615-373-3950.

ROCK TRACKS

► COLLECTIVE SOUL December (4:09)

PRODUCERS: Ed Roland, Matt Serletic
WRITER: E. Roland
PUBLISHER: Roland/Letz, BMI
Atlantic 6158 (CD single)

Things are beginning to "gel" for this five-man act with a habit of writing infectious hooks with classic rock rhythms. This track from its sophomore album boasts a fuller, more-live sound than on previous efforts, as a gentle guitar riff drifts through well-penned lyrics and calming vocals. Though the melodic hook may not shine quite as much as last year's breakthrough debut, "Shine," it is a shimmering effort nonetheless.

★ ANGEL CORPUS CHRISTI Candy (3:04)

PRODUCER: Craig Leon
WRITERS: Ross, Stim, Leon
PUBLISHERS: Irving/BenBoy/Almo, ASCAP; Atlas Realisations, PRS
Almo 4726 (7-inch single)

This tasty track is a pleasantly enough diversion that is deceptively sweet on the ears. The lightly layered vocals shield a harder-edged rock interior filled with antsy guitar work and lurking drums. The smart-sounding female vocal falls somewhere between Lush and the Cranberries. A sterling debut.

FOSSIL Moon (3:22)

PRODUCERS: Ivan Ivan, Bob O'Gureck
WRITERS: Bob, Fossil
PUBLISHER: Prurient, ASCAP
Sire/Warner Bros. 17964 (cassette single)

Dig deep into the well-layered uptempo rock textures found on this radio-friendly track. Unearth the raw lyrics, the swelling rock riffs, and the churning spirit that is contained within. The vulnerable vocals sound like a hormone-induced Bely. Modern rock radio programmers will ache for more.

SUGAR RAY Mean Machine (2:41)

PRODUCER: McG
WRITER: not listed
PUBLISHER: not listed
Atlantic 6115 (CD single)

Attitude aside, this is a competent effort by a rowdy rock act. High-strung vocals engulf the listener, as angst-filled guitar licks rage. The result is a short and not-so-sweet postpunk anthem to shout about.

RAP

► THE COUP Fat Cats-Bigga Fish (4:43)

PRODUCER: Boots
WRITERS: R. Riley, E. Davis
PUBLISHERS: Frozen Soap/Field Negro/Roc-E, ASCAP
Wild Pitch/EMI 19975 (c/o Cema) (maxi-cassette single)

Old-school hip-hop fans will flock to this track, which is filled with clever puns and a fast-paced rap. Genuine '70s retro synthesized disco sweeps are littered throughout this scattered jam, as a quirky beat and shady bassline keep things shaking. This is deep-fried fun for full-figured funksters.

BIG L Put It On (3:36)

PRODUCER: Buck-Wild
WRITERS: L. Coleman, A. Best
PUBLISHERS: Big L/Still Digg'in', ASCAP
Columbia 6892 (c/o Sony) (maxi-cassette single)

Lady-lovin' Big L hits hard with this street-minded chant rap. Bass bumpin' beats pounce past the slick rap and nonstop raggauffin wisecracks. From the rapper's debut album, "Lifestylez Ov Da Poor & Dangerous."

PICKS (►): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

The Enter*Active File

INDUSTRY NEWS OF MULTIMEDIA SOFTWARE, VIDEO GAMES & ONLINE COMMUNICATION

Spielberg Gets Head Start On CD-ROMs

BY MARILYN A. GILLEN

NEW YORK—The first CD-ROM products bearing the DreamWorks Interactive imprint likely won't hit store shelves before Christmas 1996, but DreamWorks SKG partner Steven Spielberg has had a hand in five children's CD-ROMs that will begin reaching stores before this holiday season.

Spielberg owns a 10% stake in La Crescenta, Calif.-based Knowledge Adventure, and has been working closely with the children's software specialist on

five titles, three of which are tied to films from Spielberg's Amblin Entertainment. The first CD-ROM, based on Amblin's forthcoming spin on "Casper The Friendly Ghost," is due out this summer. At least one other will be out by Christmas, with the remainder due in 1996.

Spielberg said during a Q&A session following the announcement of DreamWorks Interactive that by the time he sees the five Knowledge Adventure titles to completion, "then my services at that point will have concluded." Spielberg is expected to remain an investor in KA.

DreamWorks Interactive, unveiled March 22, is the working name for the new software joint venture between Bill Gates' Microsoft and DreamWorks SKG, a Los Angeles-based entertainment company founded last year by Spielberg, Jeffrey Katzenberg, and David Geffen to develop films, TV programming, music projects, and interactive programming. (Gates mulled that the name, which emphasizes one-half of the partnership that produced it, may need some tinkering.) The two partners are putting up \$15 million to fund the initial launch of the company, which will have offices in Redmond and Los Angeles. Katzenberg said they expect to have a staff of about 75 people in place by year's end. A CEO is being sought now.

The first DreamWorks Interactive titles will be original properties, said Spielberg, although later titles are expected to draw on the synergies offered through the film and TV arms of the parent DreamWorks company. Asked about music applications to the interactive company, Geffen said interactive music titles were "possible," but talk of them was premature. "We really don't know yet what the effect of interactivity will be on music," he said. "As that becomes more clear to all of us, then we will

figure out how to address it."

In a separate move, Microsoft also revealed it has taken what Gates terms "a small investment" in parent company DreamWorks SKG. The move follows an investment of \$500 million in the company by Microsoft co-founder Paul Allen.

Microsoft's role in the new joint-venture software company apparently will be multitiered. Gates said several existing Microsoft employees can be expected to move over to DreamWorks Interactive. Microsoft also will distribute the titles.

Microsoft, which produces consumer entertainment software under the Microsoft Home banner, will continue to develop its own titles "outside of the exclusive DreamWorks categories," said Patty Stonesifer, senior VP of Microsoft's consumer division. DreamWorks Interactive initially will focus on developing interactive software in the categories of adventure games, interactive stories, and other "family entertainment," according to the partners. Those categories are exclusive to the venture.

"We will work very closely with this venture to ensure its success in the exclusive categories, as well as, we would hope, in other categories," said Stonesifer. "At the same time, the Microsoft Home product line will continue to build and expand based on the other [non-exclusive] categories, and new ones ahead."

CD-ROM Mag Expands Format Ad, Editorial Innovations Launched

NEW YORK—A CD-ROM entertainment magazine debuting this month pushes the bounds of the format in its advertising and editorial content, both of which have stretched out in new directions and raised some interesting new issues along the way.

How do advertisers "pitch," for instance, if their consumer target is a moving one that can choose to view an ad, or not to? How can electronic magazines best dip into the bit stream to hook readers? And where might record and game companies fit in?

For Launch, a product of Santa Monica, Calif.-based 2Way Media, the answers are in a combination of new twists on old publishing concepts and original approaches. The debut issue, due in April, includes an interactive ad created specifically for the new medium by Dewar's scotch, for instance; it features an interactive video game designed to lure viewers in.

Launch also has a constantly running video screen that pops up when viewers pass through the main magazine interface (a city skyline), and that displays a series of noninteractive ads à la old-fashioned TV commercials. Elsewhere, subtler ads are peppered about like so much eye candy.

On the editorial side, the music, games, film, and animation content is strongly skewed toward "exclusives" and an audio/visual approach to presenting material. In addition to non-standard digital-magazine features like album reviews paired with audioclips, for instance, there is an exclusive music video from Zoo recording artist Matthew Sweet; in addition to video game reviews, there are generous segments of upcoming games to play, as well as an exclusive game available only on the magazine (on the debut disc, it is "Gumbovision," a music video "finger-painting" tool). Film news, too, is plumped up with trailers.

"This is not a print magazine ported over to disc," says David Goldberg, 2Way's CEO and former director of marketing strategy and new business development at Capitol Records. "From its inception it was conceived to take full advantage of the CD-ROM medium on the editorial side, to take a very visual approach, and that's also something that a lot of our advertisers also realize, that they need to approach



The main "Launch" pad for the new digital magazine offers access to the different sections—as well as to a slew of interactive ads.

this differently."

Ad space on the bimonthly disc, which will retail at music and computer stores for \$8.99, is being sold by the megabyte (at \$2,500 per). Of the 650 megabytes on a CD, 180 are for ads.

Among other advertisers in the debut issue are Levi's, Reebok, Tanqueray, Nissan, and Sony Electronics. Labels on board include Virgin, Capitol, I.R.S., and Warner Bros.

The April label ads include soundclip and videoclip. A 15-second label ad is about \$3,000.

Launch is promising advertisers a circulation of 150,000—through a combination of retail sales, subscriptions, and bundling. One bundling deal with Sony Electronics will pack the disc with its new CD-ROM Discman.

In the new multimedia format, the line between ads and editorial matter can occasionally blur. The film clips included in the moviehouse portion of the magazine, for instance, are paid ads—Warner Bros. ponied up to show that full trailer of "Batman Forever." The audience doesn't see a black-and-white distinction, though, says Robert Roback, 2Way's president. "In focus groups, we kept hearing 'more previews,'" he says.

The 30-second music clips that run along with the 20 or more album reviews in each issue fall under the editorial umbrella, though. "The labels have all been very cooperative," Roback says. 2Way made it easier for them, he notes, by going to music publishers first to secure "a blanket license to use 30-second clips" at "a discount rate."

Game publishers also are supplying free demos. MARILYN A. GILLEN



FELIX THE CAT'S CARTOON TOOLBOX Big Top Productions Hybrid MPC/Macintosh

The children's market continues to prove itself to be one of the most innovative in software development, and Big Top is heading the class with a forthcoming disc that wraps its hands around the fledgling interactive arena and squeezes out every drop of its potential.

Rather than simply translating a children's cartoon from TV to computer screen, Big Top has deconstructed one here and offered up the parts for reassembly in any of a dizzying number of permutations. Some 150 animated clips featuring the inimitable Felix and his friends, 200 props, 200 sound effects, and 30 backgrounds and visual effects can be combined and recombined into original short features and then set into motion with the click of a button. Ease, indeed, is a key word for this program, which allows children to get up and running almost immediately (several prerecorded cartoons serve as the creative equivalent of paint-by-numbers guides), but expands to fit their evolving skills with a variety of more complex editing functions. Finished products, if desired, can be saved onto a floppy disc (as part of an ongoing contest Big Top is soliciting these entries, the best of which it promises will be included on the next disc pressing).

A sterling example of what the new CD-ROM medium can do in nudging

passive entertainment consumers into becoming active creators, this wonderful, wonderful "Cat" is also, well, just plain fun (yes, indeed, "for the whole family"). And lofty edutainment theories aside, that's its strength and its selling point. MARILYN A. GILLEN

KID VID GRID Jasmine Multimedia MPC, \$49.95 suggested retail

Speaking of deconstructing cartoons, here's another twist (and shuffle) on the concept. The creators of last year's "Vid Grid" have expanded their moving-puzzle-game concept to the younger set, substituting cartoons starring the likes of Huckleberry Hound and Snagglepuss for rock music videos boasting bands like Aerosmith. The gameplay, though, remains the same. Here, 10 full-length Hanna-Barbera cartoons are cut up into puzzle pieces (the number varies by skill level selected) and jumbled in a number of different ways (some pieces are upside down, for instance). Gamers reassemble the puzzle while the cartoon plays, racing both the clock and the times of any other gamers (up to 10 can play). It's not necessarily as simple as it sounds—one wicked twist alters the number of squares as the cartoon unspools—so even though the number of cartoons is relatively small, the potential number of distinct games to be created from them isn't. No more, or less, than a hoot, but sometimes that's enough. M.A.G.

Country Artists On 'Vid Grid'

COUNTRY ROAD: Reba McEntire, Vince Gill, Joe Ely, Trisha Yearwood, and Mark Chesnutt are among the country artists going interactive as part of a new joint-venture pact between MCA Nashville and software developer Jasmine Multimedia.

The partners will produce and distribute "Country Vid Grid," a moving-picture puzzle game that uses music videos as its basis. The game, which will also include videos from Marty Stuart and Tracy Byrd, among others, is a further extension of the original "Vid Grid" puzzle game, which debuted last year as a venture between Geffen Records and Jasmine (Billboard, June 18, 1994). "Vid Grid" features music videos from a variety of rock artists on various labels and has sold 100,000 copies since its debut, according to Jasmine.

The concept was further expanded this year into the kids' arena with "Kid Vid Grid," which features Hanna-Barbera cartoons instead of music videos (see review, this page).

Norman Beil, head of new media at Geffen, serves as producer on all the "Vid Grid" titles. Beil says the MCA artists "are extremely excited about being involved in the first interactive product featuring country musicians."

"Country Vid Grid" is due in May at a suggested retail price of \$45.95.

RECENTLY FORMED BMG Interactive Entertainment has landed the multimedia equivalent of a prize, striking a multimillion dollar strategic partnership with leading U.K. developer DMA Design to develop and publish four new game titles.

BMG Interactive Entertainment will market and distribute the titles in more than 40 countries.

DMA is best known for its international hit "Lemmings," which has sold more than 3 million copies worldwide, according to the company. Other titles in the DMA catalog are "Uniracers," "Walker," and "Hired Guns." Among independent game developers, the company claims nearly a 20% market share in the U.K. games market.

The first titles due out under the new alliance are expected in mid-1996. Titles will be published for IBM PC and "next-generation game platforms," the companies say.

WORKING THE BUGS IN: Capitol Records is promoting Adam Ant's new album "Wonderful" with a games-filled Internet arena dubbed "The Adam Ant Farm." Visitors to <http://cap-rec.com> can play ant-themed versions of anagrams and slots or visit a shooting gallery in which targets represent various stages of Ant's career and listen to a clip off the album. All copies of the album have been stickered with the Internet address... Reptiles, meanwhile, turn up in Slash's snakepit in the Geffen Records Internet site (<http://geffen.com>). Visitors there can see constantly updated pictures of the recording artist's 300-plus-member snake collection (new still pix are snapped every two minutes), if they want to. It's all in support of Slash's new album, "It's Five O'Clock Somewhere."

HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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PICTURE THIS™



By Seth Goldstein

DROUGHT: Where are the sell-through titles of yesteryear? They're certainly not to be found on the studios' schedules for the second and third quarter, reflecting the paucity of knock-'em-dead hits in fourth-quarter 1994.

After "The Lion King," "Forrest Gump," and New Line's "Dumb And Dumber"—nothing. Columbia TriStar might have released "Little Women" for under \$25 suggested list (Billboard, Jan. 7). Instead, the remake, due June 20, has been pegged at the equivalent of \$100 list.

"Little Women," with \$50 million in ticket sales, fits perfectly the family-entertainment niche exploited by Disney, FoxVideo, and Warner. Many of those titles flopped theatrically last year, however, and that impact on home video sales has forced studios to become more cautious. Warner's "Richie Rich" is the sole direct-to-sell-through representative of the genre this spring.

In contrast, the rental crop seems especially good, a trend we had noted earlier. Warner, for example, has "Interview With A Vampire," "Disclosure," "Murder In The First," and "Cobb" for June 6, 13, 20, and 27, respectively; MCA/Universal, "Junior" (born for sell-through if it hadn't been a theatrical runt) for June 6; Columbia, "Mixed Nuts" for June 27 and, tentatively, "Higher Learning" for July 18 and "The Quick And The Dead" for Aug. 8. With a few exceptions, each should top 300,000 units.

Sell-through, however, remains the industry's hot hand, as witnessed by the labels' current hiring spree. "Everyone's gearing up," says a distributor. Turner Home Entertainment and Sony Music are among those expanding the fastest, in Sony's case with a couple of former Disney reps, we're told. Columbia and BMG Video, meanwhile, are seeking sales VPs.

What will they sell, if not A-titles? All indications point to a banner year for video-direct releases, following the lead of Disney ("The Return Of Jafar") and MCA ("The Land Before Time II").

And there are the perennials like catalog, fitness (at least one major new line is planned), and kids (watch for a blizzard of preschool titles from Disney and others). The May 21-24 VSDA convention in Dallas should be awash in announcements.

Angels Flying High At Retail Videos Capitalize On Heavenly Trend

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—Clarence in "It's A Wonderful Life" had it right. Angels really are among us—at retail. The sound of cash register bells signals not only a new pair of angel wings, but another angel video purchase. Sales have generated heavenly volume, topping 200,000 units for six titles.

The videos, which made their entrance in the fourth quarter, have been carried aloft by the proliferation of best-selling angel books, network and PBS specials, angel seminars and workshops, angel-only boutiques with everything from pins to calendars, and a Time magazine cover story.

"Every time I see an angel thing, I think, How many angels can a person take? But they keep continuing to sell," says Patty Russo, video buyer for Borders Books & Music. "Everyone keeps saying the trend has peaked, but then it just keeps going and going."

Borders carries three angel videos; the biggest sales came at Christmas, Russo says, but the titles "continue to trickle through steadily," with Goldhil Home Media's popular "In Search Of Angels" accounting for 20-25 units a week.

At Blockbuster, Simitar Entertainment's "Angels: Messengers Of The Gods" does "very, very well for us," says spokesman Wally Knief. "It's in

95% of our company-owned stores, and we put it on the 'Recommended Buy' list for our franchised stores."

Distributor Wishing Well Video carries five angel videos, and "they're doing really well," says Deborah Giusti, director of video. "There's a general interest in expanding spiritual awareness. People are becoming more perceptive of other levels of reality and want more information."

The videos take diverse approaches in their presentation of the subject and in their marketing strategies.

Quality Home Video's "Visions Of Angels" and Simitar's "Angels: Messengers Of The Gods" targeted mass merchants with an impulse price of \$9.95. Both shipped in November, and each has sold about 50,000 units, company sources say.

"Visions Of Angels" is part of Quality's Mood collection. "We had recently done 'Visions Of Chant' and that was very popular," says executive assistant Vickrey Ottenweller. "So we decided to do one on angels, knowing that there was significant interest in the subject—everywhere you look there's another angel book or figurine."

The 30-minute program was taped at a Catholic monastery in Minnesota and features "a very nice, relaxing soundtrack, with visions of fields and skies and clouds, and a narration about the recent interest in studying and searching for angels," she adds.



Hall of Famers. Republic Pictures Home Video's Hallmark Hall of Fame series recently won four awards from the ITA. "The Secret Garden," "Sarah, Plain And Tall," and "Skylark" achieved ITA's platinum status with sales of more than 50,000 units each, which is worth \$2 million at retail. "Foxfire" took a gold for 25,000 units sold. Accepting, from left, are Robert Sigman and Tracy Ames of Republic and Ellen Hoch and Jan Parkinson of Hallmark.

Franchisee Sues Blockbuster Over Failed Buyout

■ BY EILEEN FITZPATRICK

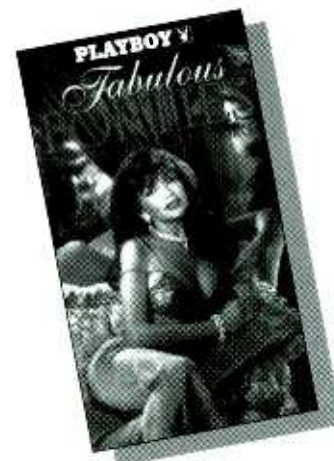
LOS ANGELES—One of Blockbuster's largest franchisees wants its independence following an alleged series of broken promises that it maintains sabotaged plans to acquire another chain, which eventually was snapped up by a competitor.

In a lawsuit filed in Hennepin County District Court, Minneapolis-based Mid-America Entertainment claims Blockbuster corporate in Ft. Lauderdale, Fla., refused to allow the franchise to acquire Twin City competitor Title Wave. The chain was purchased by Portland, Ore.-based Hollywood Entertainment in February.

Mid-America says that its two-year battle to close a deal has cost it \$10 million-\$20 million.

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PLAYBOY HOME VIDEO

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#13
on This Week's
Chart!

Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

Abba, "Thank You Abba," PolyGram Video, 55 minutes, \$19.95.

In a decade of guilty pleasures, perhaps one of the most salient of the '70s was Swedish supergroup Abba. This lovingly produced tribute tells the Abba story with all the care and kitsch it warrants. Interviews with the band members, manager/songwriter Stig Anderson, costume designer, art director, fan club leader, and other principal players are superimposed over vidclips and classic performance footage. Repertoire contains the hits and then some: "Dancing Queen," "Fernando," "The Name Of The Game," "Voulez-Vous," and "Waterloo," the song that started it all when it won the Eurovision contest in 1974. PolyGram is releasing the longform simultaneously with boxed set "Abba: Thank You For The Music." Both likely will generate increased interest with the upcoming release of the Miramax film "Muriel's Wedding," about the nuptials of a die-hard Abba fan.

"Inside The Casbah: A History Of Casablanca Records," Rock Steady Productions (516-588-6600), 50 minutes, \$19.95.



Casablanca Records carved a distinct niche for itself in the '70s with a string of highly visible artists and a marketing scheme that literally reached out and grabbed attention. Unfortunately, in attempting to tell the story of the record and film company, this video lacks the creative vision and out-and-out guts that propelled Casablanca to such heights. Rock Steady lets the label's principal artists do the talking, with vintage footage of Angel, Donna Summer, the Village People, and Parliament/Funkadelic left basically unadorned by commentary. The crown jewel of the collection is Kiss, to which the producers devote the lion's share of screen time. The program is duly colorful, but it

ultimately fails to convey any real knowledge of the Casablanca experience.

CHILDREN'S

"Skeleton Warriors: Trust & Betrayal," BMG Video, 30 minutes, \$9.98.



Animated CBS-TV morning series comes via the producers of the "X-Men" programs and is thus appropriately filled with violence, nonstop action, and a few sequences that are not suited to the preschool or early elementary audience. "Trust & Betrayal," one of the first three episodes to hit the video circuit, concerns the efforts of the residents of the city Luminicity to once and for all put down the Skeleton Warriors, a pack of "bone-headed" thugs determined to overtake them. The trouble is someone on the team is betraying their trust and leaking their secrets to the enemy. Also available are the equally bone-chilling episodes "Flesh & Bone" and "Heart & Soul."

"The Puzzle Place," Sony Wonder, 60 minutes each, \$14.98 each.

The new PBS preschool series makes for fine video fodder, as evidenced in Sony's first two hourlong releases, which each intertwine two complete episodes. Filled with music and puppet magic, the story lines focus on six culturally diverse friends and the various adventures they encounter. Live-action background footage brings the plots to life and is especially well-implemented in episodes where the children take New York by storm and tour a music production studio. Aside from introducing its audience to the world around them, stories also cover such issues as role models, peer pressure, and even the perils of watching too much TV! Lucky for Sony, "The Puzzle Place" is time well spent.

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 3817 Brighton Court, Alexandria, VA 22305.

DOCUMENTARY

"Cats: Caressing The Tiger," National Geographic/Columbia TriStar Home Video, 60 minutes, \$19.95.

The term "domestic cat" apparently is a misnomer, according to this video that will captivate cat lovers and perhaps foster some new feline friends. Priceless home movies are only the beginning of the delights that await. There's plenty of expert testimony and footage of lab experiments that shed light on cats' behavior, some of their mental processes, even their uncanny ability to land on all fours that has given rise to the "nine lives" folklore. One particularly engaging segment intersperses films of house cats and their less-tame brethren and shows why even the cuddliest of pets sometimes get the urge to take a walk on the wild side. For those who delight in dogs, Nat Geo/Columbia TriStar also are releasing "Those Wonderful Dogs."

"You Can't Do That: The Making Of A Hard Day's Night," MPI Home Video (708-460-0555), 60 minutes, \$19.98.



The creators of the now-legendary Beatles film and album celebrate their 30th anniversary with this trivia-filled fest on how they came into being. Hosted by Phil Collins, who served as an extra in "A Hard Day's Night," video includes recollections from writer Alun Owen, producer Walter Shenson, director Richard Lester, and sundry cast members, including the Fab Four themselves. Beatles buffs will perhaps be most taken with the striking behind-the-scenes footage of the band at work and play, as well as with the sheer volume of information the program disseminates. In the wake of news that the surviving Beatles have gotten together to record a few tunes, the timing of this release couldn't be better.

INSTRUCTIONAL

"Fire Safety For Kids," Children's Video Development Corp. (212-465-3850), 30 minutes, \$12.95.



First in a series designed to empower children to take care of themselves puts fire safety under the lens. A classroom drawing easel comes to life as the weirdly hypnotic "Beasel," who uses sketches and song to teach a class of kids about how to determine a "good" fire from a "bad" fire, when a parent or guardian should be around to supervise, and how to map out a plan of escape from home or school in case a fire breaks out. Song and dance play a significant role in the education, although the numbers are nothing memorable. Soon to come from Children's Video Development are programs on crossing the street and bike riding, the proper precautions to take when playing different sports and games, and healthy eating.

MADE-FOR-TV

"Abbott And Costello Meet Jerry Seinfeld," MCA/Universal Home Video, 46 minutes, \$14.98.

Seinfeld was a clever choice to host this tribute to the comedic duo who first unleashed their genius on audiences in the mid-'30s. Originally a television special, video contains a pastiche of vintage photos, movie clips and never-seen outtakes, and sketches that recall burlesque's glory days. Seinfeld chronicles Abbott & Costello's rise from the burlesque stage to Broadway, radio, movies, and, finally, television with tasteful humor and insights that detail such topics as how the duo divvied up their earnings, their personal histories, and more. Also available in MCA/Universal's Abbott & Costello Collection are "Abbott And Costello Meet The Killer" and "The Love Of Abbott And Costello."

Billboard

FOR WEEK ENDING APRIL 8, 1995

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Copyright Owner Manufacturer, Catalog Number	Principal Performers
			*** No. 1 ***		
1	2	5	TIMECOP ◊ (R)	MCA/Universal Home Video Uni Dist. Corp. 82169	Jean-Claude van Damme Mia Sara
2	1	8	CLEAR AND PRESENT DANGER (PG-13)	Paramount Home Video 32463	Harrison Ford Willem DaFoe
3	3	6	NATURAL BORN KILLERS (R)	Warner Home Video 13228	Woody Harrelson Juliette Lewis
4	4	10	TRUE LIES (R)	FoxVideo 8640	Arnold Schwarzenegger Jamie Lee Curtis
5	29	2	STARGATE (PG-13)	Live Home Video 60190	Kurt Russell James Spader
6	6	7	COLOR OF NIGHT (R)	Hollywood Pictures Home Video Buena Vista Home Video 2550	Bruce Willis Jane March
7	30	2	THE RIVER WILD (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82008	Meryl Streep Kevin Bacon
8	5	4	THE LION KING (G)	Walt Disney Home Video Buena Vista Home Video 2977	Animated
9	11	3	MILK MONEY (PG-13)	Paramount Home Video 32973	Melanie Griffith Ed Harris
10	7	8	IT COULD HAPPEN TO YOU (PG)	Columbia TriStar Home Video 72813	Nicolas Cage Bridget Fonda
11	8	10	WOLF (R)	Columbia TriStar Home Video 71153-5	Jack Nicholson Michelle Pfeiffer
12	12	13	THE CLIENT (PG-13)	Warner Home Video 13233	Susan Sarandon Tommy Lee Jones
13	9	5	THE LITTLE RASCALS ◊ (PG)	MCA/Universal Home Video Uni Dist. Corp. 82144	Travis Tedford Bug Hall
14	14	5	IN THE ARMY NOW (PG)	Hollywood Pictures Home Video Buena Vista Home Video 3079	Pauly Shore
15	13	6	CORRINA, CORRINA (PG)	New Line Home Video Turner Home Entertainment N4013	Whoopi Goldberg Ray Liotta
16	10	9	THE MASK (PG-13)	New Line Home Video Turner Home Entertainment N4011	Jim Carrey
17	15	13	RENAISSANCE MAN (PG-13)	Touchstone Home Video Buena Vista Home Video 2754	Danny DeVito
18	18	2	JASON'S LYRIC (NR)	PolyGram Video 8006339093	Allen Payne Jada Pinkett
19	17	9	THE SHADOW ◊ (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82007	Alec Baldwin Penelope Ann Miller
20	16	13	BLOWN AWAY (R)	MGM/JA Home Video 105129	Jeff Bridges Tommy Lee Jones
21	19	4	FRESH (R)	Miramax Home Entertainment Buena Vista Home Video 4138	N'Bushe Wright Samuel L. Jackson
22	20	7	LITTLE GIANTS (PG)	Warner Home Video 16200	Rick Moranis Ed O'Neill
23	22	5	BARCELONA (PG-13)	New Line Home Video Turner Home Entertainment 4015	Taylor Nichols Chris Eigeman
24	21	4	ANDRE (PG)	Paramount Home Video 33138	Keith Carradine Tina Turner
25	26	3	PRINCESS CARABOO (PG)	Columbia TriStar Home Video 73503	Phoebe Cates Stephen Rea
26	24	4	MI VIDA LOCA (R)	HBO Home Video	Seidy Lopez Angel Aviles
27	23	19	SPEED (R)	FoxVideo 8638	Keanu Reeves Dennis Hopper
28	31	5	THE SCOUT (PG-13)	FoxVideo 8674	Albert Brooks Brendan Fraser
29	NEW ▶		THE SPECIALIST (R)	Warner Home Video 13574	Sylvester Stallone Sharon Stone
30	36	3	CYBORG SOLDIER (R)	New Line Home Video Turner Home Entertainment N4018	David Bradley
31	32	8	KILLING ZOE (R)	Live Home Video 69988	Eric Stoltz Julie Delpy
32	37	12	SPANKING THE MONKEY (NR)	New Line Home Video Columbia TriStar Home Video 73853	Jeremy Davies Alberta Watson
33	27	16	MAVERICK (PG)	Warner Home Video 13374	Mel Gibson Jodie Foster
34	25	18	WHEN A MAN LOVES A WOMAN (R)	Touchstone Home Video Buena Vista Home Video 9030	Meg Ryan Andy Garcia
35	34	5	A GOOD MAN IN AFRICA (R)	MCA/Universal Home Video Uni Dist. Corp. 81726	Sean Connery Louis Gossett Jr.
36	28	13	I LOVE TROUBLE (PG)	Touchstone Home Video Buena Vista Home Video 2983	Julia Roberts Nick Nolte
37	NEW ▶		ONLY YOU (PG)	Columbia TriStar Home Video 73263	Robert Downey, Jr. Marisa Tomei
38	NEW ▶		SILENT HUNTER (R)	New Line Home Video Turner Home Entertainment 4017	Miles O'Keefe Fred Williamson
39	38	2	NAKED IN NEW YORK (R)	Columbia TriStar Home Video 53703	Eric Stoltz Mary-Louise Parker
40	39	22	SIRENS (R)	Miramax Home Entertainment Buena Vista Home Video 2557	Hugh Grant Tara Fitzgerald

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

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	1	4	THE LION KING	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	26.99
2	2	9	THE MASK	New Line Home Video Turner Home Entertainment N4011	Jim Carrey	1994	PG-13	19.98
3	3	5	THE LITTLE RASCALS ◊	MCA/Universal Home Video Uni Dist. Corp. 82144	Travis Tedford Bug Hall	1994	PG	24.98
4	4	5	SNOOP DOGGY DOGG: MURDER WAS THE CASE	WarnerVision Entertainment 50625-3	Snoop Doggy Dogg	1995	NR	16.98
5	5	6	BEAVIS & BUTT-HEAD: THERE GOES THE NEIGHBORHOOD ◊	MTV Music Television SMV Enterprises 49616	Animated	1995	NR	14.98
6	7	7	FOUR WEDDINGS AND A FUNERAL ◊	PolyGram Video 8006317693	Andie MacDowell Hugh Grant	1994	R	19.95
7	6	6	BEAVIS & BUTT-HEAD: WORK SUCKS! ◊	MTV Music Television SMV Enterprises 49615	Animated	1995	NR	14.98
8	9	22	SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Home Video Buena Vista Home Video 1524	Animated	1937	G	26.99
9	10	8	PENTHOUSE: SWIMSUIT 2	Penthouse Video WarnerVision Entertainment 50784-3	Various Artists	1995	NR	19.95
10	13	19	SPEED	FoxVideo 8638	Keanu Reeves Dennis Hopper	1994	R	19.98
11	15	13	THE LAND BEFORE TIME II ◊	MCA/Universal Home Video Uni Dist. Corp. 82142	Animated	1994	G	19.98
12	8	6	LITTLE GIANTS	Warner Home Video 16200	Rick Moranis Ed O'Neill	1994	PG	24.96
13	11	6	PLAYBOY: FABULOUS FORTIES	Playboy Home Video Uni Dist. Corp. PBV0770	Various Artists	1995	NR	19.95
14	26	5	PHILADELPHIA	Columbia TriStar Home Video 52613	Tom Hanks Denzel Washington	1993	PG-13	19.95
15	14	7	PLAYBOY CELEBRITY CENTERFOLD: PATTI DAVIS	Playboy Home Video Uni Dist. Corp. PBV0774	Patti Davis	1995	NR	19.95
16	29	54	YANNI: LIVE AT THE ACROPOLIS ▲ ³	BMG Video 82163	Yanni	1994	NR	19.98
17	16	17	EAGLES: HELL FREEZES OVER ▲	Geffen Home Video Uni Dist. Corp. 39548	Eagles	1994	NR	24.98
18	23	30	RESEVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
19	RE-ENTRY		AMADEUS ◆	Republic Pictures Home Video 5805	Tom Hulce F. Murray Abraham	1984	PG	14.98
20	22	6	PLAYBOY SEXY LINGERIE: DREAMS & DESIRES	Playboy Home Video Uni Dist. Corp. PBV0769	Various Artists	1995	NR	19.95
21	12	25	JURASSIC PARK ◊	MCA/Universal Home Video Uni Dist. Corp. 82061	Sam Neill Laura Dern	1993	PG-13	24.98
22	21	9	DAZED AND CONFUSED	MCA/Universal Home Video Uni Dist. Corp. 81495	Jason London Rory Cochrane	1993	R	19.98
23	17	19	NIRVANA: LIVE! TONIGHT! SOLD OUT!! ▲	Geffen Home Video Uni Dist. Corp. 39541	Nirvana	1994	NR	24.98
24	19	13	DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE	Walt Disney Home Video Buena Vista Home Video 3491	Animated	1994	NR	12.99
25	34	2	TIM ALLEN: MEN ARE PIGS	Paramount Home Video 81108	Tim Allen	1990	NR	12.95
26	NEW ►		JOHN TESH: LIVE AT RED ROCKS	Video Treasures 33003	John Tesh	1995	NR	19.98
27	18	14	THE BOB MARLEY STORY ●	Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	1990	NR	14.95
28	31	19	TOMBSTONE	Hollywood Pictures Home Video Buena Vista Home Video 2544	Kurt Russell Val Kilmer	1993	R	19.99
29	30	18	PLAYBOY: 1995 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0767	Various Artists	1994	NR	19.95
30	35	3	LEAVE HER TO HEAVEN	FoxVideo 8623	Gene Tierney Cornel Wilde	1945	NR	19.98
31	27	20	THE FLINTSTONES	MCA/Universal Home Video Uni Dist. Corp. 42150	John Goodman Rick Moranis	1994	PG	14.98
32	32	10	PLAYBOY'S WOMEN OF COLOR	Playboy Home Video Uni Dist. Corp. PBV0772	Various Artists	1995	NR	19.95
33	20	67	ALADDIN	Walt Disney Home Video Buena Vista Home Video 1662	Animated	1992	G	24.99
34	RE-ENTRY		PENTHOUSE: KAMA SUTRA II	Penthouse Video WarnerVision Entertainment 50786-3	Various Artists	1995	NR	29.95
35	24	13	GINGER LYNN ALLEN'S LINGERIE GALLERY: PT. 2	Peach Home Video Uni Dist. Corp. 7004	Various Artists	1994	NR	9.95
36	28	9	SARAH MCLACHLAN: FUMBLING TOWARDS ECSTASY-LIVE	6 West Home Video BMG Video 15729	Sarah McLachlan	1994	NR	14.98
37	RE-ENTRY		A STREETCAR NAMED DESIRE	Warner Home Video 35571	Vivien Leigh Marlon Brando	1951	PG	19.95
38	RE-ENTRY		PENTHOUSE: PET OF THE YEAR PLAYOFF '94	Penthouse Video WarnerVision Entertainment 50778-3	Various Artists	1994	NR	19.95
39	36	17	SADE: LIVE CONCERT HOME VIDEO	Epic Music Video SMV Enterprises 19V50114	Sade	1994	NR	19.98
40	40	2	YOU MIGHT BE A REDNECK IF...	Warner Reprise Video 3-38416	Jeff Foxworthy	1995	NR	7.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

LIVE Draws Flak Over Its 'Stargate' Ad For TV Show

'STARGATE' CONFUSION: Shelf Talk usually doesn't devote a lot of space to rental promotions, but some flak over LIVE Home Video's "Stargate" tie-in with the television show "Earth 2" deserves attention.

Some retailers apparently are upset about LIVE's ad on the "Stargate" tape that promotes the NBC Sunday night program because they feel it encourages people to watch TV instead of renting videos.

"Everyone's calling me complaining about the promotion," says Matt Feinstein, president of the Video Software Dealers Assn.'s Los Angeles chapter. "And I think they have a point."

Several dealers within the L.A. chapter, Feinstein says, have removed

"Stargate" standees and other point-of-purchase materials in protest. For his part, Feinstein fired off a letter to LIVE distribution and marketing VP David Garber.

"There is no excuse for this. LIVE is drawing many regular Sunday night movie renters away from video stores to watch network television programming," Feinstein says.

Word also reached VSDA president Jeffrey Eves, who says he met with LIVE at the supplier's request to discuss Feinstein's memo.

"I told LIVE all of our members have a right to their own opinion on an issue," says Eves. "VSDA, however, hasn't taken a position in regards to this issue."

LIVE senior VP of sales and distribution Jeff Fink disagrees that the ad on the "Stargate" tape encourages "Earth 2" viewing.

"This is an 800 number sweepstakes promotion that you can enter when you either watch the movie or get the number off the P.O.P. material in-store," says Fink. "NBC is a tie-in partner, and you don't have to watch their show to participate."

LIVE placed the "Earth 2" spot on "Stargate" in return for a \$1 million post-street date advertising campaign scheduled to air on NBC this month, Fink says.

"Maybe seeing a promotion at the front of cassette that is tied into another entertainment source is considered bad," says Fink, "but that's not the type of attitude retailers should have when it will help them rent more videos."

Fink questions whether Feinstein has considered the full impact of the campaign, since he wrote the memo a day after the title was available.

"I think it's odd that he's leading this charge, because he doesn't even own a video store and has absolutely no idea how this type of program would affect rentals," Fink adds.

While Feinstein has never owned a video store, he is VP of franchise development for United Business Group. Based in Los Angeles, United owns the 26-store Marbles Music and Video

chain, which operates in the Carolinas and Texas.

Despite the local brouhaha, Fink says LIVE's retail feedback has been a bit more positive. LIVE sold 470,000 units of "Stargate," making it one of the company's biggest hits since "Terminator 2," which sold more than 500,000 rental units. "They can't keep this title on the shelf," he says. "Before anyone should criticize, they should give the title 90-120 days to see how the program works. This complaint is a rush to judgment."



BRITISH Invasion: Borders Books & Music will run a 25% discount on selected titles from A&E Home Video throughout this month.

"A&E product is a good fit for us," says video buyer Patty Russo. "High-end history and British product does very well in our stores."

Among the titles in the A&E promotion are "Upstairs Downstairs" and "Miss Marple I."

Russo says typical movie hits rarely make the 50-store chain's best-sellers list. "A title like 'Lethal Weapon' wouldn't be one of our top sellers, but titles from CBS/Fox's BBC series always do well."

Borders' core book business has a lot to do with attracting atypical video buyers. "We're an anomaly," she says.

SPANNING THE GLOBE: Thanks to supermodel Cindy Crawford's exercise titles, GoodTimes Entertainment has quadrupled its international business. Catherine Branscome now handles global expansion.

The New York-based budget supplier reports that Crawford's "Shape Your Body" and "The Next Challenge" workout tapes have sold more than 5 million units worldwide. Nearly half of the sales have been overseas, according to industry sources.

Other big sellers include the two volumes of "Animated Classics," which have been licensed to more than 30 territories. A third volume of the hour-long animated video series, based on familiar children's literature, will be available at the upcoming MIP-TV market, April 7-12, in Cannes.

GoodTimes will also be licensing the live-action epic "Pocahontas: The Legend." The rental title arrives June 27.

WAR HEROS: To commemorate the 50th anniversary of V-E Day and V-J Day, Cabin Fever Entertainment will release a three-volume World War II collection titled "Medal Of Honor." The videos, featuring battlefield footage, newsreels, and personal interviews, are narrated by Cliff Robertson. The \$29.95 set arrives April 18.

On April 1, Starmaker Entertainment will release "The Alamo—Thirteen Days To Glory," a TV miniseries about the 1836 siege of the Texas landmark. Retail price is \$9.99.

Big Names From Columbia TriStar; LDA Beams Up Winners

SHANK & FRANK: Columbia TriStar has several notable movies set for laserdisc release this spring. Leading the way are "The Shawshank Redemption" with **Tim Robbins** and **Morgan Freeman** (\$39.95) on April 11 and "Mary Shelley's Frankenstein" (\$39.95), directed by **Kenneth Branagh** and starring **Branagh, Aidan Quinn, Tom Hulce, John Cleese, and Robert DeNiro** on May 9.

Darnell Martin's romantic comedy "I Like It Like That" (\$34.95) is due April 18, while May 2 will see the releases of **Maria Luisa Bernberg's** "I Don't Want To Talk About It" (\$34.95) and **Alan Parker's** "The Road To Wellville" (\$34.95), based on the **T. Coraghessan Boyle** novel and featuring **Anthony Hopkins, Bridget Fonda, John Cusack, and Matthew Broderick**. Just out are "The Scent Of Green Papaya" and "Princess Caraboo" (\$34.95 each).

BEAMING UP: The Laser Disc Assn. held its second annual Laser Beam awards March 1. Executive director **Judy Anderson**, Image Entertainment and LDA chairman **Martin Greenwald**, and actress **Jamie Lee Curtis** hosted the ceremony and presented awards. Honors went to Voyager's Criterion Collection (accepted by its director, **Peter Becker**), the Lucasfilm THX laserdisc program (accepted by its principal engineer, **Dave Schueller**), **John Bruno** (Digital Domain visual effects supervisor), and director **James Cameron**

(whose movies have been showcased in many outstanding laser special editions).

Cameron said, "Laserdisc is something that I've been in for almost 10 years... It's about higher resolution, better image quality, better sound quality. Interestingly enough, something happened along the way, which is that we discovered it could also be about alternative versions of films."

In presenting Voyager's award, **Greenwald** said, "I believe when historians look back on this phase of the home video industry, they will recognize the special edition as the truly unique and most valuable contribution of the laserdisc. And it all started with the Voyager Company's Criterion Collection."

LASER CONFAB: U.S. Laser Video Distributors is hosting the Laser Disc Conference and Exhibition April 23-24 at the Radisson Hotel in Fairfield, N.J. Representatives of the major distributors will attend, Pioneer will demonstrate its AC-3 home entertainment system, and seminars will be held to debate the future of laserdisc and the pros and cons of digital videodisc. For information, call 800-USA-DISC.

PITHY DVD QUOTE: In the press material for the above conference, Image's **Martin Greenwald** is quoted as saying, "I'd be certain of DVD's success, if it wasn't for a little product called videotape."

LASER SCANS™

by *Chris McGowan*

PIONEER LDCA has grown two new arms. The Music Division will encompass the Pioneer Artist, Pioneer Classic, and Pioneer Karaoke labels, and be headed by **Junichi Miyaji**. The Film & Entertainment Division will be helmed by **David Wallace**, responsible for movie acquisitions and studio contracts. Meanwhile, sales and marketing have been unified under director

Rick Buehler. "We continue to grow and expand as the industry demands," says **Yosuke Kobayashi**, president of Pioneer LDCA.

MCA/UNIVERSAL has kicked off its new Signature Collection line of special-edition laserdiscs with "Dragon: The Bruce Lee Story" (wide, extras, \$69.98), based on the life of the legendary martial-arts star. This fascinating film weds a thoughtful drama with spectacular martial-arts scenes. The deluxe MCA edition offers an introduction by Lee's widow and a supplementary section with storyboards, screen tests, a "making of" featurette, production photos, and a Bruce

Lee interview.

CAT PEOPLE & VIDEO ART: Voyager's "Gary Hill: Spinning The Spur Of The Moment" (CAV, \$49.95) chronicles video artist Hill's visionary explorations and includes the works "Incidence Of Catastrophe," "Tale Enclosure," "Mediations," and "Site Recite."

Also from Voyager is "The Cat People" (1942, CLV/CAV, \$49.95), considered Hollywood's first overtly sexual horror movie. The provocative tale includes audio commentary by critic **Bruce Eder**, trailers of director **Val Lewton's** titles, his filmography, production stills, lobby

(Continued on page 104)

Billboard®

FOR WEEK ENDING APRIL 8, 1995

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
*** No. 1 ***								
1	1	7	TRUE LIES	FoxVideo Image Entertainment 8640-85	Arnold Schwarzenegger Jamie Lee Curtis	1994	R	49.98
2	4	3	THE MASK	New Line Home Video Image Entertainment 2992	Jim Carrey	1994	PG-13	39.99
3	5	3	TIMECOP ◇	MCA/Universal Home Video Uni Dist. Corp. 42242	Jean-Claude van Damme	1994	R	39.98
4	2	7	CLEAR AND PRESENT DANGER	Paramount Home Video Pioneer LDCA, Inc. 32463	Harrison Ford Willem DaFoe	1994	R	44.98
5	3	5	NATURAL BORN KILLERS	Warner Home Video 13228	Woody Harrelson Juliette Lewis	1994	R	39.98
6	NEW ▶		STARGATE	Live Home Video Pioneer LDCA, Inc. 20190	Kurt Russell James Spader	1994	R	44.98
7	6	19	SPEED	FoxVideo Image Entertainment 8638	Keanu Reeves Dennis Hopper	1994	R	29.98
8	7	7	WOLF	Columbia TriStar Home Video 7115-6	Jack Nicholson Michelle Pfeiffer	1994	R	39.95
9	13	3	IT COULD HAPPEN TO YOU	Columbia TriStar Home Video 27646	Nicolas Cage Bridget Fonda	1994	PG	34.95
10	8	9	THE SHADOW ◇	MCA/Universal Home Video Uni Dist. Corp. 42197	Alec Baldwin Penelope Ann Miller	1994	PG-13	34.98
11	10	23	JURASSIC PARK ◇	MCA/Universal Home Video Uni Dist. Corp. 41829	Sam Neill Laura Dern	1993	PG-13	44.98
12	11	5	COLOR OF NIGHT	Hollywood Pictures Home Video Image Entertainment 2550	Bruce Willis Jane March	1994	NR	39.99
13	12	3	TIME BANDITS	Paramount Home Video Pioneer LDCA, Inc. 2310	Sean Connery John Cleese	1981	PG	39.98
14	NEW ▶		JASON'S LYRIC	PolyGram Video Image Entertainment 8006339091	Allen Payne Jada Pinkett	1994	NR	34.95
15	15	27	ALADDIN	Walt Disney Home Video Image Entertainment 1662	Animated	1992	G	49.99
16	14	21	SNOW WHITE AND THE SEVEN DWARFS	Walt Disney Home Video Image Entertainment 1524	Animated	1937	G	29.99
17	19	3	FRESH	Miramax Home Entertainment Image Entertainment 3041	N'Bushe Wright Samuel L. Jackson	1994	R	39.99
18	9	5	THE LITTLE RASCALS ◇	MCA/Universal Home Video Uni Dist. Corp. 42240	Travis Tedford Bug Hall	1994	PG	29.98
19	NEW ▶		THE SPECIALIST	Warner Home Video 13574	Sylvester Stallone Sharon Stone	1994	R	34.98
20	20	40	TOTAL RECALL	Carolco Home Video Pioneer LDCA, Inc. 68901-WS	Arnold Schwarzenegger	1990	R	39.95
21	25	13	EAGLES: HELL FREEZES OVER ▲	Geffen Home Video Uni Dist. Corp. 3061	Eagles	1994	NR	39.99
22	NEW ▶		THE RIVER WILD	MCA/Universal Home Video Uni Dist. Corp. 42241	Meryl Streep Kevin Bacon	1994	PG-13	39.98
23	NEW ▶		MILK MONEY	Paramount Home Video Pioneer LDCA, Inc. 34387	Melanie Griffith Ed Harris	1994	PG-13	34.98
24	17	13	THE CLIENT	Warner Home Video 13233	Susan Sarandon Tommy Lee Jones	1994	PG-13	39.98
25	21	13	BLOWN AWAY	MGM/UA Home Video Pioneer/Image Ent. ML105129	Jeff Bridges Tommy Lee Jones	1994	R	44.98

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume dollar of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

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FRANCHISEE SUES BLOCKBUSTER OVER FAILED BUYOUT

(Continued from page 99)

ates 31 Blockbuster outlets, Mid-America says it sold out to Blockbuster in 1992 in the expectation that corporate would allow it to expand and eventually spin off a publicly traded entity. The Title Wave purchase was to be Mid-America's opportunity to go public, according to court papers.

Under terms of Blockbuster's franchise and development agreement, franchisees are required to seek approval from the home office before entering acquisition negotiations. The suit says, however, that

Blockbuster "induced" Mid-America into franchise status on the condition that such approvals "may not be unreasonably withheld."

Since 1992, Mid-America has expanded from 19 stores to 31 and as of Dec. 31, 1994, had paid Blockbuster \$6.2 million in fees. It approached headquarters about buying Title Wave in September 1993 and conducted a year-long financial evaluation of the 14-store chain with Blockbuster's blessing, the suit states.

In June 1994, in the midst of

merger talks with Viacom, Blockbuster told Mid-America to put Title Wave plans on hold. Mid-America claims it was assured by "the president of Blockbuster's domestic Consumer Division that the transaction would have a better chance of happening following the merger."

But, at the same time, Mid-America says it received a corporate warning that there "was no country small enough for you to hide" if a pending Title Wave deal interfered with Viacom's acquisition of Blockbuster.

When that went through last September, Mid-America was informed its acquisition plans would not be approved. Subsequent breach of contract lawsuits and countersuits were filed in Minnesota and Florida as Mid-America attempted to salvage the Title Wave purchase.

Hollywood Entertainment, however, swept up the chain before Mid-America and Blockbuster could resolve their differences.

In the March 3 filing, Mid-America states Blockbuster did not say its refusal was specifically related to the Title Wave acquisition or Mid-America's plans to go public. No specific reasons were listed in the complaint.

Aside from breach of contract and bad faith, Mid-America says Blockbuster has violated Minnesota's Franchise Act and the state's 1971 Antitrust Law. It seeks undisclosed compensation, court, and attorneys fees. Neither Mid-America attorney Timothy Kelly nor a Blockbuster representative was available for comment.

VIDEO PEOPLE

Henry McGee is named president of HBO Home Video, replacing Eric Kessler, who has been appointed Home Box Office marketing senior VP. Peter Liguori advances to HBO Video senior marketing VP, replacing McGee.

Joyce Webster has been promoted to business affairs director, Columbia TriStar Home Video. Eric Westlake, formerly with Buena Vista Home Video, joins as executive director of sales planning.



WEBSTER

Kevin Conroy resigns as sports and fitness marketing VP of CBS/Fox Video to become marketing VP of BMG North America. Michelle Fiddler, previously



SCHWARTZ

with WarnerVision Entertainment, was named marketing manager of BMG Video.

Ron Schwartz advances to VP of domestic home video for Vidmark Entertainment.

Robbie Douglas joins Big Feats! entertainment as marketing manager.

ANGELS FLYING HIGH AT RETAIL

(Continued from page 99)

log, which offered a free angel pin with its purchase. "That was a marketing draw that really worked, particularly since it came out at the same time Marcia Clark was wearing an angel pin at the O.J. trial," says director of programming Wendy Maples. Reader's Digest sold 10,000 units, more than double the 4,000 sold elsewhere. Encouraged, Lightworks is now trying to get "Opening" into mainstream video stores and may

produce a direct-response TV ad.

Another title, "Angels And Miracles" from Penny Price Productions, suggests ways to contact angels and offers stories of previous encounters, presented by best-selling angel author Joan Anderson. The 60-minute video retails for \$29.95.

Goldhil Home Media and Time-Life Video got into the angel game by licensing big-name television documentaries. "There's a resurgence in the study of angels and a significant amount of angel images in the marketplace, so we perceived it as a very hot topic," says Goldhil president Gary Goldman. Goldhil's "In Search Of Angels" was first broadcast on PBS. The program, narrated by Debra Winger, explores images of angels in popular culture through the ages—in art, architecture, movies, etc.—illustrated by scenes from museums in New York, Paris, and Rome and clips from popular movies.

The title is available in a 40-minute version for \$24.95 and a 60-minute version for \$29.95. It has sold nearly 75,000 copies, says Goldman, at retail and through 200 catalogs, including the Book Of The Month Club. "Catalogs are much better at niche marketing," Goldman says. "Spiritual catalogs or PBS catalogs offer angel pins and books on angels as well as videos, so they're much better at targeting that audience."

Time-Life, meanwhile, licensed "Angels: The Mysterious Messengers," a prime-time special broadcast on NBC in May. Hosted by Patty

Duke, the program presents the stories of average people and their encounters with angels, as well as testimony from doctors theorizing about possible physical causes.

"One reason we went after this particular product is that it's not just a historical tape about angels. It's exploring the more spiritual side, with real people telling of their encounters, and it offers a lot of messages of hope from people who came to grips with terrible things in their lives or were saved from terrible things in their lives," says Madeleine Boyer, Time-Life VP of brand development. The 60-minute program retails for \$19.99.

How long will angels fly? "Everything goes in cycles—people get interested in something, then go on to something else," says Quality's Ottenweller. "So I can't help but think that this will be a cycle, too. The angels followed the Gregorian chant phase; I don't know what will be next." Kayla Gold, promotions manager for distributor ARC Media, taking note of the religious roots, thinks "it will probably last longer than other fads."

"The interest is growing all the time, and I think the trend will only increase as we approach the end of the millennium," says Harry Deligter, president of Lightworks. "There's plenty of negativity available to people in interpreting the millennium shift. The purpose of these angel products is to provide a positive alternative which is uplifting and life-enhancing."

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan			Type	Suggested List Price
			TITLE	Label, Distributing Label, Catalog Number	Principal Performers		
			★ ★ NO. 1 ★ ★				
1	1	6	MURDER WAS THE CASE WarnerVision Entertainment 50625-3		Snoop Doggy Dogg	LF	16.98
2	2	18	HELL FREEZES OVER ▲ Geffen Home Video Uni Dist. Corp. 39548		Eagles	LF	24.98
3	4	55	LIVE AT THE ACROPOLIS ▲ BMG Video 82163		Yanni	LF	19.98
4	3	6	YOU MIGHT BE A REDNECK IF... Warner Reprise Video 3-38416		Jeff Foxworthy	VS	7.98
5	5	30	THE 3 TENORS IN CONCERT 1994 ▲ WarnerVision Entertainment 50822-3		Carreras, Domingo, Pavarotti (Mehta)	LF	29.98
6	7	77	OUR FIRST VIDEO ▲ Dualstar Video BMG Kidz 30039-3		Mary-Kate & Ashley Olsen	SF	12.98
7	12	2	NBA JAM THE MUSIC VIDEOS CBS/Fox Video FoxVideo 4301		Various Artists	LF	14.98
8	6	26	BARBRA-THE CONCERT ▲ Columbia Music Video SMV Enterprises 24 V50115		Barbra Streisand	LF	24.98
9	9	19	LIVE! TONIGHT! SOLD OUT!! ▲ Geffen Home Video Uni Dist. Corp. 39541		Nirvana	LF	24.98
10	11	3	LIVE AT RED ROCKS Video Treasures 33003		John Tesh	LF	19.98
11	8	28	BOYZ II MEN THEN II NOW ● Motown Home Video PolyGram Video 8006326553		Boyz II Men	LF	19.95
12	13	19	JANET ● Virgin Music Video 77796		Janet Jackson	LF	19.98
13	14	18	LIVE CONCERT HOME VIDEO Epic Music Video SMV Enterprises 19 V50114		Sade	LF	19.98
14	10	49	LIVE Curb Video 177706		Ray Stevens	LF	16.98
15	15	18	WOODSTOCK '94 ▲ PolyGram Video 8006333673		Various Artists	LF	24.95
16	16	10	LIVE AT THE MAX PolyGram Video 8006332193		Rolling Stones	LF	19.95
17	18	22	THE GATE TO THE MIND'S EYE ▲ BMG Video 80101-3		Thomas Dolby	LF	19.98
18	21	22	THE BOB MARLEY STORY ● Island Video PolyGram Video 4400823733		Bob Marley And The Wailers	LF	14.95
19	17	145	THIS IS GARTH BROOKS ▲ Liberty Home Video 40038		Garth Brooks	LF	24.98
20	23	21	BIG ONES YOU CAN LOOK AT ● Geffen Home Video Uni Dist. Corp. 39546		Aerosmith	LF	24.98
21	20	44	THE SIGN ● 6 West Home Video BMG Video 15728		Ace Of Base	SF	9.98
22	27	22	CROSS ROAD ● PolyGram Video 8006367773		Bon Jovi	LF	19.95
23	25	74	LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX ▲ 6 West Home Video BMG Video 15725-3		Alan Jackson	LF	14.98
24	29	101	COMEDY VIDEO CLASSICS ▲ Curb Video 177703		Ray Stevens	LF	16.98
25	19	2	YOU GOTTA LOVE THAT!/DAY-O WarnerVision Entertainment 50828-3		Neal McCoy	LF	12.98
26	22	134	REBA IN CONCERT ● MCA Music Video Uni Dist. Corp. 10380		Reba McEntire	LF	14.98
27	36	69	MARIAH CAREY ▲ Columbia Music Video SMV Enterprises 19 V49179		Mariah Carey	LF	19.98
28	38	44	ZOO TV: LIVE FROM SYDNEY ● Island Video PolyGram Video 8006313733		U2	LF	19.95
29	34	69	LIVE SHIT: BINGE & PURGE Elektra Entertainment 5194		Metallica	LF	89.98
30	28	24	WAR PAINT-VIDEO HITS BMG Video 66284		Lorrie Morgan	SF	12.95
31	26	19	THE RECORD COMPANY MADE ME DO IT Columbia Music Video SMV Enterprises 12 V50116		Mary Chapin Carpenter	SF	12.98
32	39	27	SABOTAGE ● Capitol Video 77787		Beastie Boys	LF	16.98
33	24	76	GREATEST HITS ▲ MCA Music Video Uni Dist. Corp. 10932		Reba McEntire	LF	19.98
34	30	111	I STILL BELIEVE IN YOU ▲ MCA Music Video Uni Dist. Corp. 10679		Vince Gill	SF	9.98
35	RE-ENTRY		DANGEROUS: THE SHORT FILMS Epic Music Video SMV Enterprises 19 V49164		Michael Jackson	LF	19.98
36	37	55	VULGAR VIDEO WarnerVision Entertainment 50345-3		Pantera	LF	16.98
37	NEW ▶		FUMBLING TOWARDS ECSTASY-LIVE 6 West Home Video BMG Video 15729		Sarah McLachlan	LF	14.98
38	RE-ENTRY		KISS MY A** ● PolyGram Video 8006323093		Kiss	LF	19.95
39	35	16	THE CREAM OF ERIC CLAPTON ● PolyGram Video 440081189		Eric Clapton	LF	14.95
40	RE-ENTRY		DELICATE SOUND OF THUNDER ▲ Columbia Music Video SMV Enterprises 24 V-49019		Pink Floyd	LF	24.98

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Building A Better-Sounding Reissue Pressure Comes With Digital Advances

■ BY PAUL VERNA

NEW YORK—Any music business professional will tell you that the CD has done more to energize the reissues market than any other innovation before or since.

Now that the CD is firmly established as the leading sound carrier in the world, reissue specialists are turning their attention to other advances in digital technology that they hope will continue to pump life into record company vaults.

"The rate of technology for restoration is advancing at a greater rate than the technology for general recording," says Paul Williams, VP of strategic marketing for RCA Records. "Working with computers, you listen to things that were done eight or nine years ago, before reissues really became an art, and you can definitely make dramatic improvements."

Williams adds, "Nowadays, the customer is looking for even better sound quality on reissues. The reissue market's turned the corner, where it's a bona fide market. Ten years ago it was a bona fide market in terms of people doing nice work, but now a lot of other people have caught on."

Williams is a self-professed fan of CEDAR, the English EQ system designed to eliminate tape hiss and other unwanted noises in master tapes. Other reissue experts, like MCA VP of catalog development

Andy McKaie, prefer to work in the Sonic Solutions system, which provides state-of-the-art equalization and editing.

Whatever system they use, reissue producers and engineers say technology is helping them breathe new life into old recordings. However, with that benefit comes the added pressure of finding the best possible sources for those recordings.

"Digital technology has put more pressure on us to come up with the original source [rather] than previous reissues," says McKaie. "In previous lifetimes of reissues, people would not necessarily have to scramble for that original source as much."

The LP reissues of yore are a case in point. "Vinyl inherently hid some of the flaws of using anything other than the absolute master," says McKaie. "Digital is more of a transparent medium, and it literally reveals all flaws. You can obviously work with it to minimize that, but at the same time it is much more apparent when someone is not using first-generation tapes."

McKaie—who has produced retrospectives of Bobby Bland, the Moonglows, Bing Crosby, Buddy Holly, Muddy Waters, Curtis Mayfield, B.B. King, and others—says digital is "second nature" to him. He adds that the medium has improved steadily since the "quantum leap" of the CD in the early '80s.

"When we went from 1610 [digital

masters] to [the upgraded] 1630, the sound improvement was apparent. Digital is approaching the fullness of the analog sound and, in some instances, surpassing it," says McKaie.

And McKaie says that the digital revolution continues, adding that the prospect of upgrading the CD standard bit rate to 20 from 16 suggests there may be another wave of reissues on the horizon.

"People will be wanting to upgrade," he says. "They will want new and bigger sound."

Others are not quite as sanguine about the possibility of a 20-bit standard. Williams, for one, says he'd like to hear 16-bit sound exploited to full effect before the industry moves on to a new standard. "I hear a lot of quite average reissue work done on 16 bit," he says. "I would rather that they got it right on 16 bit."

Independent producer/engineer Bill Inglot, who has produced boxed sets on such artists as Tim Buckley, Otis Redding, Graham Parker, Sam & Dave, Dave Edmunds, Marvin Gaye, and the Coasters, says he doubts a 20-bit standard would work, given the large installed base of 16-bit players and the reluctance of record companies to remaster all the 16-bit material in their vaults.

An analog proponent, Inglot says, "All digital transfers compromise the music to some degree. It's a case of what compromises you're willing to live with for your purposes."

Nevertheless, Inglot has used digital editing to his advantage on such projects as the Everly Brothers box on Rhino, which required some dicey editing on a couple of tracks, and the Redding project, which included a disc compiled from five concerts recorded in three different years.

"You never could have put that together without a hard-disc editing system," says Inglot of the Redding project.

The real benefits of digital technology will be realized when hardware developers stop trying to introduce competing formats that consumers

(Continued on page 107)



Shown, from left, are Adrian Belew and Noah Evens at Belew's home studio, which is equipped with a Neotek Elan 48-input console, Genelec monitors, and four ADAT units. (Photo: Noah Evens)

Belew Is The King Of His Nashville Home Studio

At this time last year, musician, producer, and home-recording enthusiast Adrian Belew operated out of a moderately equipped 16-track analog studio in his home in Williams Bay, Wis. Today, Belew and his resident engineer, Noah Evens, work in a 32-track digital facility with a 48-input Neotek Elan console, Genelec monitors, a Macintosh PowerPC with audio editing capabilities, vintage mikes, and state-of-the-art outboard gear, including Tubetech and Valley compressors.

"We decided to move to Nashville, where we could get more for our money," says Belew. "We have a beautiful, three-acre plot with a creek in the back and woods around it, and the house that we bought just happened to have a full downstairs area with its own private bathroom, entrance, another kitchen, a guest area, an office area, and two beautiful rooms that were ready and willing to be a recording studio."

Belew then hired Nashville-based acoustic designer Gary Hedden to reinsulate the heating vents, build a glass wall, and tune the room by using cylindrical defusers at various intervals along the walls and ceilings of the control room and recording space. The defusers, says Belew, "have corrected some of the normal flutter that you would encounter in something that was once a bedroom."

Belew's goal in building his new studio was to create a comprehensive facility that would accommodate the spectrum of his musical activity, which includes writing, producing, and performing solo albums on which he sings and plays a variety of instruments; producing material by other artists, particularly Mexican rock band Santa Sabina, which just recorded and mixed its latest album at Belew's house, and local Christian rock band Jars Of Clay; recording experimental guitar albums for his Caroline-distributed label, Adrian Belew Presents; scoring films; and playing guitar and singing for the newly reunited King Crimson.

"It was important for us to be able to as closely as possible approximate

the entire record-making process right here out of our home," says Belew, noting that he spent \$10,000 on computer equipment alone for audio editing and artwork for album covers.

"At some point, if you're in this for the long term, and you are doing as many things as I'm doing, it makes for a pretty smart investment to stop giving your money to third parties and instead invest in your own property," he says. "It's really turned out very well for us, and I'm pleased about it."

The installment of the Elan, he adds, "puts us in a place where we can realistically make records. And it's a beautiful board, because it's got a very clean, warm sound—very reliable for a person like me. I don't have much recording-engineer aptitude."

The Elan's lack of automation does not bother Belew, who says he prefers "mixing as a performance itself."

Similarly, Evens likes the board for its simplicity. "We didn't want any of the extra stuff that people are putting on consoles nowadays," he says. "It compromises the sound quality. We went for something straight-ahead, which is what we need."

Belew's professional setup has not only improved the quality of the recordings that come out of it; it has also increased his productivity.

"We've been having a ball here," he says, beaming. "The recording studio is my favorite place to be in the world. It's my lifelong dream to have one, and I'm so happy about it. It has made me so productive, I can't believe it. I just finished this film-score project, and I've already started my next solo album."

While Belew says he still enjoys working in state-of-the-art studios like Peter Gabriel's \$10 million Real World complex—where he recently recorded with King Crimson—nothing beats the comforts of home.

He says, "At the end of a project in a full-fledged studio, I feel like, 'OK, I'm ready now to go back to my wonderful home studio and do some work there.'"

PAUL VERNA

AUDIO TRACK

NASHVILLE

ASYLUM RECORDING ARTISTS the Cox Family were at Woodland Digital working with producers Alison Krauss and Kyle Lehning on their debut album for the label. Gary Pajoza engineered the sessions... Mercury recording artist Terri Clark was at Soundstage working with producers Keith Stegall and Chris Waters on an upcoming project. Eric Legg engineered the sessions with assistance from Karl Bartlett... At the Music Mill, Starr recording artist Jimmy Sturr was mixing a self-produced project with engineers Tom Pickens and Grahame Smith... Rounder recording artist Del McCoury was at Music Row Audio working on a new release with producer/dobro pilot Jerry Douglas. Bill VornDick engineered the sessions.

OTHER LOCATIONS

4 NON BLONDES were at the Rocket Lab in San Francisco with engineer Ken Lee doing precision editing of the group's version of Led Zeppelin's "Misty Mountain Hop." The song is included on "Encomium," the Zeppelin tribute album on Atlantic Records; Lee worked behind the vintage JVC console... Virgin recording artist Loudon Wainwright III was at Beartracks Recording Studios in Suffern, N.Y., working on an up-

coming project with producer/engineer Jeffrey Lesser. Steve Regina engineered the sessions... Invisible recording act Pigface was at War-Zone Recorders in Chicago recording its upcoming album, "Notes From The Underground."

Please send material for Audio Track to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203; fax: 615-320-0454.



Emerald Sparkles With Childs. Recording artist Andy Childs is working on a new release at Emerald Sound Studios with producer Mark Bright. Shown, from left, are Emerald Sound GM Milan Bogdan, Childs, and Bright.

newsline...

SONY ELECTRONICS is continuing its media campaign to promote the MiniDisc as the audio format of the future. Concurrent with the announcement of seven new products in its MD line, the company announced a multimillion dollar awareness program that includes an infomercial and a nationally advertised contest to win a recording studio.

Sony's new MD units include a portable player, portable player/recorder, portable business recorder, microcomponent system, in-dash player/receiver, and two home decks. The lowest priced of these devices, the MZ-E3 portable player, carries a suggested tag of \$349.95, according to a Sony statement.

NEW DAWN AT SUNSET: The famed Sunset Sound Recorders facility in Los Angeles is replacing its Amek APC 1000 board in Studio 2 with a Neve 8088 console with Flying Faders. Sunset Sound studio manager Craig Hubler says of the new installation, "Our 8088 is one of only three larger-format 8068 consoles built by Neve with 48 input channels and 48 monitors, providing 96 fully equipped channels for remix."

Sunset Sound purchased the Neve from the Canadian Broadcasting Corp., which had previously bought it from its original owner, Rumba Recorders in L.A. Hubler says the console is being refurbished in Nashville by Neve expert Fred Hill. It is due to be installed in May in Studio 2, which is primarily a tracking room but will be suitable for mixing, thanks to the automated Neve. The room also is receiving a cosmetic facelift and a second isolation booth, which will be larger than the original one.

PHILIPS KEY MODULES has appointed Mackenzie Laboratories of Glendora, Calif., as the master distributor of its professional digital audio products, which include sound enhancers, sample-rate converters, digital speaker systems, real-time MPEG codecs, and DCC units.

MORRIS MOBILE STUDIOS of Woodlands, Texas, has introduced a hydraulic lift that elevates a mobile unit from four to 16 feet above ground for panoramic location views. Designed for sporting, news, and entertainment events, the lift vehicle provides a self-contained, protected 20-by-20-foot environment for audio and video professionals.

SMART STUDIOS INC., the Madison, Wis., facility co-founded by noted producer Butch Vig, has just celebrated the first anniversary of an expansion undertaken by the Russ Berger Design Group of Dallas. The complex comprises two tracking rooms, three iso booths, a control room, a machine room, two lounges, a fully equipped kitchen, and an outdoor patio.

3M ERASES TAPES: Citing the success of digital audio workstations and modular digital multitrack recorders, 3M has announced it is discontinuing three of its full-coat magnetic film tapes, the 341, 393, and 395 models.

"The full-coat magnetic film market has shown considerable decline," says Don Rushin, marketing director for 3M's professional audio and video products. "At the same time, 3M has seen the sale of data media products such as 3M diskettes, CD-R, rewritable optical disk, data cartridges, data tapes, and cassette-based digital audiotapes grow very quickly."

Rushin adds, "With the cost of digital audio workstations and modular digital multitrack [recorders] continuing to decline, 3M expects the format transition away from full-coat magnetic film to continue for the foreseeable future."

St. Paul, Minn.-based 3M will accept orders for the three discontinued tape series through June 2, according to a statement.

JBL OVERHAULS STAFF: JBL Professional, a Harman International company, has announced a broad staff restructuring that includes the following changes: David Angress is named VP of North American sales and marketing; he formerly held the same position at sister company AKG Acoustics. Reporting to Angress are Paul Hugo (Western region), Jeff Radke (Central region), Tom Weeber (Eastern region), and Claude Sabourin (Canada).

JBL also has pledged a commitment to pursue the development of new audio technologies. To that end, the Northridge, Calif.-based company has recruited Paul Newman to the post of VP of research and development; Newman was previously a senior scientist at Rockwell Corp., where he supervised the development of advanced technologies for that company's space program.

Other key appointments at JBL are Mark Gander to VP of strategic development, from his previous position as VP of engineering, and Mark Mayfield to marketing manager.

OTHER PRO PEOPLE ON THE MOVE: Sonance names Kent Sheldon director of sales; he was regional manager and director of product development and marketing at Klipsch & Associates . . . Allied Digital Technologies promotes Richard Skillman to VP of sales. He was group director of sales and marketing for the Southern Allied facilities . . . Audio veteran Jim Pace, co-owner of Audio Intervisual Design of Los Angeles, has joined the board of directors of Spatializer Audio Laboratories Inc. . . . Arnie Rosen, one of Howard Schwartz Recording's original engineers, has returned to the New York studio complex.

BRIEFLY: Light Rail Communications, a new interactive media company profiled earlier this year in Billboard, is set to launch a CD-ROM audio magazine, Control, and a microphone-sampling CD-ROM titled "Allen Sides' Microphone Cabinet" . . . Bernie Grundman Mastering has purchased three Studer Editech Dyaxis II digital audio workstations.

Billboard Spotlights PRODUCTION PEOPLE

END OF THE LINE MAGIC...

Billboard's June 17th spotlight pays tribute to the unheralded professionals responsible for moving music and video product to its final stages. This special issue will document "TALES" provided by heads of leading production departments, as well as preview the upcoming Replitech Convention.

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EUROSOUNDS

A column by Zenon Schoepe on the European pro audio industry.

U.K.

BBC RADIO OUTSIDE Broadcasting has ordered the first SSL Axiom digital console in the world. The 48-channel desk with 48-track DiskTrack random access multitrack, 108 remote mike amps, MAD1 interface, and a removable wing will be first used for the audio production of the annual Promenade Concert broadcasts from London's Royal Albert Hall.

"The establishment of a fully digital audio mobile unit is part of the BBC's commitment to the widespread application of digital technology in the produc-

tion chain," says **Gerry Glancy**, head of operations for Radio OB. "The audio vehicle will complement the recently completed Digital Widescreen TV OB Control Vehicle and will provide high-quality source material for the BBC's Digital Audio Broadcast transmissions and the existing transmissions in Nicam digital stereo."

LONDON'S SOHO post-production heartland will see a massive complex open later in the year. Called Space, it is being started by post houses the Bridge and Silk Sound, which will continue as complementary operations. Space will be equipped with four SSL OmniMixes, one Scenaria, and two V5 ScreenSounds with VisionTrack, all

linked by SoundNet.

"SSL were able to supply the total package, and we were also very impressed by the spatial control of sound available with OmniMix," says the Bridge's **Rick Dzendzera**. "The ability to slow everything down, including the automation, and work on the exact position of sounds in space frame by frame is absolutely amazing and quite unique."

CEDAR, manufacturer of digital audio sound restoration processors, has developed the ProDSP board, which can be installed in a single 16-bit slot of an ISA-bus PC and used as part of a multimedia system or used by developers to generate real-time processes, including virtual synthesis, EQ, editing, reverb, spatial simulation, and ef-

fects processing.

"The ProDSP board was developed as a direct consequence of our need to inject more processing power into the CEDAR system," says CEDAR managing director **Gordon Reid**. "Later on, we realized that the ProDSP was ideal for audio system developers and decided to offer it as an OEM product—both for development and for hosting third-party software."

GERMANY

HARMAN INTERNATIONAL has agreed to terms to acquire the remaining 60% stake in digital broadcasting systems manufacturer **DAVID GmbH** and has signed an agreement to acquire **Becker GmbH**, best known for its OEM and consumer high-end radios, for 400,000 shares of Harman common stock plus cash and a debt assumption of approximately \$60 million. The news coincides with the merger of Soundcraft Professional and Broadcast with Studer UK to create a new distribution division headed by **Brian Whittaker**, formerly head of Studer UK.

STUDIO AUDIO AND VIDEO, U.K. manufacturer of the Sadie DAW, has centralized its European distribution with the formation of Studio Audio Distribution GmbH in Esslingen, Germany. The move is concurrent with networking and video support plans for the DAW, the sale of the 1,000th system worldwide to commercial radio station Heart FM in the U.K., and the installation of the 200th system at the BBC.

Distribution of other manufacturers'

products is likely, and the new European operation will be headed by **Stefan Mayer**. "Now I have more manpower and increased financial backing with Sadie Europe," he says. "We will see the system realize its full European sales potential."

AUSTRIA

PRIVATE RADIO STATION Radio CD International is the first private station in the world to use the Siemens CARAT radio automation system. The CARAT-ARC digital archive system is now available to supplement the ACM audio copy manager, DAS digital audio storage, and OAC on-air control modules. CARAT-ARC was originally developed for automation of radio stations, but has been modified for use in theaters and opera houses.

SPAIN

ZARAGOZA'S AUDIORAMA has opened as the country's newest and largest music venue, sporting the 2,200-seat Mozart Hall, the 500-seat Chamber Music Hall, a rehearsal hall, and areas suitable for exhibitions.

Owned by the town council, the facility features an all-Meyer sound system supplied by Twin Cam Audio following evaluations of Meyer systems in the town's two other main theaters, as well as the Congress Hall in Granada.

"Just 100 days after officially opening Audiorama, we have already staged diverse performances to audiences in excess of 250,000," says Audiorama technical director **Jose Luis Martinez**.

Billboard

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING APRIL 1, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	DANCE-SALES
TITLE Artist/ Producer (Label)	TAKE A BOW Madonna/ Babyface Madonna (Maverick/Sire/ Warner Bros.)	THIS IS HOW WE DO IT Montell Jordan/ O. Pierce, M. Jordan (PMP/RAL)	THINKIN' ABOUT YOU Trisha Yearwood/ G. Fundis (MCA)	BIG POPPA/ WARNING The Notorious B.I.G./ C. Thompson S.Combs (Bad Boy/Arista)	DEAR MAMA 2 Pac/ T. Pizarro (Interscope)
RECORDING STUDIO(S) Engineer(s)	MUSIC GRINDER (Los Angeles) Brad Gilderman Eric Fisher	ECHO SOUND (Los Angeles) Bob Morse	SOUND EMPORIUM (Nashville) Dave Sinko	HIT FACTORY (New York) Rich Travali	ENCORE (Burbank, CA) Tony Pizarro
RECORDING CONSOLE(S)	SSL 6072E/G	Trident Vector MKII	Neve 8128	Neve VRP/SSL 4000G	SSL 4000G
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Studer A800 MK III	Sony/MCI JH 24	Mitsubishi X-850	Studer 800	Studer A827
STUDIO MONITOR(S)	Custom Bi-Amps Yamaha NS10	Custom Echo Sound	Westlake BBSM 5	Augsperger Yamaha NS10	Augsperger Yamaha NS10
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	THE ENTERPRISE (Los Angeles) Jon Gass	ECHO SOUND (Los Angeles) Bob Morse	WOODLAND DIGITAL (Nashville) Chuck Ainlay	HIT FACTORY (New York) Rich Travali	ENTERPRISE (Los Angeles) Paul Arnold
CONSOLE(S)	SSL 8000 with Ultimotion	Trident Vector MK II	Neve VR60 with Flying Faders	Neve VRP	SSL 8000G
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Studer A820	Sony/MCI JH 24	Mitsubishi X-880	Studer 800	Studer A827
STUDIO MONITOR(S)	Augsperger	Custom Echo Sound	Westlake	Augsperger Yamaha NS10	Augsperger
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MASTERING (ALBUM) Engineer	STERLING SOUND Ted Jensen	BERNIE GRUNDMAN Chris Bellman	GEORGETOWN MASTERS Denny Purcell	HIT FACTORY Carlton Batts	BERNIE GRUNDMAN Brian Gardner
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	PMDC	Uni Manufacturing	BMG Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	PDO	Uni Manufacturing	BMG Manufacturing	WEA Manufacturing

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BUILDING A BETTER-SOUNDING REISSUE

(Continued from page 105)

are not interested in, says Ingot.

"It seems like no one has learned the lesson from the CD explosion, which is that everybody's got to go into a room and say, 'We don't like everything about you, but we've all got to agree to agree,'" says Ingot. He cites the simultaneous introduction of the Sony MiniDisc and Philips digital compact cassette formats as an example of hardware developers' myopia when it comes to new formats.

One thing audio professionals do agree on is that talent, not technol-

ogy, is the deciding factor in making reissues sound good.

"Sometimes it has less to do with technical wizardry than knowing about the history of a master or music, or knowing things that will lead you to a good-quality work," says Gary Stewart, senior VP of A&R at reissue powerhouse Rhino. "It's detective work combined with musicology, instinct, and general fan craziness. And that's as important, sometimes more important—as it was with our [nine-CD] 'D.I.Y.' [punk series]—than the actual technology."

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BDDR3015

Update

LIFELINES

BIRTHS

Girl, Zoe Ashton, to **Lindon and Donna Sears**, Feb. 25 in Atlanta. He is a sales representative for Abbey Road Distributors there.

Boy, Jesse Mercaldi-Rampinelli, to **Richard Rampinelli and Dina Mercaldi**, Feb. 26 in New York. She is director of creative, advertising and administration, for Arista.

Girl, Julia Heather, to **Bernard ("Skipper") and Sharon Wise**, March 6 in Los Angeles. He is a songwriter, producer, and member of JVC Music duo Colour Club.

Boy, Pedro Gomes, to **Antonio and Isolda Pirano**, March 7 in São Paulo, Brazil. He is publisher of Rock Brigade magazine, president of Rock Brigade Records, and manager of recording act Angra. She is office manager for Rock Brigade magazine.

Girl, Rachel Nicole, to **Mike and Nicki Brown**, March 10 in New York. She is Southwest regional marketing director for Arista.

Boy, Graham Isaac Van Korff, to **Steve Korff and Marcia Van Wagner**, March 10 in New York. He is a representative of McGathy Promotions Inc.

Boy, Stuart Steele, to **Shelby and Mary**

Singleton, March 10 in Nashville. He is president of Sun Records.

Girl, Julia Marie, to **Kevin and Catherine Moran**, March 11 in Ridgefield, N.J. She is the copyright associate for Famous Music Publishing.

Girl, Briana Kay, to **Bruce and Esmeralda Ogilvie**, March 16 in Irvine, Calif. He is senior VP of Alliance Entertainment Corp.

Boy, Jacob Andrew, to **Steve Kingston and Patty Steele**, March 24, in Montclair, N.J. He is VP of operations and programming at WHTZ (Z100) New York. She is morning co-host at Z100.

Boy, Oliver Patrick, to **Heinz and Caroline Henn**, March 24 in New York. He is senior VP of international A&R and marketing, BMG International.

MARRIAGES

Chuck Manning to Mona Marshall, Feb. 14 in Greenville, N.C. He is lead vocalist and guitarist for Rockworld/Sony recording group Sex, Love & Money.

DEATHS

Bernie Schulz, 66, of emphysema, March 6 in Las Vegas. Schulz was a personal manager who worked with such artists as Bobby Darin, Johnny Rivers, Tony Bennett, and Jimmy Webb. He

was also a longtime clothing designer and stylist for Bennett, Elvis Presley, Sammy Davis Jr., Liberace, Billy Eckstine, Harry Belafonte, and many others. He is survived by his wife, Margie; his daughter, Stephanie; and his granddaughter, Molly Amanda.

Clyde Anderson Norwood, 38, of complications from AIDS, March 20 in Los Angeles. Norwood was chief technician for Hollywood Sound Recorders Inc. for 18 years and also worked as a recording engineer at the studio. Over the course of his career, he worked with such artists as Michael Jackson, George Massenburg, Boz Scaggs, Michael McDonald, and Earth, Wind & Fire. He was also a proficient pianist. He is survived by his companion Garret Klindt, mother and stepfather Ruby and Oscar Mimms, brothers Cameron and Courtney, sister Cobina, grandmother Elwinna, three nieces, six uncles, six aunts, and Klindt's mother and two sisters.

Norman Schwartz, 67, of complications from prostate cancer, March 21 in New York. Schwartz, a scholarship student at the Juilliard School and New York University and a musician who played in several orchestras, entered record production in the early '70s, forming the Skye and Gryphon labels following the establishment of a successful tax and management firm that represented many well-known personalities. He recorded artists, such as Lena Horne, Mel Tormé, Michel Legrand, Gary McFarland, Cal Tjader, Woody Herman, and Buddy Rich, and special events, such as the entire 1973 Newport in New York Jazz Festival with Aretha Franklin, Ray Charles, Stan Getz, Oscar Peterson, Ella Fitzgerald, Joe Williams, and Tito Puente. In 1976, he traveled to Switzerland to record concerts at the Montreux Jazz Festival.

Schwartz produced 32 albums for Skye and Gryphon and 20 more as an independent producer for RCA and Columbia. He earned six Grammy Awards out of 21 nominations. He was also a studio technician and a sound and recording consultant to Olympic Studios in London and A&R studio in New York. From 1982 to 1985, he oversaw the refurbishing of Manhattan Center, now a leading facility for the recording of classical music. Most recently, Schwartz had supervised the conversion of his extensive recording catalog from analog to digital for worldwide distribution through several licensing arrangements. He is survived by his wife, Suzanne Crosby, and their three children, Nicholas, Timothy, and Nell Schwartz, as well as two daughters from a previous marriage, Elizabeth Morrison Hannum and Ilona Morrison, and one grandson, William Hannum. Donations may be made to the Norman Schwartz Scholarship Fund at the Day School, 1 West 88th St., New York, N.Y. 10024.

Danny Apolinar, 61, of kidney failure, March 23 in New York. Apolinar was the co-composer, lyricist, and librettist (with Hal Hester) of the rock musical "Your Own Thing," which had a run of 937 performances off-Broadway starting in January 1968. Based on Shakespeare's "Twelfth Night," the musical won the New York Drama Critics Circle Award as the year's best musical. The original cast album, which featured

Apolinar, was released by RCA Records. In recent years, Apolinar was the co-author of cabaret revues and wrote a jazz musical, "Changes," with composer Addy Fieger. He is survived by his companion, John Britton, and a brother, Ed.

Mary L. Bell, 94, of natural causes, March 25 in Detroit. Bell was the wife of Dr. Haley Bell, founder of the Bell Broadcasting Co. After his death, she succeeded him as president and chairman of the board until her retirement in 1992. In addition to her husband, she

was preceded in death by her daughter Doris Bell Bass-Daniels, granddaughter Iris Marie Cox, and great-granddaughter Tara Bass. She is survived by her daughter Iris Cox; son-in-law Dr. Wendell Cox; grandchildren Wendell Haley, Robert Bell Bass, Eric Bell Bass, and Treva Bell Bass; five great-grandchildren; and her brother Herbert Peaks.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.



Twice As Nice. T.J. Martell Foundation executives announce that Arista president Clive Davis will be the 1995 recipient of the Humanitarian Award. Davis also received this honor in 1980, making him the only person in the history of the organization to receive the award twice. He will be honored at a gala event in the fall. Shown, from left, are Tony Martell, senior VP/GM of Epic Associated Labels and chairman of the T.J. Martell Foundation; Davis; Frances Preston, president/CEO of BMI and president of the T.J. Martell Foundation; and Tom Freston, chairman/CEO of MTV Networks and last year's honoree.

GOOD WORKS

PATTI HELPS OUT: Singer Patti LaBelle will perform April 26 at the Performing Arts Center at Borough of Manhattan Community College on behalf of the Richard J. Caron Foundation, which addresses the chronic, progressive, and potentially fatal disease of chemical dependency by providing a full range of professional services. Reserved benefit tickets are \$50, \$75, and \$150. Benefit tickets that include admission to a post-concert party with LaBelle are available for \$250 and \$350. Contact: 212-843-1716.

FOOD BANK FUND-RAISER: The Hard Rock Cafe has organized a fund-raising program for Second Harvest

Food Bank Network, said to be the nation's largest hunger relief organization that funds local food banks. The local recipient of the funds will be the New York City Food For Survival Organization. In addition to hosting, with assistance by WAQX (Q104.3) New York, a **Jimmy Page & Robert Plant** silent memorabilia auction March 23, the Hard Rock will be offering an advance sale of Page & Plant commemorative pilsner glasses to go on sale March 27-April 6. On April 6, from 11 a.m.-2 p.m., a mobile Page & Plant memorabilia collection will be on display in front of the Hard Rock. Contact: **Jill Siegel** at 212-333-7728 or fax 212-262-1373.

HE'S AWARE: Pianist Danny Wright will perform at the third annual benefit luncheon in Fort Worth, Texas, April 19 at the Worthington Hotel on behalf of Breast Health Awareness Week, April 18. At the event, he will debut his original composition, "Tapestry Of Life," which is the theme of this year's awareness week. All proceeds from the luncheon will go to the Doris Kupferle Breast Center's Mobile Mammography Screening Project to take breast cancer screening and education to low-income women in Tarrant County. Last year's event raised more than \$100,000, making it possible to buy the center's mobile mammography unit. Wright's mother is a breast cancer survivor and will attend the luncheon. Contact: the Harriss Methodist Health Foundation at 817-882-2950.

FOR THE RECORD

Contrary to an article in the March 18 issue, the Rolling Stones' tongue logo was created for Rolling Stones Records by John Pasch. Among the many amended versions of the logo is the design created for the sleeve of the "Tumbling Dice" single, which was designed by Ruby Mazur.

The correct name of Vernon Yard's director of publicity and marketing is Charlie Amter. His name was incorrectly reported in a story on Low that ran in the April 1 issue.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

APRIL

April 1, "How To Start And Run Your Own Record Label," presented by Revenge Productions, Roosevelt Hotel, New York. 212-688-3504.

April 1, "Blueprint For Representation: Black Entertainment And Sports Lawyers Assn. Mid-Year Conference," City College of New York, New York. 609-753-1221.

April 3, "Hollywood In Cyberspace," seminar on music, film, and television in relation to the Internet and online services, Pacific Design Center, Los Angeles. Nina Steiner, 310-288-3425.

April 3, "American Women In Radio And Television Commendation Awards," Waldorf-Astoria Hotel, New York. 703-506-3290.

April 4, "The Business Of Entertainment: The Big Picture," co-sponsored by Wertheim Schroder and Variety, Pierre Hotel, New York. 212-492-6082.

April 6-8, "Fifth Annual Hip-Hop Conference," Howard University, Washington, D.C. Alberta Coker, 202-484-9519.

April 7-8, "Urban Music Conference," presented by BMI, Regal Maxwell House Hotel, Nashville (April 7) and Middle Tennessee State University Department of Recording Industry, Murfreesboro, Tenn. (April 8). Thomas Cain, 615-291-6725.

April 17-22, "Tin Pan South '95," presented by the Nashville Songwriters Assn. International, various locations, Nashville. 615-259-3472.

April 18, "Music Business 101 For Song-

writers," presented by ASCAP, ASCAP Building, New York. 212-621-6241.

April 18-21, "Conference On Interactive Marketing," Hyatt Regency New Orleans, New Orleans. Lauri Gavel, 310-798-0433.

April 19-22, "Impact Conference," featuring the third annual Impact/Billboard Networking Fair (April 21), Bally's Park Place, Atlantic City, N.J. 215-646-8001 (convention information); 212-536-5053 (networking fair information).

April 20, "Billie Awards," Supper Club, New York. 212-536-5002.

April 20, "April In Paris All Expenses Paid: Building A Multi-National Career," presented by the New York chapter of NARAS and the Lena Horne Educational Program, Alliance Française, New York. Jon Marcus, 212-245-5440.

April 22, "Musicians Ball," celebrating the 10th anniversary of the Portland Music Assn., Portland Memorial Coliseum Complex, Portland, Ore. 503-223-9681.

April 26, "Women In Music Business Assn. New York Branch Kickoff Luncheon," Gramercy Park Hotel, New York. 615-251-3101.

April 26-28, "Fifth Australian Regional AES Convention," Sydney Exhibition Centre, Sydney. 011-613-885-5088.

April 27, "Gospel Music Assn. Dove Awards," Grand Ole Opry, Nashville. 615-242-0303.

MAY

May 3, "World Music Awards," Monte Carlo Sporting Club, Monaco. 011-33-93-25-43-69.

May 10, "Academy Of Country Music Awards," Universal Amphitheatre, Los Angeles. 213-462-2351.

May 10-14, "NAIRD Convention," Hyatt Regency, San Francisco. 606-633-0946.

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WAL-MART TO DUMP RACKED VIDEOS

(Continued from page 1)

man.

Shipping direct invariably means greater depth and breadth of stock-keeping units, in this case hit sell-through titles. It's supposed to reduce unit costs, allowing Wal-Mart to better compete against chains like Best Buy.

But not every supplier wins. When direct programs are fully in place, Wal-Mart will have to make more room for video or, more likely, curtail rack-delivered titles. "The supposition is that when they expand SKUs, somebody's going to lose some shelf space," says one distribution executive.

A supplier, familiar with Wal-Mart's plans, suggests the losses could run as high as 60%-70% of an estimated 2,500 SKUs devoted to racked product. Anderson and Handleman "will survive," he adds, "but the rack environment is kind of up in the air right now."

And it isn't just Wal-Mart that will be affected. Billboard has learned a Hollywood major is taking an exclusive, 10-year license on a computerized point-of-sale system, enabling the studio to aggressively pursue other direct mass-merchant accounts, such as Disney and GoodTimes Home Entertainment have done.

Meanwhile, the pending developments at Wal-Mart have racked suppliers on tenterhooks. "It's my understanding that some changes in the mix are under way," says George Port, president of Handleman subsidiary Video Treasures. With the emphasis on current releases, "any catalog seller has cause for concern," he says.

Wal-Mart video buyer Mark Antonetti, in charge since January, wasn't available for comment. But rumors have surfaced that some suppliers have already been affected. If they haven't, they soon will be, says one regional manager for an independent label. "That road is pretty short."

Most observers think Antonetti will implement changes in earnest once the latest vendor-direct contracts take hold. In recent weeks, Wal-Mart started accepting shipments from FoxVideo and Warner Home Video after taking on Columbia TriStar in 1994. MCA/Universal Home Video reportedly could be next.

What's unclear is the pace of conversions. One wholesaler claims the schedule has slipped from January to April and that the studios are showing "lots of consternation" over their SKU assortments. A Hollywood executive, who wants to be "one of the slower people running to the fire," suspects Wal-Mart is putting the squeeze on direct shippers by requesting slotting allowances to guarantee shelf space.

"It's not cash," he emphasizes, "but it could eventually lead to that. Before we get involved, we've got to make sure we're not going to create a bigger mess. If I lose catalog sales, it's a short-term loss I'm prepared to accept." His goal, and that of others, is rough parity with Disney and GoodTimes, which have shipped direct for several years and now dominate a 36-foot display that carries racked titles only on the end-caps.

The shelf-space contraction likely will hit Anderson and Handleman the hardest. "A major piece of flesh is going to be taken out of their hides as a result of Wal-Mart going direct," says a sell-through veteran. "The rackjobber is paying a price for that."

Wal-Mart's 2,300 outlets, split almost evenly between the two racks, would be hard to replace. On the other hand, vendors such as Video Treasures expect to make up any shortfall with other mass merchants. Video Treasures' Port anticipates im-

proved sales to Target Stores, Best Buy, and Musicland, "if in fact Wal-Mart is cutting down on the number of SKUs. I've heard the same rumors." He adds, "Our business continues to grow. I think we're going to have a terrific year." Handleman, which owns two budget specialists, Video Treasures and Starmaker Entertainment, recently formed North Coast Entertainment to widen distribution of its own entertainment product lines.

It may not be as easy for Anderson to compensate for a Wal-Mart cutback, and some observers foresee a turf battle for Handleman customers. "We would love our role to remain as it is," says Anderson president Bill Lardie. "But the world changes, and we will change with it."

Anderson has been considerably altered in the past nine months. As Western Merchandisers, it had served as Wal-Mart's in-house rack until the chain sold the Amarillo, Texas-based subsidiary to Anderson News Corp. last year (Billboard, June 18, 1994). Sources indicate the contract compensates Anderson for lost Wal-Mart revenues until 2000.

Lardie is bracing for something, but isn't sure when to expect it. "We know that [Wal-Mart] had planned to react to a changing video environment," Lardie says. "We don't have a concrete timeline." One label executive believes Anderson is already feeling the impact. "It appears they're increasingly frustrated by their inability to control" floor displays, he says, noting that Lardie "was personally frustrated" about the inability to place a particular title. As a result, this executive is seeking better personal ties at Wal-Mart and then going direct once he has sufficient product flow.

That route is supposed to settle issues raised by the new environment—multimillion-unit sell-through releases at prices well below suggested list. One Wal-Mart department manager says tapes from a company warehouse "can be quite a bit cheaper" than a rack-supplied unit. New Line Home Video's "The Mask" and FoxVideo's "Mrs. Doubtfire" are \$5 below Handleman's \$17.96 retail stickers, he notes.

In addition, direct delivery allows Wal-Mart to avoid "getting stuck in the rack funnel" that can hamper sales, says a Hollywood source. Wal-Mart sometimes "doesn't realize" the strength of a particular title or genre until it has peaked. Special-interest videos are an example. Thus it's considered no surprise, once Warner Home Video went direct, that WarnerVision has sought similar treatment for its fitness and children's lines, observers indicate.

Other nontheatrical suppliers are fighting off rumors that Wal-Mart will skew their big titles downward. "I'm told 'Thomas' will not be affected," says Port, referring to his popular "Thomas The Tank Engine" kid-vid series. Lyons Group media relations manager Ann Piper, countering talk that Wal-Mart is no longer a Barney backer, says salespeople in two-thirds of the stores will be wearing "Barney Safety" buttons in a promotion launching about a week before the \$14.95 title hits the streets April 11.

"If anything, our experience is the opposite," Piper says. "Wal-Mart has a strong commitment to the line."

Nevertheless, sources indicate Wal-Mart's Antonetti was a last-minute convert to the newest Barney title and that his hesitation may be a harbinger of the cutbacks to come. "They're redefining what they're buying," says one executive from the safety of a direct-delivery perch. "I'm telling you, it's a fact."

Handles Abound Across The Dial Things That Go 'Bubba' In The Night

BY PHYLLIS STARK

NEW YORK—What's in a name? Plenty if you're an air personality trying to distinguish yourself from the competition.

There's no shortage of clever, catchy, and comical names in radio, like WMTX Tampa, Fla., PD/morning man Mason Dixon, WZJM Cleveland night jock Wilbur Wright in the Night, and WOW Omaha, Neb., morning man Woody Johnson. And who in the industry hasn't at least heard of WFLZ Tampa night jock Bubba the Love Sponge?

Names like those are designed to be memorable and to attract the kind of attention that a jock's real name may not generate. If radio host-turned-TV star Terry Ingstad hadn't changed his name to Shadoe Stevens, for example, there doubtlessly would have been considerably fewer copycat jocks than the dozens who adopted the same handle.

"We look for names that are local, relatable, humorous, or memorable," says Vallie Consulting chief Dan Vallie, who once went through a phone book so he could give a morning man the most common last name in the market for a touch of local flavor. "If your name's Coyote, you're much more memorable than if your name is Jim. If you're Banana Don, you're much more memorable than if you're just Don. We look for names that cut through all that clutter out there."

"The object is to have a snappy enough name for people to remember you," says Talentmasters president Don Anthony, who specializes in air-personality development. "If [the name] serves as an entree to get someone to sample you to begin with, then I guess it served its purpose."

GAD ZOOKS! TOO MANY STORIES

Nearly every memorable jock name has an equally memorable story behind it. Country KRPM Seattle morning man Ichabod Caine's handle grew out of a less-than-flattering nickname bestowed on the jock by his wife, who noticed that he could cross his legs and still touch both feet on the ground.

"She always thought that the gangliness of my body looked like Ichabod Crane [a character in Washington Irving's 'The Legend Of Sleepy Hollow']," says Caine, who also admits to having once thought Gad Zooks would make a great air name.

A recent profile of nationally syndicated WLW Cincinnati afternoon jock Gary Burbank in the Cincinnati Enquirer revealed that the jock, then known as William Purser, was given his air name in 1969 at WAKY Louisville, Ky., at the height of the popularity of "Laugh-In." His boss created the name by combining "Laugh-In" announcer Gary Owens' name with the show's signature sign-on, "from beautiful downtown Burbank."

WXLK (K92) Roanoke, Va., APD/night jock Rich E. Cunningham

(real name Paul Cunningham) was using the air name Kid Cunningham when he arrived at WHTZ (Z100) New York. Since that station already had a Kid Kelly on the air, Steve Kingston, Z100's VP/operations and programming, rechristened the new arrival with his current handle after learning that the jock's father was actually named Richard Cunningham. In addition to the obvious benefits of having a memorable name, Cunningham cites one additional bonus: "Every morning at 9:05 on TBS, 'Happy Days' gives me a whole new series of drops."

Justin Case, PD at country WDSY (Y108) Pittsburgh named himself, in part, after a pair of Justin boots he owned when he was looking for an air name that sounded country. He views names like his as "a marketing thing. If people identify your name with a radio station, it's just another way for them to recall the listening experience and translate that into a diary mention."

Names also can originate from timely news events. When John Machay joined WPLJ New York as morning show producer late last year in the midst of the O.J. Simpson hubbub, an on-air search for a new name in which listeners called in with suggestions ultimately netted Machay the new name "Kato" (as in Kaelin).

In rivalry situations, PDs sometimes christen their jocks with handles designed to nettle staffers at competing stations. At KYCY (Young Country) San Francisco, for example, two new weekenders recently signed on the air as Alan Sledge and Julie Stevens. Those just happen to be the names of the PDs at rival stations KNEW/KSAN San Francisco and KRTY San Jose, Calif., respectively.

"I just like to let the folks in town know I'm thinking of them," says KYCY PD Larry Pareigis, tongue planted firmly in cheek.

NICKELODEON-INSPIRED NAMES

Popular radio names, like radio formats, tend to evolve over time. Legendary Los Angeles jock Robert W. Morgan inspired a slew of middle initial-using air personalities decades ago. In the '80s, one-name artists like Prince, Madonna, and Hammer inspired the short-lived fad of mono-handled jocks.

Today's hot trend seems to be names of characters from classic TV shows like those aired on Nickelodeon's "Nick At Night." They include WYCD (Young Country) Detroit APD Eddie Haskell ("Leave It To Beaver"), K92 Roanoke's Rich E. Cunningham ("Happy Days"), WHJX Jacksonville, Fla., MD Greg Brady ("The Brady Bunch"), former WKSI Greensboro, N.C., MD Darren Stevens ("Bewitched"), KHKS Dallas APD/MD Mr. Ed Lambert ("Mr. Ed"), and ex-KBXX (the Box) Houston night jock Jimmy Olsen ("Superman").

Perhaps in an effort to cut right to

the chase, WZYP Huntsville, Ala.'s MD uses the air name Nikki Nite.

Memorable air names also tend to cut across format lines. They can be found in R&B (WOWI Norfolk, Va., MD Heart Attack; WIZF Cincinnati MD Icy-D; WHUR Washington, D.C., PD Hector Hannibal; WGOK Mobile, Ala., PD Mad Hatter), in top 40 (KKFR Phoenix APD Super-snake; KJYO Oklahoma City MD Billy the Kid; Z100 New York afternoon jock Elvis Duran; KSMB Lafayette, La., night jock Bubba Boudreaux), in country (nationally syndicated morning man Moby; WAMZ Louisville, Ky., PD Coyote Calhoun; WYAY Atlanta jock Rhu-

(Continued on next page)



Mix Tapes. American Recordings artist the Nonce visits KPWR (Power 106) Los Angeles morning team the Baka Boyz and spin the act's rap hit, "Mix Tapes." Pictured, from left, are Nouka Base Type of the Nonce, Nick Vidal of the Baka Boyz, Yusef Afloat of the Nonce, and Eric Vidal of the Baka Boyz.

STAGNANT ALBUM RADIO MIMICS MODERN ROCK

(Continued from page 1)

changing tastes. In other markets, high-profile album stations are simply jumping ship altogether and flipping to modern. The results mean a radically different rock playing field for labels.

"It's a changing of the guard," says Alan Orem, director of rock promotion at Geffen.

Last fall, album rock mainstay WMMS Cleveland turned industry heads by shifting to modern rock. Now, 27-year album pioneer WBCN Boston has defected and traded in ZZ Top for Letters To Cleo. The station now considers itself modern rock. (WBCN's reporting status at Billboard is under review.)

The lure of alternative is so strong that both WMMS and WBCN made the move despite the fact their markets already had established modern rock players: WENZ Cleveland and WFNX Boston, respectively.

Album rock is "dead in the water," says WBCN PD Oedipus. "It's been dying for the last three years, but people didn't recognize the signs until a year ago... Stations have to change, or you're going to stagnate and end up like WNEW [New York] with a 2 share." WNEW, a format institution, had a 2.3 share 12-plus in the last Arbitron book.

According to many, that change means opting for younger-skewing music and no longer catering to longtime listeners with lots of classic cuts. KLOS Los Angeles and KTXQ Dallas are two stations moving aggressively "to get kids who will grow with the station instead of hanging onto classic rock fans," says J.B. Brenner, VP of album promotion at A&M.

The format also is following modern rock's lead by spinning top songs much more often. One year ago at WWDC-FM (DC101) Washington, D.C., just a dozen choice cuts were played more than 10 times a week. For the week ending March 19, 1995, more than 30 songs picked up double-digit spins.

According to the fall 1994 Billboard/Arbitron national format ratings, album rock, still the fifth most popular genre, was off in every demo and day-part, most notably in men 18-plus. Modern rock, meanwhile, enjoyed its seventh straight quarterly format in-

crease and is credited by the Recording Industry Assn. of America as being the driving force behind rock music sales in 1994 (see story, page 4).

Programmers and label executives are quick to point out that category changes by WMMS and WBCN are far more interesting to those inside the business than they are to everyday listeners who simply hear the stations as rock radio. But it's hard to overstate the symbolic significance of the conversions. And more high-profile secessions may be in the works.

Orem at Geffen suggests that by the end of 1995 the number of commercial modern rock stations could double, with all sorts of stations making the move, "including some more 'BCNs of the world.'"

A CHANGE FOR THE LABELS

For album rock promotion departments, the musical shift has meant significant change. Orem admits the trend has been both "interesting" and "perplexing" to watch. On the plus side, he says, "It's the most exciting radio's been in the last 10-15 years." On the downside, with a growing emphasis on modern rock offerings, "It's really hard to come to the realization that [album rock] bands I've worked with are not as successful as they used to be... That's frustrating, but I understand the change in the marketplace. Radio's needs are different."

Pointing to Geffen band Tesla, Orem says, "They've hit a brick wall [at radio]. But we don't want to abandon this band and walk away from them. We've sold millions of records with Tesla."

Twelve months ago, WBCN probably would have played the single by Slash's Snakepit, the new band fronted by Slash, guitarist for album rock powerhouse Guns N' Roses. Partly because WBCN and others are backing away from that sort of traditional rock sound, the single failed to crack the Album Rock Tracks top 20.

Slash is not alone. Dave Lombardi, national promotion director at Warner Bros., acknowledges some label acts will soon find once-open doors at album rock slammed shut. "You move on," he says.

And A&M's Brenner points to Extreme, a recent format force, now concentrating on selling records "the old-fashioned way"—market by market through touring.

BORROWING FROM MODERN ROCK

Album rock has always welcomed crossovers from modern rock. Arguably, album's biggest draw of the '80s—

(Continued on page 116)

Standard Issue Rock Playlists

It's becoming increasingly difficult to differentiate on paper between local modern rock and album rock stations. Below are the 10 most-played songs at Milwaukee's heritage album rock station WQFM and modern rock WLUM for the week ending March 19.

WQFM

1. Bush, "Everything Zen."
2. Offspring, "Gotta Get Away."
3. Corrosion Of Conformity, "Clean My Wounds."
4. Soundgarden, "The Day I Tried To Live."
5. Live, "Lightning Crashes."
6. Oasis, "Live Forever."
7. Collective Soul, "Gel."
8. Our Lady Peace, "Starseed."
9. R.E.M., "Star 69."
10. Royal Jelly, "Generator."

WLUM

1. PJ Harvey, "Down By The Water."
2. Live, "Lightning Crashes."
3. Bush, "Everything Zen."
4. Nirvana, "The Man Who Sold The World."
5. Better Than Ezra, "Good."
6. Pearl Jam, "Corduroy."
7. Pearl Jam, "Better Man."
8. Sponge, "Plowed."
9. Oasis, "Live Forever."
10. Soundgarden, "The Day I Tried To Live."

Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 45 adult contemporary stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	1	15	TAKE A BOW MAVERICK/SIRE 18000/WARNER BROS.	MADONNA 8 weeks at No. 1
2	3	2	19	IN THE HOUSE OF STONE AND LIGHT MERCURY 858 940	MARTIN PAGE
3	4	3	23	YOU GOTTA BE 550 MUSIC 77551	DES'REE
4	2	4	17	LOVE WILL KEEP US ALIVE Geffen Album Cut	EAGLES
5	9	9	5	BELIEVE ROCKET 856 014/ISLAND	ELTON JOHN
6	7	8	16	HOLD MY HAND ATLANTIC 87230	HOOTIE & THE BLOWFISH
7	6	7	8	YOU GOT IT ARISTA 1-2795	BONNIE RAITT
8	5	6	20	HOUSE OF LOVE A&M 0802	AMY GRANT WITH VINCE GILL
9	8	5	10	EVERLASTING LOVE EPIC 77756	GLORIA ESTEFAN
10	10	10	17	ON BENDED KNEE MOTOWN 860 244	BOYZ II MEN
11	15	15	7	UNTIL THE END OF TIME GENERAMA/RHYTHM SAFARI 53183/PRIORITY	FOREIGNER
12	11	11	20	THE SWEETEST DAYS WING 851 110/MERCURY	VANESSA WILLIAMS
13	14	13	29	I'M THE ONLY ONE ISLAND 854 068	MELISSA ETHERIDGE
14	13	12	26	ALWAYS MERCURY 856 227	BON JOVI
15	12	14	19	MENTAL PICTURE SBK 58272/EMI	JON SECADA
				*** AIRPOWER ***	
16	22	25	7	STRONG ENOUGH A&M 0798	SHERYL CROW
17	17	24	8	IF I WANTED TO ISLAND 854 238	MELISSA ETHERIDGE
18	19	22	9	I KNOW COLUMBIA 77750	DIONNE FARRIS
19	16	16	49	IF YOU GO SBK 58165/EMI	JON SECADA
20	21	21	9	HOW DID I GET BY WITHOUT YOU IMAGO 25091	JOHN WAITE
21	20	19	16	SUKIYAKI NEXT PLATEAU/LONDON 857 736/ISLAND	4 P.M.
22	25	26	6	I LIVE MY LIFE FOR YOU EPIC 77812	FIREHOUSE
23	23	23	11	YOU DON'T KNOW HOW IT FEELS WARNER BROS. 18030	TOM PETTY
24	26	35	6	HOLD ON ATLANTIC 87240	JAMIE WALTERS
25	24	20	20	NOTHING LEFT BEHIND US CAPITOL ALBUM CUT	RICHARD MARX
26	28	36	4	NO MORE "I LOVE YOU'S" ARISTA 1-2804	ANNIE LENNOX
27	27	27	7	I BELIEVE EMI 58320	BLESSID UNION OF SOULS
28	29	33	6	COME BACK RADIOACTIVE 54957/MCA	LONDONBEAT
29	30	29	13	ALWAYS AND FOREVER LV 77735/EPIC	LUTHER VANDROSS
30	34	37	4	TOO BUSY THINKING... ATLANTIC ALBUM CUT	THE MANHATTAN TRANSFER
31	35	38	3	HAKUNA MATATA WALT DISNEY 60341	JIMMY CLIFF FEATURING LEBO M
32	32	31	15	LITTLE BITTY PRETTY ONE ELEKTRA ALBUM CUT/EEG	HUEY LEWIS & THE NEWS
33	37	39	5	FOR YOUR LOVE MOTOWN 860 290	STEVIE WONDER
34	33	32	12	LOOK WHAT LOVE HAS DONE MCA 54971	PATTY SMYTH
35	36	34	10	MISHALE METRO BLUE 58256/CAPITOL	ANDRU DONALDS
36	40	—	2	THE BLUE TRAIN ELEKTRA ALBUM CUT/EEG	LINDA RONSTADT
				*** HOT SHOT DEBUT ***	
37	NEW	1	1	HAVE YOU EVER REALLY LOVED A WOMAN A&M 1028	BRYAN ADAMS
38	RE-ENTRY	22	—	ONCE IN A LIFETIME COLUMBIA ALBUM CUT	MICHAEL BOLTON
39	38	40	25	PICTURE POSTCARDS FROM L.A. SBK 58238/EMI	JOSHUA KADISON
40	39	—	2	IF YOU LOVE ME MJJ 77732/EPIC	BROWNSTONE

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ♦ Videoclip availability. © 1995, Billboard/BPI Communications.

HOT ADULT CONTEMPORARY RECURRENT

1	—	—	1	WILD NIGHT MERCURY 858 738	JOHN MELLENCAMP
2	5	—	2	I'LL MAKE LOVE TO YOU MOTOWN 2257	BOYZ II MEN
3	4	1	10	BUT IT'S ALRIGHT ELEKTRA 64524/EEG	HUEY LEWIS & THE NEWS
4	3	2	14	LOVE IS ALL AROUND LONDON 857 580/ISLAND	WET WET WET
5	2	6	9	LUCKY ONE A&M 0724	AMY GRANT
6	1	4	5	ALL I WANNA DO A&M 0702	SHERYL CROW
7	6	3	4	COME TO MY WINDOW ISLAND 858 028	MELISSA ETHERIDGE
8	7	5	16	YOU MEAN THE WORLD TO ME LAFACE 2-4064/ARISTA	TONI BRAXTON
9	8	7	21	FOUND OUT ABOUT YOU A&M 0418	GIN BLOSSOMS
10	9	8	12	DON'T TURN AROUND ARISTA 1-2691	ACE OF BASE

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

TMR Radio's 'Frontline' Breaks The Mold 4-Hour Weekend Show Takes 'Garage Band' Approach

BY CARRIE BORZILLO

LOS ANGELES—Sure, TMR Radio Networks' "Frontline With Brandon Evans" plays the modern rock hits that any PD can program on his or her own, but it is the show's low-key attitude, great packaging, production values, and major promotional tie-in opportunities that will certainly set it apart from the pack.

The show debuted March 11 on top 40 KRBE Houston and modern rock WCBZ Greenville, N.C., and TMR has just inked an international distribution deal with Radio Express.

The creators behind the four-hour weekend show are Evans, who worked as an engineer and producer at "American Top 40," and Ken Paulin, owner of Target Market Radio, an offshoot of L.A. Promo, which creates domestic and international radio promotions that tie in television, motion picture, and home video companies. Paulin also has consulted for ABC Radio Networks' syndicated programs.

"Frontline" writer Karen Shearer has equally impressive credits. She was the creator, producer, and writer of Westwood One's "Rock Chronicles" and producer of WW1's "Casey's Top 40 With Casey Kasem." Additionally, Shearer has written for numerous music TV specials, including Time/Life's "History Of Rock'n'Roll."

Evans likens the show's low-key approach to a garage band, an appropriate comparison considering where the show is actually produced.

"The main difference is that this show's not owned and run by a big corporation," says Evans. "It's more like a garage band, and it's done in my home garage... The reason I



Jig-A-Thon. In a battle of true stamina, WXXL Orlando, Fla.'s Alex the Intern, left, and the College Boy, right, take part in a St. Patrick's Day "Jig Off." The challenge was laid down by morning hosts Doc and Johnny.

NETWORKS & SYNDICATION

made myself the host is I'm not into the announcer thing. Some jocks are so concerned with how deep their voice is. I wanted to sound regular."

The show consists of the 20 hottest modern rock hits, compiled by a "chart geek" associate of Evans, along with 20 of yesteryear's hottest hits. Additional features include technology updates, pick hits, and requests and dedications, which are left by listeners on the show's "Livewire" interactive phone line.

Another feature is an album spotlight. "Most [listeners] know one song from Bush, but they don't know others," says Evans. "So we put together a few album cuts and future singles. We want to educate people on more than just what's being pushed to them."

Another part of that education process is to play segues like the Ramones into Green Day, for instance, to show listeners the roots of punk rock.

"We want to show young people that [new modern rock bands] didn't just come up with this stuff; it's been around for a while," he says.

Another key element in choosing the music is getting input from affiliates. "If one station is playing a song

and getting a good reaction, we want to hear about it so we can show our listeners what's going on over there," says Evans.

While high-end promotions are a major part of the show, Paulin says the show is waiting for more affiliates to come on board before rolling those contests out.

"We have network TV and major destination-related promotions ready to go," says Paulin, who is co-producing the show with Evans. "We're just waiting for the right time."

Even though the promotions are a big selling point in landing affiliates, Paulin says he doesn't want that to overshadow the show's content.

"A lot of stations are playing the music, but not necessarily the attitude," he says. "This show has a lot to do with attitude."

Paulin and Evans are flexible in their method of delivering the show. They're pushing it on MiniDisc, and Paulin says they could also deliver it on tape, DAT, or CD if the affiliate desires.

The same low-key approach applies to the barter situation.

"We're not a corporation, so we don't have these rigid rules. We're offering the show with a 50-50 split of 12 minutes, but if someone says we can have 52 pounds of beef from Omaha, we'll consider that as well," quips Paulin.

Station's Hoax Backfires As Listeners Call Them On It

Two stations recently joined in the time-honored radio tradition of stunting with hoax programming prior to a format change. For one of those stations, however, the gag got an unexpected reaction.

Stunting with programming like the all-Elvis format is an old radio trick designed to blow off the core audience of the previous format and attract attention to the new format to come. Recently, former country station KKCJ Kansas City, Mo., joined the list of pranksters and aired all-polka music ("the best polkas of the '60s, '70s, and '80s") for two weeks before its March format change to adult alternative.

Most programmers assume listeners will get the joke—or at least re-

alize it is a joke—but that's not the reaction that WFBC-FM Greenville, S.C., got to its recent stunt.

Prior to a format change from oldies to top 40, WFBC spent two days on the air reading aloud from the telephone book. According to PD Kris Abrams, the station was flooded with calls, many from people who thought they had won something because they heard their name on the air. One caller, irate because his name was mispronounced, demanded that it be read again. And several callers, upset that the oldies music was gone, called to ask that their names not be included on the list lest it be construed as an endorsement of the new format.

PHYLLIS STARK

AIR NAMES ABOUND ACROSS THE DIAL

(Continued from preceding page)

barb Jones), and in rock (WFNX Boston MD Boy Troy; WBCN Boston PD Oedipus; WIYY [98 Rock] Baltimore morning man the Byrd; WRXC Chicago morning man Mancow Muller; WKDF Nashville PD Kidd Redd; WCMF-FM Rochester, N.Y., morning man Brother Wease).

says Talentmasters' Anthony. "Create a name that fits the format, that's easy to remember, and one that hopefully you can take with you to other stations.

"My own view is it's much ado about nothing," says Anthony, who believes the name matters considerably less than what the talent is doing on the air. "High name recognition doesn't always translate into high numbers."

MUCH ADO ABOUT NOTHING?

"My advice to someone looking for a name is just have fun with it,"

3 More Stations Flip To Adult Alternative; River City Moves To Purchase Keymarket

WITH FOUR NEW converts in the top 50 markets in just two weeks, adult alternative is suddenly the hottest format around. Last week we reported that WMXN Norfolk, Va., made the switch. This week we have three more jazz disciples to report.

KJJO-AM-FM Minneapolis is set to flip from classic country to adult alternative as Smooth Jazz 104.1 Monday (3). Tom Sleeker remains PD.

Former country outlet KKJZ Kansas City, Mo., which had been stunting with an all-polka format for a few weeks, flipped to adult alternative March 30. Broadcast Architecture is consulting.

WBUF Buffalo, N.Y., flipped from AC to adult alternative March 30 and has applied for the new calls WSJZ. PD Steve Wiersman remains. Again, Broadcast Architecture is consulting.

BUSINESS NEWS: RIVER CITY EXPANDS

River City Broadcasting has applied with the FCC to purchase Keymarket Communications for an estimated \$125 million-\$150 million. Keymarket will become an operating division of River City, and its management team will remain intact. The combined company will own 24 radio and nine television stations and will be worth an estimated \$900 million.

Force II Communications president/CEO Norm Feuer is forming Triathlon Broadcasting Inc. and has agreed to assume the contract for the acquisition of KRBB Wichita, Kan., from Marathon Broadcasting for \$3.3 million and also to acquire KFH/KQAM/KXLK Wichita and KTGL/KZKX Lincoln, Neb., from Pourtales Radio Partnership for \$12 million. In addition, Feuer has agreed to acquire the rest of Pourtales' 18 stations (with the exception of KEYN Wichita) for \$28.5 million at a later date.

Confirming rumors that have been circulating for several weeks, Pyramid Communications Inc. is now admitting it has retained financial adviser Gold-

man, Sachs & Co. to "assist the company in exploring strategic alternatives to enhance shareholder value, which could include a business combination, the sale of all or a portion of the company's businesses, acquisitions of other media properties, [or] an initial public offering." Pyramid owns and operates 12 stations in five markets.



by Phyllis Stark

with reporting by Eric Boehlert and Brett Atwood

PROGRAMMING: WEEDED OUT

WKQI Detroit PD Steve Weed has been named director of programming at WMXV (Mix 105) New York beginning May 1. He succeeds Bob Dunphy, who has announced his resignation.

WJJZ Philadelphia PD Bernie Kimble exits to return to WNWV Cleveland as PD. He replaces Steve Hibbard, who exits.

WXTR Washington, D.C., morning man Jack Alix is upped to OM. He replaces former PD Roy Laurence, who exited when the station flipped to its '70s format.

Former WSSH-FM Boston PD Chuck Morgan joins WMC-FM Memphis as OM. He will work with PD Steve Conley.

N/T KYBG-FM Castle Rock, Colo., has boosted its power from 3,000 to 50,000 watts to cover more of the Denver market and has changed format to rock-based top 40 as "92X." GM Ron Jamison describes the new format as

"hit rock songs in top 40 rotation." PD Steve Gramzay will be replaced at the FM, but continues to program sports-talk sister KYBG-AM.

KOAI Dallas PD Tom Miller exits to become APD/MD at WNUA Chicago April 25. He succeeds Michael Fischer, who is now with SW Networks.

WOWC Birmingham, Ala., PD/morning man Michael Angeleo Cole exits and has not been replaced.



MILLER

PEOPLE: STERN BACK IN CHICAGO

Howard Stern is back in Chicago on WCKG, which began airing his syndicated morning show March 29. He previously was heard in Chicago on Evergreen Media's WLUP-AM, which fired him after 10 months when he failed to make much of an impact in the ratings. That firing resulted in a \$45 million breach-of-contract lawsuit filed against Evergreen that has yet to be resolved (Billboard, Oct. 9, 1993). Stern is now heard on 23 stations in 21 markets.

Also at WCKG, Patti Haze moves from mornings back to her old midday shift, displacing Bob Stroud, who exits.



EVANS

Longtime KPLX Dallas morning team Steve Harmon and Scott Evans will split up at the end of the spring book, when Evans exits the station. The team will continue to host "Weekly Top 30 Countdown" for Entertainment Radio Networks.

Robb Stewart joins KLOU St. Louis as MD/afternoon host, replacing Mike McCann, who exited. Stewart previously was PD/afternoon host at WFBC-FM Greenville, S.C.

Tiffany Hill, MD/morning co-host at top 40/rhythm WWKX Providence, R.I., exits to become MD/midday host at crosstown country station WCTK. She replaces former MD Dan Nelson, now at Magnatone Records.

WPEG Charlotte, N.C., afternoon jock Nate Quick adds MD duties, replacing Kevin Fox, who exited.

KSCA Los Angeles PD Mike Morrison moves from mornings to afternoons. Nicole Sandler moves to mornings, where she is paired with Chuck Moshontz, formerly of crosstown KLOS. MD Merilee Kelly replaces Sandler in middays.

At WEJM Chicago, afternoon host Jammin' Dave Michaels and midday host A.J. Parker are now paired for mornings. They replace E.Z. Street, who exits, and First Lady, who is now in overnights. The new midday host is Courtney Hicks, formerly of WQHH Lansing, Mich.

After more than a year off the air, KPMS Seattle PD Tony Thomas is now doing afternoons. Bryan Michael Nelson segues from afternoons to evenings.

Tom Cole Is The Master Of Strings On D.C.'s WPFW

TOM COLE'S DAY GIG is cultural news editor for all National Public Radio news magazine programs, including "Morning Edition" and "All Things Considered." That's the weekday Cole, but Washington, D.C., audiences have come to know him for his weekend job behind the mike as the host of "G Strings," a 9 a.m.-noon Sunday morning music show devoted to guitar (and other stringed-instrument) music on Pacifica Foundation's D.C. outlet, WPFW.

If it's good but not heard on commercial radio, and it's played on guitar, mandolin, violin, banjo, cello, bass, or one of dozens of obscure or exotic instruments, Cole probably knows about it and very likely has played it.

"I'd say basically I look for enjoyable music that people might not know about otherwise," says the 41-year-old, who broke into radio 20 years ago as an overnight board operator.

"G Strings" is one of the longest-running shows on the 18-year-old station, dating back 17½ years. One of the main reasons for its continuing popularity is the program's variety and eclecticism.

"Nobody's doing what Tom does," says Lou Hankins, PD at the noncommercial WPFW. "I can tell you from the numbers that his program has the highest rating of any public radio show in this market on Sunday morning."

WPFW's other music programs are a patchwork quilt of jazz, Caribbean-African, gospel, blues, and R&B oldies, but Cole's show now draws the most pledges and the highest return rate of pledged donations at station fund-raising time.

A typical Cole set is hard to pin down, considering his wide range of interests, but always takes a scenic route through an amazing variety of stringed music territory, be it American or world music.

Sure, he dishes up an occasional Jimi Hendrix or Jeff Beck cut, but usually he chooses artists whom listeners can't hear elsewhere: bluesmen like Lonnie Johnson and Tampa Red, jazz artists like Johnny Smith and Tal Farlow, the New York loft explosions of James "Blood" Ulmer, the hillbilly Telecaster wizardry of Jimmy Bryant, and the rockin' reverb of surfer guitar legend Dick Dale.

"I admit it," he confides. "I love surf guitar."

Cole says he got his musical education when free-form radio was in bloom. "That's still my approach. I like to mix it up, try to work some-

thing in that's going to push it a little, like the recent Pat Metheny [experimental music] album, 'Zero Tolerance For Silence.'

"Sometimes it works," Cole continues, "and sometimes people call up to complain."

There are few complaints when he provides listeners with tracks by young country-blues specialist Larry Johnson, progressive bluegrass picker Tony Rice, or British folk-jazz guitarist John Renbourn. There are also no complaints when he threads in a tune or two by such home-boy legends as Nils Lofgren or the late Bill Harris, Roy Buchanan, and Danny Gatton (who was a fan of "G Strings").

Studio One Artists' Tom Carrico, a musician and co-manager of Mary Chapin Carpenter, is also a fan. "It's a great way to start a Sunday," he says. "I'd welcome him being on every morning. Of course, the list I bring into record stores now would be a lot longer."

Guitar masters like Lenny Breau, Brazilian Egberto Gismonte, Scotsman Martin Taylor, and the classical-leaning Alice Martzt Trio are the kind of between-the-cracks artists Cole loves to champion. Other examples include mandolin players Jethro Burns and David Grisman and bassists Charlie Hayden,

Brit Danny Thompson, and Hungarian Aladar Tege. "Some weeks I'm all over the place," Cole says. "Sometimes I have a theme to bounce off of. I try to keep a balance between being entertaining and being informative." The call-in line is often busy during his Sunday shift. "I'm constantly amazed by the audience, and how much they want to know and want to share," he says. Cole says one of the downsides of his early shift is that many of the area's working musicians are asleep, at least for the first few hours anyway. "Some call in before they hit the hay," he says. Musicians on tour who have been told about the program also tune in and call up. Those callers have included guitarist Larry Coryell, who, Cole recalls, "called in one morning saying, 'Wow, this is just wonderful. I've never heard a show like this ever.' I was obviously very flattered."

One new artist Cole recommends is guitarist/composer Dusan Bogdanovic. "People are starting to play his things," Cole says. You heard it here first... or second, if you're a "G Strings" listener.

BILL HOLLAND



newsletter...

SKIP SCHMIDT, GM of Granum Communications' KOAI Dallas, adds those duties at crosstown KJMZ following Granum's closing on its acquisition of that station. Former KJMZ GM Howard Toole exits.

PATRICK FANT exits the VP/GM job at KLOL Houston after 12 years to become GM at crosstown KRQT. He succeeds Mary Bennett, who exits for the GSM job at sister station WWWW Detroit.

ANNMARIIE KING is upped from GSM to GM at WQFM Milwaukee. That position had been vacant since Al Brady Law exited for KABC/KMPC Los Angeles.

ELISE KENNETT has been named GM of WWDE/WNVZ Norfolk, Va. Kennett previously had been VP/GM at WTVZ-TV Norfolk. She succeeds Dick Lamb, who remains executive VP of parent company Max Radio Inc.

KEN SPITZER moves from station consultant to GM at WPXY Rochester, N.Y. He replaces Bill Shoening, now at sister station WEDJ Charlotte, N.C.

CHET TART is the new VP/GM at WJNO/WRLX/WRMF West Palm Beach, Fla. He arrives from the GM position at KRBB Wichita, Kan., and replaces George Mills, who exited to form GEM Broadcasting.

RICK CAFFEY has been named GM of the Atlanta Urban Radio Alliance, a new marketing venture formed by Ring Radio and Cox Broadcasting (Billboard, April 1). He had been station manager at Ring's WCNN/WALR Atlanta.

WRITING "RUN-AROUND" gave Blues Traveler lead singer John Popper the chance to both vent frustration after a fight with a close friend and rip off as many musical sources as possible. The song is No. 31 on the Modern Rock Tracks chart.

"That song's about a fight I had with a friend of mine," says Popper. "She and I hadn't been seeing a lot of each other. And when two really good friends start feeling distant towards each other, it sort of starts to feel like a runaround... I was trying to meet her for some stuff, and I got really busy and I couldn't meet her. And she didn't really seem like she wanted me to meet her, and then when I didn't meet her she got really mad at me. Then I vented because I was under a lot of pressure. "So after a small fight, I wrote this song to try to

solve how I felt. And it's great because it's kind of like the last word. She gets to hear it all over the place. The idea of the song is, 'Well go ahead and be that way.' We made up before I finished the song, really. She loved it when she heard it. She does refer to it as that song



"I tried very hard to rip [Springsteen] off on this song."
—Blues Traveler

where I'm all mad at her."

The song opens with the first rip-off: "Once upon a midnight dearie." "That's a little reference to [Edgar

Allan] Poe there," says Popper. "And 'I like coffee, I like tea,' everybody likes that line, it's from an old '20s song. And there's a little reference to 'La Bamba' ['Tra la la la bomba dear this is the pilot speaking']. I just ripped everybody off," even when it came to phrasing. "There's a word for where you cram too many words into a song, and Springsteen does that really well, so I tried very hard to rip him off on this song. It makes you sound like you're frustrated and that it's really important to you. Springsteen sounds great when he gets carried away. 'Rosalita' is another tune that we rip off, just the attitude behind this song is very 'Rosalita'-esque. I also tried to rip off that Counting Crows guy since he's ripping off Van Morrison, and Van Morrison's another guy who crams a whole lot of words into a phrase and really creates passionate desperation."

Billboard® FOR WEEK ENDING APRIL 8, 1995

Billboard® FOR WEEK ENDING APRIL 8, 1995

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
No. 1					
1	1	1	9	LIGHTNING CRASHES THROWING COPPER	3 weeks at No. 1 ♦ LIVE RADIOACTIVE/MCA
2	2	2	11	GEL "THE JERKY BOYS" SOUNDTRACK	♦ COLLECTIVE SOUL ATLANTIC
3	3	5	8	CAN'T STOP LOVIN' YOU BALANCE	♦ VAN HALEN WARNER BROS.
4	4	3	18	WHEN I COME AROUND DOOKIE	♦ GREEN DAY REPRISE
5	7	7	9	LOVE SPREADS SECOND COMING	♦ THE STONE ROSES GEFLEN
6	8	8	9	EVERYTHING ZEN SIXTEEN STONE	♦ BUSH TRAUMA/INTERSCOPE
7	5	6	18	YOU WRECK ME WILDFLOWERS	♦ TOM PETTY WARNER BROS.
8	6	4	18	BETTER MAN VITALOGY	PEARL JAM EPIC
9	10	13	21	PLOWED ROTTING PINATA	♦ SPONGE WORK
10	9	11	16	LET HER CRY CRACKED REAR VIEW	♦ HOOTIE & THE BLOWFISH ATLANTIC
11	13	18	7	LIVE FOREVER DEFINITELY MAYBE	♦ OASIS EPIC
12	17	20	7	WHAT WOULD YOU SAY UNDER THE TABLE AND DREAMING	♦ DAVE MATTHEWS BAND RCA
13	15	22	4	PRETTY PENNY PURPLE	STONE TEMPLE PILOTS ATLANTIC
AIRPOWER					
14	26	35	3	DANCING DAYS ENCOMIUM-A TRIBUTE TO LED ZEPPELIN	STONE TEMPLE PILOTS ATLANTIC
15	16	16	11	GOTTA GET AWAY SMASH	♦ OFFSPRING EPITAPH
16	21	24	5	STAR 69 MONSTER	♦ R.E.M. WARNER BROS.
17	11	9	11	SHE'S A RIVER GOOD NEWS FROM THE NEXT WORLD	♦ SIMPLE MINDS VIRGIN
18	12	10	15	GOT ME WRONG "CLERKS" SOUNDTRACK	ALICE IN CHAINS COLUMBIA
19	14	15	6	MURDER INCORPORATED GREATEST HITS	♦ BRUCE SPRINGSTEEN COLUMBIA
AIRPOWER					
20	29	—	2	RIVER OF DECEIT ABOVE	♦ MAD SEASON COLUMBIA
AIRPOWER					
21	24	25	7	CLEAN MY WOUNDS DELIVERANCE	♦ CORROSION OF CONFORMITY COLUMBIA
22	23	21	8	BEGGARS & HANGERS-ON IT'S FIVE O'CLOCK SOMEWHERE	♦ SLASH'S SNAKEPIT GEFLEN
23	28	39	3	STARSEED NAVEED	♦ OUR LADY PEACE RELATIVITY
24	22	23	12	CORDUROY VITALOGY	PEARL JAM EPIC
25	19	14	13	DON'T TELL ME (WHAT LOVE CAN DO) BALANCE	♦ VAN HALEN WARNER BROS.
26	27	27	5	MY HALLUCINATION HALLUCINATION	SHAW/BLADES WARNER BROS.
27	20	12	11	HIGH HEAD BLUES AMORICA	♦ THE BLACK CROWES AMERICAN/REPRISE
28	40	—	2	NOT FOR YOU VITALOGY	PEARL JAM EPIC
29	30	—	2	I GO WILD VOODOO LOUNGE	♦ ROLLING STONES VIRGIN
30	NEW ▶	1	1	IT'S GOOD TO BE KING WILDFLOWERS	♦ TOM PETTY WARNER BROS.
31	31	40	3	THE DAY I TRIED TO LIVE SUPERUNKNOWN	♦ SOUNDGARDEN A&M
32	25	17	11	THE MAN WHO SOLD THE WORLD MTV UNPLUGGED IN NEW YORK	♦ NIRVANA DGC/GEFFEN
33	33	33	4	A TOUT LE MONDE YOUTHANASIA	♦ MEGADETH CAPITOL
34	NEW ▶	1	1	SICK OF MYSELF 100% FUN	♦ MATTHEW SWEET ZOO
35	38	38	3	INFECTED STRANGER THAN FICTION	♦ BAD RELIGION ATLANTIC
36	35	36	4	ALOT TO LOSE BUST A NUT	TESLA GEFLEN
37	NEW ▶	1	1	ONLY ONE A BOY NAMED GOO	♦ GOO GOO DOLLS METAL BLADE/WARNER BROS.
38	34	30	16	UNGLUED PURPLE	STONE TEMPLE PILOTS ATLANTIC
39	32	26	17	BRIDGE PROMISED LAND	♦ QUEENSRYCHE EMI
40	NEW ▶	1	1	HEY HEY WHAT CAN I DO ENCOMIUM-A TRIBUTE TO LED ZEPPELIN	HOOTIE & THE BLOWFISH ATLANTIC

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL
No. 1					
1	1	1	11	LIGHTNING CRASHES THROWING COPPER	7 weeks at No. 1 ♦ LIVE RADIOACTIVE/MCA
2	2	2	7	DOWN BY THE WATER TO BRING YOU MY LOVE	♦ PJ HARVEY ISLAND
3	4	8	6	GOOD DELUXE	♦ BETTER THAN EZRA ELEKTRA/EEG
4	7	6	6	CONNECTION ELASTICA	♦ ELASTICA DGC/GEFFEN
5	3	3	14	LIVE FOREVER DEFINITELY MAYBE	♦ OASIS EPIC
6	5	5	10	PLOWED ROTTING PINATA	♦ SPONGE WORK
7	6	4	18	EVERYTHING ZEN SIXTEEN STONE	♦ BUSH TRAUMA/INTERSCOPE
8	12	17	3	UNIVERSAL HEART-BEAT ONLY EVERYTHING	♦ JULIANA HATFIELD MAMMOTH/ATLANTIC
9	8	9	8	STAR 69 MONSTER	♦ R.E.M. WARNER BROS.
10	11	7	14	THE MAN WHO SOLD THE WORLD MTV UNPLUGGED IN NEW YORK	♦ NIRVANA DGC/GEFFEN
11	14	16	5	SICK OF MYSELF 100% FUN	♦ MATTHEW SWEET ZOO
12	10	11	12	HERE & NOW MELROSE PLACE - THE MUSIC	♦ LETTERS TO CLEO GIANT
13	9	10	19	WHEN I COME AROUND DOOKIE	♦ GREEN DAY REPRISE
14	16	21	8	WHAT WOULD YOU SAY UNDER THE TABLE AND DREAMING	♦ DAVE MATTHEWS BAND RCA
15	13	12	16	LOVE SPREADS SECOND COMING	♦ THE STONE ROSES GEFLEN
16	22	26	4	STARSEED NAVEED	♦ OUR LADY PEACE RELATIVITY
17	18	24	7	WONDERFUL WONDERFUL	♦ ADAM ANT CAPITOL
18	19	20	18	CORDUROY VITALOGY	PEARL JAM EPIC
19	15	15	19	BETTER MAN VITALOGY	PEARL JAM EPIC
20	17	19	9	NOW THEY'LL SLEEP KING	♦ BELLY SIRE/REPRISE
21	24	25	5	AGAINST THE 70'S BALL-HOG OR TUG BOAT?	MIKE WATT COLUMBIA
22	20	13	12	STRONG ENOUGH TUESDAY NIGHT MUSIC CLUB	♦ SHERYL CROW A&M
AIRPOWER					
23	33	—	2	DANCING DAYS ENCOMIUM-A TRIBUTE TO LED ZEPPELIN	STONE TEMPLE PILOTS ATLANTIC
24	25	22	13	SALVATION LET'S GO	♦ RANCID EPITAPH
25	23	18	14	ODE TO MY FAMILY NO NEED TO ARGUE	♦ THE CRANBERRIES ISLAND
26	21	14	10	GEL "THE JERKY BOYS" SOUNDTRACK	♦ COLLECTIVE SOUL ATLANTIC
27	34	—	2	RIVER OF DECEIT ABOVE	♦ MAD SEASON COLUMBIA
28	28	38	3	LAST GOODBYE GRACE	♦ JEFF BUCKLEY COLUMBIA
29	32	—	2	THE DAY I TRIED TO LIVE SUPERUNKNOWN	♦ SOUNDGARDEN A&M
30	31	33	6	VIOLET LIVE THROUGH THIS	♦ HOLE DGC/GEFFEN
31	37	—	2	RUN-AROUND FOUR	♦ BLUES TRAVELER A&M
32	26	23	17	SOUR TIMES DUMMY	♦ PORTISHEAD GO! DISCS/LONDON/ISLAND
33	30	32	10	HOLD ON FUMBLING TOWARDS ECSTASY	♦ SARAH MCLACHLAN ARISTA
34	27	31	7	INFECTED STRANGER THAN FICTION	♦ BAD RELIGION ATLANTIC
35	39	40	3	CALIFORNIA 13 UNLUCKY NUMBERS	♦ WAX SIDE 1/INTERSCOPE
36	36	30	20	GOTTA GET AWAY SMASH	♦ OFFSPRING EPITAPH
37	NEW ▶	1	1	LITTLE THINGS SIXTEEN STONE	♦ BUSH TRAUMA/INTERSCOPE
38	NEW ▶	1	1	NOT FOR YOU VITALOGY	PEARL JAM EPIC
39	RE-ENTRY	2	2	DISCONNECTED OVER IT	♦ FACE TO FACE VICTORY/A&M
40	29	29	12	SHE'S A RIVER GOOD NEWS FROM THE NEXT WORLD	♦ SIMPLE MINDS VIRGIN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 109 album rock stations and 44 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 500 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1995, Billboard/BPI Communications.

HITS! IN TOKIO

Week of March 19, 1995

- ① Sexy Girl / Snow
- ② Change Of Heart / Wendy Moten
- ③ Murder Incorporated / Bruce Springsteen
- ④ Million Miles From Home / Keziah Jones
- ⑤ Mishale / Andru Donalds
- ⑥ Can't Stop Lovin' You / Van Halen
- ⑦ Promise Me Nothing / Repercussions
- ⑧ No More "I Love You's" / Annie Lennox
- ⑨ Sending Love To Everyone / Narada Michael Walden
- ⑩ Could It Be Forever / The Jazzmasters
- ⑪ For Your Love / Stevie Wonder
- ⑫ My Cherie / Sheena Easton
- ⑬ White Lines / Duran Duran
- ⑭ Dancing In The Moonlight / Baha Men
- ⑮ I Know / Dionne Farris
- ⑯ Let's Hang On / Manhattan Transfer
- ⑰ Technova / Tei Towa
- ⑱ Love Will Keep Us Together / The James Taylor Quartet
- ⑲ Sweetness / Michelle Gayle
- ⑳ All I Wanna Do / Sheryl Crow
- ㉑ Here To Stay / Pat Metheny Group
- ㉒ Delicious / Shampoo
- ㉓ The Sacrifice / Michael Nyman
- ㉔ Raggamuffin Girl / Apache Indian
- ㉕ It's Too Late / Amar
- ㉖ Turn The Beat Around / Gloria Estefan
- ㉗ Never Can Say Goodbye / Pam Hall
- ㉘ Half The Man / Jamiroquai
- ㉙ (Love) Undeniable / Robbie Danzie
- ㉚ Take A Bow / Madonna
- ㉛ Sabor Latino / 3-2 Get Funky
- ㉜ The Sweetest Days / Vanessa Williams
- ㉝ Creep / TLC
- ㉞ High And Dry / Radiohead
- ㉟ Believe / Elton John
- ㊱ Just Quelqu'un De Bien / Enzo Enzo
- ㊲ This Cowboy Song / Sting
- ㊳ Everlasting Love / Gloria Estefan
- ㊴ Toneradas De Desejo / Timbalada
- ㊵ Something Sweeter / Workshy
- ㊶ Strong Enough / Sheryl Crow
- ㊷ Detroit / Whiteout
- ㊸ You Got It / Bonnie Raitt
- ㊹ Until You Come Back To Me / Paul Young
- ㊺ If You Love Me / Brownstone
- ㊻ Dream Lover / Manhattan Transfer
- ㊼ Mental Picture / Jon Secada
- ㊽ Come Out And Play / Offspring
- ㊾ Here Comes The Hotstepper / Ini Kamoze
- ㊿ I'm Not In Love / 10CC

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO

MAJOR LABELS SEEING GREEN AS CELTIC MUSIC GAINS FANS

(Continued from page 1)

Legacy: A Global Celtic Journey," at No. 4;

- Celtic Heartbeat/Atlantic's "Clannad Themes," at No. 5;

- Mary Black's Curb debut "Looking Back," at No. 6;

- Loreena McKennitt's "The Mask And Mirror" from Warner Bros., at No. 7;

- I.R.S.'s compilation "Celtic Graces—A Best Of Ireland," at No. 9;

- Anuna's self-titled Celtic Heartbeat/Atlantic album at No. 11;

- Clannad's 1993 album "Banba" on Atlantic, at No. 13;

- Narada's "Celtic Odyssey" collection, at No. 15.

The host of Celtic titles, and the number of labels represented, is striking. And several of the titles have achieved substantial sales, according to SoundScan data: McKennitt's release has sold 218,000 units; Clannad's "Banba" has sold 264,000; and Narada's compilation, "Celtic Odyssey," has sold 81,000.



FRANCES BLACK

"We've been preaching the last 15 years that there's more around besides the Chieftains," says the ven-

erable traditional Irish group's piper and frontman Paddy Moloney. "What we've proved is that [Celtic music] is something people want to hear, so powers like [U2 manager and Celtic Heartbeat co-founder] Paul McGuinness have found a great opportunity."

ST. PATRICK & THE CHIEFTAINS

Of course, even those most active in the Celtic music boomlet offer obvious explanations: "St. Paddy's Day, and the Chieftains had a hit," says Stan Goman, senior VP of Tower Records, which has heavily promoted the Celtic Heartbeat line, launched in February by Atlantic. "Besides," he says, "what else is out there?"

Wendy Newton, who launched the Celtic-specific Green Linnet label 19 years ago, also notes the seasonal nature of the genre's sales. "If [Irish accordionist] Sharon Shannon hadn't been sick and had made an NPR piece for St. Patrick's Day, she'd be on the charts, too," Newton says.

Nevertheless, Michael Sullivan, senior A&R rep with Celtic newcomer Narada, is among many who feel that the music "isn't just about St. Patrick's Day anymore" but appeals to an audience much broader than the sizable Irish-American community.

THE NEW AGE CONNECTION

"The success we've seen isn't so much in the jigs-and-reels area," says Sullivan, noting that Narada, a label best known for new age, has exploited the "mystical" side of Celtic music in its "Odyssey" and "Legacy" compilations, as opposed to the traditional acoustic music long championed by the Chieftains.

Best Buy's senior buyer Ted Singer, whose national retail chain



ANUNA

is fruitfully promoting Narada's "Celtic Legacy" via its in-store listening posts, suggests that much of Celtic music's popularity is bolstered by the categorization of many of the high-ranking titles with new age. "People are looking for serenity but also for some substance," he says. "This music provides both."

Singer cites McKennitt's "The Mask And Mirror," while other observers frequently cite Enya's ethereal earlier work, which bridged the new age and Celtic music realms.

"At the heart of Celtic music is this sentimental core, which if it doesn't get you on some level, you're emotionally damaged," says Sullivan, whose goal with the Narada compilations was to create a "gateway" into Celtic music for those not already "inside."

THE VOLKSWAGEN AD

"Maybe it's family values, maybe the boomer is growing up and getting older and having kids and just kind of looking back and getting in touch with stuff beyond the flavor of the moment," Sullivan says. "Or maybe it was that Volkswagen ad."

Clannad's 1982 "Harry's Game" BBC-TV theme broke the band in

the U.S. when used in a Volkswagen spot a decade later. Atlantic's success with Clannad inspired Celtic Heartbeat's founders to link last year with the Atlantic Group, whose president Val Azzoli speaks of the "spiritual" nature of the music.

But it also "gets you in the gut," says Moloney, who adds that Celtic music's melodicism is so universal that people everywhere "find something in it that belongs to them."

At Rykodisc, which has experienced Top World Music Albums chart success with Scottish band Mouth Music's recent "Shorelife" release, marketing director John Hammond speaks of a timeless "heartfelt" aspect present in "anything from Mouth Music to Enya to the Chieftains and even the Clancy Brothers: We're talking about music which appeals to the heart, and that really lies at the root of its appeal—much more so than any particular holiday."

Sullivan calls Celtic music's appeal "a roots kind of thing. Go far enough back into country and folk and you find yourself in Celtic music." Bluegrass also emerged from the same primordial Celtic music soup, Newton says. "People find a familiarity [in Celtic music] and don't know why—and that's why."

MAJOR-LABEL INVOLVEMENT

Of course, major-label distribution of Celtic music also contributes to its rosy sales picture, adds Newton. Both RCA and Celtic Heartbeat/Atlantic have put a significant push behind their releases.

RCA Victor's VP of sales and marketing Steve Vining also credits SoundScan for the increased prominence of Celtic music. "A lot of world music reporting was done by store people who would report their favorites rather than what was really selling," he says, adding that the genre has also "come into its own" in the last five years.

Vining notes that RCA has spent the last three of those years expanding the Chieftains' audience.

"The Long Black Veil," which featured guest performances by pop stars such as the Rolling Stones, Marianne Faithfull, Van Morrison, Sting, and Sinead O'Connor, became the Chieftains' first gold album in the U.S. five weeks after its Jan. 24 release. This followed an extensive TV teaser ad campaign highlighting the guest artists that commenced a month before release, along with a pricing and positioning retail campaign that focused on mom-and-pop stores.

Additionally, a World Wide Web site was created on the Internet, the first web site for any RCA Victor artist; another label first was a "satellite media tour" held in February in Los Angeles, for which the group was interviewed by national

press for three hours. A heavy tour and TV schedule was also undertaken, and a home video, "The Making of 'The Long Black Veil,'" was released March 28, following the March 3 single release of "Have I Told You Lately That I Love You?" featuring Morrison.

Atlantic, meanwhile, rolled out its Celtic Heartbeat line in February with album releases from five roster artists along with the "Celtic Heartbeat Collection" sampler. In addition to a major promotion at Tower using informative displays and dump bins, the label has presented the TV program "A Celtic Celebration"—starring Clannad, Anuna, Frances Black, Maire Breatnach, Alec Finn, and Bill Whelan—for airing on PBS stations in March and April.

But word-of-mouth has also played a major role in Celtic Heartbeat's success, says Azzoli, to the tune of doubled sales on virtually all the releases in the space of one week.

At Rykodisc, Hammond reports that adult alternative radio formats have been open to Mouth Music.

CELTIC OR CELT-ESQUE?

But Hammond also notes that "Shorelife" marks a "progression from true Celtic music in Gaelic



CLANNAD

with a pop influence to something almost the other way around—danceable pop with glossy sounds sung in English but still keeping a certain Celtic-ness." The disc, released Feb. 21, wasn't even pitched as a world or Celtic music project.

"If you go down the world music chart, what you mainly see is not really Celtic music but Celt-esque," observes Green Linnet's Newton, purveying the purist viewpoint on Celtic-designated titles that veer toward pop and new age.

Moloney concedes that his group has "teased a bit" with "The Long Black Veil," not to mention what RCA's Vining refers to as the Chieftains' preceding "guest-star records" like 1991's "The Bells Of Dublin." But Moloney cautions younger Celtic artists against "drifting too far" afield.

"The Chieftains always go back to the music which we made our name from at home," Moloney says.

This should come as comfort to Newton. "This so-called Celtic music surge is great because it means this music is finally getting looked at and distributed—legitimizing what we've been doing," she says. "But when people listen to all these fusions and new age stuff, I hope they'll go back to where it really came from and listen to the solo fiddlers and flute players of hundreds-of-years-old tunes which were never written down. The old guys in the black suits playing in their kitchens. It's a very powerful music which stopped my life and changed it 19 years ago, and I think they'll go mad for it!"

STAGNANT ALBUM RADIO MIMICS MODERN ROCK

(Continued from page 112)

U2—came on permanent loan from the format. And during modern's recent boom, album has not shied away from playing lots of Nirvana, Smashing Pumpkins, and Green Day. But within the last year, the question for album has become, What happens when more than half of a station's new release playlist (as opposed to just a few choice cuts) is made up of borrowed players? (See box on page 112.)

Just over a year ago, for the week ending Jan. 9, 1994, a list of the 20 most-played songs at album rock was crammed with familiar format faces, such as Rush, Tom Petty, ZZ Top, Aerosmith, Eric Clapton, Jeff Beck, and Guns N' Roses, along with home-grown newcomers Cry Of Love, Brother Cane, Blind Melon, and Big Head Todd & the Monsters.

In contrast, for the week ending March 19, 1995, only four of album rock's top 20 cuts came from format natives: Van Halen, Petty, Bruce Springsteen (whose single stalled after just four weeks on the chart), and one relative newcomer, the Black Crowes. The rest of the lineup included Live, Green Day, Pearl Jam, the Stone Roses, Bush, Oasis, and Offspring.

For album rock, that could simply reflect a cyclical downturn in strong label releases targeted for the for-

mat. But some fear that with modern rock's new-found hit-making status receiving so much attention inside record companies, the dearth of new album rock blood may become permanent. It's no secret that for years labels have been frustrated by slow-moving album rock when it came to playing new records and breaking acts. With an eager partner at modern rock, labels would seem to need album rock less and less.

"Label priorities are different," stresses Oedipus. "Album rock bands aren't happening, the bands aren't selling. And I don't see labels signing AOR bands. Everything is through modern rock. That's where the energy, the excitement, the money is."

That's because unlike modern rock, big-selling album rock crossovers to top 40 and MTV have been virtually nonexistent in recent years (Billboard, May 14, 1994). For instance, Brother Cane logged top 10 hits on the Album Rock Tracks chart from its 1993 debut and sold 179,000 copies, according to SoundScan. At modern rock, Weezer's 1994 debut also scored two top 10 hits on the Modern Rock Tracks chart and has sold 1 million copies.

Lombardi at Warner Bros. suggests the industry is seeing the last

of the traditional album rock baby bands and, pointing to Candlebox, says future format entrants will spring from the Pearl Jam/Soundgarden school.

Others though, suggest format stars are there for the picking, but album programmers, relying too heavily on slow-moving research studies, have been too timid in embracing them. Pointing to road warriors, such as Phish, the Dave Matthews Band, Blues Traveler, and Widespread Panic, Brenner insists, "Right now you have a whole group of bands that nobody wants to grab. Mainstream [album rock] stations are waiting for somebody else to back these bands, and then they wonder why the competition" has such an enviable roster. "Blues Traveler and Dave Matthews aren't going away," says Brenner.

Interestingly, Blues Traveler's latest single, "Run-Around," has dented the Billboard Modern Rock Tracks chart, but not the Album Rock Tracks chart. And Matthews' "What Would You Say" actually debuted on the modern rock chart one week before it appeared among album rock's most-played. Few would confuse the harmonica sounds of Blues Traveler or electric violin-flavored Dave Matthews Band with the "alternative" sound sweeping modern rock.



Film Score. Fox Records has serviced a remix of "Welcome To Robbinsville," from the film "Neil," to radio. The film score album by composer Mark Isham was recently released by Fox Records and distributed by Arista. Shown at the movie premiere are, from left, Geoff Bywater, Fox Records senior VP of marketing and promotion; Isham; Jodie Foster, the film's star and co-producer; Robert Kraft, Fox Music Group executive VP; Renee Missel, the film's producer; and Michael Apted, the film's director.



Love Letters. Giant Records executives congratulate the band Letters To Cleo, whose debut single "Here & Now" is on Billboard's Modern Rock Tracks chart. The song appears on both the band's album "Aurora Gory Alice" and the soundtrack to "Melrose Place." Shown, from left, are Irving Azoff, owner, Giant Records; Jeff Aldrich, A&R executive, Giant; Kay Hanley, band member; John Horton, president, Cherry Disc Records; Stacy Jones, band member; Michael Creamer, band manager; Steve Backer, GM, Giant; Greg McKenna, Michael Eisenstein, and Scott Riebling, band members; and Joe Pizella, product manager, Giant.



Songwriter Scholarship. The Songwriters Hall of Fame recently honored the annual winners of the Abe Olman scholarship award at a reception at New York's Friars Club. Winners are selected from participants in songwriting workshops conducted by ASCAP, BMI, and the Songwriters Guild of America.



Clear Sailing. Capitol recording group Everclear meets with label executives following a recent Los Angeles show. The band is touring in support of its album "World Of Noise," which includes the single "Fire Maple Song." Shown in front, from left, are John Fagot, former Capitol senior VP of promotion; Lou Mann, senior VP of sales; and Tom Corson, VP of marketing. In back row, from left, are Bruce Kirkland, senior VP/GM; Phil Costello, VP of promotion; Ralph Simon, executive VP; Faith Henschel, VP of field marketing; Gary Gersh, president/CEO; band members Art Alexakis and Greg Eklund; Darren Lewis, manager; band member Craig Montoya; and Perry Watts-Russel, VP of A&R.



A Spirited Performance. Virgin artist Carleen Anderson socializes after her recent show at New York's Supper Club, where she performed songs from her debut album, "True Spirit." Shown, from left, are Jazzy B from Virgin act Soul II Soul; Virgin artist Brigitte McWilliams; 550 Music/Epic artist Des'ree; Anderson; Jean Norris of Virgin act Zhane; and Caron Wheeler of Soul II Soul.



Water Music. MCA executives announce the signing of the band Water, whose debut album "Nipple" was released this month. The album features guest appearances by Susan Cowsill, former dB Peter Holsapple, and former Bangle Vicki Peterson. Shown in front, from left, are the band's managers, Steve Levesque and David Crowley. In back, from left, are Ron Oberman, executive VP of A&R, MCA Records; band member Dean Bradley; Richard Palmese, president, MCA Records; band members John Guest, Mark Cohen, and David "Howie" Howell; and Denny Diante, VP of A&R, MCA Records.



Pete's Publishing. American Recordings artist Pete Droge socializes with EMI Music executives after signing a worldwide co-publishing deal with the company. Droge's debut album, "Necktie Second," features the single "If You Don't Love Me I'll Kill Myself," which is heard on the soundtrack of the film "Dumb And Dumber." Shown, from left, are Kelly Curtis, Curtis Management; Rick Krim, senior VP of creative acquisitions and marketing, EMI Music Publishing; Robert Flax, executive VP, EMI Music Publishing Worldwide; Krisha Augerot, Curtis Management; Droge; and Martin Bandier, chairman/CEO, EMI Music Publishing.

HOT 100 SINGLES SPOTLIGHT™

by Michael Ellis

MADONNA'S "TAKE A BOW" (Maverick/Sire/Warner Bros.) holds at No. 1 for its seventh week, making it the longest stay at the top in Madonna's career (see Chart Beat, page 126). "Bow's" massive airplay lead over the No. 2 airplay record, "Strong Enough" by **Sheryl Crow** (A&M), keeps it at No. 1 overall by a small margin, despite a drop in sales from No. 10 to No. 13. "Candy Rain" by **Soul For Real** (Uptown/MCA) slips out of the No. 1 sales spot, but holds at No. 2 overall with an airplay gain. With Nos. 1 and 2 losing overall points this week, and Nos. 3 through 6 all bulleted and close together in total points, next week any of the top six could scramble to No. 1. "Run Away" by **Real McCoy** (Arista) has the best chance to top the Hot 100 next week because it is the second-biggest point gainer on the entire chart and is close behind this week's slipping leaders.

THE BIGGEST POINT GAINER on the Hot 100 is "Dear Mama" by **2Pac** (Interscope). As expected, the release of the cassette single spurs an explosion in sales, propelling the single back up to No. 16 with a bullet. "Mama's" points are 72% from sales, but it is garnering strong airplay from three rhythm-crossover stations: it's No. 2 at KBXX Houston, No. 3 at WJMH Greensboro, N.C., and No. 4 at WPGC Washington, D.C. After the singles by 2Pac and Real McCoy, the third-biggest point gainer on the chart is this week's Greatest Gainer/Airplay, "I Believe" by **Blessid Union Of Souls** (EMD). It wins the award for the second time, and now has collected No. 1 airplay at four monitored stations: WFLY Albany, N.Y., WZPL Indianapolis, WIOQ Philadelphia, and WWCK Flint, Mich. In fourth place in overall gains is **Montell Jordan's** "This Is How We Do It" (PMP/RAL/Island), which hits No. 1 in sales, No. 6 overall, and is a contender for No. 1 on the Hot 100. And in fifth place in point gains is this week's Greatest Gainer/Sales, "Joy" by **Blackstreet** (Interscope). The strong sales gains fuel a 28-place chart jump to No. 51. On the airplay side, "Joy" is already garnering top 10 airplay at WHJX Jacksonville, Fla.

THE TOP TWO DEBUTS have one thing in common: Sean "Puffy" Combs, who co-produced "I'm Goin' Down" by **Mary J. Blige** (Uptown/MCA) and produced "Can't You See" by **Total Featuring The Notorious B.I.G.** (Tommy Boy). (Ironically, neither single is on Combs' own label, Bad Boy, distributed by Arista.) "Down," which was a top 10 R&B hit for **Rose Royce** in 1977, is this week's Hot Shot Debut at No. 42. Blige's version has been played for several months as an album cut at rhythm-crossover stations, such as KGGI Riverside, Calif., where it's No. 1, and KPWR Los Angeles, where it's No. 5. Female trio Total from New Jersey makes its Hot 100 bow at No. 66 with "Can't You See" from the "New Jersey Drive" soundtrack. It boasts strong out-of-the-box sales (No. 45) and early top 10 radio action at WQHT New York.

SEVERAL RECORDS CAUGHT in chart jams hold in place with bullets despite good point gains. "Believe" by **Elton John** (Rocket/Island) holds at No. 20 with a 7% point gain and a dozen top five airplay reports, including No. 1 at KXYQ Portland, Ore. "Here And Now" by **Letters To Cleo** (Giant) stays at No. 68 with about a 7% point gain and six top five airplay reports, led by No. 1 at WHYT Detroit.

BUBBLING UNDER™ HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	16	2	CRAZY LOVE	BRIAN MCKNIGHT (MERCURY)
2	2	6	COME ON	BARRY WHITE (A&M)
3	5	9	OH YEAH	ROTTIN RAZKALS (IILTOWN/MAD SOUNDS)
4	—	1	NOT FOR YOU	PEARL JAM (EPIC)
5	—	1	GIVE IT 2 YOU	DA BRAT (SO SO DEF/WORK)
6	10	9	DADDY'S HOME	SPANISH FLY (UPSTAIRS/WARNER BROS.)
7	13	8	REMEMBER WE	DA BUSH BABEES (REPRISE)
8	19	2	MOVE IT (TO THE RHYTHM)	TECHNOTRONIC (SBK/EMI)
9	17	2	LOVE THE ONE YOU'RE WITH	LUTHER VANDROSS (LV/EPIC)
10	24	3	I LIKE	KUT KLOSE (KEI/VELEKTR/EEG)
11	4	6	SITTIN' IN MY CAR	SLICK RICK (DEF JAM/RAL/ISLAND)
12	12	4	BUBBA HYDE	DIAMOND RIO (ARISTA)
13	11	5	ANSWERING SERVICE	GERALD LEVERT (EASTWEST/EEG)

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

Lawsuit Filed After Eazy-E's Death Control Of Rapper's Ruthless Records In Dispute

■ BY CHRIS MORRIS

LOS ANGELES—On the day following the death of Eazy-E (see story, page 4), legal warfare broke out over his assets, as the gangsta rapper's business partner and record label filed suit against two attorneys and the musician's wife, charging them with illegitimately claiming control of the label and improperly seizing its funds.

The action was filed March 27 in Superior Court here by Mike Klein, identified in documents as the director of business affairs for Ruthless Records and a 50% owner of the rap label. Comptown Records, Ruthless' corporate entity, also is listed as a plaintiff.

Named as defendants in the suit are attorneys Ronald Sweeney and Jacque Shirley, and Tomika Woods, widow of Eazy-E (whose real name was Eric Wright).

According to the suit, Wright re-

tained Sweeney as an attorney in January, when he decided to terminate his deal with manager Jerry Heller.

The action alleges that since Wright's hospitalization for AIDS in late February, Sweeney, Shirley, and Woods "have represented to others that they are now managing Ruthless and that all outside parties with contracts with Ruthless should deal exclusively with them."

The document claims that Klein fired Sweeney, but Sweeney continues to represent himself as the manager of the label.

The suit also alleges that the three defendants have obtained all of Ruthless' income and "have converted and diverted a significant portion of said funds for their own use and . . . major bills and obligations to artists have not been paid."

According to the suit, Wright was forced to sign documents "while in a debilitated state and under medication," and that "immediately prior to

being placed on life support," Wright married Woods, who provided Wright with a will purporting to convey all of his interest in Ruthless to her.

The action also contends that Woods threatened the life of an unnamed female Ruthless artist, who subsequently sent notice of termination of her contract.

The suit seeks a declaration that Klein is responsible for the interim management of Ruthless and that the defendants have no rights to the management of the label (or, alternatively, appointment of a receiver for the company); an accounting of money collected by the defendants; actual damages of at least \$5 million; and punitive damages to be determined.

Through a spokesman, attorneys for Sweeney said they believed Wright was the sole owner of Comptown/Ruthless.

At press time, a preliminary hearing was pending.

DEATH SILENCES PROVOCATIVE ARTIST, LABEL HEAD EAZY-E

(Continued from page 4)

200 and was certified platinum, despite the fact many retailers did not carry it due to explicit lyrical content.

As hardcore—later dubbed gangsta rap—increased in popularity, so did the use of graphic and misogynistic lyrics.

"We just did whatever we felt like doing," said Wright in an interview with Billboard. "A lot of people were afraid to put it on wax, but we didn't give a fuck."

Says producer Dana Mozie, who worked as stage manager during N.W.A's first and only concert tour in 1989, "I liken [Wright] to Kurt Cobain because a lot of careers were launched because of Eazy's innovative hardcore rap style. There wouldn't be no million-selling [Dr.] Dre, Snoop [Doggy Dogg], or Scarface if Eazy hadn't come up with that kind of music."

Plans for an N.W.A reunion album were tabled when Wright became ill. The reunion became a possibility following Wright's split this year from longtime manager Jerry Heller. The Wright/Heller association was the reported flashpoint for N.W.A's untimely breakup in 1991 and a festering sore spot among former group members, including Ice Cube and Dr. Dre.

It is uncertain whether the remaining N.W.A members will move forward on the project.

In recent months, Wright had begun broadening the creative scope of

Ruthless to include nongangsta rap acts. In 1994, the label issued recordings by Blood Of Abraham, a hip-hop act with a Jewish point of view. This year, it introduced the British rap group Atban Klann. The label, which is distributed by RED, is the subject of a newly filed lawsuit (see story, this page).

The Ruthless release schedule remains tentative at press time, but it does include a double-CD set from Wright (Billboard, April 1). Wright is said to have worked on more than 70 tracks for the project; the tracks feature collaborations with artists ranging from Guns N' Roses guitarist Slash to Zapp's Roger Troutman.

Shortly before Wright's death, Cassandra Ware, VP of marketing and promotion at Ruthless, described the new material to Billboard. "Everyone will be surprised," said Ware. "It's more than just gangsta rap. He's coming from a whole new angle. He's staying true to who he is, but is going through a transition, and you'll see how much he has grown."

Though he had a menacing, one-dimensional persona as a performer, Wright was an adept businessman. He began rapping as an alternative to

drug dealing.

In 1991, the Compton, Calif., native made headlines when he donated \$2,500 and attended a Washington, D.C., Republican fund-raiser for President Bush—an invitation he accepted because he was "curious."

Like most rappers, much of his gangsta image was show and, despite recording anti-establishment songs like "F— Tha Police," Wright rallied behind policeman Ted Briseno, an officer charged in the 1992 beating of Rodney King.

Wright backed Briseno because the officer allegedly tried to stop the assault on King. Wright's position was heavily ridiculed by hard-line rappers.

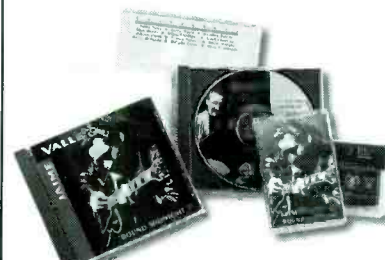
KBBT Los Angeles, the R&B station that was home to Wright's Saturday night party-style radio show, announced that it will donate the proceeds from its annual summer R&B/rap concert at Irvine Meadows to AIDS-related charities in Wright's name. A date for the concert has yet to be set.

Among Wright's survivors is Tomika Woods, whom he married while in the hospital, along with their 1-year-old son. Wright has seven other children with six different women.

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FOR WEEK ENDING
APRIL 8, 1995

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	—	2	2PAC INTERSCOPE 92399*AG (9.98/16.98) 2 weeks at No. 1	ME AGAINST THE WORLD	1
★★★ No. 1 ★★★						
2	2	1	4	BRUCE SPRINGSTEEN COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	1
3	4	6	37	HOOTIE & THE BLOWFISH ▲ ATLANTIC 82613/AG (10.98/15.98) HS	CRACKED REAR VIEW	3
4	3	4	20	EAGLES ▲ GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
5	5	2	43	SOUNDTRACK ▲ WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
6	9	9	48	LIVE ▲ RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	6
7	7	3	56	SHERYL CROW ▲ A&M 540126 (9.98/15.98) HS	TUESDAY NIGHT MUSIC CLUB	3
8	6	5	30	BOYZ II MEN ▲ MOTOWN 0323 (10.98/16.98)	II	1
9	10	8	59	GREEN DAY ▲ REPRISE 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE	2
10	8	7	15	GARTH BROOKS ▲ LIBERTY 29689 (10.98/15.98)	THE HITS	1
11	12	10	19	TLC ▲ LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	5
12	11	—	2	ANNIE LENNOX ARISTA 25717 (10.98/16.98)	MEDUSA	11
★★★ Hot Shot Debut ★★★						
13	NEW	—	1	ELTON JOHN ROCKET 526188/ISLAND (10.98/16.98)	MADE IN ENGLAND	13
14	14	12	25	THE CRANBERRIES ▲ ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	6
15	15	11	9	VAN HALEN ▲ WARNER BROS. 45760* (10.98/16.98)	BALANCE	1
16	NEW	—	1	STEVIE WONDER MOTOWN 530238 (10.98/16.98)	CONVERSATION PEACE	16
17	NEW	—	1	VARIOUS ARTISTS ATLANTIC 82731/AG (10.98/16.98)	ENCOMIUM: A TRIBUTE TO LED ZEPPELIN	17
18	16	14	45	OFFSPRING ▲ EPITAPH 86432* (8.98/14.98) HS	SMASH	4
19	19	15	79	MELISSA ETHERIDGE ▲ ISLAND 848660 (10.98/15.98)	YES I AM	15
20	17	13	17	MARY J. BLIGE ▲ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	7
21	21	17	22	MADONNA ▲ MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98)	BEDTIME STORIES	3
22	18	16	18	PEARL JAM ▲ EPIC 66900* (10.98 EQ/16.98)	VITALOGY	1
23	20	22	26	BRANDY ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
24	13	—	2	E-40 SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	13
25	30	26	24	SOUNDTRACK ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21
26	26	21	8	SOUNDTRACK ARISTA 18748 (10.98/16.98)	BOYS ON THE SIDE	17
27	23	18	21	TOM PETTY ▲ WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS	8
28	27	33	21	DES'REE ● 550 MUSIC 64324/EPIC (9.98 EQ/15.98) HS	I AIN'T MOVIN'	27
29	31	24	11	BUSH TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) HS	SIXTEEN STONE	24
★★★ Greatest Gainer ★★★						
30	37	23	4	VARIOUS ARTISTS WALT DISNEY 60871 (10.98/16.98)	THE LION KING: RHYTHM OF THE PRIDE LANDS	23
31	25	20	21	NIRVANA ▲ DGC 24727*/Geffen (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
32	32	31	25	DAVE MATTHEWS BAND ● RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	31
33	33	27	22	BOB SEGER & THE SILVER BULLET BAND CAPITOL 30334 (10.98/15.98)	GREATEST HITS	8
34	28	19	5	DJ QUIK PROFILE 1462* (10.98/16.98)	SAFE + SOUND	14
35	34	28	37	BONE THUGS N HARMONY ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) HS	CREEPIN ON AH COME UP (EP)	12
36	35	29	28	THE NOTORIOUS B.I.G. ▲ BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	15
37	29	25	53	TIM MCGRAW ▲ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
38	36	34	11	BROWNSTONE ● MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	29
39	39	—	2	COLLECTIVE SOUL ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	39
40	24	—	2	MAD SEASON COLUMBIA 67057* (10.98 EQ/15.98)	STATION IDENTIFICATION	24
41	22	37	9	THE CHIEFTAINS ● RCA VICTOR 62702 (10.98/16.98)	THE LONG BLACK VEIL	22
42	46	57	23	GLORIA ESTEFAN ▲ EPIC 66205 (10.98 EQ/16.98)	HOLD ME, THRILL ME, KISS ME	9
43	38	32	21	AEROSMITH ▲ GEFFEN 24716 (12.98/17.98)	BIG ONES	6
44	50	60	56	YANNI ▲ PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
45	47	50	42	TRACY BYRD ● MCA 10991 (10.98/15.98)	NO ORDINARY MAN	45
46	40	40	25	BARRY WHITE ▲ A&M 540115 (10.98/16.98)	THE ICON IS LOVE	20
47	45	30	33	WEEZER ▲ DGC 24629/Geffen (10.98/15.98) HS	WEEZER	16
48	42	44	26	CLAY WALKER ● GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	42
49	44	39	70	ACE OF BASE ▲ ARISTA 18740 (9.98/15.98)	THE SIGN	1
50	52	49	4	ADINA HOWARD MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	49
51	53	43	20	SADE ▲ EPIC 66686* (10.98 EQ/16.98)	BEST OF SADE	9
52	56	53	38	SOUNDTRACK ▲ EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
53	43	42	23	BON JOVI ▲ MERCURY 526013 (10.98 EQ/16.98)	CROSSROAD	8

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	54	86	3	JOHN TESH GTS 4579 (9.93/14.98)	LIVE AT RED ROCKS	54
55	41	38	33	JEFF FOXWORTHY ▲ WARNER BROS. 45314 (10.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	38
56	48	35	9	TOO SHORT ● DANGEROUS 41553/JIVE (10.98/15.98)	COCKTAILS	6
57	57	72	7	ALISON KRAUSS ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	57
58	NEW	—	1	CHANNEL LIVE CAPITOL 28968* (9.98/13.98)	STATION IDENTIFICATION	58
59	82	88	8	SPONGE WORK 57800/COLUMBIA (7.98 EQ/11.98) HS	ROTTING PINATA	59
60	66	58	42	STONE TEMPLE PILOTS ▲ ATLANTIC 82607*/AG (10.98/16.98)	PURPLE	1
61	58	59	9	OASIS EPIC 66431 (9.98 EQ/15.98) HS	DEFINITELY MAYBE	58
62	49	46	6	TRISHA YEARWOOD MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	28
63	60	47	67	COUNTING CROWS ▲ DGC 24528/Geffen (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	4
64	51	51	9	SAWYER BROWN CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	44
65	71	56	55	NINE INCH NAILS ▲ NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
66	59	66	39	69 BOYZ RIP-IT 6901 (9.98/15.98) HS	NINETEEN NINETY QUAD	59
67	61	62	72	CANDLEBOX ▲ MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX	7
68	67	55	4	PJ HARVEY ISLAND 524085 (10.98/15.98)	TO BRING YOU MY LOVE	40
69	63	63	28	ANITA BAKER ▲ ELEKTRA 61555/EEG (10.98/16.98)	RHYTHM OF LOVE	3
70	69	54	55	SOUNDGARDEN ▲ A&M 540198* (10.98/16.98)	SUPERUNKNOWN	1
71	74	70	19	METHOD MAN ● DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	4
72	64	41	26	R.E.M. ▲ WARNER BROS. 45740* (10.98/16.98)	MONSTER	1
73	55	52	30	THE TRACTORS ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	19
74	113	128	17	BLUES TRAVELER A&M 540265 (9.98/15.98)	FOUR	54
75	75	79	55	THE MAVERICKS ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	54
76	88	92	39	HOLE ● DGC 24631/Geffen (10.98/15.98)	LIVE THROUGH THIS	52
77	86	75	42	VINCE GILL ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	6
78	85	—	2	NEW ORDER QWEST 45794/WARNER BROS. (10.98/15.98)	(THE BEST) OF NEW ORDER	78
★★★ Pacesetter ★★★						
79	123	109	16	VANESSA WILLIAMS ● WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	57
80	70	48	39	SOUNDTRACK CAST ▲ WALT DISNEY 60857 (10.98 Cassette)	THE LION KING SING-ALONG (EP)	40
81	68	67	23	SCARFACE ▲ RAP-A-LOT 39946*/NOO TRYBE (10.98/15.98)	THE DIARY	2
82	128	—	2	LINDA RONSTADT ELEKTRA 61703/EEG (10.98/16.98)	FEELS LIKE HOME	82
83	91	94	71	TOM PETTY & THE HEARTBREAKERS ▲ MCA 10813 (10.98/17.98)	GREATEST HITS	5
84	65	—	2	MATTHEW SWEET ZOO 11081* (10.98/15.98)	100% FUN	65
85	81	73	123	KENNY G ▲ ARISTA 18646 (10.98/15.98)	BREATHLESS	2
86	77	71	17	KIRK FRANKLIN AND THE FAMILY ● GOSPO-CENTRIC 2119 (9.98/13.98) HS	KIRK FRANKLIN AND THE FAMILY	71
87	90	85	58	SARAH MCLACHLAN ▲ NETTWERK 18725/ARISTA (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	50
88	78	78	35	JOE DIFFIE ▲ EPIC 64357 (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	53
89	79	65	23	SOUNDTRACK ▲ DEATH ROW/INTERSCOPE 92484*/AG (10.98/16.98)	MURDER WAS THE CASE	1
90	73	45	25	MARY CHAPIN CARPENTER ▲ COLUMBIA 64327 (10.98 EQ/16.98)	STONES IN THE ROAD	10
91	84	96	6	DIONNE FARRIS COLUMBIA 57359 (10.98 EQ/15.98) HS	WILD SEED-WILD FLOWER	84
92	NEW	—	1	THE WHISPERS CAPITOL 30270 (10.98/15.98)	TOAST TO THE LADIES	92
93	76	69	39	ALAN JACKSON ▲ ARISTA 18759 (10.98/15.98)	WHO I AM	5
94	72	77	9	NEAL MCCOY ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	68
95	62	36	7	VARIOUS ARTISTS GRAMMY 67043/COLUMBIA (10.98 EQ/17.98) 1995 GRAMMY NOMINEES	1995 GRAMMY NOMINEES	26
96	101	95	26	ALABAMA ● RCA 66410 (10.98/15.98)	GREATEST HITS III	84
★★★ Heatseeker Impact ★★★						
97	112	126	8	RANCID EPITAPH 86434* (9.98/15.98) HS	LET'S GO	97
98	95	93	40	BLACKSTREET ● INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	52
99	83	61	28	ERIC CLAPTON ▲ DUCK/REPRISE 45735/WARNER BROS. (10.98/16.98)	FROM THE CRADLE	1
100	80	68	18	ICE CUBE ● PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES	19
101	NEW	—	1	MORPHINE RYKODISC 10320* (11.98/17.98) HS	YES	101
102	97	97	189	METALLICA ▲ ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
103	87	84	20	GEORGE STRAIT ▲ MCA 11092 (10.98/15.98)	LEAD ON	26
104	94	80	72	CELINE DION ▲ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
105	100	87	20	STING A&M 540269 (10.98/16.98)	FIELDS OF GOLD - BEST OF STING 1984-1994	7
106	89	81	50	ALL-4-ONE ▲ BLITZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	7

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
107	98	82	48	REBA MCENTIRE ▲ MCA 10994 (10.98/15.98)	READ MY MIND	2
108	103	89	5	JAMIE WALTERS ATLANTIC 82600/AG (10.98/15.98) HS	JAMIE WALTERS	89
109	96	74	27	LUTHER VANDROSS ▲ LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	5
110	92	98	41	DAVID BALL ▲ WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	53
111	104	108	26	BROOKS & DUNN ▲ ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	15
112	99	112	11	WADE HAYES COLUMBIA 66412 (7.98 EQ/11.98) HS	OLD ENOUGH TO KNOW BETTER	99
113	102	91	76	SALT-N-PEPA ▲ NEXT PLATEAU/LONDON 828392*/ISLAND (10.98/16.98)	VERY NECESSARY	4
114	93	90	3	NINE PROFILE 1460* (10.98/15.98)	NINE LIVEZ	90
115	127	113	31	AMY GRANT ▲ A&M 540230 (10.98/16.98)	HOUSE OF LOVE	13
116	109	101	9	SUBWAY BIV 10 530354/MOTOWN (9.98/13.98) HS	GOOD TIMES	101
117	105	103	42	WARREN G ▲ VIOLATOR/RAL 523335*/ISLAND (10.98/15.98)	REGULATE...G FUNK ERA	2
118	118	124	91	THE CRANBERRIES ▲ ISLAND 514156 (10.98 EQ/16.98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
119	115	106	10	THE STONE ROSES GEFEN 24503 (10.98/16.98)	SECOND COMING	47
120	122	117	16	THE BEATLES ▲ APPLE 31796*/CAPITOL (15.98/31.98)	LIVE AT THE BBC	3
121	108	111	18	VARIOUS ARTISTS TOMMY BOY 1109 (11.98/15.98)	MTV PARTY TO GO VOLUME 6	54
122	110	121	26	SOUNDTRACK ▲ MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	17
123	116	100	3	ERIC CLAPTON POLYDOR 527116/A&M (10.98/16.98)	THE CREAM OF ERIC CLAPTON	100
124	107	83	15	SOUNDTRACK ● COLUMBIA 66791 (10.98 EQ/16.98)	READY TO WEAR (PRET-A-PORTER)	29
125	NEW ▶		1	STEVE VAI RELATIVITY 1245 (7.98/12.98)	ALIEN LOVE SECRETS	125
126	120	104	11	PORTISHEAD GO! DISCS/LONDON 528553/ISLAND (10.98/15.98) HS	DUMMY	79
127	131	122	171	PEARL JAM ▲ EPIC 47857* (10.98 EQ/16.98) HS	TEN	2
128	117	110	61	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
129	106	149	3	JOHN BERRY PATRIOT 28495/LIBERTY (10.98/15.98)	STANDING ON THE EDGE	106
130	129	115	82	MARIAH CAREY ▲ COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
131	111	76	12	SOUNDTRACK 550 MUSIC/EPIC SOUNDTRAX 66944/EPIC (10.98 EQ/16.98)	HIGHER LEARNING	39
132	119	118	29	GERALD LEVERT ● EASTWEST 92416/EEG (10.98/16.98)	GROOVE ON	18
133	126	105	14	SOUNDTRACK RCA 66523 (9.98/15.98)	DUMB AND DUMBER	62
134	125	116	20	JIMMY PAGE & ROBERT PLANT ▲ ATLANTIC 82706*/AG (14.98/19.98)	NO QUARTER	4
135	124	102	89	TONI BRAXTON ▲ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
136	134	114	12	SOUNDTRACK SONY CLASSICAL E6301 (9.98 EQ/15.98)	IMMORTAL BELOVED	63
137	NEW ▶		1	SOUNDTRACK WORK 67009/COLUMBIA (10.98 EQ/16.98)	BAD BOYS	137
138	141	167	4	SHANIA TWAIN MERCURY 522886 (10.98 EQ/15.98) HS	THE WOMAN IN ME	138
139	132	127	177	NIRVANA ▲ DGC 24425*/Geffen (10.98/15.98)	NEVERMIND	1
140	114	64	22	TONY BENNETT ● COLUMBIA 66214 (10.98 EQ/16.98)	MTV UNPLUGGED	48
141	137	133	7	SIMPLE MINDS VIRGIN 39922 (10.98/15.98)	GOOD NEWS FROM THE NEXT WORLD	87
142	138	119	33	IMMATURE ● MCA 11068 (9.98/15.98) HS	PLAYTYME IS OVER	88
143	145	140	214	ENIGMA ▲ CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
144	139	143	23	DIAMOND RIO ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	100
145	135	107	4	CHRISTOPHER WILLIAMS GIANT 24564/WARNER BROS. (10.98/15.98)	NOT A PERFECT MAN	104
146	130	125	43	SEAL ▲ ZTT/SIRE 45415/WARNER BROS. (10.98/15.98)	SEAL	20
147	166	134	30	CARRERAS, DOMINGO, PAVAROTTI (MEHTA) ▲ ATLANTIC 82614/AG (14.98/19.98)	THE 3 TENORS IN CONCERT 1994	4
148	153	161	132	QUEEN ▲ HOLLYWOOD 61265 (10.98/16.98)	GREATEST HITS	11
149	161	154	25	SOUNDTRACK ● NOTHING/INTERSCOPE 92460/AG (10.98/16.98)	NATURAL BORN KILLERS	19
150	136	152	5	FOREIGNER GENERAMA/RHYTHM SAFARI 53961/PRIORITY (10.98/17.98)	MR. MOONLIGHT	136
151	RE-ENTRY		28	ABBA ● POLYDOR 517007/ISLAND (10.98/16.98)	GOLD	63
152	160	158	266	ORIGINAL LONDON CAST ▲ POLYDOR 831563*/A&M (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
153	190	168	44	JON SECADA ▲ SBK 29272/EMI (10.98/16.98)	HEART, SOUL & A VOICE	21

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
154	142	120	5	CRIME BOSS SUAVE 3* (9.98/15.98) HS	ALL IN THE GAME	113
155	155	172	7	CORROSION OF CONFORMITY COLUMBIA 66208 (10.98 EQ/15.98) HS	DELIVERANCE	155
156	151	147	123	SOUNDTRACK ▲ ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
157	146	141	97	JANET JACKSON ▲ VIRGIN 87825 (10.98/16.98)	JANET.	1
158	152	153	70	SNOOP DOGGY DOGG ▲ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
159	157	146	21	MEGADETH ▲ CAPITOL 29004 (10.98/16.98)	YOUTHANASIA	4
160	144	145	22	VARIOUS ARTISTS ● TOMMY BOY 1100 (10.98/15.98)	JOCK ROCK VOLUME 1	79
161	164	—	2	MARTIN PAGE MERCURY 522104 (10.98 EQ/15.98) HS	IN THE HOUSE OF STONE AND LIGHT	161
162	140	123	24	THUG LIFE INTERSCOPE 92360/AG (9.98/15.98)	VOLUME I	42
163	148	130	32	THE JERKY BOYS ● SELECT 92411*/AG (10.98/15.98)	THE JERKY BOYS 2	12
164	171	155	6	THE JAYHAWKS AMERICAN 43006*/WARNER BROS. (10.98/15.98)	TOMORROW THE GREEN GRASS	92
165	172	166	12	LARI WHITE RCA 66395 (9.98/15.98) HS	WISHES	125
166	147	157	9	HANK WILLIAMS, JR. MCG CURB 77690/CURB (10.98/17.98)	HOG WILD	91
167	168	165	87	SMASHING PUMPKINS ▲ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	10
168	133	—	2	ELASTICA DGC 24728*/Geffen (10.98/16.98) HS	ELASTICA	133
169	159	136	6	BELLY SIRE/REPRISE 45833*/WARNER BROS. (10.98/15.98)	KING	57
170	NEW ▶		1	LETTERS TO CLEO CHERRY DISC/GIANT 24598 (9.98/15.98) HS	AURORA GORY ALICE	170
171	179	177	175	ENYA ▲ REPRISE 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
172	156	—	2	KUT KLOSE KEI/ELEKTRA 61668/EEG (10.98/15.98) HS	SURRENDER	156
173	177	188	51	SOUNDTRACK ● MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	70
174	121	183	3	RICK TREVINO COLUMBIA 66771 (9.98 EQ/15.98)	LOOKING FOR THE LIGHT	121
175	150	132	37	ROLLING STONES ▲ VIRGIN 39782* (10.98/16.98)	VOODOO LOUNGE	2
176	NEW ▶		1	TANYA TUCKER LIBERTY 28943 (10.98/15.98)	FIRE TO FIRE	176
177	RE-ENTRY		8	H-TOWN LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK	153
178	149	131	3	PORTRAIT CAPITOL 28709 (10.98/15.98)	ALL THAT MATTERS	131
179	143	138	27	TRACY LAWRENCE ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	28
180	167	151	10	THE ROOTS DGC 24708*/Geffen (10.98/15.98) HS	DO YOU WANT MORE?!!!!!!	104
181	189	185	58	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	9
182	192	184	43	BEASTIE BOYS ▲ CAPITOL 28599* (10.98/15.98)	ILL COMMUNICATION	1
183	175	163	79	NIRVANA ▲ DGC 24607*/Geffen (10.98/16.98)	IN UTERO	1
184	198	182	23	VERUCA SALT ● MINTY FRESH/DGC 24732/Geffen (10.98/15.98) HS	AMERICAN THIGHS	69
185	165	135	4	MIKE WATT COLUMBIA 67086* (10.98/15.98) HS	BALL-HOG OR TUGBOAT?	130
186	197	—	30	PATTY LOVELESS ● EPIC 64188 (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	60
187	184	178	51	PINK FLOYD ▲ COLUMBIA 64200* (10.98 EQ/16.98)	THE DIVISION BELL	1
188	195	—	11	TYPE O NEGATIVE ROADRUNNER 9100 (9.98/17.98) HS	BLOODY KISSES	166
189	178	171	10	PAT METHENY GROUP GEFEN 24729 (10.98/16.98)	WE LIVE HERE	83
190	NEW ▶		1	ROTTIN RAZKALS ILLTOWN/MADSOUNDS 530461*/MOTOWN (9.98/15.98) HS	ROTTIN TA DA CORE	190
191	169	160	4	JOHN TESH GTS 4578 (9.98/14.98)	SAX ON THE BEACH	160
192	163	142	6	SLASH'S SNAKEPIT GEFEN 24730 (10.98/16.98)	IT'S FIVE O'CLOCK SOMEWHERE	70
193	188	—	79	RAGE AGAINST THE MACHINE ▲ EPIC 52959 (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	45
194	183	181	135	ERIC CLAPTON ▲ DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
195	170	195	60	BLACKHAWK ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	98
196	182	148	18	SPICE 1 ● JIVE 41547 (10.98/15.98)	AMERIKKA'S NIGHTMARE	22
197	191	129	47	BONNIE RAITT ▲ CAPITOL 81427 (10.98/16.98)	LONGING IN THEIR HEARTS	1
198	173	162	4	SOUNDTRACK MILAN 35698 (9.98/15.98)	THE BRADY BUNCH MOVIE	138
199	187	170	78	REBA MCENTIRE ▲ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
200	162	137	5	JOHN LEE HOOKER POINTBLANK 40107/VIRGIN (9.98/15.98)	CHILL OUT	136

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Tony Bennett 140	The Cranberries 14, 118	PJ Harvey 68	Hootie & The Blowfish 3	SOUNDTRACK	The Bodyguard 156	Weezer 47	The Whispers 92
John Berry 129	Crime Boss 154	Portishead 126	Adina Howard 50	The Bodyguard 156	Boys On The Side 26	The Whispers 92	Barry White 46
Blackhawk 195	Sheryl Crow 7	Queen 148	H-Town 177	The Brady Bunch Movie 198	Rage Against The Machine 193	Barry White 46	Lari White 165
Blackstreet 98	Dave Matthews Band 32	R.E.M. 72	Ice Cube 100	Dazed And Confused 173	Bonnie Raitt 197	Lari White 165	Hank Williams, Jr. 166
Mary J. Blige 20	Des'ree 28	Rage Against The Machine 193	Immature 142	Dumb And Dumber 133	Rancid 97	Hank Williams, Jr. 166	Vanessa Williams 79
Blues Traveler 74	Diamond Rio 144	The Roots 180	Alan Jackson 93	Forrestump 52	Rolling Stones 175	Vanessa Williams 79	Christopher Williams 145
Bon Jovi 53	Joe Diffie 88	The Roots 180	Janet Jackson 157	Higher Learning 131	Linda Ronstadt 82	Christopher Williams 145	Stevie Wonder 16
Bone Thugs N Harmony 35	Celine Dion 104	The Roots 180	The Jayhawks 164	Immortal Beloved 136	The Roots 180	Stevie Wonder 16	Yanni 44
Boyz II Men 8	DJ Quik 34	The Roots 180	The Jerky Boys 163	Jason's Lyric 122	The Roots 180	Yanni 44	Trisha Yearwood 62
Brandy 23	E-40 24	The Roots 180		The Lion King 5	The Roots 180	Trisha Yearwood 62	
Toni Braxton 135	Eagles 4	The Roots 180			The Roots 180		
Brooks & Dunn 111	Garth Brooks 10	The Roots 180			The Roots 180		
Garth Brooks 10	Brownstone 38	The Roots 180			The Roots 180		
Brownstone 38		The Roots 180			The Roots 180		

TRISTAR THINKS 'DRAGONFLY' HAS WINGS

(Continued from page 8)

from the album, was planned to go to adult alternative and some modern rock stations the first week of April. A videoclip for the track, which has a funkier feel than any of the material on "Bohemia," was set to be shot in Toronto the same week.

TriStar also plans to take "All I Can't Explain" and "Watermark" to radio.

Produced by Gavin MacKillop, known for his work with Toad The Wet Sprocket and the Church, the 11 tracks on "Dragonfly" were recorded in a house in Sooke, Moore's hometown, located in a remote area near Victoria, British Columbia.

Says Moore, "Bohemia" had more of an urban feel. It was slightly darker and a bit more introspective. With 'Genuine,' I seemed to have found a bit more optimism in my life. On this album, although it deals with such topics as near-death experiences, I tend to celebrate a little more. I'm happier as a person than I was maybe a couple of years ago."

Moore's upbeat mood is at least partially due to the acceptance "Bohemia" found in the U.S. The title track received airplay on a number of album alternative stations, such as KMTT Seattle, KFOG San Francisco, KTCZ Minneapolis, and KZON Phoenix.

KFOG MD Bill Evans says that "Bohemia" was "quite successful," but that it has been awhile between releases. "She made a tremendous American debut," he says, "but the proof is in the sophomore release. We're looking forward to hearing it."

The album also made an impact at retail, particularly in San Francisco and Michigan. "She appeals to the same fan that likes Sarah McLachlan," says Roy Burkhardt, senior buyer for the 37-store Troy, Mich.-based Harmony House chain. "She really has the goods, and we've had good sales of her album. She really has the potential to become a big star."

TriStar is banking on exploiting that potential on a global level with "Dragonfly," which will be issued on Epic in the U.K. a few weeks after the simultaneous U.S. and Canadian release. "We hope to coordinate all of our marketing efforts with Sony Canada to make this a global success," says Gabriel.

Moore's manager, Keith Porteous of Gangland Artists, notes that "Bohemia" provided the singer/songwriter with a "good start in European and Asian territories." While early response to the album from Sony executives in those territories has been good, it's likely that the release of "Dragonfly" will be held back until August, when Moore will be free to promote the album.

"Mae is the kind of artist that transcends a lot of borders," Porteous says. "There's audiences all over the world for this kind of music."

With that global thinking, Moore has inked with the Agency Group, which has offices in New York and London, to plan her touring schedule in the U.S. and other territories.

Moore's initial promotional jaunt will begin Wednesday (5), when she stops at radio stations in Seattle, San Francisco, Phoenix, Las Vegas, and Los Angeles. On Friday and Saturday (7-8), Moore will appear at the Dennis Constantine album alternative confab in Los Angeles.

After showcase dates in the U.S. and Canada, Moore hopes to land on a theater tour as a support act for an established artist.

Her touring band will feature many of the players who performed

on "Dragonfly," including Neil Clarke, who played with Lloyd Cole & the Commotions, keyboard player Vince Jones from the Grapes of Wrath and spinoff band Ginger, drummer Paul Brennan from the Odds, and bass player Rick May, who toured with Moore in support of "Bohemia."

It was the players, producer MacKillop, and the surroundings that made recording "Dragonfly" such a joy for Moore. "It was better than recording in a studio," she says. "This was something we created from the ground up. We brought in 48-track digital gear. It was a really great experience."

The makeshift studio, located on the West Coast of Vancouver Island, overlooks Washington state, the Olympic Mountains, and the Pacific Ocean.

"We saw whales and bald eagles," she says. "It was a nice balance after being on the road in an urban situation. To get to relax, chill out, and record this way was really great."

Most of the album was written at Moore's home. "I don't like to write on the road," she says. "I write exclusively on the acoustic guitar. I'm sort of like Steinbeck with a piece of paper and a pencil."

MODERN ROCK ACCOUNTS FOR GAIN IN SURVEY

(Continued from page 4)

gospel, soundtracks, children's music, and other (what the survey tagged as ethnic, oldies, big band, Spanish, new age, instrumental, folk, etc.).

Other important developments include a dip in rap and hip-hop music buying, from a 10% high in 1991 and 9.2% in 1993, down to 7.9% in 1994.

Also, signifying a continuing consumer trend to buy at alternative outlets, albums bought at traditional record stores, which had already dipped from 69.8% of all albums in 1990 to 56.2% in 1993, was down again last year to 53.3%.

While the "other store" category was up slightly by .6%, and mail order was down slightly by .4%, tape/record club sales jumped from 12.9% to 15.1%.

Spending at alternative outlets increased by almost a third in five years, and the tape/record club activity is up more than 40% in five years,

according to the survey highlights.

As expected, the CD format continued to rule the roost with 58.4% of the market. Cassettes, which had fallen from 54.7% in 1990 to 38% in 1993, slipped to 32.1% in 1994.

Cassette singles fell from a high of 7.8% in 1993 to 4.9% last year.

LABELS RUN TO KID VID

(Continued from page 4)

"The pipeline has pretty much played itself out," he says.

WarnerVision, Hersch predicts, will sell more than 1 million units this year. Brand awareness is expected to help. Hersch says, "Kid-songs' fits right in" with a KidVision line that includes multimillion-seller "The Mighty Morphin Power Rangers," 2 million unit "Real Wheels," and "The Baby-sitters Club."

COPYRIGHT REFORM SWEEPS ACROSS EUROPE

(Continued from page 3)

make up its board. PPL's member companies include all the major labels in the U.K. and the vast majority of significant independents.

Asked for his overall impression of the draft legislation, Parker says, "Speaking as an artist lawyer, I think it is very unsatisfactory. One main point is that the artist has been given no right to prevent people exploiting his work."

The music industry has until April 28 to respond to the document, after which it will be sped through parliament without debate. The final draft will be passed into law as a statutory instrument, a measure that does not require scrutiny by MPs.

Record companies are still coming to terms with exactly what the document means, but Sara John, director of legal affairs at the British Phonographic Industry, says her first im-

pressions are that the labels will be "pretty happy" with it.

"It allows for flexibility in negotiation," she says. "And it doesn't seem to undermine our exclusive rights in any way."

According to PPL CEO Charles Andrews, "A lot of discussion will be needed to reach an agreement on how the legislation will work in practice. A problem is that each individual performer is to be given a right, but clearly it will not be possible to hold tens of thousands of individual discussions. PPL will therefore be meeting with all representative bodies with the aim of reaching general agreement."

One area where PPL and AURA already are united is in their disappointment that the proposed legislation does not amend what they see as anomalies in the existing Copyright

Act.

Specifically, they are unhappy that radio can be played in public establishments without a license from PPL. Both organizations say they will lobby to have a new provision precluding this inserted in the legislation.

Indeed, Andrews argues that without such a provision, the draft legislation does not carry out the intentions of the European directive.

Parker says the draft legislation is the "minimum the government could get away with while still complying with the directive."

The EU directive already has been adopted into domestic legislation in Belgium, Greece, Italy, Spain, and Austria. Draft legislation is in the public arena in Portugal, Germany, Finland, Denmark, Ireland, Sweden, and the Netherlands.

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BETWEEN THE BULLETS



by Geoff Mayfield

STAYING POWER: Since May 1991, when The Billboard 200 began utilizing SoundScan data, the normal tendency shown by hot-selling rap and rock albums is that they will sell tonnage the first week out, followed by an inevitable decline the second. During that time, four rap titles have bowed at No. 1 on the big chart: **Snoop Doggy Dogg's** "Murder Was The Case" soundtrack and "Doggy Style," **Ice Cube's** "The Predator," and last week's king, **2Pac's** "Me Against The World." Of those four, the only one that had a smaller second-week decline than 2Pac was Cube, and ironically, his was the only one that did not hold the No. 1 slot the second time around. That 1992 title showed a second-week drop of 32%, but was bypassed by the suddenly hot soundtrack from **Whitney Houston's** "The Bodyguard" and **Eric Clapton's** "Unplugged" (Billboard, Dec. 12, 1992). 2Pac's decline is slightly larger, at around 35%, but without the bustle of a gift-shopping season, his base allows him to hold a steady grip on the top slot.

IT SHOULD BE NOTED that the two **Snoop Doggy Dogg** titles were able to hug the No. 1 position, despite larger declines, because in both cases he attracted such a large consumer base. "Doggy Style" fell by almost 53%, but with a first-week total of 803,000 units, that still left the 1993 album with a second-week total of about 378,000 units. Last year's "Murder" saw almost a 40% slide from the opening week salvo, but, again, with more than 197,000 units, Snoop still had a comfortable 23% second-week lead over the No. 2 title. This week, with 137,000 units, 2Pac leads **Bruce Springsteen** (104,882 units), who sees a 17% drop, by a 65% margin. I imagine more than one person at Interscope would want you to register that three of the aforementioned No. 1 rap albums are within its family of labels, including the current champ.

HOLLYWOOD'S RAP SHEET: Mix hip-hop and R&B with cinema, and you have a potential combustion, illustrated this week by the Top R&B Albums debut at No. 33 by the "Bad Boys" soundtrack. It also bows on The Billboard 200 at No. 137. Look for this one to rise when the film hits screens and also look for a roaring debut next week for the first volume of Tommy Boy's stellar "New Jersey Drive" soundtracks. Also waiting in the wings is the first of two star-studded "Friday" soundtracks from Priority, due to hit stores April 11 (Billboard, Feb. 25).

REST IN PEACE: The death of a high-profile artist often spurs a conspicuous sales bump, witness last year's **Nirvana** explosion after **Kurt Cobain's** suicide. But, so far, the same cannot be said of the AIDS-related death of influential rap star **Eazy-E**. His most recent set, the "It's On (Dr. Dre 187um) Killa" EP, saw a small sales bump among R&B core stores last week. This week, with that same panel of stores, it shows a 20% bump over the prior week, but still falls shy of the Top R&B Albums list.

OSCAR'S SPOTLIGHT: With not one, not two, but three songs highlighted during the Oscars telecast, look for the soundtrack from "The Lion King" to see a rise on next week's chart. Meanwhile, the Walt Disney label can celebrate the Greatest Gainer nod earned this week by the sequel, "Rhythm Of The Pride Lands." The 6,000-unit jump, a 24.5% gain, puts the title back at No. 1 on this week's unpublished Top World Music Albums. Other soundtracks that might see an Oscar-induced bump are those from "Forrest Gump" (No. 52) and "Pulp Fiction" (No. 25), which both, by coincidence, bullet on this week's list.

PUBLIC EYE: You see the latest by "the 3 Tenors" bullet and, without looking at your old TV Guide, you can just smell the PBS fund-raisers (166-147). As has been noted here in recent weeks, **John Tesh** has been a conspicuous beneficiary, too (No. 54), and PBS fund drives also have been credited as a factor in the **Eagles'** continued flight (No. 4). On the commercial side of the dial, **David Letterman** guests **Vince Gill** (86-77) and **Linda Ronstadt** (128-82) bullet, while another, **Stevie Wonder**, debuts at No. 16. In Wonder's case, though, it is hard to gauge how much the late night shot added to his sales, as a high debut was already anticipated.

U2 AUTHOR WAS MORE THAN A FLY ON THE WALL

(Continued from page 8)

The End Of The World" examines a relatively small slice of the lives of Bono, the Edge, Larry Mullen Jr., and Adam Clayton, but it is a deep one and intricately plumbed. "What I get to do instead of covering the whole lives of these four band members in my 500 pages is to cover the whole range of what it takes to be a successful musician in the '90s," Flanagan says. "Which means I get to deal with business, I get to deal with personal lives, I get to deal with touring, I get to deal with the sheer nonsense that goes on, the fun stuff, as well as the real serious philosophical notions that people are a little embarrassed to talk about in rock'n'roll but are really part of it."

The breadth of the book has its U.S. and U.K. publishers anticipating a sales reach beyond the traditional music-book markets. "Of course, we see fans," says Betsy Bundschuh, Flanagan's U.S. editor at Delacorte, which plans to reach those fans through radio interviews, giveaways, and contests. "But because this book is such strong narrative nonfiction, I think that smart readers of popular culture will also find it."

The U.K. edition wears its wider ambitions on its sleeve: The jacket, a slick white banner in the U.S., in the U.K. edition becomes a splashy montage of all the famous faces that spin in and out of the U2 orbit. "What that cover says more than anything else is that this is not just a book about U2," says Ursula Mackenzie, publishing director at Bantam Press. "It's more 'Tom Wolfe does a rock band' than your typical fan book. At the same time, Bill has really let the light in on U2 and on what they think and what they care about and on this extraordinary tour."

Flanagan, who was given total and unprecedented access to the band, is never less than a fly on the wall through it all; by the end, he is more the worm in the bottle.

"I wanted to take the reader along with me on this journey," he says, "so I start out as a tour guide in the book, more of an observer relating events. And then we all go on this long, long, long trip together and really get to know one another, and by the end you have your arms around each other and you are all drinking beer and singing under the lamppost in Dublin."

Among the many likely revelations in

the book (including how much the Zoo TV tour's video wall actually cost), one that struck Flanagan like a several-years-delayed hangover was just how hard the band works and how different the road life really is. "When you go out with a band for a week or so, as I've done countless times, you are still looking at everything from an outsider's point of view, which is to say that a lot of what goes on seems nutty to you as a normal person," Flanagan says. "But about halfway through the Zoo tour, I began to find that my perspective had totally turned around and that going back to my regular life in between stretches with the band began to seem really flat and dull. By the end of the trip and the end of the book, you are looking at it from the inside."

THE TRICK REVEALED

For all the intriguing glimpses of daily life in a top-level rock band that access provided, the unique insider perspective is most compelling in the detailed dissection it allows of "The Fly," the persona Bono assumed for the band's ultraglitzy, megacostly Zoo TV tour, which became the mask the band ultimately constructed to solve the public/private riddle of surviving celebrity while keeping its musical integrity intact.

"U2's allowing me to do this [book] is a little like after the magician has dazzled everybody with a trick, now he will explain how he did it," says Flanagan. "There's a line in the book where Bono says making records is like making sausages—if you see how it's done you're not going to really enjoy them anymore. And I know that to some degree he saw the book as revealing how the sausages were made. But I think to a large degree that U2 are such truth-tellers that even as they were creating their glitzy image so successfully they were planting the time bomb to blow it all up at the end."

U2, which has just gone back into the studio to begin work on a new album, won't have to repeat the trick anyway, Flanagan says.

"I think what all this has bought them, by having a public bonfire of their old image and then constructing a new image that was just as successful, is the freedom to do anything now."

MCA COOKS UP 'VOODOO SOUP'

(Continued from page 8)

units—follows other commercially successful Hendrix reissues on MCA. "The Ultimate Experience," a 20-track distillation of the guitarist's three albums with the legendary Jimi Hendrix Experience, has gone platinum, while the "Blues" and "Woodstock" collections are approaching gold certification, according to Snow.

The new collection will be merchandised in high-visibility positions at retail along with the previous releases, which also include Hendrix's three studio albums with the JHE: "Are You Experienced," "Axis: Bold As Love," and "Electric Ladyland."

"We've taken a lot of care in this whole presentation from a packaging standpoint, so from a retail level, if you were to put up all the titles side by side, they'd be consistent," says Snow.

MCA also will advertise its Hendrix catalog in a range of publications, from teen-oriented guitar and surfing magazines to alternative-lifestyle titles like *Escape*.

In addition, the label is tying in with a traveling Hendrix exhibit that is touring college campuses, Hard Rock Cafes, and

theme parks throughout the country. Snow says MCA is either selling product at these exhibit locations or at least advertising the reissues.

Explaining his rationale for selecting the 14 cuts on "Voodoo Soup," Douglas says, "I tried to create a new album that probably would have been close to the album that would have been released had there been some time between Jimi's death and the first [posthumous] album."

On this material, Hendrix is backed by the three bands he worked with during the post-Experience period: the Band of Gypsys, the Cry Of Love Tour Band, and the Gypsy Sun & Rainbows (formed for Woodstock).

The next entry in the Hendrix reissue program, tentatively scheduled for fall release, will be a collection of live material, most of it previously unreleased, according to Douglas.

"So much of Jimi's music is unknown at this time," he says. "Everybody knows what he called his 'cartoon songs'—you know, 'Purple Haze,' 'Foxy Lady,' 'Crosstown Traffic'—but there are some magnificent compositions that are still very obscure to the public."



NASHVILLE MUSIC PUBLISHING/SONGWRITERS

ISSUE DATE: APRIL 22
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CONTEMPORARY CHRISTIAN

ISSUE DATE: APRIL 29
AD CLOSE: APRIL 4

SOUNDTRACKS

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HAWAII

ISSUE DATE: MAY 6
AD CLOSE: APRIL 4

ROUNDER RECORDS

25th Anniversary

ISSUE DATE: MAY 6
AD CLOSE: APRIL 11

WORLD MUSIC/NAIRD

ISSUE DATE: MAY 13
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ENTER*ACTIVE Files II

ISSUE DATE: MAY 13
AD CLOSE: APRIL 18

STEVIE WONDER

30th Anniversary Salute

ISSUE DATE: MAY 13
AD CLOSE: APRIL 18

ASIA PACIFIC

Music & Markets

ISSUE DATE: MAY 20
AD CLOSE: APRIL 25

PRE-VSDA

ISSUE DATE: MAY 20
AD CLOSE: APRIL 25

TAPE DUPLICATION

ISSUE DATE: MAY 27
AD CLOSE: MAY 2

VSDA

SUPERSECTION

ISSUE DATE: MAY 27
AD CLOSE: MAY 2

MUSIC PUBLISHING

ISSUE DATE: JUNE 3
AD CLOSE: MAY 9

R & B

ISSUE DATE: JUNE 3
AD CLOSE: MAY 9

LATIN MUSIC

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AD CLOSE: MAY 16

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MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

WEEKLY UNIT SALES

THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1994)	CHANGE
11,603,000	12,015,000	DOWN 3.4%	12,249,000	DOWN 5.3%

YEAR-TO-DATE UNIT SALES

YTD (1995)	YTD (1994)	CHANGE
145,119,000	142,493,000	UP 1.8%

FOCUS ON SALES BY:

CONFIGURATION	ALBUM FORMAT	STORE TYPE
Albums: 10,009,000 (86.3%)	CD: 6,375,000 (63.7%)	Major Chain: 5,678,000 (48.9%)
Singles: 1,594,000 (13.7%)	Cassette: 3,616,000 (36.1%)	Chain: 1,526,000 (13.2%)
	Other: 18,000 (0.2%)	Independent: 1,637,000 (14.1%)
		Rack: 2,761,000 (23.8%)

ROUNDED FIGURES

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

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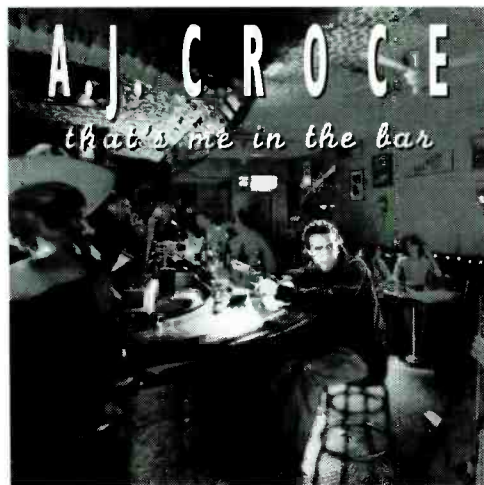


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Jeff Kramer and Chris Scott for
OK Management Company

Booking Agent: Creative Artists Agency



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The Billboard Bulletin...

EDITED BY IRV LICHTMAN

MICHAEL JACKSON FANS EYE JUNE

Look for Epic to drop the long-awaited **Michael Jackson** album on June 13. Titled "History—Book One: Past, Present and Future," the double-CD probably will carry a list price of \$31.98, with one CD carrying 16 greatest hits and the other CD containing 15 new songs for a total of 150 minutes of music. The package, which will contain a 52-page booklet, also will be available as a triple-album in cassette and vinyl, which is expected to have a \$22.98 list price. At about the same time, Epic also plans to have a greatest-hits video sell-through title out, which might include a video from the new songs. The first single, as previously noted (Billboard, March 4), will be a duet with **Janet Jackson** on the new song "Scream."

CORY ROBBINS CREATES NEW LOGO

Bulletin hears that **Cory Robbins**, former Profile Records president/co-owner, is getting ready to start a new label, tentatively called Standard Records, and is out and about among the majors looking for a distribution deal. In addition to focusing on rap and dance music, the genres in which Robbins has enjoyed his greatest successes, the label also will put a major emphasis on alternative rock... Also, Bulletin hears that Select Records finally has signed a three-year, exclusive distribution deal with RED.

P'GRAM VIDEO: NO A&M BUY

PolyGram Video won't be buying A&M Records' children's audio and

video line (Billboard, March 11). "The desire to sell has dissipated," says PV president **Gene Silverman**, who wanted an asset transfer between the two PolyGram companies. With marketing director **Regina Kelland** gone, Bulletin hears the A&M label is without corporate direction, a status that may attract outside bidders interested in star video attraction **Shari Lewis**. Observers consider the situation a contract breaker for Lewis, who could begin entertaining other offers.

GLASS STARTS UNDERDOG LABEL

Daniel Glass, former president/CEO of EMI Records, has formed the Underdog label in a logo tie-in with Columbia Records. Underdog/Columbia kicks off with new act **the Bloodhound Gang**, which will offer the single "Mama Say" in April, followed by a disc, "Dingleberry Haze," in May.

DE VRIES TO EMI INT'L VP POST

Another Virgin exec has joined the EMI/Virgin international team, with Virgin Benelux president **Dirk de Vries** becoming a VP of EMI International. De Vries is succeeded in the Benelux post by marketing manager **Dick Stolk**. He's the third senior Virgin exec to have joined EMI while keeping his Virgin job, since Virgin International president **Ken Berry** became EMI International president.

JEFF MURPHY UNI WESTERN CHIEF

Uni Distribution has promoted **Jeff Murphy**, its San Francisco sales

manager, to fill the vacated slot of VP for the company's Western division.

FRED CROSHAL TO WORK GROUP

Sony Music Distribution's VP of sales, **Fred Croschal**, has landed the top sales spot at the Work Group, the recently launched Sony label.

VEG TO LEAVE SONY CLASSICAL

Ervin R. Veg is leaving Sony Classical as VP of A&R/artist and publications after 25 years with the classical arm of the former CBS label unit. He's expected to start his own business out of Paris and will have Sony Classical as a key client.

LEE HEADS WARNER HONG KONG

Frankie Lee will assume the position of Hong Kong managing director of Warner Music International following the departure of **Paco Wong** (Billboard, March 4). Lee is currently manager for Cantopop star **Leon Lai**.

VIRGIN QUITS ON HONG KONG RETAIL

Virgin Retail has scrapped construction of its first Hong Kong Mega-store, citing poor industry sales and cutthroat competition. There were four previous opening dates, stretching back to April last year, before Virgin decided to pull the plug. Although Hong Kong's record market dropped by about 20% in 1994, Virgin's 10,000-square-foot store in Tsim Sha Tsui would have had to compete with HMV's 30,000-square-foot outlet, which will open in the same area in July.

Madonna Rules; 'Virgin' Ravaged

THE VERY FIRST MADONNA single to go to No. 1 on the Hot 100 was "Like A Virgin." It reached the top spot the week of Dec. 22, 1984, and stayed there for six weeks. Until now, it was the longest-running Madonna single to be No. 1. But the "Virgin" has been dethroned as "Take A Bow" remains in pole position for the seventh consecutive week. The only singles that have come close to the mark set by "Virgin" were "Like A Prayer" and "Vogue," both of which were on top for three weeks.

The long run of "Bow" has upped Madonna's grand total of weeks at No. 1 to 28. That puts her in a tie with **Mariah Carey** for sixth place on the list of artists with the most weeks at the top. Madonna needs two more weeks to tie **Whitney Houston** and **Paul McCartney** (with and without **Wings**) for fourth place. Houston was way down on the list with 16 weeks until "I Will Always Love You" pushed her to the 30-week mark. Madonna could continue to move up the list and match **Michael Jackson's** 36 weeks at No. 1—perhaps with her version of "Don't Cry For Me Argentina," although during Miramax's Oscar party at Chasen's, she said "Evita" won't be in the running for an Academy Award until two years from now.

"PEACE" AND "ENGLAND": The first two artists to ever debut at No. 1 on the Billboard album chart have the two highest new entries, but neither begin their chart lives at the top. Some might have expected **Elton John** to debut at No. 1, but he comes in at 13 with "Made In England" on his own Rocket label through Island. Still, it's his highest debuting album since "Blue Moves" opened at No. 3 on Nov. 13, 1976. A year earlier, "Captain Fantastic And The Brown Dirt Cowboy" became the first album to debut at No. 1. A few months later, Elton's "Rock Of The Westies" was the second album to enter at the top. The third album to debut

at No. 1 was "Songs In The Key Of Life" by **Stevie Wonder** in October 1976. The Motown artist is back on The Billboard 200 for the first time since his "Jungle Fever" soundtrack peaked at No. 24 in 1991. "Conversation Peace" opens at No. 16 and is thus Wonder's highest-charting disc since "In Square Circle" went to No. 5 in 1985.

"GOIN' DOWN" GOIN' UP: **Mary J. Blige's** retro take on "I'm Goin' Down" is the Hot Shot Debut on the Hot 100. That makes the Uptown single the highest-charting version of the song that originally peaked at No. 70 in July 1977 for **Rose Royce**. It was the third single from the "Car Wash" soundtrack to chart, following the No. 1 title song and "I Wanna Get Next To You," which peaked at No. 10. Blige's recording returns composer **Norman Whitfield** to the chart for the first time since **Zapp**



by Fred Bronson

& **Roger's** "Mega Medley," which included a piece of Roger's "I Heard It Through The Grapevine." That single went to No. 54 in 1993; before that, Whitfield's most recent chart credit was on **Rick Astley's** cover of "Ain't Too Proud To Beg," No. 89 in 1989. Whitfield also is showing up on this week's Hot Adult Contemporary chart thanks to the **Manhattan Transfer's** collaboration with **Phil Collins** on "Too Busy Thinking About My Baby."

THEY'VE BEEN AROUND: **William Simpson** writes from Los Angeles that by being featured with **Rappin' 4-Tay** on his Chrysalis single "I'll Be Around," the **Spinners'** chart span now runs 33 years and 10 months, dating back to "That's What Girls Are Made For" on **Harvey Fuqua's** Tri-Phi label. That's the second-longest chart span among artists who first appeared on a Billboard survey in the rock era. **The Four Seasons** are in first place with 38 years and eight months, and **the Tokens** rank third with 33 years and eight months.




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