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IN MUSIC NEWS



**MN8 Emanates R&B Edge  
 On Work Group Release**  
 SEE PAGE 10

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JUNE 10, 1995

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## The Thorny Issues Of Int'l Royalties R&B Acts' Problems Just Scratch Surface

BY DOMINIC PRIDE

LONDON—When it comes to getting money from overseas record sales,



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older R&B artists whose repertoires have weathered the test of time outside the U.S. face a difficult and daunting challenge.

Sales of reissues by early R&B, jazz, and rock artists have rocketed in the last decade, powered by the CD, which spawned a healthy trade in collectors' boxed sets and budget compilations. Yet there are several factors that can prevent older artists or their heirs from enjoying the benefits of renewed

popularity. These include:

- Nonexistent contracts, or those that acted against the artists' interests.
- Historical use of artists' masters

rights owners.

In the U.S., more record companies are making attempts to rectify some of the historical injustices suffered by

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as "tax shelters."

- Inequitable or nonexistent publishing contracts for songwriters.
- Piracy and unauthorized use of artists' masters.
- Misleading licensing by pirates.
- Careless licensing by legitimate



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R&B artists. Royalty rates of 10% are being set, while unrecouped balances are being written off (Billboard, March 4). These actions have engendered significant debate about the wider issue of

(Continued on page 79)

## Ice's Lion Reigns As Calypso King

BY ISAAC FERGUSON

NEW YORK—The June 27 release of Roaring Lion's "Vive Le King" on



ROARING LION

Ice Records marks the 88-year-old legend's 70th year as a calypso composer and performer.

In 1934, Roaring Lion made his

(Continued on page 89)

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## Radio Station Cap Elimination Likely

BY BILL HOLLAND

WASHINGTON, D.C.—Radio industry officials and station owners are optimistic that the Senate this month will accept a provision in the giant telecommunications bill passed by the House Commerce Committee May 25 that eliminates radio ownership caps.

Industry officials say they expect the radio deregulation measure in H.R. 1555 to be part of the Senate's still-pending version, S. 652.

"Yes, we do think that the radio

(Continued on page 75)



## ILLINOIS ACTS ENHANCE THE CHICAGO SCENE

### RCA Sees Star In Hum

BY CARRIE BORZILLO

With but a few top-selling local independent releases to its credit,



HUM

Hum became one of the biggest club draws in its hometown of Champaign, Ill. Now, Hum is on the brink of making

(Continued on page 87)

### Popes Fire Up Capitol

BY LARRY FLICK

For Capitol quartet Smoking Popes, the road to nationwide promi-



SMOKING POPES

nence is being paved with ardent support in its hometown of Crystal Lake, Ill., and nearby Chicago

(Continued on page 87)

**SCRATCHIE RECORDS  
 MAKES CHICAGO DEBUT  
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## Luaka Bop Revives Peru's Black 'Soul'

BY PAUL VERNA

NEW YORK—Although it is often associated with Andean folklore, Peru has



BACA



a thriving African-influenced musical culture that is about to receive a burst of

(Continued on page 17)

**BILLBOARD'S INTERNATIONAL  
 LATIN MUSIC  
 CONFERENCE**

FOLLOWS PAGE 48

HEATSEEKERS

**Blessid Union Of Souls'  
 'Home' Alone At No. 1**

SEE PAGE 19



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like bjork and tina turner,  
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chaka khan and natalie cole.

vanessa daou sings like an angel.

admittedly, a very earthy angel.  
with the erotic poetry of erica jong as lyrics,  
vanessa is accompanied by producer/husband peter daou  
on an album paper calls "utterly sublime...  
the sonic backdrop to a transcontinental cinematic drive."

we may





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independent but resourceful.  
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at mca, we're thankful.

for the independent spirit of bob krasnow,  
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and for the vanessa daou album zipless,  
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# Alliance Approaches Purchase Of INDI Deal Would Give Distributor New Indie Edge

BY ED CHRISTMAN

NEW YORK—The Alliance Entertainment Corp. is on the verge of signing a letter of intent to acquire Independent National Distribution Inc., the largest independent distributor in the U.S., sources say.

Executives from both companies declined comment at press time, but sources say the deal was expected to be signed by June 2 with a target of closing the acquisition by June 30, the end of the fiscal year for the Secaucus, N.J.-based INDI.

The New York-based Alliance emerged as the front-runner for INDI only after negotiations with another suitor, PolyGram, stalled in the last days of May, knowledgeable sources say.

Although it has flirted with acquiring INDI for more than two years, only once before—in autumn 1993—has Alliance made an offer for the company. At that time, INDI wanted \$24 million, a figure that Alliance then evidently was unwilling to pay.

If the current deal is signed, sources say, INDI will have a price tag of approximately \$26 million. INDI, which distributes about 400 labels, is expected to have revenues of about \$140 million in its current fiscal year.

Not including INDI, Alliance will have revenues of more than \$500 million this year. Alliance was formed in 1990 when Joe Bianco, Alliance chairman, put together a deal to acquire Bassin Distributors. Since then, the company has acquired CD One Stop and Abbey Road Distributors, making it the dominant one-stop company in the nation. Alliance also acquired three record labels—Castle Communications, Concord Jazz, and Sound Solutions—and two Brazilian wholesalers, Brasison and Disque Musica.

Alliance has been positioning itself to become a force in independent distribution—it previously acquired Encore Distributors, now known as Passport Music Distributors, and formed AEC Music Distribution within the last 18 months.

If the acquisition of INDI is completed, "it will put Alliance in the same position it is in independent distribution that it is in the one-stop business," says a source familiar with the deal.

Billboard was unable to determine how Alliance will meld INDI into its indepen-

dent distribution portfolio. But a source familiar with the pending deal says, "In the immediate future, there will be a lot of analysis on how to make [Alliance] the dominant independent distribution company in America" out of the building blocks provided through its three distribution companies: INDI, Passport, and AEC Music Distribution.

INDI was formed in 1990 when a group of investors, led by the Mees-Pierson (Bahamas) Ltd. merchant bank, financed the idea of forming a national independent distribution company. At the time, independent distribution was dominated by regional distribution, and the concept of national distribution was held in low esteem by most of the independent community.

In August 1990, INDI acquired Califor-

nia Record Distributors, a large West Coast regional distributor. Three months later, INDI acquired Northeast regional distribution company Malverne and in 1991 acquired Big State, a regional South-west distributor, and made arrangements for remnants of the defunct Schwartz Bros. distribution company to cover the Midwest.

Although many have naysayed national independent distribution, by mid-1994 INDI emerged as the dominant distribution vehicle for the independent sector, and along the way grew into the largest indie distributor.

But industry observers have long expected INDI to either go public or be sold, since it was owned by an investment fund.

(Continued on page 83)

## U.K. Biz Is Off To Flying Start; Growth Seen In Albums, Singles

BY JEFF CLARK-MEADS

LONDON—The British record market appears to be on course to beating its record-breaking year of 1994.

First-quarter trade delivery figures just released by the British Phonographic Industry show growth in both the single and album sectors, with singles doing better than at any time in the last eight years. If the trend continues, 1995 will beat last year's totals, which were the best in the industry's history.

The BPI strongly cautions, however, that the first-quarter figures should be seen in the light of huge restocking by leading wholesaler EUK following a fire at its premises. The BPI says that even with this in mind, the market shows "strong growth."

The BPI says, "Singles revenue has reached an annual value of 100 million pounds [\$159 million] for the first time, and as volume has been rising consistently since mid-1992, the outlook would seem hopeful for continued success. The singles market is now larger than at any time since June 1987."

In the first quarter of the year, 16.9 million singles were shipped to retailers, up

16% compared with the same period last year. The moving annual total of singles shipped for the year to March was 65.4 million, up 12% from the previous 12 months.

The BPI says, "Album sales have now reached 185 million units annually in the U.K., and growth has so far shown little sign of faltering."

"In the early part of the year, there was vigorous promotion of midprice material with price incentives that were particularly attractive to shoppers. Additionally, there were big-selling new releases from Annie Lennox and Bruce Springsteen, but the top two selling albums of the quarter were 'The Colour Of My Love' by Celine Dion and The Beautiful South's 'Carry On Up The Charts.'"

In the year ending in March compared with the previous 12 months, the album market rose 20% in terms of volume and 26% in value to the equivalent of \$1.35 billion.

The U.K. is now the world's fourth-largest record market, having achieved shipments last year of \$1.458 billion at current exchange rates of \$1.59 to the pound sterling. Total album shipments were 176.9 million units and total singles shipments were 63 million.

### THIS WEEK IN BILLBOARD

#### MUSICLAND REVEALS SUPERSTORE PLANS

Musicland Stores Corp. is planning to add more of its Media Play and On Cue superstores in 1996, but total capital spending for expansion will be less than this year's amount. Associate retail editor Don Jeffrey has the story behind the numbers.

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#### VIDEO GAMES—WHAT THE KIDS SAY

Sony's PlayStation or Sega's Saturn? Retailers learned what young video-game players really care about at a panel presented at the recent Video Software Dealers Assn. convention. Enter\*Active editor Marilyn A. Gillen reports.

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# Retailer Sues Majors For CD Price Fixing

■ BY DON JEFFREY

Digital Distribution Inc., owner of two California stores that sell CDs, has filed an antitrust suit against the six major music companies, charging that they have fixed prices on CDs.

In a suit filed May 30 in U.S. District Court for the Central District of California, Digital charges that the majors conspired to "raise, fix, and maintain at artificially high and noncompetitive levels the prices at which they sold CDs throughout the U.S."

Michael Hausfeld, attorney for Pasadena, Calif.-based Digital, says he believes that other retailers may join the action to make it a class-action suit.

The defendants are Sony Music Distribution, Cema Distribution, Uni Distribution, WEA Corp., BMG Distribution, and PolyGram Group Distribution. Representatives of Sony, BMG, and WEA said at press time they had not seen the suit. The other companies declined comment or were unavailable for comment at press time.

Digital, which operates Compact Disc Warehouse in Pasadena and Discount CD in Arcadia, is seeking either a rollback in CD prices or an end to price increases, as well as monetary damages, according to Hausfeld. "We've had it under investigation for a year," says the attorney, a partner in Cohen, Milstein, Hausfeld & Toll in Washington, D.C.

Hausfeld says he plans to seek a jury trial.

Philip Hockwald, majority owner of Digital, says that Compact Disc Warehouse has been in business for eight years and that Discount CD opened last year. He buys product from one-stops and from two of the major distribution companies, Uni and Cema.

Hockwald says he filed suit against the music companies after "watching my competition sell CDs at a lower price than what I buy them at and hearing the majors say they're not raising prices, and then they create a new category of prices and raise everything up to them."

# Chains Wary Of Stickered Albums

## Some Stores Ask For Standardized Ratings

■ BY CHRIS MORRIS and DON JEFFREY

LOS ANGELES—Even as critics of explicit song lyrics call for more specific warning labels on album releases, a Billboard survey suggests that retail chains across the country are attempting to be vigilant regarding the sale of stickered material to minors.

While some of the webs contacted say they have no firm policy regarding sales to those under 18, many major chains and smaller multiple-store operations are cautiously policing the sale of explicit rap and rock records bearing the Recording Industry Assn. of America "explicit lyrics" advisory sticker. Policies range from the carding of minors to requiring the presence of a parent in the store.

Many retailers are operating under policies that they instituted in the late '80s, before manufacturers began using the RIAA sticker, and most have not changed their policies since.

Several retailers maintain that the ongoing flap about the sale of explicit material will only be resolved with the institution of a ratings system not un-

like what the Motion Picture Assn. of America has for films.

Time Warner CEO/chairman Gerald Levin, whose company is at the center of the latest wave of debate about lyric content, has asked Warner Music executives to develop guidelines for more specific warning labels (Billboard, June 3). Some retailers polled by Billboard believe that the RIAA sticker offers sufficient warning to consumers.

Several large retail webs prohibit the sale of RIAA-stickered product to minors.

At 59-store Spec's Music in Miami, customers must be 18 to buy stickered product and must produce identification when asked.

Jeff Clifford, VP of marketing for Spec's, says stickered only becomes a big issue when there is a lot of publicity about a release. "When the media gets hold of it, it gets blown up," he says.

Harmony House, a 38-unit music chain based in Troy, Mich., has a policy that people under age 16 cannot buy product that is stickered. Store employees check proof of age.

"We enforce it the best we can," says Roy Burkert, senior buyer for Harmony House. "But there are ways, if a kid's creative, of getting that rap piece he wants. Sometimes parents or an older brother or sister or friend buys it."

Burkert suggests that the record companies could adopt a rating system for music such as the one that exists for video games.

Terry Woodward, president of WaxWorks, the Owensboro, Ky.-based parent company of the 142-unit Disc Jockey music chain, has a similar notion: "The movies have a system that doesn't create a lot of controversy. Maybe we should look at some-

(Continued on page 85)

## Biz Reacts To Dole 'Rhetoric' On Rap Lyrics

■ BY BILL HOLLAND

Officials at Time Warner and the Recording Industry Assn. of America reacted tamely to the most vitriolic salvo yet against record and movie companies from Sen. Bob Dole, R-Kan., the Senate majority leader and 1996 presidential candidate.

Speaking before supporters in Los Angeles May 31, Dole blasted Time Warner for its Warner Music Group music releases, chastising it and other unnamed labels and movie studios for "putting profits ahead of common decency," being "dangerously coarse," and precipitating a "crisis of glamorized violence."

(Continued on page 83)

## EMI Weaves Ambitious Plan For Multimedia

■ BY MARILYN A. GILLEN

LOS ANGELES—EMI Music is moving deeper into the multimedia realm with the guidance of a new road map unveiled by president/CEO Jim Fifield.

The near-term initiatives and longer-term global strategies outlined in the company's five-point multimedia plan include forging creative alliances with software developers Virgin Interactive Entertainment and the Germany-based Von Holtzbrinck Group to create and distribute music-based entertainment and reference titles; a technology venture with Apple Computer to develop a world-class multimedia studio at EMI's Abbey Road in London; release of a full slate of CD-ROMs and enhanced CDs beginning this summer; a continuing program of Video CD releases featuring EMI Music artists; and a ramping up of the rollout of Internet sites keyed to specific artists and labels.

"Combining the strengths of EMI's repertoire with the creative talents and technological capabilities of major multimedia companies is a perfect way to move forward in this exciting new arena," says Fifield. He describes the various initiatives as "the first steps in bringing a wide range of innovative music and artist-driven multimedia product to our consumers around the world."

Joe Kiener, senior VP of multimedia and operations for EMI Records Group North America, says the moves underscore an overarching approach to multimedia. "The key focus is to open up our core business, which is music, to multimedia opportunities in a whole range of areas, from purely entertainment products to music-based reference CD-

(Continued on page 62)



**Rhythm Of Love At Radio City.** Anita Baker is congratulated by Elektra Entertainment Group executives after one of her five sold-out shows at New York's Radio City Music Hall in support of her current Elektra/EEG album, "Rhythm Of Love." Shown, from left, are president Seymour Stein, executive VP Craig Lambert, Baker, senior VP of marketing Steve Kleinberg, and chairman/CEO Sylvia Rhone.

## Global 'Desktop B'casting' Catches On

### Radio Expands On Internet With AM-Quality Signals

■ BY BRETT ATWOOD

LOS ANGELES—Grass-roots radio stations are starting to spring up in cyberspace, following recent technological breakthroughs that allow for real-time radio-like audio transmissions on the Internet. The homegrown hi-tech movement—known as "desktop broadcasting"—is catching the ear of record labels and traditional broadcasters, who say they will use the new technology to expand their reach.

The new crop of telephone-delivered radio stations is made possible by RealAudio, a new software technology developed by Seattle-based Progressive Networks (Billboard, April 15).

"We are seeing a new global media emerge from this," says Rob Glaser, the founder of Progressive Networks. He says that technology is allowing local broadcasters to expand their audience to a potential global audience through the phone lines.

Many record labels are already planning to integrate the RealAudio technology into their own World Wide Web sites, where they may soon offer instantaneous audio samples and interviews with their artists to Net surfers, according to Glaser. Several labels are nearing completion of preliminary tests on the service.

Geffen may soon add the technology to its site, says Jim Griffin, the label's director of technology. However, it may not be used to play music.

"RealAudio is better suited for speech than music," says Griffin, who is awaiting an appropriate application for the technology before using it. Nonetheless, he estimates many labels will employ it by the end of the summer.

The free software went online April 10, and Glaser estimates that approximately 50,000 people have signed up to download it at the Progressive Networks World Wide Web site

(http://www.RealAudio.com/).

It is available in IBM-PC and Macintosh-compatible formats and requires an Internet connection, a minimum of 8 megabytes RAM, sound card, 2 megabytes free hard-drive space, and a 14.4 kilobytes, or faster, modem.

Once the RealAudio program begins, it follows the Internet surfer as he or she travels to other Web sites.

#### NETCAST PIONEERS

Although the sound quality is closer to AM radio broadcasts, music content is abundant among the approximately 20 sites that are now using the RealAudio software, including Radio HK, Korean Broadcasting System, iRock Radio, and Adam Curry's Metaverse.

Triple-A KPIG Monterey Bay, Calif., Kent State University's WKSU-FM Kent, Ohio, and noncommercial WWOZ New Orleans are

(Continued on page 73)

## Davis' New Deal Keeps Him At Arista Until 2000

■ BY MELINDA NEWMAN

NEW YORK—Clive Davis has signed a new deal with BMG Entertainment that will keep him at the helm of Arista Records, the label he founded 20 years ago, until the year 2000.

While the new contract, which was signed May 30, comes as no surprise,

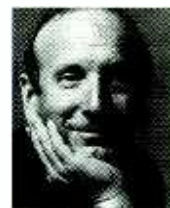
Davis is taking the signing as an occasion to signal increased activity at the label. In addition to stepping up Arista's rock presence, he also intends to beef up its R&B A&R department, as well as expand upon the successful joint ventures already launched by the label.

"Along with our financing of Jim Guerinot's joint venture, Time Bomb Records . . . [former Elektra senior VP of A&R] Steve Rabovsky has just joined us, and we have two other hirings that will be announced shortly in the rock A&R field," says Davis. "So we're looking to expand in this very vital growth area."

Among the recent rock successes at the label are Sarah McLachlan's "Fumbling Towards Ecstasy" and Annie Lennox's "Medusa," both of which have gone platinum with sales of 1 million copies. New releases will be forthcoming from the Grateful Dead and Patti Smith.

Among the other acts that Arista has developed under Davis' guiding hand are Whitney Houston, Kenny G, Ace Of Base, Real McCoy, and Crash Test Dummies. The label's country division under president Tim DuBois has nurtured such acts as Alan Jackson, Pam Tillis, the Tractors, and Brooks & Dunn.

(Continued on page 85)



DAVIS



# Y2K

POST

# June 13

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On Elektra compact discs  
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# Commentary

## Chinese Royalty Reform Is An Int'l Issue

BY MICHAEL PRIMONT

With the Chinese government's attention focused on intellectual property protection, it is time to address the issue of how royalties for composers and performers will be collected and distributed.

Eventually, all royalty collection will have to come through the Music Copyright Society of China. MCSC is funded by the central government and is independent of any ministry. It is the only entity with the authority to administer music copyrights (mechanical and performance) in the People's Republic of China. MCSC has the legal standing of trustee for its members.

MCSC claims to have 4,000 registered members, all of whom are composers. A "qualified" composer may register with MCSC for RMB 20 (\$2.35). To qualify, a composer must have had at least one of his or her works recorded or performed during an "official" public occasion. Only composers who are registered with MCSC may collect royalties for their works.

Yet, MCSC has only one small office in Beijing, a couple of phone lines, minimal files, and primitive computer resources. There is a staff of five people to administer royalty collections for composers throughout all of China. There are no satellite offices in other cities. MCSC lacks almost everything it needs in order to create—let alone maintain—a royalty collection system in this vast country.

Thus, it is in the long-term interest of the international music industries to work closely with this organization. If we can help them to become an effective body, we will all benefit in the long run. I would like to propose some simple and obvious things that we can do.

International collection associations should set up offices in Beijing to further the process of education and awareness. Immediate assistance can be given to MCSC in the form of computers, office equipment, software, and training. Travel and accommodations to enable MCSC staff to attend international copyright meetings can be sponsored by international groups.

Even a modest investment will go a long way toward building goodwill. Asia-area representatives from royalty collection associations should be present in China at official functions, seminars, banquets, distributors' meetings—in other words, we must create an atmosphere of ongoing contact with music industry leaders.

It will take a long time for the industry here to understand and accept the implications of its presence on the international music scene. China's copyright law conforms with international standards, but the essential "implementing regulations" are far from being settled. The problem is that there has never been a tradition of paying out royalties, and so everybody with a vested interest in the issue stonewalls.

For example, there are 500 to 600 radio and TV stations in China. They are supposed to pay performance royalties to the Ministry of Broadcasting and TV. This ministry, in turn, is supposed to hand over a certain percentage of its total receipts to MCSC. The problem is that the government has not set a standard rate for mechanical or performance licenses. Without a legal standard, MCSC has no way to negotiate with end-users (record companies, karaoke bars, ball-

rooms, broadcasters, etc.), let alone with the ministries who are supposed to be responsible for collections from the end-users who fall under their authority.

Chinese record labels prefer to pay composers and performers a flat fee up front to "buy" the copyright. Many composers and performers would rather have the cash in their hand and not have to worry about how many units are sold. Anyway, they have no means of auditing the record company's

**'Anyone who has ever worked in China will tell you relationships are everything.'**

Michael Primont is chief representative, China office, of Cherry Lane Music Publishing Inc., one of the first Western music/publishing companies to have an office in China.

sales. For the record companies, this system simplifies paperwork, and in the long run they pay out less than they would if they paid royalties.

In some cases, composers/performers do negotiate royalties. One result of this method of operating is that record company executives are unclear about who owns the copyrights to the music in their catalogs. I've found that I am often the first person who has ever asked them that question. It was never an issue before.

There are still many outstanding disputes within the government, and important issues are yet to be settled. For instance, there is no agreement on how to differentiate between commercial and non-commercial uses of music. As a result, MCSC has yet to collect a cent on behalf of any of its members. You have to wonder why anyone would bother to become a member.

The government gives the highest importance to China's joining the World Trade Organization. China's leaders understand that, to a certain extent, they will be required to change the way laws are administered. To

what extent there will be real reform is anyone's guess.

The least that can be said is that the government will attempt to enforce the laws protecting intellectual property, because they have understood that to do so is a fundamental requirement of China's industrial and economic development. That point has been driven home to them with sufficient clarity. Moreover, China will eventually benefit from the international system of intellectual property protection.

However, the process of enforcement will go slowly. It cannot be any other way. This is because many of the factories that produce pirated products are owned, in part, by people in the power structure or by their friends. It will take time for them to extract themselves from the factories or to change the products they produce. If this is done gradually, the interlocking web of relationships that holds the society together will be maintained and no one will lose face.

I have often heard the complaint about "foreigners" that they think they can come to China, turn things around in a few years, and then go home. An adversarial approach is almost never fruitful in China. It may (or may not) work on the governmental level, but it never works on the business level.

The only way to proceed with anything in China is through the slow process of building one's name and building relationships—you might call it "hand-holding." There's no substitute for it. Anyone who has ever worked in China will tell you that relationships are everything. People at all levels of Chinese society spend a significant amount of their time and money nurturing their relationships and expanding their networks. That's exactly what we as an industry should be doing now. By working with MCSC, we will become known as people who seek to work with the existing networks. Therein lies the only path to effective action in China.

We, as members of the international music industries, should now be doing what we can to be seen as friends, not adversaries, and as people who wish to assist China's efforts to open its economy.

## LETTERS

### PROMOTE GAY ALTERNATIVE MUSIC

Congratulations to Will Grega for his inspiring commentary, which truly depicts the state of gay alternative music (Billboard, May 27). My heartfelt thanks to Billboard for printing it.

Being an unsigned, openly gay singer-songwriter living with AIDS, it is obviously a struggle to market my talents to an industry that may accept my music but won't risk me as an artist because of my lifestyle. What a strange dichotomy, given how many gays and lesbians occupy prominent positions in this industry. At the same time, if you ask any representative of an A&R department what they look for in new, unsigned acts, the words "different," "unique," and "original" are almost universal.

Of course there has been no absence of positive gay role models in alternative rock circles. What is absent is education and acknowledgement. I hope that major labels in the U.S. will realize the huge and as yet

untapped profit potential that exists in promoting gay alternative music. Whether it is myself or another, I still believe that one day an unsigned openly gay artist will be picked up by a major label. Meanwhile it is up to all of us who are out and proud to continue hammering away at the walls of resistance wherever acceptance is not commonplace in our lives.

I welcome other upcoming and established gay musicians in the industry who have not done so to come out. Your voice adds fuel to an ever-growing fire and shows the rest of humanity that we are all people. While telling the truth sometimes takes courage, I promise you that life is much less stressful in the end. I have never regretted my decision. It's much tougher to hide such a beautiful part of life.

In order to be counted you have to stand up.

Keith Christopher  
Singer/songwriter  
New York

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# NATALIE MERCHANT

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# June 20

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e1745



# Artists & Music

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

## Underground Music Archive Comes Of Age

BY KRISTIN LIEB

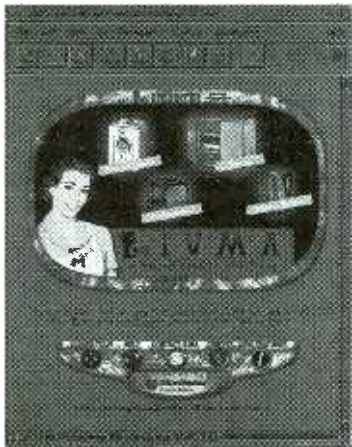
When the Internet Underground Music Archive began at the University of California at Santa Cruz in November 1993, its founders were ambitious college students with big dreams of giving national exposure to unsigned artists (Billboard, Feb. 26, 1994). Today, IUMA's founders have shredded their class notes and put their dreams into action full time.

The move appears to have paid off. IUMA now has the songs and press kits of more than 600 signed and unsigned bands online; the site is so popular it counts for five-eighths of the Internet traffic in Santa Cruz, according to Scruznet, the area's primary Internet provider.

After frequent site modifications, the archive launched an improved site, dubbed IUMA 2.0, on April 16. The kinder, gentler IUMA has consistent, '50s style, easy-to-use graphic interfaces with fewer confusing links to the expansive world of the Internet.

"IUMA's actually somewhat intuitive now," co-founder Jeff Patterson says. "You can go in and find something you're interested in rather than being bombarded by a heap of unsigned, unheard-of bands."

Not that the past site was all that



IUMA's new introductory page is designed to make it easier to search for specific information on the service.

bad. After all, it won O'Reilly and Associates' best of the Web distinction in 1994 and praise from a variety of major media outlets ranging from The London Times to MTV and Rolling Stone.

Additionally, several major labels have showcased acts on IUMA. Gef-



fen was the first major to place a sound clip on IUMA (Billboard, Aug. 13, 1994) and has since developed its own Internet site, which is linked to IUMA. IUMA also has a link to an MCA Records site, which is known as Amp Magazine. MCA plans to sell product online via Amp, according to a label representative.

Warner Bros. has an active site on IUMA and, although it is in the process of establishing its own dedicated site, the label plans to keep acts on IUMA, according to executive VP/GM Jeff Gold.

IUMA's original site had so many potential links to follow, users frequently got lost. Search mechanisms for specific information were buried so deep in the site that many users never got to them. Now users can search for a specific band, genre, or label from the introductory page of the site.

The initial IUMA site was also difficult to navigate, because its main server could not handle the volume of traffic visiting the site. When the system experienced overload, users were bounced out of the site. But such problems are a thing of the past, according to Patterson, who says the site is now able to handle its 240,000-250,000 accesses daily, thanks to the implementation of a new operating system, the reconfiguration of the main server (and the addition of two others), and the addition of a "T-1 connection," which speeds the transmission of information.

Along with the upgraded services comes a new fee scale as well. While

(Continued on page 73)

## Work Group's MN8 At 'Next Level' U.K. Quartet Is Seeking Success In U.S.

BY J.R. REYNOLDS

LOS ANGELES—When "To The Next Level," the debut album by British act MN8, was released in the U.K. in May, the group's R&B sound was filtered through pop production to better appeal to audiences there. Now, after the album has taken foreign markets by storm, the Work Group has tapped top-notch domestic R&B producers to bring the R&B edge back into the group's material.

Work Group co-president Jeff Ayeroff says the remixes, as well as enhanced videoclips and album artwork, will help MN8, whose members range in age from 17 to 21, gain notice in the U.S. when the album is released on July 18. "The marketplace may be different, but these guys can sing, [they] are good-looking and sexy," he says. "Kids in the U.K. loved them, and teens tend to react the same everywhere."

"To The Next Level" is an 11-track set that offers catchy hip-hop beats,



KULE-T



K.G.



DEE TAILS



G-MAN

memorable R&B rhythms, and squeaky-clean quartet vocals. Ayeroff says MN8—which consists of Kule-T, K.G., Dee Tails, and G-Man—has a pop tinge to its sound, which helped sell the group abroad. In America, that same

sound could prove to be a liability.

To hedge its bets, the label tapped mega-producer Sean "Puffy" Combs and hip-hop/R&B's Oji Pierce to remix MN8's first single, "I've Got A Little Something For You." (Pierce is known for his work on Montell Jordan's No. 1 pop and R&B single "This Is How We Do It.")

Says Ayeroff, "They're not trying to be hardcore [R&B]; they're just trying to be themselves. They're an R&B group coming from a U.K. perspective, and fans will appreciate them for their own distinctive style."

"I've Got A Little Something For You" has already reached the ears of some American listeners, because it was included on the "Bad Boys" soundtrack. Although the song was not a featured single, radio programmers have been considering its potential.

Says top 40/rhythm-crossover KQKS Denver PD Mark Feather, "There's been a little buzz about it out there."

(Continued on page 80)

## Columbia's Carla Marshal Ready To Set World On Fire

BY LARRY LeBLANC

TORONTO—Two years ago, when she signed with Columbia Records in New York, Jamaican-born Canadian singer Carla Marshal was widely hailed as the female counterpart to Epic's Shabba Ranks.

Completed in 1993, Marshal's debut album for Columbia, "Fire On The Mountain," languished at the label for two years. It is now marked for worldwide release Aug. 1.

The roughneck reggae/dancehall album, overlaid by hip-hop, R&B, pop, and rock rhythms, features production work by Mikey Bennet, Steellie & Cleevie, Masia & Sluxy, Dave Kelly, and Handel Tucker. It was recorded in Philadelphia, New York, London, and Kingston, Jamaica.

"The wait has been pretty frustrating," says Marshal. "I came up with all these [musical] ideas and then came up with the idea of working with these different producers, and [Columbia executives] kept saying it was a great album, but then it took so long to put it out."

Columbia executives apparently had difficulty arriving at a consensus on how to market their new signing, unsure whether to push her toward becoming more roots-conscious or to explore an R&B diva tip. Only in recent months, with changes in the reggae marketplace, did it become obvious to

(Continued on page 88)



Mutual Admiration Society. Razor & Tie artist Dar Williams, right, socializes with legendary folk singer Joan Baez following Williams' concert at the Great American Music Hall in San Francisco. During the show, Baez came on stage for a duet of Williams' "You're Aging Well" from her debut album, "The Honesty Room." Previously, Williams had performed the song with Baez during Baez's show at New York's Bottom Line, which was taped for Baez's upcoming live album.



MARSHAL

## After 10 Years, Priority Proves It's More Than Rap

BY CRAIG ROSEN

LOS ANGELES—Priority Records is celebrating its 10th anniversary with the success of its "Friday" soundtrack and a new executive team in place. While rap remains the label's core business, it is continuing to expand into other areas, including film production, alternative rock, and CD-ROM distribution.

"Friday," the soundtrack to the comedy starring and co-scripted by Priority recording artist Ice Cube, topped The Billboard 200 May 13. The soundtrack, which features Cube, Dr. Dre, Cypress



Hill, and such veterans as the Isley Brothers and Boosty Collins & Bernie Worrell, has sold more than 748,000 copies to date, according to SoundScan. This week "Friday" remains at No. 3 in its seventh week on The Billboard 200.

The label is also using the soundtrack as a launching pad for what it hopes will be its next breakthrough artist, Ice

Cube protégé Mack 10, whose self-titled debut album is due June 20.

Priority president/CEO Bryan Turner says "Friday" was "born out of Ice Cube and [his manager] Pat Charbonnet's frustration with major film studios." Cube had a treatment accepted by a major film studio, only to have it sit on the shelf for months. When the rap star presented the "Friday" concept to Turner, the record executive agreed to finance the film.

"We thought if we called in all of our favors, if nothing else we would get a slammin' soundtrack," says Turner, "and we would be able to pay for the

movie with the soundtrack."

"Friday" is just the latest in a long line of successes for the label, which was founded in 1985 by Turner and president of sales Mark Cerami.

Prior to forming Priority, the pair worked for K-tel, where Turner, then VP of A&R for the label, put together various compilations and oversaw the licensing of material; Cerami was West Coast manager of sales. "It made sense," Turner says of the pairing. "Mark could handle all the sales and distribution, and I would do all the creative stuff, marketing, and A&R."

(Continued on page 18)



# PHISH

A LIVE ONE


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## Pink Floyd, Joel, Braxton Lead May Sales Certs

■ BY CHRIS MORRIS

LOS ANGELES—Columbia and Arista acts including Pink Floyd, Brooks & Dunn, Toni Braxton, TLC, and Billy Joel dominated May sales certifications from the Recording Industry Assn. of America.

Pink Floyd's 1979 Columbia album "The Wall" became the British band's second album certified for sales of more than 10 million units; its 1973 landmark "The Dark Side Of The Moon," currently certified at 13 million, was the first. Four other acts—Garth Brooks, the Eagles, Whitney Houston, and Bruce

Springsteen—have accomplished this feat.

With the double-platinum certification of their current Arista set "Waitin' On Sundown," Brooks & Dunn became the first country duo to score three multiplatinum albums. Their previous two best-sellers are "Brand New Man" (5 million) and "Hard Workin' Man" (4 million).

Braxton's self-titled La Face/Arista album, which topped the 7 million mark in May, moved into third place on the list of best-selling debuts by a female vocalist. Braxton is in good company—she



BRAXTON



JOEL

trails only "Whitney Houston" (Arista, 1985, 12 million) and "Mariah Carey" (Columbia, 1990, 8 million).

TLC's "CrazySexyCool" became the trio's second-consecutive triple-platinum album, duplicating the success of the Arista group's 1992 set "Oooooohhhh... On The TLC Tip."

Singer/songwriter Joel became the first artist with five albums certified above the septuple-platinum mark with the May certification of his Columbia album "Greatest Hits, Volume I & Volume II" for sales of 8 million. Other Joel albums topping that plateau are "The Stranger" (1977) at 9 million and "52nd Street" (1978), "Glass Houses" (1980), and "An Innocent Man" (1983) at 7 million apiece.

Among other artists, Elton John

simultaneously notched his 15th platinum album and 29th gold release with May certifications for "Made In England" (Rocket/PolyGram).

First-time platinum album award recipients last month included Latin artists the Gipsy Kings (None-such/Elektra), pop singer Laura Branigan (Atlantic), rock unit the Dave Matthews Band (RCA), the late Latin star Selena (EMI Latin), country vocalist Martina McBride (RCA), rap group Wu-Tang Clan (RCA), bluegrass artist Alison Krauss (Rounder), and R&B singer Des'ree (Sony/550 Music).

Collecting their first gold albums were Krauss and country singers Lari White (RCA) and Shania Twain (Mercury Nashville).

Laura Branigan received her first platinum single for her 1983 Atlantic single "Gloria." She was joined in the million-selling single category by rapper the Notorious B.I.G. (Arista) and hip-hop/R&B artist Montell Jordan (RAL/Violator).

A complete list of May RIAA certifications follows.

(Continued on page 35)

## PPX Seeks Royalties From MCA For Early Hendrix Work

NEW YORK—PPX Enterprises Inc., a company operated by longtime record producer Edward Chalpin, is suing MCA and Jimi Hendrix estate administrators Alan Douglas and Leo Branton over alleged nonpayment of royalties for unspecified recordings.

In an action filed May 15 in New York County Supreme Court, PPX claims that the defendants have violated an Oct. 15, 1965, agreement granting PPX exclusive rights to Hendrix's recording services for three years. Furthermore, PPX claims in the suit that the agreement gave the company "exclusive rights to assign for all masters produced in conjunction with Jimmy [sic] Hendrix."

The suit claims PPX received royalties from Warner Bros. for the recordings in question when the masters were owned by Warner Bros. However, since the sale of the Hendrix catalog to MCA, PPX has not received any royalties from MCA, according to the suit.

Included in MCA's Hendrix reissue program are such titles as "Are You Experienced?," "Axis: Bold As Love," "Electric Ladyland," "blues," "Woodstock," "The Ultimate Experience,"

and "Voodoo Soup." While the suit does not specify which of the above albums violate PPX's copyright, PPX attorney Brian Graifman of New York law firm Caro & Graifman says any Hendrix recording made between Oct. 15, 1965, and Oct. 15, 1968, is covered by the agreement.

Hendrix, who died in 1970, recorded his best-known material within that period, including such rock classics as "Foxy Lady," "Are You Experienced?," "The Wind Cries Mary," "Purple Haze," and "Hey Joe."

Graifman says Warner Bros. and Capitol have paid PPX royalties under previous settlements between those companies and PPX.

PPX principal Chalpin's efforts to receive compensation for the Hendrix masters date from the beginnings of the artist's career, when Hendrix was an unknown session musician and signed his deal with Chalpin, who operated a studio and production company in New York. Hendrix's session work at the time included playing guitar and bass for one of PPX's signees, R&B act Curtis Knight & the Squires, according to the John McDermott and

(Continued on page 18)

## A New Tragedy Strikes Spain's Flores Family

■ BY HOWELL LLEWELYN

MADRID—Tragedy has struck again at Spain's leading musical dynasty, the Flores family.

Just two weeks after the death of matriarch Lola Flores brought the country to a halt (Billboard, June 3), her son, pop/rock singer Antonio Flores, 33, died May 30. The younger Flores, an ex-heroin addict, is thought to have died from a drug overdose at the family home in Madrid.

Lola Flores, 72, known as Lola de España, has been described as Spain's most significant artist this century.

She was matriarch of a dynasty that included Antonio and his sister Rosario, Spain's top flamenco/pop performer. Antonio wrote most of the songs on both of Rosario's albums, "De Ley" and "Siento," which have made her the country's top-selling female artist of the '90s.

RCA released Antonio's album "Cosas Mias" in 1994 after a five-year musical silence from him, and it spent 40 weeks on the charts. He also sings on the latest album by new flamenco pioneers Ketama, "De Aki A Ketama," which was released the week of his death.

His only live appearance since his mother's death was May 26 in Pamplona, where he told the audience, "I'm very tired, lack of sleep. This concert is devoted to you and Lola Flores."

Lola's actress/daughter Lolita told Spanish TV after her mother's death, "My brother is very sensitive, and his mother was terribly special to him. He is very spiritual, very interior."

"If he hasn't got a regular girlfriend, it's because he's looking for an ideal. That ideal was Lola Flores, and I'm afraid he won't find her."



**Dan And Hann.** Daniel Barenboim, left, and Hannibal Lokumbe (formerly Hannibal Peterson) enjoy a lighthearted moment following the live recording of Lokumbe's "African Portraits" with the Chicago Symphony for Teldec Records.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** David Weyner is promoted to senior VP/GM of Sony Classical USA in New York. He was VP of marketing and product development.

EMI Records (EMI/Chrysalis/SBK) in New York appoints Adam Sexton VP of international, Nicholas Manville associate director of international artist development, and Petra Dorfsman manager of international A&R. They were, respectively, director of international artist development for BMG International, international production and sales manager for Arista, and manager of A&R for EMI.

Ronnie Johnson is named VP of black music promotion at Island Records in New York. He was senior national director of black music promotion for PLG.

Jonathan Morrish is promoted to VP of communications at Sony Music Entertainment Europe in London.



WEYNER



SEXTON



JOHNSON



MORRISH



GILMOUR



RUSSELL



MURPHY



MILLER

Until his successor is appointed, he will also continue his current responsibilities as director of corporate press and public relations.

Diane Gilmour is promoted to VP of media relations for Atlantic Records in New York. She was senior director of media relations.

Pam Russell is promoted to senior director of national sales and marketing for MCA Records/Nashville. She was Southern regional sales director.

Shilah Morrow is named senior director of marketing for TAG Records in New York. She was national

product development coordinator for the Atlantic Group.

Leonard Johnson is appointed director of A&R for Krasnow Entertainment in New York. He was director of A&R for Fiction Songs Ltd. in the U.K.

John Lytle is promoted to director of national promotion for Decca Records in Nashville. He was director of regional promotion in Dallas.

Keith Hagan is appointed national director of publicity for Mammoth Records in New York. He was a publicist at Arista.

Jose Garcia is promoted to marketing and sales manager, West Coast for BMG U.S. Latin in Los Angeles. He was Central U.S. promotion representative based in San Antonio, Texas.

**DISTRIBUTION.** Jeff Murphy is promoted to VP, Western division for Uni Distribution Corp. in Los Angeles. He was regional sales manager, Northern California/Northwest.

**PUBLISHING.** EMI Music Publishing in New York promotes Clark Miller

to VP of legal and business affairs and Brian Jackson to creative director/A&R East Coast. They were, respectively, director of legal and business affairs and creative manager.

Clay Bradley is promoted to director of writer/publisher relations for BMI in Nashville. He was associate director.

**RELATED FIELDS.** Melissa Miller is named VP of talent for MCA Concerts nationwide. She was VP of alternative music bookings at Delsen-Slater Enterprises.





**A Bellyful Of Lunachicks And Radioheads.** Members of Radiohead, the Lunachicks, and Belly converge in New York at a party prior to the kick-off of Radiohead's tour. Shown in the front row, from left, are Leslie, the Lunachicks' tour manager; Tanya Donnelly, Belly; Sindi, the Lunachicks; and Gail Greenwood, Belly. In the back row are Gina, the Lunachicks; Colin Greenwood, Radiohead; Tom Gorman, Belly; Ed O'Brien, Radiohead; and Chris Gorman, Belly.

## Hornsby's New RCA Set Swings TV Integral To 'Hot House' Promotion

■ BY MELINDA NEWMAN

NEW YORK—Ask Bruce Hornsby if radio programmers understand him, and—once he stops chuckling—he answers, “I doubt it. But I’m not surprised. I’ve never been easily slotted. I’ve never been part of a movement or part of a new trend. I like that. My whole thing is about trying to find my own voice.”

And that voice, surrounded by Hornsby's stiletto piano playing, resonates strongly on his new album, “Hot House,” coming from RCA on July 18. It's a project that his label feels, despite Hornsby's claims, could re-establish the artist at radio.

“Bruce is a gold artist who is only one hit away from being a platinum artist,” says Hugh Surratt, RCA's VP of

artist development.

That hit could be “Walk In The Sun,” which will go to top 40/adult and adult contemporary outlets the week of June 19, or “Cruise Control,” which RCA will simultaneously send to triple-A stations.

“Bruce would probably be considered a top 10 core artist at most triple-A stations,” says Jason Parker, music director at Constantine Consulting, which advises nine triple-A stations.

“His early records were a little glossy, but ‘Harbor Lights’ proved him to be a monster on piano and a great songwriter,” he continues.

Despite the giant musical strides Hornsby has made, it's those earlier “glossy” tunes that have echoed with the public. Hornsby's 1986 triple-platinum debut, “The Way It Is,” spawned three top 20 hits. His next album, 1988's “Scenes From The Southside,” went platinum, while 1990's “A Night On The Town” and 1993's “Harbor Lights” have only surpassed the gold certification point.



HORNSBY

The songs on “Hot House,” recorded at Hornsby's home studio in Williamsburg, Va., strike a balance between the accessible, thoughtful pop of “The Way It Is” and the jazzy, nonlinear stylings of “Harbor Lights.”

Similar to “Harbor Lights,” the new album was recorded with a core group of artists, bolstered by a number of guest musicians including guitarists Pat Metheny and Jerry Garcia, banjoist Béla Fleck, and vocalist Chaka Khan.

For an artist like Hornsby, whom Surratt says has a target audience of 18- to 44-year-olds, a slow build for “Hot House” is more important than an out-of-the-box blast. “We're not looking to try to have a massive blow-out on this. We're looking at a 12-month time line. We're positioning it like it should be, but we're not going to try to overhype the record or overpublicize it. We're going to be more concerned with how it's ‘SoundScanning’ three or four months into it.”

In August, RCA will concentrate on retail programs and getting the record in listening posts. RCA will also tie in with a headlining Northeast tour Hornsby has slated for that month. A bigger tour with Hornsby as an opener (Continued on page 16)

## Kiss Wants To Rock And Roll All Nite; Conventions Reunite Band With Fans

**KISS FOREVER:** For some acts, the obligation to their fans ends with producing the best album and tour they can. Kiss is not one of these acts.

From the start of its career, Kiss and its fans have created a trusting communion. Membership was open to all, as long as they loved the music. By definition, this tended to eliminate the critics.

But what act needed critical acclaim when they had the Kiss Army—troops willing to defend the band against any invasion?

The Army has been with Kiss from the beginning—not only to love and support the band, but to let them know when an album didn't live up to its potential, or even to tell the group's members how to conduct their love lives. “When I first started going out with Cher, the shit hit the fan with the Kiss Army,” recalls bassist Gene Simmons, who started the band in 1973 with guitarist Paul Stanley. “I was a traitor. It was like your mom and dad get divorced and your dad goes out with another woman. They want you all to themselves; they don't want anybody to know you better than they do.” And Simmons makes it clear he wouldn't want it any other way.

“Who knew that four bums off the streets of New York would be one record behind the Beatles for the number of gold records [awarded]?” says Simmons. “These are the people we have to thank for that.”

And thanking them they are. The band members are planting a big wet one on their fans in the form of the Kiss Convention, a 12-hour extravaganza that will take place in 23 cities across North America this summer. The first convention will occur June 17 in Los Angeles; the last one will be in Pittsburgh Aug. 1.

Each festival will include an acoustic concert by the band, a question and answer segment, an autograph session, performances by Kiss tribute bands (Simmons swears there are more than 1,000 such groups across the world, including one in Siberia), 20 Kiss costumes on display in Plexiglas, rare band memorabilia, a drum clinic with Eric Singer, a guitar clinic with Bruce Kulick, Kiss merchandise for sale, and a trade show. In other words, it's a “Star Trek” convention crossed with Beatlefest crossed with Fan Fair.

The band introduced the convention concept in Australia earlier this year. Returning to tour Oz for the first time in 15 years, Kiss wanted to do something really special for its fans. According to Simmons, the Australian convention sites were that and much, much more (Billboard, March

4). “It looked like we were doing it for the fans, but we were doing it for us,” he says. “We're getting the kind of kick from these things that we haven't gotten since we first stepped on stage.”

The Australian conventions attracted all kinds of Kiss fans. “We met a Kiss grandmother, all 40 years of her,” says Simmons. “We met kids who were named Beth or Christine, after our songs.”

And they met fans who had stories to tell. “The Q&A sessions were often more like Baptist churches, where people would stand up and testify,” says Simmons. “There was a guy named Big Big Daddy. He was at least 300 pounds; he had tattoos all over him. And I say this with great admiration: He looked like a circus freak. He lays out this story about how when he was 12, kids used to beat him up. And we're hearing this and looking at this man mountain. He started talking about a song called ‘I’ from

[1981's] ‘Music From The Elder’ album. He thought this song spoke to him. And from that point on, he decided to do whatever he wanted to do. [As he was telling us this], he starts crying, I guess he was embarrassed, and he started to walk out. And I'm here to tell you, that's when you realize a song isn't just a song. You hope that in your heart, but in reality, that's a big pill to swallow. It was shocking for us. It was a learning experience for us.”

Tickets to the conventions, which are primarily being held in hotels like the Radisson and Marriott, are \$100 and are available through a toll-free number set up by the band. There is no service charge. As steep as ticket prices are, Simmons says it doesn't come close to covering what the band members will spend on the convention. “We're paying for everything, all our travel, hotels, building and carrying the display cases. We have to have insurance for everyone who comes through the door.” Most of the conventions will have a limit of 1,000 people, but because of demand, the New York show has been moved to Roseland, which can accommodate more than 2,000 people.

Kiss has played before some of the largest audiences in the world. As thrilling as that has been, the conventions touch the band in a way the live shows never have. “The biggest show we ever did was in Rio de Janeiro with 250,000 people,” says Simmons. “When you hear these voices, they barely speak English, singing your songs, it makes your heart stop. But it doesn't put a lump in your throat. It just takes one person, one fan, saying I love you. That puts a lump in your throat.”



by Melinda Newman

## Lauper Rejuvenates Career With 'Cyn'-ful Epic Anthology

■ BY JIM BESSMAN

NEW YORK—On paper, Cyndi Lauper's new single and album seem a step backward for the Epic artist who roared out of nowhere in 1984 with the aptly titled quadruple platinum album “She's So Unusual” and its monster first single “Girls Just Wanna Have Fun.”

The new record, “Twelve Deadly Cyns . . . And Then Some” is a 14-track career anthology that is being promoted initially by the single “Hey Now (Girls Just Wanna Have Fun).” As the title suggests, the single is a reworking of Lauper's debut hit—but not a reversal of direction.

“It's a reggae-style remake with a brand new chorus which emerged naturally from some live performances that she did last year,” says David Massey, Epic VP of A&R and marketing. The track borrows its “hey now” intro from the 1974 Redbone hit “Come

And Get Your Love.”

“We feel that the single is a great presentation of where she's at now,” Massey adds. “It's not a rerelease, but an entirely new version with a new flavor.”

It was also a huge hit internationally, Massey notes, selling nearly three million copies world-

wide. “Twelve Deadly Cyns” has been available with two additional tracks in foreign markets since last September. Epic hopes that Lauper's overseas success can repeat

itself with the album's domestic release on July 18 and rejuvenate a career that seemed to have stalled somewhat with her fourth album, the preceding “Hat Full Of Stars” from 1993.

(Continued on next page)



LAUPER



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## Bar/None's Collins: International Favorite Arrives In U.S.

BY DAVID SPRAGUE

NEW YORK—Edwyn Collins is big in Belgium. He's favored in France and positively adored in Australia. And while the Scottish singer/songwriter has yet to advance beyond cult status in the United States, Bar/None Records is hoping to increase his audience with the July 18 release of "Gorgeous George."

"I've been a fan of Edwyn's over the years, and when we were offered the opportunity to work with him, I jumped at it," says Tom Prendergast, president of Bar/None. "It puts us in an enviable position, since we have the opportunity to work with a record that's already a proven hit."

"Gorgeous George," Collins' third solo album, has hit the top five in several European territories, selling more than 150,000 copies in France

alone, according to his British label, Setanta. Prendergast says that Bar/None's efforts to duplicate those results will include the use of independent radio promotion for the first single, "A Girl Like You." A promotional single will be worked to commercial alternative as well as college outlets.



COLLINS

After garnering airplay across Europe, "A Girl Like You" is charting in the U.K., where it is receiving play on BBC's Radio One, among other stations.

"That helps us, as does the fact that we have a wonderful video for the song, which we're pushing strongly for MTV airplay. That's something we

don't always feel we have the best chance with," says Prendergast. The clip will also be serviced to a number of local outlets.

Prendergast notes that Bar/None hopes to reach "Edwyn's hardcore fans as well as the great number of Anglophiles out there." Collins' releases have previously been available here only on import.

Bar/None will be flying Collins to the U.S. in August for a promotional tour of radio stations in selected markets, with his first full American trek (he did dates in New York and Los Angeles in March) to follow in the fall.

As leader of Orange Juice, a Glasgow-bred band that played a proudly naive brand of neo-pop, Collins served as inspiration for such latter-day kindred spirits as Teenage Fanclub and Eugenius.

Orange Juice stayed together for

slightly more than five years, debuting with a series of highly-collectible singles on the seminal Postcard label before denting the British charts with a sunny, funk-tinged pop sound.

"We were always quite playful, but at the core, we had a sense of social mischief, mostly as regards [American] management at the time," says Collins with a wry laugh. "We thought we could destroy the infrastructure of the music business, but we ended up shaking hands with the beast."

The "beast" is a recurring theme on "Gorgeous George." Amidst Collins' trademark downcast love songs, there lies a generous sprinkling of cutting observational pieces—such as the title cut—likely to pique the interest of anyone with a fondness for Ray Davies at his darkest.

"Well, 'Gorgeous George' is more an archetype than a person," Collins offers. "He's in his mid-40s, he has a penchant for designer clothes, an ex-

pensive cocaine habit, and a series of 19-year-old girlfriends. He might be in the music business. He might be in advertising."

Whatever the subject matter, Collins' deep, mellifluous delivery (reminiscent of David Bowie and Nick Cave) adds a palpable sense of urgency, one that's underscored by the drumming of ex-Sex Pistol Paul Cook. All the same, songs such as the likely second single, "If You Could Love Me," and the yearning "North Of Heaven" radiate a timelessness that should endear them to fans of pre-rock pop as well as postmodern styles.

"When I think of the word 'postmodern,' I think of radical eclecticism, which is what it meant originally," says Collins. "In that sense, I think this is extremely postmodern. I'll use ribbon mikes from the 1940s alongside guitar feedback, not because I'm nostalgic, but because boundaries of any kind disturb me."

## LAUPER'S 'CYN'-FUL EPIC ANTHOLOGY

(Continued from preceding page)

"We're very aware that she needs rebuilding here," continues Massey, who believes that while the acclaimed "Hat" album did not live up to the sales standards set by Lauper's early efforts, the very personal disc—which Lauper entirely wrote or co-wrote—went a long way toward promoting her artistic integrity and credibility.

"Obviously, we're aware of the perception problems Cyndi faced in the mid- to late-'80s, which affected her development here," says Massey. "But songs like 'Sally's Pigeons,' which she co-wrote with Mary Chapin Carpenter [and is included in 'Twelve Deadly Cyns'] went way beyond where she'd gone before, not only lyrically but vocally."

Massey, citing Lauper's enormous vocal talents and proven star quality—both as concert artist and TV and film actress—expects her anthology to re-

turn her to the forefront in the manner of Tina Turner's comeback and points to the album's achievements elsewhere as evidence. "We think she'll sell a million copies in Japan, which is almost unprecedented for an international artist there," he says. "She's already quadruple-platinum [sales in excess of 800,000 units] there, nearly triple in the U.K. [900,000 units], and gold or platinum in nine major territories where the early career errors that were made in North America didn't apply."

Here Massey alludes to Lauper's notorious "wrestling phase," which "presented her as being more quirky than she is and underrepresented her extraordinary talent as an artist." Epic's goal now, he says, is to "re-introduce" Lauper to a "distracted public." The "Hey Now (Girls Just Wanna Have Fun)" remake, he feels, provides a platform from which to do just that.

The single will be targeted at pop radio here in late June, and Massey is looking for potential crossover to hot AC and the dance market, which will be serviced an "extended carnival" mix featuring Jamaican dancehall artist and Lauper labelmate Patra. The album, meanwhile, will be accompanied by a simultaneously released companion home video anthology. The videos, along with interview footage shot at Coney Island, will be cut into an electronic press kit and in-store play reel.

Lauper, who usually helms her own videos, has directed a TV spot for the album, which Epic product manager Heidi Brown Lewis says utilizes the artist's striking album head shot. Lauper's yellow hair, dramatically made-up eyes, and bright red bowler hat make for an immediately memorable image, which will be further featured in advance point-of-purchase and major market sniping.

A Letterman appearance is confirmed for July 17, adds Lewis, and other TV appearances are being coordinated.

To help Lauper reconnect with her domestic fan base, Epic has begun a classified ad campaign in major metropolitan markets, highlighting an 800 number that gives callers a "sneak preview" of the upcoming album along with Lauper's reminiscences about her big hits and recent overseas success.

"I have no idea why, but it took off like a new record," says Lauper of the album's chart performance outside the U.S. While "Twelve Deadly Cyns" includes such hits as "Girls Just Wanna Have Fun," "Time After Time," "True Colors," and "All Through The Night," she stresses that it's not a best-of or greatest hits package, but a true career anthology.

"Before making 'Hat Full Of Stars'—which I waited my whole life to make—the record company wanted a best-of," says Lauper. "We even put the whole thing together, but I didn't like it. I wanted a record of my work from the beginning, for people to understand me and who I am as a singer."

"Twelve Deadly Cyns," then, starts with a new version of "I'm Gonna Be Strong," the Gene Pitney classic which

(Continued on page 18)

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YANNI	America West Arena Phoenix	May 23	\$416,698 \$80/\$32.50/\$25	12,680 sellout	Evening Star Prods
TOM PETTY TAJ MAHAL	Orlando Arena, Orlando Centroplex Orlando, Fla	May 20	\$365,176 \$31.75/\$23.75	13,090 sellout	Silver Star Prods
JIMMY PAGE & ROBERT PLANT TRAGICALLY HIP	Memorial Coliseum Portland, Ore	May 23	\$361,750 \$45/\$22.50	11,760 sellout	MCA Concerts NW
BEASTIE BOYS HURRICANE	Madison Square Garden New York	May 23	\$331,070 \$26/\$23.50	14,070 sellout	Delsener/Slater Enterprises
QUEENSRYCHE TYPE O NEGATIVE	Great Western Forum Inglewood, Calif	May 20	\$301,435 \$35/\$25/\$17.50	12,229 14,333	Avalon Attractions
TOM PETTY TAJ MAHAL	Sun Dome University of South Florida Tampa, Fla	May 19	\$249,865 \$31.75/\$23.75	8,732 sellout	Silver Star Prods

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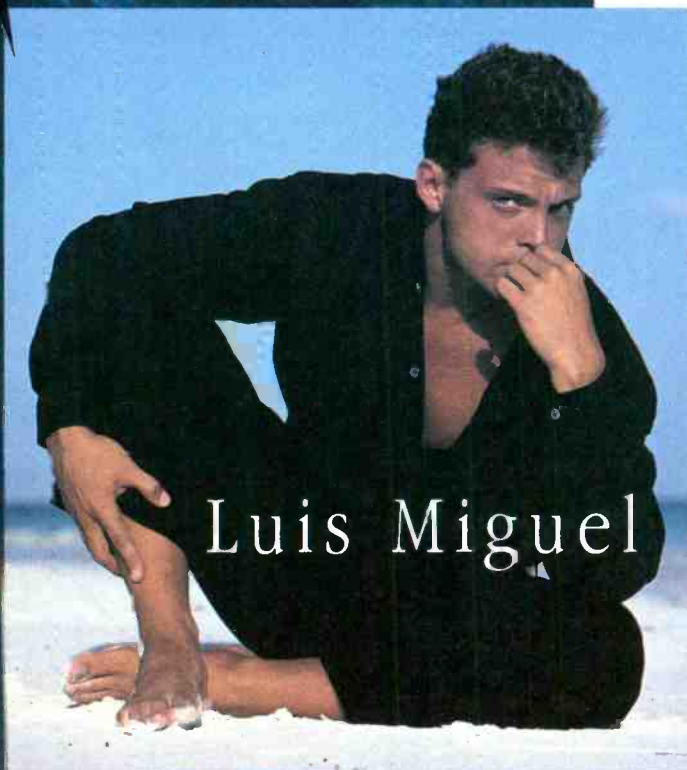
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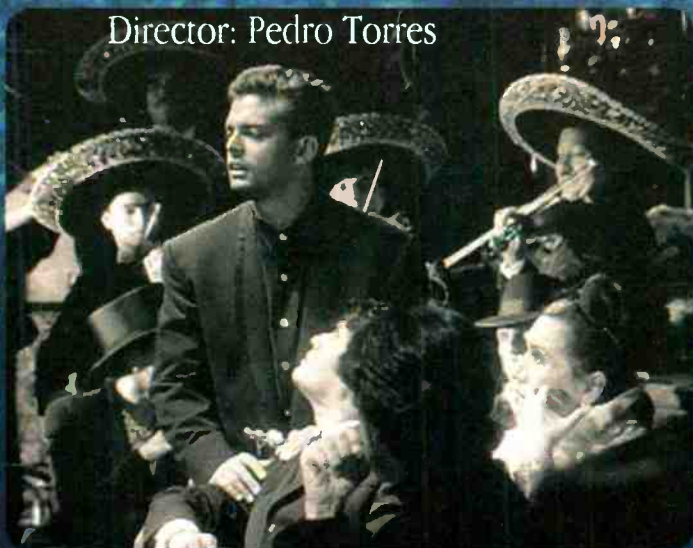
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## BRUCE HORNSBY'S NEW RCA SET 'HOT HOUSE' SWINGS

(Continued from page 13)

or co-headliner will shape up later in the year.

A sports fanatic, Hornsby is also available "to throw out that first pitch or sing the national anthem" along the tour route, adds Surratt. (Hornsby addresses his sports fixation on "Big Rumble." "It's basically a song about people making sports into religion, and I'm saying I'm right in there with them," he says.)

Surratt says the second phase of the media campaign will begin in Sep-

tember and will include consumer advertising and a round of television appearances.

Television has become a vital part of the Hornsby campaign, which is ironic, given that he initially shunned the medium. "I never did TV for the first three records," he says. "I thought it was kind of a little too show-bizzy. I turned down Johnny Carson for seven years. But last year, I knew I'd made the most inaccessible record of the past four, so I knew I had to find an alter-

nate way to get the word out, and actually I came to enjoy [TV]. I did 20-plus TV shows last year. The one we're most proud of is: We're the only band that didn't lip-sync on the Jackson Family Honors special. *And* we got paid."

In addition to guest appearances, RCA is also looking at other television means to expose Hornsby, including tie-ins with VH1. "We're still in initial discussions with them, but they seem very interested in having Bruce perform for one of their music specials, as

opposed to just playing his clips," says Surratt.

RCA is also looking at a television special that would expand on a PBS program he did a few years ago. "It's embryonic, but we want to do some kind of television production with him, possibly for PBS or maybe for another outlet," says Surratt. "Bruce takes all the elements from American music, and he would seem to fit right in with being the center of some kind of programming using various artists and genres."

That melding of different styles is evident throughout the music on "Hot House," which builds primarily from a swing base.

"There was a time when swing music was the popular music of the day. Obviously there's not much of a swing consciousness out there today, but I wanted to see if I could find a place where swing worked," says Hornsby. "A lot of my thing has been about a folksy consciousness with the words, but my piano style is coming from Bill Evans and Keith Jarrett. So I also wanted to find a place where folk and jazz meet."

To bring that point home, the cover of "Hot House" features a drawing of Charlie Parker playing with Bill Monroe.

Literally, Hornsby's knack for "weaving a good yarn," as Surratt puts it, is glowingly present through darkly comedic stories about high school reunions, wedding-day infidelities, and unreceptive audiences.

Most of the tales are based on the antics going on in Hornsby's hometown. "I have a friend who seems to be the gossip line of our town," says Hornsby. "I've gotten more songs from this guy riding around in his pick-up truck. There are definitely people in my town who get the new record and comb the lyric sheets trying to figure out who's who."

Many of the songs also come from tales Hornsby has collected from his years on the road. The album opens with "Spider Fingers," a nickname given to a Hornsby piano technique of rapidly playing the same note over by Deadheads during his stint with the Grateful Dead. "Some friend of mine overheard a conversation with some Deadheads, and they were saying, 'Did you hear about the RFK Stadium show? On 'Sugar Magnolia' Bruce played spider fingers, and it was awesome!' [Although the song isn't about playing with the Dead], we thought it was such a funny name, we should do a song about it. It's almost a novelty tune."

Hornsby finished "Hot House" several months ago but waited until events at RCA settled down before handing it over. "We were basically done in January, but we didn't feel we could turn the record in until they got a new president, so we had to hold it," says Hornsby. He took advantage of the time to add another song to the album and to practice, practice, practice. "We kept cutting some songs, and a 10-song album became an 11-song album, and then [president] Bob Jamison came in. I've known him for years, so it all worked out just fine."

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Bruce Hornsby



HOT HOUSE

ALBUM ART FOR BRUCE HORNSBY'S "HOT HOUSE"



## LUAKA BOP REVIVES PERU'S BLACK 'SOUL'

(Continued from page 1)

exposure thanks to the May 30 release of the Luaka Bop compilation "The Soul Of Black Peru."

The album's accessible sound may make it one of Luaka Bop's more popular releases, although marketing the project poses some unique challenges for the label.

Conceived by Luaka Bop founder David Byrne, "The Soul Of Black Peru" showcases 25 years of Afro-Peruvian sounds, starting with the song that inspired Byrne to create the compilation: "Maria Lando" by Susana Baca.

"For me, it's a great joy that David Byrne likes our music and has decided to do a compilation of it," says Baca. "David has a sensitivity to world events that I find meaningful."

Having received a tape of Baca's performance labeled simply "Peru Negro" (Black Peru), Byrne spent months trying to locate the artist, only to find she was impossible to reach because she had never released an album on a major label. However, Byrne eventually met Baca through a common acquaintance and persuaded her to participate in the project. Byrne recorded his own Spanish-language rendition of "Maria Lando," which is also included on the compilation.

The other artists appearing on the 15-track compendium are one-time popular singer Manuel Donayre, who disappeared from the spotlight after his heyday in the mid-'80s; Cecilia Baraza, a white pop singer who includes

Afro-Peruvian tunes in her repertoire; Lucila Campos, a raucous singer whose picture graces the cover of "Black Peru"; Roberto Rivas, another former hitmaker whose whereabouts are unknown; Eva Ayllón, a popular Peruvian singer who also has a fervent following among Peruvian communities in the U.S.; Abelardo Vásquez, a longtime scholar of Afro-Peruvian music who runs an after-hours club that promotes the genre; the late Chabuca Granda, a pop singer who turned to Afro-Peruvian music late in her career and who wrote "Maria Lando"; and the late Nicómedes Santa Cruz, an Afro-Peruvian artist who had a radio show that promoted the music.

Comparing Afro-Peruvian music to its Afro-Cuban counterpart, Luaka Bop president Yale Evelev says, "This music is in some ways more sophisticated. Peruvians are proud that when they play in Cuba the Cuban percussionists have trouble following their rhythms."

But beyond its rhythmic underpinnings, the Afro-Peruvian style is distinct for its melodicism. It fuses the folkloric strains of Andean music with a Spanish flamenco sensibility and African rhythms.

"It is a blend," says Baca of Afro-Peruvian music. "Blacks came with the conquerors, so there was the Spanish presence, the black presence, and the Andean presence. From these sources we have a result, and for us the empha-

sis is on black culture."

Baca says that Afro-Peruvian music has been gaining momentum in recent years thanks to an increased awareness by black Peruvians of their cultural heritage.

"There is a movement in the Americas to retrieve our past," says Baca. "People have more information and a greater consciousness about their history. It's part of a whole current of going back to our roots."

Nevertheless, the majority of black Peruvians are estranged from their African heritage, according to Baca. Consequently, she and her husband, Ricardo Pereira, have formed a cultural center whose mission is to raise awareness of black arts in Peru.

"I would like to gather young people together and show them what we have been able to compile in our lifetime, and let them take what they will from that knowledge to continue making Peruvian music," says Baca. "Many young artists have not managed to hear much of our music. They lack a connection between the old and the new."

Pereira explains blacks in Peru never had the strong links to Africa that some of their South American brethren had because the slave trade in Peru differed from that of neighboring countries.

"The blacks who were brought to the coasts of the Pacific had to be intelligent, Spanish-speaking, and cultured," he says. "The conquistadors did not

bring entire tribes here for fear that they would rebel against the establishment." As a result, he says, the slaves who were taken were separated from their native populations.

Because of the extent to which African culture in Peru was diluted by the slave traders, the music on "The Soul Of Black Peru" provides black youths with their only link to the past, according to Baca. Indeed, many of the songs on the collection make subtle references to oppression. For instance, a track called "Toro Mata" (Bull Kills) performed by Campos likens a black subject to a bullfighter whose color makes him the target of violence. The bull serves as a metaphor for the white oppressor culture.

Despite the heavy lyrical content of many of the selections on "Black Peru," the music is remarkably lithe and upbeat, facilitating the album's marketing.

"This record has more of a chance than some of the other Luaka Bop compilations, because the music is a lot more sophisticated," says Evelev. "People probably aren't going to be put off by it like they might by an Asian record."

Nevertheless, marketing "The Soul Of Black Peru" presents a battery of challenges for Luaka Bop. For one, several of the artists on it are either deceased or no longer in contact with the music community. Also, some of the ensembles, like Peru Negro, are so large

that taking them on tour would be prohibitively expensive.

Evelev says he is negotiating with the Peruvian government to create a tour package with Baca and Campos. "They're very different, but they complement each other," he says of the two singers.

In the meantime, the label's approach is to "get as much National Public Radio exposure as we can," says Evelev. "We are also mailing the album to bookstores and coffeehouses and trying to get press in alternative magazines like Utne Reader and Mother Jones."

Evelev says he plans to use a low-budget video of "Maria Lando" that Baca made years ago and some documentary footage in an interactive press kit to promote "The Soul Of Black Peru."

The album—which features English and Spanish liner notes—will be heavily distributed and promoted throughout South America, according to Evelev.

Established in 1990 as Byrne's world music imprint, Warner Bros.-distributed Luaka Bop launched with a collection of Brazilian music and has since released geographically oriented compilations from Cuba, India, and other territories. Luaka Bop is also the home for such contemporary artists as Zap Mama, A.R. Kane, Geggy Tah, Shokichi Kina, and Byrne's solo work.

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## PRIORITY RECORDS PROVES IT'S MORE THAN RAP

(Continued from page 10)

Turner badgered some friends at Cema Distribution to handle the fledgling label's product until they agreed to a handshake deal. From there, he turned to various acquaintances he knew from compiling the K-tel albums to put together "Kings Of Rap," Priority's first release.

"It sold heavily in the racks and Kmart's and Wal-Mart's," says Turner.

From there, Priority continued to mine the compilation market, releasing anthologies dedicated to gospel, country, rock, and disco.

In 1988, the company scored a coup by licensing the rights to the California Raisins, the Claymation characters popular in TV commercials.

"That was a K-tel-oriented marketing idea," says Turner. While much of the material covered by the Raisins was in the Motown catalog, Turner's novel approach involved rerecording cover versions of the songs as if they were performed by the California Raisins. The label enlisted R&B and rock veteran Buddy Miles, the voice on the TV commercials, to sing on the album, so Priority would own the masters, instead of licensing the recordings from another source. The concept worked, and Priority scored its first platinum album with 1987's "The California Raisins Sing The Hit Songs."

### PAVING THE WAY

The success with the Raisins paved the way for Priority to move to sign artists. "It proved we have the infrastructure to sell millions, but we were still a small label," Turner says.

Rap music seemed like a natural for the label. "I had an affinity for rap from the beginning," he says. "It was an exciting kind of music that was definitely the rock'n'roll of its day. And the majors didn't give a shit, because it didn't sell a lot of records."

The first act Priority signed was N.W.A. Turner can still remember hearing "Fuck Tha Police" the first time. "The hair on my arm stood up," he says.

In a deal with Eazy-E's Ruthless imprint, Priority released such platinum-plus N.W.A. titles as 1989's "Straight Outta Compton," 1990's "100 Miles And Runnin'," and 1991's chart-topping "EFL4ZAGGIN'."

Following his split from N.W.A., Ice Cube remained with Priority and also scored several platinum-plus titles, such as 1990's "AmeriKKKa's Most Wanted," 1991's "Kill At Will" and "Death Certificate," and the 1992 chart-topper "The Predator."

Says Violet Brown, urban buyer for the 347-store, Torrance, Calif.-based Warehouse Entertainment chain, "Priority may be an indie label, but at the Warehouse it is a major." Brown credits Priority with changing the course of rap music by signing

N.W.A. "Over the past 10 years, [Priority] has been my No. 1 rap label," she says.

But Priority's sales success didn't come without controversy. "Fuck Tha Police," the same song that made Turner take notice, raised the ire of the FBI. In what some took as a veiled threat, the assistant director of public affairs for the bureau sent a letter to Priority stating that the song encouraged violence against law-enforcement officers (Billboard, Oct. 21, 1989).

Ice Cube also came under fire for his controversial solo material. "Black Korea" and "No Vaseline" on "Death Certificate" prompted the Simon Wiesenthal Center, a Jewish human-rights group, to ask retailers to pull the title off the shelves because of its alleged anti-Korean and anti-Semitic lyrics (Billboard, Nov. 16, 1991). Retailers refused, but Island Records trimmed the songs from the international release (Billboard, Dec. 7, 1991), and Korean grocers launched a boycott against St. Ides beer, forcing the brewer to drop its TV and radio advertising campaign featuring Ice Cube (Billboard, Dec. 14, 1991).

The songs also sparked Billboard to publish an editorial stating that "Ice Cube's unabashed espousal of violence crosses the line" (Billboard, Nov. 23, 1991).

Yet Priority weathered the storm and often benefited because of the controversy. Following his split from Sire/Warner Bros. in the wake of the "Cop Killer" controversy, Ice-T found a new home at Priority (Billboard, Feb. 13, 1993). And while Time Warner continues to take the heat from groups outraged by the content of gangsta rap (Billboard, June 3), Priority remains unscathed.

"It was a movement more than anything else," Turner says of gangsta rap. "We didn't even think of the controversy. We didn't feel we had any other choice than to put these records out. These are records that have got to come out, and we supported them completely and we still do. After 10 years we are still completely independent, and we let artists put out what they want."

### NEW TALENT

Priority has begun to build for the future with a new roster of talent. Mack 10, whose single "Foe Life" recently reached the top 10 of the Hot Rap Singles chart, is the label's top prospect of the moment.

In addition, Priority has entered into a number of production deals, including a deal with Duck Down, the pair behind the Black Moon and Smif-N-Wessun projects. "They have about a half-dozen acts that they are in the studio with, and it's slammin' stuff," Turner says.

The label also has a production deal with Oakland, Calif.-based E-A-Ski and CMT and L.A.-based Rhythm D, who is a Dr. Dre protégé.

Another group Priority is optimistic about is the B.U.M.S., who are produced by King Tech and Sway, known for their DJ stints on KMEL San Francisco and KKBK (the Beat) Los Angeles.

Other artists primed to break big include Lil' Half Dead and Cutty Ranks, whose new album is set for a

fall release.

While Priority seemingly couldn't lose in the hip-hop business, its first attempt to enter the rock market failed. The label made its move with a Priority Rocks release by a hard rock outfit called Slammin' Gladys (Feb. 8, 1992), but the band's album and the division failed to take off.

Yet Priority hasn't given up on rock. While it buried the Priority Rocks moniker, the label has ventured into the alternative rock business with signings such as Magnapop and Sons Of Elvis. Magnapop's "Hot Boxing" has sold more than 24,000 units, according to SoundScan; the group is recording a new album.

In addition, Priority has a distribution deal with Metal Blade and a year-old joint venture with the small L.A.-based indie Basura, whose roster includes Milk Cult, Foreskin 500, and Timco.

Priority has a staff of 10 in its division focusing solely on alternative rock. "We want to become a force in that area as well," says Turner. "We are going to sign six to eight more acts by the first quarter of next year."

With its joint venture with Rhythm Safari, Priority is able to work more mainstream artists, including one-time superstars Foreigner, Carole King, and Christopher Cross and world music pioneer Johnny Clegg.

### STAFF CHANGES

"Over the last six months there have been a lot of changes in the staff," Turner says. "We went through a whole year of transition."

Although Turner chose to let some longtime employees go during the transition period, he says the moves were necessary. "We had to get rid of some people that were comfortable when we were a \$30 million to \$40 million company," he says. "It's different now that we are an \$80 million to \$100 million company."

The staff now consists of a blend of "seasoned veterans who have been involved in large record companies and some of the young kids," Turner says.

Priority now has a complete national promotion staff, headed by senior VP Nancy Levin, formerly of Reprise, as well as regional promotion staffers.

"They're multiformated, so they are working Foreigner and Christo-

pher Cross to AC, and they are working Mack 10 and Dr. Dre," Turner says.

Another key change is in its publicity department. Walter Dawkins, formerly of EMI, is the new head of rap publicity and will relocate to L.A. this month.

Former Capitol and Gold Mountain executive Art Jaeger became executive VP/GM of Priority in the fall of 1994. Jaeger now handles the label's day-to-day business.

The label has also restructured its street marketing team. "We have regionals that do retail marketing who call mom-and-pops," says Turner. "We just went back to the basics, since we have the radio thing covered. What we always did was try to break records on the street. We need to have that presence out there in those little stores."

### CD-ROM AND FILM

Following the success of "Friday," which is the first release under the Priority Films banner, Turner has plans to continue to explore the film business. Turner, Ice-T, and his manager, Jorge Hinojosa, have plans to option a book for the next Priority Films project.

Turner says, "We are going to put these film packages together and take them to distributors, and own the property ourselves and do a great soundtrack."

Turner plans to act as a conduit between the film studios and the hip-hop community. "It's just like rap early on—these kids have nowhere to go," Turner says.

In addition, Priority also has plans to enter the CD-ROM distribution business with various midline titles the company plans to acquire. "We will license them and then distribute them to record shops and mass merchandisers," Turner says. "We're going to ship them the same way we ship our CDs." The titles Priority plans to distribute range from educational to adult.

In 1993, the company created its own distribution arm, Priority Records Distribution (Billboard, Nov. 20, 1993).

The company plans to begin distributing the CD-ROM titles in January 1996.

## LAUPER'S 'CYN'-FUL EPIC ANTHOLOGY

(Continued from page 14)

Lauper originally performed and recorded with her early band Blue Angel. "I wanted it in the anthology because it represents a very large part of my life, and for people who know me from before my solo career," she notes.

The "Girls Just Wanna Have Fun" remake came about when she and her band "ripped apart" the original version during her "Hat Full Of Stars" album tour. The reggae influence continues on "Come On Home," the anthology's only new song, which will be its second single.

"It's about coming home to yourself," says Lauper, recalling all she's gone through since her initial breakthrough, when "everything was amplified," she says, and "I wore all my

bruises on the outside like warpaint. I had to find out who I was, which wasn't who everybody thought I was. People like to pigeonhole you into a little space, but I'm a very real person who tries to do what's real—from my heart—whether it's successful or not."

Touring plans, however, depend on the domestic success of "Twelve Deadly Cyns . . . And Then Some," Lauper adds. Otherwise, she'll continue writing and furthering her studies into world music, which she commenced in earnest during her "Hat Full Of Stars" touring.

"I love music, and every day there's new music to learn," she says.

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### THE RITE OF STRINGS

is composed of three of the world's most virtuosic musicians - Stanley Clarke, Al DiMeola and Jean-Luc Ponty. They will tour North America this summer. Released August 1st. (X2-34167)

### KINDRED SPIRIT

a duo built around the vocal talents of Debbi Peterson (former Bangles) and Siobhan Maher (former River City People). The first single is "Ask Me No Questions." Released June 6th. (X2-13170)

### THE LAST LIBERTINES

are fronted by Simon Wilson, formerly of 29 Palms. Currently touring England as the opening act for Kirsty MacColl. Released July 5th. (X2-13223)



anti-established 1979

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## HENDRIX LAWSUIT

(Continued from page 12)

Eddie Kramer biography "Hendrix." Representatives for MCA declined to comment on the case at press time, while attorneys for Douglas and Branton could not be reached for comment. PAUL VERNA



# 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	10	<b>BLESSID UNION OF SOULS</b> EMI 31836 (10.98/15.98)	HOME
2	4	26	<b>RUSTED ROOT</b> MERCURY 522713 (9.98 EQ/15.98)	WHEN I WOKE
3	2	3	<b>MAD LION</b> WEEDEE 2006*/NERVOUS (10.98/15.98)	REAL TING
4	5	18	<b>SUBWAY</b> BIV 10 530354/MOTOWN (9.98/13.98)	GOOD TIMES
5	6	3	<b>4 RUNNER</b> POLYDOR 27379 (9.98/13.98)	4 RUNNER
6	7	7	<b>JEFF BUCKLEY</b> COLUMBIA 57528 (9.98 EQ/15.98)	GRACE
7	8	17	<b>MARTIN PAGE</b> MERCURY 522104 (10.98 EQ/15.98)	IN THE HOUSE OF STONE AND LIGHT
8	—	1	<b>JON B.</b> YAB YUM/550 MUSIC 66436/EPIC (10.98 EQ/15.98)	BONAFIDE
9	9	8	<b>RACHELLE FERRELL</b> BLUE NOTE 27820/CAPITOL (9.98/15.98)	FIRST INSTRUMENT
10	10	15	<b>LETTERS TO CLEO</b> CHERRY DISC/GIANT 24598 (9.98/16.98)	AURORA GORY ALICE
11	11	35	<b>CORROSION OF CONFORMITY</b> COLUMBIA 66208 (10.98 EQ/15.98)	DELIVERANCE
12	18	4	<b>JILL SOBULE</b> LAVA 82741/AG (10.98/15.98)	JILL SOBULE
13	14	14	<b>CRIME BOSS</b> SUAVE 3* (9.98/15.98)	ALL IN THE GAME
14	12	6	<b>INI KAMOZE</b> COLUMBIA 67056* (9.98 EQ/13.98)	HERE COMES THE HOTSTEPPER
15	21	46	<b>TYPE O NEGATIVE</b> ROADRUNNER 9100 (9.98/16.98)	BLOODY KISSES
16	16	8	<b>KMFDM</b> WAX TRAX 7199*/TVT (10.98/16.98)	NIHIL
17	13	20	<b>GILLETTE</b> S.O.S. 11102/ZOO (11.98/15.98)	ON THE ATTACK
18	20	2	<b>M PEOPLE</b> EPIC 67037 (10.98 EQ/15.98)	BIZARRE FRUIT
19	—	1	<b>CORONA</b> EASTWEST 61817/EEG (10.98/15.98)	RHYTHM OF THE NIGHT
20	15	10	<b>MORPHINE</b> RYKODISC 10320* (11.98/17.98)	YES

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	19	36	<b>RAPPIN' 4-TAY</b> CHRYSALIS 30889*/EMI (10.98/15.98)	DON'T FIGHT THE FEELIN'
22	26	6	<b>SUBLIME</b> SKUNK 1 (7.98/12.98)	40 OZ. TO FREEDOM
23	17	45	<b>LARI WHITE</b> ● RCA 66395 (9.98/15.98)	WISHES
24	28	84	<b>ADAM SANDLER</b> ● WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
25	31	3	<b>JOAN OSBORNE</b> MERCURY 26699 (10.98 EQ/15.98)	RELISH
26	—	1	<b>HURRICANE</b> CAPITOL 28335 (9.98/13.98)	THE HURRA
27	30	13	<b>BROTHA LYNCH HUNG</b> BLACK MARKET 53967*/PRIORITY (10.98/17.98)	SEASON OF DA SICCNESS
28	23	19	<b>THE ROOTS</b> DGC 24708*/GEFFEN (10.98/15.98)	DO YOU WANT MORE?!?!?!?
29	22	5	<b>MANA</b> WEA LATINA 99707 (8.98/14.98)	CUANDO LOS ANGELES LLORAN
30	29	3	<b>KORN</b> IMMORTAL 66633/EPIC (9.98 EQ/16.98)	KORN
31	32	5	<b>MONSTER MAGNET</b> A&M 540315 (9.98/15.98)	DOPE TO INFINITY
32	—	1	<b>URBAN KNIGHTS</b> GRP 09815 (10.98/16.98)	URBAN KNIGHTS
33	25	5	<b>IV XAMPLE</b> MCA 11220 (9.98/15.98)	FOR EXAMPLE
34	—	1	<b>THE D&amp;D PROJECT</b> ARISTA 18780 (10.98/15.98)	THE D&D PROJECT
35	34	5	<b>OUR LADY PEACE</b> RELATIVITY 1507 (10.98/15.98)	NAVEED
36	24	2	<b>MARCO ANTONIO SOLIS Y LOS BUKIS</b> FONOVISA 80505 (6.98/10.98)	POR AMOR A MI PUEBLO
37	—	1	<b>DIANA KING</b> COLUMBIA 64189 (10.98 EQ/15.98)	TOUGHER THAN LOVE
38	35	24	<b>SHENANDOAH</b> LIBERTY 31109 (10.98/15.98)	IN THE VICINITY OF THE HEART
39	40	18	<b>THE NEW LIFE COMMUNITY CHOIR/JOHN P. KEE</b> VERITY 43010/JIVE (10.98/15.98)	SHOW UP!
40	—	1	<b>DAVID LEE MURPHY</b> MCA 11044 (10.98/15.98)	OUT WITH A BANG

## POPULAR ♦ UP RISING S™

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

**IT'S ABOUT TIME:** "About Time," due June 13 on Epitaph Records, is the first release by Pennywise since the mainstream punk explosion, when all eyes turned to the independent L.A.-based label. Pennywise helped pave the way for the Offspring's success.

**Andy Kaulkin,** Epitaph's head of marketing, is expecting the album, the band's third, to sell better out of the box than

Bad Religion, who built our label," says Kaulkin. "[Bad Religion's] last album, 'Recipe For Hate,' sold 80,000 upon release of 'Stranger Than Fiction.' At that time it was doing 500 pieces a week. That means that Pennywise's new album has a stronger sales base than Bad Religion did."

Needless to say, Kaulkin and the folks at Epitaph are pretty confident they have another Offspring or Bad Religion on their hands with Pennywise.

Kaulkin is anticipating the Hermosa Beach, Calif.-based band's rabid teenage fan base to snatch up 10,000-12,000 copies of "About Time," which was produced by **Jerry Finn (Green Day, Rancid, the Muffs)**, in its first week on the shelves.

Fans will certainly have no trouble finding the release. Epitaph mailed posters to 2,600 stores stating the album's release date. To 8,000 of its mail-order customers, the label sent sticker postcards with the band's logo and album release date. The album will also be featured in several pricing and positioning programs at retail chains upon release.

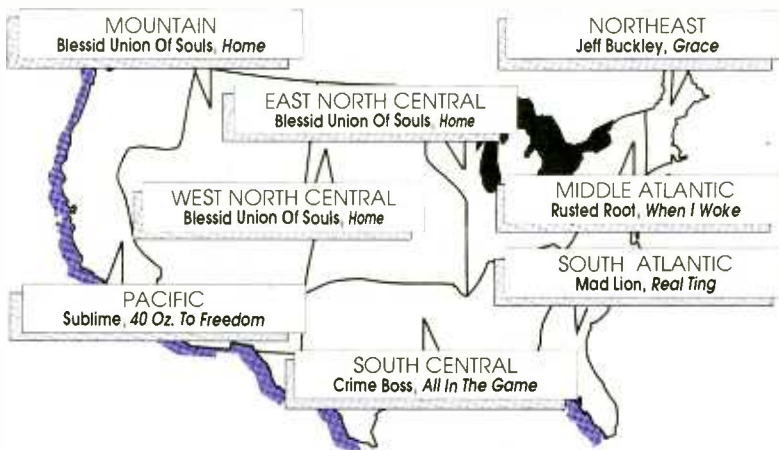
In addition, ads in Spin, Alternative Press, and a slew of surf and skate magazines and fanzines are set to run.

"The envelope has been pushed with punk music," says Kaulkin. "Now, a lot of major chain buyers like this. It makes more sense to a lot of people's



**Joyous.** Singer/songwriter Lida Husik teams with labelmate Chris Knox for a string of East Coast dates beginning June 22 in Philadelphia. The two are touring in support of their Caroline debuts "Joyride" and "Songs Of You And Me," respectively. Other dates include New York's Mercury Lounge on June 23.

### REGIONAL HEATSEEKERS #1'S



### THE REGIONAL ROUNDUP

Rotating top-10 lists of best-selling titles by new & developing artists.	
<b>WEST NORTH CENTRAL</b> 1. Blessid Union Of Souls, Home 2. 4 Runner, 4 Runner 3. Low, Long Division 4. Subway, Good Times 5. Jeff Buckley, Grace 6. Letters To Cleo, Aurora Gory Alice 7. Wilco, A.M. 8. Morphine, Yes 9. Gillette, On The Attack 10. Adam Sandler, They're All Gonna Laugh...	<b>MIDDLE ATLANTIC</b> 1. Rusted Root, When I Woke 2. Mad Lion, Real Ting 3. Blessid Union Of Souls, Home 4. Jeff Buckley, Grace 5. M People, Bizarre Fruit 6. Corona, Rhythm Of The Night 7. Rachelle Ferrell, First Instrument 8. King Just, Mystics Of The God 9. Martin Page, In The House Of Stone & Light 10. The D&D Project, D&D Project

ears. So, yeah, the time might be right."

The first track to radio, "Same Old Story," goes to modern rock programmers in early

June.

This summer, the band heads out on its first big tour since Offspring opened for them in early 1994. The nationwide trek

runs from late-June through September with labelmates the Joykiller and DFL as the opening acts.

**DON'T LOOK AWAY:** Questionmark Asylum didn't make much of a mark on the local Washington, D.C., hip-hop scene, but the foursome is sure strutting its stuff now.

The group's first single, "Hey Lookaway," from its Kaper/RCA debut, "Questionmark Asylum: The Album," moves from No. 63 with a bullet to No. 56 on the Hot R&B Singles & Tracks chart and from No. 9 with a bullet to No. 11 on the Hot Rap Singles chart this week.

The album debuts at No. 12 in the South Atlantic Regional Roundup this week. "They had a minor following in D.C.," says **Gwen Franklin**, senior director of artist development, black music, at RCA, "but now it's just snowballing every day."

To set up the album, which features songs produced by veteran producer **Dallas Austin**, the label first released the single to black colleges on Feb. 6, then to street jocks and mix shows on Feb. 20 in selected cities, including Los Angeles, San Francisco, and Chicago.

On May 1, the single was shipped to top 40/rhythm and R&B radio stations.

"The main thing is for them

to be seen," says Franklin. "We have them at colleges, radio parties, street parties, and on promo tours. This is one record where all the departments came together."

In addition to radio visits and parties, the group is hitting retail accounts and black expos, including the IAAAM '95 Celebration in Philadelphia June 2.

**ROAD WORK:** Mercury



**Dreamy Return.** Early '70s Los Angeles folk rock alum Lori Lieberman is back with her first solo album in 16 years. "A Thousand Dreams" is due June 13 on PopeMusic, which was formed by engineer Gene Pope and former PolyGram exec Alan Leftwich. Lieberman will perform at an industry showcase on June 20 at the Bitter End in New York.

Nashville's **Wesley Dennis** opens for **Alan Jackson** July 30 in Dodge City, Kan., and heads out on the Wal-Mart tour Aug. 14-20... Caroline's **Sincola** kicks off a month of club dates Friday (9) in Houston.



## Mercury Revs Up For McKnight 2nd Set On Heels Of 'Jason's Lyric' Hit

BY DAVID NATHAN

LOS ANGELES—Singer/songwriter and producer Brian McKnight is the first to admit that his self-titled 1992 debut took time to take hold with consumers. The reaction to his second album, "I Remember You," should be different. Due for release Aug. 8, the 16-track album is getting a heavy promotion and marketing push from his label, Mercury Records.



McKNIGHT

McKnight's initial outing received critical acclaim, and steady label promotion of that album's first single, "The Way Love Goes," helped propel the album to sales of 680,000, according to SoundScan.

However, it was McKnight's pairing with labelmate Vanessa Williams in 1993 on the duet "Love Is"—from Giant's "Beverly Hills 90210" soundtrack—that brought him mainstream attention, reaching No. 3 on the Hot 100.

"One Last Cry," the follow-up single taken from McKnight's self-titled

debut, gave him additional pop/R&B visibility, peaking at No. 8 on the Hot R&B Singles chart and No. 13 on the Hot 100.

A series of other career moves has primed the industry for McKnight's new album, including co-production credit on Black Men United's "U Will Know" from the "Jason's Lyric" soundtrack.

The genial McKnight says, "I probably had enough material for a new album by January '94, and I originally expected to finish recording by June for a release last August, but other events happened that delayed me."

Those events included a guest spot on rap duo Ill Al Skratch's Mercury hit "I'll Take Her" last summer, as well as writing, producing, and performing "Every Beat Of My Heart"—the Emmy-nominated title theme for TV soap opera "As The World Turns."

McKnight says, "The last three years have been very busy, and when it came time to record a new album, there was enormous pressure... that I put on myself. I felt the first record stretched musically and lyrically and showed my versatility. When I was preparing this one, I listened to what people liked on the

first album. I had over 50 songs to choose from, and once I narrowed it down, I sequenced the album in three basic parts: The first four or five songs were chosen for their commercial appeal for urban audiences, the next three or four are what I call my 'pop suite,' and the last few songs are the most personal, the most spiritual."

In contrast to his approach for the first album, "I Remember You" wasn't overdone. Says McKnight, "A lot of the vocals are first takes, and I didn't try to make it 'perfect'—the music has a looser feel to it this time."

While Mercury had planned to choose a track from McKnight's own new set as the first single, his version of the Van Morrison classic "Crazy" (Continued on page 38)



Whatta Tale. MCA black music division senior VP David Harleston and MCA Records soundtracks senior VP/GM Kathy Nelson join "Tales From The Hood" cast members and rapper Domino during the film's recent Hollywood premiere at the Galaxy Theater. Pictured, from left, are Harleston, actor Joe Torey, actor Clarence Williams III, and Domino, who performed on the soundtrack.

## Virgin's After 7, Prodigal Babyface Find Roots In New Set, 'Reflections'

BY J.R. REYNOLDS

LOS ANGELES—After straying from their original creative formula on their last album, the members of Virgin's After 7 have returned to their roots for a third set, "Reflections."

Arriving in-store July 18, "Reflections" features the creative and inspirational return of Kenny "Babyface" Edmonds, who produced tracks on After 7's self-titled debut set. For the group, it's a family reunion of sorts, since Babyface is brother to members Kevon and Melvin Edmonds.

Rounding out After 7 is Keith Mitchell, the cousin of LaFace co-owner L.A. Reid.

Says Kevon, "Kenny produced three tracks and co-produced another four. But more important, he was a real guiding spirit."

Despite Babyface's high profile, Kevon isn't concerned that After 7 might lose its own identity because of his brother's presence. "I hardly think his participation is overshadowing," Kevon says. "To the contrary, he helped us find our niche. If we had a roadblock melody-wise or production-wise, we could count on him for advice."

"We can sing in a lot of other styles, but we're primarily balladeers, and songs about love and relationships are our thing," he says.

Still, Kevon admits the one thing the group didn't want to do was cater to one specific audience, and he cites the songwriting and production contribu-

tions of Jon B. and Keith Andes as having broadened the sound of "Reflections."

Kevon says Babyface's influence helped the group regain the focus it lost on its 1992 sophomore album, "Takin' My Time," which sold 428,000 copies, according to SoundScan, and reached



AFTER 7

No. 8 on the Top R&B Albums chart. The highest-charting single was "Baby I'm For Real/Natural High," which reached No. 5 on the Hot R&B Singles chart.

By contrast, the group's 1989 self-titled debut featured the singles "Ready Or Not" and "Can't Stop," which reached No. 1 on the Hot R&B Singles chart. "After 7" went on to sell 228,000 units and reached No. 3 on the Top R&B Albums chart.

Although sales of the second album nearly doubled those of the first, (Continued on page 38)

## Success Of Creative Genre-Fusing R&B Largely Depends On Radio Programmers

EVOLUTION REVOLUTION: We are currently experiencing one of R&B's most creative spurts, as labels continue to add spice to the black music melting pot.

The younger sounds of rap and hip-hop are increasingly fusing with the vintage styles of jazz and traditional R&B to produce dynamic duo-sonics the likes of which our stagnant genre has not recently experienced.

Innovative debut acts, such as Brooklyn Funk Essentials, the Roots, Broun Fellini's, Hami, and D'Angelo, are following in the creative wake of established veterans, such as Herbie Hancock, Lenny White, Marcus Miller, Guru, and Branford Marsalis, to stretch R&B's creative envelope ever further.

The meshing of reggae and R&B—by such artists as Diana King and Rajanee—is further demonstration of growing listener acceptance of nontraditional black music.

Even traditional R&B vocal styles are being challenged; artists such as Des'ree, Dionne Farris, and Shara Nelson are beginning to find R&B listener niches that extend beyond the black alternative music realm.

My optimism regarding genre fusing is not an endorsement of the complete dilution of purer music forms as the best way to further R&B creative expression. To the contrary, with hip-hop's developing love affair with jazz, reggae, and straight-ahead R&B, it is hoped that fans will gain more interest in various other music genres—to the point that they will explore them at retail sometime in the future.

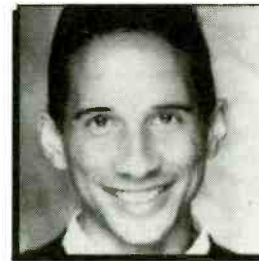
However, whether this music renaissance continues depends to a large degree on the willingness of R&B radio programmers to expose the music to listeners.

Historically, as the prime music messenger to the community, black radio has been a gatekeeper of sorts, helping to define the black community's tastes.

That role has diminished somewhat following radio's move away from personality radio—along with its reluctance to come to the table when rap first broke onto the music landscape. Still, opportunities remain for radio to lead the way—but it will take forward thinking and long-term investment.

It will be interesting to see if this current creative spurt will become a boon for R&B listeners or another bust.

HAIL TO THE CHIEF: Kevin Evans has taken the center seat as senior VP of RCA's black music division. Evans formerly headed up the black music department at Scotti Bros., and earned satisfactory marks with such artists as Sweet Sable, Gerald Alston, and Freddie Jackson. Ironically, coming down the pike for Scotti Bros. is its talented new vocalist Tina Moore, whose current single is titled "Never Gonna Let You Go." Moore is a quality vocalist, and her self-titled album is a winner. Let's hope she doesn't get lost during the label's transition period. No



by J. R. Reynolds

word yet on Evans' replacement.

INFO YOU NEED TO KNOW: The lineup for the Newport Rhythm & Blues Festival has been announced. Scheduled to perform at the July 29 event at Fort Adams State Park in Newport, R.I., are Charles Brown, Ruth Brown, Bonnie Raitt, Steve Cropper, Solomon Burke, Sam Moore, Clarence Carter, Allen Toussaint & His Orchestra, Irma Thomas, Narada Michael Walden, and Clarence Fountain & the Blind Boys Of Alabama... Lightyear Entertainment will release the WEA-distributed soundtrack "People," a 10-track compilation, in conjunction with the animated film's release in September. Artists featured on the set include Peabo Bryson, Heavy D., Al Jarreau, Chaka Khan, Lebo M., Brenda Russell, and Vanessa Williams. "People" was inspired by the picture book by author/illustrator Peter Spier... Inner City Broadcasting CEO Percy Sutton will deliver the keynote address at the second annual National Club Owners, Promoters, and Entertainment Conference June 12-14 at the Atlanta Airport Hilton. The conference provides industry information and business opportunities to attending delegates, in addition to entertainment by such artists as Denise LaSalle, Roy Ayers, U-Roy, Al Hudson, and Lo-Key?



Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 79 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top hits like 'Water Runs Dry' and 'Grapevyne'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes hits like 'You Bring Me Joy' and 'When U Cry I Cry'.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists recurrent hits like 'Creep' and 'Before I Let You Go'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists recurrent hits like 'I'll Make Love to You' and 'Your Body's Callin'.'

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

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

- List of R&B singles A-Z including 'All Glocks Down', 'Answering Service', 'Ask of You (From Higher Learning)', etc.

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.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes top sales hits like 'I'll Be There...You're All I...' and 'Don't Take It Personal'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Includes sales hits like 'The I.N.C. Ride' and 'Craziest'.

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

- Additional list of R&B singles including 'Thank You', 'Mind Blowin'', 'I Wanna Love Like That', etc.



# Billboard TOP R&B ALBUMS

FOR WEEK ENDING JUNE 10, 1995

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>★ ★ ★ No. 1 ★ ★ ★</b>						
1	2	3	3	<b>SOUNDTRACK</b> 40 ACRES AND A MULE 11243*/MCA (10.98/16.98) 1 weeks at No. 1	TALES FROM THE HOOD	1
2	3	2	11	<b>2PAC</b> INTERSCOPE 92399*/AG (10.98/16.98)	ME AGAINST THE WORLD	1
3	1	1	7	<b>SOUNDTRACK</b> PRIORITY 53959* (10.98/15.98)	FRIDAY	1
4	4	4	5	<b>MOBB DEEP</b> LOUD 66480*/RCA (9.98/15.98)	THE INFAMOUS	3
5	5	5	8	<b>MONTELL JORDAN</b> PMP/RAL 527179*/ISLAND (10.98/15.98)	THIS IS HOW WE DO IT	4
6	6	7	9	<b>SOUL FOR REAL</b> UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	5
7	7	9	26	<b>MARY J. BLIGE</b> UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	1
8	8	8	9	<b>SOUNDTRACK</b> TOMMY BOY 1114 (11.98/16.98)	NEW JERSEY DRIVE VOL. 1	3
9	11	13	11	<b>E-40</b> SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	2
10	10	10	9	<b>OL' DIRTY BASTARD</b> ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	2
11	16	14	28	<b>TLC</b> LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	2
<b>★ ★ ★ GREATEST GAINER ★ ★ ★</b>						
12	17	18	37	<b>THE NOTORIOUS B.I.G.</b> BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	3
13	14	16	39	<b>BOYZ II MEN</b> MOTOWN 0323 (10.98/16.98)	II	1
14	12	17	11	<b>KUT KLOSE</b> KE1A/ELEKTRA 61668/EEG (10.98/15.98) <b>HS</b>	SURRENDER	12
15	13	15	13	<b>ADINA HOWARD</b> MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	7
16	18	19	35	<b>BRANDY</b> ATLANTIC 82610/AG (9.98/15.98)	BRANDY	6
17	15	12	20	<b>BROWNSTONE</b> MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	4
18	9	6	4	<b>SOUNDTRACK</b> MERCURY 525479 (10.98 EQ/16.98)	PANTHER	5
19	20	11	25	<b>KIRK FRANKLIN AND THE FAMILY</b> ● GOSPO-CENTRIC 72119 (9.98/13.98) <b>HS</b>	KIRK FRANKLIN AND THE FAMILY	6
20	19	21	28	<b>METHOD MAN</b> ● DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	1
21	21	23	29	<b>H-TOWN</b> LUKE 212* (10.98/17.98)	BEGGIN' AFTER DARK	21
22	22	24	7	<b>VARIOUS ARTISTS</b> SHOT 7000 (9.98/15.98)	D-SHOT PRESENTS BOSS BALLIN'- BEST IN THE BUSINESS	15
23	23	20	3	<b>MAD LION</b> WEEDED 2006*/NERVOUS (10.98/15.98) <b>HS</b>	REAL TING	20
24	24	25	10	<b>SOUNDTRACK</b> ● WORK 67009/COLUMBIA (10.98 EQ/16.98)	BAD BOYS	13
25	26	22	4	<b>MASTA ACE INCORPORATED</b> DELICIOUS VINYL 32873*/CAPITOL (9.98/15.98)	SITTIN' ON CHROME	19
26	30	30	14	<b>CRIME BOSS</b> SUAVE 3* (9.98/15.98) <b>HS</b>	ALL IN THE GAME	11
27	27	28	34	<b>BARRY WHITE</b> A&M 540115/PERSPECTIVE (9.98/13.98)	THE ICON IS LOVE	1
28	28	29	14	<b>DJ QUIK</b> PROFILE 1462* (10.98/16.98)	SAFE + SOUND	1
29	25	26	10	<b>STEVIE WONDER</b> MOTOWN 530238 (10.98/16.98)	CONVERSATION PEACE	2
30	29	27	10	<b>THE WHISPERS</b> CAPITOL 30270 (10.98/15.98)	TOAST TO THE LADIES	8
31	32	34	37	<b>GLADYS KNIGHT</b> MCA 10946 (10.98/15.98)	JUST FOR YOU	6
32	31	31	38	<b>GERALD LEVERT</b> ● EASTWEST 92416/EEG (10.98/15.98)	GROOVE ON	2
33	38	39	48	<b>DA BRAT</b> ● SO SO DEF/WORK 66164*/COLUMBIA (9.98 EQ/15.98)	FUNKDAFIED	1
<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b>						
34	<b>NEW</b>	1	1	<b>JON B. YAB YUM</b> 550 MUSIC 66436/EPIC (10.98 EQ/15.98) <b>HS</b>	BONAFIDE	34
35	34	47	13	<b>BROTHA LYNCH HUNG</b> BLACK MARKET 53967*/PRIORITY (10.98/17.98) <b>HS</b>	SEASON OF DA SICNESS	26
36	40	42	18	<b>SUBWAY</b> BIV 10 530354/MOTOWN (9.98/13.98) <b>HS</b>	GOOD TIMES	23
37	36	36	29	<b>SADE</b> EPIC 66686* (10.98 EQ/16.98)	THE BEST OF SADE	7
38	35	33	49	<b>BLACKSTREET</b> INTERSCOPE 92351/AG (10.98/15.98)	BLACKSTREET	7
39	<b>NEW</b>	1	1	<b>THE D&amp;D PROJECT</b> ARISTA 18780 (10.98/15.98) <b>HS</b>	D&D PROJECT	39
40	43	46	26	<b>THE DAYTON FAMILY</b> PO BROKE 1514*/RELATIVITY (9.98/15.98)	WHAT'S ON MY MIND?	40
41	39	35	33	<b>THUG LIFE</b> INTERSCOPE 92360/AG (9.98/15.98)	VOLUME 1	6
42	33	—	2	<b>KING JUST</b> BLACK FIST/SELECT STREET 2301/AG (9.98/16.98) <b>HS</b>	MYSTICS OF THE GOD	33
43	<b>NEW</b>	1	1	<b>NAUGHTY BY NATURE</b> TOMMY BOY 1111* (11.98/15.98)	POVERTY'S PARADISE	43
44	46	38	32	<b>SOUNDTRACK</b> ● DEATH ROW/INTERSCOPE 92484*/AG (10.98/16.98)	MURDER WAS THE CASE	1
45	41	49	5	<b>LORENZO</b> LUKE 214* (10.98/16.98)	LOVE ON MY MIND	41
46	37	32	37	<b>ANITA BAKER</b> ● ELEKTRA 61555/EEG (10.98/16.98)	RHYTHM OF LOVE	1

47	45	44	49	<b>BONE THUGS N HARMONY</b> ▲ RUTHLESS 5526*/RELATIVITY (7.98/12.98) <b>HS</b>	CREEPIN ON AH COME UP (EP)	2
48	44	48	35	<b>KARYN WHITE</b> WARNER BROS. 45400 (10.98/15.98)	MAKE HIM DO RIGHT	22
49	<b>NEW</b>	1	1	<b>MAD CJ MAC</b> RAP-A-LOT 40485*/NOD TRYBE (9.98/13.98)	TRUE GAME	49
50	<b>NEW</b>	1	1	<b>QUESTIONMARK ASYLUM</b> KAPER 66560/RCA (9.98/15.98)	THE ALBUM	50
51	42	40	18	<b>TOO SHORT</b> ● DANGEROUS 41553/JIVE (10.98/15.98)	COCKTAILS	1
52	59	65	15	<b>VARIOUS ARTISTS</b> RHINO 71859/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 1	33
53	50	43	52	<b>69 BOYZ</b> ● RIP-IT 6901 (8.98/15.98) <b>HS</b>	NINETEEN NINETY QUAD	13
54	47	41	12	<b>NINE</b> PROFILE 1460* (10.98/15.98)	NINE LIVEZ	16
55	48	45	32	<b>SCARFACE</b> ● RAP-A-LOT 39946*/NOD TRYBE (10.98/15.98)	THE DIARY	2
56	56	68	15	<b>VARIOUS ARTISTS</b> RHINO 71860/AG (7.98/11.98)	SMOOTH GROOVE: A SENSUAL COLLECTION, VOL. 2	34
57	55	50	35	<b>SOUNDTRACK</b> ● MERCURY 522915 (10.98 EQ/16.98)	JASON'S LYRIC	1
58	51	37	7	<b>SOUNDTRACK</b> TOMMY BOY 1130* (8.98/12.98)	NEW JERSEY DRIVE VOL. 2	9
59	62	63	28	<b>CHANTE MOORE</b> SILAS 11157/MCA (10.98/15.98)	A LOVE SUPREME	11
60	71	69	15	<b>VARIOUS ARTISTS</b> RHINO 71862/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 4	39
61	49	61	27	<b>ICE CUBE</b> ● PRIORITY 53921* (10.98/15.98)	BOOTLEGS & B-SIDES	3
62	57	54	9	<b>VARIOUS ARTISTS</b> AVATAR 124 048/ATLAS (9.98/15.98)	PUMP YA FIST HIP HOP INSPIRED BY THE BLACK PANTHERS	41
63	<b>NEW</b>	1	1	<b>VYBE</b> ISLAND 527067 (10.98/15.98)	VYBE	63
64	58	53	10	<b>CHANNEL LIVE</b> CAPITOL 28968* (9.98/13.98)	STATION IDENTIFICATION	9
65	60	64	25	<b>VANESSA WILLIAMS</b> ● WING 526172/MERCURY (10.98 EQ/16.98)	THE SWEETEST DAYS	25
66	52	51	28	<b>HOWARD HEWETT</b> CALIBER 1008 (9.98/14.98)	IT'S TIME	29
67	54	73	8	<b>JESSE</b> UNDERWORLD 29476/CAPITOL (9.98/13.98)	NEVER LET YOU GO	53
68	73	71	28	<b>SPICE 1</b> ● JIVE 41547 (10.98/15.98)	AMERIKKA'S NIGHTMARE	2
69	76	56	132	<b>KENNY G</b> ● ARISTA 18646 (10.98/15.98)	BREATHLESS	2
70	75	72	15	<b>VARIOUS ARTISTS</b> RHINO 71861/AG (7.98/11.98)	SMOOTH GROOVES: A SENSUAL COLLECTION, VOL. 3	38
71	65	52	38	<b>USHER</b> LAFACE 26008/ARISTA (9.98/15.98) <b>HS</b>	USHER	25
72	64	70	29	<b>KEITH MURRAY</b> JIVE 41555* (10.98/15.98)	THE MOST BEAUTIFUL THING IN THIS WORLD	5
73	83	84	25	<b>PHIL PERRY</b> GRP 4026/MCA (9.98/15.98)	PURE PLEASURE	64
<b>★ ★ ★ PACESETTER ★ ★ ★</b>						
74	97	82	4	<b>NEMESIS</b> PROFILE 1461 (10.98/15.98)	THA PEOPLE WANT BASS	74
75	89	93	35	<b>JOHNNY "GUITAR" WATSON</b> WILMA 71007*/BELLMARK (9.98/15.98)	BOW WOW	48
76	<b>NEW</b>	1	1	<b>VARIOUS ARTISTS</b> THUMP 4720 (10.98/16.98)	OLD SCHOOL LOVE SONGS VOLUME 2	76
77	53	55	20	<b>SOUNDTRACK</b> EPIC SOUNDTRAX/550 MUSIC 66944/EPIC (10.98 EQ/16.98)	HIGHER LEARNING	9
78	66	66	4	<b>SOUNDTRACK</b> PRIORITY 57194 (10.98/15.98)	OLD SCHOOL FRIDAY	57
79	61	57	13	<b>FREDDIE JACKSON</b> STREET LIFE 75457/SCOTTI BROS. (9.98/15.98)	PRIVATE PARTY	28
80	74	67	19	<b>THE ROOTS</b> DGC 24708*/Geffen (10.98/15.98) <b>HS</b>	DO YOU WANT MORE?????	22
81	63	60	36	<b>LUTHER VANDROSS</b> ▲ LV 57775*/EPIC (10.98 EQ/16.98)	SONGS	2
82	70	74	13	<b>CHRISTOPHER WILLIAMS</b> GIANT 24564/WARNER BROS. (10.98/15.98)	NOT A PERFECT MAN	13
83	80	79	71	<b>WU-TANG CLAN</b> ▲ LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	8
84	77	80	20	<b>95 SOUTH</b> RIP-IT 9501* (10.98/16.98)	ONE MO' GEN	29
85	<b>RE-ENTRY</b>	71	71	<b>ZAPP &amp; ROGER</b> ● REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
86	69	62	18	<b>GEORGE DUKE</b> WARNER BROS. 45755 (10.98/15.98)	ILLUSIONS	33
87	72	58	6	<b>AARON NEVILLE</b> A&M 540349/PERSPECTIVE (10.98/16.98)	TATTOOED HEART	52
88	84	75	7	<b>SHIRLEY BROWN</b> MALACO 7476 (9.98/15.98)	DIVA OF SOUL	67
89	68	83	20	<b>SMIF-N-WESSUN</b> WRECK 2005*/NERVOUS (9.98/15.98)	DAH SHININ'	5
90	67	88	13	<b>MYSTIKAL</b> BIG BOY 12 (9.98/14.98)	MYSTIKAL	56
91	78	87	12	<b>PORTRAIT</b> CAPITOL 28709 (10.98/15.98)	ALL THAT MATTERS	26
92	81	90	9	<b>BIG L</b> COLUMBIA 53795* (10.98 EQ/15.98) <b>HS</b>	LIFESTYLEZ OV DA POOR & DANGEROUS	22
93	91	—	7	<b>DIS 'N' DAT</b> EPIC STREET 57625*/EPIC (9.98 EQ/15.98) <b>HS</b>	BUMPIN'	53
94	82	76	5	<b>IV XAMPLE</b> MCA 11220 <b>HS</b>	FOR EXAMPLE	69
95	79	78	81	<b>R. KELLY</b> ▲ JIVE 41527 (10.98/15.98)	12 PLAY	1
96	<b>NEW</b>	1	1	<b>ISAAC HAYES</b> POINTBLANK 40335 (10.98/15.98)	BRANDED	96
97	95	94	46	<b>INCOGNITO</b> TALKIN LOUD 522036/VERVE (9.98/13.98) <b>HS</b>	POSITIVITY	54
98	94	89	79	<b>SNOOP DOGGY DOGG</b> ▲ DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
99	85	81	98	<b>TONI BRAXTON</b> ▲ LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
100	<b>RE-ENTRY</b>	50	50	<b>VARIOUS ARTISTS</b> THUMP 4010 (9.98/15.98)	OLD SCHOOL	35

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

## RECORDS SURE TO BE MADE AT EPIC'S NEW HALL OF FAME

(Continued from page 21)

gining in 1996.

"Dave Hall is one of the busiest young producers out there that nobody's heard of," says 550's black music VP Vivian Scott, who formerly performed A&R duties at Epic. "For some reason, he's never received the spotlight attention that other producers have, but he's becoming one of the most sought-after hitmakers."

Hall has also produced tracks for Madonna, Brownstone, Changing Faces, Joe, Jade, Horace Brown, Intro, Trey Lorenz, Phyllis Hyman,

Usher, Stephanie Mills, and Jeff Redd.

Hall has his own publishing company through a deal with Warner/Chappell called Stone Jam Music. Currently signed to the company are R&B writer/producers Felicia Jefferson and Rich Love.

A 27-year-old native of Mt. Vernon, N.Y., Hall cut his teeth remixing singles, including L.L. Cool J's "Around The Way Girl," Taylor Dayne's "Can't Get Enough Of Your Love," and En Vogue's "Lies." He also co-produced the second

theme song to TV's "In Living Color."

Hall says the most challenging aspect of being a producer is finding new talent and producing the next hit. "I go to talent shows, clubs, and listen to old records, because music is cyclic and I like to stay in touch with the streets," he says.

Being raised in a musically eclectic household was a plus for Hall, who has an immense affection for hip-hop but says he benefited from his father playing classical music and his brother being a jazz enthu-

siast. "I like all kinds of music, and I think it helps a producer to be flexible," he says. "But I stay true to myself and will always try to make the beats [on records] as hard as artists will let me."

When working with acts in the studio, Hall is less interested in perfection than emotion and tries to give vocalists the creative latitude they need to express themselves. While his approach may not yield unblemished tracks, Hall says the end justifies the means.

"I like to keep things natural and

record two or three passes—that's it," he says. "The feel of the song is more important than the perfect pitch of every note."

Regarding his career, Hall is deliberate and steady, and he paces himself in terms of jobs. Says Hall, "I believe in longevity, so I pick and choose my projects to avoid saturating my sound with people. To me, it's better to sell 1 million albums over 10 projects than sell 5 million on one album, then fall off on the next to 1 million, then 500,000 on the third, and so on."



## England's Love To Infinity Offers Endless Pleasures

**LOUISE BAILEY** has a notably mature and even-tempered attitude about the fact that most folks still view her as a "rent-a-diva" voice hired to front **Love To Infinity's** current international No. 1 club hit, "Keep Love Together"—particularly since she has been part of the increasingly prominent British act since its inception six years ago.

"Truthfully, it's irrelevant to me," she says with a smile and a shrug. "At the end of the day, I care far more about how people react to our songs. People will learn the other less important stuff eventually. There are plenty of things that people don't know about Love To Infinity at this point."

LOUISE BAILEY OF LOVE TO INFINITY

One of those tidbits of information includes a never-issued album that the Manchester, England-bred trio recorded in 1991 with producer **Bruce Forest**. The set was completed just as the act's then label, Japan's NTV Records, permanently folded.

As the trio looks toward cutting its first album for the U.K.-based Mushroom Records, which is promised for release later this year, it plans to dust off a lost nugget or two from that album. Among them is "Nirvana," a song co-penned with **Boy George** that sports an engaging downtempo groove and a moody Middle Eastern atmosphere. "We've actually already got too many songs written for the project," group member **Andy Lee** says. "But we really love the feel of that particular song. It will be one of the tracks on the album that shows that there is a wide range to the music that we write."

Until then, punters continue to blissfully twirl to LTI's signature sound of dramatic disco strings, energetic house rhythms, and swooping choral refrains. It is a charming musical blend that has fast elevated **Andy Lee** and his partner/sibling, **Peter Lee**, to the top shelf of dance music producers and remixers. In the past year, the two have contributed to the worldwide success of singles by **Melanie Williams**, **Kym Sims**, and **Rozalla**. It was their sterling interpretation of **Gloria Estefan's** recent smash "Everlasting Love" that pushed the lads into mainstream consciousness in the States. "There is no denying that we are known for a specific sound," Peter Lee says. "It was developed naturally, and it still feels fresh to us. But we have been experimenting with different ideas in some of our remixes over the past few months."

In the meantime, Bailey has been hard at work putting lyrics and melodies to the Lee brothers' original music in preparation for LTI's transition back into the performing circle. She first connected with them by answering a classified advertisement. "They were looking for a male

singer," she says with a chuckle. "But I thought, Why not? Once they meet me, they'll like me."

They gave Bailey an instrumental to write a song to, and she quickly delivered a pop ditty called "Tug Of War." "It wasn't bad, actually," she says. The trio bonded, and the ball started to roll from there, leading to the singles "Somethin' Outta Nothin'" and "Build It Up" on Pigeon Pie Records, which grabbed solid underground play and sparked LTI's spree of remixing.

As "Keep Love Together" continues to fill dancefloors around the world, the trio is hitting various points in England, Scotland, and Wales as part of the high-profile Ministry of Sound tour of DJs and acts. The act's set includes the forthcoming single "Someday," which will soon be remixed by pal/producer **C.J. MacIntosh**.

Amid all of this deservedly positive activity, the bad news is that the trio has not yet secured a stateside label deal. We are confident that the offers will begin to pour in once major A&R minds process the fact that Love To Infinity is a proper group, rather than a production team with a revolving door of singers.

"We'd be lying by saying that having success in the U.S. is not a high priority," Andy Lee says. "Our dream is to be heard all over the world, and that is one of the tallest mountains to climb. We can't wait to reach the top of that one."

**SINGLES GOIN' STEADY:** Speaking of **Love To Infinity**, the trio also co-wrote and produced "As Long As You're Good To Me," the latest golden drops added to **Judy Cheeks'** ever-deepening well of refreshing disco-house anthems on EMI Records. As on her most recent No. 1 smash, "Respect," Cheeks scores with a performance that has all the note-scaling histrionics needed to stand tall against a busy arrangement of fluttering strings, rolling piano lines, and skittling beats. LTI's production is enhanced in remixes that mine miles of multiformat ground. Up-and-comers **Pete Arden** and **Vinny Vero** phatten the bassline for underground consumption, while **Dancing Divaz** drenched the track in poppy hi-NRG synths.

Look for "As Long As You're Good For Me" on Cheeks' long-awaited album "Respect" on Positiva/EMI abroad and on the sixth "Brilliant!" compilation in the States. The bad news is that chances of the singer's set being issued in the U.S. are slim to none. What a bummer. There is crossover success to be had with this project. All that is needed is a little patience and elbow grease.

With his shimmering, imaginative reconstruction of **Ziggy Marley's** new single, "Power To Move You," Chicago's **Eric "E-Smoove" Miller** steps forward with one of his best studio concoctions in a while. He does a fine job of capturing the positive flow of the original track, while

underlining the tune with a smooth'n'soulful house groove that has several energizing sound shifts. We keep going back to the tribal-esque percussion break midway in the track, which quickly builds to a church-like organ break and eventually into a quasi-honky-tonk piano spree. Also boasting a useful mix from **Super DJ Dimitry of Deee-Lite** fame, this is an essential turntable addition from the fine folks at EastWest/Elektra Records.

As weary as we have become with clubland's endless fascination with recasting pop oldies with dance beats, there are occasions when we are actually grateful to some acts for unearthing a forgotten gem that

springy support for some simple keyboard passages, as well as an array of chest-pounding gospel vamps from a host of intriguing young singers. There are four fab versions to choose from, though we are most partial to the 10-minute-plus Paradox mix, which gradually builds to a hearty, spiritually charged climax.

**DUBVILLE:** Ya gotta love dem dubs—even if you have a song-oriented mind like ours. Unfashionable as it sounds, clubland's survival and growth depends as much on a record of wicked loops and samples as much as it does on traditionally structured tunes. As in any case, balance is the key. And the trick is in sorting out the jewels from the dreck. After all, dubs are the cheapest and easiest kind of dance record to record.

Newcomer **Paul Vivona** makes a fine first impression with "The PV Project," a double-A-sided single that forcefully swaggers along the tribal trail. "Bang Out Those Drums" makes its demands clear, while "Don't You Want Me" is more subtle and primal—and more likely to revisit underground floors again and again. Look for this on New York's Emotive Records.

Although Chicago's ever-rising Vibe Music is smartly propped for the stellar output of folks like **Maurice Joshua**, the label is also nurturing the groove development of young Turks like **Joey "the Don" Donatello**, who stands firmly on his own with "The Phatheadz," a six-cut EP that explores the connection between the disco era and '90s house. Along the way, Donatello tips his hat to Chicago's own distinctive club sound, ending up with jams that are richly textured and full of ear-grabbing moments. We will not pick a fave, since we rarely listen to just one or two tracks from this gem. Pick for yourself . . . and keep a towel handy.

New York's Digital Dungeon is perhaps best known as the home base for the genius musings of **Roc & Kato**, a team that shockingly is still not as respected in the U.S. as it is abroad. In recent months, Digital Dungeon has broadened its scope to include the work of other equally talented producers, and the result is a virtual flood of butt-wigglers. Best of the batch are "Get Up & Dance" by **D-Series** (aka **Davidson Ospina**) and "I Can Learn To Like This" by **Trans-Continental** (aka **TNT**). Both are juicy treats, ripe with lively percussion breaks and enough keyboard shifts and progressions to keep the mind as happy as the body. For novelty, Digital Dungeon has issued these jams on 10-inch colored vinyl. Fun.

**ONLINE:** We sure hope our buddies at ZYX Records are not attempting aerobic exercise to some of the label's current releases, which firmly embrace the ongoing Euro-NRG craze. For example, not even **Jane Fonda** in her workout prime could keep up with the beat-per-

minute pace of "It's Got To Be Love," which marks the comeback of disco dynamo **Shannon**. In its original form, the track speeds with exhausting Euro-pop beats and an overall tone that hearkens back to the early-'80s era of San Francisco hi-NRG. It is a cute li'l single that will click with the beach-side tea dance set, while the slower, more manageable flip-side mixes (which illuminate Shannon's seasoned voice best) might work for everyone else.

ZYX also contributes to the vast diva-house pool with "Gimme Your Love" by **Sharon S.**, which has a playful, retro groove and a sing-



**Free To Groove.** Warner Bros. diva **Chaka Khan**, left, takes a break from recording sessions for "Free Yourself," which will be featured on the soundtrack to the forthcoming Universal Pictures movie "To Wong Foo." The house-rooted dance anthem was cut at Matrix Studio in London with producer Steve "Silk" Hurley, also pictured. Khan is near completion of her next album, slated for release this autumn.

along chorus. The 12-inch pressing has a welcome variety of mixes that range from pleasantly pop to necessarily deep. Check it out.

Longtime fans of quirky alternative/dance outfit **Anything Box** should investigate "Page One," the solo debut of the act's enigmatic leader, **Claude S.**—who recorded the set as **the Diary**. The project is a dark and intense journey into electro-pop that will appeal to those who still feast on angst à la **Joy Division**. Not surprisingly, a stiff-lipped reading of the defunct band's classic "Love Will Tear Us Apart" is included on "Page One."

Italian producer/composer **Joe T. Vannelli** has an increasingly active agenda of studio projects on the horizon. Riding the prerelease props rightly bestowed upon his own pulse-quickenning creation, "Sweetest Day Of May," on Positiva Records, he is working with such stateside singers as **Althea McQueen**, **Keith Thompson**, and **Kathy Sledge**—a pairing that he is still reeling from. "When I met Kathy, I almost cried, thinking of my life when I'd played **Sister Sledge** as a DJ," he says. The two recently penned two songs for her next album, due out before the year's end.



by Larry Flick

not only triggers fond memories but also conjures up a new one or two. Applause to Philadelphia producer/DJ **Bon Vega** and singer **Douglas Johnson** for accomplishing exactly that with their interpretation of "Smiling Faces," a '60s-era hit by **the Undisputed Truth**. Available on New Jersey's Sound of Music Records, the single kicks a thick and spare house groove, coated with a simple organ line and a worldly lyrical reading that hangs onto the brain long beyond its moments on the dancefloor.

Also making oh-so-enticing noise right now is Baltimore's **DJ Spen**, who presents **the Jasper Street Company** and the smokin' anthem "A Feelin'" on Basement Boys Records (which is distributed by the Liaison). A muscular bassline provides

### Billboard. **Dance** **HOT Breakouts** FOR WEEK ENDING JUNE 10, 1995 **CLUB PLAY**

1. I SAW YOU DANCING YAKI-DA LONDON
2. LOOK AHEAD DANNY TENAGLIA TRIBAL AMERICA
3. SUFFER (THE CONSEQUENCES) ROCHELLE FLEMING CUTTING
4. 20,000 LEAGUES FRANKIE 'O' FEAT. TURING BOBBY HARDY CITY OF ANGELS
5. MAMI MIXX VIBES VIBE MUSIC

### **MAXI-SINGLES SALES**

1. DON'T SHUT DOWN ON A PLAYER ILL AL SKRATCH TOMMY BOY
2. THAT'S WHAT I GOT LIBERTY CITY TRIBAL AMERICA
3. SWEET'N YOU JODECI UPTOWN
4. SWEET & TENDER HOOLIGAN THE SMITHS REPRISE
5. I GOT 5 ON IT LUNIZ NOO TRYBE

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



## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★★★ No. 1 ★★★</b>					
1	2	3	7	I'M READY VIRGIN UNDERGROUND 38472/VIRGIN	SIZE 9
2	3	6	6	TOO MANY FISH VIRGIN 38477	◆ FRANKIE KNUCKLES FEATURING ADEVA
3	4	4	10	MOVE IT TO THE RHYTHM SBK 58359/EMI	◆ TECHNOTRONIC FEATURING YA KID K
4	1	2	9	OPEN YOUR HEART EPIC 77867	◆ M PEOPLE
5	6	8	8	THIS TIME SILAS 55045/MCA	◆ CHANTE MOORE
6	9	13	7	MESSAGE OF LOVE MCA 55020	◆ LOVE HAPPY
7	7	10	9	LET THE BEAT GO ON LOGIC 59010	◆ DR. ALBAN
8	5	1	10	WHAT HOPE HAVE I U.S. CHAMPION 318	SPHINX
9	8	12	7	WELCOME TO THE FACTORY HOT N' SPICY 1271	ANGEL MORAES FEATURING SALLY CORTEZ
10	14	18	6	BABY BABY EASTWEST 66138/EEG	◆ CORONA
11	17	24	4	YOU CHAMPION 77909/COLUMBIA	STAXX OF JOY FEATURING CAROL LEEMING
12	13	16	7	CONWAY STRICTLY RHYTHM 12337	◆ REEL 2 REAL FEATURING THE MAD STUNTMAN
13	15	20	5	NEXT TIME MCA PROMO	◆ GLADYS KNIGHT
14	10	7	27	BODY TO BODY (KEEP IN TOUCH) VICIOUS MUZIK 1276	SHADES OF LOVE FEAT. MELI'SA MORGAN
15	16	19	8	THAT AIN'T RIGHT MAXI 2023	JUDY ALBANESE
16	11	5	9	MY LOVE MOONSHINE MUSIC 88414	KELLEE
17	26	34	4	SPACE COWBOY WORK 77827/COLUMBIA	◆ JAMIROQUAI
18	22	28	6	PICK IT UP KING STREET 1026	CAROLYN HARDING
19	12	9	14	BEDTIME STORY MAVERICK/SIRE 41895/WARNER BROS.	◆ MADONNA
20	29	42	3	THE FEELING AQUA BOOGIE 012	SUGAR
21	21	21	8	LET US PRAY BOLD! SOUL 2007	EDDIE "FLASHIN" FOWLKES FEATURING MAURISSA ROSE
22	27	30	5	TECHNOVA ELEKTRA 66141/EEG	◆ TOWA TEI
23	24	27	6	WAKE IT UP G-ZONE 440 606/ISLAND	LOVEWATCH
<b>★★★ Power Pick ★★★</b>					
24	38	—	2	GOD'S AN ASTRONAUT LOGIC 59015	BLUNT FUNKERS
25	36	47	3	THE WAY THAT YOU LOVE WING 6771/MERCURY	◆ VANESSA WILLIAMS
26	34	43	3	SPIRIT INSIDE MCA 55036	◆ SPIRITS
27	19	14	13	RUN AWAY ARISTA 1-2809	REAL MCCOY
28	31	44	4	OYE COMO VA PUENTE 12632/HOT	TITO PUENTE JR. & THE LATIN RHYTHM
29	25	17	9	I FOUND LOVE COLUMBIA LP CUT	C+C MUSIC FACTORY
30	18	11	12	RESPECT BRILLIANT! 58341/EMI	JUDY CHEEKS
31	20	15	13	I GOT LOVE DYNASTY 1210/RAGING BULL	◆ KLEO
32	23	22	6	TONIGHT IS THE NIGHT LOGIC 59011	◆ LE CLICK
33	43	—	2	MARTA'S SONG 550 MUSIC 77901/EPIC	◆ DEEP FOREST
34	40	45	3	DO ME RIGHT EMOTIVE 775	BUTTER
35	45	—	2	YOU NEVER LOVE THE SAME WAY TWICE EPIC 77917	◆ ROZALLA
36	30	32	6	MENTAL PICTURE SBK 58338/EMI	◆ JON SECADA
37	28	26	9	NADIE ENTIENDE (NOBODY UNDERSTANDS) ATLANTIC 85592	B-TRIBE
38	47	—	2	TREMENDOUS PAIN 4TH & B'WAY 440 608/ISLAND	◆ YELLO
39	46	48	3	CHERCHEZ LA FEMME EPIC PROMO	GLORIA ESTEFAN
40	35	36	5	I WILL SURVIVE RCA PROMO	CHANTAY SAVAGE
<b>★★★ Hot Shot Debut ★★★</b>					
41	NEW ▶	1	1	ABSOLUTE E-SENSUAL AVEX GROUP 15544/CRITIQUE	◆ JAKI GRAHAM
42	NEW ▶	1	1	YOU BRING ME JOY UPTOWN PROMO/MCA	MARY J. BLIGE
43	NEW ▶	1	1	LOSIN' IT POLYDOR PROMO	◆ UNDERGROUND LOVERS
44	37	37	7	TOTAL ECLIPSE OF THE HEART CRITIQUE 15539	◆ NICKI FRENCH
45	NEW ▶	1	1	MORNING AFTER VESTRY 006/STRICTLY RHYTHM	3RD CHAPTER
46	NEW ▶	1	1	LOVE COME DOWN RADIKAL 15030	◆ EVE GALLAGHER
47	NEW ▶	1	1	MAKE THAT MOVE MAYDAY 2020	G-SPOT
48	33	29	11	TELL ME WHEN EASTWEST 66147/EEG	◆ THE HUMAN LEAGUE
49	32	25	15	THESE SOUNDS FALL INTO MY MIND HENRY STREET 166/BIG BEAT	THE BUCKETHEADS
50	44	41	5	LOVE FOR THE FUTURE ZYX 66018	CHASE

## MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★★★ No. 1 ★★★</b>					
1	1	1	6	I'LL BE THERE...YOU'RE ALL I... (M) (T) (X) DEF JAM/RAL 1879/ISLAND	5 wks at No. 1 ◆ METHOD MAN/M.J. BLIGE
2	2	2	7	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) (M) (T) ROWDY 3-5041/ARISTA	◆ MONICA
<b>★★★ Hot Shot Debut ★★★</b>					
3	NEW ▶	1	1	FEEL ME FLOW (T) (X) TOMMY BOY 682	◆ NAUGHTY BY NATURE
4	NEW ▶	1	1	THE POINTS (M) (T) (X) MERCURY 6937	◆ VARIOUS ARTISTS
5	5	5	14	TOTAL ECLIPSE OF THE HEART (T) (X) CRITIQUE 15539	◆ NICKI FRENCH
6	3	—	2	I LIKE IT (I WANNA BE WHERE YOU ARE) (T) ELEKTRA 66131/EEG	◆ GRAND PUBA
7	4	6	4	SHIMMY SHIMMY YA (T) ELEKTRA 66128/EEG	◆ OL' DIRTY BASTARD
8	NEW ▶	1	1	ASK OF YOU (T) EPIC SOUNDTRAX/550 MUSIC 77907/EPIC	◆ RAPHAEL SAADIQ
9	8	3	9	CRAZIEST (M) (T) (X) TOMMY BOY 670	◆ NAUGHTY BY NATURE
10	7	4	17	THIS IS HOW WE DO IT (M) (T) PMP/RAL 1469/ISLAND	◆ MONTELL JORDAN
11	6	9	21	BIG POPPA/WARNING (M) (T) (X) BAD BOY 7-9016/ARISTA	◆ THE NOTORIOUS B.I.G.
12	NEW ▶	1	1	NEVA GO BACK (T) PROFILE 7433	◆ SPECIAL ED
13	11	7	18	FREAK LIKE ME (T) (X) MECCA DON/EASTWEST 66175/EEG	◆ ADINA HOWARD
14	9	—	2	THE WAY THAT YOU LOVE (T) (X) WING 6771/MERCURY	◆ VANESSA WILLIAMS
15	19	16	4	OPEN YOUR HEART (T) (X) EPIC 77867	◆ M PEOPLE
16	12	15	5	BABY BABY (M) (T) (X) EASTWEST 66138/EEG	◆ CORONA
17	10	8	10	GIVE IT 2 YOU (M) (T) SO SO DEF/WORK 77835/COLUMBIA	◆ DA BRAT
<b>★★★ Greatest Gainer ★★★</b>					
18	30	—	2	BOOMBASTIC (T) VIRGIN 40158	◆ SHAGGY
19	13	21	13	KEEP THEIR HEADS RINGIN' (T) PRIORITY 53188	◆ DR. DRE
20	15	11	12	RUN AWAY (M) (T) ARISTA 1-2809	REAL MCCOY
21	22	12	9	CAN'T YOU SEE (T) TOMMY BOY 676	◆ TOTAL FEAT. THE NOTORIOUS B.I.G.
22	24	22	4	U BETTER RECOGNIZE (M) (T) (X) DEATH ROW/INTERSCOPE 95763/AG	◆ SAM SNEED FEAT. DR. DRE
23	NEW ▶	1	1	DYNAMITE SOUL (T) (X) BIG BEAT 95751/AG	ARTIFACTS
24	18	10	7	BEDTIME STORY (T) (X) MAVERICK/SIRE 41895/WARNER BROS.	◆ MADONNA
25	25	20	5	LIFESTYLES OF THE RICH AND SHAMELESS (M) (T) UPTOWN 55007/MCA	◆ LOST BOYZ
26	17	18	7	TOO MANY FISH (T) (X) VIRGIN 38477	◆ FRANKIE KNUCKLES FEATURING ADEVA
27	16	41	5	I'M READY (T) VIRGIN UNDERGROUND 38472/VIRGIN	SIZE 9
28	26	32	3	SHY GUY (M) (T) (X) WORK 77679/COLUMBIA	◆ DIANA KING
29	14	13	14	YOUR LOVING ARMS (T) (X) SIRE 66150/EEG	◆ BILLIE RAY MARTIN
30	NEW ▶	1	1	MARTA'S SONG (T) (X) 550 MUSIC 77901/EPIC	◆ DEEP FOREST
31	NEW ▶	1	1	SHINE EYE GAL (T) (X) EPIC STREET 77925/EPIC	SHABBA RANKS FEATURING MYKAL ROSE
32	RE-ENTRY	3	3	TONIGHT IS THE NIGHT (T) (X) LOGIC 59011	◆ LE CLICK
33	21	31	3	FROGGY STYLE (T) (X) POCKETTOWN 42295/JIVE	◆ NUTTIN' NYCE
34	36	25	4	DIVA (T) (X) TRIBAL AMERICA 58308/R.S.	CLUB 69 FEATURING KIM COOPER
35	28	17	6	OWN DESTINY (T) WEEDD 20147/NERVOUS	◆ MAD LION
36	32	30	5	ALL GLOCKS DOWN (T) PENDULUM 58367/EMI	◆ HEATHER B.
37	31	14	4	THIS TIME (M) (T) (X) SILAS 55045/MCA	◆ CHANTE MOORE
38	27	19	14	DEAR MAMA (M) (T) (X) INTERSCOPE 95774/AG	◆ 2PAC
39	20	26	11	DON'T LAUGH (T) (X) SORTED 20145/NERVOUS	WINX
40	29	—	3	SPACE COWBOY (T) (X) WORK 77827/COLUMBIA	◆ JAMIROQUAI
41	35	—	2	YOU (T) (X) CHAMPION 77909/COLUMBIA	STAXX OF JOY FEATURING CAROL LEEMING
42	46	—	2	MIND BLOWIN' (T) (X) JIVE 42285	◆ SMOOTH
43	44	—	4	WHAT HOPE HAVE I (T) (X) U.S. CHAMPION 318	SPHINX
44	34	29	25	CANDY RAIN (T) (X) UPTOWN 54905/MCA	◆ SOUL FOR REAL
45	43	44	19	BABY (T) (X) ATLANTIC 85593/AG	◆ BRANDY
46	NEW ▶	1	1	A FEELIN' (T) BASEMENT BOYS 002	DJ SPEN PRESENTS THE JASPER ST. CO.
47	NEW ▶	1	1	LISTEN ME TIC (WOYOI) (T) EASTWEST 66125/EEG	INI KAMOZE
48	RE-ENTRY	6	6	ALL I WANNA DO (T) (X) BIG BEAT 95766/AG	JOANNE FARRELL
49	RE-ENTRY	8	8	HEARTBEAT (T) (X) LONDON 0051	◆ JIMMY SOMERVILLE
50	NEW ▶	1	1	FREAK ME BABY (T) EPIC STREET 77845/EPIC	◆ DIS 'N' DAT FEAT. 95 SOUTH, 69 BOYZ & K-NOCK

○ 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.

## NOW AVAILABLE



### "HOT STUFF/ LOVELY LULLABY" by D.J. MIKO

ZYX 66026-8  
ZYX 66026-4  
ZYX 66026-12

This is the follow-up hit single from the biggest surprise hit in 1994 "What's Up". It's the Donna Summer disco nugget which D.J. MIKO transforms into a Hi-NRG Euro stomper that will prove he is no one hit wonder. The full length is in the works, and he will be back here this summer for a Euro Tour which will include Double You, Ice MC and Corona!

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## SESAC Feeling The Competition Writer, Exec Departures Raise Questions

BY DEBORAH EVANS PRICE

NASHVILLE—Although the signing of legendary songwriters Neil Diamond and Bob Dylan gave SESAC's profile a positive boost earlier this year (Billboard, Feb. 4), recent departures by two major country songwriters, the resignation of longtime senior executive Diane Petty, and rumors that SESAC is for sale are raising questions about the performing right organization's progress in its attempts to compete with ASCAP and BMI.

SESAC chairman Stephen Swid denies rumors of a sale. "That's defi-

### SESAC

nately not true," he says. "We're doing everything we can to build up this company." Swid purchased SESAC in October 1992 with Freddie Gershon and Ira Smith, in association with merchant bankers Allen & Co.

"We're a company that has been managed under the radar for many years, and we don't want to be under the radar," says Swid. "We want to be competing in a fair and equitable way with ASCAP and BMI."

That competition is stiff, and SESAC recently lost two of its top songwriters when Susan Longacre and Amanda Hunt-Taylor left the company. Longacre signed with ASCAP and Hunt-Taylor with BMI.

The departures of Longacre and Hunt-Taylor prompted the resignation of Petty, senior VP of creative and a 16-year SESAC veteran.

"Recommendations were made by



SWID



HUNT-TAYLOR

me about how I thought [Longacre and Hunt-Taylor] should be handled, and quite honestly it was not accepted by the entire committee and a decision was made to allow them to go elsewhere," Petty says. "I really believe we could have kept them, and I say that in light of the fact that we worked real hard to build a foundation here."

Petty adds, "The current sense of management is highly geared toward the acquisition mode, and I'm very much in favor of that... On the other hand, [I] looked at it from my own personal perspective and felt strongly the decision to allow [Longacre and Hunt-Taylor] to leave has an effect of eroding the foundation."

Hunt-Taylor was named SESAC's songwriter of the year last fall on the strength of the John Berry hit "Your Love Amazes Me," which she cowrote. (She shared the songwriter honor with Karen Taylor-Good.) Longacre has penned numerous hits, among them "Collin Raye's 'That Was A River,' Steve Wariner's 'Leave Him Out Of This,' and Reba McEntire's 'Is There Life Out There?'" She was SESAC's songwriter of the year in 1991, 1992, and 1993, and was honored as SESAC's most recorded songwriter in 1994.

Swid says SESAC made an attempt to meet Hunt-Taylor and Longacre's demands, but could not match the offers made by the other performing right organizations. "We couldn't reach where Diane and the two writers wanted us to go," he says. "I think we did reach, and that's where I disagree with Diane. We did reach, but we just couldn't reach far enough."

Petty has not announced her plans, and her successor at SESAC has not been named. Hunt-Taylor says she appreciated Petty going to bat for her in her negotiations with SESAC, but feels her move to BMI was best for her songwriting career. She declined to reveal the amount she asked for in renegotiating her SESAC contract and says that was not even the most important factor in her decision.

"I don't like the chart payment system," says Hunt-Taylor, referring to SESAC's method of pegging performance fees to chart positions in Billboard and other trade publications.

Hunt-Taylor says writers at other performing right organizations earn more money because they are paid every time their song is played on the radio. She says this is particularly beneficial to writers whose songs may not reach the top of the various charts used by SESAC, but get a great deal of airplay and then continue to be popular radio recurrences.

SESAC has begun using airplay information supplied by Broadcast Data Systems, an operating unit of Billboard parent BPI Communications, to track airplay on Latin stations for its writers. The move to BDS has proven to be a major asset in SESAC's attempts to attract Latin writers and publishers and has helped it to become dominant in that market.

SESAC would like to use BDS for the country marketplace, although it has no timetable to do so. SESAC spokesman Lloyd Trufelman says Latin music was chosen as SESAC's pilot program since there are fewer Latin stations than in most other genres.

So, has the Dylan/Diamond coup helped SESAC in its efforts to recruit other writers? Swid says other artists have been signed recently, but none with the profile of the prized pair.

"Dylan and Diamond coming to SESAC [is] opening other doors and having other major copyright owners speak to us," says Swid. "That has helped tremendously."

## Bluegrass, Gospel, Cline Back At Ryman

NASHVILLE—The Ryman Auditorium here will repeat two of its most popular concert series from last year: "Martha White Bluegrass Night" and the "Sam's Place" gospel shows. In addition, the historic home of the Grand Ole Opry is also hosting a return run of the popular musical drama, "Always... Patsy Cline" (Billboard, May 6).

Artists and dates for the bluegrass series are as follows:

Bill Monroe & the Blue Grass Boys, the Del McCoury Band (June 13); Alison Krauss & Union Station (June 20); Ricky Skaggs & Friends (June 27); and Laurie Lewis & the Great Street Band, Front Range (July 4).

Also, Doc Watson, Chesapeake (July 11); J.D. Crowe & the New South, Glen Duncan, Larry Cordle & Lonesome Standard Time (July 18); and Nashville Bluegrass Band, the Cox Family (July 25).

Also, Jim & Jesse, & the Virginia Boys, the Osborne Brothers (Aug. 1); Marty Stuart & Friends (Aug. 8); Peter Rowan, Sam Bush, Jerry Douglas

(Aug. 15); Lonesome River Band, IIIrd Tyme Out (Aug. 22); and Bill Monroe & the Blue Grass Boys, Ralph Stanley & the Clinch Mountain Boys (Aug. 29).

The "Sam's Place" lineup includes Hal Ketchum, Mac McAnally, Clay Crosse, Michael Card, Out Of The Grey (May 21); John Berry, Wes King (June 11); Sierra, Steve Green (June 25); Susan Ashton (July 9); Billy Dean, Anointed (July 23); White Heart, Rebecca St. James (Aug. 6); and Susie Luchsinger (Sept. 24).

Gary Chapman hosts and performs on the entire gospel series.

## Survey Profiles Typical Nightclubgoer

NASHVILLE—A survey commissioned by Country Club Enterprizes here reveals that the typical country nightclubgoer is devoted to country music, buys lots of albums, and is influenced primarily in musical purchases by radio.

The recently concluded study was done by Horizons Fulfillment Inc. of Knoxville, Tenn. It polled a total of 28,222 respondents by sending questionnaires to hundreds of clubs.

Based on the respondents' replies, Horizons' Susan Byrd says the typical country nightclubgoer buys 16 country

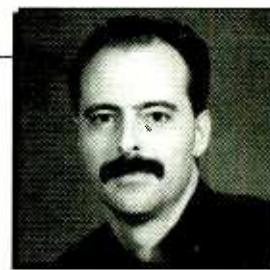
CDs or cassettes a year. Seventy-seven percent of the same people report that they buy no pop or rock recordings.

Radio is the major factor in prompting musical purchases for 68.5% of those polled. For 21.9%, the nightclubs they attend are the most influential factor, while 9.6% credit CMT as their primary purchasing influence.

Held in connection with the Jack Daniels Country Club Dance Music Awards balloting, the study was conducted by sending the questionnaires to country nightclubs, which, in turn, distributed them to patrons.



**You're So Good.** Elektra recording artist Linda Ronstadt greets fellow stars and MCA artists Trisha Yearwood and her husband, Robert Reynolds of the Mavericks, following Ronstadt's recent concert at the Universal Amphitheatre in Los Angeles. It was Ronstadt's record-breaking 54th appearance at the venue since it opened in 1972. Shown, from left, are Reynolds, Yearwood, Ronstadt, and Alex Hodges, senior VP of MCA Concert Promotions.



by Wade Jessen

**TURBO TWANG:** Dwight Yoakam captures the Hot Shot Debut on Top Country Albums as his new Reprise set, "Dwight Live," enters at No. 8, marking Yoakam's second-highest album debut to date. His prior album, "This Time," entered Top Country Albums at No. 6 in 1993 and peaked at No. 4 that same year. Each of Yoakam's first three releases managed to reach No. 1 on Top Country Albums, including "Guitars, Cadillacs, Etc., Etc." (1986), "Hillbilly Deluxe" (1987), and "Buenas Noches From A Lonely Room" (1988). The material on Yoakam's live album is taken largely from the double-platinum "This Time" and was recorded in July 1994 at San Francisco's Warfield Theatre during the final two dates of his 1993-94 tour. Both performances were taped for an upcoming prime-time television special, and concert footage of his 1987 hit "Please, Please Baby" is in heavy rotation at cable-outlet CMT. Warner Bros. Nashville sales VP Neal Spielberg calls "Dwight Live" an exceptional consumer value because it contains 17 songs. Spielberg also says that Yoakam's intermittent touring is a factor and that the new set will satisfy concert fans while Yoakam is off the road.

**TWAIN GAINS:** Shania Twain's "The Woman In Me" takes not one but two Greatest Gainer awards this week. Twain's second Mercury album moves 5-4 on Top Country Albums and 31-18 on The Billboard 200, swiping Greatest Gainer honors on both charts. The unit-gain-based awards are given for Twain's increase of more than 10,000 units over the previous week. "Any Man Of Mine," the second single from the album, moves 31-23 on Hot Country Singles & Tracks. The percentage-based Pacesetter award goes to "Super Hits" by Willie Nelson (Columbia), which moves 70-52 on Top Country Albums and gains 38% over the previous week.

**BLACK AGAIN:** Clint Black (RCA) tops Billboard's Hot Country Singles & Tracks for the second consecutive week with "Summer's Comin'." Black wrote the summertime hit with his longtime collaborator Hayden Nicholas. The accompanying video remains in heavy rotation at CMT. Meanwhile, Black's current album, "One Emotion," jumps 36-33 on Top Country Albums and 165-157 on The Billboard 200. John Michael Montgomery (Atlantic) earns Airpower status for "Sold (The Grundy County Auction Incident)," which moves 18-11 in its sixth week of chart activity. Denny Nugent, PD at WGAR Cleveland, says the Montgomery single is his station's most active track. The second single from "John Michael Montgomery" is also the hottest record at country outlet WQYK-FM Tampa, Fla., according to music director Jay Roberts. "You Better Think Twice," by Vince Gill (MCA), also wins Airpower stripes for surpassing the 3,000 detections needed to qualify.

**ENCORES & DEBUTS:** Hot Shot Debut honors on Hot Country Singles & Tracks go to Ty Herndon (Epic), who pops on our chart at No. 66 with "I Want My Goodbye Back," the second release from his debut, "What Mattered Most." Former Garth Brooks sideman Ty England debuts at No. 69 with "Should've Asked Her Faster" (RCA), while the most recent offerings from Brooks & Dunn (Arista) and Victoria Shaw (Warner Bros.) enter at Nos. 72 and 73, respectively.

### TO OUR READERS

Nashville Scene will return soon to this page.



# Billboard **HOT COUNTRY** SINGLES & TRACKS

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
				<b>★★★ No. 1 ★★★</b>	
1	1	3	10	<b>SUMMER'S COMIN'</b> J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK (V) RCA 64281
2	2	5	12	<b>YOU AIN'T MUCH FUN</b> N. LARKIN, H. SHEDD (T. KEITH, C. GOFF, JR.)	◆ TOBY KEITH (C) (V) POLYDOR 851 728
3	5	9	16	<b>WHEN YOU SAY NOTHING AT ALL</b> R. SCRUGGS (D. SCHLITZ, P. OVERSTREET)	◆ ALISON KRAUSS & UNION STATION (C) (V) BNA 64329
4	6	7	13	<b>I DON'T BELIEVE IN GOODBYE</b> M.A. MILLER, M. MCANALLY (M. MILLER, S. EMERICK, B. WHITE)	◆ SAWYER BROWN (C) (V) CURB 76936
5	9	11	9	<b>TEXAS TORNADO</b> T. LAWRENCE, F. ANDERSON (B. BRADDOCK)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
6	10	12	13	<b>I'M STILL DANCIN' WITH YOU</b> D. COOK (C. RAINS, W. HAYES)	◆ WADE HAYES (C) (V) DKC 77842/COLUMBIA
7	11	14	13	<b>YOU DON'T EVEN KNOW WHO I AM</b> E. GORDY, JR. (G. PETERS)	◆ PATTY LOVELESS (C) (V) EPIC 77856
8	3	2	15	<b>STANDING ON THE EDGE OF GOODBYE</b> J. BOWEN, C. HOWARD (J. BERRY, S. HARRIS)	◆ JOHN BERRY (V) PATRIOT 18401
9	15	17	9	<b>TELL ME I WAS DREAMING</b> G. BROWN (T. TRITT, B.R. BROWN)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT
10	12	15	10	<b>IF I WERE YOU</b> J. HOBBS, E. SEAY, P. WORLEY (J. HOBBS, C. FARREN)	◆ COLLIN RAYE (V) EPIC 77859
				<b>★★★ AIRPOWER ★★★</b>	
11	18	36	6	<b>SOLD (THE GRUNDY COUNTY AUCTION INCIDENT)</b> S. HENDRICKS (R. FAGAN, R. ROYER)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT
12	4	4	12	<b>ADALIDA</b> T. BROWN, G. STRAIT (M. GEIGER, W. MULLIS, M. HUFFMAN)	◆ GEORGE STRAIT (V) MCA 55019
13	17	19	11	<b>FALL IN LOVE</b> B. BECKETT (K. CHESNEY, B. BRÖCK, K. WILLIAMS)	◆ KENNY CHESNEY (C) (V) BNA 64306
14	16	20	7	<b>THEY'RE PLAYIN' OUR SONG</b> B. BECKETT (J. JARRARD, M.D. SANDERS, B. DIPIERO)	◆ NEAL MCCOY ATLANTIC ALBUM CUT
15	7	1	16	<b>WHAT MATTERED MOST</b> D. JOHNSON (G. BURR, V. MELAMED)	◆ TY HERNDON (C) (V) EPIC 77843
16	13	13	15	<b>FAITH IN ME, FAITH IN YOU</b> J. STROUD, D. STONE (D. LOGGINS, T. BRUCE)	◆ DOUG STONE (C) (V) COLUMBIA 77837
				<b>★★★ AIRPOWER ★★★</b>	
17	21	31	5	<b>YOU BETTER THINK TWICE</b> T. BROWN (V. GILL, R. NIELSEN)	◆ VINCE GILL (V) MCA 55035
18	23	28	9	<b>THAT'S JUST ABOUT RIGHT</b> M. BRIGHT, T. DUBOIS (J. BLACK)	◆ BLACKHAWK (V) ARISTA 1-2813
19	25	25	13	<b>PARTY CROWD</b> T. BROWN (D.L. MURPHY, J. HINSON)	◆ DAVID LEE MURPHY (C) (V) MCA 54977
20	27	30	8	<b>DARNED IF I DON'T (DANGED IF I DO)</b> D. COOK (R. DUNN, D. DILLON)	◆ SHENANDOAH (V) LIBERTY 18484
21	20	24	11	<b>CLOWN IN YOUR RODEO</b> J. LEO (W. KIRKPATRICK)	◆ KATHY MATTEA (V) MERCURY 856 484
22	14	6	16	<b>GONNA GET A LIFE</b> M. WRIGHT (F. DYCUS, J. LAUDERDALE)	◆ MARK CHESNUTT (C) (V) DECCA 54978
23	31	45	5	<b>ANY MAN OF MINE</b> R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (C) (V) MERCURY 856 448
24	26	27	8	<b>MISSISSIPPI MOON</b> J. STROUD, J. ANDERSON (T. J. WHITE, C. WHITSETT)	◆ JOHN ANDERSON (V) BNA 64274
25	8	8	18	<b>STAY FOREVER</b> A. REYNOLDS, J. ROONEY (B. TENCH, H. KETCHUM)	◆ HAL KETCHUM (C) (V) MCG CURB 76929
26	28	35	6	<b>MY HEART WILL NEVER KNOW</b> J. STROUD (S. DORFF, B. KIRSCH)	◆ CLAY WALKER (C) (V) GIANT 17887
27	39	58	3	<b>AND STILL</b> T. BROWN, R. MCENTIRE (L. HENGBER, T. L. JAMES)	◆ REBA MCENTIRE (V) MCA 55047
28	32	34	7	<b>YOU CAN SLEEP WHILE I DRIVE</b> G. FUNDIS (M. ETHERIDGE)	◆ TRISHA YEARWOOD (C) (V) MCA 55025
29	19	18	13	<b>IF YOU'RE GONNA WALK, I'M GONNA CRAWL</b> B. CANNON, N. WILSON (B. CANNON, L. BASTIAN)	◆ SAMMY KERSHAW (V) MERCURY 856 686
30	22	10	15	<b>I CAN LOVE YOU LIKE THAT</b> S. HENDRICKS (S. DIAMOND, M. DERRY, J. KIMBALL)	◆ JOHN MICHAEL MONTGOMERY (V) ATLANTIC 82728
31	34	44	6	<b>I DIDN'T KNOW MY OWN STRENGTH</b> J. STROUD (R. BOWLES, R. BYRNE)	◆ LORRIE MORGAN (C) (V) BNA 64357
32	37	40	7	<b>SOUTHERN GRACE</b> C. DINAPOLI, D. GRAU, LITTLE TEXAS (P. HOWELL, B. SEALS, S. HARRIS)	◆ LITTLE TEXAS WARNER BROS. ALBUM CUT
33	29	23	17	<b>LITTLE MISS HONKY TONK</b> S. HENDRICKS, D. COOK (R. DUNN)	◆ BROOKS & DUNN (C) (V) ARISTA 1-2790
34	33	29	18	<b>GIVE ME ONE MORE SHOT</b> G. FUNDIS, ALABAMA (T. GENTRY, R. OWEN, R. ROGERS)	◆ ALABAMA (V) RCA 64273
35	55	69	5	<b>I DON'T EVEN KNOW YOUR NAME</b> K. STEGALL (A. JACKSON, R. JACKSON, A. LOFTIN)	◆ ALAN JACKSON (V) ARISTA 1-2830
36	44	49	6	<b>BOBBIE ANN MASON</b> S. BUCKINGHAM, B. CHANCEY (M.D. SANDERS)	◆ RICK TREVINO (C) (V) COLUMBIA 77903
37	36	33	17	<b>THE HEART IS A LONELY HUNTER</b> T. BROWN, R. MCENTIRE (M.D. SANDERS, E. HILL, K. WILLIAMS)	◆ REBA MCENTIRE (V) MCA 54987
38	43	48	7	<b>THIS IS ME MISSING YOU</b> D. COOK (J. HOUSE, M. POWELL, D. COCHRAN)	◆ JAMES HOUSE (C) (V) EPIC 77870

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	41	38	19	<b>SO HELP ME GIRL</b> J. SLATE, J. DIFFIE (H. PERDEW, A. SPOONER)	◆ JOE DIFFIE (C) (V) EPIC 77808
40	48	67	3	<b>I'M IN LOVE WITH A CAPITAL "U"</b> J. SLATE, J. DIFFIE (C. WISEMAN, P. NELSON)	◆ JOE DIFFIE (C) (V) EPIC 77902
41	46	52	4	<b>FINISH WHAT WE STARTED</b> M. POWELL, T. DUBOIS (M. POWELL, M. NOBLE)	◆ DIAMOND RIO (C) (V) ARISTA 1-2739
42	40	32	16	<b>REFRIED DREAMS</b> J. STROUD, B. GALLIMORE (J. FOSTER, M. PETERSON)	◆ TIM MCGRAW (C) (V) CURB 76931
43	50	53	4	<b>A LITTLE BIT OF YOU</b> S. HENDRICKS, L. PARNELL (T. BRUCE, C. WISEMAN)	◆ LEE ROY PARNELL (V) CAREER 1-2823
44	30	26	13	<b>CAIN'S BLOOD</b> B. CANNON, L. SHELL (J. SUNDRUD, M. JOHNSON)	◆ 4 RUNNER (C) (V) POLYDOR 851 622
45	42	39	10	<b>I'M LIVING UP TO HER LOW EXPECTATIONS</b> J. STROUD, R. TRAVIS, D. MALLOY (B. MCDILL, T. ROCCO)	◆ DARYLE SINGLETARY (C) (V) GIANT 17902
46	49	56	9	<b>YOU HAVE THE RIGHT TO REMAIN SILENT</b> C. BROOKS (B. SWEAT, C. SWEAT)	◆ PERFECT STRANGER (C) (V) CURB 476956
47	56	—	2	<b>IN BETWEEN DANCES</b> P. TILLIS, S. FISHELL (C. BICKHARDT, B. ALFONSO)	◆ PAM TILLIS (V) ARISTA 1-2833
48	38	21	18	<b>SONG FOR THE LIFE</b> K. STEGALL (R. CROWELL)	◆ ALAN JACKSON (V) ARISTA 1-2792
49	51	57	5	<b>WHEN AND WHERE</b> B. BECKETT (J. BROWN, B. JONES, J. PENNING)	◆ CONFEDERATE RAILROAD ATLANTIC ALBUM CUT
50	54	59	4	<b>WHAT DO YOU WANT WITH HIS LOVE</b> B. CHANCEY (D. BALL, L. JEFFERIES)	◆ DAVID BALL WARNER BROS. ALBUM CUT
51	53	55	5	<b>THAT AIN'T MY TRUCK</b> M. WRIGHT (T. SHAPIRO, C. WATERS, R. AKINS)	◆ RHETT AKINS (C) (V) DECCA 55034
52	57	60	5	<b>SOMEONE ELSE'S STAR</b> B. J. WALKER, JR., K. LEHNING (S. EWING, J. WEATHERLY)	◆ BRYAN WHITE (C) (V) ASYLUM 64435
53	47	46	18	<b>THE BOX</b> K. LEHNING (R. TRAVIS, B. MOORE)	◆ RANDY TRAVIS (V) WARNER BROS. 17970
54	68	—	2	<b>WALKING TO JERUSALEM</b> T. BROWN (S. HOGIN, M.D. SANDERS)	◆ TRACY BYRD (C) (V) MCA 55049
55	62	68	5	<b>ALL THAT HEAVEN WILL ALLOW</b> D. COOK (B. SPRINGSTEEN)	◆ THE MAVERICKS (V) MCA 55026
56	61	65	5	<b>HELLO CRUEL WORLD</b> R. BENNETT (G. DUCAS, ANGELO, T. TYLER)	◆ GEORGE DUCAS LIBERTY ALBUM CUT
57	66	75	3	<b>FIND OUT WHAT'S HAPPENIN'</b> J. CRUTCHFIELD (J. CRUTCHFIELD)	◆ TANYA TUCKER LIBERTY ALBUM CUT
58	58	54	19	<b>WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN)</b> T. BROWN (V. GILL, B. ANDERSON)	◆ VINCE GILL (C) (V) MCA 54976
59	60	61	10	<b>DIDN'T HAVE YOU</b> B. MONTANA, J. MCKELL, D. FLINT (B. MONTANA, J. K. WATSON)	◆ BILLY MONTANA (C) MAGNATONE 1101
60	67	—	2	<b>NOT ON YOUR LOVE</b> C. HOWARD (T. MARTIN, R. WILSON, T. MARTIN)	◆ JEFF CARSON (C) (V) MCG CURB 76954
61	35	22	12	<b>HOUSE OF CARDS</b> J. JENNINGS, M.C. CARPENTER (M.C. CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (V) COLUMBIA 77826
62	63	64	19	<b>BUBBA HYDE</b> M. POWELL, T. DUBOIS (C. WISEMAN, G. NELSON)	◆ DIAMOND RIO (C) (V) ARISTA 1-2787
63	59	62	10	<b>I AM WHO I AM</b> J. THOMAS, H. DUNN (H. DUNN, T. SHAPIRO, C. WATERS)	◆ HOLLY DUNN (C) RIVER NORTH 3003
64	52	50	12	<b>GET OVER IT</b> B. BECKETT (K. FOLLESE, S. BENTLEY, A. FOLLESE)	◆ WOODY LEE ATLANTIC ALBUM CUT
65	73	—	2	<b>DON'T MAKE ME FEEL AT HOME</b> K. STEGALL, J. KELTON (L. D. LEWIS, K. WILLIAMS)	◆ WESLEY DENNIS (C) (V) MERCURY 856 834
				<b>★★★ Hot Shot Debut ★★★</b>	
66	<b>NEW</b>	1	1	<b>I WANT MY GOODBYE BACK</b> D. JOHNSON (P. BUNCH, D. JOHNSON, D. BERG)	◆ TY HERNDON (C) (V) EPIC 77946
67	65	66	7	<b>WALK ON</b> G. MASSENBURG, L. RONSTADT (M. BERG, R. SAMOSET)	◆ LINDA RONSTADT (C) (V) ELEKTRA 64427/EEG
68	70	—	2	<b>MY GIRL FRIDAY</b> R. LANDIS (C. WRIGHT, C. JACKSON)	◆ DARON NORWOOD (C) (V) GIANT 17881
69	<b>NEW</b>	1	1	<b>SHOULD'VE ASKED HER FASTER</b> G. FUNDIS (B. DIPIERO, A. ANDERSON, J. KLEMICK)	◆ TY ENGLAND (C) (V) RCA 64280
70	69	72	7	<b>PLEASE REMEMBER ME</b> R. CROWELL, T. BROWN (R. CROWELL, W. JENNINGS)	◆ RODNEY CROWELL (C) (V) MCA 55024
71	64	47	12	<b>WORKIN' FOR THE WEEKEND</b> J. CUPIT (J. HONEYCUTT, K. MELLONS)	◆ KEN MELLONS (C) (V) EPIC 77861
72	<b>NEW</b>	1	1	<b>YOU'RE GONNA MISS ME WHEN I'M GONE</b> S. HENDRICKS, D. COOK (K. BROOKS, D. COOK, R. DUNN)	◆ BROOKS & DUNN (V) ARISTA 1-2831
73	<b>NEW</b>	1	1	<b>FORGIVENESS</b> A. BYRD, JIM ED. NORMAN (V. SHAW, B. DIPIERO)	◆ VICTORIA SHAW (C) (V) REPRISE 17886
74	75	—	2	<b>NOT SO DIFFERENT AFTER ALL</b> R. L. PHELPS, D. PHELPS, K. LEHNING (J. HUGHES, J. KELLY)	◆ BROTHER PHELPS (C) (V) ASYLUM 64436
75	72	74	3	<b>GET BACK</b> J. CRUTCHFIELD, M. CRUTCHFIELD (J. LENNON, P. MCCARTNEY)	◆ STEVE WARINER (C) LIBERTY 79086

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	<b>THE KEEPER OF THE STARS</b> T. BROWN (D. LEE, D. MAYO, K. STALEY)	◆ TRACY BYRD MCA
2	1	—	2	<b>THINKIN' ABOUT YOU</b> G. FUNDIS (B. REGAN, T. SHAPIRO)	◆ TRISHA YEARWOOD MCA
3	3	2	10	<b>OLD ENOUGH TO KNOW BETTER</b> D. COOK (C. RAINS, W. HAYES)	◆ WADE HAYES COLUMBIA
4	2	1	4	<b>AS ANY FOOL CAN SEE</b> T. LAWRENCE, F. ANDERSON (P. NELSON, K. BEARD)	◆ TRACY LAWRENCE ATLANTIC
5	7	3	16	<b>GONE COUNTRY</b> K. STEGALL (B. MCDILL)	◆ ALAN JACKSON ARISTA
6	4	—	2	<b>THIS WOMAN AND THIS MAN</b> J. STROUD (J. PENNING, M. LUNN)	◆ CLAY WALKER GIANT
7	5	—	2	<b>WHOSE BED HAVE YOUR BOOTS BEEN UNDER</b> R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN MERCURY
8	10	7	8	<b>MY KIND OF GIRL</b> J. HOBBS, E. SEAY, P. WORLEY (D. COCHRAN, J. JARRARD, M. POWELL)	◆ COLLIN RAYE EPIC
9	9	10	13	<b>GOIN' THROUGH THE BIG D</b> M. WRIGHT (R. ROGERS, J. WRIGHT, M. WRIGHT)	◆ MARK CHESNUTT DECCA
10	—	—	1	<b>THAT'S HOW YOU KNOW (WHEN YOU'RE IN LOVE)</b> G. FUNDIS (L. WHITE, C. CANNON)	◆ LARI WHITE RCA
11	6	4	6	<b>FOR A CHANGE</b> B. BECKETT (S. SESKIN, J. S. SHERRILL)	◆ NEAL MCCOY ATLANTIC
12	8	5	4	<b>WHEREVER YOU GO</b> J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK RCA
13	11	8	14	<b>PICKUP MAN</b> J. SLATE, J. DIFFIE (H. PERDEW, K. PHILLIPS)	◆ JOE DIFFIE EPIC

14	13	13	21	<b>LIVIN' ON LOVE</b> K. STEGALL (A. JACKSON)	◆ ALAN JACKSON ARISTA
15	16	6	13	<b>NOT A MOMENT TOO SOON</b> J. STROUD, B. GALLIMORE (W. PERRY, J. BARNHILL)	◆ TIM MCGRAW CURB
16	12	9	18	<b>IF I COULD MAKE A LIVING</b> J. STROUD (K. STEGALL, R. MURRAH, A. JACKSON)	◆ CLAY WALKER GIANT
17	15	14	10	<b>THIS TIME</b> M. MILLER, M. MCANALLY (M. MILLER, M. MCANALLY)	◆ SAWYER BROWN CURB
18	23	21	10	<b>MI VIDA LOCA (MY CRAZY LIFE)</b> P. TILLIS, S. FISHELL (P. TILLIS, J. LEARY)	◆ PAM TILLIS ARISTA
19	22	22	29	<b>XXX'S AND OOO'S (AN AMERICAN GIRL)</b> G. FUNDIS, H. STINSON (A. RANDALL, M. BERG)	◆ TRISHA YEARWOOD MCA
20	17	11	18	<b>TAKE ME AS I AM</b> S. HENDRICKS (B. DIPIERO, K. STALEY)	◆ FAITH HILL WARNER BROS.
21	19	18	36	<b>BE MY BABY TONIGHT</b> S. HENDRICKS (E. HILL, R. FAGAN)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC
22	21	16	28	<b>DOWN ON THE FARM</b> J. STROUD, B. GALLIMORE (K. K. PHILLIPS, J. LASETER)	◆ TIM MCGRAW CURB
23	18	12	22	<b>KICK A LITTLE</b> C. DINAPOLI, D. GRAU, LITTLE TEXAS (P. HOWELL, D. O'BRIEN, B. SEALS)	◆ LITTLE TEXAS WARNER BROS.
24	—	19	36	<b>WINK</b> B. BECKETT (B. DIPIERO, T. SHAPIRO)	◆ NEAL MCCOY ATLANTIC
25	20	24	22	<b>SHE'S NOT THE CHEATIN' KIND</b> D. COOK, S. HENDRICKS (R. DUNN)	◆ BROOKS & DUNN ARISTA

◆ 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.



SHELBY LYNNIE

*Slow Me Down*

From the  
Magnatone Records  
Album

*Restless*

Album Release: July 18th

CMT - Hot Shot

PRODUCED BY BRENT MAHER  
MAGNATONE ARTIST MANAGEMENT  
EVELYN SHRIVER PUBLIC RELATIONS  
WILLIAM MORRIS AGENCY, INC.

Exclusively Distributed By  
NAVARRE  
CORPORATION



MAGNATONE  
RECORDS



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>★ ★ ★ No. 1 ★ ★ ★</b>						
1	1	1	9	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC 82728/AG (10.98/16.98) 9 weeks at No. 1	JOHN MICHAEL MONTGOMERY	1
2	3	3	16	<b>ALISON KRAUSS</b> ▲ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
3	2	2	24	<b>GARTH BROOKS</b> ▲ <sup>3</sup> LIBERTY 29689 (10.98/15.98)	THE HITS	1
<b>★ ★ ★ GREATEST GAINER ★ ★ ★</b>						
4	5	6	16	<b>SHANIA TWAIN</b> ● MERCURY 522886 (10.98 EQ/15.98) HS	THE WOMAN IN ME	4
5	4	4	62	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
6	6	5	51	<b>TRACY BYRD</b> ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	3
7	7	7	72	<b>JEFF FOXWORTHY</b> ▲ WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	3
<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b>						
8	<b>NEW</b> ▶		1	<b>DWIGHT YOAKAM</b> WARNER BROS. 45907 (10.98/15.98)	DWIGHT LIVE	8
9	8	10	36	<b>TRACY LAWRENCE</b> ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	3
10	10	9	29	<b>GEORGE STRAIT</b> ▲ MCA 11092 (10.98/15.98)	LEAD ON	1
11	9	8	35	<b>ALABAMA</b> ● RCA 66410 (10.98/15.98)	GREATEST HITS VOL. 3	8
12	12	11	57	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10994 (10.98/15.98)	READ MY MIND	2
13	11	13	48	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA 18759 (10.98/15.98)	WHO I AM	1
14	15	14	6	<b>TY HERNDON</b> EPIC 66397/SONY (7.98 EQ/11.98) HS	WHAT MATTERED MOST	9
15	20	28	55	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	3
16	16	16	18	<b>SAWYER BROWN</b> ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	5
17	14	15	69	<b>THE MAVERICKS</b> ▲ MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	6
18	13	12	12	<b>JOHN BERRY</b> PATRIOT 28495/LIBERTY (10.98/15.98)	STANDING ON THE EDGE	12
19	18	18	15	<b>TRISHA YEARWOOD</b> ● MCA 11201 (10.98/15.98)	THINKIN' ABOUT YOU	3
20	17	17	70	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>3</sup> ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
21	19	19	41	<b>THE TRACTORS</b> ▲ ARISTA 18728 (9.98/15.98) HS	THE TRACTORS	2
22	22	22	44	<b>JOE DIFFIE</b> ▲ EPIC 64357/SONY (10.98 EQ/15.98)	THIRD ROCK FROM THE SUN	6
23	25	24	35	<b>CLAY WALKER</b> ▲ GIANT 24582/WARNER BROS. (10.98/15.98)	IF I COULD MAKE A LIVING	4
24	21	23	35	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA 18765 (10.98/15.98)	WAITIN' ON SUNDOWN	1
25	26	27	50	<b>DAVID BALL</b> ▲ WARNER BROS. 45562 (9.98/15.98)	THINKIN' PROBLEM	6
26	24	26	40	<b>PATTY LOVELESS</b> ● EPIC 64188/SONY (9.98 EQ/15.98)	WHEN FALLEN ANGELS FLY	8
27	27	29	21	<b>WADE HAYES</b> DKC/COLUMBIA 66412/SONY (7.98 EQ/11.98) HS	OLD ENOUGH TO KNOW BETTER	19
28	33	37	70	<b>COLLIN RAYE</b> ● EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
29	30	34	3	<b>4 RUNNER</b> POLYDOR 527379 (9.98/13.98) HS	4 RUNNER	29
30	28	20	34	<b>MARY CHAPIN CARPENTER</b> ▲ COLUMBIA 64327/SONY (10.98 EQ/16.98)	STONES IN THE ROAD	1
31	29	30	32	<b>VARIOUS ARTISTS</b> BNA 66416 (10.98/15.98)	KEITH WHITLEY/A TRIBUTE ALBUM	29
32	32	25	8	<b>VARIOUS ARTISTS</b> LIBERTY 31712* (10.98/16.98)	COME TOGETHER: AMERICA SALUTES THE BEATLES	13
33	36	33	34	<b>CLINT BLACK</b> ● RCA 66419 (10.98/16.98)	ONE EMOTION	8
34	31	31	18	<b>NEAL MCCOY</b> ATLANTIC 82727/AG (10.98/15.98)	YOU GOTTA LOVE THAT	10
35	38	36	35	<b>TOBY KEITH</b> ● POLYDOR 523407 (10.98/15.98)	BOOMTOWN	8

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
36	23	21	51	<b>VINCE GILL</b> ▲ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	2
37	37	38	69	<b>BLACKHAWK</b> ▲ ARISTA 18708 (9.98/15.98)	BLACKHAWK	15
38	35	32	7	<b>VARIOUS ARTISTS</b> COLUMBIA 67020/SONY (9.98 EQ/15.98) NASCAR: RUNNIN' WIDE OPEN	NASCAR: RUNNIN' WIDE OPEN	13
39	41	43	12	<b>RICK TREVINO</b> COLUMBIA 66771/SONY (9.98 EQ/15.98)	LOOKING FOR THE LIGHT	24
40	34	35	87	<b>REBA MCENTIRE</b> ▲ <sup>3</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
41	40	40	57	<b>PAM TILLIS</b> ▲ ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
42	47	44	45	<b>DIAMOND RIO</b> ● ARISTA 18745 (9.98/15.98)	LOVE A LITTLE STRONGER	13
43	42	53	19	<b>JEFF FOXWORTHY</b> LAUGHING HYENA 2043 (4.98/8.98)	THE REDNECK TEST VOLUME 43	42
44	39	—	2	<b>THE JUDDS</b> RCA 66489 (10.98/15.98)	THE NUMBER ONE HITS	39
45	44	48	141	<b>GEORGE STRAIT</b> ▲ <sup>3</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
46	43	45	138	<b>ALAN JACKSON</b> ▲ <sup>5</sup> ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
47	45	41	18	<b>HANK WILLIAMS, JR.</b> MCG CURB 77690/CURB (9.98/15.98)	HOG WILD	14
48	48	47	27	<b>HAL KETCHUM</b> CURB 77660 (10.98/15.98)	EVERY LITTLE WORD	31
49	50	49	152	<b>MARY CHAPIN CARPENTER</b> ▲ <sup>3</sup> COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
50	49	39	49	<b>LARI WHITE</b> ● RCA 66395 (9.98/15.98) HS	WISHES	24
51	54	54	35	<b>LITTLE TEXAS</b> ● WARNER BROS. 45739 (10.98/15.98)	KICK A LITTLE	10
<b>★ ★ ★ PACESETTER ★ ★ ★</b>						
52	70	66	45	<b>WILLIE NELSON</b> COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	40
53	51	51	198	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	3
54	46	50	81	<b>FAITH HILL</b> ▲ WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	7
55	53	52	118	<b>BROOKS &amp; DUNN</b> ▲ <sup>4</sup> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
56	57	58	133	<b>JOHN MICHAEL MONTGOMERY</b> ▲ <sup>2</sup> ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
57	52	46	64	<b>JOHN BERRY</b> ● LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	13
58	60	65	11	<b>JEFF FOXWORTHY</b> LAUGHING HYENA 2079 (4.98/8.98)	THE ORIGINAL	58
59	<b>RE-ENTRY</b>		36	<b>CHARLIE DANIELS</b> EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	53
60	59	56	37	<b>MARK CHESNUTT</b> ● DECCA 11094/MCA (10.98/15.98)	WHAT A WAY TO LIVE	15
61	56	42	10	<b>TANYA TUCKER</b> LIBERTY 28943 (10.98/15.98)	FIRE TO FIRE	28
62	64	60	21	<b>SHENANDOAH</b> LIBERTY 31109 (10.98/15.98) HS	IN THE VICINITY OF THE HEART	31
63	65	67	29	<b>JOHN ANDERSON</b> BNA 66417 (9.98/15.98)	COUNTRY 'TIL I DIE	43
64	63	69	9	<b>JEFF FOXWORTHY</b> LAUGHING HYENA 2080 (4.98/8.98)	SOLD OUT	63
65	71	—	2	<b>DAVID LEE MURPHY</b> MCA 11044 (10.98/15.98)	OUT WITH A BANG	65
66	61	59	89	<b>MARTINA MCBRIDE</b> ▲ RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	14
67	58	57	91	<b>GARTH BROOKS</b> ▲ <sup>5</sup> LIBERTY 80857 (10.98/16.98)	IN PIECES	1
68	72	70	16	<b>RHETT AKINS</b> DECCA 11098/MCA (10.98/15.98) HS	A THOUSAND MEMORIES	49
69	68	64	11	<b>MARTY STUART</b> MCA 11204 (10.98/15.98)	THE MARTY PARTY HIT PACK	37
70	73	71	107	<b>LITTLE TEXAS</b> ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
71	55	55	69	<b>ALABAMA</b> ● RCA 66296 (9.98/15.98)	CHEAP SEATS	16
72	<b>NEW</b> ▶		1	<b>RICKY VAN SHELTON</b> COLUMBIA 67130/SONY (5.98 EQ/9.98)	SUPER HITS	72
73	62	62	9	<b>DOUG STONE</b> COLUMBIA 64330/SONY (9.98 EQ/15.98)	FAITH IN ME FAITH IN YOU	45
74	74	61	8	<b>HIGHWAYMEN</b> LIBERTY 28091 (10.98/15.98)	THE ROAD GOES ON FOREVER	42
75	67	63	143	<b>VINCE GILL</b> ▲ <sup>3</sup> MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3

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

## Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**  
FOR WEEK ENDING JUNE 10, 1995

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	<b>THE JUDDS</b> ▲ <sup>2</sup> CURB 8318/RCA (9.98/15.98) 2 weeks at No. 1	GREATEST HITS	66
2	2	<b>THE JUDDS</b> ● CURB 61018/RCA (9.98/13.98)	GREATEST HITS VOL. II	20
3	3	<b>PATSY CLINE</b> ▲ <sup>6</sup> MCA 12* (7.98/12.98)	GREATEST HITS	212
4	6	<b>KEITH WHITLEY</b> ▲ RCA 2277 (9.98/13.98)	GREATEST HITS	64
5	7	<b>HANK WILLIAMS, JR.</b> CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	26
6	5	<b>THE JUDDS</b> ▲ CURB 52070/RCA (9.98/13.98)	LOVE CAN BUILD A BRIDGE	22
7	4	<b>REBA MCENTIRE</b> ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	210
8	10	<b>VARIOUS ARTISTS</b> WALT DISNEY 60837 (9.98/13.98)	COUNTRY MUSIC FOR KIDS	2
9	8	<b>WYNONNA</b> ▲ <sup>4</sup> CURB 10529/MCA (10.98/15.98)	WYNONNA	7
10	11	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	212
11	9	<b>WYNONNA</b> ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	2
12	12	<b>COLLIN RAYE</b> ▲ EPIC 47468/SONY (9.98 EQ/13.98)	ALL I CAN BE	4
13	14	<b>BILLY RAY CYRUS</b> ▲ <sup>8</sup> MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	3

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	13	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	212
15	15	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	210
16	17	<b>JOHN ANDERSON</b> ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	17
17	16	<b>GEORGE JONES</b> ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	197
18	22	<b>THE JUDDS</b> ▲ CURB 7042/RCA (7.98/11.98)	ROCKIN' WITH THE RHYTHM	3
19	19	<b>HANK WILLIAMS</b> MERCURY 823293 (7.98 EQ/10.98)	24 GREATEST HITS	18
20	18	<b>GARTH BROOKS</b> ▲ <sup>5</sup> LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	5
21	25	<b>PATSY CLINE</b> MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	46
22	—	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	11
23	23	<b>ALABAMA</b> ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	83
24	—	<b>CONFEDERATE RAILROAD</b> ▲ ATLANTIC 82335/AG (9.98/15.98)	CONFEDERATE RAILROAD	4
25	21	<b>ANNE MURRAY</b> ▲ <sup>2</sup> LIBERTY 46058 (7.98/12.98)	GREATEST HITS	146

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



# Country

## ARTISTS & MUSIC



**"Sweet" Success.** While touring in Canada to promote her hit single "Mi Vida Loca," Arista country artist Pam Tillis receives a gold album plaque for "Sweetheart's Dance," commemorating sales of more than 50,000 units in Canada. The presentation was made at a pre-show reception in Calgary. Shown, from left, are Conan Daly, BMG promotions representative, Calgary branch; Tillis; and Sue Stewart, BMG sales representative, Calgary branch.

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

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

- |  |   |
|--|---|
| <p>12 ADALIDA (Sixteen Stars, BMI/Dixie Stars, ASCAP) HL<br/>55 ALL THAT HEAVEN WILL ALLOW (Bruce Springsteen, ASCAP)<br/>27 AND STILL (Starstruck Writers Group, ASCAP/Starstruck Angel, BMI)<br/>23 ANY MAN OF MINE (Loon Echo, BMI/Zomba, ASCAP) WBM<br/>36 BOBBIE ANN MASON (Starstruck Writers Group, ASCAP/Mark D., ASCAP)<br/>53 THE BOX (Sometimes You Win, ASCAP/All Nations, ASCAP/Nocturnal Eclipse, BMI/Careers-BMG, BMI/Minneltonka, BMI) WBM/HL<br/>62 BUBBA HYDE (Almo, ASCAP/Warner-Tamerlane, BMI/Mister Charlie, BMI) WBM<br/>44 CAIN'S BLOOD (Almo, ASCAP/Magnasong, BMI/Red Quill, BMI) WBM<br/>21 CLOWN IN YOUR RODEO (Emily Boothe, BMI/Careers-BMG, BMI) HL<br/>20 DARNED IF I DON'T (DANGED IF I DO) (Sony Tree, BMI/Acutt-Rose, BMI) WBM/HL<br/>59 DIDN'T HAVE YOU (Magnasong, BMI/Fed Quill, BMI/Killer Boy, BMI/Semi Quaver, BMI)<br/>65 DON'T MAKE ME FEEL AT HOME (Starstruck Writers Group, ASCAP/Sony Cross Keys, ASCAP/Kim Williams, ASCAP)<br/>16 FAITH IN ME, FAITH IN YOU (WB, ASCAP/Big Tractors, ASCAP/Avalon Way, ASCAP) WBM<br/>13 FALL IN LOVE (Sony Cross Keys, ASCAP/Kim Williams, ASCAP/Acutt-Rose, BMI) WBM/HL<br/>57 FIND OUT WHAT'S HAPPENIN' (Glitterfish, BMI/Music Corp. Of America, BMI) HL<br/>41 FINISH WHAT WE STARTED (Careers-BMG, BMI/Warner-Tamerlane, BMI/Under The Bridge, BMI) HL/WBM<br/>73 FORGIVENESS (Minka, ASCAP/Maverick, ASCAP/WB, ASCAP/Little Big Town, BMI/American Made, BMI)<br/>75 GET BACK (Northern, BMI) HL<br/>64 GET OVER IT (Careers-BMG, BMI/Breaker Maker, BMI/Be Mine, ASCAP) HL<br/>34 GIVE ME ONE MORE SHOT (Maypop, BMI/Wildcountry, BMI) WBM<br/>22 GONNA GET A LIFE (Warner Source, SESAC/Dyinda Jam, SESAC/Mighty Nice, BMI/Laudersongs, BMI) WBM/HL<br/>37 THE HEART IS A LONELY HUNTER (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Sony Cross Keys, ASCAP/New Haven, BMI) WBM/HL<br/>56 HELLO CRUEL WORLD (PolyGram Int'l, ASCAP/Veg-O-Music, ASCAP/All 3 Chords, BMI/Bug, BMI) HL<br/>61 HOUSE OF CARDS (Why Walk, ASCAP) CLM<br/>63 I AM WHO I AM (Great Cumberland, BMI/Diamond Struck, BMI) WBM<br/>30 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<br/>31 I DIDN'T KNOW MY OWN STRENGTH (Maypop, BMI/Nineteenth Hole, BMI/Bellarmino, BMI) WBM<br/>4 I DON'T BELIEVE IN GOODBYE (Travelin' Zoo, ASCAP/Seventh Son, ASCAP/Club Zoo, BMI) WBM<br/>35 I DON'T EVEN KNOW YOUR NAME (WB, ASCAP) WBM<br/>10 IF I WERE YOU (Soundbeam, BMI/Full Keel, ASCAP/Farrenuffi, ASCAP) WBM<br/>29 IF YOU'RE GONNA WALK, I'M GONNA CRAWL (Songs Of PolyGram, BMI/HotDogGone, BMI/Button Willow, BMI) HL<br/>40 I'M IN LOVE WITH A CAPITAL U (Almo, ASCAP/Sony Tree, BMI/Terilee, BMI) WBM/HL<br/>45 I'M LIVING UP TO HER LOW EXPECTATIONS (PolyGram Int'l, ASCAP/Ranger Bob, ASCAP/Nothin' But Net, SESAC/EMI, SESAC) HL<br/>6 I'M STILL DANCIN' WITH YOU (Sony Tree, BMI) HL<br/>47 IN BETWEEN DANCES (Almo, ASCAP/Craig Bickhardt, ASCAP/Scarlet's Sister, ASCAP) WBM<br/>66 I WANT MY GOODBYE BACK (Longitude, BMI/August Wind, BMI/Hendershot, BMI/Sydney Erin, BMI/Cave Berg, BMI)<br/>43 A LITTLE BIT OF YOU (WB, ASCAP/Big Tractor, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM<br/>33 LITTLE MISS HONKY TONK (Sony Tree, BMI/Showbilly, BMI) HL</p> | <p>24 MISSISSIPPI MOON (Tony Joe White, BMI/Screen Gems-EMI, BMI/High Horse, BMI) HL<br/>68 MY GIRL FRIDAY (Stroudavarious, ASCAP/Curtis Wright, ASCAP/Famous, ASCAP/Too Strong, ASCAP) WBM<br/>26 MY HEART WILL NEVER KNOW (Galewood, BMI/Ensign, BMI/Kidbilly, BMI/Issy Moon, BMI) HL<br/>60 NOT ON YOUR LOVE (Stroudacaster, BMI/Baby Mae, BMI/Warner-Tamerlane, BMI) WBM<br/>74 NOT SO DIFFERENT AFTER ALL (EMI Blackwood, BMI/XXXOOO, BMI/EMI April, ASCAP/Irene Kelly, ASCAP)<br/>19 PARTY CROWD (N2D, ASCAP/American Romance, ASCAP)<br/>70 PLEASE REMEMBER ME (Sony Tunes, ASCAP/Blue Sky Rider, BMI) WBM/HL<br/>42 REFRIED DREAMS (Zomba, ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI) WBM/HL<br/>69 SHOULD'VE ASKED HER FASTER (Little Big Town, BMI/American Made, BMI/Mighty Nice, BMI/Al Andersong, BMI)<br/>39 SO HELP ME GIRL (Songwriters Ink, BMI/Texas Wedge, ASCAP/Modar, BMI/Emdar, ASCAP) HL/WBM<br/>11 SOLD (THE GRUNDY COUNTY AUCTION INCIDENT) (Of, ASCAP/Robroy West, BMI)<br/>52 SOMEONE ELSE'S STAR (Acutt-Rose, BMI/Mile, ASCAP) WBM<br/>48 SONG FOR THE LIFE (Tessa, BMI) WBM<br/>32 SOUTHERN GRACE (Square West, ASCAP/Howlin' Hits, ASCAP/Sony Tree, BMI/Edisto Sound, BMI/Sony, BMI) WBM/HL<br/>8 STANDING ON THE EDGE OF GOODBYE (Kicking Bird, BMI/Sony Tree, BMI/Edisto Sound, BMI) HL<br/>25 STAY FOREVER (WB, ASCAP/Blue Gator, ASCAP/Maverick, ASCAP/WB, BMI/Heckstone, BMI/Foreshadow, BMI) WBM/CLM<br/>1 SUMMER'S COMIN' (Blackened, BMI/Irving, BMI) WBM<br/>9 TELL ME I WAS DREAMING (Post Oak, BMI/Brass Crab, BMI) HL<br/>5 TEXAS TORNADO (Sony Tree, BMI) HL<br/>51 THAT AIN'T MY TRUCK (Great Cumberland, BMI/Diamond Struck, BMI/Sony Tree, BMI) WBM/HL<br/>18 THAT'S JUST ABOUT RIGHT (Warner-Tamerlane, BMI) WBM<br/>14 THEY'RE PLAYIN' OUR SONG (Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP/Starstruck Writers Group, ASCAP/Mark D., ASCAP/Little Big Town, BMI/American Made, BMI) WBM/HL<br/>38 THIS IS ME MISSING YOU (Madwomen, BMI/Sony Tree, BMI/Warner-Tamerlane, BMI/Resaca Beach, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP) WBM/HL<br/>54 WALKING TO JERUSALEM (Sony Tree, BMI/Kaly's Rainbow, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP)<br/>67 WALK ON (Patrick Joseph, BMI/Warner-Tamerlane, BMI/WB, ASCAP/Samosonian, ASCAP) WBM<br/>50 WHAT DO YOU WANT WITH HIS LOVE (New Court, BMI/Low Country, BMI/EMI Blackwood, BMI/Bait And Tackle, BMI) HL<br/>15 WHAT MATTERED MOST (Gary Bufr, ASCAP/MCA, ASCAP/August Wind, BMI/Longitude, BMI/Alberta's Paw, BMI) WBM/HL<br/>49 WHEN AND WHERE (Almo, ASCAP/Bamatuck, ASCAP/Irving, BMI/Kyabama, BMI) WBM<br/>3 WHEN YOU SAY NOTHING AT ALL (MCA, ASCAP/Dan Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI) HL/CLM<br/>58 WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN) (Benefit, BMI/Stallion, BMI/Sony Tree, BMI) WBM/HL<br/>71 WORKIN' FOR THE WEEKEND (Cupit, BMI/Cupit Memories, ASCAP)<br/>2 YOU AIN'T MUCH FUN (Songs Of PolyGram, BMI/Tokeco, BMI) HL<br/>17 YOU BETTER THINK TWICE (Benefit, BMI/Longitude, BMI) WBM<br/>28 YOU CAN SLEEP WHILE I DRIVE (Almo, ASCAP/MLE, ASCAP) WBM<br/>7 YOU DIDN'T EVEN KNOW WHO I AM (Sony Cross Keys, ASCAP/Purple Crayon, ASCAP) HL<br/>46 YOU HAVE THE RIGHT TO REMAIN SILENT (Co-Heart, BMI)<br/>72 YOU'RE GONNA MISS ME WHEN I'M GONE (Sony Tree, BMI/Buffalo Prairie, BMI/Showbilly, BMI/Don Cook, BMI)</p> |
|--|---|

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# Top Contemporary Christian

THIS WEEK	WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			SoundScan®			
★ ★ NO. 1 ★ ★						
1	1	54	KIRK FRANKLIN AND THE FAMILY ● GOSPO-CENTRIC 72119/CHORDANT <b>CS</b> 9 weeks at No. 1		KIRK FRANKLIN AND THE FAMILY	
2	2	39	AMY GRANT ▲	MYRRH 6974/WORD	HOUSE OF LOVE	
3	3	12	POINT OF GRACE	WORD 5608	THE WHOLE TRUTH	
4	4	16	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010		SHOW UP!	
5	5	45	STEVEN CURTIS CHAPMAN ●	SPARROW 1408/CHORDANT <b>CS</b>	HEAVEN IN THE REAL WORLD	
6	6	85	MICHAEL W. SMITH ●	REUNION 0086/WORD	FIRST DECADE 1983-1993	
7	11	43	NEWSBOYS	STARSONG 8814/CHORDANT	GOING PUBLIC	
8	9	33	4 HIM	BENSON 4046	THE RIDE	
9	8	10	ANOINTED	WORD 67051	CALL	
10	7	14	HELEN BAYLOR	WORD 66443 <b>CS</b>	THE LIVE EXPERIENCE	
11	15	131	DC TALK ●	FOREFRONT 3002/CHORDANT	FREE AT LAST	
12	10	85	CARMAN ●	SPARROW 1387/CHORDANT <b>CS</b>	THE STANDARD	
13	16	35	ASHTON/BECKER/DENTE	SPARROW 1389/CHORDANT	ALONG THE ROAD	
14	20	20	PFR	SPARROW 1452/CHORDANT	GREAT LENGTHS	
15	17	59	AUDIO ADRENALINE	FOREFRONT 3012/CHORDANT	DON'T CENSOR ME	
16	19	36	TAKE 6 ●	WARNER ALLIANCE 4150/CHORDANT	JOIN THE BAND	
17	13	34	BEBE & CECE WINANS	SPARROW 1417/CHORDANT	RELATIONSHIPS	
18	21	13	MARGARET BECKER	SPARROW 51424/CHORDANT	GRACE	
19	22	25	STEVE GREEN	SPARROW 1412/CHORDANT	PEOPLE NEED THE LORD	
20	18	73	TWILA PARIS	STARSONG 8805/CHORDANT	BEYOND A DREAM	
21	12	29	SANDI PATTI	WORD 9443 <b>CS</b>	FIND IT ON THE WINGS	
22	23	69	POINT OF GRACE	WORD 26014	POINT OF GRACE	
23	14	3	VARIOUS ARTISTS	SPARROW 1472/CHORDANT	HYMNS & VOICES	
24	24	48	CLAY CROSSE	REUNION 9728/WORD	MY PLACE IS WITH YOU	
25	25	10	STEPHANIE MILLS	SPARROW 72123/CHORDANT	PERSONAL INSPIRATIONS	
26	38	24	SIERRA	STARSONG 1003/CHORDANT	SIERRA	
27	35	25	MICHAEL CARD	SPARROW 1421/CHORDANT	POIEMA	
28	26	158	RAY BOLTZ	WORD 5473	MOMENTS FOR THE HEART	
29	28	10	MICHAEL ENGLISH	CURB 77694	HEALING	
30	NEW ▶		MARCH FOR JESUS	WORD 2868/MARANATHA	TOGETHER FOR THE GOSPEL	
31	31	96	MICHAEL W. SMITH ●	REUNION 0071/WORD	CHANGE YOUR WORLD	
32	29	12	JOHN SCHLITT	WORD 4620	SHAKE	
33	30	7	RICKY VAN SHELTON	COLUMBIA 46854	DON'T OVERLOOK SALVATION	
34	27	51	RAY BOLTZ	WORD 57868/EPIC	ALLEGIANCE	
35	RE-ENTRY		PHILLIPS, CRAIG & DEAN	STARSONG 8806	LIFELINE	
36	34	16	NEW SONG	BENSON 2261	PEOPLE GET READY	
37	RE-ENTRY		MICHAEL CARD	SPARROW 1435/CHORDANT	JOY IN THE JOURNEY	
38	RE-ENTRY		AARON JEOFFREY	STARSONG 8819/CHORDANT	AARON JEOFFREY	
39	40	7	CINDY MORGAN	WORD 9444	UNDER THE WATERFALL	
40	33	23	KATHY TROCCOLI	REUNION 66367/RCA	KATHY TROCCOLI	

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

## HIGHER GROUND



by Deborah Evans Price

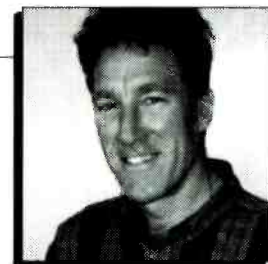
**EXPECTATIONS FULFILLED:** One of Christian music's most eagerly anticipated new releases is the Myrrh/Word multi-artist recording "My Utmost For His Highest." The project made its debut during Gospel Music Week with an all-star concert featuring the album's participants. Since then, the positive feedback on the project has continued to grow. "Reaction from independent retailers and major chains has been really strong," Myrrh's director of marketing Andrew Tempest says. "All of their biggest-selling artists have come together on one praise and worship album. We expect it to be a top seller." Produced by Brown Bannister, the album features performances from Amy Grant, Steven Curtis Chapman, Cindy Morgan, Bryan Duncan, Twila Paris, Point Of Grace, Sandi Patti, 4 HIM, Gary Chapman, Philips, Craig & Dean, and Michael W. Smith (who wrote the music for five cuts). The songs are based on passages from Oswald Chambers' popular devotion book, "My Utmost For His Highest." Most of the artists involved wrote their cuts to correspond to a favorite passage from the devotional. Accented by soaring strings recorded in London, each cut is a special treasure. "When I got the book, it occurred to me this is a devotional; it would be great to do a praise and worship record that worked off the central themes of this," says Loren Balman, Word's senior VP of artist and creative development. Balman began talking to artists and negotiating with other record companies to secure their participation. He uses the analogy of being a gardener and having the opportunity to watch something very special grow and take shape to describe how the project came together. The record is indeed a stunning collection and should be one of the strongest-selling Christian releases

this summer. The fact that there is a tour in the works (probably for next year), which will be handled by Paul Emery of Chicago-based Contemporary Productions, will only enhance the project's impact and longevity in the marketplace.

**SUNSHINE AND SOUTHERN** gospel filled the air as more than 20 of the top acts in the genre performed recently at the day-long "Send A Kid To Kamp" radio-thon at the Church of God state campgrounds in Lexington, Ky. Just 48 hours earlier, the area had been ravaged by a rash of tornadoes, but the sun was shining on the day of the benefit and drew more than 10,000 people to the 8th annual event. This year's concert raised \$20,530 to send underprivileged kids to church camp. WCGW Lexington broadcast the event live. Hendersonville, Tenn.-based Daywind Music Group's national director of A&R Dave Wilcox served as MC, and the show was filled with highlights. The Steeles performed "God Kept His Promise," the first single from their upcoming album, "Southern Steele," to enthusiastic crowd response. Amy Lambert, the New Hinsons, the Bishops, the McFalls, Margo Smith & Holly, 70 X 7, and the Scotts were among the stellar lineup that turned in wonderful performances. The Mighty Gospel Enforcers closed the day with a rousing set that kept the audience on its feet and drew in more donations as the lead singer invited the crowd to come up and give in memory of a loved one.

One of the most popular attractions at the event was Daywind's music booth, where the public could go in and sing with a prerecorded track for \$10, with proceeds going to "Send A Kid To Kamp." One little girl told Kenny Bishop that her father would pay \$25 if he'd sing with her. So Bishop and Beau Hinson took advantage of the opportunity to raise more for the cause and joined fans in the booth to sing on their tapes. In addition to operating the music booth, Daywind personnel were out in full force at the event. VP Ed Leonard and staffers Celeste Winstead, Wayne Hahn, Richard Harris, and Rhonda Thompson volunteered their time and energy to the benefit. MC Wilcox is a longtime supporter of "Send A Kid To Kamp" and reports that plans are already underway for next year's event.

## Jazz BLUE NOTES



by Jim Macnie

**YOUTH WANTS TO KNOW:** Young musicians are urged to participate in the 10th annual Cognac Hennessy Jazz Search, a competition that earns its top dogs both loot and prestige. Grover Washington Jr. and a team of judges will listen to 20-minute audiotapes of the talent and chose four semifinalists, who will perform Sept. 22 at a benefit for the Jazz Emergency Fund at New York's Bottom Line.

The grand prize is \$10,000, second place earns half that, and the two runners-up take home \$2,500. More than a little press should follow. Genre is unimportant. Fusion, traditional, contemporary, Dixieland, or whatever blend you happen to create will be assessed. Tapes must be post-marked by July 15. Send them to 3000 West Olympia Blvd., Suite Jazz, Santa Monica, Calif. 90404.

**THE DOCTOR IS IN:** Dave Brubeck took jazz to college, and several prestigious schools have subsequently given themselves back to the music. The latest recipient? Wynton Marsalis, who begins the summer laden with several sheepskins. Yale University made the composer/trumpeter a honorary doctor of music. Princeton University laid a doctor of fine arts tag on him. The Manhattan School of Music amended its assignment to doctor of musical arts, and Hunter College stuck a feather in his cap called doctor of humane letters. After living with "Joe Cool's Blues" (Columbia) for a few weeks, especially the tune "On Peanuts Playground," I'd be willing to designate him doctor of tricky and spritely horn arrangements. Ditto for "Buggy Ride," which earns its creator the distinction of doctor of quick-assed muted horn frolic. As you probably know, the disc is

a Marsalian take on Charles Schulz's celebrated cartoon characters. Sharing space on a number of cuts is pianist/pop Ellis Marsalis' trio. It's currently No. 3 on the Top Jazz Albums chart.

**NORTHERN EXPOSURE:** Burlington, Vt., isn't known as a hotbed of hipness, but the 12th annual Discover Jazz Festival, June 6-11, will give it something that lots of choicer jazz locales will miss: an appearance by Slide Ride, the trombone ensemble made up of Ray Anderson, George Lewis, Craig Harris, and Gary Valente. Reports of their infrequent gigs are ultra-positive. Those who stay for the fest's full hit will have a pan-genre experience. From Papa Wemba's African guitar shimmer to the Groove Collective's funk mixology to Jacky Terrasson's eccentric mainstream swing, the bases are covered.

**LEADERSHIP:** It takes a sense of inventiveness to steer the aesthetic course of a record label, and Hans Wendl's past speaks for its own imaginative self. He was part of the ECM team during its most valuable years and was also manager of guitarist Bill Frisell and clarinetist Don Byron, among others. Five of the records he produced have been nominated for Grammys. As the new head of the Ryko-revitalized Gramavision imprint, Wendl is scrutinizing the label's trajectory. "It's not going to be a drastic departure from the original Gramavision sound, but we will refocus a bit," he says. "It's my goal to put out music with a sense of adventure and mystery. My past will tell you what I like: Things that might take some time to explore, but will then stay with you forever."

Two projects for the fall should live up to that criteria. Slated is the first-ever live date by the Frisell Trio, who killed at New York's Village Vanguard recently, and "I'm An Indian" by the puckish, prescient Clusone Trio (reedist Michael Moore, cellist Ernst Reijseger, and percussionist Han Bennink), who Wendl rightfully calls "the best ensemble working in Europe." For a lyrically maverick take on Irving Berlin's songbook, check out their '94 hatART disc, "Soft Lights And Sweet Music."

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## A LETTER TO THE JAZZ COMMUNITY

Dear Friends of Jazz,

Concord Jazz, the Concord Pavilion, and Concord Pavilion Associates are proud to present a special tribute celebration and live recording session honoring record producer, Concord Jazz founder and jazz patron, **Carl Jefferson** (1919-1995). In addition to his numerous philanthropic activities, Mr. Jefferson left us with a collection of over 650 recordings, the internationally renowned annual Concord Jazz Festival, an amphitheater known as the Concord Pavilion which was originally built to house the festival, and a record label which will continue his work. We would like to invite you, the members of the jazz community, to join us in celebrating "Jeff's" countless contributions to the art of jazz.

"Jazz Celebration - A Tribute To Carl Jefferson" will be held on **Saturday, July 8, 1995 at 5pm** at the Concord Pavilion in Concord, California. This event will benefit the Carl Jefferson Scholarship Fund, awarded annually to a local student showing promise in jazz performance. One hundred percent of the profits generated from the Jazz Celebration concert and live recording will be donated to the scholarship fund.

We are grateful to the over forty world-class artists who have already committed to donating their time and talents to this benefit. It promises to be an unforgettable evening of music. The program is nearly full, but we still have some openings. Artists who would like to participate in paying tribute to Carl Jefferson should immediately contact Charles Emory at the Concord Jazz office (510/682-6770).

Anyone who would like to join in the celebration is welcome to attend. For ticket donation amounts and additional information, please call 1-800-7-CONCORD. Those who are unable to attend may still contribute to the Carl Jefferson Scholarship Fund. Please send your donations to:

**Carl Jefferson Scholarship Fund**  
c/o Concord Pavilion Associates  
P.O. Box 21643  
Concord, CA 94521

Anyone who wishes to place an ad with a personal message in the tribute program can contact Concord Pavilion Associates for more details at 1-800-7-CONCORD.

Friends and colleagues who are unable to attend are encouraged to share their feelings about Mr. Jefferson by submitting a 30- to 60-second VHS video message which, time permitting, will be aired as part of the tribute. Your video will be highly appreciated, and every effort will be made to include it in the program. Please send your video message to:

**Tribute To Carl Jefferson**  
c/o Concord Jazz, Inc.  
P.O. Box 845  
Concord, CA 94522

Thank you for your participation. We look forward to sharing with you in this once-in-a-lifetime event in honor of our friend and mentor.

Sincerely,

Concord Jazz, Inc., the Concord Pavilion and Concord Pavilion Associates  
in association with  
The Family & Friends of Carl Jefferson



# Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
ARTIST			TITLE	
LABEL & NUMBER/DISTRIBUTING LABEL				
★ ★ NO. 1 ★ ★				
1	1	99	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119 [HS] 25 weeks at No. 1	KIRK FRANKLIN AND THE FAMILY
2	2	17	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE VERITY 43010 [HS]	SHOW UP!
3	4	55	GMWA WOMEN OF WORSHIP ALEHO INT'L MUSIC/TYSCOT 3006/ATLANTA INT'L	IT'S OUR TIME
4	3	39	HELEN BAYLOR WORD 66443/EPIC [M]	THE LIVE EXPERIENCE
5	7	13	REV. JAMES MOORE W/ THE MISSISSIPPI MASS CHOIR MALACO 6018	LIVE AT JACKSON STATE UNIVERSITY
6	6	33	DOTTIE PEOPLES ATLANTA INT'L 10200	ON TIME GOD
7	8	51	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 1097/CGI	LIVE IN ATLANTA AT MOREHOUSE COLLEGE
8	9	79	YOLANDA ADAMS TRIBUTE 3937	SAVE THE WORLD
9	5	49	SOUNDS OF BLACKNESS PERSPECTIVE 549 006 [HS]	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM
10	11	17	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4008	THE INNER COURT
11	14	35	STEPHANIE MILLS GOSPO-CENTRIC 72123/CHORDANT	PERSONAL INSPIRATIONS
12	16	23	MISSISSIPPI CHILDREN'S CHOIR MALACO 4469	A NEW CREATION
13	12	103	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN
14	13	107	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
15	10	4	RICKY DILLARD'S NEW GENERATION CHORALE MALACO 6019	HALLELUJAH
16	NEW		MIGHTY CLOUDS OF JOY INTERSOUND 9147	POWER
17	17	12	THE ANOINTED PACE SISTERS SAVOY 14822	MY PURPOSE
18	15	27	BEBE & CECE WINANS CAPITOL 28216	RELATIONSHIPS
19	23	15	GOSPEL MUSIC WORSHIP OF AMERICA-NATIONAL MASS CHOIR BENSON 4067	THE TORCHBEARERS OF EXCELLENCE-LIVE IN ATLANTA
20	34	41	JOHN P. KEE VERITY 43009	COLORBLIND
21	20	12	ANOINTED WORD 67051/EPIC	THE CALL
22	29	12	DARYL COLEY SPARROW 51446	THE COLLECTION
23	19	9	INGRAM GOSPEL SINGERS TYSCOT 3004/ATLANTA INT'L	MAKE MY HEART YOUR HOME
24	21	8	SLIM & SUPREME ANGELS INTERSOUND 9144	STAY UNDER THE BLOOD
25	25	29	TRAMAIN HAWKINS COLUMBIA 57876	TO A HIGHER PLACE
26	39	8	SALT OF THE EARTH INTERSOUND 9129	ORDER MY STEPS
27	38	11	VARIOUS ARTISTS MOTOWN 30400	MOTOWN COMES HOME
28	32	12	VARIOUS ARTISTS CGI 1125	GOSPEL'S GREATEST HITS VOLUME II
29	28	25	WITNESS CGI 1101	HE CAN DO THE IMPOSSIBLE
30	40	31	JENNIFER HOLLIDAY INTERSOUND 9113	ON & ON
31	26	9	VARIOUS ARTISTS CGI 1090	GOSPEL'S GREATEST HITS
32	18	45	DOROTHY NORWOOD MALACO 4467	"LIVE" WITH THE GEORGIA MASS CHOIR
33	NEW		DONALD LAWRENCE PRESENTS RODNEY POSEY SPARROW 51470	LIVE IN PRAISE & WORSHIP WITH THE WHITFIELD COMPANY
34	24	28	WILLIE NEAL JOHNSON AND THE NEW KEYNOTES MALACO 6017	LORD...TAKE US THROUGH
35	RE-ENTRY		HARVEY "POP" WATKINS, SR. BLACKBERRY 1609	TRIBUTE TO THE MAN
36	RE-ENTRY		TAKE 6 WARNER ALLIANCE 4150	JOIN THE BAND
37	36	42	COMMISSIONED BENSON 1078/CGI	MATTERS OF THE HEART
38	NEW		THE BROOKLYN TABERNACLE CHOIR WARNER ALLIANCE 45928	PRAISE HIM...LIVE!
39	27	43	TIMOTHY WRIGHT AND THE N.Y. FELLOWSHIP MASS CHOIR SAVOY 7113/MALACO	COME THOU ALMIGHTY KING
40	RE-ENTRY		REV. JAMES MOORE MALACO 6015	I WILL TRUST IN THE LORD

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

## Artists & Music



by Lisa Collins

**ANDRAE CROUCH ACCEPTS THE CALL:** For the moment, it appears recording artist Andrae Crouch will take a backseat to the Rev. Andrae Crouch.

"God's doing a good work in me," Andrae Crouch told a capacity crowd gathered at a recent Christian Entertainer's Fellowship Luncheon, held at the Universal Sheraton in North Hollywood, Calif. With that came the announcement from Crouch that he was voted—and has since accepted—the pastorate of Pa-coima, Calif.-based Christ Memorial Church of God in Christ, the church founded by his father, the late Bishop Benjamin Crouch.

With the loss of both his parents over the last two years, Crouch had become more involved in the day-to-day operations of the church and ministry work. He had, in his own words, becoming tired of resisting.

"Today, I feel after running from God for a long time, knowing he has had a call on my life, that I haven't always been the perfect person, but I have a perfect salvation. Way before I was appointed as pastor of the church, this date was booked. And way before that, I was in the plan of God," Crouch says. "God knew I would be standing here right now. I didn't. But when the Lord tells you to do something you must do it."

**GOSPEL AT ITS BEST** is the theme of the 11th annual Chicago Gospel Festival. The outdoor music festival, which is billed as the world's largest, is set for June 10-11 at Grant Park. Featured performers in-

clude the Mississippi Mass Choir (with James Moore), the Tri City Singers, the Canton Spirituals, Albertina Walker & Dorothy Norwood, O'Landa Draper & the Associates, Tramaine Hawkins, the Barrett Sisters, Vickie Winans, Daryl Coley, and Yolanda Adams.

**THE CANTONS ARE BACK:** "If it's not broke, don't fix it" is the sentiment of Blackberry Records as it sets out to piggyback the phenomenal success of the Canton Spirituals' "Live In Memphis" project with their latest release, "Live In Memphis II." Since its release more than two years ago, "Live In Memphis" has been and remains a consistent top 10 seller. The latest installment—recorded in February—offers mostly new material, including a bonus track, "Tighten Up The Tops," which features the late Harvey "Pop" Watkins on lead vocals. Another highlight is a revamped and spirited rendition of "It's Gonna Rain" teaming Harvey Watkins Jr. with guest vocalist Melvin Williams... Also due out later this month is Hezekiah Walker & the Love Fellowship Crusade's newest release, "Live In New York: By Any Means," which is set to drop June 27. Walker, hit hard by the recent passing of choir member Ray Tayborn, is also rebounding from a tonsillectomy.

**BRIEFLY:** The release of Doug Williams' (of the Williams Brothers) first solo recording project is scheduled for September. Yolanda Adams, John P. Kee, Paul Porter, and Joe Ligon will appear as special guests on the album... the Rev. F.C. Barnes & the Red Budd Holy Church Mass Choir recently recorded their latest live album at the Red Budd Church. It will feature an updated rendition of Barnes' classic "Rough Side Of The Mountain"... Warner Records has inked a development pact with former Take 6 manager Gail Hamilton and her Nashville-based company, Choice Management. The deal gives Hamilton the responsibility of developing creative concepts for Warner/Reprise Nashville.

## VIRGIN'S AFTER 7, PRODIGAL BABYFACE FIND ROOTS IN NEW SET

(Continued from page 20)

group's members were disappointed with the album, creatively and commercially. They point to the ambiguous sound "Takin' My Time" had, which they say confused fans.

Says Kevon, "'Kickin' It' was the lead single from our second album, and it sounded kind of different from what [fans] might have expected because of the song's faster tempo."

After 7's vocal delivery and presentation is more calm and genuine on "Re-

lections," says Kevon. "We discuss more matters of the heart," he says. "We didn't have as much melody on the second album, which was a departure from the direction of the first album."

Virgin black music promotion VP Waymon Jones says "Reflections" will be promoted to crossover, pop, and triple-A, but will begin at mainstream and adult R&B radio. "Promotion of the first album was [directed primarily] to R&B because of the climate of the mar-

ketplace. Now there's such a blurring of formats [that] we think we'll be able to use a broader approach and closely watch how we're doing through SoundScan and Broadcast Data Systems."

The first single, "Til You Do Me Right," which arrives at radio June 13, was written by Babyface and Kevon. The song's videoclip was to premiere May 31 on BET and be released the following day to VH1, MTV, and local formats.

Jones is confident the album will have a long lifetime because of the quality of songs on the project. However, he's concerned that radio may not follow the label's singles release schedule.

Says Jones, "I'm worried about what radio is going to do—that they're going to play the records they feel should be played. So for us the singles have to jump out and blow up."

Virgin plans to conduct breakfast and dinner meetings for the group and major retailers around the country. Cema promotion representatives will be tapped to promote After 7 product at independent retail locations.

The label also plans a series of listening parties called "Reflections." Says Jones, "The parties will incorporate the album title theme and feature mirrors, waterfalls... everything that's reflective."

Tour plans are tabled until 1996, because the group will be heavily involved in both domestic and foreign promotion through most of 1995. "Reflections" drops July 10 in the U.K. and European markets.

## MERCURY REVS UP FOR MCKNIGHT

(Continued from page 20)

Love" jumped out from the "Jason's Lyric" soundtrack, thanks to strong radio airplay in Memphis, Houston, and St. Louis.

The single is currently No. 10 with a bullet on the Hot R&B singles chart.

Says Mercury president Ed Eckstine, the album's executive producer, "We thought that releasing it as a single would give us a bridge between the [fall-released] soundtrack and Brian's new album. But at this point, we consider it the official first single from the album."

Unconfirmed at press time, the follow-up single is "On The Down Low."

The label's goal with "I Remember You" is to sell 1 million copies. Eckstine says, "We really believe he's a major artist for the '90s, and while it took a little longer for him to connect with the younger demographic on the first album, we kept

putting him in front of people.

"We heard from some people at black radio that they thought Brian was 'too old-sounding,' but the kind of music he does is ageless and timeless."

Eckstine is hopeful video programs will be more receptive to clips from McKnight's new project. He also hopes the artist reaches a stature that will allow for interesting tour scenarios later this year.

Before tour dates are set, McKnight must wrap up album production for Robin Thicke (son of actor Alan Thicke), the first artist on his recently formed imprint, Left Coast Records. A joint venture with manager Herb Trawick, Left Coast is affiliated with Interscope.

McKnight is also completing production on new albums for Take 6 and a joint vocal project featuring James Ingram and Jeffrey Osborne.



# Songwriters & Publishers

ARTISTS & MUSIC

## Criterion's Stellar Half-Century ASCAP Awards Latest Example Of Success

BY IRV LICHMAN

NEW YORK—Mickey Goldsen has been in the independent publishing business for more than 50 years, and now his company, Criterion Music, has reached that golden milestone.

The company, which received two important ASCAP awards in May, has a history that conjures up another time in music industry affairs and also other legendary music business executives.

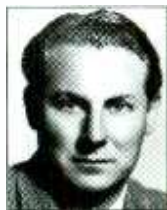
Like many others who went on to fame and fortune in music publishing, Goldsen started out working for Lou Levy's Leeds Music in New York. Goldsen says, "I was pretty friendly with Glenn Wallichs, Johnny Mercer, and Buddy DeSylva, who founded Capitol Records in 1942.

"In those days, Decca was the only major label with a publishing firm of its own, so Glenn suggested that Capitol form a company, bring me to their home base in Los Angeles, and run the company."

Goldsen was receptive to the idea of being associated with a publishing company with, as he puts it, "three millionaires and a pauper," but he wanted equity. Wallichs said he would speak to Mercer and DeSylva, and

they agreed to make him a partner. So, Capitol Songs was formed, and Criterion Music was established later. Goldsen says it was common in that era to form another company so it could claim more than one No. 1 plug song that bandleaders demanded they get a chance to use.

When Capitol Records became a public company in the late '40s, Goldsen recalls, the Capitol founders felt it best to divest themselves of Capitol Songs, Criterion, and another company, Atlantic Music. Goldsen acquired the catalog for these companies,



GOLDSEN IN 1945

which evolved as an umbrella company under the Criterion name. Goldsen dates Criterion back to 1945, when it joined ASCAP.

However, when Capitol Records founded its own two publishing firms, Ardmore (ASCAP) and Beechwood (BMI) in 1948, Goldsen was asked to run the operation, which he did until 1950, when he bought the company's catalog and revived Criterion, which was dormant because he had joined

Capitol. "Actually, I felt I was wasting my time there. Bozo the Clown was a big children's character for us then, and I found myself spending too much time supervising the merchandising of his name."

Among those original copyrights were Johnny Mercer's "Dream," Karl Suessdorf and John Blackburn's "Moonlight In Vermont," and Peggy Lee and Dave Barbour's "It's A Good Day" and "Mañana."

In addition to the Los Angeles headquarters, a Nashville office was opened eight years ago and is now supervised by Liz Hudson and an assistant.

This move placed Criterion squarely in the country field, where it publishes songs penned by Lyle Lovett, Rosanne Cash, Rodney Crowell, and Billy Barnes, among others. Criterion's other holdings include such classics as "Let The Good Times Roll," "These Boots Are Made for Walkin'," and, interestingly, 55 compositions by jazz great Charlie Parker.

As for the present, Criterion, now boasting a catalog of 5,000 songs, has been honored by ASCAP for the song "I Can Love You Like That," which was recorded by All-4-One and was No. 1 for three weeks in April and May. Criterion is the co-publisher, with co-writer Maribeth Derry having collaborated on the song with Steve Diamond and Jennifer Kimball. And May 15, ASCAP awarded Criterion a plaque for "Standing Outside The Fire," recorded by Garth Brooks, as the most-performed song in 1994.

The years, of course, have wrought changes in music publishing. "There is no question that the biggest change is that you no longer own 100% of copyrights with authors, so you need to have two or three times as many hits as you used to," says Goldsen.

Goldsen, who operates the company with his son, VP Bo Goldsen, who joined Criterion in 1970, says even though he has gotten offers to buy the company—especially since he sent out a complete catalog of his songs—he is not likely to sell. Besides, he adds, "When Bo sees how precarious other jobs are out there, he'll be happy to have something to fall back on."

## Publishers, Music Licensing Groups Seeks Rights On Info Superhighway

BY STEVE TRAIMAN

NEW YORK—"There are just too many holes in the Internet," says Ed Murphy, president/CEO of the National Music Publishers' Assn. and the Harry Fox Agency, the mechanical-rights collection arm of NMPA.

He's referring to potential losses to his publisher members—as well as performance-royalty losses to members of music licensing groups like ASCAP, BMI, and SESAC—as the information—and entertainment—superhighway takes new twists and turns almost every day.

This concern led HFA to file an action in federal court about 18 months ago against CompuServe, one of the leading online Internet services (Billboard, Dec. 11, 1993). The suit alleges there was unauthorized use of NMPA members' music in the MIDI/Music Forum service offered by CompuServe, which enables its members to download onto their home computers. HFA and NMPA are talking with CompuServe to resolve the situation, Murphy says.

Both BMI and ASCAP are deeply involved in the Internet marketplace as well. In early April, BMI granted what is believed to be the first Internet music license, to On Ramp Inc., which already has launched several music-based Internet programs (Billboard, April 15). At the same time, ASCAP announced the creation of a Department of New Media and Technology Strategy and is actively developing a license for Internet performance rights (Billboard, April 22). A similar division was formed two years ago by BMI.

Earlier, OmniBox in Stamford, Conn., became the first interactive company to reach an agreement with HFA, in December 1993, which allows it to license musical compositions owned and controlled by NMPA members on a per-play basis.

Murphy is also concerned with the emerging digital satellite service, which has the potential for computer downloading via new built-in technology that can receive and transmit digital audio and video signals. "When you consider the possibility of audio-visual masters, it's very important to deal with tracking a recordable medium for copyright protection," he says.

Murphy notes with satisfaction that  
(Continued on page 45)



**On The Ball.** A recent appearance by EMI country artist David Ball brought out executives of his music publishing company, EMI Music Publishing, and BMI. Shown, from left, are Evan Lamberg, VP of creative at the publisher; Brooke Morrow, directional and U.S. creative operations; Robert Flax, executive VP; Ball; Clark Miller, VP of legal and business affairs; Charlie Feldman, VP of writer/publisher relations; and Dan Goodman, Ball's manager.

## NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
<b>HOT 100 SINGLES</b>		
HAVE YOU EVER REALLY LOVED A WOMAN?	Bryan Adams, Robert John Lange, Michael Kamen	Badams/ASCAP, Zomba/ASCAP, K-Man/BMI, New Line/BMI, Sony/BMI, Screen Gems-EMI/BMI
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
SUMMER'S COMIN'	Clint Black, Hayden Nicholas	Blackened/BMI Irving/BMI
<b>HOT R&amp;B SINGLES</b>		
DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)	Dallas Austin, Derrick Simmons, Q.D. III, J.T. Smith	D.A.R.P./ASCAP, Afro Dredite/BMI, Nu Rhythm And Life/BMI, EMI April/ASCAP, Full Keel/ASCAP, Deep Technology/ASCAP, Def Jam/ASCAP, L.L. Cool J
<b>HOT RAP SINGLES</b>		
I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY	C. Smith, R. Diggs, N. Ashford, V. Simpson	Careers-BMG/BMI, Wu-Tang/BMI, Jobete/ASCAP, Ramecca/BMI
<b>LATIN 50</b>		
UNA MUSER COMO TU	M. A. Solis	Mas Latin/SESAC

## 'Lion,' 'Wild Night' Honored; Interview Gets Off Ground

**PUB GROUP SONG WINNERS:** The Assn. of Independent Music Publishers has named the winners of its third annual AIMP Music Awards. The award for best pre-existing song in a motion picture goes to "The Lion Sleeps Tonight," the old Tokens hit that was used in Disney's "The Lion King." Writers are **George David Weiss, Hugo Peretti, and Luigi Creatore** (the latter two, as Hugo & Luigi, were two of the hottest producers of the '50s and '60s). Publisher is Abilene Music.

The award for best cover song goes to "Wild Night" by **Van Morrison**, published by Caledonia Soul/Warner Bros. Music. This song was recorded by **John Mellencamp** with **Me'shell NdegéOcello**.

Winners, selected by a vote of the association's 500 members, are in the film and pop music field. The awards will be presented to the winners at the annual AIMP board meeting, set for June 16 in New York.

**ARTISTS NOW KNOW THE score:** **Peter Bardon's** Bardis Music in Ireland represents two young notable performers-turned-composers, **Ronan Hardiman** and **Stephen McKeon**. Hardiman, a classically trained pianist and traditional instrumentalist, wrote all the music for Emdee Production's award-winning TV series "Waterways," which has been broadcast in the U.S., the U.K., Continental Europe, and Australia. In response to viewer requests, Hardiman's score has been released by **Philip King's** Hummingbird Records.

Keyboardist McKeon composed the score for the German-Irish movie "Korea," which closed this year's Dublin Film Festival, and music for the Irish-produced series "In The Name Of Love," which aired on the Lifetime cable channel in the U.S.

With the support of Bardis Music, McKeon and Hardiman are finding their services as film and TV composers increasingly in demand. Says Bardon, "We have to give credit to [Irish arts minister] **Michael D. Higgins**, who has brought about a climate whereby people are filming in

Ireland, leading to more opportunities for publishers to get work for their composers."

**INTERVIEW TAKES FLIGHT:** **Alan Warner**, creative consultant, back catalog development worldwide for Warner/Chappell, has brought about a music publishing first. "A special one-hour edited version of the interview sampler I did with **Curtis Mayfield** last year is now playing as part of Delta Airlines' audio program on all of their domestic and overseas aircraft during May/June," he says. "As far as we know, this is the first time that a music publisher has supplied a complete audio program for any airline."

Warner says an arrangement was made with AEI, the company that supplies programming to various carriers. The interview distributed to Warner/

Chappell clients ran for 90 minutes, and most of the songs were in extract form. For the airline version, says Warner, the songs featured are full length, the way that music is presented by in-flight programmers.

**WHISTLE WAIT:** Words & Music was about a month premature in reporting the release date of Columbia Records' concertized version of **Stephen Sondheim's** "Anyone Can Whistle." The recording, made at the April 8 performance at Carnegie Hall, will be on dealer shelves July 18.

**SHOWCASE:** The Songwriters' Hall of Fame offers its 17th Songwriter Showcase on Tuesday (6) at Tramps in New York, starting at 8 p.m. Admission is free.

**PRINT ON PRINT:** The following are the best-selling folios from Music Sales:

1. **Pink Floyd**, "The Division Bell."
2. **Bob Dylan**, "Greatest Hits Vol. 3."
3. **Stone Temple Pilots**, "Purple."
4. "The Piano: Music From The Film."
5. **The Lemonheads**, "The Best Of."

Assistance in preparation of this column was provided by **Ken Stewart**.



# Music Video

ARTISTS & MUSIC

## U.S. Falls Under Spidercom's Web London Company To Open Three Offices

BY DOMINIC PRIDE

LONDON—Spidercom's directors have helped shape the look and feel of European video culture over the last few years. Now, the London-based production company is hoping to make a similar impression on the U.S. promo clip scene.

Spidercom is opening offices in Hollywood, Calif., with VP Will Green heading up the U.S. operations. The company plans to open facilities in New York and Nashville at later dates. The overseas expansion will serve as a counterpart to the chaotic, cramped home offices in London's Soho district.

Spidercom has been responsible for some of the more vivid videos to grace the screens of MTV Europe and German music channel Viva. Last year it produced more than 75 videos, for artists as diverse as Barry Manilow and Echobelly.

At home with rock, pop, or dance, Spidercom has produced recent clips by the Manic Street Preachers ("Faster" and "Revol"), S\*M\*A\*S\*H ("Shame"), and Shampoo ("Trouble").

A substantial part of the business has come from European dance indies, whose videos air regularly on MTV Europe and Viva. Among them are "Hold On" by CB Milton, "Good Fun" by Bass Bumpers, and "Brilliant" and "Don't Give Up" by the Sonic Surfers.

One of the most poignant images to come from the company this year is the clip for Sleeper's "Vegas," which involves 30 Elvis look-alikes.

The company was formed in 1991 by president Nick Burgess-Jones, who has worked on several animation projects in the past, including '80s cult icon Max Headroom. Eight directors now work for the company full time.

Despite having carved out a niche in Europe, Spidercom is looking for new business opportunities in the U.S., says Green, who adds that attitudes toward promo videos are different there.

"A video is part of the creative process [in the U.S.]," he says. "There's usually some continuity between the sleeve, the poster, and the image on the video. Here it's more of an afterthought."

U.K. and European record compan-

ies need to put videos higher on their list of priorities, according to Green.

"The video is given so little thought, as a rule," he says. "The A&R [department] should be much more involved in the process from start to finish."

Spidercom has built a reputation as a no-frills company which can produce striking images for relatively low budgets. The average price tag of a video is 30,000 pounds (\$48,000), and the most expensive is approximately

80,000 pounds (\$128,000). Set up in the recession-hit Britain of the early '90s, the company has been able to offer videos at prices that are often significantly lower than those of competitors.

"Our idea has always been to keep budgets tight, and [to] concentrate on giving the maximum production value," says Burgess-Jones.

Yet Burgess-Jones is confident that the move to the U.S. will give Spidercom the chance to enter a different league. "A lot of American record companies have assured us they would give us some business if we moved [to the U.S.]. They like what we do, but they don't like dealing with the time difference."

Burgess-Jones is hoping that the move will enable the company's directors to realize their larger ambitions. "The budgets in the dance pop field are

quite limiting," he says. "We have a lot of ideas and we want to move into more film-like videos and go into more 35 mm work. It's a much more stylish market in the U.S."

One way Spidercom has managed to keep its costs from spiralling is to rely on new, mainly young directors rather than established names. "We've never poached a big-name director," says Green.

As a result of their work with Spidercom, many young directors eventually move on to commercial advertising work.

The company is aiming to take its young and dynamic ethos to the U.S., where it hopes to give new directors a chance to break into the market.

Since movie and video culture is more firmly ingrained in the American mentality, Spidercom hopes that access to shoot locations will prove to be slightly easier than in the U.K. Notes Green: "[Music video is] not taken very seriously by authorities here. In London you have to deal with 15 separate authorities for permits, whereas over there, almost every state has a film commission, which makes things easy."

While the American culture may help, Spidercom is aware that the U.S. market is probably the most competitive in the world, and that it will not be easy to re-create the formula that has made Spidercom successful in Europe.

Says Burgess-Jones, "All our directors, such as Gob TV, David Slade, and myself have come to the peak of what we can do here. This is the chance for us to do something bigger and better."



GREEN

## PRODUCTION NOTES

### LOS ANGELES

• Director **Daniel Peacock** recently wrapped Trae's clip "Fear No Less Than You" for E Squared Productions. The clip was produced by **Greg Everage**, while **Tony Molina** directed photography.

• Director **Darin Fenn** lensed Little Feat's new Zoo video "Borderline Blues," which was executive-produced by **Cordelia Plunket**. The clip was

produced by **David Thorne**, and **Carlos Gonzales Barreto** directed photography.

### NEW YORK

• Director **Frank Khalifoun** lensed Murder Squad's "Knock On Wood" clip, which was produced by **Roger Leonidas**.

### NASHVILLE

• Picture Vision director **Ken Ross** recently reeled the new video for "I Live My Life For You" for Epic rock act **Firehouse**.

### OTHER CITIES

• The A+R Group's **Michael Haussman** directed **Paula Abdul's** new Virgin video "My Love Is For Real." **Lizzie Ross** produced the shoot; **Marco Mazzei** directed photography on location in Morocco.

• Automatic Productions director **David Kleiler** shot the **Hardship Post's** Sub Pop video "Watchin' You" with **DP Mott Hupfel**. **Laurie Cook** produced the Nova Scotia-based shoot.

• Shine's **Josh Taft** shot **Mad Season's** live performance video "River Of Deceit" for Columbia during a New Year's Eve show in Seattle. The director also is the eye behind **Ugly Kid Joe's** Mercury videos "Tomorrow's World" and "Milkman's Son."

## VH1 Opens L.A. Offices; Lucky 7 For 'Music Link'

**A NEW EYE:** You might have noticed a new set of eyes peering out at you from this space. I am pleased to take charge of this column, which has so ably served the music video community. Naturally, I am eager to hear from all members of the community. Please feel free to contact me with news—or just to say hello! Also, I am eager to hear any ideas you might have for Billboard's Music Video Conference (Nov. 8-10), which is in the planning stage. Mail can be directed to my attention at Billboard's Los Angeles office. Also, please note the new phone number is 213-525-2289. The fax is 213-525-2394.

**VH1 GOES WEST:** VH1 has set up production and news operations on the West Coast. VH1 president **John Sykes** says, "Too much goes on every day in Los Angeles to handle it from 3,000 miles away."

Sykes says that he hopes the new office and the recent hiring of director of production **Jeff Panzer** will "send a message to the music community that we are serious about our repositioning of VH1 as a viable source for intelligent, well-researched news reports."

Look for VH1 to make another significant move—into cyberspace—in the coming months. According to Sykes, VH1 has just finalized a deal with America Online to establish a forum on the commercial online service. A World Wide Web site is also in the works, says Sykes.

Expect artist tour and record release dates to be regularly posted on the VH1 sites.

Back on earth, the music channel has made some changes in its home office. VH1 snatched away two seasoned print journalism professionals for its East Coast news team. Rolling Stone senior features editor **Anthony DeCurtis** joins as VP, editorial director, specials, and will handle "day-to-day news duties," according to Sykes.

Musician editor **Bill Flanagan** is the new editorial director and correspondent for VH1 and will work on specials, documentaries, and long-form events for the news department.

VH1 is also raiding talent from the broadcast journalism field for its revamped news department. WHDH-TV Boston executive news producer **Mark Angotti** has been named VP of news, studio, and specials for the cable network, while KPRC-TV Houston managing editor **Bill Bouyer** is aboard for VH1 news director duties.

**SEVEN UP:** Denver-based Music Link Productions is gearing up for its seventh anniversary celebration, which will be held July 21 at the Ogden Theater. The company, which produces the regional music video show "Music Link," has already

booked Interscope punksters All to play its forthcoming multiple-act concert bill. Additional acts are expected to be announced shortly.

"Music Link" producer/director **Mike Drumm** plans to tape performances from the event to air on future editions of the show.

**CMT PROMOTIONS:** KHTV Houston VP/GM **Paul Hastaba** joins CMT for the same duties. **Amelie Tseng**, manager of industry and trade relations at Group W Satellite Communications, has been upped to the newly created position of director of trade and international press. She will be responsible for managing public relations duties for the country music channel.

# THE EYE



by Brett Atwood

**REEL NEWS:** **Dave Insley**, who directed photography on several cult **John Waters** films, joins Philadelphia-based SBK Pictures for director duties... **Picturtube**, which is also based in Philadelphia, has signed **Gyro Advertising** president **Stephen Grasse** as a director.

**Z MUSIC ON THE Move:** Three regional managers have been added to the Dallas-based Christian music network's affiliate relations department. **John Brewster**, formerly with **Prevue**

Networks, is the new central region marketing manager. **Ben Floor**, former president of **Diegeiro Ministries**, joins as Northeast regional marketing manager. **Sammons Communications** project director **Jeffrey Weber** joins as Western region marketing manager duties.

To accommodate the expansion, Z Music is moving the affiliate relations department to a larger office. The new facility is located at 3010 LBJ Freeway, Suite 1050, Dallas, Texas 75234.

**MTV, SHE WROTE:** MTV and Simon & Schuster's Pocket Books division are teaming to form MTV Books. The new imprint will develop original and MTV programming-related titles, according to **Van Toffler**, MTV senior VP of program enterprises and business development.

"This will create a home for off-center ideas and first-time writers," says Toffler.

The first batch of MTV Books titles include "Beavis And Butt-head: This Sucks, Change It," "The Real Real World," "Aeon Flux," and "MTV Unplugged."

**QUICK CUTS:** Video Jukebox Network Inc., operator of the Box, announced that its first-quarter revenues rose 23% to \$4.9 million, compared to just over \$4 million a year ago... Look for **Courteney Cox** and **Jon Lovitz** to host the fourth annual MTV Movie Awards, June 15 at the Warner Bros. Studios lot in Burbank, Calif.



**At The Top.** Priority rappers the B.U.M.S. (Brothas Unda Madness) chill out between shots for their video debut, titled "Elevation." Pictured, from left, at the downtown Los Angeles shoot are Instinct Entertainment director Francis Lawrence, band member D-Wyze, producer Michael Rosen, and band member Evol.



# THE 1995 WORLD MUSIC AWARDS



**TONY BENNETT**  
World's best-selling Jazz Artist of the year  
Lifetime Contribution to the Music Industry



**STEVIE WONDER**  
Outstanding Contribution to the Pop Industry



**BOYZ II MEN**  
World's best-selling R & B Artists of the year



**SHERYL CROW**  
World's best-selling Pop Newcomer of the year



**MARIAH CAREY**  
World's best-selling Pop Artist of the year  
World's best-selling American recording-artist of the year  
World's overall best-selling recording-artist of the year



**BON JOVI**  
World's best-selling Rock Artists of the year



**ACE OF BASE**  
World's best-selling Pop Group of the year  
World's best-selling Scandinavian Artists of the year



**GARTH BROOKS**  
World's best-selling Country Artist of the year



**CELINE DION**  
World's best-selling French Canadian recording-artist of the year  
World's best-selling Canadian Female Artist of the year



**LUIS MIGUEL**  
World's best-selling Latin Artist of the year



**YOUSOU N'DOUR**  
World's best-selling African recording-artist of the year



**WESTERNHAGEN**  
World's best-selling German recording-artist of the year



LIVE PERFORMANCES AT THE 1995 WORLD MUSIC AWARDS

MONTE-CARLO-The 1995 World Music Awards were taped at the Monte-Carlo Sporting-Club on May 3 and featured the year's chart-topping artists and hottest performers. For the first time ever, major recording-artists performed live before an enthusiastic audience of 1,000 people. 5,000 excited fans watched the show from a giant screen on Larvrotto Beach just outside the Sporting Club. The show was produced by Marcor International in association with the Gary L. Pudney Company and will be seen by over 900 million viewers in 96 countries.



Legend award winner Stevie Wonder performs "Conversation Peace"



Special guest stars Salt 'n' Pepa perform "Whatta Man"



Canada's Celine Dion performs "Think Twice"



Tony Bennett performs a medley of his greatest hits after winning the Jazz award and a Legend award for his Lifelong contribution to the Music Industry



The world's best-selling Pop newcomer Sheryl Crow performs "All I Wanna Do"



World's best-selling R & B artists Boyz II men perform "Water Runs Dry"



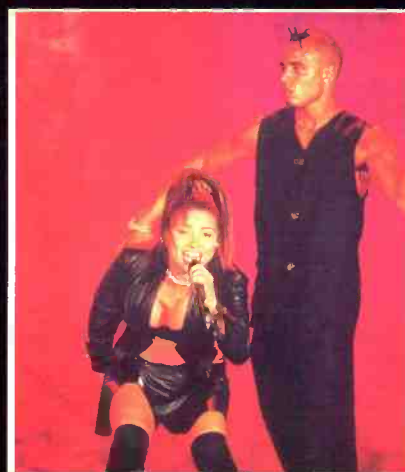
Yousou'n'Dour and Neneh Cherry perform their duet "7 Seconds"



Italy's best-selling recording-artist Laura Pausini performs "Strani Amori"



Special guest star Des'ree performs "You gotta be"



2 Unlimited perform a medley of their greatest hits after winning the Benelux award



French superstar Patricia Kaas performs "I Wish You Love"



Switzerland's best-selling recording-artist DJ BOBO performs "Everybody"



5,000 fans watch the show from a giant screen at Larvrotto beach



German rockstar Westernhagen performs "Es Geht Mir Gut"



FAMOUS PEOPLE AT THE AFTER AWARDS PARTY

The After Awards Party provided a rare occasion for Royalty, Superstars, Supermodels and top executives to meet friends and associates. Seen here are a few of the 360 guests who attended the after awards party held at the Hotel de Paris in honour of the winners of the 1995 World Music Awards.



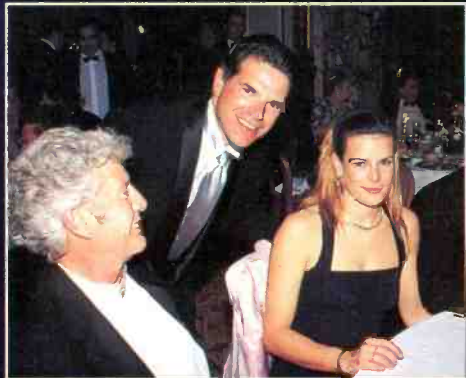
Paul Burger, Chairman and CEO, Sony Music Entertainment UK with Celine Dion, Patricia Kaas and Paul Russell, President, Sony Music Entertainment Europe



Freddy Cannon of BMI, Chen Zheng of Chinese TV, Celine Dion, David Fine, CEO of IFPI, Frances Preston, President of BMI and René Angellil



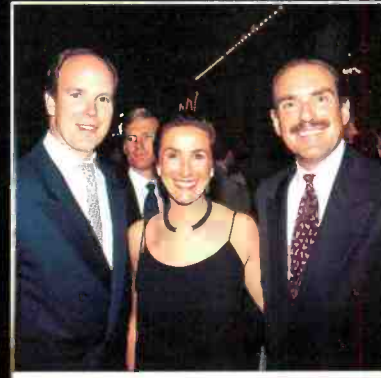
Mike Allen, International Marketing Director of Polygram, Scooter Weintraub, Sheryl Crow and A & M's Bert De Ruiter



Gary Pudney, Executive Producer for ABC, with Television Production Partner Jack Myers and U.S.H. Princess Stephanie of Monaco.



Mexican superstar Luis Miguel with Warner's Anne-Marie Nicol and Morten Harket



U.S.H. Prince Albert with Dee and David Houle, Television Production Partners of the World Music Awards



Ray Caldero with Patti Cromer of MCM and Stevie Wonder



Birgitta Smurfit, Morten Harket and Michael Smurfit



Helena Christianson, Mikkel Bagger of Mega Records, Jenny Berggren, Arista's Gary Imhoff and Ulf Ekberg



Ringo Star, Executive Producer John Martinotti and Barbara Bach



Aline Soutiers, Claudia Schiffer, Peter Gabriel and Melissa Corken



Yousou'n'Daur, Juliette Joseph, International Promotions Manager Sony Music, Neeh Cherry and Red Ronnie



Motown's John Loken with Mike Allen



Sony's Kim Jackwerth with Motown's Michael Mitchell



Dee Houle, Jo Rigby of Action Time, Tim Riordan, Director of Broadcasting Sky TV, Melissa Corken, Nick Symons, Deputy Controller of Entertainment for Carlton TV and Janice Myers



Luke Perry and Haddaway



Lisa Hagen, Head of Sales for the Sunset Marquis Hotel - Los Angeles, Vicky Oberfield, Michael Mitchell, Olivia Newton John, Cheryl Howard, Head of Sales Blakes Hotel London and Ursula Andress



Mrs. Dimitri Malikov, Sophie Gaeth, Director of Sales Europe for Delta Air Lines, Russian superstar Dimitri and Danielle Krinski, Manager of Global Promotion, Europe for Delta Air Lines



Terry Slater, Joel Briskin, Morten Harket and Gary Pudney



Luis Miguel



wea



Laura Pausini



wea

Westernhagen

classic

contemporary

edge

any language

artistry

*congratulations to our world music award winners*



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# 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 Method Man Feat. Mary J. Blige, I'll Be There...
- 2 Various Artists, Freedom
- 3 Soul For Real, Every Little Thing I Do
- 4 Brandy, Best Friend
- 5 Total, Can't You See
- 6 Monica, Don't Take It Personal
- 7 Jon B. Feat. Babyface, Someone To Love
- 8 Da Brat, Give It 2 You
- 9 Brownstone, Grapevine
- 10 Montell Jordan, This Is How We Do It
- 11 Gladys Knight, Next Time
- 12 Tony Thompson, I Wanna Love Like That
- 13 Vanessa Williams, The Way That You Love
- 14 Naughty By Nature, Feel Me Flow
- 15 H-Town, Emotions
- 16 Boyz II Men, Water Runs Dry
- 17 Dr. Dre, Keep Their Heads Ringin'
- 18 Vertical Hold, Love Today
- 19 Adina Howard, Freak Like Me
- 20 Diana King, Shy Guy
- 21 D'angelo, Brown Sugar
- 22 The Notorious B.I.G., One More Chance
- 23 Pure Soul, We Must Be In Love
- 24 Joya, I Like What You're Doing To Me
- 25 Raphael Saadiq, Ask Of You
- 26 Kut Klose, I Like
- 27 2Pac, Dear Mama
- 28 Jesse, When U Cry I Cry
- 29 Rosie Gaines, I Want U
- 30 Subway, Fire

★ ★ NEW ADDS ★ ★

- TLC, Waterfalls  
 M People, Open Your Heart  
 After 7, Till You Do Me Right  
 Seal, Kiss From A Rose  
 Usher, The Many Ways  
 Shaggy, Boombastic



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Clint Black, Summer's Comin'
- 2 Pam Tillis, In Between Dances
- 3 Blackhawk, That's Just About Right
- 4 Travis Tritt, Tell Me I Was Dreaming
- 5 Mark Chesnutt, Gonna Get A Life
- 6 Tracy Lawrence, Texas Tornado
- 7 Wade Hayes, I'm Still Dancin' With You
- 8 Doug Stone, Faith In Me, Faith In You
- 9 John Berry, Standing On The Edge Of Goodbye
- 10 Kenny Chesney, Fall In Love
- 11 Alison Krauss & Union Station, When You...

- 12 Patty Loveless, You Don't Even Know Who
- 13 Hal Ketchum, Stay Forever
- 14 Alan Jackson, I Don't Even Know Your Name
- 15 Mark Collie, Three Words, Two Hearts...
- 16 Neal McCoy, They're Playin' Our Song
- 17 Lee Roy Parnell, A Little Bit Of You
- 18 Bryan White, Someone Else's Star
- 19 Rodney Foster, Willin' To Walk
- 20 George Ducas, Hello Cruel World
- 21 Willie Nelson & Curtis Potter, Tum Me... †
- 22 Diamond Rio, Finish What We Started
- 23 Reba McEntire, And Still I
- 24 Kim Richey, Just My Luck
- 25 Tracy Byrd, Walking To Jerusalem
- 26 Sawyer Brown, I Don't Believe In Goodbye
- 27 Dwight Yoakam, Please, Please Baby
- 28 Ty Herndon, What Mattered Most
- 29 Jeff Carson, Not On Your Love I
- 30 Shania Twain, Any Man Of Mine
- 31 James House, This Is Me Missing You
- 32 Little Texas, Southern Grace
- 33 Trisha Yearwood, You Can Sleep While I...
- 34 Shenandoah, Darned If I Don't...
- 35 Confederate Railroad, When And Where
- 36 Billy Montana, Didn't Have You
- 37 Rhett Akins, That Ain't My Truck
- 38 4 Runner, Cain's Blood
- 39 Mary Chapin Carpenter, House Of Cards
- 40 Holly Dunn, I Am Who I Am
- 41 Daryle Singletary, I'm Living Up To Her...
- 42 Perfect Stranger, You Have The Right To...
- 43 Highwaymen, It Is What It Is
- 44 Rick Trevino, Bobbie Ann Mason
- 45 David Ball, What Do You Want With His Love
- 46 Victoria Shaw, Forgiveness
- 47 Kathy Mattea, Clown In Your Rodeo
- 48 Clinton Gregory, A-11
- 49 Brooks & Dunn, You're Gonna Miss Me When...
- 50 George Jones & Tammy Wynette, One

† Indicates Hot Shots

★ ★ NEW ADDS ★ ★

- Brett James, Female Bonding  
 Joe Diffie, I'm In Love With A Capital "U"  
 John Michael Montgomery, Sold  
 Katie Wallace, Dancin' On The Edge...  
 Philip Claypool, Swingin' On My Baby's Chain  
 Tanya Tucker, Find Out What's Happin'  
 Ty Herndon, I Want My Goodbye Back  
 Wylie & The Wild West Show, Cattle Call



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Dr. Dre, Keep Their Heads Ringin'
- 2 Boyz II Men, Water Runs Dry
- 3 Hootie & The Blowfish, Let Her Cry
- 4 Seal, Kiss From A Rose
- 5 Montell Jordan, This Is How We Do It
- 6 Madonna, Human Nature
- 7 Bryan Adams, Have You Ever Really Loved
- 8 Bruce Springsteen, Secret Garden
- 9 Live, Lightning Crashes
- 10 Soul Asylum, Misery

- 11 R.E.M., Strange Currencies
- 12 Adina Howard, Freak Like Me
- 13 Elastica, Connection
- 14 Better Than Ezra, Good
- 15 Bush, Little Things
- 16 Filter, Hey Man Nice Shot
- 17 Naughty By Nature, Feel Me Flow
- 18 Matthew Sweet, Sick Of Myself
- 19 Blues Traveler, Run Around
- 20 Chris Isaak, Somebody's Crying
- 21 2Pac, Dear Mama
- 22 Total, Can't You See
- 23 White Zombie, More Human Than Human
- 24 Stone Temple Pilots, Interstate Love Song
- 25 Jeff Buckley, Last Goodbye
- 26 TLC, Creep
- 27 Sheryl Crow, Strong Enough
- 28 The Black Crowes, Wisner Time
- 29 Nine Inch Nails, Hurt
- 30 Jill Sobule, I Kissed A Girl
- 31 Radiohead, Fake Plastic Trees
- 32 Spearhead, Hole In The Bucket
- 33 The Notorious B.I.G., Big Poppa
- 34 Tom Petty, It's Good To Be King
- 35 TLC, Red Light Special
- 36 Michael Jackson, History Megamix
- 37 Aerosmith, Cryin'
- 38 Van Halen, Can't Stop Lovin' You
- 39 Crystal Waters, 100% Pure Love
- 40 The Cranberries, Zombie
- 41 Diana King, Shy Guy
- 42 Dr. Dre, Nuthin' But A "G" Thang
- 43 Hootie & The Blowfish, Hold My Hand
- 44 Da Brat, Give It 2 You
- 45 Collective Soul, December
- 46 Skee-Lo, I Wish
- 47 Red Hot Chili Peppers, Under The Bridge
- 48 Green Day, Basket Case
- 49 Red Hot Chili Peppers, Give It Away
- 50 Lenny Kravitz, Are You Gonna Go My Way

\*\* Indicates MTV Exclusive

★ ★ NEW ADDS ★ ★

- U2, Hold Me, Thrill Me, Kiss Me, Kill Me  
 Rod Stewart, Leave Virginia Alone  
 John Michael Montgomery, Sold  
 Dave Matthews Band, Ants Marching



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

- 1 Mary Chapin Carpenter, House Of Cards
- 2 George Jones, I Don't Need Your Rockin'
- 3 Alison Krauss & Union Station, When You...
- 4 Clint Black, Summer's Comin'
- 5 Tracy Lawrence, Texas Tornado
- 6 Wade Hayes, I'm Still Dancin' With You
- 7 Ty Herndon, What Mattered Most
- 8 Doug Stone, Faith In Me, Faith In You
- 9 John Berry, Standing On The Edge Of Goodbye
- 10 Sawyer Brown, I Don't Believe In Goodbye
- 11 Patty Loveless, You Don't Even Know Who
- 12 Kenny Chesney, Fall In Love
- 13 Kathy Mattea, Clown In Your Rodeo

- 14 John Anderson, Mississippi Moon
- 15 Travis Tritt, Tell Me I Was Dreaming
- 16 Trisha Yearwood, You Can Sleep While I...
- 17 Neal McCoy, They're Playin' Our Song
- 18 Lorrie Morgan, I Didn't Know My Own...
- 19 Lee Roy Parnell, A Little Bit Of You
- 20 Tracy Byrd, Walking To Jerusalem
- 21 Hal Ketchum, Stay Forever
- 22 Mark Chesnutt, Gonna Get A Life
- 23 Alan Jackson, I Don't Even Know Your Name
- 24 George Ducas, Hello Cruel World
- 25 Billy Ray Cyrus, One Last Thrill
- 26 Blackhawk, That's Just About Right
- 27 Bryan White, Someone Else's Star
- 28 Confederate Railroad, When And Where
- 29 Willie Nelson & Curtis Potter, Tum Me...
- 30 Diamond Rio, Finish What We Started

★ ★ NEW ADDS ★ ★

- Brooks & Dunn, You're Gonna Miss Me...  
 Pam Tillis, In Between Dances  
 Steve Wariner, Get Back



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 Bryan Adams, Have You Ever Really Loved
- 2 Dionne Farris, I Know
- 3 Hootie & The Blowfish, Let Her Cry
- 4 Martin Page, In The House Of Stone And...
- 5 Elton John, Believe
- 6 Annie Lennox, No More "I Love You's"
- 7 Tom Petty, It's Good To Be King
- 8 Boyz II Men, Water Runs Dry
- 9 Blessid Union Of Souls, I Believe
- 10 Blues Traveler, Run Around
- 11 Melissa Etheridge, If I Wanted To
- 12 Bruce Springsteen, Secret Garden
- 13 Chris Isaak, Somebody's Crying
- 14 Hootie & The Blowfish, Hold My Hand
- 15 Des'ree, Feel So High
- 16 R.E.M., Strange Currencies
- 17 Sheryl Crow, Strong Enough
- 18 Melissa Etheridge, I'm The Only One
- 19 Amy Grant, Big Yellow Taxi
- 20 Dave Matthews Band, What Would You Say
- 21 Gloria Estefan, Turn The Beat Around
- 22 Madonna, Human Nature
- 23 Eagles, Love Will Keep Us Alive
- 24 Des'ree, You Gotta Be
- 25 Adam Ant, Wonderful
- 26 Aaron Neville, Can't Stop My Heart
- 27 Bruce Springsteen, Streets Of Philadelphia
- 28 Eagles, Hotel California
- 29 John Mellencamp, Wild Night
- 30 Melissa Etheridge, Come To My Window

★ ★ NEW ADDS ★ ★

- Paula Abdul, My Love Is For Real  
 Rod Stewart, Leave Virginia Alone  
 Bon Jovi, That Ain't A Love Song  
 Gloria Estefan, It's Too Late  
 Billy Pilgrim, Sweet Louisiana Sound  
 Brian McKnight, Crazy Love  
 Joan Osborne, T. Theresa

# Artists & Music



**Robbie Goes Home.** Capitol recording artist Robbie Robertson is honored at a screening of the television special "Robbie Robertson: Going Home," which premiered May 28 on the Disney Channel. The special features never-before-seen footage from the artist's long career. Pictured, from left, are Jared Levine of Addis Wechsler & Associates, Robertson's managers; Robertson; Liz Heller, senior VP of new media, Capitol Records; Nick Wechsler, Addis Wechsler & Associates; and Aida Gurwicz, executive producer of the TV special.

## GROUPS SEEK RIGHTS ON INFO SUPERHIGHWAY

(Continued from page 39)

The most recent version of the digital performance bill, introduced in the U.S. House of Representatives in early April, is very close to the May 11, 1994, version, on which the music industry reached consensus. Mid-May hearings were scheduled at press time. The bill is an outgrowth of the National Information Infrastructure Advisory Council, which includes a number of music industry executives with copyright expertise. While determining there is a digital-delivery right, NIIAC is still debating whether a performance right is included.

Murphy's concerns are shared to a large degree by Ralph Peer II, chairman/CEO of peermusic, a global network of 74 wholly owned music publishing companies in 23 countries, with a catalog of more than 250,000 titles. A recognized authority on international copyright matters, Peer is international VP/director of both NMPA and HFA. Putting the situation in perspective, he quotes from Nicholas Negroponte's book "Being There" when re-

ferring to Time Warner's signing of Madonna to a \$60 million multimedia contract. Negroponte wrote, "Companies are determined to repurpose their bits at a seemingly small marginal cost and at a likely large profit. This means not only reuse of music and film libraries but also the expanded use of audio and video, mixed with data, for as many purposes as possible, in multiple packages and through diverse channels."

Says Peer, "From a music publisher's point of view, we never owned the 'bits' but rather the intellectual property behind them. These 'repurposed' properties were jointly developed at great expense by songwriters, publishers, record companies, and artists, and all of us should be able to take advantage of these new opportunities."

Composers and publishers also are concerned about the digital audio broadcasting legislation introduced in the U.S. Senate. It gives record companies the right to control the distribution of their product exclusively.

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JUNE 10, 1995.



Continuous programming  
 1221 Collins Ave  
 Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

The Notorious B.I.G., One More Chance

BOX TOPS

- Ol' Dirty Bastard, Shimmy Shimmy Ya  
 Collective Soul, December  
 Level 6, Who Be Da Dopest  
 Montell Jordan, This Is How... (Remix)  
 Method Man/Mary J. Blige, I'll Be There...  
 Monica, Don't Take It Personal  
 Subway, Fire  
 Naughty By Nature, Craziest (Remix)  
 Smooth, Mind Blowin'  
 Nuttin' Nycce, Frowgy Style  
 Mack 10, FoE Life  
 2Pac, Dear Mama

ADDS

- AMG, Around The World  
 Bad Brains, God Of Love  
 Chris Isaak, Somebody's Crying  
 Christopher Williams, If You Say  
 Everything But The Girl, Missing  
 Fifth Ward Juvenilez, G-Groove  
 Gap Band, First Lover  
 King Just, No Flows On The Rodeo  
 La Bouche, Fallin' In Love  
 Lorenzo, If It's Alright  
 M People, Open Your Heart  
 Mao Lion, Own Destiny  
 Magnificent Bastards, Mockingbird Girl  
 Omar, Saturday  
 Paula Abdul, My Love Is For Real  
 Portrait, How Deep Is Your Love  
 Rednex, Old Pop In An Oak  
 Seal, Kiss From A Rose  
 Sexx, You Bring The Freak Outta Me  
 Soul Asylum, Misery  
 Sponge, Molly  
 Stabbing Westward, Nothing  
 TLC, Waterfalls  
 Van Halen, Amsterdam  
 Vodu 155, Mama Dada



Continuous programming  
 11500 9th St N  
 St Petersburg, FL 33716

- Bryan Adams, Have You Ever Really Loved...  
 John Tesh, A Thousand Summers  
 Shelby Lynn, Slow Me Down  
 Diana King, Shy Guy  
 Londonbeat, Come Back  
 The Doors, The Ghost Song  
 Robbie Robertson, Ghost Dance  
 Bob Seger, Turn The Page  
 Peter Dinklage, No Turning Back  
 Ty Herndon, What Mattered Most  
 Elton John, Believe  
 John Lee Hooker, Chill Out  
 Martin Page, In The House...  
 Loreena McKennitt, The Bonny Swans  
 John Michael Montgomery, I Can Love You Like...  
 Bob Dylan, Knockin' On Heavens Door  
 Boyz II Men, Water Runs Dry  
 Sheryl Crow, Strong Enough  
 Harry Connick Jr., She  
 Mavericks, I Should Have Been True



Continuous programming  
 299 Queen St West  
 Toronto, Ontario M5V2Z5

- Paula Abdul, My Love Is For Real (ADD)  
 The Doors, The Ghost Song (ADD)  
 Brandy, Best Friend (ADD)  
 Bon Jovi, This Ain't A Love Song (ADD)  
 P.O.L., Stupid (ADD)  
 Magnificent Bastards, Mockingbird Girl (ADD)  
 Rhymes With Orange, I Believe (ADD)  
 Soul Asylum, Misery  
 Matthew Sweet, Sick Of Myself  
 Montell Jordan, This Is How We Do It  
 Elastica, Connection  
 Bryan Adams, Have You Ever Really Loved...  
 Philosopher Kings, Charms  
 Hootie & The Blowfish, Let Her Cry

Simple Minds, Hypnotised  
 Tea Party, Fire In The Head  
 Odds, Eat My Brain  
 Live, Lightning Crashes



Continuous programming  
 1111 Lincoln Rd  
 Miami Beach, FL 33139

- Los Pericos, Parate Y Mira  
 Diego Torres, Deja De...  
 Madonna, Bedtime Story  
 Rolling Stones, I Go Wild  
 Live, Lightning Crashes  
 Cafe Tacuba, Las Flores  
 Radiohead, High & Dry  
 PJ Harvey, Down By The Water  
 Duran Duran, White Lines  
 Mana, Dejame Entrar  
 Elton John, Believe  
 Los Tres, Dejate Caer  
 Boyz II Men, Thank You  
 Elastica, Connection  
 4 Non Blondes, Misty Mountain Top  
 Van Halen, Can't Stop Lovin' You  
 Londonbeat, Come Back  
 Collective Soul, December  
 Dave Matthews, What Would You Say  
 Gustavo Santaolalla, Todo Vale



Five 1/2-hour shows weekly  
 Signal Hill Dr  
 Wall, PA 15148

- Sixpence None The Richer, Angelteard  
 Big Tent Revival, Two Sets Of Joneses  
 Rich Mullens, The Color Green  
 DeGarmo & Key, Medley  
 Steve Taylor, Color Code  
 PFR, Goldie's Last Day  
 White Heart, Unchain  
 Newsboys, I Cannot Get You  
 Dakota Motor Company, Stand Up  
 M. W. Smith, Give It Away  
 Midnight Oil, Outbreak Of Love

Rebecca St. James, Side By Side  
 Christafari, Listening  
 Out Of The Grey, All We Need  
 Steve Taylor, Lifeboat



Five hours weekly  
 223-225 Washington St  
 Newark, NJ 07102

- Oasis, Rock N' Roll Star  
 Weezer, Say It Ain't So  
 Duran Duran, Perfect Day  
 Peter Murphy, Scarlet Thing In You  
 Better Than Ezra, Good  
 Belly, Super-connected  
 Elton John, Believe  
 Wax, Who Is Next  
 Muffs, Sad Tomorrow  
 Simple Minds, Hypnotised  
 Subway, Fire  
 Tom Scott, Don't Get Any Better  
 Stabbing Westward, Nothing  
 Carly Simon, Touched By The Sun  
 Dave Matthews, What Would You Say  
 Mokensteff, He's Mine  
 Amy Grant, Big Yellow Taxi  
 Lori Carson, Where It Goes  
 Queensryche, Disconnected  
 Sponge, Molly



15 hours weekly  
 10227 E 14th St  
 Oakland, CA 94603

- Boyz II Men, Water Runs Dry  
 Dr. Dre, Keep Their Heads Ringin'  
 Da Brat, Give It 2 You  
 E-40, Sprinkle Me  
 Raphael Saadiq, Ask Of You  
 2Pac, Dear Mama  
 Method Man, I'll Be There For You  
 Monica, Don't Take It Personal  
 Total, Can't U See  
 Soul For Real, Every Little Thing I Do

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Nashville 615/Country Music Sourcebook 1995

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BDCM3055



## A Hong Kong Hit, 1st MIDEM Asia Will Break Even

■ BY ADAM WHITE

HONG KONG—Xavier Roy went into the first MIDEM Asia expecting to lose money, but you won't hear him complaining that he was wrong.

Roy, chief executive of the Reed MIDEM Organization, says that the May 23-25 event, held at the Hong Kong Convention and Exhibition Centre, will break even when all the numbers are in. The company had budgeted for a loss, not wanting to take success for granted. Establishing a new trade show "is always a challenge," Roy explains, "even when you have put together the successful ingredients."

Many of the attendees who helped to make MIDEM Asia break even came "with an extremely positive attitude," continues Roy. "It appears that our timing was right. Maybe a year earlier would have been too early."

Final figures published by Reed MIDEM showed that 2,129 participants from 44 countries registered for the event, and that more than 2,000 of them showed up in Hong Kong to do business. Significantly, says Roy, "we had very good first participation from Asian companies."

One hundred and five companies from Japan were represented at MIDEM Asia, of which 20 took exhibit space; 41 firms from Taiwan made a showing; and 37 companies were present from South Korea. Smaller contingents came from other countries in Asia, including Malaysia, Singapore, Thailand, Hong Kong, Indonesia, the Philippines, and China.

From Europe, the countries most represented by participating companies were the U.K. (91 firms), France (45), Germany (38), and Italy (30). There were 84 participating companies from the U.S.

In terms of exhibitors, Australia sent the largest number (40), followed by Hong Kong (36), France (32), Italy and the U.S. (both 24), the U.K. (22), and Japan (20). In terms of exhibit space booked by Asia-Pacific firms, Xavier Roy says Taiwan's Rock Records took the largest stand.

Aside from the goals he set for MIDEM Asia as a marketplace and information exchange, Roy says the event succeeded as a showcase for live talent. "You must always mix music with the business," he says, "and we were pleased to have presented more than 20 concerts with 50 artists."

Roy also states that MIDEM  
(Continued on page 59)

## Spain's Artists Plan Live Music Blitz

■ BY HOWELL LLEWELLYN

MADRID—Spain's Assn. of Artists and Performers (AIE) is mounting a campaign to boost live music in small venues, an initiative it hopes will be expanded to other European countries and Latin America within a year.

Under the banner En Ruta (En Route), the project initially entails 37 concerts in eight Spanish cities through June 30, with a second phase planned for October, when it will be decided whether to export the idea.

En Ruta is being backed by performing right society SGAE, the Spanish culture ministry, and the regional governments of Madrid, Andalusia in the south, and Galicia in the north.

"The difficult situation facing the music industry is the chief motivation behind this project," says AIE president Luis Cobos, who notched

up considerable success across Europe in the late '80s with pop versions of classical music.

"We have spoken to management organizations like ourselves in many countries about the prospect of launching similar projects in their territories," he says, "and if En Ruta is a success here, we are likely to help local bodies organize their own projects in places like France, Italy, Portugal, and in some Latin American countries."

The Spanish concerts, which began in mid-May, are being held in Madrid, Barcelona, Vigo, Seville, Cordoba, Santiago de Compostela, Zaragoza, and Valencia. Seventeen acts covering five music categories—pop/rock, flamenco, folk, singer/songwriters, and new age—have been selected by a panel of music critics. Cobos says jazz and classical were excluded, because they have their own established circuits.

Cobos says, "The general idea is

to provide a model of small campus tours, where bands play constantly before scoring a big record success.

"Our long-term aim is to encourage private initiative. In other words, we do not have a paternalistic attitude toward the project. We want to encourage participation and cooperation of all sections involved—management, the administration, the venue, record groups, managers, and independent record companies."

SGAE board member Paco Herrera adds, "This is also a way to get new groups to play in many parts of Spain, not just their home region. The multinational labels move bands around only for commercial reasons. It is important that this project is run by the artists themselves, not the major labels."

Cobos says, "En Ruta pursues another objective—to boost new talent by providing a channel in

which to operate and to ensure that more established acts—which are absent from the circuit for commercial reasons—find a vehicle of expression, communication, and exchange, so that the current musical level can be elevated."

He adds that small venues have been earmarked, because "it is in these venues where the sense of spectacle diminishes and where artistic criteria are at their maximum level."

## Budapest Loses Its Luster For Touring Bands

■ BY PETERJON CRESSWELL

BUDAPEST—The prospect of touring in post-Communist Europe may be losing its mystique.

"The magic is over," says Laszlo Hegedus, head of Hungary's largest concert promoter, Multi Media. "Bands are no longer thrilled with the prospect of playing the East. Hungary is just another date in Central Europe."

However, at least one big-name act appears immune from such fatigue: The Rolling Stones have included Budapest in their summer tour of Europe.

News of the Aug. 8 show at the national soccer stadium, Népstadion, was announced at an elaborate press conference hosted by the mayor of Budapest, Gabor Demszky. "Many thousands of Hungarian youngsters have had to travel to see the band in Zagreb, Vienna, and Prague," said the mayor, a 38-year-old former dissident publisher. "Now, thankfully, they are at last playing Budapest."

The honor, though, does not come cheap. Tickets are nearly twice the price of the previously most expensive show in local history, Luciano Pavarotti's 1993 appearance.

Stones tickets are \$32 general admission and \$80 for a so-called VIP seat, which is one with a clear view of the stage. The average salary in Hungary is \$250 per month, and the national currency, the forint, is constantly being devalued.

The show is being promoted by a new Austro-Hungarian company, Showtime Budapest. The company's Hungarian chief is Marton Brady, whose previous company, Purple Concert, brought Iggy Pop and House Of Pain to Budapest last summer.

This summer will not be so bright. Apart from the Stones, the biggest names due here are Rednex on June 19, Laurie Anderson on June 27, and East 17 on July 29.

Along with the weak forint and  
(Continued on page 48)

## HMV Stores Show Profitability Rise Of 130% International Growth, Marketing Keys To Success

■ BY JEFF CLARK-MEADS

LONDON—Amid a plethora of impressive financial statistics from Thorn EMI last week (Billboard, June 3), one figure stood out: the HMV Group's 130% improvement in profitability.

Admittedly, operating profits of \$22 million on sales of \$785 million still means margins of less than 3%, but group chairman and chief executive Stuart McAllister says the enormous percentage rise is another indication of the chain's global robustness and ambition.

As if to underscore the point, parent company Thorn EMI points out that the relatively low profit margins are due entirely to HMV's continuing extensive investments in new premises, stock, and business equipment.

During the year covered by the figures, HMV has entered the Hong Kong market, where, says McAllister, "We've been very well received and are doing even better than anticipated."

According to McAllister, like-for-like sales growth across the chain was 9%, which, he says, is the result of two factors—healthy markets and creative marketing.

McAllister states that HMV is increasing its share in all the markets in which it has an established presence. Asked how it will continue this trend, he says, "Not with anything new, but by doing more of what we have done."

What HMV has done, he says, is to adhere closely to its strategic focus and fully exploit "the most advanced information technology in our sector anywhere in the world."

Part of the strategic focus is to be people-driven, he states. "The people who work for us understand our strategies and marketing tactics, and once we have them we tend to keep them."

While HMV is keen to expand into new territories, McAllister emphasizes his belief that there is large potential

for growth in the countries where the chain already operates. At present, HMV has 98 stores in the U.K. and Ireland, 88 in North America, and 25 in Asia Pacific.

McAllister points out the changing emphasis of the group by stating that in 1991, 78% of HMV's sales were in the U.K. and Ireland, with 19% in North America, and 3% in Asia Pacific. In the last fiscal year, the proportions were 54% in the U.K. and Ireland, 25% in North America, and 21% in Asia Pacific. He adds that between 1991 and 1995, HMV's revenues have grown by a factor of 2.5.

The next country in which HMV is to be represented is Germany, where the chain has leased 15,000 square feet in a retail center/leisure park near the city of Oberhausen.

HMV was negotiating earlier in the year to enter the German market by buying part of the World Of Music chain of stores, but the talks fell through. McAllister says now that the decision to open at Oberhausen was made before the negotiations were

abandoned. He states that the Oberhausen development has a catchment area of 15 million people.

Industry observers in Germany are now expecting up to 20 HMV stores across the country.

Other territories on which HMV has an eye, says McAllister, include: "France, the rest of the world's top 10 music markets, and some outside the top 10 as well. Some of those newer markets are growing very quickly."

HMV has no current representation in the top-10 markets of Germany, France, Brazil, Mexico, and the Netherlands.

For the long term, McAllister says he wants HMV to be the world's most "authoritative" retailer.

"By 'authoritative' I mean that—excluding some highly-specialized indie stores—if you're looking for a record and you can't find it at HMV, you won't be able to find it anywhere."

Additional reporting was provided by correspondent Wolfgang Spahr in Hamburg.



**Family Favorite.** Andre Rieu, second from left, receives his quintuple-platinum award for more than 500,000 copies of "Strauss & Co." from Mercury Holland managing director Jan Corduener, left. With him are the album's producer, Ruud Jacobs, third from left, and Ruud Vinke, GM of PolyGram Music Publishing Holland. Rieu also got an award for 10,000 copies sold of the video "Strauss & Co."



# Guerra Revitalizes Spain's Singer/Songwriter Tradition

BY HOWELL LLEWELLYN

MADRID—Even before Pedro Guerra released his debut album, "Golosinas" (Tasty Tidbits), in March, he was already the leader of Spain's new wave of singer/songwriters.

The release was the most awaited record by a Spanish artist for a long time, and the fact that it was not a pop/rock album says much about Spain's tired domestic product. So far "Golosinas" has sold 24,000 copies, according to BMG/Ariola, and Guerra is currently on a 30-date promotion tour of Spain, performing solo sets accompanied only by himself on guitar.

Guerra, 28, has been like a breath of fresh air in the national music scene. His content and style have little to do with an older generation of singer/songwriters whose 1994 albums all reached No. 1—Joan Manuel Serrat, Joaquin Sabina, Luis Eduardo Aute, Victor Manuel, and Ana Belen. Long before Guerra produced his current album, "top names" were recording his material, notably the duo Manuel & Belen. Also, his highly personal and unassuming approach to live performance endeared him to critics and fans.

Guerra's songs, while delicate, incisive, and sharp, have little of the radical social comment that has made artists like Serrat and Sabina favorites in Spain and much of Latin America since the 1960s. Guerra has played in Brazil and Cuba, and there is more of

a Latin American feel to his music.

"Golosinas" is a live album that displays Guerra's comic ease with his public, built up during nearly two years playing the Madrid club scene after arriving in the capital from his distant birthplace, the island of Tenerife in the Canary Islands off West Africa.

Before his Madrid days, he wrote his first song at age 14 in Tenerife and began performing live at 16. He joined a music workshop for eight years and played alongside Sabina, Aute, and Cuba's Silvio Rodriguez. Other influences were Brazil's Caetano Veloso and Djavan, Argentina's Fito Paez, and the Beatles. One of the 17 songs on "Golosinas" is "Las Gafas de Lennon" (Lennon's Glasses). "The '60s were a great period. [But] we've got the '90s and we've got to put up with it," he says.

Another song, "Dibujos Animados" (Cartoon Film), shows Guerra gently mocking his comic, youthful appearance, "I could be Bugs Bunny with my teeth/You are something like a female Dumbo/Drawn characters brought to life by the wand of some witch."

In fact, on stage Guerra is remarkably mature and confident, with a well-developed personal style. He is a good friend of the "older generation"—the Manuel/Belen version of his "Contaminame" (Contaminate Me) was voted the year's best song at the prestigious 1994 Premios Ondas

(Continued on page 59)

# Polydor Tries Out U.K. Fit For Sweden's Cardigans

BY MIRANDA WATSON

LONDON—The Cardigans are already darlings of the indie press in their native Sweden, and now they hope their laid-back brand of indie-pop, with definite '60s and jazz influences—featured on a new Polydor release—will have a similar appeal here.

The young group, signed to trend-setting Stockholm Records, enjoyed chart success in Sweden with its debut album, "Emmerdale," which sold more than 20,000 units. The follow-up album, "Life," peaked at No. 20 in the Swedish charts and has sold over 65,000 units, according to the label. The band also attracted a big following in Japan, where "Life" sold over 17,000 units in its first week out and a total of 100,000 units so far.

The band's single "Carnival" peaked at No. 1 in the Japanese airplay chart, and a new single, "Hey, Get Out Of My Way," was released in mid-May. The Cardigans current tour includes stops in Sweden and Japan. The band has also been re-



THE CARDIGANS

leased in France on the Remark label, where the single "Sick And Tired" is being worked.

All five members of the Cardigans live in a large house together in Malmo in the South of Sweden. Twenty-year-old lead singer Nina Persson is still in college, studying art; Peter Svensson, 21, writes the band's songs and plays guitar; Magnus Sveningsson, 22, plays bass and writes most of the lyrics; Bengt Lagerberg, 22, plays drums and flute; and Lasse (Lars Olof Johansson),

(Continued on page 59)

# newsline...

**THE WOMEX** world music fair will be held Oct. 19-22 in the Belgian capital of Brussels. The fair, in its second year, will be held in close conjunction with the European Broadcasting Union's World Music Workshop. The trade fair and conference will be held in the European Parliament buildings, and showcases will be held in several locations. For details from the European Federation of World Music Festivals' network office, call 32 3 455 6944. Fax 32 3 454 1162 or E-mail pdegroote@sfinks.be.

**CHINA RECORDS** is releasing its first CD-ROM title from house/dub collective Zion Train. Due June 5, "Homegrown Fantasy" was created by the band itself. China is pricing the CD at 9.99 pounds (\$15.98), well below the retail price of many other artists' CD-ROM productions. China Records is also about to go live with its own Internet site, "The Dragons' Lair."

**ELECTRONIC MUSIC** in all its forms will be celebrated at SONAR, the International Festival of Advanced Music, June 15-17 in Barcelona, Spain. It is billed as the only forum devoted to dance, electro-acoustic, ambient, and experimental music, and is now in its second year. The event will feature conferences, multimedia installations, performances, DJs, specialized exhibitions, and concerts by the cream of the ambient techno scene. Some 50 companies have registered so far, and DJs confirmed include Orbital, Scanner, Dread Zone, Psyckeik Warriors Ov Gaia, Kenny Larkin, David Toop, Paul Thomas, and John Aquavina. For details, call 34 3 425 4378 or 34 3 488 0542. Fax 34 3 425 0659.

# BMG Int'l Links With Saudi Co. To Form Joint Label

HONG KONG—BMG International has decided to gamble on Arab-language repertoire by creating a joint-venture record label with Saudi Information Development Industries.

The new company will have offices in Dubai (of the United Arab Emirates) and Jeddah, Saudi Arabia, and will develop and distribute local artists in Saudi Arabia, Egypt, Lebanon, Jordan, the United Arab Emirates, and other Arabic-language territories in the Middle East. No artists have been signed, although SIDI owns an extensive catalog of established artists.

The Saudi operation, under SIDI chairman Omar Khalifati, will distribute all BMG products. It also owns a CD manufacturing plant in Jeddah.

"We believe the ongoing efforts to address copyright laws in the various countries in the region makes this a potentially important market for the [worldwide] industry," says Michael Smellie, BMG VP and Asia-Pacific regional director in Hong Kong.

MIKE LEVIN

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## CONVENTION CAPSULES

The following coverage of MIDEAM Asia was provided by Mike Levin, Steve McClure, and Steven Patrick.

**T**HE HARD-TO-MISS presence of Warner Music, supported by the attendance of top executives at the company's stand, was one of the main factors behind the success of MIDEAM's first Asian conference. "Sure there was a public relations aspect to it, but the real purpose behind [our attendance] was to promote our artists. Judging by the response we got, we are totally delighted," said Warner senior VP and regional director Paul Ewing.

**A**RTIST PROMOTION was a theme for all exhibiting companies; CD giveaways were in full flow. A rough estimate

put the number at well over 10,000.

**W**ITHOUT A PREVIOUS track record to go by, most executives were amazed at how many deals were actually signed during MIDEAM Asia. They included Hong Kong's United Film and Video forming a joint venture with Asia-Pacific Media Corp., of Virginia Beach, Va., to produce, publish, and market all aspects of Asian music; signing two Chinese artists **Shawn Mak**, from Hong Kong, and **Hu Bing**, from Beijing; signing a marketing deal with Guangzhou Television to distribute the artists in China; and signing a tentative deal to distribute and market the company's karaoke products in France and South America. Australia's MMA signed a joint venture with Taiwan's Hi-

malaya Records to produce, publish, and coordinate copyright protection for MMA's catalog in China.

Japanese dance label Avex Trax used MIDEAM Asia to set up a Far East distribution network, which chairman **Tom Yoda** says will include 10 countries when the deal is finalized during the coming weeks.

Sweden's MNW Records Group completed a deal with China Records to release six Swedish rock albums in China; signed with Zhonglu Intelligent Audio-Visual Development, of Beijing, to launch Swedish singer/songwriter **Tekla** and several MNW instrumental albums through the Dadi label; and formed a joint venture with Thailand's Chia Tai Ice Music Production to release MNW dance act **Look Twice** and pop combo **This Perfect Day**.

PolyGram (Far East) and its Hong Kong affiliate Cinepoly signed a mar-

keting, promotion, and distribution deal with Taiwan's Friendly Dogs. PolyGram will include Friendly Dogs artists in its formidable regional music machine.

Warner, MCA, BMG Publishing, MTV, and STAR TV all signed regional deals, but unlike the independent companies have not publicized them yet.

**S**TUART WATSON, former senior VP of MCA Records International, made his first trip to Asia with his new venture Swat Enterprises, a music-promotion middleman for brand companies and advertising agencies. "MIDEAM Asia represents an opportunity for people to showcase their wares; it does not necessarily represent an opportunity for them to do business. They need local people, long-term relationships," he said.

**M**IKE ROGERS, staff producer at Tower Japan's Orange Records label, received about 40 licensing and distribution inquiries thanks to a sign stuck to a baseball cap on his freshly shaven head: "I want to license artists—I'm serious, really!"

**S**ALES MANAGER **Lafe Dutton**,

from U.S. children's label Earthbeat, was struck by new possibilities at MIDEAM Asia. "The Asian world, from Saudi Arabia to Japan... has really gotten into learning English. If you start really young kids with the music, learning English will be fun—it doesn't have to be work," he said.

**G**ARRIE ROMAN, managing director of Hong Kong retailer KPS, knows how to have fun. He stole the show at the Distribution and Retail Charts panel with a truly manic presentation where he smashed a videotape, to contrast its fragility with a digital videodisc, which he hailed as the wave of the future, and brandished a plastic machine gun. One woman walked out of the seminar when Roman's comely Chinese assistant gave him a backrub in the middle of his pitch.

**T**HOUGH COMPETITORS, South Korea music TV executives **K.Y. Cho** (Music Network) and **S.K. Kim** (KMTV) had a ball watching MTV and STAR TV's Channel V take pokes at each other, but were understated in their assessment. "This is a very lively business. I like it," said Kim. "We can learn a great deal," said Cho.

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## Andy Lau Set To Launch MTV's 'Unplugged' In Asia

**HONG KONG**—MTV's decision to expand its "Unplugged" series into Asia yielded a coup when Chinese crooner Andy Lau was signed for the network's first Asian show.

Bill Roedy, international president of MTV Networks, and Peter Jamieson, president of MTV Asia, announced during MIDEAM Asia that taping would begin in June in Los Angeles with broadcast throughout Asia to follow in July on MTV's English and Mandarin signals.

The plan was changed May 30 when Lau's shooting schedule for his current movie in Singapore delayed taping until the fall, with broadcast near Christmas.

"I am honored to be able to help bring Chinese music to new heights," Lau said in a taped interview from Singapore, adding that he was thrilled to join the likes of Eric Clapton, Mariah Carey, and Nirvana on the "Un-

plugged" stage.

Jamieson said he was happy to "start with the best in Asia."

The Lau segment came a bit late for Warner Music, which will lose the singer to Impact Music, a local record company run by Lau's manager, Landau Lee, within the next few weeks. The inevitable album resulting from the "Unplugged" episode will be handled jointly by Impact and MTV.

"We haven't discussed a possible record yet. We will wait until the [song] program is set," says Lee. Asian singers and managers are preoccupied with artists' images and will often veto a broadcast if even one song doesn't turn out the way they want.

The choice of Lau over an artist from PolyGram—which owns a 50% stake in MTV Asia—such as Jackie Cheung, was made in March, long before the corporate partnership was signed.

## BUDAPEST LOSES ITS LUSTER FOR TOURS

(Continued from page 46)

a smaller disposable income, Hegedus points to the lack of midrange venues in Budapest as the main obstacle to touring Western bands.

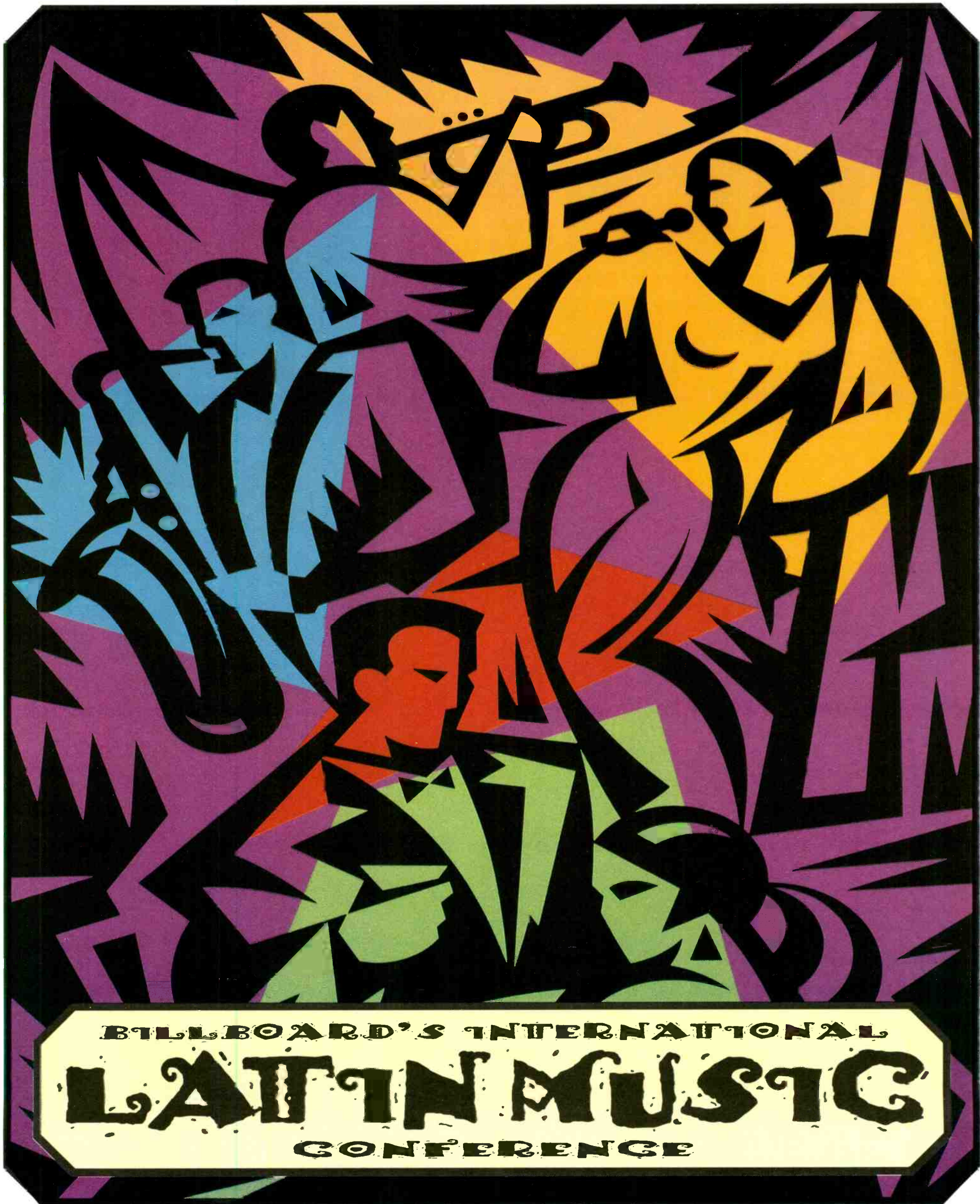
He says, "We need somewhere of about 6,000-8,000 capacity, and I've been telling the city council that for years. The Budapest Sports Hall holds 12,500 and the Petofi Csarnok 2,500, and there's nothing in between."

Apart from the problem of venues, ticket offices are few and those that are there are inefficient. As a result, most Hungarians buy their tickets from the venue a few days before the show. As an additional barrier to sales, tickets are subject to a 12% value-added tax and a 2% culture tax.

The picture, however, is not entirely bleak. Although the big companies normally like to spend their sponsorship dollars on high culture, the National Savings Bank is one of the few aiming directly at the youth market by arranging a 20% discount for its customers for Multi Media's concerts.

Another positive aspect is the linking of Budapest to other venues in the regional cities such as Bratislava, Slovakia, Ostrava, Czech Republic, and the Polish cities of Prague, Katowice, and Warsaw. Bands such as Aerosmith and the Scorpions took advantage of this last year when they played a handful of Eastern European dates.





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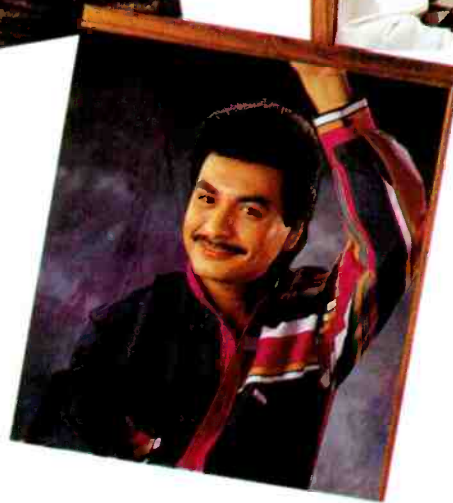
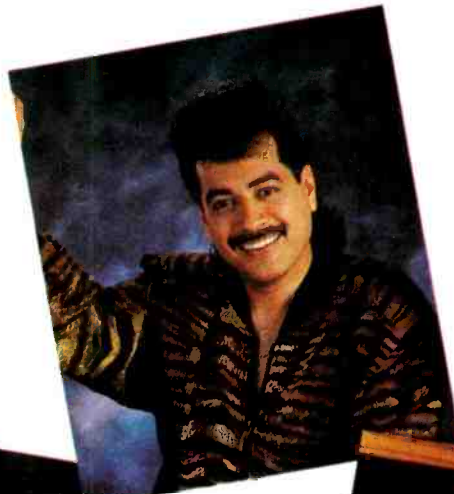
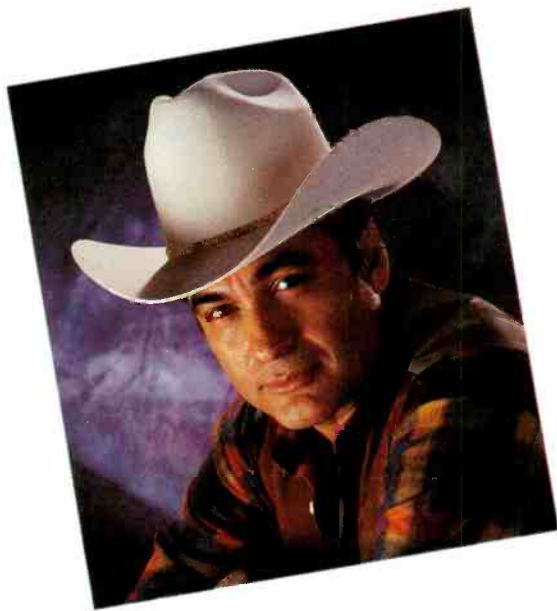
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# LATIN MUSIC CONFERENCE

## BILLBOARD'S LATIN MUSIC CONFERENCE FEATURES PANELS, SHOWCASES AND EXPO DESIGNED TO ENLIGHTEN AND ENTERTAIN

BY JOHN LANNERT

**S**elena Quintanilla will be in the thoughts and conversations of the attendees on hand for Billboard's Sixth Annual International Latin Music Conference, set to take place Monday through Wednesday (June 5-7) at the Hotel Intercontinental in Miami, Fla. Undoubtedly, Selena's tragic death March 31 has left an indelible impression on both Latino and non-Latino markets that likely will be re-enhanced when EMI Latin and EMI Records release her bilingual retrospective package, "Dreaming Of You," on July 18. Though mindful of Selena's enduring presence in the U.S. Latin arena, conferees will be gathering once again to discuss the state of the U.S. Latino industry. Billboard is offering another strong slate of panels designed to enlighten and entertain. And there are a few new panels, such as the development of Latin rock and the increasing use of Latino sounds in movies.



Platinum Gloria Estefan



Blue-Chip Bronco



Top-Charting Marco Solís Y Los Bukis

One panel features a lineup of experts who will lead a general discussion about the Latin market for the benefit of those conferees interested in gaining a foothold into one of the toughest markets anywhere. Another panel boasts a group of professionals from the Spanish music industry who will talk about the commercial prospects for Latin/American artists in Europe. The latter panel is being hosted by Sociedad General de Autores de España (SGAE).

The keynote speaker for this year's confab is noted songwriter/producer K.C. Porter, president of Insignia Music Publishing Companies. Porter is expected to address another topic dear to many industryites and recording artists: crossover.

### DAY AND NIGHT LIFE

Daytime seminars are complemented by evening showcases spotlighting the best talent from Latin America and Spain alike. Past performers at the conference's showcases have included Ottmar Liebert, Jon Secada, Selena and Nil Lara, who shortly after appearing last year at the conference showcase, signed a record deal with Metro Blue.

Recording artists looking to break big from their showcase performances this year are Cuban roots singer Albita; Corazón Gitano, a duo from France that meshes flamenco with a host of tropical grooves; and Kiara, the statuesque Venezuelan songstress aiming to return

to Billboard's radio and retail charts. In addition, four acts from Spain will be performing at the June 6 showcase sponsored by SGAE: Los Rodríguez, Azuquita, Raimundo Amador and Saylor & Fultz.

As if that were not enough, there is yet another new feature debuting at the conference, the longest-running conclave of its kind. An exhibit area called Billboard's Latin Music Expo will allow industry players from all walks of the Latin industry to display their wares before some of the most influential professionals in the business.

The crowning event of the conference, Billboard's Second Annual Latin Music Awards, is scheduled to take place June 7 at 8 p.m. at the Hotel Intercontinental. Caifanes, India and Los Tigres Del Norte are expected to perform during the awards ceremony.

### CHARTING COMMITMENT

Billboard continues to present an annual conference to underscore the Latin market's importance to the magazine. In addition, Billboard attempts to strengthen chart information by inaugurating changes on the charts themselves.

A groundbreaking modification of the Hot Latin Tracks occurred last November 12, when the chart converted to rankings based on computer-generated information compiled from Broadcast Data Systems (BDS). A second change took place March 1, with the debut of the A-to-Z listing that chronicles the publishers and licensing societies of songs appearing on the Hot Latin Tracks chart. Songwriter credits also began appearing on the Hot Latin Tracks below the song title. This week's issue of Billboard sports yet another informative addition to the Hot Latin Tracks chart—producer credits.

From a chart standpoint, there is little more that can be done by Billboard to document the activity of the U.S. Latino marketplace. The U.S. Latino labels, however, could greatly amplify knowledge of the industry by providing annual and quarterly sales statistics. The lack of such information is counterproductive, particularly when a reporter from the consumer media asks about the revenue stream and unit sales in the U.S. "So just how big is this market, anyway?" is the favorite question.

Estimates based on units moved by distributors obscure, rather than illuminate, the actual size of the market. Executives often complain about the Latino industry's credibility gap in the mainstream arena, and the paucity of reliable data doesn't help their cause.

Yet for all of the shortage of sales statistics, the industry continues to grow, as evidenced by the platinum records struck by Gloria Estefan for "Mi Tierra" (Epic/Sony) and Luis Miguel for "Romance." Moreover, Luis Miguel reached gold with "Segundo Romance." And Selena's "Amor Prohibido" has reached platinum status, following her death.

Several albums also entered Billboard's Heatseeker chart, indicating that they are en route to qualify for entry into the Billboard 200.

### WHAT'S NEW?

But gold and platinum records, as well as chart data, do not tell the whole story about the Latino market. If the U.S. Latino market could be compared to the U.S. stock market, one could say that the blue-chip artists (Luis Miguel, Selena, Maná, Bronco, Marco Antonio Solís Y Los Bukis, Gipsy Kings, Gloria Estefan) are enjoying a continued surge in prosperity, but their overall upward movement is not being followed by a broad range of artists.

While the superstars got more super, very few artists broke it big in the Latino market. Carlos Vives, in fact, is the only new artist to crack the Top 10 of the Billboard Latin 50, with "Clásicos De La Provincia" (PolyGram Latino). A few upstart artists, at least, such as India, Olga Tañón and the Barrio Boyzz were able to approach the

upper ranks of the chart. Charo, to her "cuchi-cuchi" credit, reached No. 21 with "Guitar Passion," a flamenco-rooted record put out on her husband's indie label, Universal Wave.

Domestic Latino imprints, some of whom could be accused of getting fat on conversion of catalog to CDs, are not entirely

to blame for the dearth of new artists in the pipeline. The U.S. Latino market keeps Balkanizing as heated competition forces many pop and tropical radio stations to blur into one another. It's tough to break a new artist under those conditions.

Regional Mexican stations generally suffer no such fate. However, fans of regional Mexican music are excruciatingly slow to embrace an unknown act. Rather, they prefer to stay with the tried-and-true veteran able to deliver a song with a familiar grace. For example, each of the top three charting acts signed to regional Mexican label Fonovisa—Bronco, Los Tigres Del Norte and Marco Solís Y Los Bukis—have been together over 10 years.

Artists based in Texas have a bit of an easier time breaking in their home markets. Still, if their sound is not palatable in California or Chicago, they are condemned to remain stars only in the Lone Star State.

The U.S. Latinos are hardly engaged in idle observation as the demographics and formats swirl wildly about them. Virtually all of the labels dedicated, or known to be dedicated, to one type of genre have been diving into other idioms in order to increase market share. The big kink in this strategy is that there are few mid-level executives available to oversee these new excursions.

So, Sony remains known as a tropical label, EMI Latin is viewed as a Tejano record company, Fonovisa is stamped as a regional Mexican indie, and WEA Latina is emerging as the top pop imprint.

Like a recording artist, no label wants to be pigeonholed into a musical idiom. Perhaps at this year's conference, the record companies will start gaining meaningful insight into becoming successful multi-genre record companies. Their future growth may depend on it. ■

**VIRTUALLY ALL OF THE LATIN LABELS DEDICATED, OR KNOWN TO BE DEDICATED, TO ONE TYPE OF GENRE HAVE BEEN DIVING INTO OTHER IDIOMS IN ORDER TO INCREASE MARKET SHARE.**



*Ours  
is the  
sound of  
celebration...*

# EMILATI II

*...the music  
we live  
by*







**LATIN MUSIC  
CONFERENCE**

# AWARD-WINNERS SHOW DIVERSITY OF LATIN MUSIC

BY JOHN LANNERT

## BILLBOARD'S SECOND ANNUAL LATIN MUSIC

**Awards boast a fascinating smorgasbord of talented winners whose musical diversity prevents categorization or comparison.**

**Heading the list of awardees is Selena. The late Tejano-pop superstar wins in four categories: Hot Latin Tracks Artist Of The Year, Regional Mexican Album Of The Year by a female artist, Regional Mexican Song Of The Year by a female artist and Regional Mexican Video Of The Year.**

**Double winners Juan Luis Guerra 440 and India are the only two awardees to snare more than one trophy. India is a first-time winner.**

**The list of other recording artists making their debuts as honorees features a surprising blend of beloved veteran acts (Charo, Cachao, Los Tigres Del Norte, Vicente Fernández and Caifanes) as well as fast-rising newcomers (Carlos Vives, La Diferenzia).**

**Billboard's second annual Latin Music Awards is scheduled to take place at 8 p.m. on Wednesday, June 7, at the Hotel Intercontinental in Miami. Here are capsule profiles of the winners.**



From left: Cachao, Caifanes, Charo



### CACHAO

After spending most of his career in undeserved obscurity, revered Cuban bassist Israel "Cachao" López has found that life begins after 70.

Cuban-born actor Andy García first introduced Cachao to mainstream audiences in 1993 with a film documentary he produced entitled "Cachao ... Como Su Ritmo No Hay Dos." Last year, Cachao, widely hailed as the creator of mambo, became an inaugural inductee into Billboard's Latin Music Hall Of Fame, along with Celia Cruz.

Cachao later released "Master Sessions, Vol. 1," a beautiful package of Cuban roots music that earned him a Grammy award in March. "Master Sessions, Vol. 1" also entered the Billboard Latin 50, becoming Cachao's first album to appear on a Billboard Latin music chart. In addition, the album was the first record to chart from Emilio Estefan's Crescent Moon/Epic imprint.

No release date has been firmly established for Cachao's follow-up album, "Master Sessions, Vol. 2." In the meantime, the 76-year-young performer is booked to appear June 16 at the Playboy Festival, followed by a European tour.

### CAIFANES

In the past five years, this charismatic and progressive trio not only has become almost synonymous with Mexican rock, it has drawn the attention of such esteemed Anglo musician/producers as Adrian Belew and Gred Ladanyi. In 1994, Ladanyi co-produced, with Caifanes, "El Nervio Del Volcán" (RCA/BMG), which became only the second rock album to chart on the Billboard Latin 50.

To support "El Nervio," Caifanes launched a North and South American trek that featured six dates where they appeared as part of Peter Gabriel's W.O.M.A.D. tour. In October, the group stopped in at MTV Latino's studios, where they recorded the first "MTV Unplugged" program by a Mexican band. In January, Caifanes opened four shows for the Rolling Stones. Now in the middle of a U.S. mini-trek, the group is slated to perform at Billboard's second annual Latin Music Awards. The band then returns to Mexico to perform several concert dates and begin work on a new record.

### CHARO

In 1994, irrepressible Spanish entertainer Charo made her debut on the Latino record scene with "Guitar Passion," a fine flamenco-rooted album that spotlighted her fluid fingerplay. (Charo once studied with guitar virtuoso Andrés Segovia.) Though it received little airplay and was released on her husband's tiny Universal Wave imprint, "Guitar Passion" spent more than four months on the Billboard Latin 50, peaking at No. 21.

Perhaps best-known for her effervescent "cuchi-cuchi" interjection, Charo is no stranger to the record industry. During the late '70s disco craze, she landed a disco hit entitled "Dance A Little Bit Closer." Charo has made numerous television appearances, while establishing a reputation as an electrifying nightclub performer.

Now in the latter stages of a three-month engagement at the Polynesian Palace in Honolulu, Charo is slated to appear July 13 to 26 at the Nugget Hotel in Reno, Nev. She is booked to play the Polynesian Palace again Oct. 3 through Dec. 31. Moreover, Charo has completed an Afro-Caribbean-flavored dance album, "Cuchi-Cuchi Fever," due out in August.

Continued on page L-9

## AND THE LATIN MUSIC AWARDS GO TO...



*All recipients of Latin Music Awards, except the video categories, were selected based on points accumulated from Billboard's radio and retail charts from March 5, 1994, to April 1, 1995. Video awardees were chosen by a panel including executives of MTV Latino and music journalists covering the U.S. Latino music industry.*

### POP

#### Song Of The Year

"Vida," La Mafia

#### Album Of The Year, Male Artist

"Segundo Romance," Luis Miguel

#### Album Of The Year, Female Artist

"Guitar Passion," Charo

#### Album Of The Year, Duo Or Group

"Love And Liberté," Gipsy Kings

#### Album Of The Year, New Artist

"Clásicos De La Provincia," Carlos Vives

#### Video Of The Year

"Matador," Los Fabulosos Cadillacs



### TROPICAL/SALSA

#### Song Of The Year

"Viviré," Juan Luis Guerra 440

#### Album Of The Year, Male Artist

"Cara De Niño," Jerry Rivera

#### Album Of The Year, Female Artist

"Dicen Que Soy," India

#### Album Of The Year, Duo Or Group

"Fogaraté!," Juan Luis Guerra 440

#### Album Of The Year, New Artist

"Master Sessions, Vol. 1," Cachao

#### Video Of The Year

"Dicen Que Soy," India



### REGIONAL MEXICAN

#### Song Of The Year

"Amor Prohibido," Selena

#### Album Of The Year, Male Artist

"Recordando A Los Panchos," Vicente Fernández

#### Album Of The Year, Female Artist

"Amor Prohibido," Selena

#### Album Of The Year, Duo Or Group

"Los Dos Plebes," Los Tigres Del Norte

#### Album Of The Year, New Artist

"La Diferenzia," La Diferenzia

#### Video Of The Year

"No Me Queda Más," Selena



### HOT LATIN TRACKS

#### Artist Of The Year

Selena

### RAP

#### Album Of The Year

"Es Mundial," El General

### ROCK

#### Album Of The Year

"El Nervio Del Volcan," Caifanes

### POP/ROCK

#### Album Of The Year

"En Vivo," Maná

### LATIN JAZZ

#### Album Of The Year

"Danzón (Dance On)," Arturo Sandoval





Lorenzo Antonio

Benny

Miguel Bosè

Jorge Ben Jor

Fabiana Cantilo

Gilberto Gil

Myriam Hernandez

Ilse

Leandro & Leonardo

Maná

Banda Mel

Luis Miguel

Olodum

Fito Paez

Alejandro Sanz

Olga Tañón

El Tri

Others have done it longer but...  
no one is doing it better.

Warner Music Latin America,

born 15 years ago,

is ranked #3 by MBI

with a market share of 13.5%.\*

We applaud the artists who have brought us this far.



A family of artists in a world of music.





# Latin Music

## Albums of the Year

rap

rock



El General  
over  
**270,000**  
WORLDWIDE



Caifanes  
over  
**500,000**  
WORLDWIDE



# Sin fronteras





## LATIN MUSIC CONFERENCE

Award-Winners  
Continued from page L-6

### EL GENERAL

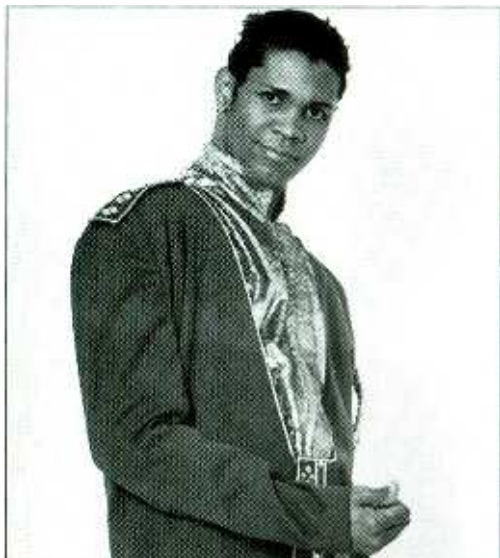
Even though rap en español has been on the downslide in the U.S. Latino market, albums by statuesque rhymerman Edgardo Franco continue to chart big. Along the way, El General has gained a loyal legion of fans, including famed production team C&C Music Factory. El General's latest album, "Es Mundial" (RCA/BMG), contains a track, "Las Chicas," which was remixed by C&C Music Factory. "Las Chicas" became a big hit in Latino dance clubs and even scored airplay on several U.S. dance radio stations. El General returned the favor to C&C by contributing picante palaver on "Robi-Rob's Boriqua Anthem," a thumping tribal cut taken from C&C Music Factory's 1993 album, "Anything Goes!"

Born in Panama, El General initially struck it big in the Anglo market four years ago, with the hypnotic "Pu Tun Tun." Over the past several years, El General has gained the greatest appreciation in Latino clubs, where he constantly performs. He now is in pre-production for his next album.

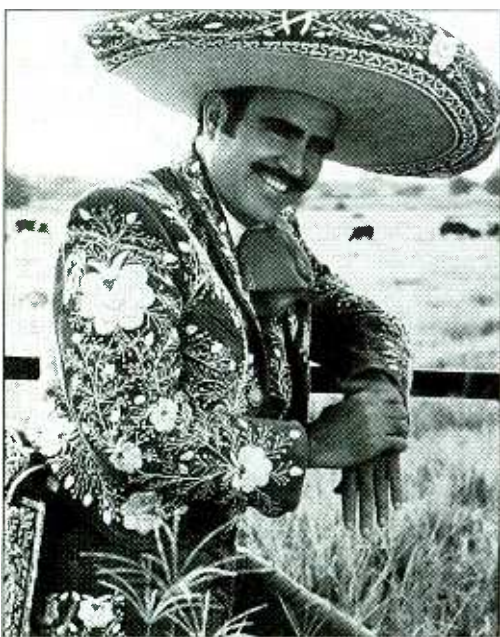
### VICENTE FERNANDEZ

Longtime king of the rancheros, this Mexican vocal powerhouse earns his first Billboard Latin Music Award in the regional Mexican category with "Recordando A Los Panchos," a warm tribute package dedicated to Mexico's much-acclaimed singing troupe Trio Los Panchos.

A native of Huentitlán del Alto in the state of Jalisco, Fernández won a singing contest in Guadalajara as a teenager and has never looked back. Throughout his career, Fernández has used elegantly simple



El General  
Vicente Fernández



música ranchera as a base to record with a broad array of top-shelf composers from Latin America and Spain.

As has happened with nearly all Fernández albums, "Recordando A Los Panchos" reached the Top 10 of the Billboard Latin 50, yielding a pair of Top 10 singles: "Miseria" and "No, No, Y No." Fernández is expected to release a new album in late May.

### GIPSY KINGS

Since they first blasted onto the international music scene seven years ago with their global smash "Bambolero," this "band of gypsies" from the south of France has enjoyed great chart prosperity on the Billboard Latin 50, as well as on Billboard's World Music chart and the Billboard 200.

Over the course of its career, the band's familiar flamenco-rock groove has been copied and adopted by scores of artists. For the second consecutive year, the Gipsy Kings win the pop group category, thanks to the Top 10 smash "Love & Liberté." In March, the band released a greatest-hits package, "The Best Of The Gipsy Kings" (Nonesuch/AG), which has remained entrenched in the Top 10 of the Billboard Latin 50 ever since.

Last month, the band completed a seven-city mini-tour of the U.S. In June, the Gipsy Kings make their initial tour to Southeast Asia, after which they will start recording a new album. Group manager Pascal Lambert says the forthcoming record will go back to the band's artistic and cultural roots.

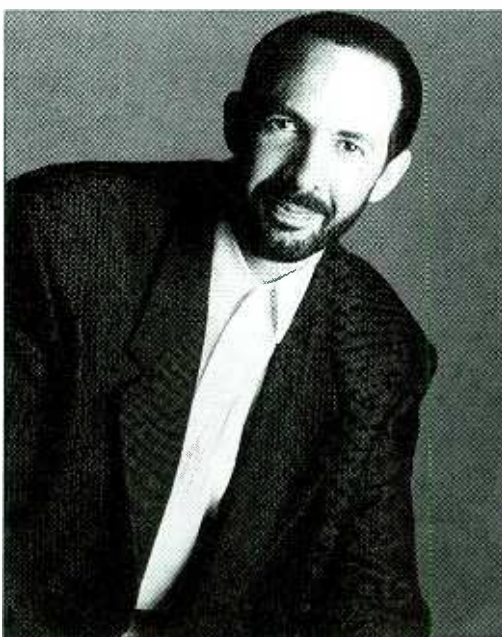
### JUAN LUIS GUERRA 440

On Guerra's latest album, "Fogaraté!" (Karen), the Dominican Republic's ever-innovative, merengue superstar expertly blends West African soukous lines with merengue grooves and the more traditional, rapid-fire "perico ripiao" cadences. A gorgeous English-language love ballad was added for good measure. "Fogaraté!" underscores Guerra's passionate desire to expand his musical boundaries by enlarging the envelope of the music cherished most by him and his fellow Dominicans—merengue. Guerra's 1991 smash, "Bachata Rosa," garnered a Grammy. With his two trophies for Album Of The Year and Group Of The Year in the Tropical/Salsa category, Guerra now has won three kudos at Billboard's Latin Music Awards.

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Gipsy Kings  
Juan Luis Guerra 440



# LATIN HIGHS AND LOWS

## Label Execs Agree Business Is Good, Differ On Areas For Improvement

BY JOHN LANNERT

**W**HEN ASKED ABOUT THE CONDITION OF THE U.S. LATINO MARKET, nearly every record-label executive cheerfully replies that the industry is in a state of "growth"—growth in sales, growth in exposure. Why, one label honcho suggested that, in dollar terms, the U.S. Latino industry eventually will become the largest Spanish-language music market in Latin America. These executives estimate that the dollar value of the U.S. Latino market is between \$200 million and \$250 million at the wholesale level. This revenue range represents a nearly three-fold increase above industry estimates five years ago.

Crecimiento, indeed.

By contrast, when these label brass are queried about possible industry pitfalls, a variety of concerns are raised, ranging from the Mexican peso's fragility to fragile leadership within the higher ranks of the Latino record companies.

Accompanying each executive's commentary is a profile of the record company, along with a list of its current significant acts. These artists were selected based on chart appearances made on either the Hot Latin Tracks or the Billboard Latin 50 from January to May of this year. The term "full-service" is used strictly in a musical sense to describe companies whose rosters contain artists from the Latino market's three main categories: pop, tropical/salsa and regional Mexican.

### JOSE BEHAR PRESIDENT, EMI LATIN

**Label Profile:** The No. 1 regional Mexican label last year, this full-service label has scored hits in all musical classifications, yet it is widely perceived in the industry as a Tejano record company.

**Current Significant Acts:** Selena, Graciela Beltran, Barrio Boyzz, Alvaro Torres, Ednita Nazario, Gary Hobbs, Emilio, Stephanie Lynn & High Energy, Plácido Domingo, Jon Secada, Mazz, La Fiebre, David Lee Garza

**Upside:** "We feel the U.S. Latin market has been growing 15% annually in the past five years, and will continue to grow in the next year by at least 15%. Remember, five years ago, records in the Latin market were not marketed to the extent that they are today. Nowadays, there are well-conceived marketing plans for album releases, involving all aspects of the business—retail, the media and distributors—that were not employed before. In short, our business today is very similar to the Anglo business, but on a smaller scale. And with the Hispanic population expected to continue to grow, the market will expand even further."

**Downside:** "I think the biggest problem we have in the Latin record business, unfortunately, is a lack of good upper-level management at important labels."

### EFREN BESANILLA SALES AND MARKETING DIRECTOR, BALBOA RECORDS

**Label Profile:** This catalog-intensive label from Los Angeles distributes mostly regional Mexican product from Musart, a venerable indie company based in Mexico City.

**Current Significant Act:** Jorge Luis Cabrera

**Upside:** "Though the weakness of the Mexican peso has made business more difficult than ever, it has not adversely affected our catalog, which with the label's wholesale at \$2.90 or \$3, is being sold in Mexico for \$1. We dropped prices here a little bit, while the Mexican company has raised prices, but not too much."

"What we're going to do to combat the devaluation is to try to release product in the U.S. before it is released in Mexico. Ideally, we would like to put out an album here two weeks before Musart releases it in Mexico. We're also releasing catalog material that will not be available

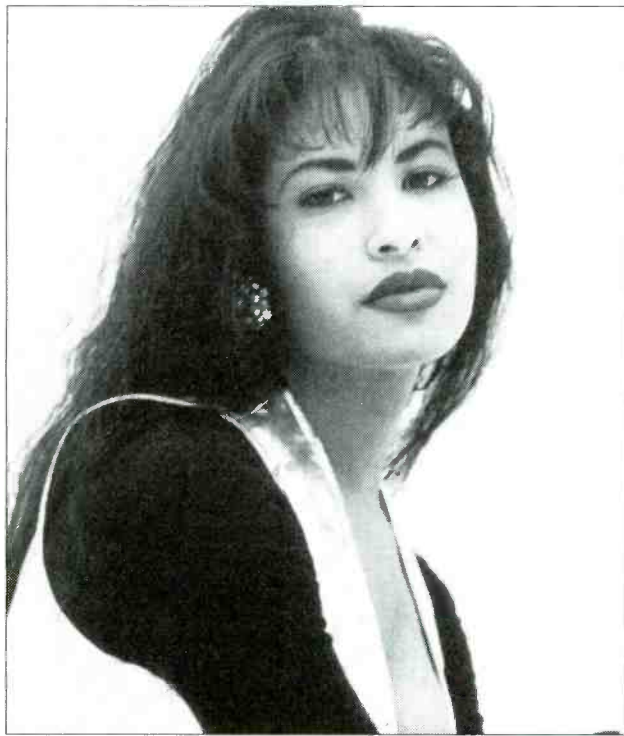
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## LATIN MUSIC CONFERENCE

# BELOVED SELENA ENTERS THE LATIN MUSIC HALL OF FAME



The induction into a commemorative entity such as a Hall of Fame is usually a joyous affair whereby the inductee is honored for accomplishments well done. Often the inductee recounts memorable moments and incidents that took place over several decades.

★ Sadly, this year's induction presentation of Selena Quintanilla into Billboard's Latin Music Hall Of Fame will scarcely be jubilant. Her death on March 31, at the age of 23, ensures a solemn atmosphere of reverence. ★ But Selena's passing also demands a review of her numerous achievements, many of which were attained in just the past three years. Unhappily, many more milestones will be reached because of her death. ★ When all is said and done, however, Selena's induction into Billboard's Latin Music Hall Of Fame is centered as much on Selena herself as on her triumphs. Her caring, sincere personality, untainted by her celebrity, was at once surprising and embraceable. After all, superstars are supposed to act like...well, superstars—somewhat aloof and coolly polite. By contrast, Selena was just "a girl on the block," according to Tejano artist and friend Emilio. ★ Well, not quite. At the time of her death, Selena was the most popular female Latino artist in the U.S. She was preparing an English-language album that many expected would catapult her to stardom on a global level. Whether Selena would have made it in the Anglo market is subject to debate; but her winning personality, striking exotic looks, explosive stage show and strong work ethic gave her a better-than-even chance of becoming an international superstar. ★ This powerful blend of factors took root in 1980, when Selena, her sister Suzette and brother Abraham III began performing as Selena Y Los Dinos to support the Quintanilla family. They played all over South Texas, sometimes before only a handful of people. ★ Success came slowly but surely. In 1987, Selena, then 15, won two trophies at the Tejano Music Awards for female vocalist and performer of the year. After she signed with EMI Latin (then Capitol/EMI Latin) in 1989, Selena's career began to take off. ★ Ironically, it was a pop ballad that Selena recorded with labelmate Alvaro Torres entitled "Buenos Amigos" that sparked her dazzling rise to the top of the U.S. Latino market. "Buenos Amigos" hit the top of Billboard's Hot Latin Tracks in 1992 and helped Selena gain entrance on Tejano and regional Mexican stations that previously would not play her music. ★ From there, Selena would go on to land four more chart-toppers, including a rhythmic pop number with the Barrio Boyzz entitled "Dondequiera Que Estés." ★ Similarly, her albums routinely hit the Top 10 of Billboard's retail charts. Her 1994 smash, "Amor Prohibido," reached the top of the Billboard Latin 50. Her 1993 album, "Live!" climbed into the Top 10 of the Billboard Latin 50 and earned Selena a Grammy award. ★ Despite Selena's runaway success as a recording artist and concert attraction, few could have known how truly big she had become until her shocking shooting death at the hands of a former employee. ★ Since March 31, Selena has charted five albums on the Billboard 200, a chart feat not believed to have ever been achieved by a Latino artist. Her latest single, "Fotos Y Recuerdos," became her sixth chart-topping single in April. ★ Selena's high-flying career mattered little to the 50,000 mourners who came to pay last respects at her funeral in April. Sure, Selena had hit the jackpot, but as Emilio noted, she was still "a girl on the block." ★ EMI Latin and EMI Records are scheduled to release a bilingual retrospective package on July 18 entitled "Dreaming Of You." Many of her fans are likely to be thinking celestial when they buy this album—and wondering what might have been. —JL

### Award-Winners

Continued from page L-9

Guerra recently recorded "Señorita," a song for the soundtrack of "My Family." He currently is overseeing two album productions by his +40 backing singers. One is a solo pop/merengue effort by Adalgisa Pantaleón, and the other is a rock-faced merengue album by Roger Zayas and Marco Hernández.

### INDIA

As she swaggers across the stage wearing a sassy pout and puffing on a thick cheroot, this Nuyorican belter hardly embodies a future salsa queen. But make no mistake: India is next in line to hold the torch now being carried so gracefully by Celia Cruz. India's latest album, "Dicen Que Soy" (Soho Latino/Sony), is a fire-and-brimstone testimonial decreeing that urban Latinas conduct their lives on their own terms.

The former Linda Caballero developed her musical personality in the



late '80s as a backing singer for dance act TKA. She later stepped out on her own in the dance market genre while exploring her Afro-Caribbean musical roots. After recording her first salsa album with Eddie Palmieri, "Llegó La India Via Eddie Palmieri," India began to pursue

the dance and Latino markets simultaneously. Last year, she hit the Top 10 of both the Hot Latin Tracks and Billboard's Club Play charts.

Now on a tour of Puerto Rico, Columbia and the U.S., India is scheduled to co-headline a July 1 performance at the JVC Jazz Festival with Cruz, Oscar d'León and Arturo Sandoval. In addition, India is slated to

cut a track for a soon-to-be-released album of Beatles classics set to salsa.

### LA DIFERENCIA

With its eponymous debut for Arista-Texas remaining entrenched in the upper reaches of the Billboard Latin 50, this San Antonio octet has emerged as one of the hottest Tejano acts around.

Originally founded by Ricardo and Ramiro Castillon, the band went dormant several years ago when Ramiro died in an auto accident. Later, Ricardo decided to head back to his hometown of La Pryor, Texas, where he linked up with songwriter Miguel Spindola and re-formed the band as an octet specializing in catchy cumbias, polkas and ballads.

"La Diferencia" has yielded two Top 20 singles: "Si Lo Quieres" and "Linda Chaparrita." The band is set to record a follow-up album in September or October. In addition, the group is expected to tour the U.S. and Mexico, where "La Diferencia" has become a priority project for BMG Ariola Mexico.

### LA MAFIA

No other Latino group from Texas has been able to explore so many musical genres while simultaneously enjoying one hit album after another. The group's latest effort, a live record entitled "Exitos En Vivo," has signaled that La Mafia has come full circle as the Houston sextet zooms in on its norteño origins.

The timing could not have been better with norteño sounds on the

rapid rebound. Indeed, the "Exitos" leadoff single, "Toma Mi Amor," was the first norteño single to top Billboard's Hot Latin Tracks since the chart was reinstated in 1988. By contrast, La Mafia's 1993 chart-topping single, "Vida," is this year's Song Of The Year in the pop category. While Armando Lichtenberger, the band's producer-arranger-keyboardist, is not sure what musical direction the next album will take, he notes the group will soon find out, when they commence sessions in June. La Mafia will hit the road this summer in Texas, California and Las Vegas, where they are set to perform at the Hard Rock Hotel and Casino.

### LOS FABULOSOS CADILLACS

Given up for dead two years ago, Argentina's Los Fabulosos Cadillacs released a greatest-hits compendium, "Vasos Vacíos," which contained the bonus track "Matador." Surprisingly, "Matador" became a pan-Latin American anthem, whose smart video earns the band its first Latin Music Award.

Though the Cadillacs' 10-year career has been a bit of a roller-coaster ride in terms of commercial success, "Matador" seems to have marked a new beginning for a band that dearly loves to investigate a broad range of genres, covering rock, rap, ska, samba and reggae. "Matador," in fact, is a samba-reggae rhythm borrowed from the

Continued on page L-17



From left: La Diferencia, La Mafia, Los Fabulosos Cadillacs



# Congratulations

**BEST ALBUM OF THE YEAR, NEW ARTIST**

# CARLOS VIVES

CLASICOS  
DE  LA  
PROVINCIA



PolyGram

Upcoming release - AUGUST, 1995 "LA TIERRA DEL OLVIDO"





**LATIN MUSIC  
CONFERENCE**

**"El Premio Billboard"  
Award Recognizes  
TITO PUENTE For His  
Latin And Afro-Caribbean  
Musical Contributions**



Elvis Presley may be known as "The King" in the Anglo music world, but "El Rey" in many Latin circles is Tito Puente—master timbalero, master mambo, master showman and the recipient of the 1995 "El Premio Billboard" award. ● Created two years ago by Billboard to honor those individuals who have made invaluable contributions to the Latino music industry, "El Premio Billboard" this year fetes an artist and performer who has brought Afro-Caribbean rhythms and Latin jazz to millions around the globe. ● Puente has recorded more than 100 albums, with his latest, "Tito's Idea," released last month on TropiJazz/Sony. His compositions have been recorded by other artists, such as Carlos Santana, whose rendition of the Puente classic "Oye Como Va" was a Top 10 smash in 1971. Puente also has snagged a star on the Hollywood Walk of Fame and has won four Grammys. In May, Puente even appeared on the irreverent animated TV show "The Simpsons" as the voice of a teacher. ● Perhaps most important is that

Puente is helping to keep Afro-Caribbean sounds alive via his Tito Puente Scholarship Fund. ● And though he now is slightly on the north side of 70, Puente, or "T.P.," obviously shows no desire to hang up his art. This summer calls for his usual round of concert dates in disparate locales covering Europe, the U.S. and Singapore. Despite his enduring success, Puente has not forgotten his roots. On June 11 he will appear at the Puerto Rican Day Parade. ● Puente was born in New York as Ernesto Antonio Puente Jr. Though he originally wanted to be a dancer, he soon switched to music, and by the time he was 25 was heading up his own Tito Puente Orchestra. In the 1950s, Puente led one of the most popular mambo big bands, recording a hit, "Abaniquito," which attracted a crossover audience. ● Over the next three decades, Puente recorded and performed with an astonishing number of diverse, highly esteemed vocalists and musicians, including Machito, Celia Cruz, Willie Bobo, Carlos "Patato" Valdez, Ray Berretto, George Shearing, Dianne Reeves, Gloria Estefan, Mongo Santamaría, alto saxophonist Paquito D'Rivera, flutist Dave Valentin, trumpeters Charlie Sepúlveda and Claudio Roditi, pianist Hilton Ruiz, conguero/chekere player Giovanni Hidalgo, drummer Ignacio Berroa and bassist Andy Gonzalez. ● Both albums by the Golden Latin Jazz All-Stars—"Live At The Village Gate" and "In Session"—boast tantalizing encounters of improvisational dialogue swept along by hybrid musical blends of Afro-Caribbean beats, pop and hop. ● Puente complemented his musical career in the '80s by branching out into television and film. He was the first Latin artist to appear on "The Bill Cosby Show." Puente also appeared in Woody Allen's "Radio Days," "Armed And Dangerous" with John Candy, and "The Mambo Kings Play Songs Of Love." A remixed version of "Ran Kan Kan," taken from "The Mambo Kings" soundtrack, entered the Top 10 of Billboard's Club Play chart in 1993. ● Apart from his commercial prosperity and artistic triumphs, Puente is a good-natured, down-to-earth person who clearly loves playing his music. It is for this reason that Puente has attracted so many music enthusiasts and has helped put Latino music on the international map. ● This year, Billboard pays homage to that achievement by awarding "T.P." the "E.P.B.—El Premio Billboard." —JL

**GOODNITE**  
*Selena*

Keith Thomas and Staff  
Yellow Elephant Music, Inc.  
The Bennett House

*You* Are Alive  
And Well  
Within Our Hearts.  
We Will  
Forever Remember  
And Cherish  
Our Short Time Together.



★ BILLBOARD STARFILE ★

# Selena

a heartfelt appreciation



*Selena*





## ❁ Retrospective ❁

When Selena died tragically on March 31, the Tejano/pop megastar was immediately transformed from legend in the making to legend before her time.

The material evidence unequivocally verifies her newfound status. Since Selena's untimely passing, her 1994 album "Amor Prohibido" has been certified platinum. Two other records "Live!" - a 1993 release that won a Grammy last year in the Mexican-American category - and her 1992 breakthrough album "Entre A Mi Mundo" have achieved gold status.

Moreover, Selena, who signed with EMI Latin in 1989, was believed to be the first Latino recording artist to chart simultaneously five albums on the Billboard 200. In the May 6 issue of Billboard, Selena's albums owned the first five slots on the Billboard Latin 50, with "Amor Prohibido" sitting atop the chart for the fifth consecutive week. That same week, Selena's latest single "Fotos Y Recuerdos," a Spanish-language cover of the Pretenders' 1983 hit "Back on the Chain Gang," also was spending its fifth consecutive week at No. 1 on Billboard's Hot Latin Tracks chart.

Another indication that Selena was a much greater star than most could ever have imagined came via the Latino and non-Latino media, which provided extensive coverage of Selena in particular and Tejano music in general.

The Apr. 17 split cover issue of "People" magazine, one of which featured Selena on the cover, sold nearly 450,000 copies. Two weeks later, "People" published a special issue dedicated to Selena. It sold 600,000 copies.

But lofty album sales figures and pervasive multi-media attention does not a legend make. The essence of legend is a spiritual, universal communication that evokes unabashed sentiment and knowing commemoration.

Indeed, it is generally acknowledged by fan and industryite alike that Selena's loss is most acute because she possessed an inherent wholesomeness and innocence that remained untainted by celebrity and stardom. Her bright smile and personable warmth at once disarmed and charmed virtually everyone she met.

On July 18 EMI Latin/EMI Records are jointly releasing a retrospective package by Selena entitled "Dreaming of You." The album will include English-language tracks recorded by Selena, along with her Latin hits and previously unreleased Spanish-language material. One of the songs is a bi-lingual duet with David Byrne.

"Dreaming of You" is sure to be warmly received by Selena's fans, particularly in Texas where she was considered a Tejana homegirl who made it big in the muy

macho Latino music market. Sure, Selena liked putting on spirited, flashy shows, but everyone knew she essentially was quite traditional and family-oriented.

Selena also was one of the hardest-working performers in the Latin business. Her work ethic took root in the early '80s when she began performing in her hometown of Lake Jackson, Texas, a blue-collar town near Houston.

Known then as Selena Y Los Dinos (featuring Selena's sister Suzette on drums and Abraham III on bass), the group embarked on a long, slow haul toward the top of the Tejano mountain, playing weddings and bars throughout Texas.

While the budding reputation of Selena y Los Dinos allowed the group to play larger venues and cut several records for Texas-based regional indies, it was not until the band signed with EMI Latin did it realize greater success.

In 1991, Selena y Los Dinos entered the Top-Ten of Billboard's regional Mexican chart with "Ven Connigo." A year later, Selena was a solo act notching her first big single hit with a pop duet ballad entitled "Buenos Amigos," recorded with labelmate Alvaro Torres. The song hit No. 1 on Billboard's Hot Latin Tracks.

Suddenly, Selena became de rigor as her 1992 release "Entre A Mi Mundo" became a No. 1 regional Mexican album yielding the smash hit "Como La Flor." In 1993, Selena again scaled the Hot Latin Tracks with another pop duet smash, "Dondequiera Que Estes," featuring the EMI Latin/SBK star vocal group the Barrio Boyzz. That same year,

Selena released "Live!," yet another No. 1 regional Mexican record containing the Top-Five single "No Debes Jugar."

Selena's 1994 release "Amor Prohibido" firmly established her as the preeminent female star in the U.S. Latin market. A wide-ranging blend of disparate styles ranging from ranchera to hip-hop, "Amor Prohibido" generated four No. 1 hits, one of which "Fotos y Recuerdos," was a posthumous charttopper.

By early this year, Selena was sitting on her third No. 1 smash from "Amor Prohibido," entitled "No Me Queda Mas." She had a huge fan club. And last year Selena founded Selena Etc. Inc., a fashion/hairstyling enterprise based in Corpus Christi, where she and her family had relocated in 1981.

One could have peered into Selena's future at that point and surmised that her decades-long career would boast numerous accolades, triumphs, and memorable moments...grist for the legend mill. It was not meant to be.

Still, in little more than two months since her death, it is plainly obvious that Selena has been immortalized by millions of her fans. Bigger than life, Selena became larger in death ... and her legend was prematurely born.





## ❖ Reflections ❖



*Emilio* Recording artist, EMI Latin/Liberty Records  
Selena was very talented and she reached a lot of people. She would talk about anything to anybody. There was none of this prima donna stuff.

*Flaco Jimenez* Recording artist, Arista-Texas  
Without Selena, it's going to hurt Tejano music because she was a great talent. It really hurts to lose a star like her.

*Mario Ruiz* President, EMI Mexico  
Jose Behar and I first saw Selena in 1989 and we thought she was awesome as an artist. Now we know, not only what a great artist she had become, but also what a tremendous person she was and how many people loved her.

*Keith Thomas* Producer  
Beyond the fact she possessed all of the qualities that define the perfect artist, she was a good person. She had heart.

*Manolo Gonzalez* Vice President, Southwest Operation, EMI Latin  
The main thing that stands out about Selena was how simple she was and how *pueblo* she was. Selena always had time to talk to everybody.

*K. C. Porter* President, Insignia Music Publishing Companies  
As an artist, probably the most important thing I could say is that she was the most natural born singer. She was wonderful. Also, Selena was the most down-to-earth person, very genuine and humble. It's amazing how she has touched everybody.

*Charles Koppelman* Chairman/CEO EMI Records Group North America  
I obviously thought she had incredible star potential in the Anglo world, which is why I was supportive in launching her English-language career. I felt she had that special something that translates beyond having a hit record. When she walked into the room you sensed you were in the presence of someone who had many unique talents.

*Nancy Brennan* Vice President, A&R, EMI Records Group  
Warmth, sincerity, charm, laughter, humor, personality, beauty, total professionalism, perseverance, humility and undeniable talent were the ingredients that set Selena far above the rest.

And at the mere age of 23, Selena already had more years of hard work and experience to her credit to begin the next phase of her career than most artists have when it ends.

*Stephen J. Finfer, Esq.* Attorney representing the estate of Selena  
While she was an amazing young talent with the world ahead of her, I will remember her more for her humility, honesty, warmth, and beauty. She had a special gift of "connecting" with all those she met or performed for, and she never let celebrity form a wall between her and her fans.







## ✿ *Thoughts from Jose Behar* ✿

President, EMI Latin

When I think of Selena nowadays, what comes to mind is not her musical career, even though it was enormously successful and remains so more than two months after her death.

Rather, I think about how much I miss this special person, who was so understanding, so caring, so warm.

Recently, I sat down with Selena's father Abraham Quintanilla to try to find out why Selena possessed this amazingly wholesome personality.

What I discovered was that it was Selena's religious beliefs that made her the way she was. Selena felt her Creator was the only thing that mattered. Everything else was irrelevant.

Selena's religious convictions thoroughly explain why she treated her career strictly as a business. Once she stepped off stage, Selena could go into a drug store or supermarket and just be people.

Selena was humble, genuine and fully aware that her earthly achievements were only temporary. Selena's mission to stay on higher ground has provided inspiration for me, as well as for her family, friends and fans.

As a recording artist, Selena was that proverbial needle in the haystack who was authentically Hispanic and authentically American. Selena had a lot of r&b in her, but she also absorbed other musical influences, including her father's Tejano roots.

Selena's bicultural musical background will be revealed on July 18 when EMI Latin/EMI Records jointly release a bilingual retrospective "Dreaming of You."

I am convinced if she had lived Selena would have been a major, major star in the Anglo record world.

As it turned out, Selena left us with an enduring legacy immeasurably more valuable than hit records and soldout concerts. She heightened our awareness of what really counts: Love and respect for one another.

## ✿ *Discography* ✿

### *Albums and Singles*

Album

Selena (1989)

Singles

"Contigo Quiero Estar"

"Sukiyaki"

"Mentiras"

Album

16 Super Exitos Originales (1990)

Album

Ven Conmigo (1990)

Singles

"Ya Ves"

"Baila Esta Cumbia"

"La Tracalera"

Album

Entre A Mi Mundo (1992)

Singles

"Como La Flor"

"Que Creias"

"La Carcacha"

"Amame"

### *Grammy Winner*

Album

Live (1993)

Singles

"La Llamada"

"No Debes Jugar"

Album

Mis Mejores Canciones-  
17 Super Exitos (1993)

Album

Amor Prohibido (1994)

Singles

"Amor Prohibido"

"Bidi Bidi Bom Bom"

"No Me Queda Mas"

"Fotos Y Recuerdos"

### *Videos*

"La Carcacha"

"Amor Prohibido"

"No Me Queda Mas"

"La Llamada"

"Bidi Bidi Bom Bom"

"Dondequiera Que Estes"

*Duet with Barrio Boyzz*

"Buenos Amigos"

*Duet with Alvaro Torres*







## LATIN MUSIC CONFERENCE

Award-Winners  
Continued from page L-10

Brazilian state of Bahia.

The band's label premiere for S.D.I./Sony, "Rey Azucar," was released in late May and features guest appearances by Debbie Harry and former Clash vocalist Mick Jones. The album was produced by ex-Talking Heads members Tina Weymouth and Chris Frantz. The Cadillacs' upcoming tour schedule features a July 1 concert at the Arizza Wave festival in Rome.

### LOS TIGRES DEL NORTE



For nearly 25 years, Los Tigres Del Norte have been the undisputed ambassadors of norteña music, a perky, polka-based tempo that has provided the musical anchor for the group's incisive and often wryly humorous tales of personal betrayal, drug-related feuds and Mexican immigration.

With the 1994 album, "Los Dos Plebes," the band wins its first Latin Music Award, for Album Of The Year (Group) in the regional Mexican category. A Top 10 entry, "Los Dos Plebes" is the band's 25th album. The quintet also has starred in 17 films.

Formed in the late '60s by current members Jorge, Raúl and Hernán Hernández and their cousin Oscar Lara, Los Tigres have evolved into a musical institution whose lyrics and musical characters have become part of Mexico's cultural lexicon. In March, Los Tigres released their latest album, "El Ejemplo," which contains the Top 5 hit "La Fama De La Pareja."

### MANA



When the Billboard Latin 50 debuted in July 1993, there appeared on the chart "Donde Jugarán Los Niños?," a pleasant ska/rock album by a little-known band called Maná. Nearly two years later, "Donde Jugarán Los Niños?" remains on the Billboard Latin 50 and Maná has become a household name.

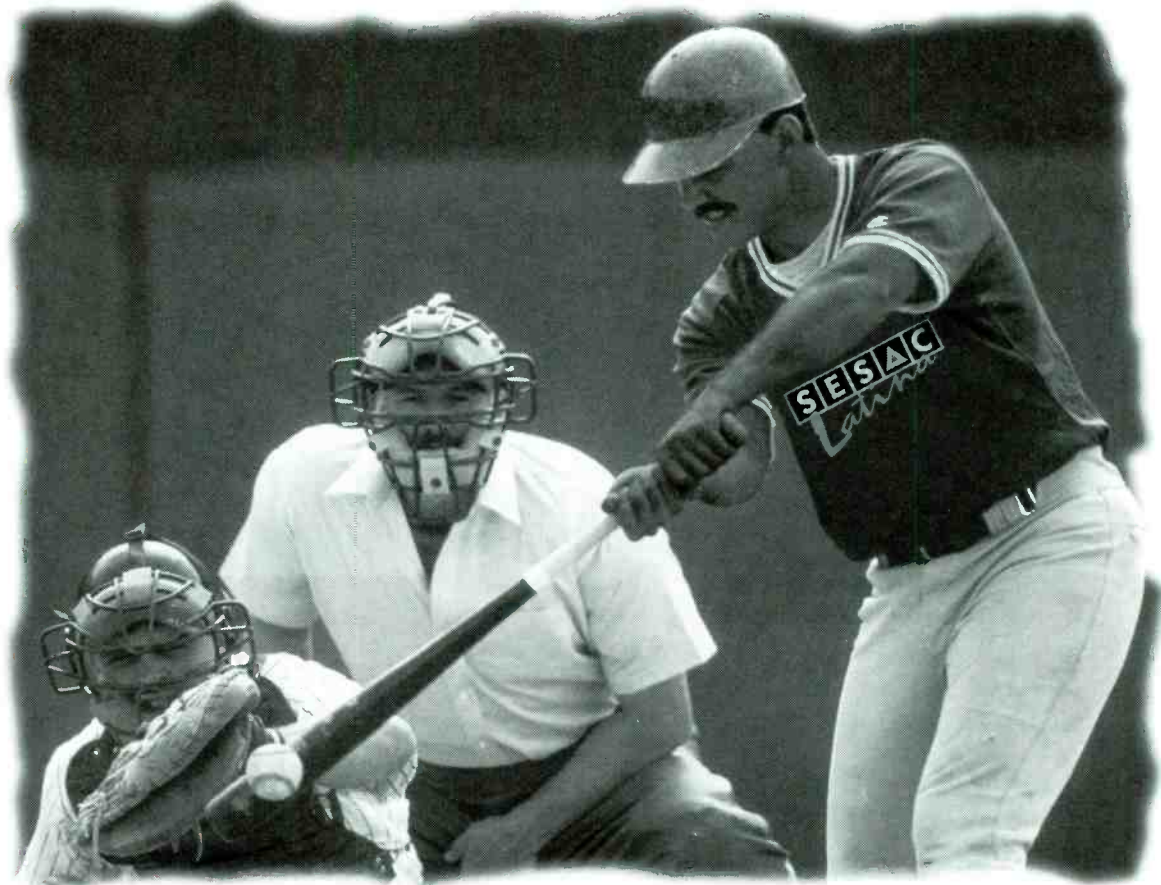
The Mexican group gained a reputation outside of the Latino market as well and contributed a track to an upcoming Led Zeppelin tribute album. In addition, the band recorded a song, "Celoso," which appears on the recently released soundtrack for "My Family."

Last December, Maná put out "En Vivo," a live album that hit the Top 10 of the Billboard Latin 50. Maná's fourth release for WEA Latina, "Cuando Los Angeles Lloran," was shipped on April 25 and has since become a Top 10 fixture on the Billboard Latin 50. The trio recently expanded to a quartet with the addition of guitarist Sergio Vallín. The most impressive aspect of Maná's chart success is that it has been realized without the benefit of a hit single or extensive touring in the U.S.

Continued on page L-18

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## LATIN MUSIC CONFERENCE

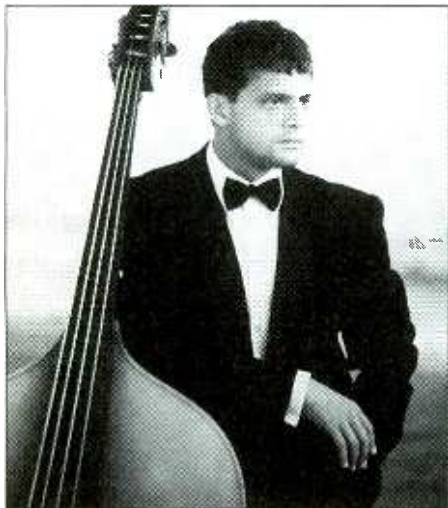
Award-Winners  
Continued from page L-17

### LUIS MIGUEL

Luis Miguel has been the No. 1 male vocalist in Latin America since 1990, and the chart prosperity of this Mexican superstar shows no sign of abating. "Segundo Romance," Miguel's smash 1994 sequel to his 1991 platinum album of lush pop balladry, "Romance," logged 27 straight weeks atop the Billboard Latin 50 and was certified gold (500,000 units sold). What's more, "Segundo Romance" has yielded two No. 1 singles, along with a Top 10 entry.

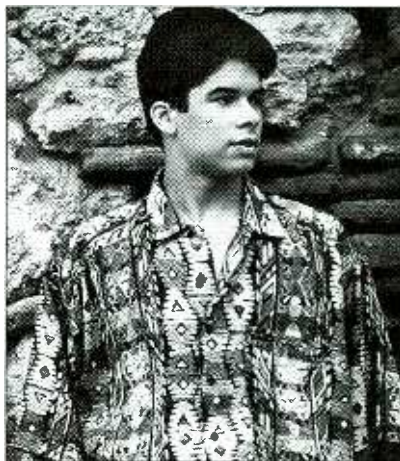
In March, "Segundo Romance" won Miguel his second consecutive Grammy and his third Grammy overall. On Wednesday, June 7, "Segundo Romance" garners the singing idol his third Latin Music Award, this time in the Album Of The Year (Male Artist) category.

Having thoroughly conquered the Latino music world (not to mention large chunks of the non-Latino markets), Miguel would do well to take aim at a prosperous region that has taken a strong fancy to his matinee idol looks and muscular baritone—Southeast Asia. One thing is certain. If Miguel does tour Southeast Asia, the area language schools will be swamped with female applicants seeking to learn Spanish. His next album is due this summer.



Having thoroughly conquered the Latino music world (not to mention large chunks of the non-Latino markets), Miguel would do well to take aim at a prosperous region that has taken a strong fancy to his matinee idol looks and muscular baritone—Southeast Asia. One thing is certain. If Miguel does tour Southeast Asia, the area language schools will be swamped with female applicants seeking to learn Spanish. His next album is due this summer.

### JERRY RIVERA



Salsa's hottest male star for the past three years, the impossibly cute Rivera wins the top Male Artist kudo in the tropical/salsa category for his Top 10 album "Cara De Niño."

Rivera's previous album, "Cuenta Conmigo," was one of the best-selling salsa albums ever, generating two smash hits ("Cuenta Conmigo" and "Casi Un Hechizo") that became anthems for young aficionados of salsa.

Last year, Rivera released a greatest-hits package, "Lo Nuevo Y Lo Mejor," which climbed into the Top 10 of the Billboard Latin 50. Rivera also contributed a track, "Eres Tú" to the soundtrack of the underappreciated film "I Like It Like That." Rivera's latest album, "Magia," is due June 6. Surprisingly, the video for its titular leadoff single is animated.

### ARTURO SANDOVAL



Since his defection from Cuba in 1990, this master trumpeter has bounded from bebop to classical to fusion with ease and spirit. In 1994, Arturo Sandoval changed musical gears yet again, to traditional Cuban grooves. His album "Danzón (Dance On)" reflects his reverence for Cuban music popular in the middle of this century.

Shortly after his defection, Sandoval, a former member of the groundbreaking Afro-

Cuban jazz ensemble Irakere, rejoined the United Nation Band, led by his idol and mentor Dizzy Gillespie. Concurrently, Sandoval organized his own ensemble and taught at Florida International University in Miami.

Now Sandoval has his own ensemble, The Latin Train, and a new album, "The Latin Train," which contains another zesty slab of old-line Cuban sounds. Sandoval plans to tour Europe this summer, followed by a performance later this year in Djakarta, Indonesia, where his appearance will highlight a jazz festival commemorating that country's 50th anniversary as an independent nation.

### SELENA

See Hall of Fame story.

### CARLOS VIVES

Vallenato was the musical flavor of the year in 1994, and its proponent was Carlos Vives, an actor-turned-chronicler of his country's accordion-powered sound. It captured the fancy of multitudes of Latino music enthusiasts in Latin America and Spain.



Vives' label debut for PolyGram Latino, "Clásicos De La Provincia," an updated rock-influenced set of vallenato classics that features a riveting take on the evergreen "La Gota Fría," soared to the upper echelons of radio charts in Spanish-speaking countries everywhere. An explosive performer, Vives further endeared vallenato to his fans via volcanic shows. "Clásicos" skyrocketed up retail charts everywhere, including the Billboard Latin 50, where the

record became a Top 10 mainstay.

Vives has just completed his second album of vallenato music, "La Tierra Del Olvido," slated for release sometime in August. In the coming months, Vives will tour Spain, Colombia—where "Clásicos" has sold an astounding 1 million units—and the U.S. ■

## CONFERENCE SHOWCASES UP-AND-COMING TALENT

BY JOHN LANNERT

**LAST YEAR'S SHOWCASES FEATURED STERLING PERFORMANCES** from a couple of unsigned acts that eventually inked record deals: Cuban-born rocker Nil Lara (Metro Blue) and Brazil's superb vocal group Boca Livre (Xenophile).

This year, all of the acts comprising the showcase are already signed. However, two of the artists on the showcase bill—Albita and Corazón Gitano—are new acts looking to use their sets to jumpstart their careers much in the way of such predecessors as John Secada, Selena, Marc Anthony, Ricardo Arjona, Emilio and Fama.

As usual, the showcases underscore the diversity of what is generically known as the U.S. Latino market. But even more variety is

being offered this year with the addition of several acts from Spain.

The following are brief biographies of the artists scheduled to appear as of press time.

### ALBITA

In the past year, Cuban-born Albita Rodríguez seems to have received more coverage from the non-Latino press than President Clinton—and she hasn't even released her first al-



bum. But Madonna loves her. So does Gianni Versace. That's because they have seen the shy singer-songwriter turn into a human maelstrom on stage as she sings and dances her love of Cuban roots music.

The public at large is slated to get acquainted with Albita on June 27, when Crescent Moon/Epic drops her label premiere, "Sólo Porque Vivo." The album release caps a remarkable two and a half years that witnessed Albita's immigration to the U.S., a rapid rise to high popularity among the Cuban population in Miami, and her signing last year to Emilio Estefan's Crescent Moon imprint. Several tour dates have been scheduled in support of the album.

### CAIFANES

See biographies of award-winners.

### CORAZON GITANO

Vocalist Joseph Cortes and guitarist Phillipe Bourgues comprise Corazón Gitano, a flamenco-rooted act that neatly fuses traditional gypsy sounds with a wide assortment of Afro-Caribbean and Brazilian rhythms such as merengue, salsa and samba.

Like their musical counterparts the Gipsy Kings, Cortes and Bourgues hail from France, but they sing most of their songs in somewhat purer Spanish. Cortes' artistic name is Lito, while Bourgues is known as Manolo. "Paseo Latino," the duo's label bow for RCA/BMG, was released last year.

### INDIA

See biographies of award-winners.

### Label Execs

Continued from page L-9

in Mexico. For example, we have two albums of tropical music we're releasing for the East Coast."

**Downside:** "What is disturbing is that, while the last devaluation of the Mexican peso [in 1986] was based on economics, this one is based on economic and political motives. The politics have left many Mexicans feeling insecure.

"What's most aggravating is that the retailers are importing product from Mexico on the cheap and then making a couple of extra dollars by keeping their prices at the same level they were before the devaluation."

### MANNY GUERRA PRESIDENT, MANNY MUSIC

**Label Profile:** This Tejano indie is distributed by WEA Latina.

**Current Significant Act:** La Tropa F

**Upside:** "The Latin market is good now, and it's going to get better because there is more exposure at radio and television."

**Downside:** "It's just a challenge to try to keep on coming up with quality songs and recordings and then making sure that the distributors get the product."

### OSCAR LLORD RODVEN

**Label Profile:** While this indie label has notched hits in nearly every genre, biggest sales still come from the tropical-rooted market, a format Rodven ruled in the late '80s, when it was known as Th-Rodven.

**Current Significant Acts:** Los Fugitivos, Frankie Ruiz, Claudio, Saylor & Fultz, Los Fantasmas Del Caribe, Garibaldi

**Upside:** "The market is expanding because of three factors: 1) The CD format is growing, the CD price is higher than cassettes—or albums—used to be, and the mix is now slanting strongly toward CD; 2) There is much more aggressive marketing consciousness today from the industry, with a lot of the companies in the marketplace coming from a multinational mentality, employing a more sophisticated approach and investing more in breaking acts; 3) I think the buying

Continued on page L-26

Continued on page L-22



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# LATIN MUSIC CONFERENCE

## Billboard Latin Music Conference SCHEDULE OF EVENTS

### MONDAY, JUNE 5

Noon - 4 p.m.  
Boardroom

REGISTRATION

8 - 11 p.m.  
Grand Ballroom

OPENING NIGHT COCKTAIL PARTY & ARTIST SHOWCASES



Sponsored by AMERICDISC  
Performers:  
Kiara—Rodven  
Ferron—Rodven  
Albita—Crescent Moon/Epic  
Corazón Gitano—BMG

### TUESDAY, JUNE 6

10 a.m. - 4 p.m.  
Jr. Ballroom & Flagler Room

LATIN MUSIC EXPO

10 a.m. - 4 p.m.  
Boardroom

REGISTRATION

10:30 a.m. - 1 p.m.  
The Hard Rock Cafe, Miami

BRUNCH & KEYNOTE ADDRESS  
Speaker: K.C. PORTER (A producer, arranger and composer, K.C. Porter has produced Spanish albums for such artists as Bon Jovi, Boyz II Men, Toni Braxton, Sting and Janet Jackson, among others.)

2 - 3:15 p.m.  
Sevilla Room

"LATIN ROCK"  
Facilitators: Gustavo Santaolalla, producer/artist  
Bruno Del Granado, VP of talent and music relations, MTV Latino  
Jesus Lopez, VP Latin, North America, BMG International

3:30 - 4:45 p.m.  
Sevilla Room

"SPAIN: A EUROPEAN GATEWAY FOR LATIN MUSIC"  
Moderator: Eduardo Bautista, executive VP, SGAE

8 - 11 p.m.  
Grand Ballroom



### WEDNESDAY, JUNE 7

10 a.m. - 4 p.m.  
Jr. Ballroom & Flagler Room

LATIN MUSIC EXPO

11 a.m. - 12:15 p.m.  
Sevilla Room

"LATIN MUSIC MARKET 101: EVERYTHING YOU'VE EVER WANTED TO KNOW ABOUT THE U.S. LATIN MARKET"  
Moderator: John Lannert, Latin America Bureau Chief, Billboard  
Panelists: Henry Cardenas, president, Cardenas, Fernandez & Assoc.  
Bill Marin, president, San Marino Entertainment  
Enrique Reyes, president, Reyes Records  
Rigo Olariaga, sales director, PolyGram Latino  
Kathy Spanberger, senior VP, peermusic

2 - 3:15 p.m.  
Sevilla Room

"LATIN MUSIC GOES TO THE MOVIES"  
Facilitators: Jellybean Benitez, president, JellyBean Productions  
Mark Kamins, VP of A&R for World and Latin Music, WEA

8 p.m.



BILLBOARD'S LATIN MUSIC AWARDS & ARTIST SHOWCASES  
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Presentation of Billboard's Lifetime Achievement Award to Tito Puente  
Tribute to Selena along with her induction into Billboard's Latin Music Hall Of Fame  
Performers:  
India—RMM  
Caifanes—BMG  
Los Tigres Del Norte—Fonovisa



(This schedule was accurate at press time. It is subject to change.)

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Juan Luis Guerra • Julio Iglesias • Luis Miguel  
Oh! Oh! Merengue • Raphael • Julio Sabala  
Jon Secada • Carlos Vives

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PRODUCTION





## LATIN MUSIC CONFERENCE

Label Execs  
Continued from page L-18

public is younger now, and the crowd that's out there buying the bulk of the product is looking for its own idols."

**Downside:** "Radio is segmented, and that is making it more difficult to cross-over acts. In the last year and a half, the West Coast went very heavy regional Mexican where they used to be pop/ballad. The same thing is happening on the East Coast with the resurgence of the ballad [over tropical]. In New York, there is one station, a tropical station which is doing well. But it is difficult for us to expose our pop ballad stuff there. We need more radio stations playing a variety of music."

### JESUS LOPEZ VP LATIN, NORTH AMERICA, BMG INTERNATIONAL

**Label Profile:** Though a full-service label with past success in every musical category, BMG has a reputation for being a rock-oriented company.

**Current Significant Acts:** Raúl Di Blasio, El General, Caifanes, Juan Gabriel, Alejandra Guzmán, Wilkins, Guardianes Del Amor



**Upside:** "The Latin market in the U.S. is very good and growing. In four or five years, it will be the second-biggest market in Latin America—in dollars—after Brazil

"What is positive is that we are beginning to identify the Latin market through SoundScan and BDS. Although neither is perfect, both have helped the market.

"In addition, the market is growing because of increasing media awareness, which is creating more outlets for exposure. There are

more video cable channels, for example."

**Downside:** "If there is something negative, it is that Anglo retailers do not have enough personnel specializing in the Latin market. Also, there are problems along the [Mexico/U.S.] border because of the peso devaluation, so we are getting a lot of penetration of product from Mexico."

### RALPH MERCADO PRESIDENT, RMM RECORDS

**Label Profile:** Though RMM is tropical, affiliated label TropiJazz boasts a solid roster of Latin jazz artists.

**Current Significant Acts:** India, Marc Anthony, Johnny Rivera, Tony Vega

**Upside:** "We probably had one of our best years in '94, and from where I sit, it looks good for '95 in the domestic market. I see places like Argentina opening up very well, and Brazil is starting to make some noise."

**Downside:** "We still could use more radio stations and more TV exposure for our artists. We're going to get more involved with TV specials, so hopefully we'll get more exposure that way."

### TONY MORENO PRESIDENT, M.P.

**Label Profile:** While primarily tropical (salsa/merengue), this indie label is looking to expand into pop and regional Mexican.

**Current Significant Acts:** Tito Rojas, Mimi Ibarra

**Upside:** "The American retailers are starting to pay more attention to the small companies. The European market is starting to open up to Latin artists, especially tropical artists. We have just made licensing deals in Italy, Spain and Germany, and our artists are starting to break there."

**Downside:** "I know this is going to sound somewhat contradictory to my positive comment about American retailers, but the tough part of the Latino market now is that the mom-and-pop stores are beginning to disappear. This is bad for small indies, because these mom-and-pop stores used to cater to these companies. So, if a small company cannot sell to the major retailers, they're out of business."

### SALVADOR PEREZ MUNOZ GENERAL MANAGER, POLYGRAM LATINO

**Label Profile:** Formed only two years ago, this pop-oriented label is moving into pop/dance and tropical genres.

**Current Significant Acts:** Carlos Vives, Pedro Fernández, Pimpinela, Marta Sánchez

**Upside:** "For my company, the Latin market has been very good, because a company that begins at zero can only grow. What is helping the market accelerate is information that is becoming more and more

accurate. Before, people acted more on impulse and intuition. Now we have BDS and SoundScan, which continues to improve. It seems that the Latin market is becoming more integrated into the American system, and that is giving the Latin market more credibility. Before, if you said a Latin record sold 500,000 units, nobody would have believed you. Now it's happening. All of this is due to the fact that there is more information. And with this information, the directors of the multinational companies are realizing that the Latin market is important and that they need to take care of the executives who are managing these companies.

"Further, the musical taste in the U.S. Latin market is beginning to resemble, in some cases, the musical tastes of other Spanish-speaking countries. An artist who works in the U.S. could work in Mexico or Argentina.

"Finally, people now buying records in the U.S. Latin market are no longer over 40. There are 18-year-old Latinos who are interested in new music, and they are revitalizing the industry. They are the ones buying Jerry Rivera, Carlos Vives. The U.S. Latin market really is their market."

**Downside:** "There is little unity among the various media to help artists cross over from one type of Latin market to another. The record companies succeed with crossover artists by vigorously promoting an act while the artists themselves gain a crossover audience by touring. But there is no crossover in the media. If the print and electronic media looked at what the audience wanted and liked, perhaps radio and TV would respond. Radio is absolutely atomized; a station in San Francisco does not necessarily play the same music as a station in Los Angeles."

### ALFREDO PICALLO PRESIDENT, MAX

**Label Profile:** This Spanish dance indie, which has hit Billboard's Latin 50 via tropical megamix packages, opened a U.S. office last year to develop Latino dance music.

**Current Significant Acts:** none


**Upside:** "It's clear that the Latin market is growing and, at the same time, opening up to pop and dance. Though the Latin market is not prepared for straight dance, but rather pop/dance, the dance market is evolving favorably."


**Downside:** Compared to the Spanish market, the U.S. market has done poorly. The number of records sold in the U.S. is less than the number in Spain, even though there are more Latinos in the U.S. who have greater purchasing power than the Spaniards. That is because here in the U.S., the Latin music scene is concentrated toward a very high demographic—25 years and older. Those younger than 25 prefer songs in English.

Continued on page L-24


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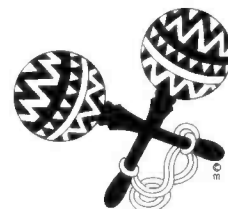
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## LATIN MUSIC CONFERENCE

Label Execs  
Continued from page L-22

### CAMERON RANDLE VP/GM, ARISTA-TEXAS

**Label Profile:** Founded as a Tejano imprint last year, this Austin, Texas, company is trying to expand beyond its home state.

**Current Significant Act:** La Diferencia

**Upside:** "The Tejano market is growing, and we're focusing our efforts on expansion into Mexico and South America—partly, of course, to make an impact on the West Coast, so we can crack California and the rest of the U.S. In general, there is positive growth, and there is every indication that Tejano is spreading. Look at the touring market, which is expanding beyond Texas. Look at the expansion of radio stations that have converted to the Tejano format. Like country and other formats, there's a degree of uniformity to the stations, which can be good and bad. You don't want to end up homogenizing, but you do need to have some consistency to make headway. The hope is to balance the two elements to expand the music without stripping it of the creativity that gives it its unique flavor.

"We're truly trying to contribute to elevating some standards both in production at retail and radio. And if on the one hand, we invest to try to elevate these standards, then we need to, on the other hand, work as diligently as we can to expand this market and turn more people on to Tejano, both within the Latin community and the Anglo world."

**Downside:** "The challenge is that there is a lot of uncharted territory as Tejano music grows. We must disprove the perception on the part of the rest of the Latin industry that this is a secondary or blue-collar music. There is as much of a challenge taking this music to the Latin community musically as there is in taking it to the Anglo community. You have to fight for every inch of acknowledgement both from the Anglo and the rest of the Latin community."

### SERGIO ROZENBLAT VP/GM WEA LATINA

**Label Profile:** The Latin market's top pop label in 1994, this full-service company broke into the tropical arena last year via merengue diva Olga Tañon.

**Current Significant Acts:** Luis Miguel, Maná, Olga Tañon, Laura Pausini, Myriam Hernández.

**Upside:** "Last year was a wonderful year for us. I think part of the growth of the U.S. market is attributable to the increased number of Anglo retailers purchasing Latin product. The more the Anglo buyer learns about the Latin market, the more improvement we'll see in the market."

**Downside:** "The downside is the volatility of the peso versus the dollar. With the unemployment in Mexico, how much money that would be dedicated to music in the U.S. is now going to go back to poorer family members in Mexico? I don't know, but it is pretty clear we're going to see a softening of the market."

### MARIO SANCHEZ A&R DIRECTOR, AFG SIGMA

**Label Profile:** Originally a one-horse label built around the superstar pop/ballad grupo Los Temerarios, AFG Sigma now houses more than a dozen regional Mexican artists.

**Current Significant Acts:** Los Temerarios

**Upside:** "As long as there are immigrants, the Latin market in the U.S. will keep growing. Also, what is helping a lot right now are the Anglo chains. Sigma artists are entering everywhere from Circuit City to Wal-Mart. Therefore, sales have gone up. In 1990, Temerarios was selling 125,000 units per record. Now they're selling a half-million units. Also helping us expose our acts is [U.S. Spanish-language TV network] Telemundo.

"Another positive development is that we're selling more and more CDs, which are more expensive in Mexico. Though we still sell three times as many cassettes as CDs, we're hoping to reduce that ratio in the near future to 2 to 1. After all, not so long ago we were selling six cassettes to one CD."

**Downside:** "The biggest problem we have is the importation of cassettes from Mexico to the U.S. If we bought a cassette of Temerarios at wholesale here in the U.S., it would cost \$4; in Mexico, it goes for \$2. This peso devaluation adversely affects everything—royalty payments, salaries, personnel. We have laid off three people. Fortunately, the improving rate of exchange is helping to slow the flow of imported product."

"We are helping ourselves, as well, in this Mexican peso crisis. We are releasing product here in the U.S. before we put it out in Mexico. Also, we are putting different jacket covers on the albums released in the U.S. and in Mexico, so there will be no confusion as to the album's origin."

### TONY SAN MARTIN PRESIDENT, KUBANEY RECORDS

**Label Profile:** The first label to dive into tropical megamixes, this

Continued on page L-26



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### Billboard 1995 LATIN MUSIC AWARDS

Tropical / Salsa  
Category

Song of the Year  
"Viviré"

Album of the Year  
"Fogaraté"



JUAN LUIS GUERRA 4 40







## LATIN MUSIC CONFERENCE

Showcase Talent  
Continued from page L-18

### KIARA

After a rather lengthy absence, this striking, big-voiced pop balladeer has returned with a new record for Rodven entitled "Luna De Plata." Produced by Christian de Walden, this likable rhythmic pop effort could send Kiara back into contention as one of the leading female pop artists.

A former law student and model in her native Venezuela, Kiara switched to music in 1987, cutting her first album for Rodven. She eventually landed several Top 40 hits, including "Tesoro Mío," a Top 10 hit she recorded with Guillermo Dávila. Kiara currently is doing promotional and television projects to support "Luna De Plata."

### LOS TIGRES DEL NORTE

See biographies of award-winners. ■



### Label Execs

Continued from page L-24

tropical-oriented company is active in placing Latino songs in Anglo films.

**Current Significant Act:** Cocoband

**Upside:** "The market continues to grow. The Anglo retailers are getting more interested in Latin product. But the pie is being split up a lot more ways than in the past. Before, there may have been 15 Latino products in a month; now with all the labels out there being aggressive with the market, there are 50 titles."

**Downside:** "The lack of unity at radio has hurt the market—at least the tropical market. For instance, Miami had four tropical stations, and now it only has two. That's a big change for tropical sales. I think people buy what they hear on the radio. Nine months ago, you would see a song being played at every station in the U.S. Now you're seeing a Miami station playing one song off of an album, while the New York station is playing another song from the same album. You can't create a hit."

"I see the market as a record label and as a distributor [Kubaney owns Manhattan Latin Music Center in New York], and it has been very slow for the past seven months. In April, the distribution company broke even basically because of Selena. It didn't break even with all of the new releases that came from January to March.

"There are no blockbuster artists, except Selena. What was the last blockbuster? Carlos Vives ["Clásicos De La Provincia"]. That's bad when you have to rely on a product coming out of Columbia to make sales happen in the United States."

### GEORGE ZAMORA VP/GM, SONY DISCOS, INC.

**Label Profile:** Once a perennial power in pop music, this full-service label now is a leading tropical imprint that is making increasingly strong inroads into the regional Mexican area. SDI sub was formed two years ago.



**Current Significant Acts:** La Mafia, Jerry Rivera, Fama, Vicente Fernández, Ana Gabriel, Grupo Niche, Gilberto Santa Rosa, Julio Iglesias, Rosario, Ricardo Arjona, Rey Ruiz, Monica Naranjo, Charlie Massó, Luis Enrique, Chayanne, Ramón Ayala Jr., Anna Roman, Emmanuel, Willie Colón & Rubén Blades, Paquito Hechavarría, Marcelo Cezán, Rick Treviño

**Upside:** "The market continues to grow, and I think the media has grown with it. There are more radio stations than ever, for example. The distribution is as broad as it has ever been. We've got a lot of major retailers involved—Blockbuster, Warehouse, Camelot—so all of the major chains have jumped at Latin Music. And with the Latino penetration into the Anglo chains at about 50%, there is still room to expand."

**Downside:** "BDS does not measure the reality of the marketplace. It is too geared toward the Mexican format. Even worse is SoundScan. We must have the most accurate reporting we can have in this market. That could really help the whole industry."

"We have a problem in Mexico. So far, it has not affected us, but it will. Let's say a Bronco album comes out and Mexico has it a week before the States; at least 50,000 to 75,000 units are going to jump into this marketplace as parallel imports. So what Sony is doing is releasing simultaneous product in Mexico and the U.S., which kills 60% to 70% of parallel imports." ■



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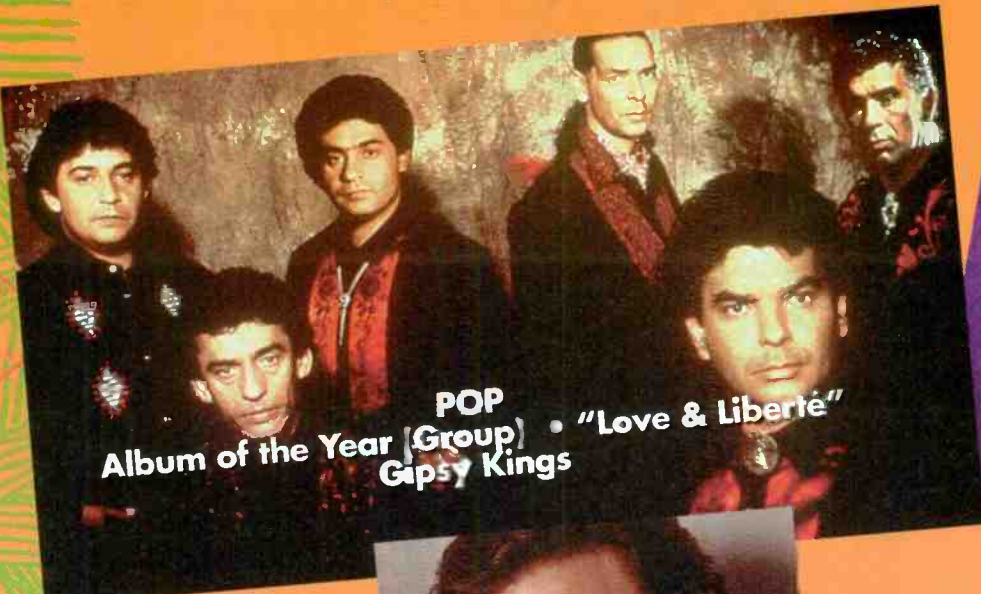
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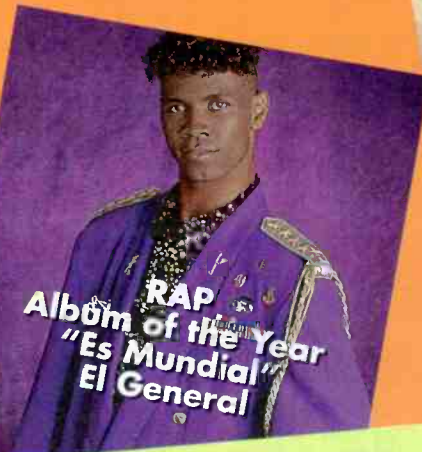
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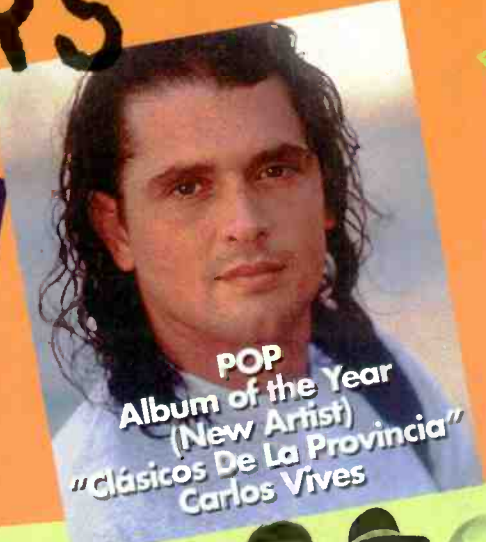
# ASCAP PROUDLY CONGRATULATES OUR 1995 BILLBOARD LATIN MUSIC AWARD WINNERS



**POP**  
Album of the Year (Group)  
"Love & Liberté"  
Gipsy Kings



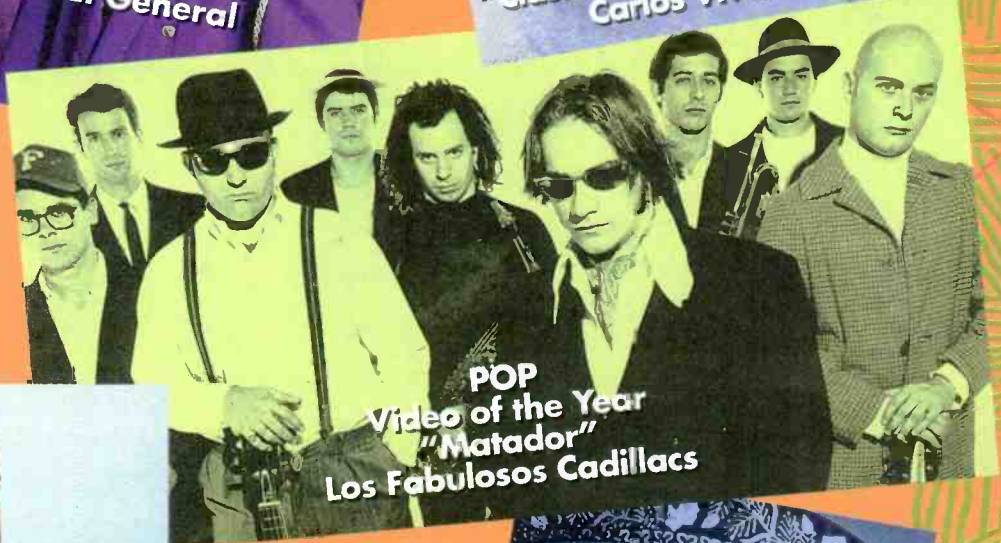
**RAP**  
Album of the Year  
"Es Mundial"  
El General



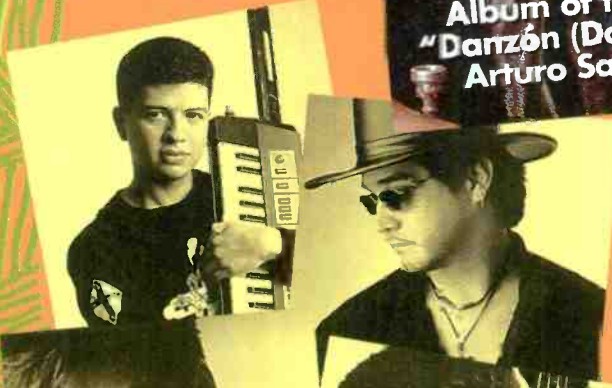
**POP**  
Album of the Year  
(New Artist)  
"Clásicos De La Provincia"  
Carlos Vives



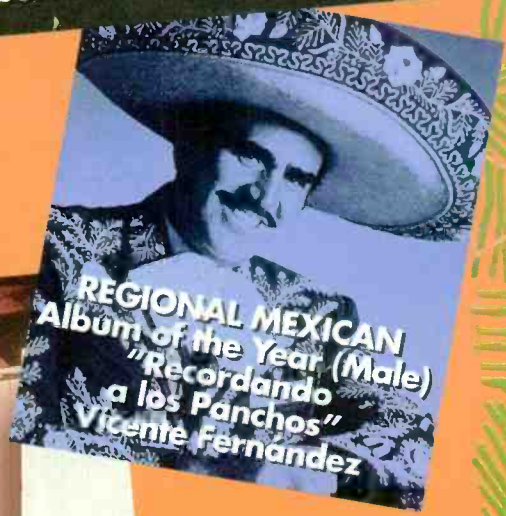
**CONTEMPORARY  
LATIN JAZZ**  
Album of the Year  
"Danzón (Dance On)"  
Arturo Sandoval



**POP**  
Video of the Year  
"Matador"  
Los Fabulosos Cadillacs



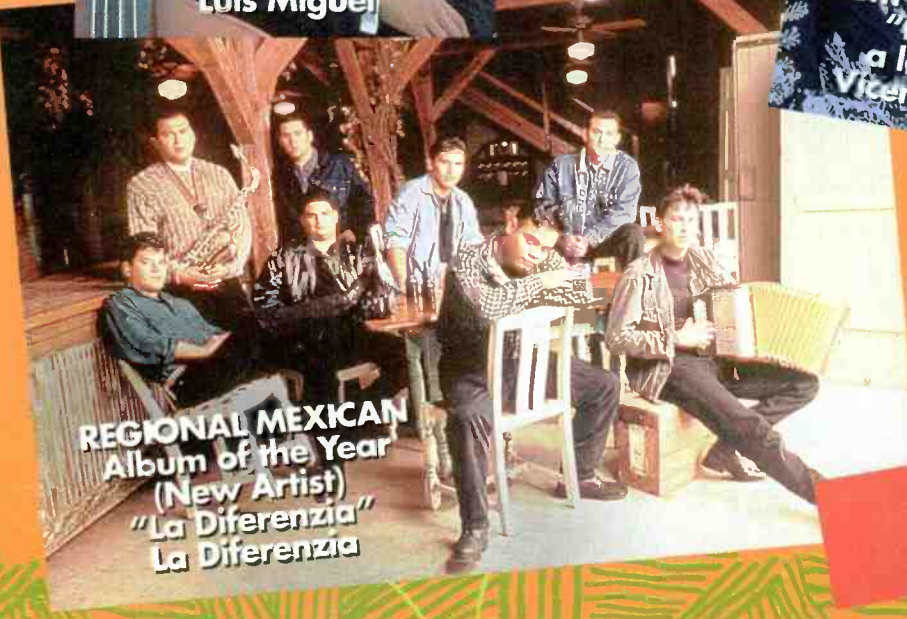
**POP**  
Album of the Year (Male)  
"Segundo Romance"  
Luis Miguel



**REGIONAL MEXICAN**  
Album of the Year (Male)  
"Recordando  
a los Panchos"  
Vicente Fernández



**POP**  
Song of the Year  
"Vida"  
La Mafia



**REGIONAL MEXICAN**  
Album of the Year  
(New Artist)  
"La Diferenzia"  
La Diferenzia

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**REGIONAL MEXICAN SONG OF THE YEAR**

**"Amor Prohibido"**

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**"Bidi Bidi Bom Bom"**

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**BMI...LA ELECCION de los COMPOSITORES  
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## Blow Seeds Are Ready To Blossom Toronto Band Grew Out Of Thriving Indie Sector

BY LARRY LeBLANC

TORONTO—Allan Beardsell, singer/guitarist/songwriter of local progressive pop band Blow Seeds, is rightfully proud of the group's debut album "Bobo," released May 11 on its own Birthmark label. "Releasing this CD ourselves has been an amazing, interesting, and not at all an easy experience," he says. "But we made exactly the record we wanted to."

Beardsell adds that "there are good and bad points about releasing a record yourself. We discovered it's very expensive and difficult to do so."

Along with other strong albums out recently by such acts as Hayden, Squirrel, Rebecca West, Grasshopper, the Inbreds, Pluto, and Age Of Electric, the Blow Seeds' release indicates that Canada's grass-roots independent sector is continuing to blossom artistically with alternative music.

Beardsell says that with an independent release, "you can do pretty well on your own [financially]. If you sell a thousand or 5,000 copies, you're going to see a return, and you're going to pay for your record. Whereas, if you're a new band with a major [label], you spend a lot more money making the record and have a much lower percentage of return. You probably have to sell about five times as much as we do in order to make as much return as we do."

Downtown outlets of Sam the Record Man, HMV Canada, and Sunrise Records and Tapes, as well as specialty record shops throughout the city, now swarm with local independent releases. But Beardsell says the enormous number of bands now releasing product on their own is beginning to hinder those trying to make a breakthrough.

"There are hundreds of bands in the city, and the amazing thing is so many of them are deciding to do [release recordings] by themselves," he says. "However, the independent thing is starting to resemble the major labels in the sense of competition."

"I can't stand [competition] because it's affecting the music. Too many people are now trying to figure out new and cleverer ways of getting their recordings on [Toronto alternative radio station] CFNY or into print media."

Beardsell notes that much of the groundwork for launching a new act is now being done for the major labels, which are gauging how far new bands get on their own before approaching them. He admits that having the sole responsibility for releasing, promoting, and marketing their album affected the output of songs written with his partner, singer/guitarist Damian Seguin.

"Damian and I had a meeting last night and we were going, 'We've got to really start writing more songs.' We haven't even



BLOW SEEDS

thought about [songwriting] for over a month," Beardsell says. "Due to [band] membership changes and all of the work getting the CD together, we haven't written any new material since the fall."

Beardsell and Seguin founded the Blow Seeds three years ago after playing with different local bands. When the two met, Seguin, originally from London, Ontario, was playing with Itsaskitsa, which had a strong cult following locally.

Beardsell, who had moved to Toronto from Vancouver a decade ago while playing with the group Cast Of Thousands, was then with the Red Collar Boys. He also had a reputation in Toronto's music scene for being a versatile musical figure, due to stints with such respected and different-styled local bands as Crash Vegas, Lost And Profound, the Diviners, Mad Love, and Lazy Grace. Today, Beardsell does extensive performing and session work locally, recording with Kyp Harness and Deb Montgomery, for instance, and playing club dates with Cate Friesen.

"After the Red Collar Boys broke up, I did a lot of side-playing in other bands and got really heavily into acoustic music," says Beardsell. "After a few years of that, I wanted to do something which was a little more fun and something which I could do my own writing in. Damian wanted to do the same thing. We started jamming in my living room and then invited some friends over."

With bassist Suzan Marie and drummer Mark Kesper, the Blow Seeds released two independent cassette-only releases locally, "Dobroesque" (1993) and "Nine Seconds" (1994). Beardsell remains proud of "Nine Seconds" (six cuts are also featured on "Bobo"), but winces at the mention of the band's shaky debut. "'Dobroesque' was our first [recording] attempt, and it was hard

to be taken seriously with it," he says. "We were a lot happier with 'Nine Seconds.'"

Soon after "Nine Seconds," Kesper departed and sessions for "Bobo" started with temporary drummer Rob Greenaway. Completed last October, the album was mostly recorded in Beardsell's basement, utilizing a 24-track Tascam recorder, with additional sessions at the Gas Station studio here.

"In all we had about 34 tracks to choose from, and it was a matter of deciding which tracks we were going to use," says Beardsell. "All the songs are basically recorded live, and then we went back and added things, mostly re-doing the vocals. Essentially, the performances are live, which is the only way I can record now."

Two months before the album's release, there was a painful group shake-up, with founding member Marie leaving. Joining were ex-Lowest Of The Low bassist John Arnott and ex-Crash Vegas drummer Ambrose Pottie.

Explaining the awkward timing of the split-up, Beardsell says, "We wanted to get away from perfect note-making to more of a good feel thing. We first figured it'd be better to be together as a duo and look for the players. Now, this is kind of a dream band which we'd like to keep. People had always really liked our recordings, but our live shows had been really lacking. John really pushes our buttons onstage, so we're getting a more rocking performance than before."

Journalist Jenny Punter, a longtime supporter of the band, says, "They're one of those bands whose members are involved in a lot of projects which allows them to do what they really want to do with the Blow Seeds. Labels haven't yet taken them seriously yet, which I think is a question of age. They're in their late 20s or early 30s, and they haven't really pursued labels themselves yet, either."

Beardsell says the group hasn't ruled out seeking a label affiliation. "Although I've been working with independent artists for so long and have never gotten involved with many major labels, it's not a good idea to ignore that option," he says.

Before considering jumping to a larger label, the Blow Seeds want to break out of the Toronto market. The band hopes to tour nationally in August and September.

"We haven't even done a mailing of the album yet to press or college radio across the country because we wanted to concentrate on Toronto first," says Beardsell. "We're now working on getting a tour together for the fall, and we'll do our national mail-out then. If you're going to distribute your album independently, you have to tour and sell from the stage."

"This is the kind of information that venues such as the Miami Orange Bowl Stadium look to for future 'knock-out' events." Monique R. Perez, Events Coordinator, City of Miami.

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2	2	KNOCKIN' ON YOUR DOOR L R PONY CANYON
3	9	TOMORROW MAYO OKAMOTO TOKUMA JAPAN
4	4	TABBITO NO UTA MIYUKI NAKAJIMA PONY CANYON
5	3	ROBBINSON SPITS POLYDOR
6	NEW	MANPIE NO G*SPOT SOUTHERN ALL STARS VICTOR
7	NEW	COFFEE TAMIO OKUDA SONY
8	6	KIMI GA ITAKARA FIELD OF VIEW ZAIN
9	6	ICHIBAN CHIKAKUNI ITENE MAKI OOGURO B-GLAM
10	5	WOW WAR TONIGHT H JUNGLE WITH T AVEV TRAX
<b>ALBUMS</b>		
1	1	GEISHA GIRLS THE GEISHA GIRLS SHOW FOR LIFE
2	10	SEIKO MATSUDA IT'S STYLE SONY
3	3	ORIGINAL LOVE RAINBOW RACE PONY CANYON
4	NEW	H JUNGLE WITH T WOW WAR TONIGHT AVEV TRAX
5	4	DREAMS COME TRUE DELICIOUS EPIC SONY
6	5	TRF DANCE TO POSITIVE AVEV TRAX
7	2	BUCK-TICK SIX/NINE VICTOR
8	7	ORIGINAL LOVE THE VERY BEST OF ORIGINAL LOVE TOSHIBA/EMI
9	8	VARIOUS POKKICKIES EPIC SONY
10	NEW	CARDIGANS LIFE POLYDOR

CANADA (The Record) 5/22/95		
THIS WEEK	LAST WEEK	SINGLES
1	1	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M/PGD
2	2	TAKE A BOW MADONNA MAVERICK/WEA
3	3	BELIEVE ELTON JOHN ROCKET/ISLAND
4	4	PIPE DREAMZ YAKOO BOZ QUALITY
5	5	SQUARE DANCE SONG BKS & ASHLEY MaciSAAC A&M
6	7	ANOTHER DAY WHIGFIELD FUTURETEL/QUALITY
7	6	SUKIYAKI 4 P.M. NEXT PLATEAU/PGD
8	9	SOMEDAY I'LL BE SATURDAY NIGHT BON JOVI MERCURY/PGD
9	8	ALWAYS BON JOVI MERCURY/PGD
10	10	ON BENDED KNEE BOYZ II MEN MOTOWN/PGD
11	11	SECRET MADONNA MAVERICK/WEA
12	16	SHORT DICK MAN 20 FINGERS ZOO/BMG
13	19	ODE TO MY FAMILY CRANBERRIES ISLAND/PGD
14	REN	SATURDAY NIGHT WHIGFIELD QUALITY
15	12	IF YOU LOVE ME BROWNSTONE EPIC/SONY
16	NEW	CRAZIEST NAUGHTY BY NATURE TOMMY BOY/WEA
17	13	RUNAWAY REAL MCCOY ARISTA/BMG
18	14	I KNOW DIONNE FARRIS COLUMBIA/SONY
19	15	BABY BRANDY ATLANTIC/WEA
20	17	BEDTIME STORY MADONNA MAVERICK/WEA
<b>ALBUMS</b>		
1	1	LIVE THROWING COPPER MCA/UNI
2	2	CRANBERRIES NO NEED TO ARGUE ISLAND/PGD
3	3	ANNIE LENNOX MEDUSA RCA/BMG
4	4	HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC/WEA
5	6	SOUNDTRACK FORREST GUMP EPIC/SONY
6	5	EAGLES HELL FREEZES OVER GEFEN/UNI
7	10	OFFSPRING SMASH EPITAPH
8	8	COLLECTIVE SOUL COLLECTIVE SOUL ATLANTIC/WEA
9	9	ELTON JOHN MADE IN ENGLAND ROCKET/ISLAND
10	7	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA/SONY
11	12	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M/PGD
12	11	GREEN DAY DOOKIE REPRISE/WEA
13	14	SOUNDTRACK BAD BOYS WORK/SONY
14	NEW	MONTELL JORDAN THIS IS HOW WE DO IT PMP
15	13	WHITE ZOMBIE ASTRO-CREEP 2000 GEFEN/UNI
16	16	TEA PARTY EDGES OF TWILIGHT EMI/CEMA
17	18	VARIOUS 400% DANCE POLYTEL/PGD
18	17	VAN HALEN BALANCE WARNER BROS./WEA
19	20	SOUNDTRACK DON JUAN DEMARCO A&M/PGD
20	NEW	MC MARIO KING SIZE QUALITY

GERMANY compiled by Media Control 5/30/95		
THIS WEEK	LAST WEEK	SINGLES
1	1	BE MY LOVER LA BOUCHE ARIOLA
2	2	DORSTE, HORST DU MICH? MARK' OH URBAN MOTOR
3	3	BACK FOR GOOD TAKE THAT RCA
4	NEW	MIEF! DOOFEN ARIOLA
5	4	LICK IT 20 FINGERS FEATURING ROULA ZYX
6	6	SELF ESTEEM OFFSPRING EPITAPH
7	13	HAVE YOU EVER REALLY... BRYAN ADAMS A&M
8	17	DU MUSST EIN SCHWEIN SEIN PRINZEN ARIOLA
9	18	WISH YOU WERE HERE REDNEX ZYX
10	5	HARDCORE VIBES DUNE URBAN MOTOR
11	8	WONDERFUL DAYS THEO & CHARLY LOWNOISE URBAN MOTOR
12	7	SCATMAN SCATMAN JOHN RCA
13	9	PUSH THE FEELING ON NIGHTCRAWLERS FFRRV METRONOME
14	10	COMPUTERLIEBE DAS MODUL URBAN MOTOR
15	15	SCHLUMPFEN COWBOY JOE SCHLUMPF EMI
16	14	CONQUEST OF PARADISE VANGELIS EASTWEST
17	19	LIVING WITHOUT YOUR LOVE INTERACTIVE BLOW-UP
18	12	THE FIRST THE LAST ETERNITY SNAP! ARIOLA
19	16	ADIEMUS ADIEMUS EMI
20	11	FRED COME TO BED E-ROTIC INTERCORD
<b>ALBUMS</b>		
1	1	DOOFEN LIEDER, DIE DIE WELT NICHT BRA ARIOLA
2	2	TAKE THAT NOBODY ELSE RCA
3	3	SCHLUMPF TEKKNO IST COOL—VOL. 1 EMI
4	4	PRINZEN SCHWEINE ARIOLA
5	5	OFFSPRING SMASH EPITAPH
6	6	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
7	7	GREEN DAY DOOKIE REPRISE
8	13	ADIEMUS SONGS OF SANCTUARY EMI
9	9	CRANBERRIES NO NEED TO ARGUE ISLAND/MERCURY
10	10	VANGELIS 1492—CONQUEST OF PARADISE EASTWEST
11	11	ELTON JOHN MADE IN ENGLAND MERCURY
12	8	WET WET WET PICTURE THIS PRECIOUS/MERCURY
13	15	KELLY FAMILY OVER THE HUMP KEL-LIFE
14	12	ANNIE LENNOX MEDUSA RCA
15	17	REDNEX SEX & VIOLINS ZYX
16	16	H-BLOCKX TIME TO MOVE ARIOLA
17	18	WESTERNHAGEN AFFENTHEATER WEA
18	20	CELINE DION THE COLOUR OF MY LOVE COLUMBIA
19	14	CLAWFINGER USE YOUR BRAIN WEA
20	19	RUDIGER HOFFMANN DER HAUPTGEWINNER ARIOLA

FRANCE (SNEP/IFOP/Tite-Live) 5/20/95		
THIS WEEK	LAST WEEK	SINGLES
1	1	POUR QUE TU M'AIMES ENCORE CELINE DION COLUMBIA
2	3	SCATMAN SCATMAN JOHN BMG
3	2	ZOMBIE CRANBERRIES ISLAND
4	4	RESPECT ALLIANCE ETHNIX VIRGIN
5	9	I'VE GOT A LITTLE SOMETHING FOR YOU MN8 COLUMBIA
6	5	LICK IT 20 FINGERS & ROULA EMI
7	12	BACK FOR GOOD TAKE THAT RCA
8	8	WHOOOPS NOW JANET JACKSON VIRGIN
9	6	HERE COMES THE HOTSTEPPER INI KAMOZE COLUMBIA
10	10	QUELLE ADVENTURE NO SE FEATURING MENELIK BIG CHEESE
11	7	YOUR SONG BILLY PAUL VERSAILL
12	11	A GIRL LIKE YOU EDWYN COLLINS VIRGIN
13	NEW	BELIEVE ELTON JOHN MERCURY
14	13	JE T'ATTENDS AXELLE RED VIRGIN
15	NEW	WHATEVER OASIS SONY
16	20	MOVE YOUR ASS SCOOTER POLYGRAM
17	16	NO MORE "I LOVE YOU'S" ANNIE LENNOX RCA
18	15	ALWAYS BON JOVI JAMBOD/MERCURY
19	19	CHACUN SA ROUTE K.O.D. VIRGIN
20	NEW	DON'T LAUGH WINX BMG
<b>ALBUMS</b>		
1	1	CELINE DION D'EUX COLUMBIA
2	NEW	FREDERICK GOLDMAN JONES DU NEW MORNING AU ZENITH COLUMBIA
3	2	CRANBERRIES NO NEED TO ARGUE ISLAND
4	6	OFFSPRING SMASH PIAS
5	4	VERONIQUE SANSON SANSON COMME ILS L'IMAGINENT WEA
6	7	NIrvANA MTV UNPLUGGED IN NEW YORK GEFEN
7	5	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
8	NEW	LUCIANO PAVAROTTI PAVAROTTI & FRIENDS POLYGRAM
9	9	MICHEL SARDOU OLYMPIA '95 TREMA
10	3	DEPECHE MODE TOTAL LIVE MUTE
11	11	ELTON JOHN MADE IN ENGLAND MERCURY
12	8	AXELLE RED SANS PLUS ATTENDRE VIRGIN
13	10	BOYZ II MEN II POLYGRAM
14	13	ALAIN SOUCHON C'EST DEJA CA VIRGIN
15	12	WILLIAM SELLER OLYMPIADE MERCURY
16	NEW	NAUGHTY BY NATURE POVERTY'S PARADISE POLYGRAM
17	14	SOUNDTRACK THE LION KING WALT DISNEY
18	NEW	DEEP FOREST BOHEME COLUMBIA
19	16	SOUNDTRACK PULP FICTION BARCLAY
20	NEW	DIVERS LA HAINE VIRGIN

NETHERLANDS (Stichting Mega Top 50) 6/3/95		
THIS WEEK	LAST WEEK	SINGLES
1	1	CONQUEST OF PARADISE VANGELIS WARNER
2	4	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
3	2	SCATMAN SCATMAN JOHN RCA
4	3	THINK TWICE CELINE DION EPIC
5	5	SLONG SON DE GANG NACHAOVE MULTIDISK
6	10	TWO CAN PLAY THAT GAME BOBBY BROWN MCA
7	9	AJAX IS KAMPLOEN DANNY LUKASSEN MULTIDISK
8	7	TOGETHER IN WONDERLAND CHARLY LOWNOISE POLYDOR
9	8	BACK FOR GOOD TAKE THAT RCA
10	6	PUSH THE FEELING ON NIGHTCRAWLERS MERCURY
<b>ALBUMS</b>		
1	1	VANGELIS 1492—CONQUEST OF PARADISE WARNER
2	2	ANDRE RIEU STRAUZ & CO. MERCURY
3	4	IRENE MOORS & DE SMURFEN SMURF THE HOUSE EMI
4	5	CELINE DION THE COLOUR OF MY LOVE EPIC
5	3	TAKE THAT NOBODY ELSE RCA
6	6	WET WET WET PICTURE THIS MERCURY
7	10	CRANBERRIES NO NEED TO ARGUE ISLAND
8	9	ROWWEN HEZE ZONDAG IN L'ZUIDEN CNR
9	8	KOOS ALBERTS SAMEN TERUG NAAR MOKUM CNR
10	7	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA

NETHERLANDS (Stichting Mega Top 50) 6/3/95		
THIS WEEK	LAST WEEK	SINGLES
1	1	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
2	2	ANNIE LENNOX MEDUSA RCA/BMG
3	3	HOOTIE & THE BLOWFISH CRACKED REAR VIEW ATLANTIC/WEA
4	4	SOUNDTRACK FORREST GUMP EPIC/SONY
5	6	EAGLES HELL FREEZES OVER GEFEN/UNI
6	5	OFFSPRING SMASH EPITAPH
7	10	COLLECTIVE SOUL COLLECTIVE SOUL ATLANTIC/WEA
8	8	ELTON JOHN MADE IN ENGLAND ROCKET/ISLAND
9	9	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA/SONY
10	7	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M/PGD
11	12	GREEN DAY DOOKIE REPRISE/WEA
12	11	SOUNDTRACK BAD BOYS WORK/SONY
13	14	MONTELL JORDAN THIS IS HOW WE DO IT PMP
14	NEW	WHITE ZOMBIE ASTRO-CREEP 2000 GEFEN/UNI
15	13	TEA PARTY EDGES OF TWILIGHT EMI/CEMA
16	16	VARIOUS 400% DANCE POLYTEL/PGD
17	18	VAN HALEN BALANCE WARNER BROS./WEA
18	17	SOUNDTRACK DON JUAN DEMARCO A&M/PGD
19	20	MC MARIO KING SIZE QUALITY
20	NEW	

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THIS WEEK	LAST WEEK	SINGLES
1	1	UNCHAINED MELODY/WHITE CLIFFS OF DOVER ROBSON GREEN & JEROME FLYNN RCA
2	NEW	COMMON PEOPLE PULP ISLAND
3	2	GUAGLIONE PEREZ PRADO & HIS ORCHESTRA RCA
4	3	SCATMAN SCATMAN JOHN RCA
5	NEW	(EVERYBODY'S GOT TO LEARN SOMETIME) I NEED YOUR LOVING BABY D SYSTEMATIC
6	5	THAT LOOK IN YOUR EYE ALI CAMPBELL KUFF
7	7	SURRENDER YOUR LOVE NIGHTCRAWLERS FINAL VINYL/ARISTA
8	10	YES McALMOUNT & BUTLER HUT
9	6	YOUR LOVING ARMS BILLIE RAY MARTIN MAGNET
10	4	DREAMER LIVIN' JOY UNDISCOVERED/MCA
11	NEW	NAKED REEF SONY
12	8	ONLY ONE ROAD CELINE DION EPIC
13	13	THIS IS HOW WE DO IT MONTELL JORDAN DEF JAM
14	NEW	STORIES THERAPY? A&M
15	24	HURT SO GOOD JIMMY SOMERVILLE LONDON
16	NEW	SWING LOW SWEET CHARIOT LADYSMITH BLACK MAMBAZO FEATURING CHINA BLACK POLYGRAM TV
17	15	JESSIE JOSHUA KADISON SBK
18	11	CHAINS TINA ARENA COLUMBIA
19	16	FREEDOM MICHELLE GAYLE 1ST AVENUE
20	21	FAKE PLASTIC TREES RADIOHEAD PARLOPHONE
21	NEW	I BELIEVE HAPPY CLAPPERS SHINDIG
22	14	BACK FOR GOOD TAKE THAT RCA
23	18	MADE IN ENGLAND ELTON JOHN ROCKET
24	20	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
25	19	DON'T STOP (WIGGLE WIGGLE) OUTHERE BROTHERS STIP/WEA
26	17	SOME MIGHT SAY OASIS CREATION
27	12	LOVE CITY GROOVE LOVE CITY GROOVE PLANET
28	NEW	THIS TIME CURTIS STIGERS ARISTA
29	36	I BELIEVE BLESSID UNION OF SOULS EMI
30	25	TWO CAN PLAY THAT GAME BOBBY BROWN MCA
31	9	WE'RE GONNA DO IT AGAIN THE MANCHESTER UNITED 1995 FOOTBALL SQUAD FEATURING STRYKER POLYGRAM TV
32	NEW	WIZARDS OF THE SONIC WESTBAM URBAN
33	23	EVERYDAY INCOGNITO TALKIN LOUD
34	35	ALICE (WHO THE X IS ALICE?) GOMPIE HABANA
35	NEW	SHUT UP AND KISS ME MARY CHAPIN CARPENTER COLUMBIA
36	NEW	I WANNA BE DOWN BRANDY ATLANTIC
37	30	BUDDY HOLLY WEEZER GEFEN
38	28	KEY TO MY LIFE BOYZONE POLYDOR
39	26	YOU'RE THE STAR ROD STEWART WARNER
40	29	KEEP ON MOVING BOB MARLEY TUFF GONG

AUSTRALIA (Australian Record Industry Assn.) 5/28/95		
THIS WEEK	LAST WEEK	SINGLES
1	1	MOUTH MERRIL BAINBRIDGE GOTH/BMG
2	2	BACK FOR GOOD TAKE THAT BMG
3	4	STRONG ENOUGH SHERYL CROW A&M
4	5	SUKIYAKI 4 P.M. LONDON/POLYGRAM
5	8	YOU BELONG TO ME JX LONDON/POLYDOR
6	NEW	HAVE YOU EVER REALLY... BRYAN ADAMS A&M
7	6	RUN AWAY MC SAR/REAL MCCOY BMG
8	7	EVERYBODY ON THE FLOOR TOKYO GHETTO PUSSY SONY
9	3	THINK TWICE CELINE DION EPIC
10	11	BABY BABY CORONA COLUMBIA
11	9	COTTON EYE JOE REDNEX BMG
12	10	I'VE GOT A LITTLE SOMETHING... MN8 COLUMBIA
13	15	DON'T GIVE ME YOUR LIFE ALEX PARTY MDS
14	18	BOMB! (THESE SOUNDS FALL INTO MY MIND) BUCKETHEADS EMI
15	12	I WANNA BE DOWN BRANDY WARNER
16	16	IF YOU LOVE ME BROWNSTONE EPIC/SONY
17	NEW	SHY GUY DIANA KING COLUMBIA
18	17	CHANGE OF HEART JIMMY BARNES MUSHROOM/FESTIVAL
19	13	TOTAL ECLIPSE OF THE HEART NICKI FRENCH SHOCK
20	NEW	SET YOU FREE N-TRANCE FESTIVAL
<b>ALBUMS</b>		
1	1	CELINE DION THE COLOUR OF MY LOVE EPIC
2	3	ROACHFORD PERMANENT SHADE OF BLUE COLUMBIA
3	5	S. CROW TUESDAY NIGHT MUSIC CLUB A&M
4	2	TAKE THAT NOBODY ELSE BMG
5	7	JOSHUA KADISON PAINTED DESERT SERENADE EMI
6	4	VANESSA-MAE THE VIOLIN PLAYER EMI
7	6	CRANBERRIES NO NEED TO ARGUE ISLAND
8	8	CRUEL SEA THREE LEGGED DOG POLYDOR
9	9	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
10	NEW	MAX SHARAM A MILLION YEAR GIRL WARNER
11	14	GREEN DAY DOOKIE WARNER
12	NEW	SOUNDTRACK BAD BOYS COLUMBIA
13	11	GLORIA ESTEFAN HOLD ME, THRILL ME, KISS ME EPIC/SONY
14	13	STONE TEMPLE PILOTS PURPLE WARNER
15	19	SILVERCHAIR FROG STOMP MURMUR/SONY
16	15	TINA ARENA DON'T ASK COLUMBIA
17	10	GARTH BROOKS THE HITS EMI
18	16	MADONNA BEDTIME STORIES WARNER
19	12	CAT STEVENS THE VERY BEST OF CAT STEVENS ISLAND/POLYDOR
20	NEW	JOHN LEE HOOKER CHILL OUT VIRGIN/EMI

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THIS WEEK	LAST WEEK	SINGLES
1	1	UNCHAINED MELODY/WHITE CLIFFS OF DOVER ROBSON GREEN & JEROME FLYNN RCA
2	NEW	COMMON PEOPLE PULP ISLAND
3	2	GUAGLIONE PEREZ PRADO & HIS ORCHESTRA RCA
4	3	SCATMAN SCATMAN JOHN RCA
5	NEW	(EVERYBODY'S GOT TO LEARN SOMETIME) I NEED YOUR LOVING BABY D SYSTEMATIC
6	5	THAT LOOK IN YOUR EYE ALI CAMPBELL KUFF
7	7	SURRENDER YOUR LOVE NIGHTCRAWLERS FINAL VINYL/ARISTA
8	10	YES McALMOUNT & BUTLER HUT
9	6	YOUR LOVING ARMS BILLIE RAY MARTIN MAGNET
10	4	DREAMER LIVIN' JOY UNDISCOVERED/MCA
11	NEW	NAKED REEF SONY
12	8	ONLY ONE ROAD CELINE DION EPIC
13	13	THIS IS HOW WE DO IT MONTELL JORDAN DEF JAM
14	NEW	STORIES THERAPY? A&M
15	24	HURT SO GOOD JIMMY SOMERVILLE LONDON
16	NEW	SWING LOW SWEET CHARIOT LADYSMITH BLACK MAMBAZO FEATURING CHINA BLACK POLYGRAM TV
17	15	JESSIE JOSHUA KADISON SBK
18	11	CHAINS TINA ARENA COLUMBIA
19	16	FREEDOM MICHELLE GAYLE 1ST AVENUE
20	21	FAKE PLASTIC TREES RADIOHEAD PARLOPHONE
21	NEW	I BELIEVE HAPPY CLAPPERS SHINDIG
22	14	BACK FOR GOOD TAKE THAT RCA
23	18	MADE IN ENGLAND ELTON JOHN ROCKET
24	20	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
25	19	DON'T STOP (WIGGLE WIGGLE) OUTHERE BROTHERS STIP/WEA
26	17	SOME MIGHT SAY OASIS CREATION
27	12	LOVE CITY GROOVE LOVE CITY GROOVE PLANET
28	NEW	THIS TIME CURTIS STIGERS ARISTA
29	36	I BELIEVE BLESSID UNION OF SOULS EMI
30	25	TWO CAN PLAY THAT GAME BOBBY BROWN MCA
31	9	WE'RE GONNA DO IT AGAIN THE MANCHESTER UNITED 1995 FOOTBALL SQUAD FEATURING STRYKER POLYGRAM TV
32	NEW	WIZARDS OF THE SONIC WESTBAM URBAN
33	23	EVERYDAY INCOGNITO TALKIN LOUD
34	35	ALICE (WHO THE X IS ALICE?) GOMPIE HABANA
35	NEW	SHUT UP AND KISS ME MARY CHAPIN CARPENTER COLUMBIA
36	NEW	I WANNA BE DOWN BRANDY ATLANTIC
37	30	BUDDY HOLLY WEEZER GEFEN
38	28	KEY TO MY LIFE BOYZONE POLYDOR
39	26	YOU'RE THE STAR ROD STEWART WARNER
40	29	KEEP ON MOVING BOB MARLEY TUFF GONG

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THIS WEEK	LAST WEEK	ALBUMS
1	NEW	ALISON MOYET SINGLES COLUMBIA
2	1	PAUL WELLER STANLEY ROAD GO! DISCS
3	6	CELINE DION THE COLOUR OF MY LOVE EPIC
4	2	TAKE THAT NOBODY ELSE RCA
5	NEW	BOB MARLEY & THE WAILERS NATURAL MYSTIC TUFF GONG



# HITS OF THE WORLD

CONTINUED

## EUROCHART HOT 100 6/3/95 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	SCATMAN SCATMAN JOHN ICEBERG
2	2	BACK FOR GOOD TAKE THAT RCA
3	4	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
4	3	BE MY LOVER LA BOUCHE HANSA
5	5	UNCHAINED MELODY/WHITE CLIFFS OF DOVER ROBSON GREEN & JEROME FLYNN RCA
6	9	LICK IT 20 FINGERS & ROULA S.O.S. RECORDS
7	10	THINK TWICE CELINE DION EPIC
8	NEW	PUSH THE FEELING ON NIGHTCRAWLERS LONDON
9	7	CONQUEST OF PARADISE VANGELIS EASTWEST
10	8	GUAGLIONE PEREZ PRADO & HIS ORCHESTRA RCA
<b>ALBUMS</b>		
1	1	TAKE THAT NOBODY ELSE RCA
2	2	CRANBERRIES NO NEED TO ARGUE ISLAND
3	3	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
4	5	OFFSPRING SMASH EPITAPH
5	4	ELTON JOHN MADE IN ENGLAND ROCKET
6	6	CELINE DION THE COLOUR OF MY LOVE EPIC
7	7	WET WET WET PICTURE THIS PRECIOUS ORGANISATION
8	9	GREEN DAY DOOKIE REPRISE
9	8	ANNIE LENNOX MEDUSA RCA
10	NEW	VANGELIS 1492—CONQUEST OF PARADISE EASTWEST

## AUSTRIA (Austrian IFPI/Austrian Top 30) 6/4/95

THIS WEEK	LAST WEEK	SINGLES
1	5	SHUT UP (AND SLEEP WITH ME) SIN WITH SEBASTIAN BMG
2	3	LASS UNS SCHMUTZIG LIEBE MACHEN DIE SCHROEDERS WARNER
3	1	SCATMAN SCATMAN JOHN BMG
4	2	CONQUEST OF PARADISE VANGELIS WARNER
5	4	BE MY LOVER LA BOUCHE BMG
6	6	BACK FOR GOOD TAKE THAT BMG
7	7	'74-'75 CONNELLS ECHO
8	NEW	COMPUTERLIEBE DAS MODUL POLYGRAM
9	8	THE FIRST THE LAST ETERNITY SNAP! BMG
10	10	WHOOPS NOW JANET JACKSON VIRGIN
<b>ALBUMS</b>		
1	2	VANGELIS 1492—CONQUEST OF PARADISE WARNER
2	1	TAKE THAT NOBODY ELSE BMG
3	NEW	DIE SCHLUMPFTE TEKKNO 1ST COOL EMI
4	3	ELTON JOHN MADE IN ENGLAND MERCURY
5	4	OFFSPRING SMASH EMV
6	9	DIE SCHROEDERS FRISCH GEPRESST WARNER
7	NEW	DIE PRINZEN SCHWEINE BMG
8	6	GREEN DAY DOOKIE WARNER
9	5	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
10	7	WET WET WET PICTURE THIS POLYGRAM

## SWEDEN (GLF) 5/12/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SE PA MEJ JOHANSEN JAN LIONHEART
2	2	BACK FOR GOOD TAKE THAT RCA
3	3	PUSH THE FEELING ON NIGHTCRAWLERS LONDON
4	6	BE MY LOVER LA BOUCHE MCI
5	4	THINK TWICE CELINE DION COLUMBIA
6	NEW	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
7	8	'74-'75 CONNELLS INTERCORD
8	NEW	THE BOMB BUCKEHEADS POSITIVA
9	5	SCATMAN SCATMAN JOHN GRAMMOPHONE
10	NEW	WISH YOU WERE HERE REDNEX JIVE
<b>ALBUMS</b>		
1	1	ERIC GADD FLOATING METRONOME
2	2	LISA NILSSON TILL MORELIA DIESEL
3	3	JAN JOHANSEN JAN JOHANSEN LIONHEART
4	6	JIMMY NAIL CROCODILE SHOES EASTWEST
5	4	HELINGSBORGS SYMFONIKORKESTER/KAMU SVENSKA KLASSISKA FAVORITER NAXOS
6	5	GLENMARK/ERIKSSON/STROMSTEDT GLENMARK/ERIKSSON/STROMSTEDT METRONOME
7	NEW	TAKE THAT NOBODY ELSE RCA
8	7	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
9	9	JUST D PLAST TELEGRAM
10	10	CELINE DION THE COLOUR OF MY LOVE COLUMBIA

## PORTUGAL (Portugal/AFP) 5/30/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS DANCE MANIA 95 VIDISCO
2	2	VANGELIS 1492—THE CONQUEST OF PARADISE EASTWEST
3	8	LAURA PAUSINI LAURA PAUSINI WARNER
4	3	CELINE DION THE COLOUR OF MY LOVE COLUMBIA
5	NEW	JIM MORRISON AN AMERICAN PRAYER ELEKTRA
6	6	DOOKIE GREEN DAY WARNER
7	NEW	NIRVANA MTV UNPLUGGED IN NEW YORK GEFENN
8	NEW	LAURA PAUSINI LAURA PAUSINI II WARNER
9	7	TAKE THAT NOBODY ELSE RCA
10	4	CRANBERRIES NO NEED TO ARGUE ISLAND

## NEW ZEALAND (RIANZ) 5/6/95

THIS WEEK	LAST WEEK	SINGLES
1	1	IF YOU LOVE ME BROWNSTONE SONY
2	3	WHOOPS NOW JANET JACKSON VIRGIN
3	2	COTTON EYE JOE REDNEX BMG
4	5	SHE'S GOT SKILLZ ALL-4-ONE WARNER
5	NEW	I'VE GOT A LITTLE SOMETHING FOR YOU MN8 SONY
6	6	RUNAWAY REAL McCOY BMG
7	NEW	OLD POP IN AN OAK REDNEX BMG
8	4	WHEN I COME AROUND GREEN DAY WARNER
9	NEW	RED LIGHT SPECIAL TLC BMG
10	10	PURE MASSACRE SILVERCHAIR SONY
<b>ALBUMS</b>		
1	1	GREEN DAY DOOKIE WARNER
2	2	CRANBERRIES NO NEED TO ARGUE ISLAND
3	3	SILVERCHAIR FROG STOMP SONY
4	5	JOSHUA KADISON PAINTED DESERT SERENADE EMI
5	6	ABBA ABBA GOLD POLYGRAM
6	7	ANNIE LENNOX MEDUSA RCA
7	8	BRUCE SPRINGSTEEN GREATEST HITS SONY
8	4	SHERYL CROW TUESDAY NIGHT MUSIC CLUB A&M
9	NEW	STARLIGHT STRING QUARTET ROMANTIC STRINGS BMG
10	NEW	ENYA THE CELTS WARNER

## SWITZERLAND (Media Control Switzerland) 6/3/95

THIS WEEK	LAST WEEK	SINGLES
1	1	SCATMAN SCATMAN JOHN BMG
2	4	HAVE YOU EVER REALLY LOVED A WOMAN? BRYAN ADAMS A&M
3	2	CONQUEST OF PARADISE VANGELIS WARNER
4	3	BACK FOR GOOD TAKE THAT RCA
5	5	BE MY LOVER LA BOUCHE ARIOLA
6	8	THINK TWICE CELINE DION EPIC
7	NEW	THE FIRST THE LAST ETERNITY SNAP! BMG/ARIOLA
8	NEW	DROSTE HORST DU MICH MARK' OH POLYGRAM
9	NEW	FLY AWAY HADDADAWAY BMG
10	NEW	I'VE GOT A LITTLE SOMETHING FOR YOU MN8 SONY
<b>ALBUMS</b>		
1	1	TAKE THAT NOBODY ELSE RCA
2	2	ELTON JOHN MADE IN ENGLAND MERCURY
3	7	CELINE DION D'EUX EPIC
4	4	VANGELIS 1492—THE CONQUEST OF PARADISE WARNER
5	3	OFFSPRING SMASH PHONOGRAM
6	5	BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA
7	6	REDNEX SEX & VIOLINS PHONOGRAM
8	NEW	WET WET WET PICTURE THIS POLYGRAM
9	8	CRANBERRIES NO NEED TO ARGUE ISLAND
10	NEW	GREEN DAY DOOKIE WARNER

## FINLAND (Seura/IFPI Finland) 5/20/95

THIS WEEK	LAST WEEK	SINGLES
1	NEW	RISTI NOLLA MOVETRON POLYDOR
2	1	SCATMAN SCATMAN JOHN ICEBERG
3	NEW	SANKARIT SAKARI KUOSMANEN, PATE MUSTAJARVI & KIEKKOLEIJONAT '95 POKO
4	NEW	ANGEL JAM & SPOON FEATURING PLAVKA DANCE POOLSONY
5	3	THE NAKED SUN PANDORA STOCKHOUSE
6	5	BACK FOR GOOD TAKE THAT LONDON
7	4	NYT KUN NAHDAAN TAAS TAIKAPEILE WEA
8	NEW	FRED, COME TO BED E-ROTIIC INTERCORD/EMI
9	2	FLY AWAY HADDADAWAY BMG
10	8	THIS MUST BE A DREAM BASIC ELEMENT EMI
<b>ALBUMS</b>		
1	3	TAKE THAT NOBODY ELSE RCA
2	1	REDNEX SEX & VIOLINS JIVE
3	2	OFFSPRING SMASH EPITAPH/SPINEFARM
4	6	PANDORA TELL THE WORLD STOCKHOUSE
5	4	NORDMAN NORDMAN SONEI/POLYGRAM
6	5	ANDY McCOY BUILDING ON TRADITION MEGAMANIA
7	NEW	KARITA MATTILA WONDERFUL ONDINE
8	NEW	TOM JONES THE LEAD AND HOW TO SWING IT ZTT/WEA
9	NEW	ELTON JOHN MADE IN ENGLAND ROCKET
10	9	KAIIJA KOO TUULIKELLO WEA

## CHILE (APF Chile) 4/95

THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS ESTUPIDO CUPIDO POLYGRAM
2	2	RICARDO ARJONA HISTORIAS SONY
3	4	LOS TRES LA ESPADA Y LA PARED SONY
4	NEW	MANA CUANDO LOS ANGLAS LLORAN WARNER
5	NEW	PEDRO FERNANDEZ MI FORMA DE SENTIR POLYGRAM
6	NEW	PHIL COLLINS SERIOUS HIT...LIVE WARNER
7	3	VARIOUS ESTUPIDO CUPIDO BMG
8	6	RICARDO ARJONA ANIMAL NOCTURNO SONY
9	NEW	BEASTIE BOYS ILL COMMUNICATION EMI
10	7	VARIOUS EL AMOR ESTA DE MODA EMI

# GLOBAL MUSIC PULSE

## THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**SOUTH AFRICA:** Rugby is the unlikely inspiration for a world music album that lives up to its label more literally than most. The official music album of the Rugby World Cup 1995, which is being staged in South Africa May 25-June 24, is called "Anthems" (Gallo) and features new recordings of songs that are closely associated with each of the 16 nations taking part in the competition. The cast of performers includes some unlikely bedfellows: a cappella wizards **Ladysmith Black Mambazo** getting together with the Springbok rugby team to perform the South African theme, "Shosholozza"; **China Black** joining LBM for a version of "Swing Low Sweet Chariot" (the English theme); **Michael Ball, the Llanelli Male Voice Choir**, the Welsh rugby squad, and LBM all belting out "Bread Of Heaven"; **Andrew Strong** and the Irish squad tackling "Ireland's Call"; **Barbara Dickson** singing "Flower Of Scotland"; and **Marie Claire D'Ubaldo** doing the Argentinian honors with "Y Dale Alegria A Mi Corazon." The official anthem for the event itself, "World In Union," is based on **Gustav Holst's** "The Planets" and is performed by Ladysmith Black Mambazo with **PJ Powers**. This is probably the most important breakthrough in Powers' international career and, as she told Global Music Pulse at the launch of the album, she is delighted. "I'll be performing at both the opening and closing ceremonies. It's not often that one song can bring you that kind of exposure. It's finally nice to be South African." Powers, who also adds her searing vocals to the Australian anthem, "Waltzing Matilda," is recording her next album, "We Are All African," on Gallo.

ARTHUR GOLDSTUCK

**POLAND:** The blues were not born in Poland, but do live here. That's the message of "Blues Mieszka W Polsce" (Blues Lives In Poland), the latest album by **Nocna Zmiana Bluesa** (the Blues Nightshift) on Hammer Music. It is the group's ninth album, and all songs were written, in Polish, by its leader, **Slawek Wiercholski**, the finest harmonica player in the country. The disc was recorded with a little help from guest musicians including Cuban drummer **José Torres**. Nocna Zmiana Bluesa has built a formidable reputation, playing hundreds of shows all over Europe and further afield during its 20 years in the business. As well as earning credibility thanks to rave reviews in magazines such as *Southland Blues* and *Harmonica Newsletter*, the band has jammed with **B.B. King**, supported the **Blues Brothers Band**, and recorded an album, "The Last Of The Mohican Blues," with **Louisiana Red**. But while the blues are traditionally a vehicle for expressing emotions of sadness and pain, for these Polish veterans the blues are full of optimism, joy, and faith in the future. Although the songs on "Blues Mieszka W Polsce" speak of everyday hardships, lost love, lack of money, and loneliness, they are not sad songs. Nocna Zmiana Bluesa plays the blues, a form of music that has all the colors of life.

BEATA PRZEDPELSKA

**RUSSIA:** The legendary blues band **Udachnoye Priobretenie** (Best Buy) marked its 25th anniversary with a star-studded jam in the Arbat Blues Club, a top Moscow venue. The band, led by one of the country's premier blues guitarists, **Alexei "White" Belov**, first captured the public's imagination by playing covers of songs by **Cream**, **Jimi Hendrix**, and **Led Zeppelin** at a time when rock music was banned in the former Soviet Union. Much like **John Mayall's Bluesbreakers** in England, **Udachnoye Priobretenie** provided the launching pad for the careers of many top Russian musicians, but over the years the band has given way to younger acts, such as **Time Machine** and **Vremena Goda**, who sang rock'n'roll in Russian. Having recently re-formed, **Udachnoye Priobretenie** attracted to its anniversary celebrations many veterans of the Russian rock scene who currently enjoy star status, including **Konstantin Nikolsky**, **Kris Kelmi**, and the band **Voskresenie**. Also guesting were various younger blues acts, including **Alexei Arutunov's Blues League** and **Sergei Voronov's X-Roudz**. Youngest of all was **Liceum**, a trio of girls just out of high school, who sang a mixture of covers and their own compositions. The girls' musical taste may be ascribed, in part, to the influence of their producer and guitarist, **Alexei Makarevich** (father of lead singer **Nastya**), who used to play in **Voskresenie** and **Autograph**.

ERKIN TOUZMOHAMMED

**U.K.:** There has been growing interest in '70s-style roots reggae in recent months. In April Island released four CDs in its midprice Reggae Refreshers series, and on May 22 the label released three new albums, including the **Bob Marley** compilation "Natural Mystic." At the album's launch, a raffle to win a photograph of Marley raised 2,000 pounds (\$3,190) for the War Child charity organization, which plans to take a photo exhibition of Marley to war-torn Bosnia. The following day at London's Astoria, **Lucky Dube**, the **Peter Tosh**-inspired South African musician, charmed the audience with material from his new Tabu album, "Trinity." Support act **Danny Red**, voted this year's roots and culture artist by the British Reggae Industry, sang with tremendous passion as he performed a dazzling and varied selection of songs from his album "Riddimwize" (Columbia). His closing number, "Tell Me Why," a pensive social commentary with a slow, open-paced arrangement, left a telling impression. Red's tour of the U.K. continues.

KWAKU





**Brubeck's Shift.** Telarc International artist Dave Brubeck appears at J&R Music World in downtown New York to launch his latest recording, "NightShift." Shown, from left, are Vikki Rickman, radio coordinator, Telarc; Roger Davis, assistant manager of the J&R store; Babsy Rupnarain, advertising and marketing coordinator, J&R Music World; Jim Roman, jazz buyer, J&R; Tom Provost, Sound Product Marketing Inc.; Matt Ziruk, manager of the J&R store; Brubeck; Rochelle Friedman, owner, J&R Music World; Kathy DeJohn, director of sales and marketing, Telarc; Sue Vovsi, general manager, music and video, J&R Music World; and Lisa Knorr, PR and press manager, Telarc.

## Musicland Plans More Superstores But Capital Spending Drops From '95-'96

■ BY DON JEFFREY

NEW YORK—Musicland Stores Corp. has announced an ambitious capital expansion plan for its superstores in 1996, although total spending is estimated to be 25% below the amount for 1995.

As expected, the lion's share of the projected \$75 million in capital spending next year will be for expansion of the superstore concepts Media Play and On Cue. The company declines to break out estimated spending for the superstores versus the mall chains.

Musicland expects to add 30-40 Media Plays in 1996, which would bring their total to 115-130 if the company reaches its goal of having

85-90 by the end of this year. Media Plays are 50,000-square-foot stores that stock music, video, books, games, and computer software.

Between 65 and 75 new On Cues are planned for next year, which would bring their total to 215-225. The company expects to have 150 On Cues open by the end of 1995. These are 6,000-square-foot full-media stores in small communities.

For 1995, Musicland estimates capital spending of \$100 million, two-thirds of which will be for the superstores.

Commenting on the lower capital-expenditure figure for 1996, Musicland chairman Jack Eugster says, "There's less capital spending but not quite as much as it seems

in terms of new stores. We will do more stores for less capital. We're getting a little more construction support from our landlords in the malls. And, with the Media Plays and On Cues, if we do more build-to-suit vs. existing buildings, it's relatively cheaper."

He also points out that next year's spending estimate remains within the historical high range for the company. He estimates average capital spending for the past 10 years at between \$30 million and \$40 million.

The recently disclosed expansion plan does not include growth estimates for the mall stores. Eugster says, "We weren't making that announcement at this time." He explains that the plan was unveiled to securities analysts at a meeting specifically about superstores.

Eugster says, "We will add a lot of new music stores, with an emphasis on closing some stores and converting them to larger combo stores." The combination units have a wider selection of music and video titles than the regular outlets. "We will continue to move forward with the combo approach," he says.

Musicland's financial figures show that the superstores are far outperforming mall concepts like Musicland and Sam Goody. (Eugster indicates that the sell-through video mall chain Suncoast Motion Picture Co. is still posting double-digit same-store sales gains.)

For the first fiscal quarter, which ended March 31, sales from all mall stores open at least a year rose only 0.6%, while same-store sales for the superstores climbed 26.8%.

Total sales from the mall stores were \$251.7 million in the first quarter, still much higher than the \$91.4 million total from superstores.

But Eugster says that by the end of 1996, sales from Media Play and On Cue will account for more than 40% of total revenues.

Musicland's stock rose 25 cents in New York Stock Exchange trading to \$10.125 a share the day after the expansion plan was announced.

## Crow's Nest Sets Sights On Chicago Market

■ BY ED HOGAN

CHICAGO—Location is a key element in successful music retail, and the Crow's Nest has a choice one. The store is situated at the corner of State and Jackson in downtown Chicago, on the first floor of the massive, new Chicago Music Mart at DePaul Center. The Crow's Nest is not only on one of the

busiest corners in the city, but it has a large potential customer base of music students who attend classes at DePaul University on the upper floors. The Music Mart is also home to such stores as American Music World, Baldwin Piano, and sheet music-seller Carl Fischer Music.

Owner Floyd Crow couldn't be happier. He says, "35,000 people go by the front door every day. We've got 9,000 students in the building. The city occupies a few floors and that adds about 1,500 city workers. So we have pretty diverse clientele."

Crow started in music retail at 15, working for a chain. "I worked there

three years," he says. "In 1974, when I was 20, I opened my first store, Crow's Nest Records, Tapes and Video, in the Hillcrest Shopping Center. I built a building in Crest Hill, Ill.; it's about 14,000 feet... I got into the free-standing video business for a while, and then I decided to concentrate on doing music. I opened up a 7,500-square-foot full-line store in Naperville, Ill. We weren't trying to be the largest chain, just trying to have the strongest links... We also had a store in Aurora; it had some potential, but the location wasn't the



best."

When the opportunity arose to open a store in downtown Chicago, Crow was interested. "When we ran across the Music Mart at DePaul Center, we looked at the opportunity of doing something on State Street. As far as

music retailing, this area has been pretty dormant for the last 15 years. We've been doing well. The south end of State Street is becoming more vibrant with the opening of the Harold Washington Library and what DePaul University is doing here."

The store is about 10,000 square feet and carries about 50,000 or 60,000 titles. There are CDs, cassettes, laserdiscs, music-related books, music videos, CD-ROMs, and accessories. An interactive kiosk allows customers to search through databases, listen to entire album tracks, and obtain printouts of selections to present to clerks for purchases.

Construction began in December 1994, and the store opened March 6. It features wide aisles to accommodate two-way traffic. Two columns from the Goldblatt building were left standing for aesthetic and historical reasons. The string lighting is stylish and inexpensive.

Crow's Nest has an all-inclusive selection of musical genres. Crow says, "We stock the top 40/pop. We stock alternative also because of the huge student population. We do well with gospel. We have strong classical sales, not only because of all the fine musical

(Continued on page 55)



At the Crow's Nest, wide aisles and diverse selection encourage browsing.



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## Kemp Mill Music Declares Bankruptcy, Owes \$8.7 Mil

ON MAY 16, Kemp Mill Music, the 25-unit, Beltsville, Md.-based chain, filed for protection under Chapter 11 of the U.S. Bankruptcy Law. According to a petition filed with the U.S. District of Maryland Bankruptcy Court, the company had assets of \$8.5 million and total liabilities of \$8.7 million.

Of its total liabilities, \$1.16 million is owed to a secured creditor, presumably the chain's bank, with the remaining \$7 million (approximately) spread out among about 300 unsecured creditors.

According to the court documents, the six majors are the largest unsecured creditors: WEA is owed about \$1.38 million; PGD, about \$1.2 million; Sony Music Distribution is due \$1.16 million; Uni Distribution, \$1 million; BMG Distribution, \$847,400; and Cema Distribution, about \$546,100.

Other suppliers owed more than \$100,000 include AEC Music Distribution, about \$116,700; REP Co., about \$115,800; Great Bay, about \$107,900; RED, about \$102,200; and Independent National Distributors Inc., about \$101,400.

In the last few months, Kemp Mill has been struggling. It recently closed seven stores, and Stan Wahler, president and founder of the chain, announced he would be leaving come July.

According to the petition, Wahler retains 30.6% ownership of the chain, the same percentage owned each by Howard Appelbaum, executive VP of marketing, and Marc Appelbaum, executive VP of operations. The remaining 8.2% is owned by Joel Goldberg, a former member of the company's management team.

With the bankruptcy, Kemp Mill will be able to unload weak locations, according to Howard Appelbaum, who didn't specify how many sites are being targeted for closure. But he told The Washington Post that eventually the chain may end up with 10 to 15 stores.

That article also quoted him as saying that the chain would change its product mix, adding a large selection of used CDs and possibly clothing and jewelry to appeal to young shoppers.

Kemp Mill operates in Washington, D.C., long regarded by the industry as the most competitive music market in the U.S. In addition to the strong competition from longtime market players Waxie Maxie, Olson's, and Nobody Beats The Wiz, Tower Records has doubled its retail space in that market in the last year, while another superstore player, HMV, opened its first store there. Also, Best Buy and Circuit City, the industry's two leading discounters, compete head-to-head there.

**MAKING TRACKS:** Retail Track has spent the last couple of weeks at home recuperating from some minor leg surgery and has missed the opportunity to report on some of the personnel changes that have gone down throughout the industry. For starters, in July, Tom White, formerly head of sales at RCA Nashville, will join RED as national accounts manager, based in Min-

neapolis. Also, Suzanne Rinoldo, formerly distribution marketing manager at Caroline, has joined RED in the marketing and advertising department.

Out at Torrance, Calif.-based Wherehouse Entertainment, Kathy Ford, VP and controller, has been named CFO, replacing Anne McLaughlin, who left the chain (Billboard, May 20); Eliot Cobb, assistant VP of financial reporting, has been promoted to VP and treasurer; and Dan Yukelson, assistant controller, is upped to controller.

Up in Albany, N.Y., at Trans World Entertainment Corp., John Sullivan, formerly VP/controller, has been named senior VP/CFO, replacing Bob Helpert, executive VP/CFO, who left the chain to join retail chain Zany

Brainy. Meanwhile, the shakeup of middle management continues at the Musicland Group with the departure of Craig Ward, East Coast regional manager

of the music store mall division of the Minneapolis-based company. Ward is seeking opportunities and can be reached at 908-679-3414.

On the label side, Eddie Gilreath, senior VP of marketing at Motown, has left the label.

Also, Andrew Klein, who functioned as national sales director at Select Records, has left the label and is seeking opportunities. He can be reached at 718-264-1139.

**AND THEN THERE WAS ONE:** Way back when Alliance Entertainment Corp. was acquiring every super one-stop that moved, Retail Track wondered aloud if one company was large enough to contain the egos of Jerry Bassin of Bassin Distributors, Alan Meltzer of CD One Stop, and Bruce Ogilvie of Abbey Road. Meltzer was the first to bow out, and now, with the recent departure of Ogilvie, Bassin remains the sole member of the triumvirate of one-stop entrepreneurs still with Alliance.

Although he stays on as a consultant for the company, Ogilvie resigned as senior VP of operations and a member of the board of directors for Alliance. Ogilvie, who sold Abbey Road to Alliance in early 1994, sold the 1.5 million Alliance shares he held to Bain Capital, a private equity investment firm with a \$500 million portfolio containing stakes in some 80 companies.

In addition to buying the Ogilvie-held shares of Alliance (at an undisclosed price), Bain paid an additional \$8 million for 1.025 million shares of a newly created class of preferred stock of an Alliance subsidiary. That subsidiary, AEC Americas, owns Brasison and Disque Musica, a wholesaler based in Brazil. Robert Gay, a managing director for Bain, replaced Ogilvie on the Alliance board of directors.

Ogilvie, who walks away with an estimated \$36 million from his involvement with AEC, says he is seeking new opportunities, but he (jokingly) declines to provide his phone number.

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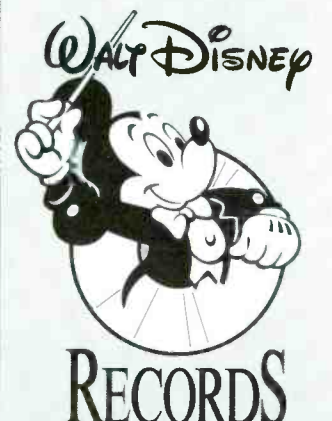
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# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	WKS. ON CHART
		COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan®</b>		
		★ ★ NO. 1 ★ ★		
1	—	<b>THE DOORS</b> ELEKTRA 502/EEG (10.98/15.98)	<b>AMERICAN PRAYER</b> 1 week at No. 1	1
2	1	<b>BOB MARLEY AND THE WAILERS</b> ▲ <sup>5</sup> TUFF GONG 846210*/ISLAND (10.98/16.98)	LEGEND	201
3	3	<b>BOYZ II MEN</b> ▲ <sup>5</sup> MOTOWN 530231 (9.98/15.98)	COOLEYHIGHARMONY	27
4	2	<b>NINE INCH NAILS</b> ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	90
5	4	<b>BEASTIE BOYS</b> ▲ <sup>5</sup> DEF JAM 527351/ISLAND (7.98 EQ/11.98)	LICENSED TO ILL	132
6	6	<b>JIMMY BUFFETT</b> ▲ <sup>2</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	209
7	5	<b>PINK FLOYD</b> ▲ <sup>13</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	212
8	7	<b>STEVE MILLER BAND</b> ▲ <sup>6</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS	207
9	8	<b>PINK FLOYD</b> ▲ <sup>10</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	212
10	12	<b>JIMI HENDRIX</b> ● MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	5
11	15	<b>JOURNEY</b> ▲ <sup>7</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	212
12	11	<b>ELTON JOHN</b> ▲ <sup>11</sup> ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	200
13	21	<b>THE DOORS</b> ▲ <sup>1</sup> ELEKTRA 60345/EEG (12.98/19.98)	BEST OF THE DOORS	195
14	13	<b>LIVE</b> ● RADIOACTIVE 10346/MCA (9.98/15.98)	MENTAL JEWELRY	9
15	9	<b>SELENA</b> EMI LATIN 27190 (7.98/13.98)	MIS MEJORES CANCIONES - 17 SUPER EXITOS	6
16	17	<b>OFFSPRING</b> EPITAPH 86424* (9.98/15.98)	IGNITION	20
17	16	<b>SOUNDTRACK</b> ▲ <sup>6</sup> POLYDOR 825095/A&M (9.98/15.98)	GREASE	28
18	22	<b>VAN MORRISON</b> ▲ <sup>2</sup> POLYDOR 41970/A&M (10.98/16.98)	BEST OF VAN MORRISON	2
19	18	<b>CREEDENCE CLEARWATER REVIVAL</b> ▲ <sup>7</sup> FANTASY 2* (10.98/17.98)	CHRONICLE VOL. 1	117
20	24	<b>GREEN DAY</b> LOOKOUT 46* (7.98/10.98)	KERPLUNK	32
21	19	<b>ENYA</b> ▲ <sup>3</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	188
22	23	<b>METALLICA</b> ▲ <sup>1</sup> ELEKTRA 60812/EEG (9.98/15.98)	...AND JUSTICE FOR ALL	198
23	25	<b>MELISSA ETHERIDGE</b> ▲ ISLAND 842303 (9.98/13.98)	MELISSA ETHERIDGE	34
24	30	<b>JAMES TAYLOR</b> ▲ <sup>7</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	210
25	20	<b>EAGLES</b> ▲ <sup>14</sup> ELEKTRA 105*/EEG (10.98/15.98)	GREATEST HITS 1971-1975	212
26	34	<b>GREEN DAY</b> LOOKOUT 22* (7.98/10.98)	39/SMOOTH	29
27	29	<b>NIRVANA</b> ▲ SUB POP 34* (8.98/14.98)	BLEACH	59
28	26	<b>JANIS JOPLIN</b> ▲ <sup>2</sup> COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	161
29	28	<b>MADONNA</b> ▲ <sup>6</sup> SIRE 26440*/WARNER BROS. (11.98/18.98)	THE IMMACULATE COLLECTION	12
30	10	<b>THE JUDDS</b> ▲ <sup>2</sup> CURB 8318/RCA (9.98/15.98)	GREATEST HITS	2
31	27	<b>ERIC CLAPTON</b> ▲ <sup>3</sup> POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	209
32	31	<b>LED ZEPPELIN</b> ▲ <sup>10</sup> ATLANTIC 82638/AG (10.98/15.98)	LED ZEPPELIN IV	180
33	38	<b>EAGLES</b> ▲ <sup>10</sup> ELEKTRA 103/EEG (7.98/11.98)	HOTEL CALIFORNIA	115
34	44	<b>WHITE ZOMBIE</b> ▲ Geffen 24460* (9.98/13.98)	LA SEXORCISTO: DEVIL MUSIC VOL. 1	5
35	39	<b>METALLICA</b> ▲ <sup>2</sup> MEGAFORCE 60396/EEG (9.98/13.98)	RIDE THE LIGHTNING	189
36	33	<b>THE BEATLES</b> ▲ <sup>8</sup> CAPITOL 46442* (10.98/16.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	97
37	37	<b>BEASTIE BOYS</b> ▲ CAPITOL 98938* (7.98/11.98)	CHECK YOUR HEAD	4
38	47	<b>ANNIE LENNOX</b> ▲ ARISTA 18704 (10.98/15.98)	DIVA	4
39	14	<b>THE JUDDS</b> ● CURB 61018/RCA (10.98/15.98)	GREATEST HITS VOL. II	2
40	40	<b>LYNYRD SKYNYRD</b> ▲ MCA 42293 (7.98/12.98)	BEST-SKYNYRD'S INNYRDS	82
41	46	<b>U2</b> ▲ <sup>5</sup> ISLAND 842298* (10.98/16.98)	THE JOSHUA TREE	165
42	41	<b>METALLICA</b> ▲ <sup>3</sup> ELEKTRA 60439/EEG (9.98/15.98)	MASTER OF PUPPETS	188
43	50	<b>SOUNDTRACK</b> MCA 10541 (10.98/15.98)	RESERVOIR DOGS	11
44	43	<b>AC/DC</b> ▲ <sup>10</sup> ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	111
45	35	<b>THE BEATLES</b> ▲ <sup>9</sup> CAPITOL 46446 (10.98/16.98)	ABBEY ROAD	71
46	45	<b>ZZ TOP</b> ▲ WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	10
47	49	<b>BEASTIE BOYS</b> ▲ CAPITOL 91743 (7.98/11.98)	PAUL'S BOUTIQUE	13
48	32	<b>PATSY CLINE</b> ▲ <sup>5</sup> MCA 12* (7.98/12.98)	GREATEST HITS	201
49	36	<b>YANNI</b> ▲ PRIVATE MUSIC 2067 (10.98/15.98)	REFLECTIONS OF PASSION	62
50	—	<b>NINE INCH NAILS</b> ▲ NOTHING/TVT-INTERSCOPE 92213/AG (7.98/11.98)	BROKEN	10

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■ indicates past or present Heatseeker title. ©1995, Billboard/BPI Communications, and SoundScan, Inc.

## CROW'S NEST SETS ITS SIGHTS ON CHICAGO MARKET

(Continued from page 52)

stores that sell violins, woodwinds and other classical-oriented instruments, but because a lot of children take lessons here and their parents come in and want to purchase music. It would hurt us to be segmented to one part of the population. Having a store this size gives me the capability of putting in a huge international section that includes the blues, since Chicago is the home of the blues."

Tourist traffic is a big plus for Crow. He says, "We're surrounded by the main tourist attractions and major cultural sites of the city. We're near the Cultural Center. Right across the street from us is the world's largest public library. We have the Art Institute a mile and a half away. There's also Roosevelt University a block away with about 15,000 students. Columbia College is two blocks away. The Chicago Symphony Orchestra is headquartered about a block and a half away. The renovated Chicago Theater is right up the street. There is a lot of culture in this area."

There is also the seasonal perk of being located near festival sites in Grant Park, which feature such events as Blues Fest, Taste Of Chicago, Jazz Fest, and State Street Days.

Crow says, "When I was talking to people about my idea of opening a store downtown, I got mixed reactions. Some said the record retail industry as a whole was on the downside in some ways, because of all the competitiveness within the marketplace. Some said I was crazy; everybody's going out of business. I don't look at things with a doomsday-type attitude. I was also told that going into this could be a very expensive proposition, with the type of look I wanted to have for the store and the inventory level that we're trying establish."

He says he took a hard look at the blitz advertising and low-ball pricing offered by the super stores. "We're aware of the Best Buys and the Circuit Cities. The degrading of pricing and so forth. I've never been one to hide underneath a rock. So I think we can offer service and selection that you're not going to find at the superstores. We are the collector's choice' is our key slogan. All the labels have been very supportive."

Crow also knows that it is important to foster relationships with the university and fellow merchants in the Music Mart. "We're developing a synergy to draw people here. There are 15 other music-oriented merchants in the building, carrying all sort of musical items, in addition to having private instruction. The Protégé Symphony Orchestra practices here. When all the stores open at the end of '95, it's going to be a great mall for shopping."

Though Crow has kept his store



Eye-catching signage and displays attract customers.

stocked with the most popular consumer formats of CDs and tapes, he still sees a market for vinyl. "I think vinyl has a die-hard market of collectors and purists. A lot of kids have never heard of a turntable or seen an album. We sell a lot of vinyl in all three stores. Particularly key acts . . . like Pearl Jam and the Beastie Boys."

Live performances are an important part of Crow's Nest promotional activ-

ity. An eclectic mix of acts has been presented in the court way directly in front of the store. "We've had David Sanborn, Brian Culbertson, Branford Marsalis, the group All, Papa Chubby, to name a few. These free concerts stimulate sales. In addition, the mart at 'Tunes At Noon,' has live concerts every day."

Advertising for the store is mostly (Continued on page 58)

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# To Service Tower, Mutual Music's On Its Way To Going Nat'l

**MUTUAL UPDATE:** Tower Records, which has long sought to centralize its independent-label purchasing, recently advised indie labels to secure a national distributor to service Tower, with the admonition that a distributor will be designated by the chain if the labels fail to name one. The West Sacramento, Calif.-based retail powerhouse has asked the labels to make their as-

signments by July, with an eye toward doing business on a national level by the fall.

With this situation looming, Mutual Music—the combine of independent distributors that includes City Hall Records in San Rafael, Calif.; Paulstarr Enterprises Inc. in Plymouth, Minn.; Rock Bottom Inc. in Davie, Fla.; and Twinbrook Music in New York—is moving to wrap up

its paperwork and become the newest national kid on the block.

"There is a contract on everyone's desk to form a limited liability corporation in California," says Twinbrook president Jay Baney, speaking for Mutual.

Baney anticipates that contracts will be signed by July.

In the interim, Mutual's member distributors have begun to solicit la-

bels already doing business with them to come on board with the national entity.

A letter mailed in mid-May stresses that Mutual "will operate primarily as a billing and returns service for Tower." Mutual will invoice Tower; Tower will pay Mutual; and Mutual will disburse payments to the labels. No centralized warehousing will be involved. Shipping

will be done out of the four distributors' existing warehouses.

The arrangement will offer Tower what it has always sought: streamlined purchasing and consistent pricing on a region-to-region basis.

Within this structure, Mutual is allowing a label flexibility in how it does its Tower business. Labels may open an account with each branch; deal exclusively with a single branch; or use two or three branches.

Some critics of nationalized distribution have maintained that the monolithic nature of the beast doesn't allow for regional reaction. Mutual's letter notes, "Since many acts still break regionally, Mutual provides labels the opportunity to concentrate on a single region by dealing with buyers and reps in that region."

Baney anticipates that Mutual won't be at any loss for business. "The caliber of the new labels coming up is much better this year. There's more good product seeking distribution than there are distributors to handle it."

**INSTRO BLOWDOWN:** Maybe it's just because summer, and its at-

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by Chris Morris

endant beach'n'barbecue time, is coming on that our listening tastes having been running toward the instrumental mode of late, and several indies have been feeding that craving with an avalanche of way-gone instro reissues.

The most humbling compilation on the market comes from New York's ultra-fab Norton Records: "Mr. Guitar," a 63-track (!), two-CD set devoted to the Swan Records recordings of fret legend Link Wray. Complete with rabid liner notes by Norton's Billy Miller, this staggeringly complete anthology offers an in-depth sampling of vintage '50s and '60s work by one of the most insanely gifted axemen ever to bend a string. And—bonus deluxe—it comes with a free Link Wray guitar pick.

On the surf'n'hot rod music front, One Way Records in Albany, N.Y., has issued "The Rat Fink Collection," a two-CD/three-LP comp of wave-riding, drag-racing '60s noise by Mr. Gasser & the Weirdos. This anonymous, nutty unit (comprising studio pros) issued three long-ago-deleted albums in their heyday; they are compiled here, and One Way's package preserves the original art, which was crafted by California genius Ed "Big Daddy" Roth. Rat Fink fans will want to glom onto this one for the eyeball kicks alone.

Finally, Sundazed Music in Cox-sackie, N.Y., unleashes no less than five primo surf' compilations this week: volumes devoted to the Pyra-  
(Continued on next page)

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TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by <b>SoundScan®</b>	
			★★ NO. 1 ★★	
1	NEW		NATURAL MYSTIC TUFF GONG 24103/ISLAND	BOB MARLEY & THE WAILERS
2	1	3	REAL TING WEDEED 2006/NERVOUS	MAD LION
3	2	6	HERE COMES THE HOTSTEPPER COLUMBIA 67056*	INI KAMOZE
4	4	71	BAD BOYS BIG BEAT 92261/AG	INNER CIRCLE
5	3	9	MURDER LOVE EASTWEST 61737*/EEG	SNOW
6	5	71	PROMISES & LIES VIRGIN 88229	UB40
7	8	71	SONGS OF FREEDOM ▲ TUFF GONG 512 280/ISLAND	BOB MARLEY
8	9	71	COOL RUNNINGS WORK 57553*/COLUMBIA	SOUNDTRACK
9	6	10	A TRIBUTE TO BOB MARLEY...THE RIDDIM OF A LEGEND RELATIVITY 1234	VARIOUS ARTISTS
10	7	10	TRINITY TABU 530479*/MOTOWN	LUCKY DUBE
11	14	51	KIDS FROM FOREIGN DELICIOUS VINYL/EASTWEST 92349/EEG [RS]	BORN JAMERICANS
12	11	71	QUEEN OF THE PACK ● EPIC 53763* [RS]	PATRA
13	10	30	DESTINATION BROOKLYN EPIC STREET 57857*/EPIC [RS]	VICIOUS
14	12	8	STRICTLY RIDDIM VOL. 2: THE SINGERS PRIORITY 53070	VARIOUS ARTISTS
15	13	39	REGGAE DANCER	INNER CIRCLE

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	14	THE LION KING: RHYTHM OF THE PRIDE LANDS ● WALT DISNEY 60871	LEBO M
2	2	9	BEST OF NONESUCH 79358	GIPSY KINGS
3	3	18	THE LONG BLACK VEIL ● RCA 62702	THE CHIEFTAINS
4	5	28	THE MASK AND MIRROR WARNER BROS. 45420 [RS]	LOREENA MCKENNITT
5	8	28	ALEGRIA RCA 62701	CIRQUE DU SOLEIL
6	4	13	CLANNAD THEMES CELTIC HEARTBEAT/ATLANTIC 82737/AG	CLANNAD
7	7	15	CELTIC LEGACY: A GLOBAL CELTIC JOURNEY NARADA 63916	VARIOUS ARTISTS
8	9	13	CELTIC HEARTBEAT COLLECTION CELTIC HEARTBEAT/ATLANTIC 82732/AG	VARIOUS ARTISTS
9	10	2	A DIFFERENT SHORE WINDHAM HILL 11166	NIGHTNOISE
10	6	11	LOOKING BACK CURB 77718	MARY BLACK
11	NEW		HAWAIIAN SLACK KEY GUITAR MASTERS: INSTRUMENTAL COL. DANCING CAT 38032/WINDHAM HILL	VARIOUS ARTISTS
12	11	31	GIPSY KINGS ▲ ELEKTRA 60845/EEG	GIPSY KINGS
13	12	78	LOVE & LIBERTE ELEKTRA MUSICIAN 61599/EEG	GIPSY KINGS
14	13	3	OUT OF THE WOODS HANNIBAL 1384	DR DIDG
15	14	79	BANBA ATLANTIC 82503/AG	CLANNAD

TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	63	LIVE AT THE ACROPOLIS ▲ PRIVATE MUSIC 82116	YANNI
2	2	13	LIVE AT RED ROCKS GTS 4579	JOHN TESH
3	3	183	SHEPHERD MOONS ▲ REPRISE 26775/WARNER BROS.	ENYA
4	4	111	IN MY TIME ▲ PRIVATE MUSIC 82106	YANNI
5	5	31	FOREST ● WINDHAM HILL 11157	GEORGE WINSTON
6	6	7	QUEST OF THE DREAM WARRIOR NARADA 64008	DAVID ARKENSTONE
7	8	261	NOUVEAU FLAMENCO ● HIGHER OCTAVE 7026	OTTMAR LIEBERT
8	7	8	BEYOND THE THUNDER HIGHER OCTAVE 7073	NEAL SCHON
9	10	5	BY HEART WINDHAM HILL 11164	JIM BRICKMAN
10	11	9	TYRANNY OF BEAUTY MIRAMAR 23046	TANGERINE DREAM
11	9	17	EUPHORIA (EP) EPIC 66862	OTTMAR LIEBERT
12	12	33	ACOUSTIC PLANET HIGHER OCTAVE 7070 [RS]	CRAIG CHAQUICO
13	13	91	HOURS BETWEEN NIGHT + DAY EPIC 53804	OTTMAR LIEBERT + LUNA NEGRA
14	15	57	CELTIC TWILIGHT HEARTS OF SPACE 11104	VARIOUS ARTISTS
15	16	35	MANDALA DOMO 71001	KITARO

○ 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. [RS] indicates past and present Heatseekers titles © 1995, Billboard/BPI Communications and SoundScan, Inc.

DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

mids (of "Penetration" fame), the Crossfires (featuring the pre-Turtles surfisms of Mark Volman and Howard Kaylan), the Cornells (whose members included Peter Lewis of Moby Grape!), the Original Surfaris, and Minnesota's finest, the Trashmen. (For vinyl fetishists, the Pyramids, Cornells, and Surfaris sets are available on LP.)

Eddie Cochran was wrong: There is a cure for the summertime blues. Fire up the 'cue and rock out.

FLAG WAVING: As the liner notes for his new Black Top album, "Since The Blues Began," point out, New Orleans R&B legend Tommy Ridgley is an avid bowler. But his favorite game got him into a spot when torrential rains flooded the Crescent City in early May.

"Down from the bowling alley, I couldn't get to my house," Ridgley says. "I stayed in the gas station until nine in the morning."

But the torrential rains didn't wash out Ridgley's set at the New Orleans Jazz & Heritage Festival (where he has performed every year since 1973), and it didn't dampen the 69-year-old vocalist's spirits, either. Ridgley is simply delighted with his new record.

"I been in the business a long time, and to all of a sudden come up with something different is a good thing," he says. "Every time I listen to it, I hear something different. This is the best thing that could happen to me."

"Since The Blues Began" is a spunky and touching record that fully captures the essence of New Orleans R&B. Ridgley, who began his career recording with Dave Bartholomew's band in 1949, is in hometown company on the record. Sidemen include Snooks Eaglin, a fellow Black Top artist, who offers sensational lead guitar on several tracks; pianist/arranger Edward Frank, a veteran of innumerable sessions at Cosimo Matassa's famed studio during the '50s; and bassist George Porter Jr. of the Meters.

The album contains 10 of Ridgley's own songs (he says he's penned 400), including spry remakes of such '60s Ric Records classics as "In The Same Old Way" and "Let's Try To Talk It Over."

Still active in the New Orleans clubs at an age when most men are

enjoying their retirement, Ridgley says, "I've never been out of the business. In fact, I don't know nothin' else. I just fell in love with the music."

Ridgley has no current tour commitments, but says, "I'm just sittin' here waitin'. I told 'em I'm ready to go."

He hopes to hit the road with Eaglin and adds that he may open a date for Ray Charles at Tramps in New York later this year. Ridgley has played the club before, opening for Little Richard and Solomon Burke; he says, "I hold my own with 'em." We don't doubt it.



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# Disney Hits The Promotional Warpath For 'Pocahontas'

BY MOIRA MCCORMICK

**HOCUS POCAHONTAS:** Walt Disney Records unleashed a quartet of "Pocahontas" audio products May 30—in advance of the animated feature's world premiere on Saturday (10) in New York's Central Park—buoyed by a customarily massive marketing campaign. As with the predecessor of "Pocahontas," "The Lion King," Nestle and Burger King are tied in; Mattel is also involved as part of a three-tiered rebate offer.

The Elton John/Tim Rice-penned soundtrack to "The Lion King" is a tough act to follow, having reigned as 1994's top-selling album, staying at the top of The Billboard 200 for nine weeks. But Disney has rolled out its heaviest artillery for the "Pocahontas" campaign, which in addition to consumer product rebates and cross-promotions includes a radio single and music video of **Vanessa Williams** performing "Colors Of The Wind" (Hollywood Records). The customary guy/gal pop ballad, **Jon Secada** and **Shanice's** "If I Never Knew You," is a bonus cut on the soundtrack, which was composed by **Alan Menken** and **Stephen Schwartz**.

The "Pocahontas" soundtrack \$8 rebate offer involves Mattel, Nestle, and Walt Disney Records; separate rebates with each company are also offered in conjunction with other Disney recordings. The soundtrack and "Pocahontas Sing-Along" form the centerpiece of Nestle's own "Pocahontas" promotions, backed with media and in-grocery ads. Walt Disney Records is also offering a \$3 mail-in rebate against its whole

book/tape "Read-Along" line, including "Pocahontas"—an offer that appears in Burger King's "Pocahontas" Kids Meals. Burger King is playing the soundtrack in all locations, as well as offering collectibles like action figures and drinking glasses.

In addition to the "Pocahontas Read-Along" and "Sing-Along," Disney has released the "Pocahontas Play-Along," with 40-minute music-and-dialogue cassette, 3D diorama, and a pair of figurines. Plus, Walt Disney Records has also issued a Spanish-language version of the soundtrack and a Spanish-English "Pocahontas Read-Along."

**CLASSICAL GAS:** "Beethoven Lives Upstairs," the audio, video, picture book, live concert, and soon-to-be-CD-ROM project released under the stellar **Susan Hammond's** Classical Kids/The Children's Group label, is one of the most completely wondrous examples of children's entertainment ever. Thus, it is with great delight that Child's Play reports that Devine Entertainment Corp., producer of the "Beethoven" video, has inked deals with Sony Classical and HBO for a new series called the Composers' Specials. Sony Classical will handle the audio soundtrack and video releases, with HBO airing the TV premieres. Like "Beethoven," each program will focus on the relationship between a fictional child and a great composer, with plenty of excerpts of that composer's work. First in the series is "Bizet's Dream," with **Maurice Godin** (TV's "Cafe Americain") as the composer of "Carmen" and **Brittany Madgett** ("Les Miserables") as his piano student. Sony Classical will launch the soundtrack and home video this summer, in advance of the TV premiere in September.

Subsequent soundtracks and videos will be released quarterly one month prior to their HBO premieres. The other five titles are "Bach's Flight For Freedom," "Liszt's Rhapsody," "Strauss: The King Of 1/2 Time," "Rossini's Ghost," and "Handel's Last Chance." "Handel," the final installment, will air in December 1996. Incidentally, Devine Entertainment partners **David Devine** and **Richard Mozer** previously helmed a pair of award-winning concert videos for **Raffi**—1985's "A Young Children's Concert

With Raffi" and 1989's "Raffi In Concert With The Rise And Shine Band"—prior to their classical work.

**KIDBITS:** Music For Little People/Warner Bros. Records has released "Hand In Hand," an all-star compilation of songs about being a parent. They include **John Lennon's** "Beautiful Boy," **Joni Mitch-**



by *Moira McCormick*

ell's "Circle Game," the Pretenders' version of **Bob Dylan's** "Forever Young," **Kenny Loggins'** "My Father's House," and **Sweet Honey In The Rock's** interpretation of **Khalil Gibran's** classic poem "On Children" . . . **Karan Bunin's** first **Karan & the Musical Medicine Show** album since leaving BMG Kidz is called "Living In Harmony" (Medicine Show Music, Hughsonville, N.Y.) and features a galaxy of kids' music guest stars including **Joanie Bartels**, **Scotter**, **Tom Chapin**, **Dan Crow**, **Red Grammer**, **Fred Miller**, **Vitamin L's Jan Nigro**, **Lois LaFond**, **Curtis King**, and **Sooz** . . . Speaking of **Sooz**, the sax-blowing mom from

New Jersey has rereleased her debut album, "Favorite First Songs," on her own Soozaroo Music label (Absecon, N.J.). It was previously available only through the Discovery Toys catalog under the name "Mango Tango," where it sold a most impressive 60,000 units . . . "All My Children" fans take note: **Bill Mooney**, who for years appeared on the ABC soap as the stoic Paul Martin, shows his gift-of-gab side as he teams up with veteran storyteller **David Holt** on "Why The Dog Chases The Cat: Great Animal Stories," the newest release from High Windy Audio, Fairview, N.C. . . . **Tonja Evetts Weimer**, whose acoustic folk album "Space Songs For Children" is one of the genre's most unusual entries, has a new book/tape combo, "Finger Play And Action Chants: Animals" (Pearce-Evetts Productions, Pittsburgh) . . . **Craig'n Co.'s Craig Taubman** has combined his two music careers—children's artist and Jewish-culture performer—in his new kids recording, "My Jewish Discovery" (Craig'n Co., Sherman Oaks, Calif.). Included are a doo-wop number, "Shabababat Shalom," and the hip-hop "Chanukah Rap." Taubman's next release, "Rock'n'Roll Daddy," is scheduled for a first-quarter 1996 release . . . Author, ecologist, and storyteller **Michael Caduto** has issued a new album called "All One Earth: Songs For The Generations" (Luna Blu, available through Marketing Music & the Arts, Silver

Spring, Md.) . . . Sounds of the South—zydeco, blues, New Orleans strut, etc.—are found in abundance on "Cows And Other Assorted Fun Songs For Children" (Azrou Records, Massapequa, N.Y.) by **Vince Junior**, whose previous kids release, "Inka-Neeto," was much enjoyed by Child's Play . . . **Debbi Friedlander's** "Somewhere In A Corner" (Sound Creations, Amherst, Mass.) contains a number of tracks not only sung by, but composed by, children.

## Spec's Stores' Profits Down In 3rd Quarter

NEW YORK—Spec's Music Inc. says that revenues were flat in the third fiscal quarter and that profit declined sharply.

For the three months that ended April 30, the 59-store, Miami-based music retailer reports revenues of \$18.3 million, roughly the same as last year. Net earnings fell 93% to \$32,000 from \$457,000 in the same period a year ago.

The company attributes the reduced profit to "lower margins on product sales, together with lower same-store sales and costs associated with the opening of eight new Spec's stores during the first nine months of the year."

Sales from stores open at least one year dropped 4.5% in the quarter.

For the first nine months of this fiscal year, Spec's reports net profits of \$1.4 million on revenues of \$62.1 million, compared with net income of \$2.5 million on \$60.4 million in revenues in the same period the year before. Same-store sales fell 0.4%.

The company expects to open its Coconut Grove and Miami Beach superstores in the summer, along with three smaller stores.

Spec's stock rose 37.5 cents to \$3.875 a share in Nasdaq trading on the day the results were released. The stock's 52-week high is \$7.

DON JEFFREY

## CROW'S NEST

(Continued from page 55)

print. "We find this to be the most cost-effective way to advertise," says Crow. "We target music-oriented magazines, like the Illinois Entertainer, and other local publications that have strong music sections, like the Reader." Crow's Nest does some co-op advertising with different stores. Crow appears on WGN 720 Radio twice a week reporting on the latest releases.

With summer coming and a full schedule of civic events in place, Crow expects his cash registers to sing. "We're really glad to be here."



**On The Corner.** A.E.C. Music Distribution coordinates in-store appearances at Street Corner Music in Birmingham, Mich., by three R&B artists on independent labels. Shown, from left in front, are Paulette Mills of Street Corner Music; Carla Foxx, WJZZ Detroit air personality; and Lynn Koretz, owner of Street Corner Music. Shown, from left in rear, are Mike Rome and Chris Flanagan of Street Corner and artists Doc Powell, West Coast Records; Gary Taylor, Morning Crew Records; and Michael White, Noteworthy Records.

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(Continued from page 47)

# Island Holds A 'Family' Gathering



Shown enjoying the scenery of Squaw Valley, from left, are Tracy Bennett, chairman, London Records U.K.; Lyor Cohen, president/COO, RAL/Def Jam; Peter Koepke, president, London; Johnny Barbis, president/CEO, Island; Bob Mercer, president, Margaritaville; and Jon Baker, president, Gee Street.

**SQUAW VALLEY, CALIF.**—The first-ever Island National Family Meeting was held May 8-14 at the Resort At Squaw Creek here. The conference drew 200 attendees from Island Records, London Records, RAL/Def Jam Records, Gee Street Records, Island Jamaica, Loose Cannon Records, Rocket Records, and Margaritaville Records. Island Records Group plans to make the meeting an annual event.



Andy Schuon, MTV senior VP of music and programming, center, is congratulated following his speech to the attendees by Island president/CEO Johnny Barbis, left, and Island Records chairman Chris Blackwell.



Island recording artist Melissa Etheridge meets label staffers at the convention.



Executives relax during the closing dinner at Lake Tahoe's River Ranch Inn. Shown, from left, are Bob Mercer, president, Margaritaville; Lisa Cortes, president, Loose Cannon; Johnny Barbis, president/CEO, Island; Trish Farrell, president, Island Jamaica; Chris Blackwell, chairman, Island; and Tracy Bennett, chairman, London Records U.K.



Island chairman Chris Blackwell, left, and Island president/CEO Johnny Barbis enjoy the festivities.



Gee Street president Jon Baker, left, chats with PGD president/CEO Jim Caparro.



Socializing at the convention, from left, are Island president/CEO Johnny Barbis; Linda Schonberg and Marie Knutsen of London recording duo Yaki-Da; and Island chairman Chris Blackwell.



New London Records signee Susanna Hoffs, formerly of the Bangles, is welcomed to her new label. Shown, from left, are Peter Koepke, president, London; Hoffs; Jim Caparro, president/CEO, PolyGram Group Distribution; and Tim Anctil, Hoffs' manager, Gold Mountain Entertainment.

22, plays guitar and keyboard.

Stockholm Records' managing director Eric Hasselqvist says the Cardigans broke mainly through exposure in the music press in Sweden. "The Cardigans really broke here through the alternative pop press, such as Slitz, rather than through selling lots of singles. They've had lots written about them in the monthlies, and their fan base was built up this way." A lot of the coverage now focuses on Persson, who's fast becoming the 'popstar' of the band.

The Cardigans caught the attention of Stockholm Records via Ola Hermansson, a prominent figure in the Swedish indie scene who runs his own label, Ceilidh Records. Says Hasselqvist, "He needed the backing of a major company to handle the Cardigans, because they were so good." Stockholm set up its own indie imprint, Trampoline, for the Cardigans.

Nina notes that there are now more opportunities in Sweden for young bands to record quality albums than ever before. "There is a tendency now for the major record companies to become interested in the indie scene here. It's good, because people outside [the country] always connect Sweden with Ace Of Base and Abba, and while these acts are important, [they're] just not the whole story."

The Cardigans caught the eye of Polydor International A&R manager Tony Piercy, who immediately saw the band's crossover potential in the U.K. "There's something very quirky and eccentric about the Cardigans which could really work here. They sound a bit like a mix between the Sundays and St. Etienne," he says.

Polydor released the Cardigans' second album, "Life," Monday (5) with a couple of extra tracks from "Emmerdale," including the catchy indie-pop song "Sick And Tired,"

which was released March 25 as a set-up, "so people can get used to the sound of the band," says Piercy. The single attracted the attention of BBC Radio 1 FM's Mark Radcliffe, who gave the track airplay in his show, and it also got a lot of regional airplay, says Piercy. The next single, "Carnival," a more laid-back, jazzy track, also released Monday, was accompanied by a quirky, '60s-style video.

Hasselqvist is pleasantly surprised at the U.K.'s interest in the band. "It is usually very difficult to sell this sort of music in the U.K., as [the British] can do it better themselves. [They] tend to be very skeptical about alternative music from the Continent." Persson is also taken aback. "All the reaction we've had so far has been very positive," she says. "I'm a little bit surprised by our release in the U.K., as it's hard for any foreign band to make it in England."

Polydor sees the Cardigans as a long-term project, says Piercy. "It won't work overnight. I think it'll take another year and another album to really establish them. They have a good image—very fresh and very young—and their album sound is a great mix of pop and jazz. The more people see them perform live or see them on video, the more popular they will become." The band is set to return to London later this month for more appearances and several gigs.

Persson describes the band's music as "very much classic pop with a '60s influence and jazz harmonies." She believes it is hard to pin down individual influences but says the Cardigans are "influenced by the '60s in general." Most of the lyrics are written (quickly, Persson adds) by bassist Magnus, who Persson describes as "a very depressed person . . . [he] writes miserable lyrics which balance against our music, which is very happy and poppy."

## SPAIN'S PEDRO GUERRA

(Continued from page 47)

awards ceremony.

A long time before his debut album was released, his songs had been recorded by Sabina, the duo Complices, Chiqui Perez, Paloma San Basilio, and another member of the new wave of singer/songwriters, Javier Alvarez.

Strictly speaking, "Golosinas" is not Guerra's first album. He recorded a studio record in Brazil, produced by Manuel, which is to be released later in the year. "It's a pretty record, with a more Brazilian tone, but afterward we thought it would be better to release a live record, because I am a singer who is very much in contact with my public," Guerra explains.

Another song is a soft rap titled "Rap/A/Duras Penas" (Rap With Great Difficulty). "I like rap for two reasons. I think that rhythmically it is very strong, and besides, as I say in my song, it is 'the spokesman for those on the edge.' It is music as a newspaper; it exists to say and condemn many things."

Guerra, who like the "older generation" of singer/songwriters is signed to BMG/Ariola, is destined to stay at the top for as long as singer/songwriters and strong

lyrics remain important in Spain. "I like music, I like literature, and there came a time I realized that songs formed the space where I could combine both things. I had lived from music since I was 18, and I know that that is what I am going to do always."

On June 10 Guerra will embark on a promo tour of Chile and Argentina, and from July to September he will tour Spain with a band whose members are yet to be finalized.

## MIDEM ASIA

(Continued from page 46)

Asia succeeded in excluding the presence of companies dealing in pirate merchandise. This was, he says, the result of close cooperation with IFPI's Asia-Pacific unit under J.C. Giouw.

A list of exhibiting companies was submitted to IFPI ahead of the event, and participants were alerted to MIDEM's anti-piracy stance and warned of the risk of legal proceedings if any piracy connection was evident. Says Roy, "We alerted every exhibitor about the problem of piracy and our position on it. With IFPI's help, we were able to make sure pirates didn't spoil the first MIDEM Asia."



# Album Reviews

EDITED BY PAUL VERNA AND MARILYN A. GILLEN

## POP

### ► PINK FLOYD

**Pulse**  
PRODUCERS: James Guthrie, David Gilmour  
Columbia 67065

Featuring a complete performance of "The Dark Side Of The Moon" and verbatim readings of such other Floyd staples as "Comfortably Numb," "Wish You Were Here," and "Shine On You Crazy Diamond," this double live set is an exercise in redundancy, since every track on it is a carbon copy of the corresponding album version. Nevertheless, hit-making potential of anything with the Floyd name on it makes "Pulse" a contender for hit status (and a must-have for the band's most avid followers). It is also a conversation piece, being the first CD package to feature a blinking red light in the spine.

## R & B

### ► ALL-4-ONE

**And The Music Speaks**  
PRODUCERS: Tim O'Brien, Gary St. Clair, DJ Gil, David Foster, All-4-One  
Blitz/Atlantic 82746

Chock-full of made-for-radio tracks, second album from vocal quartet All-4-One is a worthy successor to its self-titled multiplatinum debut. A stripped-down work that highlights the four vocalists, the album offers equal potential at pop, R&B, and AC radio with such selections as first single "I Can Love You Like That" and possible follow-ups like "These Arms," "I'm Sorry," and "Here For You."

### ► TINA MOORE

PRODUCERS: Various  
Scotti Bros. 72392

Lushly ripe 10-track crop is fertilized with heartfelt alto sonics, resulting in bountiful debut. Memorable lyrics till the mind's heart, as full-bodied production matches artist's refined vocal gymnastics to reveal singer's potential while legitimizing her bid to become R&B balladeer fixture. Fruit-bearing selections include the laicy "All I Can Do," the earnest "Waiting," a funk-sprinkled "Tell Me How You Like To Be Done," and "Color Me Blue," which melodically captures romantic heartache. Artist also delivers classic performance on standard "At Last."

## RAP

### ► VARIOUS ARTISTS

**Tales From The Hood The Soundtrack**  
PRODUCERS: Various  
40 Acres And A Mule Musicworks/MCA 11243

Multi-artist compilation is a mixed bag inspired by director Rusty Cundieff's second critically hailed film (the first was the rapumentary "Fear Of A Black Hat"). Mostly it discusses ghetto pain, but Domino sings sweetly over a steamy soundscape, the Face Mob Featuring Scarface explores gritty street justice, Spice 1 examines the no-future possibilities of street life, and the Wu-Tang Clan brags over a track that's cleaner than its usual.

## JAZZ

### ★ RALPH PETERSON FO'TET

**The Reclamation Project**  
PRODUCER: John Snyder  
Evidence 22113

Drummer/composer Ralph Peterson returns with another sizzling set whose diverse modern jazz styles are as mutable as the number of players that make up a "fo'tet." (Four in this case—Peterson with saxophonist Steve Wilson, vibist Bryan Carrott, and bassist Belden Bulloch.) Evidence of his progressive primacy can be found in the wistful, midtempo yearning of "Song Of Serenity," the free-jazz interplay of "Insanity," the lazy gait of "Just For Today," the bright, swinging groove of "Keep It Simple," and the inscrutable avant-bop of "Further Fo."

## SPOTLIGHT



**SOUL ASYLUM**  
**Let Your Dim Light Shine**  
PRODUCERS: Butch Vig & Soul Asylum  
Columbia 57616

A work of rare depth and brilliance, "Let Your Dim Light Shine" showcases a band whose creative gifts have flourished under the glare of a spotlight that could have easily diminished them. Starting with hit single "Misery," virtually every track here is a potential fire starter with as much cross-format potential as multiplatinum predecessor "Grave Dancers Union." Highlights include ultra-catchy "Bittersweetheart," Beatles-inspired "Hopes Up," folksy "Promises Broken," and touching ballad "To My Own Devices"—a runaway train in its own right. With front man Dave Pirner's inspired songcraft front and center, this is easily Soul Asylum's best album yet and the finest rock release of '95.

### ★ MUSIC REVELATION ENSEMBLE

**In The Name Of...**  
PRODUCERS: James Blood Ulmer, Kazunori Sugiyama  
DIW/Columbia 67101

The Music Revelation Ensemble is led by James Blood Ulmer—the composer of its harmelodic repertoire—with longtime rhythm section Amin Ali and Cornell Rochester. This avant-garde, instrumental set is driven by Ulmer's fiery fretwork, with guest-star reedmen Sam Rivers, Arthur Blythe, and Hamiet Bluiett. In its hard-edged, blistering atmosphere, listeners will be first attracted to the pretty-but-disonant counterpoint of "Mankind" and the transformed blues of "Purity."

## NEW AGE

### FUMIO

**Nature**  
PRODUCER: Fumio  
Soundings Of The Planet 7155

In the '70s, Fumio Miyashita was in the Far East Family Band, a Japanese space group that also included Kitaro among its members. Kitaro has since gone on to worldwide acclaim, but Fumio also put out dozens of solo records. Until the appearance of "Nature" and "Meditation," none was ever released in the U.S. "Meditation" lived up to its name, but "Nature" is more active, as Fumio revels in pristine, cyclical sequencer patterns and flute-like melodies laced with space whooshes. This will please fans of Kitaro's earliest music.

## WORLD MUSIC

### ► VARIOUS ARTISTS

**Trance 1; Trance 2; Echoes Of The Forest; Morocco, Crossroads Of Time**  
PRODUCERS: David Lewiston, Larry Blumenfeld  
Ellipsis Arts 4000, 4010, 4020, 4030

The folks at Ellipsis Arts, creators of the chart-topping "Global Meditation" set, launch their Musical Expeditions series with these four releases. Packaging design for this set—colorful, 64-page bound volumes—bests even the label's excellent African and flamenco compilations. The "trance" discs

## SPOTLIGHT



**NAUGHTY BY NATURE**  
**Poverty's Paradise**  
PRODUCERS: Various  
Tommy Boy 1111

Third long-player from group that put New Jersey on the rap map is full of fresh B-boy bounce (including thudding drums, melodic keyboards, and groovy basslines) and fluid, locomotive rhymes that sometimes—like in hit singles "The Craziest" and "Feel Me Flow"—explode in sing-songy, anthemic glory. Rappers Treach and Uncle Vinnie have refined their hooky poetic approach by, surprisingly, taking it back to the streets. They mix crystalline party jams with deep, eerie social commentary. Folks who thought Naughty lost its stride on its sophomore set, "19NaughtyIII," will be pleasantly surprised, since the crew is still representing its 'hood favorably.

include long musical passages from Turkey, Turkestan, Tibet, Morocco, Bali, and India, with abundant information explaining the genre's spiritual dimension. "Echoes" tells the story of the Pygmies of the Central African rain forest through their unique songs. The Moroccan disc ranges from author Paul Bowles' 1959 field recordings to Ganawa music to present-day Moroccan pop, and its booklet even includes local recipes.

## REGGAE

### ► BOB MARLEY & THE WAILERS

**Natural Mystic: The Legend Lives On**  
ORIGINAL PRODUCERS: Bob Marley & the Wailers, Alex Sadkin, Steve Smith & Chris Blackwell, others  
COMPILATION PRODUCERS: Chris Blackwell, Trevor Wyatt  
Tuff Gong/Island 314 524 103

Aimed at an audience other than roots completists, this greatest-hits-style sequel to the towering "Legend" compilation is the perfect adjunct to that phenomenal sales leader, distilling the socially conscious high points of Marley's dread danceability in a second, equally visionary volume. The remastering is impeccable, and the gospel-

## SPOTLIGHT



**VARIOUS ARTISTS**  
**Original Music From The Motion Picture Batman Forever**  
PRODUCERS: Various  
Atlantic 82759

Featuring such hot sellers as U2, PJ Harvey, Brandy (with Lenny Kravitz), Seal, Massive Attack With Tracey Thorn, Mazzy Star, Offspring, and Method Man, newest "Batman" soundtrack is as musically entertaining as it is dazzling for its star appeal. Led by U2 single "Hold Me, Thrill Me, Kiss Me, Kill Me," album keeps pace with such other stellar submissions as Seal's "Kiss From A Rose," Brandy's "Where Are You Now," and dark-horse entries from Eddi Reader, Nick Cave, Michael Hutchence, the Devlins, Sunny Day Real Estate, and the Flaming Lips. An all-out winner.

shaded remix of "Keep On Moving" is sure to find a welcome reception with discriminating R&B and modern rock programmers. The anthology also makes a fit 50th birthday complement to "Bob Marley: Songs Of Freedom," photographer Adrian Boot and writer Chris Salewicz's fun coffeetable-book tribute to the Tuff Gong. Summer's back and so is full-strength Marley mania.

### ★ LUCKY DUBE

**Trinity**  
PRODUCERS: Lucky Dube, Richard Sulima  
Tabu/Motown 314 530 479

South Africa's honey-voiced reggae superstar returns with a handsomely produced follow-up to his killer "Victims," steeped in the eloquent songwriting and dramatic flair that are Lucky's trademarks. There are manifold gems on this sweeping 11-song panorama, which luxuriates in the horns-embossed joy of big-band pan-African reggae. Lovely, jazz-flavored "Big Boys Don't Cry" is a real find for AC, and top 40 programmers should check out "Life In The Movies." Only misstep is overwrought "You Got No Right," an odd playlet fans should skip.

## VITAL REISSUES™

**JIM MORRISON (WITH MUSIC BY THE DOORS)**  
**An American Prayer**  
PRODUCERS: John Haeny, with John Densmore, Robby Krieger, Ray Manzarek, Frank LiSciandro  
Elektra 61812

This posthumous spoken-word album by late Doors leader Jim Morrison (with musical backing by the Doors) was released to critical acclaim in 1978, but has not been available on CD until now. Featuring well-known Morrison poems, the popular live version of "Roadhouse Blues," and other gems, "An American Prayer" is now augmented by three bonus cuts: "Babylon Fading," "Bird Of Prey," and "The Ghost Song" (all with new tracks by the surviving Doors). As such a band album as a Morrison side project, "Prayer" is the missing link in a catalog whose vitality only increases with time.

**SAM COOKE**  
**Night Beat**  
PRODUCERS: Hugo & Luigi  
REISSUE PRODUCERS: Jody Hart Klein, Gregg Geller, and Lenne Allik  
Abkco 1124

That this Sam Cooke masterpiece has languished in out-of-print limbo for decades is a sin of omission too grave to contemplate. Thankfully, it reappears now, 32 years after its original release. A delightfully intimate session featuring Cooke backed by various sparse combos, "Night Beat" is the late soulman's most direct musical offering, highlighted by open-hearted readings of originals ("Mean Old World," "Laughin' And Clowning") and standards ("Lost And Lookin'," "Little Red Rooster," "Shake Rattle And Roll"). A vivid portrait of an artist in his finest hour.

## LATIN

### ★ TRINA MEDINA

PRODUCER: Angel "Cucco" Peña  
SDI/Sony 81566

Eloquent lyrical imagery, stylish arrangements, and the wide-open delivery of this Venezuelan siren threaten to make her smashing label premiere one of the best tropical albums of the year. Trina Medina—whose rich, singular mezzo graces a gaggle of irresistible entries, be they uptempo ("Hablando Solo," "Que Tiene Tu Piel") or downtempo ("A Veces," "Júralo")—further underscores emergence of female artists in tropical arena lead by Olga Tañón and India.

### CARLOS ALBERTO

**Como Una Pelicula**  
PRODUCER: Cuto Soto  
J&N/EMI Latin 33394

Armed with 10 solid dancefloor ditties, this handsome Puerto Rican native with a honey-flavored baritone could become the next youth idol in the salsa market. Leadoff single "No Quiero Herir Mi Corazón" is likable enough, but stronger tracks are the title cut, "Intensamente Ilusionado," and "Cómo Fue Que Te Perdí."

## COUNTRY

### BELLAMY BROTHERS

**Sons of Beaches**  
PRODUCERS: Howard & David Bellamy, Randy Heibert  
Bellamy Brothers 9150

On their own label, Howard and David Bellamy continue to make the same great music that made them staples on country airwaves in the '80s. This 14-song disc percolates with Caribbean-influenced country rhythms and infectious melodies. The lyrics display the Bellamys' trademark humor, tempered with philosophical insight, especially on "Old Hippy (The Sequel)." Other outstanding cuts include "We Dared The Lightning," "Native American," "Feel Free," and "Jesus Is Coming." Playful and poignant, this is easily one of the best country albums this year.

## GOSPEL

### THE MIGHTY GOSPEL ENFORCERS

**Side By Side**  
PRODUCER: Eldridge Fox  
Pinnacle 0129

One of the few black acts in Southern gospel music, the Mighty Gospel Enforcers—Ronald Conley, Willie Horton, Chris Conley, Edward Mathes, Steve Conley, and Perry Lattimore—perform stirring live shows that are rapidly gaining them a legion of fans. This album, produced by Southern gospel veteran Eldridge Fox, approximates the intensity of those gigs via a mixture of classics like "Will The Circle Be Unbroken" with such wonderful originals as Horton's "He Is God," Mathes' "Side By Side," Ronald Conley's "Talking About Jesus," and Lattimore's "Make Your Reservation."

## CLASSICAL

### RACHEL'S

**Handwriting**  
PRODUCER: none listed  
Quarterstick 30

Wouldn't it be nice if this wondrous album marked the roots of a new scene, a burgeoning movement of young composers and musicians working from influences as disparate as Henry Purcell and Philip Glass and inspired by the DIY ethos of indie rock? We could call it garage classical and rejoice as more and more records issued forth with the beauty of this one. Gorgeously written, performed, recorded, and packaged, "Handwriting" imparts a rare, indelible grace. A true treasure. Distributed by Touch And Go.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Album Reviews Dept., Billboard, 49 Music Square W., Nashville, Tenn. 37203.



# Single Reviews

EDITED BY LARRY FLICK

## POP

### ▶ BRANDY Best Friend (4:48)

PRODUCER: Keith Crouch  
WRITERS: K. Crouch, G. McKinney  
PUBLISHER: Human Rhythm, BMI  
REMIXERS: John Robinson, Troy Taylor, Charles Farrar  
Atlantic 87148 (cassette single)

Brandy's cachet as one of the freshest young talents to emerge in recent memory continues to increase. This third single from sterling eponymous collection follows the jeep-pop vibe of "Baby" and "I Wanna Be Down," while also going for a slightly harder-edged groove in rambunctious remixes by Troy Taylor and Charles Farrar. At all times, Brandy's sweet and girlishly soulful delivery is center stage—as is the song's wickedly infectious hook. Another out-of-the-box smash.

### ▶ XSCAPE Feels So Good (3:32)

PRODUCERS: Jermaine Dupri, Carl-So-Lowe  
WRITERS: J. Dupri, C. Lowe, Xscape  
PUBLISHER: So So Def/EMI-April/Air Control, ASCAP  
So So Def/Columbia 77921 (c/o Sony) (cassette single)

New-jill clique previews its sophomore set, "Off The Hook," with a languid slice of hip-hop/soul. More adult vocal flavor is clearly the order of the day, as a full-bodied lead performance is wisely emphasized over the tight harmonies that were at the forefront of past hits. The only downside to this imminent hit is the disposable male rap that preambles the song and act. No need for introduction here, just let these talented women speak for themselves.

### ★ DEL AMITRI Roll To Me (2:17)

PRODUCER: Al Clay  
WRITER: J. Currie  
PUBLISHER: PolyGram International, ASCAP  
A&M 8451 (c/o PGD) (CD single)

Latest offering from quartet's fine album, "Twisted," is a feel-good toe-tapper, framed by spry acoustic guitar picking and cute castanet rolls during the chorus. Factor in friendly, sing-along passages and charming lead vocals, and you have the ingredients of a sleeper hit that could propel the act onto top 40 airwaves. Folks who go for recent hits by Hootie & the Blowfish and Blues Traveler should have an extra-close listen.

### THE LOVIN' SPOONFUL Summer In The City (2:20)

PRODUCER: not listed  
WRITERS: J. Sebastian, S. Boone, M. Sebastian  
PUBLISHER: not listed  
RCA Victor 68307 (c/o BMG) (CD single)

The chart-topping 1966 classic returns in full stereo, ready to attract a brand-new audience. Taken from the soundtrack from the Bruce Willis box-office smash "Die Hard With A Vengeance," this single could resurface on the Hot 100 this summer. Die-hard Lovin' Spoonful fans will appreciate the inclusion of the original mono version on the disc.

### GILLETTE You're A Dog (3:30)

PRODUCERS: 20 Fingers  
WRITERS: M. Mohr, O. Lollino  
PUBLISHER: Tango Rose, ASCAP  
REMIXERS: Charlie Babie, Onofrio Lollino, Jamie Principle  
SOS 1013 (12-inch single)

Although the previous "Mr. Personality" did not spark the same attention that the breakthrough "Short Short Man" did, the radio forecast for this bass-pop anthem looks good. Crossover and pop formats that cater to urban youth will have a field day with this, which is packed with playful chants and a host of ear-grabbing synths and skittling beats. Clubsters will want to nosh on the juicy platter of house remixes.

### MELISSA MANN Still In Love (4:41)

PRODUCER: Kingsley O.  
WRITER: Kingsley O.  
PUBLISHER: K-London, BMI  
REMIXER: DJ Juan Coon  
K4b 014 (CD single)

Mann brings a joyful energy to this shuffling pop/new-jill ditty. She makes the most of her slightly limited range, effectively vamping and belting the song's memorable, radio-friendly chorus with the ease and finesse of a seasoned veteran. Top 40 and crossover programmers should go directly to the Hands Up mix, which has a harder

percussion line and background chants that match Mann's performance. Contact: 203-357-9058.

## R & B

### ★ INCOGNITO Spellbound & Speechless (4:00)

PRODUCER: Jean-Paul "Bluey" Maunick  
WRITER: J.P. Maunick  
PUBLISHER: not listed  
Verve Forecast 856953 (c/o PolyGram) (CD single)

Fans of both traditional jazz and the more youth-oriented acid jazz will find this first taste of Incognito's forthcoming album, "100 Degrees & Rising," irresistible. Singer Joy Malcolm has a deliciously sassy demeanor that adds spice to group leader Jean-Paul "Bluey" Maunick's jaunty composition. While this is way more sophisticated than typical R&B radio fare, there is no reason why kids could not dig the track's jeep-friendly bassline or luscious retro strings—both are key ingredients in countless urban hits of the moment.

### ★ PHUNK ADDICT CREW Get With You (5:12)

PRODUCER: Black Olive  
WRITER: not listed  
PUBLISHER: Black Olive, ASCAP  
Black Olive 95 (CD single)

This familiar-sounding slow funk jam is instantly likable, and it is destined to bust out big time at R&B radio. Soul-filled male vocals trade off with a slinky female backing harmony, as a laid-back rap breaks in with several lyrical references to R&B and rap favorites of the past. For a rougher, raunchier ride, check out the street mix, which adds an uptempo beat and strange samples. Contact: 408-394-7176.

### LATANYA I Want The B-O-M-B (3:58)

PRODUCERS: M.Doc, Jere MC  
WRITERS: J. McAllister, S. Carter  
PUBLISHERS: Note By Note Songs/Third Coast  
InDaSoul 1001 (CD single)

The bomb Latanya wants is of the romantic variety that can only come from the lover-man in her life. She has an interesting style and a fine range that would be better served by more mature lyrical fare. Latanya is rescued by measured production that is jeep-smart and allows her to vamp freely. Contact: 312-280-8449.

## COUNTRY

### ▶ WESLEY DENNIS Don't Make Me Feel At Home (3:48)

PRODUCERS: Keith Steagall, John Kelton  
WRITERS: L. David Lewis, Kim Williams  
PUBLISHERS: Starstruck Writers Group/Sony Cross Keys/Kim Williams, ASCAP  
Mercury 1449 (c/o PolyGram) (CD promo)

Steagall and Kelton's production lets Dennis' distinctive voice shine on this ballad about a man on the brink of infidelity. His vocals have that heart-in-the-throat passion that imbues the song with a sense of tender anguish as he relates this story of love turned bad. This should further solidify

### NEW & NOTEWORTHY

**PURE SOUL We Must Be In Love (4:19)**  
PRODUCERS: Todd Mustaw, Kim Jordan  
WRITER: K. Jordan  
PUBLISHERS: Played Like A Step/Guy/Art Of War  
ASCAP  
StepSun 0141 (cassette single)

(Glorious old-school R&B ballad is smartly released at the top of prom and wedding season. The track has dynamic instrumentation, led by gospel piano lines and rich, blues-spiked rhythms, while the song has sweet lyrics that promise eternal love and union. Sentimental as a tune can be, single also has an earnest quality that keeps it from sounding bloated or contrived. The ball will easily begin to roll at R&B radio within moments, though this lovely effort deserves equal play at top 40 level.)

Dennis' acceptance at country radio on the heels of his last single, "I Don't Know But I've Been Told."

### ★ VICTORIA SHAW Forgiveness (3:31)

PRODUCERS: Andy Byrd, Jim Ed Norman  
WRITERS: V. Shaw, B. DiPiero  
PUBLISHERS: Minka/Maverick/WB, ASCAP, Little Big Town/  
American Made, BMI  
Reprise 45592 (c/o Warner Bros.) (cassette single)

Victoria Shaw and DiPiero have penned a beautiful ballad, and Shaw's vocal performance does it justice. This single previews Shaw's upcoming album, "In Full View," and radio should take note. Shaw has the whole package—the look, stage presence, great voice, and phenomenal songwriting talent (she co-wrote Garth Brooks' "The River" and the John Michael Montgomery hit "I Love The Way You Love Me")—all the necessary ingredients to become the next major female country artist.

### JEFF CARSON Not On Your Love (3:21)

PRODUCER: Chuck Howard  
WRITERS: T. Martin, R. Wilson, T. Martin  
PUBLISHERS: Stroudcaster/Baby Man/Wamer-Tamerlane,  
BMI  
MCG/Curb 52323 (7-inch single)

Positive ballad on the joys of enduring love should make this MCG/Curb newcomer accessible to country radio playlists. The record gets off to a slow, unassuming start, but then builds nicely with a melody line and lyric that tend to grow on the listener.

## DANCE

### ★ MALCOLM McLAREN Revenge Of The Flowers (5:14)

PRODUCERS: Robin Millar, Malcolm McLaren, Lee Gorman  
WRITERS: M. McLaren, F. Hardy, D. Makaga, L. Gorman  
PUBLISHER: not listed  
REMIXERS: Todd Terry, Malcolm McLaren  
Gee Street 422854 (12-inch single)

A wonderfully romantic moment from McLaren's brilliant new opus, "Paris," gets a crack at club play on the strength of crafty post-production by Todd Terry. He does an excellent job of retaining the core of the original song, while weaving a pillowy house groove that will delight DJs who often opt to frame peak-hour programs with arched-eyebrow drama. Can't wait to see the poses and strolls that runway regulars will concoct for this one.

### THE MIGHTY DUB KATS Magic Carpet Ride (6:02)

PRODUCER: Pizzaman  
WRITER: N. Cook  
PUBLISHER: PolyGram International, ASCAP  
REMIXERS: Les Massengale, Mark Roberts, Issy Sanchez, Cary Vance  
Sm:je 90140 (c/o Profile) (12-inch single)

Kitchen-sink instrumental from the ever-experimental mind of producer Norman Cook combines elements of disco and merengue—with the occasional splash electro-pop. The end result is a quirky, but endearing jam that will enjoy a nice run on the turntables of adventurous DJs. Crossover programmers in a playful mood might find the No Compende edit by Issy Sanchez and Cary Vance worth a spin or two.

### YELLO Tremendous Pain (7:26)

PRODUCERS: Yello  
WRITERS: B. Blank, D. Meier  
PUBLISHERS: Warner/Chappell/Axis Musikverlag/WB, ASCAP  
REMIXERS: Bobby D'Ambrosio, Steve Mac  
4th & Bway 162440 (c/o Island) (CD single)

This atmospheric trance/house mover is pulled from "Zebra," the group's first album in six years. Single benefits from an armful of fine remixes that are fashioned to fit several club formats—starting with Bobby D'Ambrosio's stark deep-house reconstruction, which lays a lot of the album version's quirky, ambient sound effects over a smooth, thick bassline. Perfect for programmers who tend to paint cinematic soundscapes for their audiences.

### KINGSIZE FEATURING GRISEL A. Elevate Your Mind (Feel It) (7:35)

PRODUCERS: Scott Marzullo, Joe Ventura  
WRITER: not listed  
PUBLISHERS: Dig It, ASCAP, King Kong, BMI  
Dig It International 016 (12-inch single)

Producers Scott Marzullo and Joe Ventura sew vibrant trance and electro-pop threads into a dark and foreboding deep-house

groove, making for a unique and refreshing antidote to the same ol' dubs that crowd underground club playlists. Featured singer Grisel A. is a bewitching presence, though her vocals could have been fleshed out to greater effect. In the end, however, this record works quite well as it stands, with three solid mixes for DJs to choose from. Enjoy. Contact: 212-673-7676.

## AC

### ▶ MARTIN PAGE Keeper Of The Flame (4:17)

PRODUCER: Martin Page  
WRITER: M. Page  
PUBLISHER: not listed  
Mercury 1444 (c/o PolyGram) (CD single)

Follow-up to the No. 1 sleeper smash "In The House Of Stone And Light" has a similar blend of mild shuffle beats, warm keyboard lines, and uplifting lyrics. And the track has a climax of chants and hand-claps that will leave you with an ear-to-ear grin. Page brings a sincerity and passion that is endlessly engaging. AC and top 40 radio will likely jump onto this gem quicker than its predecessor, but will hold on just as tightly.

### ▶ LEBO Kube (3:28)

PRODUCERS: Jay Rifkin, JVT  
WRITERS: C. Semenyá, Lebo M.  
PUBLISHERS: Walt Disney, ASCAP, Wonderland, BMI  
Walt Disney 20300 (CD single)

Second single from Disney's "Rhythm Of The Pride Lands" disc continues to stroll down a world-beat-paved pop path similar to Lebo's successful recent duet with Jimmy Cliff, "Hakuna Matata." Sunny as a day at the beach, this single has a gleeful choir, an infectious chorus, and wriggling percussion that will sound just lovely over AC radio airwaves.

## ROCK TRACKS

### ▶ BAD RELIGION Incomplete (2:28)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Atlantic 6254 (CD single)

The latest cut from the "Stranger Than Fiction" album could benefit from Bad Religion's high-profile opening slot on the Pearl Jam tour. Despite its title, "Incomplete" covers all the bases. Roaring guitars, standoffish lyrics, and an angry vocal make this latest Bad Religion track worth worshipping. Do not overlook the nonalbum bonus cut, "News From The Front."

### ★ GIRL WITH 100 HEADS If Jesus Was My Friend (no timing listed)

PRODUCERS: Robert Hanline, Girl With 100 Heads  
WRITER: M. Kuhn  
PUBLISHER: Really I Mean  
GW100H 01 (CD single)

Openly gay and lesbian Seattle quartet should easily parlay its ardent underground following into a much-deserved national breakthrough with this instantly appealing cut from its sterling eponymous EP. Bassist Mike Kuhn's storytelling lyrics provide one vivid scenario after the next, as Scott Wagner's vocals lend warm human depth. With a jangling, pop-lined rock sound that is akin to vintage recordings by the Pixies and R.E.M., this band is more than ready for modern rock radio formats. Contact: 206-323-1938.

### ★ GREEN APPLE QUICK STEP Los Vargas (3:59)

PRODUCERS: Nick Didia, Stone Gossard  
WRITERS: Green Apple Quick Step  
PUBLISHERS: Alien Religion/Spider Girl Songs/Back In Brown/  
Nordic Viking War Songs/Home Chicken/Wamer-Tamerlane,  
BMI  
Medicine 7533 (c/o Warner Bros.) (CD promo)

More mouth-watering music from the always fertile Seattle music scene, produced with imagination by Nick Didia and Pearl Jam's Stone Gossard. Nicely layered track has potential for appeal beyond the standard alternative arena given its infectious power-pop melody and quasi-metallic guitar lines, which are by turns crunchy and acrobatic. From the noteworthy collection "Reloaded." Have a bite of this delicious apple.

### ★ VIVA LA DIVA Silver Bullets (no timing listed)

PRODUCERS: Rob Gal, Viva La Diva  
WRITER: not listed  
PUBLISHER: not listed  
Readymade 01 (7-inch single)

Atlanta-based outfit rises from the ashes of the dear-departed Ellen James Society, showing eternally enigmatic front woman Cooper Seay in a far more straightforward rock-vamp role than in the past. Her dusky tones have a harder edge here and are bolstered by a driving backbeat and urgent power guitar chords. Beyond the raucous execution lies a tight and catchy tune with lyrics that are an intelligent cut above the angst of fellow modern rockers. Have a close listen—and then be sure to investigate "Left Behind" by another promising new band, Belloluna. Contact: 404-373-5733.

### ★ PAPAS FRITAS Passion Play (3:05)

PRODUCERS: Papas Fritas  
WRITER: T. Goddess  
PUBLISHER: Pop Has Freed Us, ASCAP  
Minty Fresh 10 (7-inch single)

This Boston-based trio blends sweeping strings and lethargic vocals with well-layered harmonies to form one of the unluckiest pop singles of the year. The flip side, "Lame To Be," is equally compelling. Contact: 212-343-2314.

### BIG STICK Panther (3:38)

PRODUCERS: Big Stick, Jim Sorensen  
WRITERS: Gill, Trance  
PUBLISHERS: Lacuna, BMI; Pow Wow, ASCAP  
Pow Wow 503 (CD single)

This underground rock act may finally get a break with its official U.S. debut. Cross Laurie Anderson with the Human League with a dash of Veruca Salt and the result is this quirky, cool pop track. Spin this Stick.

### VITAPUP I Need It (no timing listed)

PRODUCER: not listed  
WRITER: Vitapup  
PUBLISHER: not listed  
Mute 7004 (7-inch single)

With explicitives aplenty in both "I Need It" and its B-side, "Fuck My Head," there are not likely to be many takers at radio for this angst-ridden raw rock single. The production is rough and ragged, which is exactly what will appeal to the indie rock crowd. A strange rap-like reading about Darth Vader concludes the A-side, which should further dumbfound the uninitiated.

## RAP

### LORDS OF BROOKLYN Saturday Nite Fever (no timing listed)

PRODUCER: Admoney  
WRITERS: A. McLeer, M. McLeer, S. Westerman  
PUBLISHER: Brooklyn Burnz, ASCAP  
American 41898 (c/o Warner Bros.) (12-inch single)

If you've got the fever for the old-school flava, this super freaky hip-hop jam will fill the bill. As the needle scrapes across the intro of the '70s disco classic of the same name, an in-your-face backbeat relentlessly begins its assault. A raspy rap rolls over samples from the Guess Who's "American Woman" and Schoolly D's "Saturday Night." Move over, Johnny Boy, cuz this is grittier than "Pulp Fiction" and platter than "Grease."

### KINSUI Giddy Up Let's Ride (3:00)

PRODUCER: Danny D.  
WRITER: Kinsui  
PUBLISHER: DutchMasters  
Blunt 4415 (c/o TVT) (12-inch single)

Calling all rumpshakers. Kinsui wants you to roll your booty and bounce your bottom to this breakneck bass anthem. A sassy chant and Army-like scat rap provide the beat. You provide the buns. Now, get goin'!

### 11/5 Brousin' (4:04)

PRODUCER: T.C.  
WRITER: not listed  
PUBLISHER: not listed  
Dogday 3001 (CD single)

This San Francisco-based trio aims to addict those who like their rap slow, low, and mean. A bubbling bassline and reluctant hip-hop beat coolly crawl along the well-loaded rap. It'll leave ya fiendin' for more. Contact: 510-448-3759.

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

## Video Retailers Learn From The Kids

BY MARILYN A. GILLEN

DALLAS—Four out of four kids surveyed at the Video Software Dealers Assn. convention here May 21-24 weren't particularly revved up about the so-called "platform wars" looming with the rollout of new video game hardware systems from Sega, Sony, and Nintendo. In fact, they weren't even aware of the upcoming multimillion-dollar marketing battle for their hearts, minds, and allowances.

"Haven't heard of it," said Glenn Boyd, 14, echoing his three fellow teen panelists when asked about Sony's PlayStation, which is due to launch Sept. 9 at \$299 and has thus far been talked about mainly in enthusiast gaming magazines and the business sections of the consumer press.

Sega's Saturn, in select stores now at around \$399 and already beginning its marketing campaign, fared a little better, scoring name recognition from two of the teens, though perhaps not the kind Sega is looking for. "It's supposed to be almost as good as the 32X," offered Tom Shilling, 16, referring to Sega's current 32-bit add-on from which Saturn is positioned as a step up.

Nintendo's Ultra 64, a cartridge-based system that won't be out in the U.S. until next April, fared best in this small focus group of Texas teens, who admit an existing preference for Super Nintendo games over Sega CD titles (the graphics are better, they said, and response times quicker). U64 is the one platform about which they were excited and would be willing to wait for, "if the price is right and the games are good."

They're also not into computer games, they said. Only one of the three teens had a computer in his home.

What these avid game players do care about, as revealed during a May 21 VSDA panel titled "What Kids Look For In Video Games," is price and selection. They also demand to be able to rent games before they buy them, but won't necessarily do both at the same place, and not only because of the expected cost issue.

"Lots of times Toys 'R' Us costs more," said Zeb Upton, 13, who nonetheless looks to the major chain when

he wants to buy. The reason? Lots of choices across all gaming categories and plenty of copies of hot games—a particular beef the boys had with their local video stores when it came to renting and buying hit product.

Boyd rents at a local music and video store, he said, but rarely buys there. "They have some of the older games for sale," he said, "but not the newer stuff," which is usually available only for rental initially. He's never asked the local retailer to order something for him, but Shilling has. Three months later, he's still waiting for it to come in. If a game is not in the store when they go in to rent or buy, these teens will generally leave empty-handed to search somewhere else, they said, unless they can afford to pick up a second choice before moving on in search of their first choice.

The four teens rent games an average of two to four times per week, pretty much year-round. They often buy games they have rented, at least

whenever they have the money. They like action games, are swayed by certain publisher brand names (EA Sports and Acclaim scored high marks), and want to deal with staffers who know something about video games. They'd like to be able to ask someone in the store what's good and what's not, they said. They also clip coupons offering twofer rental deals and want to be able to keep a game for at least three days. "Sometimes you've got homework to do," Boyd noted, which can interfere with game time.

When buying, the teens first look to purchase used games from friends or retailers, they said.

Upton pegged a reasonable price for a used copy of a fairly recent hit game at "20 bucks, tops" and \$10 for an older game. Alan Gode, 14, characterized the price of many new games as "outrageous."

All four teens read gaming magazines, they said, and would consider

buying them in video stores if they were offered there. And despite a move to enhance soundtracks, none rated audio as a strong selling point, noting that they like the soundtracks for a few run-throughs, but then get bored with them and often mute the sound and play a standard audio CD as they play the game instead.

"These are your customers," noted panel moderator Steve Apple, of West Coast Video, to the large crowd of assembled retailers in the audience.

They were listening and questioned the captive, and often hard to fathom, demo. "I guess it drove home to me how important pricing is to kids," said Bill Morris, of Video Circus in Cortland, N.Y., as he went up to throw a few more questions at the kids as the panel dispersed. "And the idea of selling magazines was new to me. I guess you really need to sit down with the kids every now and again and just hear what they have to say about all this."

## EMI WEAVES INTRICATE PLAN FOR MULTIMEDIA FUTURE

(Continued from page 6)

ROMs to the possibilities offered by the Internet," he says. "We are weaving multimedia right into the fabric of our business."

"Multimedia is fast becoming an integral part of the whole music-development process," says Terri Santisi, EMI Records Group North America executive VP/GM. "And you can certainly see it reflected at the retail level—with the mix of products combining music and multimedia, music and games, films on discs. These new alliances recognize that and will allow us to enhance and further develop our artists' opportunities for creative expression and the fans' chance to know the artists."

### MULTIPRONGED PACT

The new EMI alliances with Virgin Interactive Entertainment cover the CD-ROM and enhanced CD arenas, though with different levels of focus. On the latter front, Virgin Interactive will handle sales and distribution into the computer software

pipeline and other nonmusic streams of enhanced CD titles produced by EMI Records Group North America. Music retail distribution of the multimedia albums, which are playable in standard audio CD decks and computer CD-ROM drives, will flow through Cema.

EMI Records Group North America labels have several multimedia album titles in development, Kiener says, with the first raft of releases expected out this fall. A number of details are still pending finalization, including pricing and production approach. The CD Plus or "multisession" standard of producing these discs, being developed by CD licensors Sony and Philips along with Microsoft and Apple, and with input from the Recording Industry Assn. of America, was still awaiting finalization at press time.

The distribution pact "maximizes the potential" for the new music format, Kiener says. "How the sales breakdown will play out between the software and the music channels, no one really knows yet," he says. "But we definitely believe that software outlets will play a role in selling these products, and we are committed to making this as broad and wide a business as possible."

On the CD-ROM front, Virgin Interactive will not only distribute but work with EMI Music artists on a global basis to develop and manufacture full-length CD-ROMs.

EMI Records Group North America's first CD-ROM project due on the market, a two-disc Queensryche title called "Promised Land," predates the new Virgin Interactive pact. The title, which combines documentary and game elements keyed to the band's album of the same name, was produced by multimedia developer Mediatrix, but will be distributed by Virgin Interactive. It's due out this summer.

Also predating the new venture is a Virgin Records CD-ROM on the

Rolling Stones called "Voodoo Lounge Interactive." The title, developed by Second Vision New Media, will be distributed to software channels by GTE Interactive. It's due out in early fall.

EMI also will mine its musical resources for the development of reference CD-ROM titles through an association with the Von Holtzbrinck Group, a publisher based in Stuttgart, Germany, whose holdings include a majority stake in the Macmillan Group and interests in L.A.-based new media publisher Calliope and New York-based developer Voyager Co. The two companies are planning their first slate of projects, which will draw on EMI and Virgin's musical assets and the German publisher's library of reference works. The first titles, which will be distributed to music retailers by EMI and to book and software retailers by Von Holtzbrinck, are expected next year.

### APPLE FEEDS TECH NEEDS

EMI is also bringing multimedia production capabilities in-house through a pact with Apple Computer. The computer company will provide a state-of-the-art multimedia studio and technical staff at EMI's Abbey Road Studio in London, with the aim of creating "a truly world-class, cutting-edge multimedia studio," Kiener says. Other EMI-affiliated studios are slated to receive multimedia workstations geared to developing enhanced CD projects.

EMI's multimedia strategy also will continue to include the release of Video CD titles from its artists, according to the company.

Also continuing, though at a quickening pace, will be EMI's mapping of cyberspace. Capitol Records and Virgin France will soon launch their own Internet sites, while other online arenas are planned to follow the path set by artist-specific sites, such as Megadeth, Arizona, and Adam Ant's Ant Farm.

## 'Friends' To Open Windows For GTI

GTI INTERACTIVE has gotten a little help from some friends to spread the word on Microsoft's pending introduction of Windows '95 software. The interactive software publisher, a corporate relative of GoodTimes Home Video, will produce and distribute to software channels "The Microsoft Windows '95 Informational Video," which is being hosted by two of the stars of TV's "Friends," Jennifer Aniston and Matthew Perry. The videotape, unveiled at the recent Video Software Dealers Assn. confab in Dallas and due out Aug. 1, takes viewers on a 45-minute tour of the hotly awaited new operating system and will be geared to a mass audience, the company says. Primed for a global push, it will be scripted in five languages.

Joe Cayre, chairman of GT Interactive and president of GoodTimes Home Video, predicts a takeoff as red-hot as that of the stars' TV show. "We are planning for the biggest launch in our history and expect initial shipments to be in excess of 10 million units," he said.

The video will be licensed to GoodTimes Home Video for distribution to traditional video channels.

WHAT SOUNDED AT FIRST like another Internet-fueled hoax (remember when Bill Gates was buying the Vatican?) is indeed on the up and up, we're told: The Pope is going interactive. Jasmine Multimedia, producer of such titles as "Vid Grid" and the forthcoming "Wild West," has gotten the papal seal of approval to produce "Inside The Vatican," a two-CD-ROM exploration of the Vatican and its people, the papacy, and the church. The developer will work closely with the Vatican on the project, it says, as well as with PBS station WNET-TV New York and Multimedia Entertainment, a TV production company. The interactive project, hosted by Peter Ustinov, will be based on a six-hour TV series of the same name.

The CD-ROM title is due out this fall, coinciding with Pope John Paul II's scheduled trip to the U.S. It always helps to tour behind an album, right?

RONALD N. FRANKEL has been named executive VP/GM of the recently announced MGM Interactive (Billboard, June 3). Frankel has consulted MGM on its interactive products since 1994.

The new division will create interactive products based on both original ideas and MGM-owned copyrights. The first titles are due out this year, with six to 10 to follow in 1996. Product, to be developed for a variety of platforms with an initial focus on the PC marketplace, will be distributed through MGM/UA Home Entertainment.

NEW LINE CINEMA is using the Internet to promote its forthcoming film based on the game "Mortal Kombat." The Web site went up May 26 at <http://www.mortal-kombat.com/kombatbegins>. The site will include behind-the-scenes footage, audio- and video clips, promotions, contests, and information on the film's soundtrack, among other elements. Chris Pula, New Line marketing president, compares the site to a game, in that new "levels" will be added every two weeks, leading up to the film's Aug. 18 release.

## New Line/Havas Team Up For New Software Firm

LOS ANGELES—A formidable group of entertainment industry names is teaming for the launch of a new software-development firm dubbed Anonymous Entertainment.

The company, unveiled during the Cannes Film Festival, is being funded by a previously announced joint venture of New Line Cinema and France's Havas, a media and communications group, and Chris Blackwell, through his Island Trading Co. Additionally, it boasts the talents of International Creative Management West Coast head of operations Bill Block, who will oversee the company's day-to-day operations from Los Angeles,

and former Virgin Games VP Stephen Clarke-Willson, who will lead Anonymous' game development, design, and production divisions out of offices in Redmond, Wash.

Anonymous' software development will encompass a wide range of interactive arenas, from games and entertainment to information and edutainment software, according to the principals. Its first release is "Caverns Of The Nebula," described as a CD-ROM role-playing game.

All Anonymous software will be released globally through the New Line/Havas joint venture.

MARILYN A. GILLEN



# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

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## PICTURE THIS™



By Seth Goldstein

**NO-SHOW:** Was the VSDA show floor tilted? That might be the reason why all those attendees found themselves rolling to the end of the exhibit hall inhabited by Turner, New Line, PolyGram, and Orion. The other end of the convention center, where most of the majors set up shop, by contrast, was quiet during the show's peak hours and deserted otherwise.

But, in fact, there was nothing wrong with the floor, which was as uniformly flat as the 14th annual VSDA conference. The reason Turner, et al., drew crowds had to do with the sell-through goods the exhibitors in the "hot corner" were promoting.

They took advantage of the earliest-ever VSDA, pumped up their sales staffs and publicity, and got the inside track on orders for the second half of 1995. We're not wont to pat ourselves on the back, but the best prescriptions for a successful show were outlined in detail in a story in the May 27 Billboard. It featured three of the four "hot corner" occupants.

VSDA's rank and file still professes indifference to sell-through. However, the retailers in Dallas did follow the action, which certainly wasn't in rental. Disney provided the best example during the show of what rental can't do: generate floor interest.

Disney's emphasis on rental coincided with its drabest presentation in years. The faithful who journeyed to Disney's Sunday night entertainment, always a VSDA highlight, did something unprecedented upon their return: They complained. Nowhere, they said, was the show-biz zest that trumpeted the arrival of "Beauty And The Beast" and "Aladdin" and had retailers on their feet cheering.

So why did Disney leave its \$1 billion-plus sell-through machine on the backlot? Studio sources say that Dallas wasn't worth the effort and that they knew in advance Dallas would be the dullest. Such predictions generally qualify as self-fulfilling prophecies, so you could say Disney got its wish.

Perhaps, too, vendors are feeling guilty that the forgotten rank and file who live off rental need to be brought in from the cold now and again. How else to account for Ted  
(Continued on page 66)

## Kid Vid More Than Just Disney Profits Seen In Nontheatrical Titles, Too

BY MOIRA McCORMICK

DALLAS—Disney isn't the be-all and end-all of children's video.

In fact, other labels are showing sprightly growth. As a result, quality nontheatrical kid vid can be profitable inventory for retailers, provided they take the extra steps required to build a clientele.

With that as its premise, the panel titled "How To Be A Hero In Kid Vid," held May 23 at the Video Software Dealers Assn. convention at the Convention Center here, offered substantive tips on how to develop and sustain an audience for quality children's product. The panel was sponsored by the nonprofit Coalition for Quality Children's Media, based in Santa Fe, N.M. President Ranny Levy, who described her organization's purpose as "to increase the visibility and availability of quality kids' media," was among the five panelists.

Levy noted that of the 237 million videos purchased in the first quarter of 1995, some 116 million were for kids. Mass merchants accounted for 61% of those sales, video stores 13%, supermarkets 9%, and mail order 2%.

While acknowledging that brand-name animated theatrical titles such as Disney's dominate retail activity, the panelists concurred that evergreen nontheatrical releases continue to turn a profit after the hits cool off. Said Greg Voynow, director of video distribution for children's publisher Scholastic, "Sur-

prisingly, the less commercial titles sell as well in our [classroom] club as do hit-driven titles." One reason, Voynow said, is what he termed "school-based brand awareness."

It's a given that the only children's vendor with brand awareness is Disney and that the other suppliers aspire to brand awareness of their own. Said Voynow, "While kids are in school, they're surrounded by other 'brands.' Kids have favorite authors; these authors can be considered a brand. National Geographic is one of our top-selling lines. It has a strong classroom on-line presence." Retailers, he suggested, should play follow-the-leader, trying out the in-school brands and the more popular after-school titles.

"We can make money on quality video for three reasons," said Voynow. "One, we can get better margins. We can sell these titles at full price because there's no danger of someone down the street discounting these titles. Two, we've created an environment where video is regarded as beneficial for kids. Three, we've developed a reputation for quality. Anybody can sell the [Mighty Morphin Power Rangers], and that's fine, but once you build a reputation for quality in your community, your customers will think of you as the source for quality titles. This will pay off, maybe not dramatically, but consistently, in the long run."

Archie Benike, director of marketing for Suncoast Motion Picture



**Hot Corner, Hot Stuff:** Turner Home Entertainment's VSDA booth drew lines for "The Swan Princess," baseball, and Dr. Seuss throughout the May 21-24 convention in Dallas. Floor activity at the Turner end of the exhibit hall was sufficient for showgoers to dub the area the "hot corner." Attendees as usual were ready to take point-and-shoot advantage of celebrity guests.

## 'Family-Friendly' Dove Foundation Extends Reach

BY TRUDI MILLER ROSENBLUM

NEW YORK—This bird flies high on wholesome wings.

The nonprofit Dove Foundation, which helps parents choose "family-friendly" videos via its coveted seal of approval, is expanding into cyberspace, CD-ROMs, and audiobooks. At the same time, the 4-year-old group is extending its reach to include nontheatrical titles. Movies have been the stars until now and received most of the attention during Dove's first awards ceremony at the Video Software Dealers Assn. convention in Dallas, May 21-24.

Retailers appear willing to follow Dove anywhere. Customers want "something that's for the whole family," says Sharon Harris of American Video Store in Pendleton, Ore. "The Dove seals make it easier for them to find what they want."

On June 1, Dove launched its own  
(Continued on page 67)

## BABEWATCH



Making waves wherever she goes. Pamela Anderson is the world's sexiest lifeguard, Playboy centerfold & cover girl, and all-around celebrity sensation. Shedding her signature swimsuit to star in a very special *Playboy's Best of Pamela Anderson: Special Babewatch Celebrity Centerfold*, she's uncovered, uncensored, and positively *red-hot!*



PLAYBOY HOME VIDEO

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## Celebs Make VSDA Scene

This year's Video Software Dealers Assn. convention in Dallas, May 21-24, was the first outside Las Vegas since 1985. Many retailers, unhappy with the change in venue, stayed home. But the showbiz allure of home video didn't fail to draw nice-sized crowds and big-name talent. On to Los Angeles in 1996.



Ted Turner, second from right, and lieutenants enjoy the results of a successful VSDA. Showgoers dubbed the separate but adjacent exhibits occupied by New Line Home Video and Turner Home Entertainment the "hot corner." Sharing the good feelings with their boss, from left, are Stuart Snyder and Phil Kent of Turner and Michael Karaffa and Kevin Kasha of New Line.



Jane and Gene make the scene. PolyGram Video president Gene Silverman and Mrs. Ted Turner—Jane Fonda—look fit for booth duty.



Jack Valenti, the once-and-future head of the Motion Picture Assn. of America, tells retailers that MPAA and VSDA are more vigilant than ever in protecting movie copyrights. Bootleggers beware: Jack's on your case.



Actor Danny Glover, center, who won this year's VSDA Humanitarian Award and also sells lots of cassettes, receives congratulations from Peter Balner, left, of Palmer Video, and John Maiorello of JD Store Equipment.



Who doesn't enjoy cartoon characters? Sony's winsome twosome from "Allegra's Window," left, meet retailer Paige Roper.



So, Jeff, what does it feel like? Keynoter Gen. Colin Powell, right, who may or may not have White House aspirations, buttonholes VSDA president Jeffrey Eves, center, about the responsibilities of office. Playboy Home Video executive VP Barry Leshitz keeps things from getting too serious.

## KID VID MORE THAN JUST DISNEY

(Continued from page 63)

from nontheatrical special interest kids video." He works to build retail awareness.

"If we come across a small-producer title we believe in, we request one of our prime, specialty small retailers to bring in a few pieces and see how it sells, without any promo," Ades continued. "If we get indicators from a few of these outlets that there is a groundswell, we will put a major force behind it to get our mass merchants and distributors to give it a shot."

One current independent title, "You Can Learn To Ride A Horse," spurred Fast Forward to get "one of

our mass merchant accounts to micro-manage it in a given region of the country. It's [doing] well and probably will achieve a rollout later this year. But this video probably wouldn't have seen the light of day if there weren't smaller retailers that were willing to try a few pieces."

All panelists stressed the importance of breadth of titles and careful selection. Ades said, "You have a chance to make a difference in what kids rent or buy, in your own stores." Voynow suggested forming panels of community kids to help shape video selection. "You can also tie in with schools," he said, "and set up charac-

ter visits. It's work to do this, but it can pay off." Kaplan recommended "merging different media in the same section, like Barney tapes, coloring books, and toys."

Levy noted a promotional ploy utilized by an independent retailer in Ventura, Calif., who installed a section of Coalition-endorsed Kids First! titles in his store. He will deduct the price of a rental if any title is subsequently purchased.

"Grass-roots campaigns can make a difference," stressed Ades. "Where you plant a seed, [customers] will follow."

# Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
★★★ No. 1 ★★★					
1	1	4	FORREST GUMP (PG-13)	Paramount Home Video 32583	Tom Hanks
2	2	7	THE SHAWSHANK REDEMPTION (R)	Columbia TriStar Home Video 74593	Tim Robbins Morgan Freeman
3	3	5	QUIZ SHOW (R)	Hollywood Pictures Home Video Buena Vista Home Video 2558	Ralph Fiennes Rob Morrow
4	4	4	TERMINAL VELOCITY (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 3461	Charlie Sheen Nastassja Kinski
5	6	2	MARY SHELLEY'S FRANKENSTEIN (R)	Columbia TriStar Home Video 78713	Kenneth Branagh Robert De Niro
6	5	10	THE SPECIALIST (R)	Warner Home Video 13574	Sylvester Stallone Sharon Stone
7	9	5	HOOP DREAMS (PG-13)	New Line Home Video Turner Home Entertainment 4021	Arthur Agee William Gates
8	7	11	STARGATE (PG-13)	Live Home Video 60190	Kurt Russell James Spader
9	11	5	ED WOOD (R)	Touchstone Home Video Buena Vista Home Video 2758	Johnny Depp Martin Landau
10	12	10	ONLY YOU (PG)	Columbia TriStar Home Video 73263	Robert Downey, Jr. Marsa Tomei
11	10	5	BLUE SKY (PG-13)	Orion Home Video 8783	Jessica Lange Tommy Lee Jones
12	39	2	THE PROFESSIONAL (R)	Columbia TriStar Home Video 74743	Jean Reno Gary Oldman
13	14	2	THE WAR (PG-13)	MCA/Universal Home Video 82214	Kevin Costner Elijah Wood
14	NEW		SPEECHLESS (PG-13)	MGM/UA Home Video M905102	Michael Keaton Geena Davis
15	8	11	THE RIVER WILD (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82008	Meryl Streep Kevin Bacon
16	15	4	TRAPPED IN PARADISE (PG-13)	FoxVideo 8690	Nicolas Cage Dana Carvey
17	NEW		THE JUNGLE BOOK (PG)	Walt Disney Home Video Buena Vista Home Video 4604	Jason Scott Lee Cary Elwes
18	13	4	THE ROAD TO WELLVILLE (R)	Columbia TriStar Home Video 73423	Anthony Hopkins Bridget Fonda
19	36	2	BULLETS OVER BROADWAY (R)	Miramax Home Entertainment Buena Vista Home Video 4368	John Cusack Dianne Wiest
20	16	4	THE PUPPET MASTERS (R)	Hollywood Pictures Home Video Buena Vista Home Video 3628	Donald Sutherland Eric Thal
21	19	16	COLOR OF NIGHT (R)	Hollywood Pictures Home Video Buena Vista Home Video 2550	Bruce Willis Jane March
22	17	8	THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT (R)	PolyGram Video 2006337133	Terence Stamp Hugo Weaving
23	23	17	IT COULD HAPPEN TO YOU (PG)	Columbia TriStar Home Video 72813	Nicolas Cage Bridget Fonda
24	18	12	MILK MONEY (PG-13)	Paramount Home Video 32973	Melanie Griffith Ed Harris
25	21	17	CLEAR AND PRESENT DANGER (PG-13)	Paramount Home Video 32463	Harrison Ford Willem DaFoe
26	NEW		HIGHLANDER: THE FINAL DIMENSION (PG-13)	Miramax Home Entertainment Buena Vista Home Video 3619	Christopher Lambert Mario Van Peebles
27	24	15	NATURAL BORN KILLERS (R)	Warner Home Video 13228	Woody Harrelson Juliette Lewis
28	22	19	TRUE LIES (R)	FoxVideo 8640	Arnold Schwarzenegger Jamie Lee Curtis
29	20	8	EXIT TO EDEN (R)	HBO Home Video 91164	Dan Aykroyd Rosie O'Donnell
30	28	9	ANGELS IN THE OUTFIELD (PG)	Walt Disney Home Video Buena Vista Home Video 2753	Danny Glover Tony Danza
31	NEW		MRS. PARKER AND THE VISCIOUS CIRCLE (R)	New Line Home Video Turner Home Entertainment 4020	Jennifer Jason Leigh Campbell Scott
32	27	7	SILENT FALL (R)	Warner Home Video 13569	Richard Dreyfuss Linda Hamilton
33	29	11	JASON'S LYRIC (NR)	PolyGram Video 8006339093	Allen Payne Jada Pinkett
34	32	18	THE MASK (PG-13)	New Line Home Video Turner Home Entertainment N4011	Jim Carrey
35	26	14	TIMECOP (R)	MCA/Universal Home Video Uni Dist. Corp. 82169	Jean-Claude van Damme Mia Sara
36	25	7	LOVE AFFAIR (PG-13)	Warner Home Video 13167	Warren Beatty Annette Bening
37	31	5	I LIKE IT LIKE THAT (R)	Columbia TriStar Home Video 73653	Lauren Valez Jon Seda
38	38	19	WOLF (R)	Columbia TriStar Home Video 71153-5	Jack Nicholson Michelle Pfeiffer
39	34	4	RADIOLAND MURDERS (PG)	MCA/Universal Home Video Uni Dist. Corp. 42206	Mary Stuart Masterson Brian Benben
40	33	13	THE LION KING (G)	Walt Disney Home Video Buena Vista Home Video 2977	Animated

◆ 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	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
<b>★ ★ ★ No. 1 ★ ★ ★</b>								
1	1	4	FORREST GUMP	Paramount Home Video 32583	Tom Hanks	1994	PG-13	22.95
2	2	13	THE LION KING	Walt Disney Home Video Buena Vista Home Video 2977	Animated	1994	G	26.99
3	<b>NEW ▶</b>		THE JUNGLE BOOK	Walt Disney Home Video Buena Vista Home Video 4604	Jason Scott Lee Cary Elwes	1994	PG	22.99
4	6	2	PLAYBOY: THE GIRLS OF HAWAIIAN TROPIC	Playboy Home Video Uni Dist. Corp. PBV0771	Various Artists	1995	NR	19.95
5	3	7	THE PAGEMASTER	FoxVideo 8641	Macaulay Culkin Christopher Lloyd	1994	G	22.98
6	8	2	PLAYBOY: PLAYMATE OF THE YEAR 1995	Playboy Home Video Uni Dist. Corp. PBV0773	Julie Lynn Cialini	1995	NR	19.95
7	5	18	THE MASK	New Line Home Video Turner Home Entertainment N4011	Jim Carrey	1994	PG-13	19.98
8	4	9	ANGELS IN THE OUTFIELD	Walt Disney Home Video Buena Vista Home Video 2753	Danny Glover Tony Danza	1994	PG	19.99
9	9	34	JURASSIC PARK	MCA/Universal Home Video Uni Dist. Corp. 82061	Sam Neill Laura Dern	1993	PG-13	24.98
10	<b>NEW ▶</b>		BEAVIS & BUTT-HEAD: THE FINAL JUDGEMENT	MTV Music Television Sony Music Video 49658	Animated	1995	NR	14.98
11	7	4	PENTHOUSE: WOMEN IN AND OUT OF UNIFORM	Penthouse Video WarnerVision Entertainment 50787-3	Various Artists	1995	NR	19.95
12	13	3	BOB DYLAN: MTV UNPLUGGED	Columbia Music Video Sony Music Video 50113	Bob Dylan	1995	NR	19.95
13	10	16	FOUR WEDDINGS AND A FUNERAL	PolyGram Video 8006317693	Andie MacDowell Hugh Grant	1994	R	19.95
14	22	3	DIE HARD TRIPLE PACK	FoxVideo 8718	Bruce Willis Bonnie Bedelia	1995	R	29.98
15	12	14	THE LITTLE RASCALS	MCA/Universal Home Video Uni Dist. Corp. 82144	Travis Tedford Bug Hall	1994	PG	24.98
16	15	2	PLAYBOY'S EROTIC FANTASIES: FORBIDDEN LIASONS	Playboy Home Video Uni Dist. Corp. PBV0780	Various Artists	1995	NR	19.95
17	17	4	PENTHOUSE: GIRLS OF PENTHOUSE-VOL. 3	Penthouse Video WarnerVision Entertainment 50790-3	Various Artists	1995	NR	19.95
18	14	63	YANNI: LIVE AT THE ACROPOLIS ▲	BMG Video 82163	Yanni	1994	NR	19.98
19	21	21	BIG	FoxVideo 1658	Tom Hanks	1988	PG	9.98
20	20	17	PENTHOUSE: SWIMSUIT 2	Penthouse Video WarnerVision Entertainment 50784-3	Various Artists	1995	NR	19.95
21	19	14	SNOOP DOGGY DOGG: MURDER WAS THE CASE	WarnerVision Entertainment 50625-3	Snoop Doggy Dogg	1995	NR	16.98
22	11	28	SPEED	FoxVideo 8638	Keanu Reeves Dennis Hopper	1994	R	19.98
23	16	6	PAGE/PLANT: NO QUARTER (UNLEDDED)	WarnerVision Entertainment 52000-3	Jimmy Page & Robert Plant	1995	NR	29.98
24	<b>RE-ENTRY</b>		THE LAND BEFORE TIME II	MCA/Universal Home Video Uni Dist. Corp. 82142	Animated	1994	G	19.98
25	<b>RE-ENTRY</b>		PENTHOUSE: PET OF THE YEAR WINNERS	Penthouse Video WarnerVision Entertainment 50788-3	Various Artists	1995	NR	19.95
26	28	2	THROUGH THE EYES OF FORREST GUMP	Paramount Home Video 80204	Tom Hanks	1995	NR	9.95
27	29	4	GLEN OR GLENDA?	Rhino Video WarnerVision Entertainment 72209-3	Ed Wood Bela Lugosi	1953	NR	9.95
28	26	15	PLAYBOY SEXY LINGERIE: DREAMS & DESIRES	Playboy Home Video Uni Dist. Corp. PBV0769	Various Artists	1995	NR	19.95
29	30	15	PLAYBOY: FABULOUS FORTIES	Playboy Home Video Uni Dist. Corp. PBV0770	Various Artists	1995	NR	19.95
30	<b>RE-ENTRY</b>		SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG	19.95
31	18	5	ABBA: THANK YOU ABBA	PolyGram Video 8006323833	Abba	1995	NR	19.95
32	25	16	PLAYBOY CELEBRITY CENTERFOLD: PATTI DAVIS	Playboy Home Video Uni Dist. Corp. PBV0774	Patti Davis	1995	NR	19.95
33	36	2	MEGADETH: EVOLVER	Capitol Video 77794	Megadeth	1995	NR	14.98
34	<b>RE-ENTRY</b>		RESEVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
35	<b>RE-ENTRY</b>		PHILADELPHIA	Columbia TriStar Home Video 52613	Tom Hanks Denzel Washington	1993	PG-13	19.95
36	<b>RE-ENTRY</b>		PLAN 9 FROM OUTER SPACE	Rhino Video WarnerVision Entertainment 2173	Bela Lugosi Tor Johnson	1959	NR	9.95
37	23	3	THE OFFICIAL 1995 NCAA CHAMPIONSHIP	CBS Video FoxVideo 8217	Various Artists	1995	NR	19.98
38	39	15	BEAVIS & BUTT-HEAD: WORK SUCKS!	MTV Music Television Sony Music Video 49615	Animated	1995	NR	14.98
39	27	26	EAGLES: HELL FREEZES OVER ▲	Geffen Home Video Uni Dist. Corp. 39548	Eagles	1994	NR	24.98
40	35	6	POCAHONTAS	Sony Wonder 49622	Animated	1995	NR	14.98

## Why Dallas Didn't Work As VSDA Convention Site

**D**ULL AS DALLAS: Shelf Talk couldn't agree more with Video Software Dealers Assn. president Jeffrey Eves' statement that Dallas isn't the place to hold an entertainment convention.

Attendance was way down, and the level of enthusiasm was even lower. Hardly anyone remarked about Disney's dinner event, which featured an unedited sneak preview of the upcoming film "Mr. Holland's Opus," except to say that the movie was too long and that the studio should have screened "Pocahontas." (The studio acknowledged that "Mr. Holland" needs some editing.)

The WEA lunch with All-4-One was well-received, but was the only sponsored daytime event. As for VSDA's annual Homer Awards Banquet, the consensus was that it went on too long. And to top it off, a former video store clerk turned Oscar winner, **Quentin Tarantino**, didn't show up to receive his special achievement award.

Eves admits VSDA picked Dallas against its better judgment, but maybe the city isn't all to blame.

The main excuse—retailers didn't come because Dallas isn't fun and May wasn't convenient—doesn't cut it. Video retailing is a business, and going to a convention, no matter what time of year, is part of doing business. Buyers from Musicland, Tower, Target, Wal-Mart, Kmart, and Blockbuster didn't skip Dallas because it didn't fit into their vacation plans.

The priorities of many VSDA members apparently lie outside of business considerations, and the trade group's board of directors and paid officers aren't going to argue the point. Hence the quick move back to July for the 1996 show in Los Angeles, the self-described entertainment capital of the world.

The Dallas experience says a lot more about the VSDA membership than it did about the organization's ability to run a convention. The mom-and-pop dealers who are the majority of VSDA members may be the backbone of the business, but it doesn't take much to break them.

**P**LAYBOY'S PAMELA: Outside of **Heather Locklear**, no woman is hotter on prime time than Playboy Playmate turned "Baywatch" babe **Pamela Anderson**.

Before her fame turns cold, Playboy Home Video will rush-release a video compilation called "The Best Of Pamela Anderson" June 20. Priced at \$19.98, the video features 20 minutes of outtakes from Anderson's centerfold shoots and home movies taken by ex-fiance **Scott Baio**.

"She's been on the cover of the magazine five times," says Playboy Home Video senior VP/GM **Barry Leshtz**, "and they've been our best-selling issues."

Although Anderson's new video is not officially another installment of Playboy's "Celebrity Centerfold" videos, Leshtz expects it to outsell **Dian Parkinson**, with sales of 100,000 units.

Following the Anderson release, Playboy will release "Girls Of Radio," which features DJs from 25 markets across the country.

Playboy will increase local promotions to push the tape, as well as its new "Real Couples," due in the fall. A national search netted six couples for the latter. Leshtz says the video

"screams for sequels and has great promotional hooks."

The vendor has hooked up with Uni Distribution for another three years and will

release a rental line through Paramount Home Video. Playboy Films will debut this year with three features. Six additional titles are scheduled for 1996. Budgets for the direct-to-video series are in the \$1 million-\$3 million range, Leshtz says. "Retailers say the erotic thriller is a big category," he adds. "They're conservative about buying the category and are looking for a brand to set them apart."

Playboy, which has the name, is offering titles such as "Cover Me," "Temptress," and "Playback." Star power includes **Corbin Bernsen**, "NYPD Blue" guest star **Kim Delaney**, and **George Hamilton**.

Leshtz says Playboy was "unable to make a deal" with Uni for the rental line. But it also wanted a heavy hitter in the rental department. "Uni is a distribution company," he says, "and is not in the rental business."

**'CINDERELLA' STORY:** The re-issue of "Cinderella" doesn't have the retail excitement of "The Lion King," but it does have the promotional power.

The title will be available Oct. 4 at \$26.99, and Buena Vista Home Video is packing it with \$15 worth of rebates, backed by four months of television ads. Consumers can get \$5 back with purchase of the title and two General Mills cereals or Betty Crocker products.

Kodak kicks in a total of \$5 off "Cinderella" or any Masterpiece Collection video with the purchase of film. Instant coupons good for discounts are available on Kodak packages. As for Buena Vista, it's also doling out \$5 for a "Cinderella"-Masterpiece buy.

Buena Vista promotions VP **Max Goldberg** says the idea is to keep the cost of the cassette in the \$9-\$12 range. "The value of the additional purchases rarely has gone beyond \$10, and the total for 'Cinderella' is less than our Pillsbury offer with 'Snow White,'" he says. "Consumers buy multiples of these products any-

(Continued on next page)

● 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. ◆ IFA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.



# Video Previews

EDITED BY CATHERINE APPLEFELD

## CHILDREN'S

"Papa Beaver's Story Time: Goldilocks And The Three Bears," Family Home Entertainment (818-908-0303), 47 minutes, \$12.98.



The cardigan- and spectacles-adorned Papa Beaver has been entertaining children via his daily animated Nickelodeon "Story Time" show for more than five years, and his series debut on FHE should spark plenty of excitement among devoted fans. The classic "Goldilocks" story is pumped up with new twists and turns that Papa Beaver uses to captivate his three young grandchildren, and the video also includes several other pint-sized fairy tales. Other releases in the initial "Story Time" video quartet are "The Little Red Hen," "The Three Little Pigs," and "The Blue Horse Who Goes To Town."

"Stay Safe From Strangers," Tapeworm Video Distributors (800-257-4904), 35 minutes, \$14.95.

An important topic is given tender loving care in this extremely child-friendly video, which is divided into six sections with titles such as "What A Stranger Looks Like," "The Puppy Safety Game," "Sometimes You Have To Tell," and "A Special Password." Tailored for children ages 3-8, the live-action program contains no bells and whistles but does hit home the basics of child safety in a manner they can take to heart. Professor Safety, a manic, absent-minded professor-type character, introduces each safety concept in turn and then demonstrates it with games and sketches.

"Getting Along," Amazing Show Productions (800-416-SHOW), 30 minutes, \$24.95.

"Getting Along" is the latest in the simply

produced series that features the friendly puppets Rusty DePuppet and his pals Doe Doe Bird and Professor Putter and aims to teach children multiculturalism and tolerance. The program, which features six new sing-along songs and a host of sketches, is well-intentioned, but unfortunately loses some of its zest in the translation. Many of the jokes, for instance, just aren't funny and run on entirely too long. Likewise, corny puns on "Barney," "Sesame Street," "Lamb Chop," and "Aladdin" fall flat, and special guest magician Carl Ballantine is sorely underutilized in a segment in which he attempts to teach the show's host some tricks.

## DOCUMENTARY

"Mike Tyson: The Inside Story," MPI Home Video (708-460-0555), 60 minutes, \$19.98.



Slick, slightly sensational program plays as much like feature film as it does documentary. Video features interviews with Tyson, friends from the old neighborhood, attorneys, trainers, and sundry other characters who have played a part in his life, as well as ample archival footage both in the ring and out. His personal story, beginning at age 11 with a visit to a detention center for armed robbery and leaving off thus far with his rape conviction, is given more attention than his professional endeavors. One can only gather, for example, that a prolonged sequence of scantily clad women is meant to show the temptation and torment that came along with his success. Likewise, Tyson's obsession with and subsequent marriage to Robin Givens takes center stage. Nevertheless, MPI should see brisk sales on the heels of Tyson's planned fight against Peter McNeeley in August.

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.

"Dances With Hummingbirds," Nature Science Network/ARK Media (800-727-0009), 60 minutes, \$24.95.



Violet Sabrewing. White-tailed Emerald. Magenta-throated Woodstar. No, these are not the names of newcomers to the professional wrestling circuit, but instead are some of the more than 15 principal players that grace this narrationless nature video. "Dances With Hummingbirds" is just what its title implies: a spirited pastiche of footage featuring numerous species in motion in such lush locales as Costa Rica, Jamaica, and various spots in the U.S. Upbeat soundtrack, which is filled with familiar instrumental numbers, is used to divide the video into various minichapters. Production quality of the video, which clearly will appeal only to a limited audience, is top-notch.

"War's End," Kinsale Enterprises (800-200-6008), 60 minutes, \$19.95.

Another in the barrel of videos commemorating the 50th anniversary of the conclusion of World War II, "War's End" focuses exclusively on the Nagasaki mission that saw the U.S. military drop a 10,000-pound untested plutonium bomb on the Japanese city. Gen. Charles Sweeney, who commanded this second bombing on Aug. 9, 1945, at the age of 25, for the first time on film provides his eyewitness account of the events surrounding the mission. Among his reminiscences are his first encounter with Col. Paul Tibbets, who piloted the Enola Gay in the Hiroshima bombing, the various security measures that accompanied the project, and a blow-by-blow description of the bombing. Sweeney's narrative is complemented by archival photo, television, and radio footage. An interesting

piece of history, particularly in light of the Enola Gay controversy at the Smithsonian.

"Apollo 13," PPI Home Entertainment (201-344-4214), 30 minutes, \$16.95.

Don't be fooled by the seemingly double-size box. The video inside—which puts Apollo 13's perilous journey to the moon in April 1970 under a microscope—is only a half-hour long. The box is oversized to accommodate a 25th-anniversary commemorative NASA pin. Ample NASA footage and current commentary are used to detail the third U.S. lunar mission, which took a near-fatal turn during the second day, when an oxygen tank exploded and left the three astronauts facing death. The story of their miraculous rescue rivals the plot of any special effects-laden science-fiction film and will thrill those with an interest in space travel.

## INSTRUCTIONAL

Learn To Make Slipcovers," Patricia Gardens Video (408-622-9441), 59 minutes, \$29.95.



Home-grown instructional video created by decorator Clare Driscoll aims to simplify the procedure of making custom-fitted slipcovers, the removable covers that can be used to dress up chairs and couches. Beginning by showing viewers the none too attractive frames under her beautiful slipcovers, Driscoll then leads them through the steps necessary to get them from point A to point B. Among her helpful hints are how to design and modify patterns, how to stock up on the necessary tools of the trade, how to select the best fabrics for a particular job and the pros and cons of working with different textures, and a road map to, yes, slipcover terminology, which to a newcomer makes political jargon sound like plain English.

Billboard®

FOR WEEK ENDING JUNE 10, 1995

## Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE Label, Distributing Label, Catalog Number	Year of Release Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★				
1	2	13	<b>THE LION KING</b> Walt Disney Home Video/Buena Vista Home Video 2977	1994 26.99
2	1	7	<b>THE PAGEMASTER</b> FoxVideo 8641	1994 22.98
3	3	31	<b>SNOW WHITE AND THE SEVEN DWARFS</b> Walt Disney Home Video/Buena Vista Home Video 1514	1937 26.99
4	7	21	<b>THE LAND BEFORE TIME II</b> MCA/Universal Home Video/Uni Dist. Corp. 82142	1994 19.98
5	5	87	<b>ALADDIN</b> Walt Disney Home Video/Buena Vista Home Video 1662	1992 24.99
6	4	21	<b>DISNEY'S SING ALONG SONGS: CIRCLE OF LIFE</b> Walt Disney Home Video/Buena Vista Home Video 3491	1994 12.99
7	12	7	<b>MARY-KATE &amp; ASHLEY: SEA WORLD</b> ◇ Dualstar Video/WarnerVision Entertainment 30065-3	1995 12.98
8	6	15	<b>BEAVIS &amp; BUTT-HEAD: THERE GOES THE NEIGHBORHOOD</b> ◇ MTV Music Television/Sony Music Video 49616	1995 14.98
9	<b>NEW ▶</b>		<b>BEAVIS &amp; BUTT-HEAD: THE FINAL JUDGEMENT</b> MTV Music Television/Sony Music Video 49658	1995 14.98
10	14	5	<b>ARIEL: WISH UPON A STARFISH</b> Walt Disney Home Video/Buena Vista Home Video 4078	1995 12.99
11	10	7	<b>MARY-KATE &amp; ASHLEY: MYSTERY CRUISE</b> ◇ Dualstar Video/WarnerVision Entertainment 30066-3	1995 12.98
12	11	15	<b>BEAVIS &amp; BUTT-HEAD: WORK SUCKS!</b> ◇ MTV Music Television/Sony Music Video 49615	1995 14.98
13	9	7	<b>JASMINE: JASMINE'S WISH</b> Walt Disney Home Video/Buena Vista Home Video 4083	1995 12.99
14	8	5	<b>BARNEY SAFETY</b> Barney Home Video/The Lyons Group 2005	1995 14.95
15	17	61	<b>THE FOX AND THE HOUND</b> Walt Disney Home Video/Buena Vista Home Video 2141	1981 24.99
16	16	294	<b>CHARLOTTE'S WEB</b> Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973 14.95
17	15	53	<b>THE RETURN OF JAFAR</b> Walt Disney Home Video/Buena Vista Home Video 2237	1994 22.99
18	13	5	<b>JASMINE: THE GREATEST TREASURE</b> Walt Disney Home Video/Buena Vista Home Video 4081	1995 12.99
19	22	3	<b>WINNIE THE POOH: FUN 'N GAMES</b> Walt Disney Home Video/Buena Vista Home Video 3941	1995 12.99
20	18	15	<b>GARGOYLES, THE MOVIE</b> Walt Disney Home Video/Buena Vista Home Video 3936	1994 19.99
21	20	119	<b>BEAUTY AND THE BEAST</b> Walt Disney Home Video/Buena Vista Home Video 1325	1991 24.99
22	<b>NEW ▶</b>		<b>TIMMY THE TOOTH: MALIBU TIMMY</b> MCA/Universal Home Video/Uni Dist. Corp. 81917	1995 12.98
23	<b>NEW ▶</b>		<b>TIMMY THE TOOTH: LOST MY BRUSH</b> MCA/Universal Home Video/Uni Dist. Corp. 81918	1995 12.98
24	23	7	<b>ARIEL: GIGGLES</b> Walt Disney Home Video/Buena Vista Home Video 4079	1995 12.99
25	24	41	<b>FERNGULLY...THE LAST RAINFOREST</b> FoxVideo 5594	1992 14.98

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1995, Billboard/BPI Communications.

## PICTURE THIS

(Continued from page 63)

Turner's astounding remark that "renting is part of the American way of doing things"?

What's true for capital purchases like houses, cars, and power tools is completely off the mark for readily afford-

able consumer goods. Video rental rewrote a page of American business history; nothing like it existed before. Hollywood tried to rewrite copyright law to make rentals illegal.

The Dallas VSDA, in downplaying the strength of sell-through, did manage one perverse accomplishment. It minimized a vibrantly healthy industry, marching toward \$7.5 billion-\$8 billion in wholesale revenues this year. Far fewer than 9,000 people gathered in Dallas to grumble publicly about the venue and how the show conflicted with high school graduations. Privately, they couldn't be happier with business.

Two weeks earlier, more than 35,000 people gathered in L.A. for the first Electronic Entertainment Expo. They were exuberant about E3, but the sales for much of the product on display will never materialize. Next year's VSDA goes to the L.A. Convention Center with a chance to right the balance and turn every square foot into a hot corner.

## SHELF TALK

(Continued from preceding page)

way and want the added value of a discounted video."

Tie-ins also require a short promotion window (usually three months) so as to avoid "double dipping" by consumers, Goldberg adds. General Mills' offer expires Jan. 31, 1996. Kodak's runs through Feb. 23 of next year.

General Mills is offering a separate \$5 rebate on "The Santa Clause," available Oct. 25 at \$22.99. Buena Vista will send back \$5 on evidence of the purchase of "Clause" and any one of 16 Family Films titles.



## DOVE FOUNDATION EXTENDS REACH

(Continued from page 63)

site on the World Wide Web, offering a complete list of its approved titles—updated daily—including some movies reviewed before they reach theaters. The site will also include reviews by film critic Holly McClure, and Dove is developing a service to provide photos, sound, and clips that can be downloaded onto users' multimedia computers. For those without PCs, Dove has set up a regular telephone line that offers the list and McClure's reviews at a cost of 95 cents per minute.

Meanwhile, Dove is completing agreements with publishers of audio-books and CD-ROMS who want to use the foundation seal on their family-friendly product. "This will allow them to isolate and target the family market," says Dove president/CEO Dick Rolfe. He claims Dove's image of a bird in flight is considered by many to be equivalent to "the Good Housekeeping seal."

Rolfe has taken Dove a long way since its beginnings in 1991. "We were a group of parents who were confused and intimidated by all the choices in the video store." The Motion Picture Assn. of America rating system "is unpredictable, and many titles are made direct for video and have no ratings at all. So we found ourselves renting fewer and fewer videos," says Rolfe. "But we decided there had to be quality, wholesome product out there, because once in a while we would find a good video."

He formed a group of 200 volun-

teers—all parents—who set out to review as many theatrical and nontheatrical tapes as possible. In the first year, they evaluated about 12,000 titles—"and boy, are my eyes tired," quips Rolfe. Of those, about 600 met the group's guidelines for wholesome entertainment. "Generally speaking, we look for movies without extreme violence, exploitative sexual content, or profane language."

Today, the Dove-approved list numbers about 1,400 releases, and the group reviews about 40 a month. Initially, "we were just going to video stores and renting them," says Rolfe, but now studios and independent producers submit titles. Dove charges \$25 per review.

The group has 650 member video stores who pay \$100 for the list, stickers to flag approved titles, signs, shelf talkers, and other point-of-purchase material. All are under the heading "Videos with this seal have been rated family-friendly by the Dove Foundation."

Stores, like all members, also get a quarterly newsletter and monthly updates. Each of the stores averages 3,000 customers, or a total of about 2 million who regularly come in contact with Dove titles.

Most of the members are independents, but some video and supermarket chains have joined, including Meijer Video Centers, with 78 locations in Michigan and Ohio; N-More Video

Superstores, with 49, including 16 in Texas; and Furr's Supermarkets, with 65 in New Mexico.

By using the Dove seals, "stores demonstrate to their customers that they have a large selection of family titles," says Rolfe. "It adds a degree of confidence to parents."

Retailers concur. "We've been using it for two years now, and it's had a wonderful effect," says American Video's Harris. "A lot of people come in and that's all they want to rent: something that's good for the whole family. It's definitely easier for them to find what they want."

At Red Carpet Video in Carlsbad, Calif., "We're always getting requests from concerned parents: 'Is this good for our kid?'" says assistant manager Dan Farias. "Now, since we brought in the Dove program [in March], we can just say, 'Any title with a Dove sticker is good for kids,' and they don't have to worry. It's a blessing. It's easier for families to find movies now—they just come in, browse, and pick the ones with

stickers. It has had a very positive effect."

Dove has a mailing list of 8,500 people, among them the heads of pro-family organizations that pass the information to their members. And it receives considerable exposure through the media. "With all that, we estimate our exposure level is something like 30 million people," Rolfe maintains.

The foundation is 50% supported by grants and donations and 50% by its fees for reviews and video memberships, which are free for individuals.

Although Dove's video-store program bears some resemblance to the Kids First! program launched by the Coalition for Quality Children's Video (Billboard, Feb. 25), the two aren't competitive, says Rolfe. "I think we really work well together and complement each other."

Rolfe notes, "They're dealing with a very targeted segment—children's product—whereas we're dealing more with the broad spectrum of entertainment. For example, we have found

many independent distributors of wonderful product for teenagers that wouldn't necessarily fit the criteria of the Kids First! program."

Dove's mailings do not include the reviews, although that will change with the addition of McClure's reviews on the Internet site. Titles fall into one of two categories: "all ages" and "12+." Among the latter are "Journey To The Center Of The Earth," "Star Wars," "12 Angry Men," "Oliver!," "Mutiny On The Bounty," "Hello, Dolly!" and "His Girl Friday."

Rolfe sees nontheatricals as "an overlooked segment of the market. We believe this is one area that needs more promotion and more credit for the wonderful product they put out."

During VSDA, the group presented its Dove Home Video Awards, which honored qualifying titles that have achieved sales benchmarks of 50,000, 75,000, and 100,000 tapes. A Diamond Dove went to an actor or actress who has appeared in a series with aggregate sales of more than 1 million units.

## Billboard

FOR WEEK ENDING JUNE 10, 1995

# Top Special Interest Video Sales™

RECREATIONAL SPORTS™				HEALTH AND FITNESS™					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
★★ NO. 1 ★★				★★ NO. 1 ★★					
1	1	17	NBA SUPER SLAMS 2 FoxVideo (CBS/Fox) 8198	14.98	1	1	19	YOUR PERSONAL BEST WITH ELLE MACPHERSON Buena Vista Home Video 3851	19.99
2	9	3	THE OFFICIAL 1995 NCAA CHAMPIONSHIP FoxVideo (CBS Video) 8217	19.98	2	4	11	KATHY SMITH: POWER STEP WORKOUT WarnerVision Entertainment 50902-3	19.95
3	2	103	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98	3	9	35	KATHY SMITH'S NEW YOGA WarnerVision Entertainment 50570-3	19.95
4	3	13	SAN FRANCISCO 49 ERS: SUPER BOWL XXIX CHAMPIONS PolyGram Video 8006368953	19.95	4	2	27	ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826	19.98
5	6	17	SHAQUILLE O'NEAL: LARGER THAN LIFE FoxVideo (CBS/Fox) 8179	19.98	5	8	59	YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	19.98
6	5	272	MICHAEL JORDAN: COME FLY WITH ME♦ FoxVideo (CBS/Fox) 2173	19.98	6	5	5	QUICK TONING: ABS OF STEEL WarnerVision Entertainment 51314-3	14.95
7	8	191	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98	7	3	73	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.99
8	7	33	75 SEASONS: 75 TH ANNIVERSARY OF THE NFL♦ PolyGram Video 8006319053	19.95	8	10	147	ABS OF STEEL 2 WITH TAMILEE WEBB WarnerVision Entertainment 133	9.95
9	11	13	NBA BELOW THE RIM FoxVideo (CBS/Fox) 8188	14.98	9	7	117	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT GoodTimes Home Video 7032	19.99
10	NEW▶		SHAWN KEMP THE REIGNMAN FoxVideo (CBS/Fox) 8219	19.98	10	6	127	STEP REEBOK: THE VIDEO PolyGram Video 4400847853	29.95
11	4	7	NBA JAM THE MUSIC VIDEOS FoxVideo (CBS/Fox) 4301	14.98	11	15	11	BUNS & ABS OF STEEL 2000 WarnerVision Entertainment 51309-3	14.95
12	12	27	LESLIE NIELSEN'S BAD GOLF MY WAY♦ PolyGram Video 8006331153	19.95	12	17	3	THE BEST OF STEP REEBOK TV PolyGram Video 8006339073	14.95
13	10	5	THE BASKETBALL HALL OF SHAME Paramount Home Video 44034	14.95	13	13	163	ABS OF STEEL WITH TAMILEE WEBB WarnerVision Entertainment 132	9.95
14	14	31	BEST OF ABC'S MONDAY NIGHT FOOTBALL PolyGram Video 8006319073	19.95	14	11	3	QUICK TONING: BUNS OF STEEL WarnerVision Entertainment 51313-3	14.95
15	13	35	WORLD CUP USA: OFFICIAL PREVIEW PolyGram Video 8006315733	14.95	15	16	135	BUNS OF STEEL 3 WITH TAMILEE WEBB WarnerVision Entertainment 131	9.95
16	16	29	BASEBALL: A FILM BY KEN BURNS Turner Home Entertainment B5318	179.98	16	12	15	REEBOK AEROSTEP PolyGram Video 8006330553	19.95
17	15	49	SIR CHARLES FoxVideo (CBS/Fox) 5992	19.98	17	RE-ENTRY		DENISE AUSTIN: TRIMWALK Parade Video 1483	19.98
18	19	19	NFL: 100 GREATEST FOLLIES PolyGram Video 8006326733	19.95	18	RE-ENTRY		STEP REEBOK: CIRCUIT CHALLENGE PolyGram Video 8006319013	19.95
19	20	91	NBA DREAM TEAM FoxVideo (CBS/Fox) 5616	9.98	19	RE-ENTRY		STEP REEBOK: THE POWER WORKOUT PolyGram Video 4400877673	19.95
20	17	77	BAD GOLF MADE EASIER ABC Video 45003	19.98	20	RE-ENTRY		JANE FONDA'S YOGA EXERCISE WORKOUT♦ WarnerVision Entertainment 55021-3	19.98

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. / ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1995, Billboard/BPI Communications.

## Billboard

# BIG EIGHT

### ESSENTIAL REFERENCE GUIDES

- 1. International Buyer's Guide:** The worldwide music & video business-to-business directory jam-packed with record & video co's, music publishers, distributors & more. \$109
- 2. International Talent & Touring Directory:** The source for U.S. & International talent, booking agencies, facilities, services & products. \$85
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA. \$135
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry. \$45
- 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$50
- 6. NEW! The Power Book Directory of Music Radio & Record Promotion:** The ultimate guide to radio and record promotion. Lists Radio Stations, Record Companies, Radio Syndicators and Top 100 Arbitron Markets. \$75
- 7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the latin music marketplace. \$60
- 8. International Recording Equipment & Studio Directory:** All the facts on professional recording equipment, studios & equipment usage. \$80 \$40

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# Pro Audio

## Cookin' At Home With Shirley Horn House Is Studio For Singer's New Verve Set

BY BILL HOLLAND

WASHINGTON, D.C.—What do laughter, music, a kitchen full of food, and a 32-foot mobile recording studio have in common? Why, a four-evening recording session/house party at Verve recording artist Shirley Horn's house, that's what.

Horn, one of America's premier jazz singers and winner of the 1992 Billboard jazz artist of the year award, convinced Verve to let her produce her upcoming album at her home in the Brookland section of northeast Washington—a quiet, tree-lined neighborhood not far from Catholic University.

The plan? Bring in a mobile truck on the evenings of May 15-19 and record at home with her regular trio—Horn, bassist Charles Ables, and drummer Steve Williams. Then ask Washington-area legends like tenor saxophonist Buck Hill and bassist Steve Novosel to join in the fun. And, just to make things even more spicy, cut some tunes with invited guests Elvin Jones and Billy Hart on drums and tenor giant Joe Henderson. And leave room on a few tunes for trumpet star Roy Hargrove (who couldn't make the sessions) to overdub solos later.

Horn also asked veteran New York recording engineer Dave Baker to join the festivities.

"I wanted it to be like the old days," says Horn, "when folks would get off work at two or three, drop by

my place, and play till dawn. Good company, good food, good music."

Horn even has a working title for the project, "The Main Event," explaining that "the main event is the music." The record is tentatively scheduled for release in January 1996.

The folks at Big Mo Studios, in the nearby suburb of Kensington, Md., were surprised when they got the call from Verve, even though their "on-wheels" studio truck is well known here.

Baker says the choice of Big Mo came from "a combination of looking up listings, getting bids, and following up a recommendation."

"We all knew Shirley lived in the area, of course," says engineer Greg Hartman, who, along with Kevin Wait, assisted Baker at the home-cookin' sessions. "Naturally, we said, 'Yeah, sure!' and jumped at the chance."

The studio truck's two Sony APR 24 tape machines were just the ticket, since Baker decided to go analog, recording on 2-inch Ampex 456 tape at 15 inches per second with Dolby SR. The Big Mo console is a 36-channel Sony MXP 3036.

Hartman and Wait strung one main thick audio cable and a video cable into the house and a power cable to the basement power source. The big mike cable splitter box fit right under Horn's new Steinway D 9-foot grand.

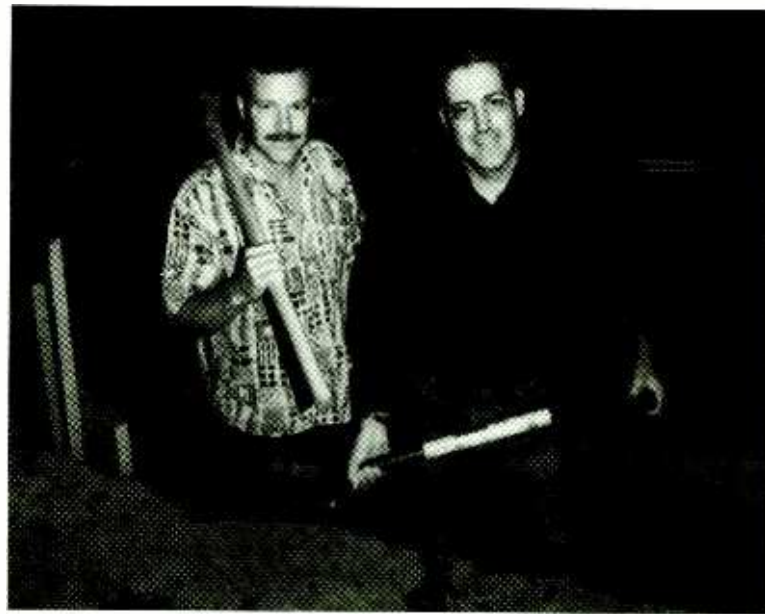
Baker, who first recorded Horn in

1989 for the "Close Enough For Love" album and has done subsequent work with her in digital and analog formats, says he chose the latter this time for ease of operation and flexibility.

Baker chuckled when asked about separation, baffling, and seepage with so much equipment and so many musicians crammed into Horn's music room, saying that the circumstances called for "a bit here and there," Zen approach to isolation.

Baker covered the bottom half of the grand with a quilt and put up a few waist-high baffles near the drums, but basically went with the more open-sound approach of recordists specializing in live jazz and classical music dates and dealing with the caliber of musicians who sel-

(Continued on next page)



**Shoveling Their Way Into The Future.** Los Angeles mastering facility Future Disc Systems has just begun work on a planned expansion of its Hollywood site. Shown at the ground-breaking ceremony are partners Steve Hall, left, and Gary Rice.

## Vinyl's Groovy Sound Is Alive At Classic New Company Returns To The Abandoned Format

BY DEBBIE GALANTE BLOCK

NEW YORK—If Elton John demands it, Herbie Hancock records on it, and Billie Holiday sells on it, vinyl must be back.

Or maybe it never went away. At least that's the view of Hollywood-based Classic Records co-owner Michael Hobson, who founded the all-vinyl label on the premise that analog fans still yearn for the groovy sound of LPs, even though record labels have all but abandoned the format.

Hobson and Ying Tan formed Classic Records in January 1994, licensing approximately 30 titles from BMG's RCA Living Stereo classical LP catalog and later licensing material from PolyGram's Verve jazz archive. More recently, Classic has moved into the new-release arena with such titles as Elton John's "Made In England" (Rocket/Island), Matthew Sweet's "100% Fun" (Zoo), and Little Feat's "Ain't Had Enough Fun" (Zoo).

Classic Records is also working on a release that will be out first on vinyl and later on CD if another label licenses it. That project is a jazz LP titled "A Time Remembered" by former John Coltrane bassist Art Davis, featuring Ravi Coltrane, Herbie Hancock, and Marvin "Smitty" Smith (drummer on "The Tonight Show").

It is ironic that Classic Records chose classical music as the genre with which to launch its vinyl operation, since classical listeners were the first to embrace the CD in the early '80s.

"There are a lot of reasons this genre went to CD first," says Hobson. "Classical music has a lot of texture. There are layers and depth. There are spatial details, and there are harmonies that are pretty important. If you've got a noisy LP, it is distracting. CDs offer that real clear, quiet background. Now, here we are, 14 years later, bringing back 35- or 40-year-old classical performances. But our LPs, manufactured

by [Camarillo, Calif.-based] Record Technology Inc., are the highest quality LPs that have ever been made. That's why audiophiles are willing to pay \$30 for our LPs."

Before starting the label, Tan sold vinyl only through his mail-order business. Hobson, a former employee of Bell Labs, had—and still has—a high-end audiophile equipment boutique in Manhattan named Hobson Ultimate Sound, where the highest-priced system can fetch as much as \$100,000.

Hobson does very little advertising for his store, getting most of his customers by word of mouth. "I wanted to put hi-fi gear into its proper context," he says, "I carry very few brands. There is little or no mixing and matching. All components I carry are co-designed so they work well together. I'm a force of one; I've never had any employees. The equipment sells itself."

The boutique business gave Hobson a base from which to get into the record industry, putting him in contact with industry executives who shop there and are impressed with Hobson's passion for music.

Like many audio enthusiasts, Hobson is quick to participate in the digital-vs.-analog debate. He says it comes down to preference: "Digital is pure. It almost sounds too clean to me. I listen to it, I sell it, I have people who come to Hobson Ultimate Sound who will only listen to CDs. But my first love is LP. I own 25,000 to 30,000 LPs—a mix of all genres."

Hobson goes as far as saying he prefers 78s to LPs, noting that 78s are "one step closer to that live sound. With each successive layer between you and the original event, something is lost."

He likens music formats to Coca-Cola, saying, "Coke only came in bottles at one time. Then it became available in plastic bottles and aluminum cans. Coke tastes better in a bottle even though there are people out there who say, 'Coke is Coke.' Many true Coca-

Cola drinkers will not buy Coke in a can. The same thing holds true with music. There are people who will buy only vinyl, and if it is not available in that form they may not buy a certain title at all. In essence, Classic Records is offering another flavor."

Despite his love for vinyl, Hobson does not pretend that the format will ever be anything more than a specialty item. "CDs will continue to be the mainstream format," he says.

As this story goes to press, Hobson and Tan are working on LP versions of albums from Sonny Landreth, Shaver, and Wailing Souls. In addition to re-releasing on LP Graham Parker's "12 Haunted Episodes" on Razor And Tie, Classic Records will participate in the recording of Parker's performance at New York's Bottom Line in June, capturing the proceedings on analog tape, which Hobson says offers greater fidelity than digital tape in the transfer to LP. Also, Classic Records hopes to subsidize the recording of Dar Williams' new album by having an analog tape machine in the studio.

Other Living Stereo gems, featuring such artists as Harry Belafonte and Sonny Rollins, will come from Classic Records shortly, as well as some rare Columbia jazz titles also recorded during the "Golden" era.

Hobson sums up his business this way: "LPs offer a little bit of nostalgia and a little bit of feeling. Idealism is involved in both of my businesses. What we sell is excitement."

### FOR THE RECORD

An entry in the May 27 Studio Action Chart for the album rock track "Lightning Crashes" by Live incorrectly identified the mastering engineer and studio. The track was mastered by Ted Jensen at Sterling Sound in New York.

## newsline...

**RECORD PLANT SHUFFLES CONSOLES:** The Record Plant has withdrawn a Neve Capricorn console from a mixing suite that studio chairman Rick Stevens has called its "experimentation room," according to sources. In its place, the Los Angeles recording and mixing mecca has installed a Solid State Logic 9000 Series desk, transforming the Record Plant into an all-SSL facility. Prior to the Capricorn—which sources say has gone to the Enterprise in nearby Burbank—the room in question had housed a short-lived Euphonix CS2000M system (Billboard, March 25).

**BROOKLYN RECORDING STUDIO** in Los Angeles has opened the Sonic Suite, a state-of-the-art digital editing/CD mastering room that is fully networked with the facility's main recording/mixing studio. The Sonic Suite features a Sonic Solutions Power Station, Start Labs double-speed CD printer, Ampex ATR-104 analog two-track with Flux Magnetics heads, dB Technologies AD122 analog-to-digital converter, Apogee DA 1000 digital-to-analog converter, Quedsted Q-108 monitors, Focusrite Red 4 stereo preamp, three Panasonic 3700 DAT machines, and six Sony 890-ES analog cassette decks. Rates range from \$85 per hour (regular) to \$135 (with director of engineering Bill Dooley).

**SONY GIVES AWAY STUDIO:** Sony Electronics will sponsor a nationwide contest to win a mini recording studio valued at more than \$14,000, according to a Sony statement. The all-Sony package includes a PCM-800 modular digital 8-track recorder with an RM-D800 remote control and an MXP-210 mixer; a DTC-2000 ES DAT recorder; an MDS-302 MiniDisc home deck and MZ-E3 portable MD player; two F-870 microphones; and recording media for the above formats, including 20 recordable MDs, 20 DATs, and 20 Hi-8 tapes. Entrants are asked to submit an original recording no longer than 4 minutes in length on a cassette, DAT, or MiniDisc; entries will be judged by a panel of Sony executives on the basis of creativity (50%), performance (30%), and recording quality (20%). Finalists will receive, in addition to the equipment package, a three-day, all-expenses-paid trip to New York for three people and a full-day recording session at Sony Music Studios. Five semifinalists will receive an MD home deck and five blank discs. The contest runs May 15-July 31.



# AUDIO TRACK

## NEW YORK

AT MYSTIC RECORDING Studios in Staten Island, **Rodney Jerkins** mixed two songs for Mercury artist **Veronica**; the sessions were engineered by **Dexter Simmons**, who was assisted by **Steve Neat** and **Brenda Ferry**. Also at Mystic, producer **Greg Smith** did mixes and overdubs for a project by A&M artist **Jessica James**; **Dave Darlington** and **Simmons** engineered.

## LOS ANGELES

AT THE ENTERPRISE IN Burbank, mixer **Rob Chiarelli** and producer **DJ Battlecat** remixed **Madonna's** most recent single from her "Bedtime Stories" album, "Human Nature," for Maverick Records. The team of Chiarelli and DJ Battlecat also mixed two cuts for an upcoming **Yo Yo** project on EastWest; the tracks, "Cuti" and "Bonnie & Clyde II," feature guest appearances from **MC Lyte** and **Ice Cube**. In other sessions at Enterprise, **Ralph Sutton** tracked **Norman Brown** on the Sony 3348 digital recorder with **Matt Pakuku** assisting, **Bob Margouleff** mixed a **Lionel Hampton** project with **Fred Kelly** assisting, and **Lyndon Roach** produced tracks for an upcoming **Johnny Gill** album, with **Joe Primeau** engineering and **Jeff Griffin** assisting... At Skip Saylor Recording, Epic Records dancehall artist **Patra** mixed a single, "Undercover Lover," with producers **Soulshock & Karlin**; **Jay Lean** mixed. Soulshock & Karlin also remixed "Mary Jane" for Uptown/MCA artist **Mary J. Blige** at Skip Saylor... Among projects mastered at Future Disc Systems have been U.N.V.'s upcoming Maverick album, "Universal Nubian Voices" (by **Eddy Schreyer**); **Domino's** single "Tales From The Hood," from the MCA soundtrack of the same name (by **Tom Baker**); and "Old School Friday," an old-school rap compilation on Priority Records featuring **Ice Cube**, **Dr. Dre**, **Cypress Hill**, **Rick James**, and **2 Live Crew** (also Baker)... At Poop Alley Studios, W.I.N. Records artist **Danny Frankel** tracked and mixed an upcoming project with engineer **Tom Grimley**.

## NASHVILLE

PRO AUDIO VETERANS **Michael Davis** and **Howard Steele**

## SHIRLEY HORN

(Continued from preceding page)

dom need to redo parts or correct errors.

Big Mo had most of the microphones Baker was looking for—like Neumann U-87s and KM-84s for the piano and Shure SM-98s for the tomtoms—but he brought along two uncommon British mikes, Coles 4038s, for drum-kit overheads.

"They're a BBC design," Baker says. "They're the Brit version of the classic big RCA 44 or 77 ribbon mike. [They're] really good for drums because they have even response and they're low output."

He also experimented with Horn's vocal mike, finally settling on a slim Neumann KMS-150 (with a small

have opened Digital Audio Post within the Emerald Entertainment complex on Music Row. The SSL Screensound-equipped facility specializes in audio production and post-production, offering services including sound design, sweetening, ADR, foley, and voiceover recording. As part of Emerald, DAP can also provide 48-track digital recording and automated mixdown locked to picture.

## OTHER LOCATIONS

AT SOUTHERN TRACKS IN Atlanta, producer **Brendan O'Brien** mixed the 48-track broadcast recording of **Bob Dylan's** "Unplugged," on which O'Brien played keyboards; **Caram Costanzo** was second engineer on the Columbia Records project. Also at Southern Tracks, producer **Nick DiDia** mixed **Green Apple Quick Step's** new album for Giant Records, with Costanzo as second engineer. In addition, O'Brien produced and mixed a live album by country great **Billy Joe Shaver** for Zoo Records. O'Brien and DiDia also worked on a project by former **Georgia Satellites** member **Dan Baird** for American Recordings; Costanzo and **Phil Hadaway** served as second engineers on the Baird project. Other recent sessions at Southern Tracks include **Collective Soul** (recording a single for an MCA compilation of cartoon songs) and **Dionne Farris** (mixing a single from her Columbia album, "Wild Seed, Wild Flower")... At **Willie Nelson's** Arlyn/Pedernales complex in Austin, Texas, **Lucinda Williams** tracked her upcoming American Recordings project with producer **Gurf Morlix** and engineer **Stuart Sullivan**; Interscope act **Brutal Juice** worked with producer **Adam Katz**; Justice Records artist **Tab Benoit** worked with producer (and label head) **Randall Jmail** and **Larry Greenhill**; and Sub Pop act **Supersuckers** tracked with producer **Paul Leary** (of the **Butthole Surfers**) and engineer **Sullivan**.

Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway, New York, N.Y. 10036; fax: 212-536-5358.

## Billboard

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JUNE 3, 1995)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	CLUB PLAY
TITLE Artist/ Producer (Label)	HAVE YOU EVER REALLY LOVED A WOMAN? Bryan Adams/ R.J. Lange B. Adams (A&M)	I'LL BE THERE FOR YOU/ YOU'RE ALL I NEED TO GET BY Method Man Feat. Mary J. Blige/ Prince Rakeem (Def Jam/RAL)	SUMMER'S COMIN' Clint Black/ J. Stroud (RCA)	MISERY Soul Asylum/ B. Vig, Soul Asylum (Columbia)	WHAT HOPE HAVE I Sphinx/ Rollo, Rob D (U.S.Champion)
RECORDING STUDIO(S) Engineer(s)	WAREHOUSE STUDIO MOBILE UNIT (Ocho Rios, JAMAICA) Olle Romo Ron Obvious	CHUNG KING (New York) Jack Hersca	LOUD (Nashville) Lynn Peterzell	A&M STUDIOS (Los Angeles) John Siket	SWANYARD (London, ENGLAND) Goetz Botzenhardt
RECORDING CONSOLE(S)	Mackie 566-8	Neve VR 60 with Flying Faders	SSL 4000E	Custom Neve 4972	SSL 6000G
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Sony 3348	Studer A820	Otari DTR-900	Studer A800	Otari MTR90 MK II
STUDIO MONITOR(S)	Yamaha NS10	Custom Genelec	Yamaha NS10	Custom A&M Van Hoff w/ TAD, Yamaha NS10M	Quested
MASTER TAPE	Ampex 467	Ampex 499	Ampex 467	Ampex 456	Ampex 456
MIX DOWN STUDIO(S) Engineer(s)	WAREHOUSE STUDIO (Vancouver, B.C.) Bob Clearmountain	CHUNG KING (New York) Jack Hersca	LOUD (Nashville) Lynn Peterzell	SOUNDTRACKS (New York) Andy Wallace	SWANYARD (London, ENGLAND) Rollo, Rob D
CONSOLE(S)	SSL 4072G	Neve VR60 with Flying Faders	SSL 4000E	Neve VR60	SSL 6000G
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)		Studer A820	Otari DTR 900	Studer A827	Otari MTR90 MK II
STUDIO MONITOR(S)	KRK 9000	Custom Genelec	Yamaha NS10	UREI 813	Quested
MASTER TAPE	Apogee DAT	Ampex 499	Ampex 467	Ampex 467	Ampex 456
MASTERING (ALBUM) Engineer	GATEWAY Bob Ludwig	MASTERDISK Tony Dawsey	MASTERFONICS Glenn Meadows	MASTERDISK Howie Weinberg	TOWNHOUSE Jeff Pesche
PRIMARY CD REPLICATOR (ALBUM)	DADC	PMDC	Sonopress	Sony Manufacturing	Specialty
PRIMARY TAPE DUPLICATOR (ALBUM)	Sonopress	Cinram	Sonopress	Sony Manufacturing	Specialty

© 1995, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

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## 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.

### JUNE

June 5-7, **Sixth Annual Billboard Latin Music Conference**, Hotel Inter-continental, Miami. 212-536-5002.

June 5-10, **24th International Country Music Fan Fair**, Tennessee State Fairgrounds, Nashville. 615-244-2840.

June 6, **17th Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Tramps, New York. Bob Leone, 212-319-1444.

June 7, **"The Ins And Outs Of Merchandising,"** panel discussion presented by the International Managers Forum, ASCAP, New York. Barry Bergman, 212-213-8787.

June 8-10, **Fourth Annual MidAIR Conference**, Palmer House, Chicago. 312-493-8818.

June 10, **Presentation Of Governor's Award**, presented by the Chicago chapter of NARAS to Samuel Magad, co-concertmaster and soloist of the Chicago Symphony Orchestra, as part of the Reach For The Stars! charity benefit hosted by Mostly Music Inc., Tavern Club, Chicago. Hy Kloc, 312-786-1121.

June 12, **ASCAP R&B Songwriters' Workshop**, FEZ, New York. 212-621-6243.

June 12, **"Building A Buzz: Resources For Bands Who Aren't Famous (Yet!),"** seminar pres-

ented by the New York chapter of NARAS/Lena Home Educational Program, Tramps, New York. 212-245-5440.

June 12-14, **National Club Owners, Promoters, And Entertainment Conference**, with keynote speaker Percy Sutton, Atlanta Airport Hilton, Atlanta. 800-705-COPE.

June 13-15, **REPLitech International**, Santa Clara Convention Center, Santa Clara, Calif. 212-643-0620.

June 14, **1995 Radio-Mercury Awards**, hosted by Dick Clark, Waldorf-Astoria Hotel, New York. 212-387-2156.

June 14-18, **Black Radio Exclusive Convention**, Sheraton Hotel, New Orleans. 213-469-7262.

June 15, **"Succeeding In The Music Business,"** seminar presented by Women In Music and Revenge Productions, location to be announced, New York. Dayle Schwartz, 212-688-3504.

June 16, **"The Exploding Latin Market In The USA,"** panel discussion and luncheon presented by the Assn. of Independent Music Publishers, Hotel Sofitel Ma Maison, Los Angeles. 818-842-6257.

June 19, **AACE Children's Entertainment Awards**, presented by the American Academy of Children's Entertainment and Gaylord Entertainment Co., to be broadcast on TNN's "Music City Tonight," the Nashville Network, Nashville. 201-328-0204.

June 21-23, **Seventh Regional AES Convention**, Sunshine City Convention Center, Tokyo. 212-661-8528.

June 22, **Women In Business Assn. "Ultimate**

**Networking & Music Business" Seminar**, Loews Hotel, New York. 615-251-3101.

June 25-27, **18th National Nightclub & Bar Exposition**, Cobb Galleria/Stouffer Waverly Hotel, Atlanta. 601-236-5510.

### JULY

July 12-15, **Detroit Regional Music Conference**, Atheneum Suites Hotel, Detroit. 313-963-0325.

July 14-15, **Jack The Rapper Music Celebration**, Georgia International Convention Center, Atlanta. 407-897-6959.

July 14-15, **Kids Entertainment Seminar III**, P.S. 75, New York. 718-897-0981.

### AUGUST

Aug. 19-20, **Entertainment Entrepreneurs' Conference**, presented by the Entertainment Law & Business Institute, New York Hilton, New York. 212-961-1180.

### SEPTEMBER

Sept. 6-9, **National Assn. Of Broadcasters Convention**, New Orleans Convention Center, New Orleans. 202-429-5300.

Sept. 7, **MTV Video Music Awards**, Radio City Music Hall, New York. 212-258-8000.

Sept. 16-18, **Focus On Video '95**, International Centre, Mississauga, Ontario, Canada. 416-531-2121.

Sept. 19-20, **Third Annual Hollywood 2000 Conference**, focusing on new formats, markets, and distribution channels for home entertainment, Wyndham Bel Age Hotel, Los Angeles. Trisha Allen, 714-513-8648.



**Here's To Harry.** Shown celebrating the release of the tribute album "For The Love Of Harry: Everybody Sings Nilsson" at the House of Blues in Los Angeles, from left, are recording artist Aimee Mann; Una Nilsson, widow of Harry Nilsson; and Michael Beard, president of the National Coalition to Stop Gun Violence. All artist royalties and net profits from the album's sales will benefit the anti-gun organization.

## GOOD WORKS

**VICTIM RELIEF:** In addition to planned performances, the Heartland Relief Concert June 11 in the Cashman Theatre in downtown Las Vegas will hold a silent auction of donated celebrity memorabilia, all intended to raise funds for Feed The Children, which benefits victims of the bombing in Oklahoma City and their families. Music memorabilia is being donated by such acts as **Garth Brooks, Bon Jovi, Brooks & Dunn, and Clint Black**. Contact: **George Staresinic or David Stratton, 702-794-9424**.

**BACK TO BATTLE AIDS:** Michael Feinstein returns to the Algonquin Hotel in New York June 19-21 for a series of dinner shows to benefit the Broadway Cares/Equity Fights AIDS organization. The Atlantic Records cabaret/concert performer is making his first engagement at the Algonquin since his appearances in 1987, which led to his

first album. Contact: **Tracy Zamot, 212-275-2345, or Sharon Weisz, 213-852-1043**.

**CHARITABLE 'ROAST':** Charles F. Dolan, chairman of Cablevision Systems Corp., will be "roasted" at a luncheon hosted by the broadcast/cable/video group of the entertainment and music industries division of UJA-Federation, the community service organization, June 6 at the Essex House in New York. He is being honored in appreciation of his friendship and support of UJA-Federation and its mission, as well as his "contributions, innovations, and leadership of the cable TV industry over the past three decades." The cost is \$350 per person. Contact: **Ron Brien, 212-836-1126**.

**SOMETHING SPECIAL:** Laura Branigan has started "a schedule of performances and special charitable appearances coinciding with the June 6 release of her new album, "The Best Of Branigan." On May 15, she participated in the U.S. Healthcare Children's Golf Classic at Lyman Orchids Gold Club in Middlefield, Conn., to benefit the Special Olympics World Games and the Gary Player Foundation. On June 28, she is scheduled to sing "The Star-Spangled Banner" to launch the games in Hartford, Conn., where more than 7,000 athletes from 140 countries will compete before an expected 500,000 spectators.

**ALBUM AIDS DOG SHELTER:** Los Angeles-based CMH Records' album "Doggone Country... All-Time Favorite Country Songs About Dogs" will benefit the Best Friends Animal Sanctuary in Kanab, Utah, which funds Victor House, a shelter for older dogs that are bypassed for adoption. The album features songs recorded as far back as 1926. Contact: **Spike Vail, 818-980-9555, CMH Records, 213-663-8073, or 800-995-DOGS**.

## LIFELINES

### BIRTHS

Girl, Haley Wells Jones, to **Martin Jones and Teresa Wells Jones**, April 20 in Los Angeles. He is production executive at LIVE Entertainment. She is an actress.

Girl, Imani Quadriyyah, to **Greg "English" and Veronica Jones**, May 9 in New York. He is Northeast promo rep at Scotti Bros. Records.

Boy, Harrison Russell, to **Brad and Karen Whitford**, May 16 in Boston. He is a member of the band Aerosmith.

Boy, Decker Nilsson, to **Nikki and Brandi Sixx**, May 23 in Tarzana, Calif. He is a member of the band Motley Crue.

### MARRIAGES

**Rev. James P. Byrd Jr. to Karen Ma-cauley**, April 21 in Nashville. She is a publicist for Garth Brooks Management.

**Don Henley to Sharon Summerall**, May 20 in Malibu, Calif. He is a member of the Eagles and a Grammy-winning solo performer. She is a model.

### DEATHS

**Chet Gierlach, 75**, of natural causes,

## FOR THE RECORD

Neither Barry Hankerson nor Blackground Records were involved in the production deal involving Jay Dibbs and Qwest Records that was described in the article "Next-Up R&B Producers Drive Field's Creativity" in the June 3 issue of *Billboard*.

March 27 in Pelham, N.Y. Gierlach was a music publisher, composer, conductor, and radio producer. He co-founded the publishing firm Music Music Music, whose biggest hit was "The Ballad Of The Green Berets" in 1966. As a composer, he collaborated with Leonard Whitcup and Johnny Olsen. He produced radio programs featuring the New York Philharmonic, the Boston Pops, and the Woody Herman show, and directed the daytime serial "We Love And Learn," on which he met his wife, actress Ann Thomas, who died in 1989. He also wrote, produced, and directed musical commercials for McCann Erickson. He is survived by his niece, Ann Hayden.

**Dick Curless, 63**, of stomach cancer, May 25 near Augusta, Maine. Curless was a country singer whose songs of the trucker's life (heard on such albums as 1973's "Live At The Wheeling Truck Driver's Jamboree") earned him more than 20 hits on *Billboard's* country singles chart in the '60s and '70s. Among his singles were "A Tombstone Every Mile," which peaked at No. 5, and "Six Times A Day (The Trains Came Down)," which reached No. 12. His other top 40 country hits were "Big Wheel Cannonball," "All Of Me Belongs To You," "I Ain't Got Nobody," "Hard, Hard Traveling Man," "Drag 'Em Off The Interstate, Sock It To 'Em, J.P. Blues," "Loser's Cocktail," "Snap Your Fingers," "January, April And Me," and "Stonin' Around." He recorded for the Rocade, Allabash, Belmont, Tower, and Capitol labels; his final album, "Traveling Through," is reportedly slated for release this year.

Curless began his career in the '40s with the band the Trail Blazers, and in 1948 he had his own radio show in Ware,

Mass., as the "Tumbleweed Kid." From 1951-54, during the Korean War, he was "the Rice-Paddy Ranger" on the Armed Forces Radio Network. In the late '50s, he toured with the Buck Owens All-American Show. He is survived by his wife, Pauline; his son, Rick; his daughter, Terry; and his son-in-law, singer Billy Chinnock.

**Antonio Flores, 33**, of causes yet to be determined, May 30 in Madrid. Flores was a Spanish pop/rock singer. His death comes just two weeks after the death of his mother, popular singer Lola Flores (see story, page 12).

Send information to *Lifelines*, c/o *Billboard*, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

## NEW COMPANIES

**Monad Records Inc.**, a division of Monad Productions Inc. A jazz and blues label. Recent releases include "Really The Blues" by Bobby "Blue" Bland, "Live In Chicago" by Clark Terry, and "Visit Me" by Shawn Monteiro. The company's Jazz Classics line includes recordings by Count Basie, Bill Henderson, and Joe Williams. The label also plans to release recordings by Albert King, John Lee Hooker, and Muddy Waters. The label has hired Buddy Scott as VP of A&R and Worthy Petterson as VP of marketing and promotion. 25 South Broadway, Tarrytown, N.Y., 10591; 914-332-0930.

**Roger Christian Marketing**

(RCM), formed by Roger Christian. A marketing company dedicated to developing artists and their careers. Marketing plans will combine retail marketing and radio promotion and will be coordinated with label personnel, product managers, artist management, and the artists. Christian's background includes positions as national marketing director for WTG Records in Los Angeles, sales manager for Sony Music in New York, and West Coast divisional marketing director for Uni Distribution. He has also worked with Big State Distributing and Music Distributors Inc. 305 E. California St., Gainesville, Texas, 76240; 817-668-8530.



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(Continued on page 72)



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## GLOBAL 'DESKTOP BROADCASTING' CATCHES ON

(Continued from page 6)

among the conventional audio broadcasters using RealAudio to expand their audiences to new territories.

"We've had people tuning in from as far away as Australia, England, and New York," says WWOZ GM David Freedman. "This is an exciting thing right now. I can't wait to see what develops in the next 18 months."

Radio stations integrate the RealAudio into their sites in different ways. KPIG adds more than an hour of its daily programming to its Web site five times a week, while WWOZ periodically adds blues and jazz music and feature programming to its site.

Seoul, South Korea-based KBS posts sound samples from its weekly top 10 playlist. Visitors to the Deutsche Welle site can hear its news programming, while Toronto-based Radio Canada offers highlights from its "Quirks And Quarks" program.

Curry's Metaverse site uses RealAudio to netcast interviews with artists including Santana, Guns N' Roses guitarist Slash, and "Late Night With Conan O'Brien" band-leader and E Street drummer Max Weinberg.

### 24-HOUR MUSIC SERVICE

Marina Del Rey, Calif.-based Radio HK is believed to be the first service using RealAudio to program music 24 hours a day exclusively for its Internet audience.

Radio HK initially began service over the Internet to users who have access to a high-speed ISDN digital phone connection. When it added the

songs falls off when the people decide that they don't want to hear it anymore."

The price to license use of the RealAudio software ranges between \$1,500 and \$10,000, depending on the bandwidth capacity of the server.

### THE LEGAL BARRIERS

Reprise promotion director of new media Jimmy Dickson says major labels may have cause for concern about real-time audio broadcasting over the Internet when it approaches digital quality.

"There will have to be some sort of regulation at that point," he says.

However, the current AM-like quality shouldn't worry the labels just yet, says Radio HK's Hajjar. "I recognize and appreciate the recording industry's concern about the potential for pirating," he says. "The quality is still very low, so I wouldn't expect that many people would want to keep it. It's just barely passable for music."

Since Internet-delivered programming does not use the public airwaves, it is not subject to the same Federal Communications Commission regulations that over-the-air broadcasters must follow.

Though the FCC was not available at press time for comment, Larry Eads, FCC chief of audio services, recently told The San Francisco Chronicle, "Content is not an issue when you are using the phone lines . . . I don't see any basis for the FCC to intervene."

To avoid any potential legal problems, Radio HK is playing only independent and unsigned artists, including Ireland-based Swampshack, Virginia-based Fashion Central, and Santa Cruz, Calif.-based Riots Of Boredom.

Hajjar says each artist must sign an agreement that grants the station permission to play the music before a song is added to the playlist.

It was unclear at press time whether Ventura, Calif.-based iRock Radio had obtained licensing clearances for its playlist, which includes three 45-minute music programs featuring artists that range from Sarah McLachlan to the Beach Boys.

BMI has already made available to some online content providers a blanket Internet licensing agreement, which grants unlimited access to its compositions (Billboard, April 15).

ASCAP is in the process of approving its own licensing agreement for all electronic transmissions of music, including those on the Internet, private bulletin board systems, and commercial online services, according to Bennett Lincoff, ASCAP director of legal affairs for new media and technology strategy.

Lincoff declined to release details about the agreement, except to say that it is "significantly different" than BMI's.

Since Internet transmissions are global, these U.S. agreements may not solve all the legal issues of transmitting music over the Internet, cautions Hajjar.

KPIG plans to steer clear of music content until the legality of netcasting songs globally is resolved, says PD Laura Hopper.

None of the RealAudio programming is live, but Progressive Networks' Glaser says this will likely be possible before the end of the year.



A screen sample from VocalTec's Internet phone user interface.

Live simulcast transmissions are already happening through another software program called Internet Phone, though only one listener can tune in at any given time.

Internet Phone, developed by Northdale, N.J.-based VocalTec, allows for real-time, two-way voice communication over the Internet. The software was developed to offer global telephone-like communications without the long-distance charges. But it is also being used to

expand the signal of many radio stations across the globe. WCBS-AM New York, WJOL Chicago, and Wisconsin Public Radio are among the programmers that can be heard worldwide on occasion through Internet Phone.

"We were surprised to find that happening," says VocalTec president/CEO Elon Ganor. "It wasn't what we intended it to be used for, but I imagine we'll see more of it in the future."

## UNDERGROUND MUSIC ARCHIVE COMES OF AGE

(Continued from page 10)

IUMA used to survive on donations, it now charges standard fees to acts featured online. The basic \$120 package for unsigned acts (\$100 if submitted on disc) includes two photos, a logo, contact information, a two-page biography, and one song. Acts can customize by adding other items, such as a one-minute video (\$50) or an additional song (\$40). Quarterly statistics on accesses are also available to clients at an additional charge of \$80 per month without E-mail, or \$50 with E-mail. Fees for major and independent labels are negotiated individually.

The service is available to anyone with Internet access, a modem, the appropriate software, and a computer with a soundcard.

### NO SALARIES FOR FOUNDERS

Although IUMA's philosophy about charging artists for services has changed, the founders' position on paying themselves salaries has not. Patterson and fellow co-founder Robert Lord have dropped out of school and cut financial ties with their families, but they still don't pay themselves for their work at IUMA. "We pay our staff, but we didn't start this to make money, so it would feel kinda weird to pay ourselves for what we do," Patterson says. Someday they may have to get over this feeling, but for now the consulting they do on the side pays the bills.

For the moment, Patterson has more than enough to keep himself busy. He's in the process of re-engineering "Post It," a bulletin board for IUMA users to chat with each other about music. And then there's the recent implementation of "Merchandise," a new IUMA page that allows users to buy products featured on the service.

IUMA currently has the work of 100 artists and assorted other site merchandise available for online

purchase. Users click on the icon representing their purchase choice and complete the order form that appears. When credit card numbers are entered, they are encrypted and sent out over the Internet. IUMA decrypts the credit card numbers and secures the purchase.

The technology for such transactions has existed for years, but IUMA hesitated to introduce it to the site because of potential security lapses. When asked about the potential for break-ins, Patterson responds, "It could be done, but it would be so expensive and time-consuming, it wouldn't be worth anyone's time or money to break the codes."

For now, IUMA is handling its own distribution, but in future months, operations will shift to Valley Distribution, which will store inventory and ship orders to customers within days of the online request.

"We've done a lot of fulfillment for Internet-based retailers", says Ken Alterwitz, senior VP of sales for Valley. "We're really attracted to what IUMA is offering in that they're making a concerted effort to have independent artists at the forefront of their sales efforts."

### A&R ATTENTION

As IUMA has grown in scope, it has increasingly attracted the attention of major-label A&R executives. "I plead guilty," says Steve Rennie, senior VP of Epic Records. "I basically go in and out just to see what people are talking about and to get a little less jaded view of things."

"It's a good place to see what fans are talking about," he says. "That way you're not just surmising what they're talking about, they're telling you directly. It's a good place to get a reaction to the buzz bands we're chasing."

Netcom, one of the nation's largest Internet service providers, will integrate Internet Phone into its standard service in mid-July, according to Ganor.

### ENLARGING THE AUDIENCE

VocalTec may soon offer a version of Internet Phone software that allows communication to a larger audience, according to Ganor.

The Internet Phone software is being sold over the Internet and is also being bundled with several versions of Motorola modems.

Previous to RealAudio and Internet Phone, audio programming over the Internet on conventional phone lines consisted of a long process of downloading audio to a hard drive for delayed playback. It took patience and a large amount of hard-drive space to actually hear the audio.

Computer users with access to higher-speed ISDN phone connections were able to hear radio broadcasts from stations like WXYC Chapel Hill, N.C., KUGS Bellingham, Wash., and WJHK Lawrence, Kan., which used the CU-SeeMe software to rebroadcast their signal.

However, these new software developments reach a significantly larger audience because they use conventional phone lines.



RealAudio software to reach potential listeners with conventional phone lines, it expanded its audience considerably.

"It was a major step forward for us," says Norman Hajjar, president of Hajjar/Kaufman Advertising and the New Media Lab, which developed Radio HK. "We are getting E-mail from listeners as far away as Estonia and Luxembourg."

As the potential listening audience widens to a global scale, radio stations may benefit from expanded ad revenue. In addition, on-screen Web-site advertising may soon accompany netcasts.

"We hope to eventually give our underwriters space on the Web page," says WKSU-FM systems specialist Chuck Fulton.

### RADIO FOR THE PEOPLE

Lollapalooza founder and Porno For Pyros front man Perry Farrell says that real-time, Internet-delivered radio stations may eventually bring the power and politics of corporate radio back into the hands of the people.

"It's a good idea," says Farrell. "I envision a time when the people can vote on the playlist themselves. There could be a list on the computer screen that lists the songs in rotation, and

Adds American Recordings head of A&R Marc Geiger, "We use and have used IUMA and all other such services since music was first loaded up on the Web. And we're doing it with increasing frequency."

Patterson has been told that IUMA helped several bands get signed, but says it's hard to prove because labels can contact bands directly using the posted contact information.

As for competition, marketing director Will Hobbs says he knows of 20 to 25 services (such as Virtual Radio and Planet Starchild) that are doing exactly what IUMA is doing, but with less exposure and experience. Other competitors, like Open Mike and Kaleidospace, are similar to IUMA but are parts of more comprehensive Internet arts sites. "The essential differences are speed, size, quality, and long-term stability," Hobbs says.

"Overall, the competition is pretty friendly," Patterson says. "But there are a couple of start-ups who take shots at us and others on their home pages. It's kinda lame."

Patterson says he was recently involved in an exchange about the music industry on the Internet Relay Chat in which a peer asked the channel for the addresses of any underground music sites—except IUMA. Patterson asked why the person was not interested in IUMA and was told: "Because everyone knows IUMA is just a front for the music industry."

He laughs off such comments and remains fiercely devoted to doing whatever he wants on the site. Upcoming features include wallpaper and carpet sample pages and a page devoted entirely to meat. IUMA is also working with Silicon Graphics Inc. on developing software for Macintosh and IBM that will enable users to experience part of IUMA's site in 3D.





Celebrating song of the year honors for "I Swear" backstage, from left, are composer Gary Baker, recording artist John Michael Montgomery, composer Frank J. Myers, and Dennis Morgan of Morgan Active, one of the publishers of the song. Montgomery also holds his trophy naming "I Swear" single of the year.



Alan Jackson was named top male vocalist at the Academy of Country Music Awards. He also performed at the gala event.



Chely Wright, who performed on the awards special, displays her trophy for top new female vocalist.

## ACM Honors Country's Best

LOS ANGELES—Reba McEntire became the first woman to be named entertainer of the year at the 30th annual Academy of Country Music Awards, held May 10 at the Universal Amphitheatre here. The awards ceremony was presented by Dick Clark Productions Inc. and was hosted by Clint Black, Jeff Foxworthy, and Tanya Tucker. The evening was highlighted by a medley performed by Faith Hill, Michelle Wright, Joe Diffie, Shelby Lynne, and Little Texas. The three-hour telecast was dedicated to the memory of the late William Boyd, the longtime executive director of the ACM Awards.



Displaying their trophies for album of the year, "Not A Moment Too Soon," from left, are Curb Records chairman Mike Curb, Curb recording artist Tim McGraw, and producers Byron Gallimore and James Stroud. McGraw was also named top new male vocalist.



Brooks & Dunn relax backstage after winning the award for top vocal duet. The duo also performed at the awards gala.



Socializing backstage at the awards show, from left, are Billy Minick of Billy Bob's Texas, which was named country nightclub of the year; George Moffett of Variety Attractions, who was named talent buyer/promoter of the year; Gerry House of WSIX Nashville, who was named DJ of the year; and Steve Hicks, president/CEO of WSIX, which was named radio station of the year.



A man of many hats, Jon Small received two trophies for his work on the video of the year, Garth Brooks' "The Red Strokes"—one as director and one as producer.



Loretta Lynn, second from right, is congratulated on her Pioneer Award by, from left, Leeza Gibbons, Pam Tillis, and Faith Hill. The Pioneer Award is presented to a pioneer in the field of country music in recognition of outstanding achievement. Gibbons, Tillis, and Hill were among those participating in a special tribute to Lynn.



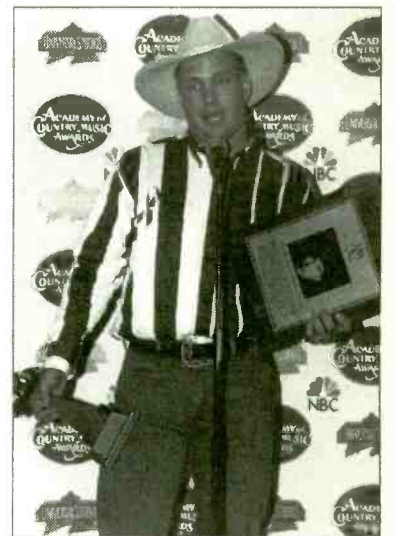
Reba McEntire happily shows off her awards for entertainer of the year and top female vocalist.



Scott Hendricks took home a trophy as producer of "I Swear," the single of the year.



Robert Reynolds of the Mavericks accepts two awards on behalf of the band: top vocal group and top new vocal group. The other members of the band were on tour in Europe.



Garth Brooks speaks to the press while holding his trophy for video of the year, "The Red Strokes," and his plaque honoring him as recipient of the Jim Reeves Memorial Award, which is given to an individual who has made substantial contributions toward furthering international acceptance of country music during the previous calendar year. In addition to receiving awards, Brooks also performed on the telecast.





**KIIS & Unite III.** KIIS-FM Los Angeles announces its third annual benefit concert for the Pediatric AIDS Foundation, set for June 24. Pictured, from left, are KIIS-FM morning-show partner Ellen K.; Thump recording artist Stevie B.; KIIS-FM music director Tracy Austin; and KIIS-FM morning show partner Vic "The Brick" Jacobs.

## Consultancy Alliances Prosper 'Hired Guns' Benefit From Cooperation

■ BY PHYLLIS STARK

NEW YORK—In a recent Wall Street Journal editorial, author Peter Drucker proclaimed that the future of business lies in alliances. In the highly competitive world of radio consultant and research companies, an increasing number of executives seem to agree.

Many radio businesses are now teaming up for long-term joint ventures, one-off projects, or even loose affiliations in which clients are referred from one company to another. Consultants and re-

searchers say these strategic alliances benefit not only their own companies, but their clients as well.

"We frequently will strike up an alliance with [another] consultant," says Frank Cody, CEO of Broadcast Architecture, which is both a consulting and a research firm. "We want to do whatever is necessary for a client to win."

"Really what it boils down to is successful radio stations need research and consulting, and if the two companies are on the same page it benefits the clients," says Mike Henry, managing partner at Paragon Research.

Henry's company is one of several that have recently entered into strategic alliances. In May, Paragon teamed up with SBR Radio Co. to co-market a format called "Rock Alternative," which they developed and successfully implemented on KXPX Denver, a client of both companies whose executives have had a longstanding friendship.

So successful was their partnership at KXPX that the companies have already picked up three more "Rock Alternative" clients, including one that is expected to sign on presently in a top 20 market.

One of the most well-known alliances is consultant Dan Vallie's partnership with the Gallup organization, a headline-making deal he struck with the prestigious research company several years ago.

### COOPERATIVE SPIRIT DAWNS

While not nearly as comprehensive, several other short-term agreements illustrate this dawning spirit of cooperation among radio companies.

Connecticut-based Joint Communications recently picked up some business in South America that was referred to the company

by rival consultant Jeff Pollack.

McVay Media and Edison Media Research recently teamed up to produce a study titled "The Seven Habits Of Highly Successful Radio Stations," which they jointly presented at the Radio Only Management Conference in Princeton, N.J. (Billboard, May 13).

Since starting Edison Media Research a year ago, president Larry Rosin has done projects with "stations consulted by a dozen different people. My attitude is consultants are not my competitors," he says. "We have completely supplementary businesses."

### HIREGUNS GAIN

Many consultants and researchers say partnerships with other companies are becoming increasingly important as job consolidation at the station level means more work for outside "hired guns."

"It's gotten so competitive out there that the managers and owners need a much higher degree of specialization," says Joint Communications CEO John Parikhal. "I see more interdisciplinary teams getting together and doing the kind of highly integrated work that needs to be done to be successful. When there's downsizing there's more demand for highly specialized people that you can rent, rather than buy, and that's what consultants are."

According to Parikhal, "The stakes are going up in broadcasting, and owners and managers are starting to say, 'I don't want the country doctor anymore,' which is what most consultants were 10 years ago. They did a little bit of everything: designed format clocks, helped you find a mid-day jock, helped your music director, and told you how many GRPs to buy [on television] be-

(Continued on next page)



CODY



HENRY

## RADIO STATION CAP ELIMINATION LIKELY

(Continued from page 1)

sections will be part of the pending Senate bill," says Walt Wurfel, a spokesman for the National Assn. of Broadcasters.

The House committee vote on the bill, which reforms the 1934 Communications Act, came as a stunning victory for the industry's free-market adherents and NAB lobbyists.

The provision calls for the elimination of all ownership caps, both on the total number of stations nationally and the number of stations in a market. Under current law, owners are limited to 20 AMs, 20 FMs, and four stations in a market.

Edward O. Fritts, NAB's president/CEO, calls the action "an historic milestone for the radio industry."

Radio owners said they need a relaxation of the caps in order to compete with new media services. Ownership caps "have served no useful purpose," says Scott Ginsburg, chairman/CEO of Evergreen Media Corp., which owns 22 stations in 10 markets.

Also in the bill is a two-step license renewal process provision that will cut down on red tape filing costs for broadcasters who are not in violation of major FCC rules.

Under the provisions of the bill, the commission will be charged with preventing "undue media concentration" of broadcast and non-broadcast companies in markets.

However, on May 30, The Progress and Freedom Foundation, a conservative think tank with connections to Speaker of the House Newt Gingrich, called for the abolition of the FCC.

"They're wrong on the FCC's job definition," says FCC chairman Reed Hundt. "The Congress and the public want and need us to write fair rules of competition . . . and protect consumers from monopolies."

Hundt hints that the new ownership freedoms might cost radio broadcasters some money in the future. Until now, broadcasters have been exempt from spectrum auction fees because of their "public interest" standing. That exemption may be discontinued in the future, requiring broadcasters to pay fees when seeking to acquire more spectrum space. In addition, the FCC is expected to increase other user fees.

Industry veterans say they aren't sure what the outcome will be if a movement to ban the FCC gains momentum on the Hill but say that there would have to be some commission industry monitoring functions in addition to future fee collection.

NAB's Fritts says that he has not had time to review the foundation announcement. "We have long been concerned about excessive governmental regulation," he says. "We also believe that there will always be a need for an independent government

entity free from partisan politics to serve as arbiter and assure that telecommunications policy serves the public interest of all Americans."

A Capitol Hill communications-issue veteran was more to the point: "Come on, the passage of this [telecommunications] bill is going to mean the FCC will be told to do a lot more, not less—more functions, more tasks. Who does the Foundation think is going to monitor all this new business, Casper the ghost?"

At the House committee markup, minority Democrats supported the radio deregulation provision but in turn gained some concessions, including retention of the current 25% limit on foreign ownership of U.S. broadcast properties.

Foreign ownership restrictions on common carriers (such as telephone companies) were lifted, but only if there are reciprocal agreements from overseas companies.

Insiders say the radio deregulation section of the bill is viewed as relatively uncontroversial, and opposition will probably focus on cable-telephone company regulation and turf battles.

House floor action on the telecommunications bill is expected in late June or early July. The Senate is expected to take up its version after the recess, which ends Sunday (4), and it may begin markup as early as Monday (5).



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# Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 58 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	3	10	HAVE YOU EVER REALLY LOVED... A&M 1028	◆ BRYAN ADAMS 2 weeks at No. 1
2	4	4	18	I KNOW COLUMBIA 77750	◆ DIONNE FARRIS
3	2	1	14	BELIEVE ROCKET 6014/ISLAND	◆ ELTON JOHN
4	3	2	28	IN THE HOUSE OF STONE AND LIGHT MERCURY 8940	◆ MARTIN PAGE
5	14	21	3	I'LL BE THERE FOR YOU ELEKTRA ALBUM CUT/EEG	THE REMBRANDTS
6	7	10	16	I BELIEVE EMI 58320	◆ BLESSID UNION OF SOULS
7	6	7	25	HOLD MY HAND ATLANTIC 87230	◆ HOOTIE & THE BLOWFISH
8	5	6	24	TAKE A BOW MAVERICK/SIRE 18000/WARNER BROS	◆ MADONNA
9	9	9	29	HOUSE OF LOVE A&M 0802	◆ AMY GRANT WITH VINCE GILL
10	8	5	32	YOU GOTTA BE 550 MUSIC 77551	◆ DES'REE
11	11	12	15	HOLD ON ATLANTIC 87240	◆ JAMIE WALTERS
12	12	13	13	NO MORE "I LOVE YOU'S" ARISTA 1-2804	◆ ANNIE LENNOX
13	10	8	26	LOVE WILL KEEP US ALIVE Geffen ALBUM CUT	◆ EAGLES
14	17	23	6	WATER RUNS DRY MOTOWN 0358	◆ BOYZ II MEN
15	13	11	16	UNTIL THE END OF TIME GENFRAMA/RHYTHM SAFARI 53183/PRIORITY	◆ FOREIGNER
★★★AIRPOWER★★★					
16	22	—	2	LEAVE VIRGINIA ALONE WARNER BROS. 17847	◆ ROD STEWART
17	18	18	8	LET HER CRY ATLANTIC 87231	◆ HOOTIE & THE BLOWFISH
★★★AIRPOWER★★★					
18	21	26	4	LEARN TO BE STILL Geffen ALBUM CUT	◆ EAGLES
19	15	15	38	I'M THE ONLY ONE ISLAND 4068	◆ MELISSA ETHERIDGE
★★★AIRPOWER★★★					
20	25	32	3	BIG YELLOW TAXI A&M 0976	◆ AMY GRANT
21	19	19	7	SECRET GARDEN COLUMBIA 77847	◆ BRUCE SPRINGSTEEN
22	16	14	16	STRONG ENOUGH A&M 0798-	◆ SHERYL CROW
23	20	16	19	EVERLASTING LOVE EPIC 77756	◆ GLORIA ESTEFAN
24	24	22	26	ON BENDED KNEE MOTOWN 0244	◆ BOYZ II MEN
25	26	25	17	YOU GOT IT ARISTA 1-2795	◆ BONNIE RAITT
26	23	20	15	I LIVE MY LIFE FOR YOU EPIC 77812	◆ FIREHOUSE
27	30	30	9	CAN'T STOP MY HEART FROM... A&M 1038	◆ AARON NEVILLE
28	28	29	25	SUKIYAKI NEXT PLATEAU/LONDON 7736/ISLAND	◆ 4 P.M.
29	27	24	17	IF I WANTED TO ISLAND 4238	◆ MELISSA ETHERIDGE
30	32	—	2	TOTAL ECLIPSE OF THE HEART CRITIQUE 15539	◆ NICKI FRENCH
★★★HOT SHOT DEBUT★★★					
31	NEW ▶	1		I CAN LOVE YOU LIKE THAT BLITZZ 87134/ATLANTIC	ALL-4-ONE
32	29	28	18	HOW DID I GET BY WITHOUT YOU? IMAGO 25091	◆ JOHN WAITE
33	33	36	8	COULD I BE YOUR GIRL A&M 0660	◆ JANN ARDEN
34	31	33	13	TOO BUSY THINKING... ATLANTIC ALBUM CUT	THE MANHATTAN TRANSFER
35	35	35	10	ANOTHER NIGHT ARISTA 1-2724	◆ REAL MCCOY
36	37	38	3	WHERE DO I GO FROM YOU SBK 58401/EMI	◆ JON SECADA
37	38	—	3	AS I LAY ME DOWN COLUMBIA 77801	◆ SOPHIE B. HAWKINS
38	NEW ▶	1		RUN-AROUND A&M 0982	◆ BLUES TRAVELER
39	40	40	3	WONDERFUL CAPITOL 58239	◆ ADAM ANT
40	NEW ▶	1		MY LOVE IS FOR REAL CAPTIVE 38493/VRGIN	PAULA ABDUL

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 600 detections for the first time. ◆ Videoclip availability. © 1995, Billboard/BPI Communications.

## HOT ADULT CONTEMPORARY RECURRENT

1	1	1	8	IF YOU GO SBK 58165/EMI	◆ JON SECADA
2	3	2	10	WILD NIGHT MERCURY 858 738	◆ JOHN MELLENCAMP
3	2	—	2	THE SWEETEST DAYS WING 1110/MERCURY	◆ VANESSA WILLIAMS
4	4	4	13	COME TO MY WINDOW ISLAND 858 028	◆ MELISSA ETHERIDGE
5	5	3	7	ALWAYS MERCURY 856 227	◆ BON JOVI
6	7	7	14	ALL I WANNA DO A&M 0702	◆ SHERYL CROW
7	6	5	35	THE SIGN ARISTA 1-2653	◆ ACE OF BASE
8	10	6	23	LOVE IS ALL AROUND LONDON 857 580/ISLAND	◆ WET WET WET
9	8	—	2	MENTAL PICTURE SBK 58272/EMI	◆ JON SECADA
10	9	8	40	THE RIVER OF DREAMS COLUMBIA 77086	◆ BILLY JOEL

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

# Radio

## Cincinnati Station Backs Those In Blue Community Program Benefits Law Enforcement

■ BY CARRIE BORZILLO

Top 40/adult WKRQ (Q102) Cincinnati is showing its support for the men and women in blue with its new Back the Blue community program, which it hopes to spread nationwide.

The summerlong program en-



tails neighborhood parties every Saturday from June 10 to Sept. 23, with the proceeds going to 12 law-enforcement agencies in the tri-state area of Ohio, Indiana, and Kentucky.

Q102 developed the concept after conducting research last year in which the station asked adults ages 25-54 what their biggest concern was. The top answer was crime.

"We found out that their No. 1 concern in life was safety for their kids and themselves," says Von Freeman, marketing and promotion director at Q102. "Like any radio station, we're always doing charity events, but we've never done anything this concentrated on the police before."

"It's also a good way for us to get into the smaller areas of town, because we're going into 16 com-

## CONSULTANTS ALLY

(Continued from preceding page)

cause they read it in a book somewhere."

Parikh believes that some "old line consultants have really been taking it on the chin" because their competitors are forming unions that leave them out of the equation.

Alliances among radio companies are not new, but they are increasing in popularity. In the mid- to late '80s, Paragon had an affiliation with Burkhart/Douglas & Associates. While that deal lasted less than a year, Henry says that today "we have very close relationships with many consultants."

In addition to SBR, Paragon also regularly works with Larry Bruce, Alan Burns, Alex DeMers, Jacobs Media, McVay, Pollack, Rick Scott, Jack Taddeo, Ron White, George Williams, Guy Zapoleon, and others.

Among those Broadcast Architecture regularly teams up with are Pollack, Taddeo, Zapoleon, and Mark Ramsey, according to Cody.

Joint Communications frequently does business with Bob Elliot, Liz Janik, Sinton, Barnes & Associates, and Canadian researcher David Oakes.

## PROMOTIONS & MARKETING

munities in the area—not just downtown—with the parties," he says.

The parties, to be held in the parking lots of Back the Blue-sponsor Kroger grocery stores, will feature live music, food, and presentations by various law-enforcement agencies. For instance, canine, SWAT team, and underwater-rescue demonstrations will be presented, and a police race car will be on hand for children to play in.

"It's a great opportunity for the community to meet their police and not be intimidated by them," says Freeman.

Also at the events, Back the Blue window decals and lapel pins will be given away. Other Back the Blue merchandise, such as yo-yos, coffee cups, and Frisbees, will be exchanged for donations. Those donating money will be registered to win a \$25,000 1996 Chrysler Plymouth minivan in September.

As of June 9, listeners can also make donations via a Back the Blue telephone hotline.

All donations not specifically earmarked for a particular community will be directed to Crime-stoppers, which serves the tri-state area.

The promotion is so involved that Q102 hired four additional full-time staffers and one part-timer for the duration of the program. The additional staffers are led by Kelly McCluskey, the Back the Blue community-relations director.

McCluskey has previously been involved with a Taste of the Nation event and in the development of two soup kitchens.

"This is a real grass-roots cam-

paign," says McCluskey. "We're trying to get even small family businesses involved to sponsor it that don't normally advertise on radio... For something like this, it's important to get the smaller businesses involved."

The station went on-air with the program on the May 17 morning show, during National Police Week. The morning team's guests for that show were the "cutest" bike patrolmen they could find, according to McCluskey.

A Back the Blue theme song also helped kick off the program. The song was written by the Q102 staff and performed by a local musician. The station has been airing the song three to four times a day since May 17.

In addition to heavy on-air promotion, which includes local community leaders and council members talking about the program, the station is running ads in local newspapers and is garnering local TV coverage as well.

"We're bringing in new listeners because of this," says McCluskey.

"We have a comment line, and there were 25 messages from people outside of our normal market saying that they never listen to us, but someone told them about the program and the song so they tuned in."

The station's goals are to raise \$100,000 this year, continue the program through the winter, and have stations across the country adopt the program in their communities.

The Back the Blue program has been endorsed by Cincinnati mayor Roxanne Qualls, Cincinnati director of safety Bill Gustavson, Cincinnati police chief Michael Snowden, the Hamilton County Sheriff's Patrol, and police chiefs throughout the tri-state area.



Storm Brewing. Vaughn Harper of WBLS New York's "Quiet Storm" welcomes Underworld Records artist Jesse. Pictured, from left, are Monte Bailey, Underworld's director of regional promotion; Harper; Jesse; and Manny Bella, Underworld's VP of promotion and marketing.



DO I HAVE TO TALK ABOUT the lyrics?" asks a reluctant Matt Talbott, singer and guitarist for Hum. The lines in question are from the band's debut single, "Stars," now No. 25 on the Billboard Modern Rock Tracks chart. The singer's hesitancy springs from the fact that "lyrics definitely take second stage to what's going on with the music for us."

The song grew out of one of the band's usual jam sessions. "We just write as a band like anyone else does. Usually the lyrics are the last thing that comes together. Most of the time someone shows up with an idea for a song, and you just get the beers and play like any other night—having a good time playing music."

"Stars" tells the tale of a woman who "thinks she missed the train to Mars/She's out back counting stars." "I'm sure more than anything I liked the way

the words sounded together," says Talbott, by way of explanation. "More often than not, I just kind of get words or phrases [until] I like how the syllables sound, and then I'll try to get... I don't really know how I do it. It varies. Sometimes I really know ahead of time



"Lyrics definitely take second stage to what's going on with the music."  
—Hum

what I want to write about. But a lot of stuff doesn't make a lot of sense. It kind of means something to me. But the fact that somebody else could glean what I'm

talking about probably doesn't happen all that often. I'm not trying to be all arty and everything [regarding the lyrics] because I think that's bogus, you know."

The singer had no one person in mind when he was penning "Star," "but as I started writing the song I got the rest of the verses finalized and really knew what I wanted to say—the song definitely means something to me. But it's personal. I feel kind of goofy talking about it, to tell you the truth. It just tells the story about what the girl's doing out back and that she's kind of lost her shit. It's about being selfish and not taking care of this other person.

"I had this radio interview the other day, and this guy was like, 'Did you write this song because you got hurt by someone?' I was like no, duh, listen to it. I didn't [actually] say anything to him. But whatever."

Billboard® FOR WEEK ENDING JUNE 10, 1995

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
<b>*** No. 1 ***</b> 2 weeks at No. 1 ♦ COLLECTIVE SOUL					
1	1	2	8	DECEMBER COLLECTIVE SOUL	ATLANTIC
2	2	1	18	LIGHTNING CRASHES THROWING COPPER	LIVE RADIOACTIVE/MCA
3	4	4	9	GOOD DELUXE	BETTER THAN EZRA ELEKTRA/EEG
4	5	13	3	MISERY LET YOUR DIM LIGHT SHINE	SOUL ASYLUM COLUMBIA
5	3	3	11	RIVER OF DECEIT ABOVE	MAD SEASON COLUMBIA
6	6	6	10	IT'S GOOD TO BE KING WILDFLOWERS	TOM PETTY WARNER BROS.
7	8	7	12	STARSEED NAVEED	OUR LADY PEACE RELATIVITY
8	7	5	12	DANCING DAYS ENCOMIUM-A TRIBUTE TO LED ZEPPELIN	STONE TEMPLE PILOTS ATLANTIC
9	9	12	6	WISER TIME AMERICA	THE BLACK CROWES AMERICAN/REPRISE
10	11	11	8	MORE HUMAN THAN HUMAN ASTRO-CREEP: 2000	WHITE ZOMBIE GEFFEN
11	14	19	6	LITTLE THINGS SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
12	12	10	18	EVERYTHING ZEN SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
13	16	16	10	SICK OF MYSELF 100% FUN	MATTHEW SWEET ZOO
14	17	27	4	STRANGE CURRENCIES MONSTER	R.E.M. WARNER BROS.
15	10	8	16	WHAT WOULD YOU SAY UNDER THE TABLE AND DREAMING	DAVE MATTHEWS BAND RCA
<b>*** AIRPOWER ***</b>					
16	NEW	1	1	HOLD ME, THRILL ME, KISS ME, KILL ME "BATMAN FOREVER" SOUNDTRACK	U2 ATLANTIC
17	19	25	4	AMSTERDAM BALANCE	VAN HALEN WARNER BROS.
18	20	23	5	EVERYONE WILL CRAWL UNDER THE WISHING TREE	CHARLIE SEXTON SEXTET MCA
19	23	30	7	NEGASONIC TEENAGE WARHEAD DOPE TO INFINITY	MONSTER MAGNET A&M
20	31	—	2	ALL OVER YOU THROWING COPPER	LIVE RADIOACTIVE/MCA
21	13	9	17	CAN'T STOP LOVIN' YOU BALANCE	VAN HALEN WARNER BROS.
22	26	33	3	LAKE OF FIRE MTV UNPLUGGED IN NEW YORK	NIRVANA DGC/GEFFEN
23	15	15	10	HEY HEY WHAT CAN I DO ENCOMIUM-A TRIBUTE TO LED ZEPPELIN	HOOTIE & THE BLOWFISH ATLANTIC
24	18	14	12	THE DAY I TRIED TO LIVE SUPERUNKNOWN	SOUNDGARDEN A&M
25	22	21	10	ONLY ONE A BOY NAMED GOD	GOO GOO DOLLS METAL BLADE/WARNER BROS.
26	34	—	2	DOWN AND DIRTY COMPANY OF STRANGERS	BAD COMPANY EASTWEST/EEG
27	25	18	18	LOVE SPREADS SECOND COMING	THE STONE ROSES GEFFEN
28	33	38	4	SHE DOOKIE	GREEN DAY REPRISE
29	NEW	1	1	MOCKINGBIRD GIRL "TANK GIRL" SOUNDTRACK	THE MAGNIFICENT BASTARDS ELEKTRA/EEG
30	36	36	5	HEY MAN NICE SHOT SHORT BUS	FILTER REPRISE
31	38	—	2	MOLLY ROTTING PINATA	SPONGE WORK
32	40	—	2	TOO HIGH TO FLY DYSFUNCTIONAL	DOKKEN COLUMBIA
33	30	26	25	LET HER CRY CRACKED REAR VIEW	HOOTIE & THE BLOWFISH ATLANTIC
34	29	24	20	GEL "THE JERKY BOYS" SOUNDTRACK	COLLECTIVE SOUL ATLANTIC
35	35	—	5	RUN-AROUND FOUR	BLUES TRAVELER A&M
36	NEW	1	1	POSSUM KINGDOM RUBBERNECK	TOADIES INTERSCOPE
37	37	37	21	CORDUROY VITALOGY	PEARL JAM EPIC
38	39	31	20	GOTTA GET AWAY SMASH	OFFSPRING EPITAPH
39	NEW	1	1	ONLY WANNA BE WITH YOU CRACKED REAR VIEW	HOOTIE & THE BLOWFISH ATLANTIC
40	27	20	11	NOT FOR YOU VITALOGY	PEARL JAM EPIC

Billboard® FOR WEEK ENDING JUNE 10, 1995

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
<b>*** No. 1 ***</b> 2 weeks at No. 1 ♦ SOUL ASYLUM					
1	1	4	4	MISERY LET YOUR DIM LIGHT SHINE	COLUMBIA
2	3	5	7	DECEMBER COLLECTIVE SOUL	ATLANTIC
3	2	1	15	GOOD DELUXE	BETTER THAN EZRA ELEKTRA/EEG
4	6	7	10	LITTLE THINGS SIXTEEN STONE	BUSH TRAUMA/INTERSCOPE
5	8	12	6	ALL OVER YOU THROWING COPPER	LIVE RADIOACTIVE/MCA
6	7	6	9	SHE DOOKIE	GREEN DAY REPRISE
7	4	2	14	SICK OF MYSELF 100% FUN	MATTHEW SWEET ZOO
8	5	3	15	CONNECTION ELASTICA	ELASTICA DGC/GEFFEN
<b>*** AIRPOWER ***</b>					
9	NEW	1	1	HOLD ME, THRILL ME, KISS ME, KILL ME "BATMAN FOREVER" SOUNDTRACK	U2 ATLANTIC
10	9	10	8	MORE HUMAN THAN HUMAN ASTRO-CREEP: 2000	WHITE ZOMBIE GEFFEN
11	11	13	6	FAKE PLASTIC TREES THE BENDS	RADIOHEAD CAPITOL
12	12	21	5	MOLLY ROTTING PINATA	SPONGE WORK
13	10	8	8	HURT THE DOWNWARD SPIRAL	NINE INCH NAILS NOTHING/TVT/INTERSCOPE
14	18	19	4	RIDICULOUS THOUGHTS NO NEED TO ARGUE	THE CRANBERRIES ISLAND
15	17	17	11	RUN-AROUND FOUR	BLUES TRAVELER A&M
16	15	14	7	MOCKINGBIRD GIRL "TANK GIRL" SOUNDTRACK	THE MAGNIFICENT BASTARDS ELEKTRA/EEG
17	13	9	11	RIVER OF DECEIT ABOVE	MAD SEASON COLUMBIA
18	20	26	7	HEY MAN, NICE SHOT SHORT BUS	FILTER REPRISE
19	14	16	7	STRANGE CURRENCIES MONSTER	R.E.M. WARNER BROS.
20	21	30	4	I KISSED A GIRL JILL SOBULE	JILL SOBULE LAVA/ATLANTIC
21	16	11	20	LIGHTNING CRASHES THROWING COPPER	LIVE RADIOACTIVE/MCA
22	26	37	3	WAYDOWN HAPPY DAYS	CATHERINE WHEEL MERCURY
23	19	15	16	WONDERFUL WONDERFUL	ADAM ANT CAPITOL
24	NEW	1	1	SAY IT AIN'T SO WEEZER	WEEZER DGC/GEFFEN
25	32	—	2	STARS YOU'D PREFER AN ASTRONAUT	HUM RCA
26	29	29	4	NEGASONIC TEENAGE WARHEAD DOPE TO INFINITY	MONSTER MAGNET A&M
27	24	22	19	PLOWED ROTTING PINATA	SPONGE WORK
28	22	23	9	KICK HIM WHEN HE'S DOWN IGNITION	OFFSPRING EPITAPH
29	25	24	17	WHAT WOULD YOU SAY UNDER THE TABLE AND DREAMING	DAVE MATTHEWS BAND RCA
30	23	20	13	STARSEED NAVEED	OUR LADY PEACE RELATIVITY
31	NEW	1	1	I'LL BE THERE FOR YOU LP	THE REMBRANDTS EASTWEST/EEG
32	NEW	1	1	WYNONA'S BIG BROWN BEAVER TALES FROM THE PUNCHBOWL	PRIMUS INTERSCOPE
33	31	28	12	LAST GOODBYE GRACE	JEFF BUCKLEY COLUMBIA
34	27	25	9	ARMY OF ME "TANK GIRL" SOUNDTRACK	BJORK ELEKTRA/EEG
35	35	31	23	LIVE FOREVER DEFINITELY MAYBE	OASIS EPIC
36	39	—	2	ROCK 'N' ROLL STAR DEFINITELY MAYBE	OASIS EPIC
37	33	27	11	DANCING DAYS ENCOMIUM-A TRIBUTE TO LED ZEPPELIN	STONE TEMPLE PILOTS ATLANTIC
38	28	18	12	UNIVERSAL HEART-BEAT ONLY EVERYTHING	JULIANA HATFIELD MAMMOTH/ATLANTIC
39	37	34	6	LET HER CRY CRACKED REAR VIEW	HOOTIE & THE BLOWFISH ATLANTIC
40	NEW	1	1	SUPER-CONNECTED KING	BELLY SIRE

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 107 album rock stations and 57 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Album Rock) or 600 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1995, Billboard/BPI Communications.



# HITS! IN TOKIO

Week of May 21, 1995

- ① Shy Guy / Diana King
- ② Back For Good / Take That
- ③ Carnival / Cardigans
- ④ Every Day / Incognito
- ⑤ Supermodel Sandwich / Terence Trent D'arby
- ⑥ A Day In Your Life / Matt Bianco
- ⑦ Have You Ever Really Loved A Woman / Bryan Adams
- ⑧ Dakari / Doop
- ⑨ It's A New Day / Repercussions
- ⑩ Wake Up Boo! / The Boo Radleys
- ⑪ Sexy Girl / Snow
- ⑫ Robinson / Spitz
- ⑬ Our Lasting Love / Kevyn Lettau
- ⑭ You're No Good / Aswad
- ⑮ The Changingman / Paul Weller
- ⑯ Yorubo Buttobase (Brandnew Remix) / Original Love
- ⑰ How Deep Is Your Love / Portrait
- ⑱ This Way To Happiness / Glenn Frey
- ⑲ Futurino Harmony / Akiko Yano & Kazushi Miyazawa
- ⑳ Over My Shoulder / Mike And The Mechanics
- ㉑ White Lines / Duran Duran
- ㉒ Marta's Song / Deep Forest
- ㉓ Elevator / Cloudberry Jam
- ㉔ Dancing In The Moonlight / Baha Men
- ㉕ Thank You / Dreams Come True
- ㉖ My Love Is For Real / Paula Abdul
- ㉗ This Is How We Do It / Montell Jordan
- ㉘ Mansize Rooster / Supergrass
- ㉙ Cotton Eye Joe / Rednex
- ㉚ Funtime / Boy George
- ㉛ D'yer Mak'er / Sheryl Crow
- ㉜ Love Is The Answer / Bill Cantos
- ㉝ Engel Wie Du / Juliane Werding
- ㉞ From Kidoairaku / Scha Dara Parr
- ㉟ I'd Rather Be Alone / IV Xample
- ㊱ Yumewo Miruhito / Original Love
- ㊲ Just Wanna Funk With Your Mind / Timbuk 3
- ㊳ Million Miles From Home / Keziah Jones
- ㊴ My Cherie / Sheena Easton
- ㊵ Timemachine / Fumiya Fujii
- ㊶ Julia Says / Wet Wet Wet
- ㊷ Respect / Alliance Ethnic Avec Vnia
- ㊸ My Girl / Phil Collins
- ㊹ Kazeni Naraiti / The Boom
- ㊺ I Saw You Dancing / Yaki - Da
- ㊻ For Your Love / Stevie Wonder
- ㊼ Keep On Growing / Sheryl Crow
- ㊽ No More "I Love You's" / Annie Lennox
- ㊾ Always Something There To Remind Me / Espiritu
- ㊿ Manpeeno G - Spot / Southern All Stars

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN / 81.3 FM in TOKYO





## WKYS Format, Staff Shake-Up Imminent; 2 Lupins Hired For Chicago Morning Show

RADIO ONE was close to closing on its \$34 million purchase of Albimar Communications' WKYS Washington, D.C., at press time and had announced that it planned to take the station in a younger direction, targeting 25- to 34-year-old females and competing with crosstown top 40/rhythm station WPGC-FM.

The entire WKYS air staff will be let go at closing. WKYS PD Barbara Prieto, who took the week of the sale closing off because she was getting married, also will exit the station.

Two new WKYS air personalities have been hired. EZ Street from WEJM Chicago joins for afternoons, and Native One from WRKS New York will host nights.

Tony Washington, manager of Radio One's crosstown WOL/WMMJ, will add those duties at WKYS, replacing Skip Finley, who is a partner in Albimar. WOL and WMMJ will be moving into the WKYS studios.

### PROGRAMMING: AUSTIN UPPED

KKBT Los Angeles assistant PD Harold Austin is upped to director of operations. KKBT's VP of programming Keith Naftaly has finally accepted the much-negotiated VP job with Arista and will be moving to New York. He will remain a creative consultant to KKBT.

WZTA Miami names Gregg Steele PD, replacing Neal Mirsky, who exits.



BAKER

WRIGHT

Steele previously programmed KNAC Los Angeles and KRXX Minneapolis.

WSIX Nashville PD Doug Baker has resigned and is expected to join a Nashville label.

Mary Ellen Kachinski takes over as PD at WQAL Cleveland, replacing Steve LeBeau, now at crosstown rival WLTF. Kachinski had been WQAL's promotions and music director.

Phil Davis is upped from interim PD to PD at WIZF Cincinnati, replacing Tori Turner.

WTDR Charlotte, N.C.'s Ron Ellis exits after five years programming the station. He has not been replaced.

WEZB/WRNO New Orleans operations manager Scott Wright has resigned to accept a position with Hits, which he begins in August. No replacement has been named.

Former KDWB Minneapolis PD Mark Bolke joins Bill Richards Radio Consulting as senior associate. Bolke will be based in Minneapolis.



by Phyllis Stark

with reporting by Eric Boehlert and Brett Atwood

WWBR Birmingham, Ala., production director Walt Brown is upped to PD, replacing Don Alais, who exited. Also, afternoon jock Donovan Short replaces Mike Darnell as MD. Darnell is now handling promotion duties at the station.

New modern rock outlet KROX (formerly KOKE) Austin, Texas, is scheduled to sign on Saturday (3) at 101.7. Sara Trexler, who was MD at sister station WROX-FM Norfolk, Va., is PD. Scott Gillmore, GM of duopoly partner KGSR, adds those duties at KROX.

WGNA Albany, N.Y., PD Jon Allen will exit June 21 to take an undisclosed new job. Fred Horton, OM of local sister station WPYX, will oversee WGNA for now.

Consultant Rob Lipshutz now oversees WEZX Scranton, Pa., on a week-to-week basis. This is due to PD Bob Mitchell's move to WMRQ Hartford, Conn.

Michael Luzak, former PD at WMMs Cleveland, takes over as OM/PD at WBuz Toledo, Ohio. Luzak replaces Kelli Gaines, who leaves the market.

WOWI Norfolk, Va., OM Steve Crumbley is now consulting WXYV (V103) Baltimore. Also, former WOWI night jock Lorenzo "Ice-T" Thomas joins V103 for afternoons.

WELI New Haven, Conn., drops the last of its AC programming and goes all N/T.

WLYV Fort Wayne, Ind., flips from Morningstar Radio Networks' "Today's

Christian Music" format to the net's "High Country" format.

Spanish AC KAFY Bakersfield, Calif., has gone dark.

D.C. Cavendar is upped from interim PD to PD/MD at WVIC Lansing, Mich.

WYzm Madison, Wis., PD Dave Murphy relinquishes those duties, but stays on for afternoons.

### NETWORK NEWS: RADIO LABIO FOLDS

Spanish network Radio Labio has ceased operation after a little more than a year in existence. The M Street Journal cites "a slower-than-expected acquisition of affiliates" as the reason for the shutdown.

"After MidNite With Blair Garner" has added four new affiliates: WOW-AM-FM Omaha, Neb., KRuu Des Moines, Iowa, and WLLR Davenport, Iowa. Also, in Grand Rapids, Mich., the show moves from WAKX to sister station WCUZ-FM.

Ray Cooper joins ABC Radio Networks' Urban Gold format as overnight host. He previously worked at WJMO Cleveland.

### PEOPLE: LUPINS JOIN Q101

WKQX (Q101) Chicago has hired two members of local band the Lupins, Lance Tawzer and Doug "Stoley" Stoll, as its new morning hosts, according to The Chicago Sun-Times. The band is signed to RCA. They replace Heidi Hess, who becomes MD/midday host at WZTA Miami. Brooke Hunter, who had been handling evenings, becomes morning news anchor, as interim morning man Robert Chase returns to evenings.

Keith Chambers has exited Broadcast Programming, where he served as both MD and marketing director. He's looking for a new opportunity and can be reached at 206-523-2265.

Norm N. Nite, who was night jock at WCBS-FM New York 20 years ago, returns to the station for that shift. He most recently was doing weekends at WMJI Cleveland. Nite's appointment bumps Bobby Jay back to late nights and former late-nighter Don K. Reed to overnights. Former overnight jock Max Kinkel exits.

Darrin Smith, midday host at WRGX White Plains, N.Y., adds MD duties.

LiLiza Valentine, the former MD at WZZZ Flint, Mich., joins WQHH Lansing, Mich., as APD/MD.

WBLs New York recently reshuffled its lineup yet again. Sergio Dean returned to the station for afternoons, and Chris Welch from crosstown WRKS joined for nights.

WUSN Chicago midday host Nancy Turner exits radio at the end of June to raise her 20-month-old daughter.

At KBEE-FM (formerly KVRI) Salt Lake City, PD Steve Kelly takes over afternoons, sending jock Mike Parsons to middays. Former midday jock Greg Smith exits. Also, overnight jock Liz Hampton moves to crosstown KZHT for middays.

Finally, condolences to WMMR and WXPn Philadelphia air personality Michael Tearson, whose wife, Lynne, passed away May 17 after a long and courageous battle with breast cancer.

## Stunts Help The Byrd Take Off As A 'Jock To Watch'

POP QUIZ: Which of the following events is the Byrd best known for?

a) Orchestrating a stunt in which 1,300 bras were knotted together and strung across the Mississippi River?

b) Dressing up as a woman and auditioning to be a Playboy centerfold while broadcasting the proceedings live on the air?

c) Emulating a Vanity Fair cover which featured Demi Moore in nothing but body paint by having himself painted in a similar fashion and sending the photographic evidence to the trade press?

If you work in radio, the answer is probably c. That picture, which ran in several trades, elevated the Byrd from an obscure Canadian broadcaster doing a morning show in Las Vegas to "jock to watch" status. Those who have been watching haven't been disappointed.

After a successful two-year run at KOMP Las Vegas, the Byrd moved to KSHE St. Louis, where he hosted mornings for a year and a half. In January, he signed on as the new morning host at WIYY (98 Rock) Baltimore. Despite starting the job more than two weeks into the ratings book, he has still managed to take the market by storm.

In the winter Arbitrons, WIYY had the No. 2 morning show among its 18- to 34-year-old target audience, where it was up 6.1-9.3. There was

good news in other demos as well, including 25-54 (3.6-5.2) and 12-plus (3.4-4.2), all accomplished without the benefit of a major marketing campaign.

A native of Fort Frances, Ontario, the Byrd chose a radio career because "radio took me to places that television never could. I was enthralled with the magic of radio."

He worked at several Canadian stations before moving to Las Vegas. They included CKIS Winnipeg, Manitoba; CHTZ St. Catharines, Ontario; CIDC Toronto; and powerhouse CILQ (Q107) Toronto, where he landed the night shift at age 17.

A government regulation requiring air personalities to educate and entertain in every break made his Canadian radio experience a beneficial training ground. "Canadian radio prepares you to do mornings unwittingly because the government forces you to incorporate a great deal of what we call foreground and mosaic content in your daily rap," he says. "[They require] at least 30 seconds of informational talk on a particular subject, whether that be news events or music."

Byrd says that rule is the antithesis of American radio, "where the mentality for quite some time has been 'shut up and read the liner card.'"

Among the highlights of his first U.S. radio job in Las Vegas were the opportunity to write and co-host a weekly television music video show, an appearance on the syndicated TV game show "Studs," and being named one of America's sexiest DJs by Playgirl magazine. While he says his next job in St. Louis "ended far sooner than I wanted it to," he also notes that "KSHE was a wonderful opportunity and I had a great time for a year and a half there. I think we did some great radio."

Now settling into the Baltimore lifestyle, the Byrd says he is "very pleased" with the progress of his morning show, which features running bits with names like "spot the lawsuit," "bait and switch," and "the casting couch."

A favorite recent stunt sprang from a tiny item in the newspaper about how the District of Columbia was so

financially strapped that Mayor Marion Barry had pulled the funding for toilet paper in the city buildings and required employees to start bringing in their own. The Byrd immediately launched "Crack Aid '95: T.P. for D.C." He collected 980 rolls from listeners, then put it all in a limo, drove to D.C., and delivered it to city employees live on the air.

At KOMP, his morning show single-handedly saved the famous "Welcome To Las Vegas" sign,

which was scheduled to be taken down. This was accomplished by handcuffing himself to the sign during several morning shows and calling City Hall repeatedly from a cellular phone.

"Timing and doing something at the very moment people are thinking of it" are the key elements to a successful stunt, he says. "For me, live radio is like a tightrope act, and I guess the thing I like the most is also the thing I like the least—that there's no net. That exhilarates me every day and also terrifies me every day."

His morning team at WIYY is "brilliantly funny" sidekick Mark Ondaiko and news anchor Bob Lopez, a 17-year station vet who contributes his own "wicked sense of humor" to the show, according to its host.

Future goals for the Byrd include potential station ownership, but first he'd like to try his hand at morning radio in Los Angeles. For the moment, however, his primary goal is "to be the dominant force in the Baltimore/Washington area... I'm very happy where I am with the company and the station I'm working for and the people I'm surrounded by," he says. "98 Rock is a real family atmosphere." **PHYLLIS STARK**



THE BYRD  
Morning Air Personality  
WIYY (98 Rock) Baltimore

## newsline...

MERCURY BROADCASTING has closed on its purchase of WGRF/WUFX Buffalo, N.Y., from Rich Communications. Mercury president Charlie Banta takes over as GM at the stations for now. Banta replaces Jim Metzger, who is consulting Rich's remaining Buffalo AMs, WGR and WWWS.

KENTON MORRIS, who was GM of Tribune Radio Networks, is now director of special projects for Tribune's flagship, WGN Chicago, according to The Chicago Sun-Times.

SALE CLOSINGS: WWRX Providence, R.I., from Westerly Broadcasting Co. to Radio Equity Partners, owner of crosstown WWBB, for \$10 million.



# THE THORNY ISSUES OF INTERNATIONAL ROYALTIES

(Continued from page 1)

royalties for older artists, and questions are now being asked about the fairness, as well as the legality, of contracts that form the basis of the international reissues business.

EMI, which announced an increase in royalty rates for older artists in 1992, says its new rate applies to all new worldwide sales of those artists' material. Sony Music also says that its rate of 10%, announced in February, applies to all international sales by older artists. Sources at the company say they are now writing to 83 artists and their heirs to inform them of their decision.

Executives at MCA, Atlantic, and Rhino, which have all reformed their royalty structures for older artists in the U.S., could not be reached by press time to discuss their international efforts.

Such moves will right some of the more blatant abuses of record companies' power that prevailed in the heyday of R&B, and the artists and their estates will benefit. Yet for years, the issue of international income was often neglected and in some instances never raised.

For many U.S.-based R&B labels operating between the end of World War II and the end of the '70s, the international marketplace was at best regarded as "icing on the cake" in terms of generating revenue.

Where contracts between labels and artists existed, it was rare to find references even to domestic royalty rates. Income from sales outside the U.S. was rarely addressed in contracts, and artists were usually unaware that foreign rights existed.

Even today, many artists are unaware of what rights they own or that their recordings are being exploited outside the U.S.

Says Carla Thomas, a still-active New Orleans-based singer who had several hits for Stax, "I don't know about foreign royalties. I see them now and then when the statements come in, but I have no idea whether the amounts are correct."

Because many artists have never been represented by a manager, they do not always know the value of their catalogs outside the U.S. Says Floyd Liberman, who works with Sidney Seidenberg Associates as financial manager for B.B. King, "There are a lot of hard-luck stories. Many artists or their estates don't know where to go to find out about foreign income."

As King still records and tours extensively, he is different from most of the R&B generation. "B.B. is an exception," says Liberman. "We have an edge, so he's not the typical blues artist."

Before King signed with Seidenberg 33 years ago, says Liberman, "he was getting no royalties from Modern Records, from Cadet, so we sued and got half his copyrights back."

Ace Records, which owns rights to the Modern catalog in Europe, has also taken action against those it believes are infringing copyrights, many of whom are magazine publishers giving away free CDs with their publications.

Thomas Bonetti, CEO of Los Angeles-based Celebrity Licensing, acts on behalf of artists or their estates, including the Everly Brothers, Frankie Avalon, Del Shannon, Gene Pitney, and Ray Stevens, as well as representing catalogs such as the Holland/Dozier/Holland titles. Celebrity regularly deals with international clients for masters in the U.K. and Continental Europe.

Bonetti says many of the problems R&B artists are now facing in the international market are the same factors

that gave them a raw deal in the U.S. "It's the old scenario . . . you don't get what you deserve, you get what you negotiate. Many of the early artists did not have very good negotiating strength and suffered as a result of that for the rest of their lives."

Few older R&B artists actually owned rights to either the recordings of their work or the publishing in the U.S. and could lay no claim to international rights.

Says Neil Slaven, music historian/writer, "In many instances, the artists were 'looked after' and got cars or payments in kind. Many of them were uneducated and were unaware of the fact they were owed royalties at all."

It is now standard practice for artists to initiate royalty audits if they feel their labels are not handing over their fair share of sales. But audits are expensive and many older artists believe it would not be worth the effort.

Says A.C. Lichtenstein, who manages Martha Reeves, Martha & the

When artists or their heirs cannot be found, EMI holds onto the funds. "The money is put into accrual while we make attempts to find these artists," Hughes says. "Many of them make themselves known to us, and most have been easy to find." Hughes says the new royalty rates—which he will not specify—include the money the major label derives from licensing those masters to third parties.

EMI has put out some "best-of compilations" from the Roulette vaults, but the majority of the catalog is licensed for Europe to U.K.-based Sequel Records, a label owned by Castle Communications.

Sequel managing director Bob Fisher says, "We're selling records to collectors. We're specialists and there aren't many specialists around. What we can do with some of these titles, EMI isn't interested in. Nevertheless, we are talking about putting out a few thousand copies of most titles, so the license fees are not huge."

## EDITORIAL

### All Must Address Past Moral Failures

This is indeed an era in which one form of recognition has flowered for the great R&B and blues artists of the past.

In a startling revelation of the seminal genius of Robert Johnson, his Columbia recordings dating back more than 50 years became a big chart success in 1990, and, more recently, the best-selling "Forrest Gump" soundtrack featured, as befits its subject matter, a chronological serving of R&B masters. In addition, numerous CD box retrospectives, assembled with loving scholarship, are permanent documents of a crucial, remarkably fertile creative era in American music. And readers of Billboard's Commentary page may recall a piece by BMI president/CEO Frances Preston in the May 2, 1992, issue, when, calling attention to the industry's charitable endeavors, she pointed to the Rhythm & Blues Foundation's mission to help R&B artists in need, especially through its Doc Pomus Financial Assistance Program. She also noted how the foundation's Pioneer Awards "have brought the world's attention to artists whose

music has been overlooked or forgotten, honoring them with a monetary gift as well."

Sadly, the music industry is only beginning to come to terms with bread-and-butter issues regarding the welfare of these artists.

One of the music industry's best-kept secrets for decades centered on an ugly period of economic injustice often perpetrated by owners of masters and song copyrights against artists and songwriters who mainly made their way (if not much of a living) in the R&B and blues fields.

Among them were acknowledged influences on today's pop music, which generates a major portion of a multi-billion-dollar music industry in the U.S. and further billions in other markets. Yes, many acquiesced to legal, though morally questionable, contractual obligations. Others, through their own ignorance, ineptitude, or corrupt representation, accepted paltry fees in signing away the product of their creativity, with little knowledge that they could have retained a measure of own-

ership in their works. Denied proper financial recognition in the prime of their careers, they were also denied future economic protection for themselves and their families. With the CD era's penchant for boxed-set documentation, successor companies of those who failed to do the right thing are making new dollars from the sale of these retrospectives.

Through the efforts of individuals and organizations who have led the industry's outcry against the sordid practices of the past, some of these artists or their heirs are beginning to enjoy royalties once denied them by a greedy few who withheld proper remuneration.

However, there is yet to be universality of commitment among those who continue to benefit from legendary R&B and blues catalogs, many of which fly under the banners of major music companies. The sins of the past are no longer secrets that can be kept from trade scrutiny and concern. Voluntary address of those moral failures is now a clear obligation.

Not all indie labels were the same, says Roger Armstrong, managing director of Ace. "The people running these labels ran from the criminal to the

attitude toward domestic sales," he says. While representing the Drifters, Begle says he has encountered difficulties in determining the amount of licensing income that is due to the band. The deal states that all licensing income should be split evenly between the band and Atlantic. However, it proved almost impossible to arrive at an absolute figure because of the complexity of accounting between one division of Warner Music's operations and another. "I just got tired of asking, and I'm sure that happens a lot to others. Licensing is a very important aspect of this business, but few people have the time to try and understand it. Quite simply, I just don't have another 10 years to go after this [income]."

Despite the foundation's success, sources there say that an international quest for better royalties is not at the top of the agenda. Instead, its long-term aims lie more in the direction of campaigning for artists who have experienced success more recently. Having scored some success with royalty rates of artists from the '40s to the '60s, the foundation is likely to try to help black musicians from the '70s and '80s, whose plight often has been just as dire.

When the music of many R&B artists was repopularized by CD, contracts were rarely updated. "There was never a reference to licensing income in the contracts I've seen," says Begle. "There was only ever reference to making phonograph records, but they clearly didn't cover future technologies such as CDs. All the same, these contracts were used as the basis when the material was reissued on CD."

Until the recent reforms were instituted by labels, artists ended up being paid on the basis of singles or 78s, often with carriage and breakage costs subtracted from the royalties. Royalties on overseas sales could sometimes be as low as 1 cent per record. "That's certainly not fair, but that's the reality," says Lichtenstein. "Some labels had provision for 25-year contracts with these artists, and after that they could stop payment."

The question of licensing income was still far down the list of priorities when contracts were drawn. Meanwhile, some independent labels were not above licensing the same record to several different labels overseas simultaneously. Even when the larger catalogs fell into the hands of major labels in the '70s and '80s, it was not unheard of for them to license R&B classics more than once on an exclusive or nonexclusive basis for overseas territories. At the time, labels were more concerned with the revenue potential of current repertoire.

As a result, outside the U.S. it is not always simple to establish who owns rights to what material, let alone to exert moral or legal pressure on those parties to change their attitudes toward artist royalties. Efforts to establish a chain of ownership almost inevitably become bogged down in a legal quagmire. When cases do come before the courts, it is not uncommon to find both the plaintiff and defendant claiming ownership from license deals made decades ago.

Sometimes courts provide clear indication of whom they believe to be the rightful owners. Last year, Chubby Checker and K-tel in the U.S. won a significant court victory, which ruled that they had the rights to exploit some 75 titles from the Dominion catalog. In a judgment in the Texas courts Jan. 26, Checker and K-tel were awarded \$611,000 in damages, as well as the

(Continued on next page)

Vandellas, and Billy J. Kramer, "Sure, you can hire a lawyer, if you have the money to do that, and track everything around the world. How many older artists can do that? It's insane."

#### LARGER LABELS CAN HELP

Complaints still abound that it is impossible to audit sales outside the U.S. However, the acquisition of some catalogs by larger labels can have a beneficial effect. And, provided that ownership of master rights is not in dispute, it is a relatively straightforward matter to pay artists.

EMI, which bought the Roulette catalog in 1989, says the major-label takeover has undoubtedly benefited artists. David Hughes, now EMI's director of communications, used to head the company's strategic marketing division in the U.K. and was involved in the Roulette purchase.

"There was very little documentation, so we put in place our own royalty rate for those artists who didn't have a written contract," says Hughes. "These contracts were more generous than the ones they had, to say the least."

Most of the time, the royalties from the licensee are paid on the basis of an advance for the minimum number of copies the record company hopes to sell, and on a percentage basis after that.

Often, the acquisition of a catalog can bring about significant changes in artist royalties.

Japanese independent Nippon Columbia bought the entire Savoy Records catalog in early 1991, and it also puts out R&B reissues, mainly outside Japan, through its Denon subsidiary.

A&R staffer Atsushi Hashizume says, "One problem with the Savoy deal was that sometimes Savoy didn't pay royalties to artists. For example, Dexter Gordon's widow saw the story in Billboard about our Savoy reissues and wrote to us asking that she be paid the royalties."

Hashizume says Nippon Columbia is now paying Gordon's widow the requisite royalties for sales in Japan.

Yet such moves often bring too little too late for artists. Despite the fact that many artists ran up significant unre-

couped balances at record companies, it appears that licensing income from third parties has, in some instances, gone directly into the labels' coffers and has not been directly subtracted from what the artist owed to the record company.

Armstrong adds it would be foolish to assume that all labels had the same attitudes toward international sales. Many were actively engaged in complex and widespread international licensing. "If you look at someone like the American Decca label, they were sending things all around the world," he says. "Sometimes the only remaining tape can be in an EMI vault in Brazil."

Yet for some labels, the concept of royalties was abstract enough without introducing an international dimension.

#### SUBSTANTIAL AMOUNTS OWED

Howell Begle, founding executive director of the Rhythm & Blues Foundation and attorney at Verner, Liipfert, Bernhard, McPherson and Hand in Washington, D.C., admits that there may be substantial amounts owed to artists as a result of the iniquities of their original deals.

"I'm sure over the years the licensing situation has been no more just than in



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(Continued from preceding page)

right to prohibit unauthorized use of the masters (Billboard, Feb. 26, 1994).

When there is even the slightest question over the ownership of a catalog, it can cause problems.

Almost every month, at least one fresh lawsuit appears in the High Court here, with one party claiming that its rights to catalog masters have been infringed.

One of the most bitter disputes has been waged over the international rights to the Chess catalog. Reissues specialist Charly Records claims it has nonexclusive rights to exploit Chess repertoire in the U.K. and in October 1992 brought libel proceedings against MCA because of statements that appeared in the trade press. MCA Records Inc. and the major's U.K. subsidiary, MCA Records Ltd., filed a joint action against Charly Records Ltd. in February 1993, alleging infringement of copyright on 20 recordings, including works by Chuck Berry, Sonny Boy Williamson, Muddy Waters, and Buddy Guy. It is expected that the trials will take place next April. There is also trademark action regarding the Chess name and logo in France and the Benelux.

The increase in such cases does not necessarily represent an increase in infringement of rights. It is more a sign that the money to be made from catalog reissues in the international marketplace is seen as worth defending, even when it involves costly and protracted lawsuits.

MCA, for example, says it sold some 8,000 copies in the U.K. of a Howlin' Wolf compilation, "The Genuine Article," which sold for more than 12 pounds (\$19.20).

## THE BUDGET MARKET

Many of the disputes in the R&B budget market stem from the pioneering spirit of the U.S. record industry before major labels tightened their hold on the business.

In instances where labels have attended to the rights and needs of artists, the international income stream can still be slowed to a trickle by those just within and those outside the law.

The CD boom of the '80s and '90s produced huge demand for catalog material, especially among older buyers. The market is essentially split into two distinct parts. First, there are the high-priced, well-presented titles that come complete with extensive liner notes, are aimed at collectors, and retail for \$20-\$80. By contrast, the budget market is characterized by "cheap and cheerful packaging," and single discs retail for \$4-\$5 and four-CD sets at about \$14.50.

Ace's Armstrong says that the company has some 900 titles, most of them selling at a wholesale price of 7.20 pounds (\$11.60), making them a full-price product. "The most we can expect to sell in the U.K. is in tens of thousands, and if we were to sell any less than 1,400, we'd be disappointed."

It would be wrong to suggest that the budget market is one in which royalties are avoided as a matter of course, but it is a complicated and impenetrable business, and one in which artists and their heirs may be losing significant sums.

In the U.K. alone, the budget sector, which is mostly based on older catalog, last year was worth 90.9 million pounds (\$145 million) or 11.1% of the market value, and 18.9% of U.K. trade deliveries at 33.5 million units, according to the British Phonographic Industry. In four years, the market has more than doubled. In 1990, the budget market

represented 8.1% of units and 3.9% of sales value.

The BPI does not keep details of what proportion of these sales are R&B reissues, but a brief survey of titles in London discount and clearance stores suggests that 40%-50% of budget repertoire on sale is by R&B and jazz artists. The most common names in the racks are Jackie Wilson, the Isley Brothers, Ella Fitzgerald, Fats Domino, Lonnie Johnson, Muddy Waters, Lead Belly, and John Lee Hooker.

In most instances, the appropriate rights are paid to the rights-holders, although piracy undermines a great deal of the market, and there is a significant amount of "gray" product in the marketplace, where the rights may not be clear.

Estimates of the annual losses to the record industry through catalog piracy vary from a conservative \$100 million to \$500 million, and a significant proportion of this is R&B repertoire from the '50s, '60s, or '70s. At first sight it is almost impossible to determine what is pirated material and what is legitimate, hence the expression "gray." There is a huge market in licenses for compilations, in which the unsuspecting as well as the unscrupulous can end up buying something less than the genuine article.

Master suppliers provide licenses for versions of songs that they claim have been rerecorded by one or more of the original artists. The DAT that licensees receive may contain some rerecordings, but they are compiled with tampered originals, which may include bootlegged live performances or TV or radio broadcasts.

It is not uncommon to mix in some sound-alikes to round out the number of songs to produce a package that can be sold on the open market. Distributors who want to avoid buying such tampered material need to have access to the source material to know that they are not being inadvertently lured into piracy. Those who are not interested are unlikely to scrutinize the paperwork.

## TAX LOOPHOLES AND PIRACY

The problem became significantly worse after the Reagan administration created a tax loophole for "cultural investments" in the early '80s. This definition could include the acquisition of a sound recording master, irrespective of whether it was actually turned into a manufactured product. Because of the tax advantages, many artists sold their master rights to shelter companies and were able to realize significant sums.

Many of these companies changed hands rapidly, with each sale representing a 10% tax break. The paperwork created at the time of sale is now used to dupe foreign companies that wish to enter the budget market. While the DAT the licensee receives may correlate to the track listing on the paperwork, the masters can be a combination of bootlegs and rerecordings.

This paperwork can also be used as the basis for supposedly legitimate title documents that accompany the DAT. When the masters were put into tax shelters, the new companies were able to grant licenses to exploit a certain number of tracks in a certain order for a given territory. Thousands of such nonexclusive licenses were granted, often using the same tracks for the same territory, but in a different order. The licenses issued by the shelter companies expressly forbade altering the running order and also prevented the selection of one or two choice songs from the compilation.

In reality, these restrictions are frequently ignored, and many licensing companies use documents from these

compilations as proof of chain of title. To unsuspecting international operators, all appears to be in order. The tax loophole was closed by 1986, but not before the same 100-plus masters had been licensed several thousand times.

When CDs repopularized the repertoire, many of the rights to manufacture this material were based on these licenses, although the sheer number of licenses in existence meant that it was possible to flout the original terms without much fear of apprehension.

This makes the reissues business a place where only experts can tread with confidence.

Ken Nagai, A&R director of Tokyo-based specialty label JIMCO Records, which reissues many jazz, R&B, and rock titles from outside Japan, says finding clean masters is difficult. "Sometimes I have to go through five or six people, and it can take up to two years. With old master recording, sometimes nobody knows who holds the rights. Sometimes we give up, but if we really want a recording, we'll keep trying."

Says Andreas Heyn, staff lawyer at German label and distributor edel, "Great importance is attached to stating the precise titles to be sold as well as an exclusion and indemnification clause. We frequently turn down offers because the legal situation appears unclear or only nonexclusive rights are being offered—this makes no sense because it makes it impossible to do anything about pirate copies."

The International Federation of Phonogram and Videogram Producers (IFPI) previously indicated that it had a commitment to attacking catalog piracy. However, since the beginning of the year, it has been without a full-time official in that area.

Margo Langford, who previously undertook catalog piracy work at IFPI, is now a partner with the London law firm Green David Conway & Co.

"No one appreciated the value of this repertoire until CDs came along. I don't think it's going to get any less popular in the future, so it needs protecting. This is especially important

when you consider the possibility of it being available online." Langford's experience with attempting to identify recordings led her to believe that there is no substitute for getting the artists involved in the detective work. "We've encountered various versions of known hits," she says. "Sometimes we find out that the different version is actually a tampered original, with bits added or pitch changed. Often there are other versions which we've located which correspond to the paperwork."

Langford believes a significant amount of product could be removed from the "gray" area if artists listened to the material.

"The artists were able to identify the recordings immediately, such as particular TV shows, gigs, imitations, and studio versions. Like expert golfers who remember every shot, they remember the mistakes that were made that there was no opportunity to correct, or the version that was selected for the album because of its features or highlights."

## PUBLIC DOMAIN

An added problem is that some recordings are effectively in the public domain in some parts of Europe. Germany, for example, only started protecting non-German recordings after 1972, and international recordings before that date are technically in the public domain and free of performers' copyrights if sold there.

In practice, many recordings find their way into other European Union states and to most parts of the world where there is a market for them.

Sequel's Fisher says that is the main factor affecting his company's business. "It's really annoying when you pay for a license and put out a record, and someone else has got it for free."

In Japan, master rights protection does not apply to sound recordings issued before 1968, and many small companies release low-priced CDs of (mainly non-Japanese) material recorded before that year and only have to pay songwriting incomes.

It is anticipated that some of the worst abuses of catalog piracy could be eliminated when the Trade-Related Intellectual Property element of the GATT treaty takes effect this year. This will bring some U.S. repertoire back into copyright. However, some companies are pressing up material while it is in the public domain, before the treaty takes effect.

The downside is that TRIPs does not afford citizens of member states any recourse if GATT member states do not pass legislation that ensures protection. Its implementation in areas where piracy remains a problem, such as Eastern Europe, will be much slower, and U.S. repertoire will effectively remain unprotected until well into the next century.

In the long term, the only real solution to catalog piracy advocated by insiders is for the major labels to defend their own catalogs by having a full-time anti-piracy official who can work with librarians and executives in the company to apprehend pirates. At present, however, the funding for IFPI's catalog piracy program appears to have been curtailed.

Piracy notwithstanding, some industry observers say it is easy to criticize early record labels for behavior that seems reprehensible by today's standards. Yet these people were not working in today's ordered environment, where the long-term survival of the industry is taken for granted. They were working in a very high-risk business that could fold at any moment. For the artists, too, it was often more tempting to live for the day and forgo royalties in favor of a lump-sum payment.

As Ace's Armstrong says, "If you were a singer from the South, which would you rather have? Cash when the man offered it to you or the promise of a percentage of sales which you might never see?"

*Assistance in preparing this story was provided by Bill Holland in Washington, D.C., Steve McClure in Tokyo, and Wolfgang Spahr in Hamburg.*

## WORK GROUP'S MN8 AT 'NEXT LEVEL'

(Continued from page 10)

To develop a core audience, "I've Got A Little Something For You" will initially be serviced to R&B radio June 20, followed by crossover and pop stations. Work plans to service pop and R&B remixes to appropriate stations. Ayeroff admits that gaining R&B airplay will be the label's biggest challenge, but is confident the group will find a home.

Mainstream R&B programmers aren't automatically dismissing "I've Got A Little Something For You" because of its U.K. approach to R&B. Says WQUE New Orleans PD Gerod Stevens, "Their profile doesn't necessarily have to meet your sound. If listeners like them, we'll play it."

WEDR Miami PD James Thomas says MN8 will not be automatically counted out just because it is U.K.-based. "It won't be any more difficult for them than local artists, if the song is there."

However, retailers in black communities say the group may have a difficult road. Chicago independent retailer George Daniels, owner of George's Music Room, cites poor record sales of popular R&B/pop act All-4-One at his store as an example of MN8's challenge ahead. "I thought their song 'I Swear' was going to do well for us, but it didn't. The same thing happened with Color

Me Badd," he says. "Both groups did well in mainstream communities, but had rough going here... We'll pull in a pop-sounding act every once in a while, but [MN8] going the remix route is the best way for them to do well with my customers."

Jeffery Morse, buyer/co-owner of Lansing, Mich.-based, 10-store Where House Records has a broader perspective and says domestic R&B fans don't expect U.K. acts to sound like U.S.-based acts.

Says Morse, "[U.K.] bands have more polyrhythm and overall continental flavor, although this kind of group will probably appeal more to younger folks and women in their 20s, as opposed to men."

Despite the challenge, Dee Tails remains optimistic MN8 will appeal to U.S. record buyers. He describes the group's music as "the funk emanating out of the mist to illuminate the blind between one's ears."

The artist says the group's vocals are strong and clean and project an authentic attitude that listeners pick up on. "Originally, we stacked our harmonies before we went into the studio," he says. "But once we got in and the label wanted a softer R&B sound, we didn't overlay a whole lot of parts."

"To The Next Level," released on 1st

Avenue Records in England, debuted at No. 13 on the U.K. albums chart the week ending May 20. The first single, "I've Got A Little Something For You," peaked on the U.K. singles chart at No. 2.

MN8 developed considerable U.K. awareness as opening act for Janet Jackson during the European leg of her concert tour in April. "The group has a lot of energy and moves really well on stage," says Ayeroff, who anticipates a large female following in the 14-35-year-old demographic.

Because the group is so successful outside the U.S., MN8 has been continuously touring and will not have time for promotional dates.

Although Work is releasing "I've Got A Little Something For You" as its first U.S. single, subsequent singles won't necessarily follow the U.K. selections.

In addition to remixing the first single, the Work Group is also tweaking the videoclip, which will be serviced to MTV, VH1, BET, and local programming outlets. Ayeroff says the domestic clip has a harder edge to it than the foreign version, but is not overly sexy.

"We're also going with an album cover that offers record buyers a harder edge," he says.



# HOT 100 SINGLES SPOTLIGHT™

by Jerry McKenna

**BRYAN ADAMS** holds down the No. 1 spot for a second week with "Have You Ever Really Loved A Woman?" (A&M). This single is up slightly in airplay points and also moves to the top spot on the Hot 100 Singles Sales chart. Although "Woman" should stay on top again next week, its most serious challenge will come from this week's No. 3 single and the greatest point gainer on the entire chart, "Total Eclipse Of The Heart" by **Nicki French** (Critique). "Eclipse" is also this week's biggest sales gainer and the No. 1 most-played title at top 40/mainstream radio.

**THE TOP 10 CONTAINS** three other bulleted titles that may prove to be serious challengers for the top spot in the coming weeks. At No. 4 is the rebulleted "Water Runs Dry" by **Boyz II Men** (Motown). It is the second-biggest airplay gainer on the chart and No. 1 on the Hot 100 Airplay chart. Next in line at No. 5 is **Monica** with "Don't Take It Personal" (Rowdy/Arista). It is the second-biggest overall gainer on the chart behind "Eclipse" and is now beginning to gain top 40/mainstream airplay after first developing a base at top 40/rhythm-crossover radio. The third-biggest overall point gainer is at No. 10, "Let Her Cry" by **Hootie & the Blowfish** (Atlantic). This single is also the biggest airplay gainer on the entire chart (up 8-6 on the Hot 100 Airplay chart). It's still back at No. 32 in sales, but if its sales show gains similar to its airplay gains, "Let Her Cry" is going to be a serious contender for the top.

**BELOW THE TOP 20:** The Greatest Gainer/Airplay and Greatest Gainer/Sales awards go to two titles that first developed at R&B radio and are now picking up momentum at top 40/rhythm-crossover radio. The Greatest Gainer/Airplay award goes to "I Like" by **Kut Kloze** (Keia/Elektra) at No. 37. It is No. 1 in airplay at WERQ (92Q) Baltimore and top five at four other monitored stations. The Greatest Gainer/Sales award goes to **Brandy** with "Best Friend" (Atlantic) at No. 52. It moves 55-31 on the Hot 100 Singles Sales chart and is top five in airplay at WHJX Jacksonville, Fla., and XHTZ (Z90) San Diego. A close runner-up for the sales award this week is "Boombastic" by **Shaggy** (Virgin); it moves 37-27 on the Hot 100 Singles Sales chart and is already top five in airplay at four monitored stations, including KBXX (the Box) Houston, where it is No. 2.

**THE HOT SHOT DEBUT** this week, leaping onto the chart at No. 34, is "This Ain't A Love Song" by **Bon Jovi** (Mercury). It is already top 10 in airplay at five monitored stations, including WHTZ (Z100) New York, where it is No. 6. Also debuting this week are two singles that have been receiving significant airplay as album cuts and have now been commercially released as singles. Entering at No. 39 is **TLC** with "Waterfalls" (LaFace/Arista) and entering at No. 46 is **Real McCoy** with "Come And Get Your Love" (Arista). "Waterfalls" is already No. 44 on the Hot 100 Airplay chart and top five at five monitored stations, while "Come And Get Your Love" is No. 41 on the Hot 100 Airplay chart and top 10 at two monitored stations. Of the seven debuts on the Hot 100 chart this week, the only act making its first appearance is Oakland, Calif., rap duo **Luniz** with "I Got 5 On It" (Noo Trybe). It is already top five in airplay at three Bay Area stations, including KMEL San Francisco, where it is No. 1.

## Trade Nears Standard For Enhanced CDs Format's Name Debated; New Alternatives Arise

■ BY MARILYN A. GILLEN

**SAN FRANCISCO**—In the vein of a child on a long road trip asking, "Are we there yet?" the question of the day at NARAS' second Music & Multimedia Conference May 30 here was, "Is there an enhanced CD standard yet?"

The answer, in technical parlance, is .9 beta, which translates roughly to "Well, almost." The proposed new Blue Book standard for producing discs playable as standard CDs on audio decks and as multimedia discs in computer CD-ROM drives was in the final stages of proofing at press time (1.0 equals launch). One detail apparently still unsettled is clearance of the format's working title, CD Plus, as a permanent moniker.

The Blue Book standard, based on a stamped multisession approach to laying down Red Book audio and data tracks on a CD in two separate sessions, is being developed by CD licensors Sony and Philips along with computer companies Microsoft and Apple, with input from a technical committee formed by the Recording Industry

Assn. of America. The approach would eliminate the concerns of the recording industry over the now-infamous "track-one problem." The problem stems from the placement on the first track of some multimedia CDs of computer data that can cause a squawk of white noise when the discs are used in an audio CD player.

Alternatives to the proposed multisession standard that also sidestep track one are already on the market, and more are due soon. Chief among the approaches is "expanded pregap," which is being used on an upcoming Cranberries interactive CD from Philips Media and Island Records, among other projects. "While we were waiting for CD Plus to settle in, we began working with this," says Philips Media VP of multimedia music Ted Cohen. "And we were so pleased with the results that we decided to stay on this pathway."

Mark Waldrep of AIX also cites the "impatience of waiting for CD Plus" in development of his company's itrax line of interactive music titles. Twelve itrax titles are in release, and Waldrep ex-

pects to have a total of 50 on the market by Christmas.

"The joke goes, the great thing about standards is there are so many to choose from," said David Baron, entertainment industry pointman for Apple Computer, during a panel examining the various approaches to the enhanced CD. Choices include Ardent Records' proprietary AudioVision CDs and Pacific Advanced Media Studios' Active Audio.

The RIAA will support a single technical standard, however, and that is expected to be stamped "multisession," or "Blue Book." The trade group will target consumers and retailers alike with a marketing campaign for the new format starting this summer. The RIAA also will issue an interactive sampler disc that may be packed with a separate diagnostic CD. The latter would analyze a user's computer to determine if the machine can be adapted to play multisession discs. If the discs can be used, most computer owners would need additional driver software to access the multisession material.

## DOLE BLASTS RECORD LABELS & MOVIE STUDIOS

(Continued from page 6)

in the speech. But the conservative Republican also spoke of U.S. record companies that provide "teen suicide to an appealing beat."

Dole also singled out Time Warner: "You have sold your souls," he said, referring to executives at Time Warner and its Warner Music Group subsidiary Interscope Records. He then asked, "But must you debase our nation and threaten our children as well?"

Dole referred to former Sire/Warner artist Ice-T, "of 'Cop Killer' fame," and tossed off a polished sound bite in regard to such product: "There is a difference between the description of evil through art and the marketing of evil through commerce."

If "needed changes" in Hollywood and at recording companies aren't

made, Dole said, "this decade will be noted in the history books as the embarrassing legacy of what began as a great art form. We will be labeled 'the decline of an empire.'"

According to The New York Times, an aide to Dole acknowledged that the candidate had not seen the movies or heard the songs he referred to, but read the film reviews and lyrics.

In New York, a Warner Music Group spokesman says, "This is a complicated, serious issue. We've already embarked on a process of contacting the entire music industry through the RIAA to discuss the issue of stickering and questionable lyrics and the process by which retail sells stickered material [Billboard, June 3]. We will not engage in a partisan political fight from a can-

didate for political office, but we will treat the issue with great care."

In Washington, Hilary Rosen, president/COO of the RIAA, says Dole's remark about Time Warner executives' souls was "overly rhetorical and out of context with the real problems in society."

Rosen adds, "It's too convenient to pick on Time Warner for the problems our kids are having today."

Rosen also says it should be noted that "the Warner Music Group has had a reputation for a huge variety of wonderful mainstream music."

"This dialog should be above politics," she says.

In related news, leaders of the anti-rap charge, William Bennett and C. DeLores Tucker, sent letters to Time Warner board members in which they reiterated their stand on explicit lyrics. The letters, dated May 31, quoted lyrics from the song "Big Man With A Gun" by the industrial rock group Nine Inch Nails and recommended that Time Warner "stop its involvement with . . . lyrics which are explicit, vulgar, harmful, and unworthy of human consumption or corporate support." The letter further implores board members to use their influence "to insist that it stop."

Dole recently blasted the entertainment industry in more general terms on the Senate floor and in a Midwest campaign speech.

## ALLIANCE APPROACHES PURCHASE OF INDI

(Continued from page 5)

Sources say that in March, Ian Fair, Mees-Pierson chairman and an INDI board member, began shopping the company. In addition to Alliance, a couple of major labels were contacted, including PolyGram, according to sources.

PolyGram executives were unavailable for comment, but the company's interest in acquiring INDI would have strengthened its hand at the independent level, an area that major labels increasingly are mining.

Already, PolyGram labels funnel baby bands through its PolyGram Group Distribution unit ILS, a sales and marketing service arm that sells direct to major accounts and uses a regional network of indie distributors to reach smaller retail accounts.

The acquisition of INDI would have enhanced PolyGram from a strategic point of view, allowing the major to be more aggressive in signing new acts and develop-

ing them in a more cost-effective manner.

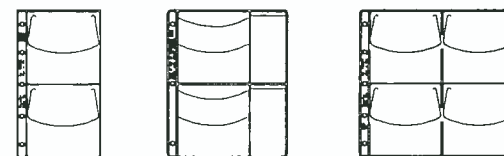
Also, the ownership of an entity like INDI would have allowed PolyGram to establish a relationship with up-and-coming indie labels, which eventually could have mushroomed into equity positions in the labels.

## BUBBLING UNDER HOT 100® SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	—	1	YOU BRING ME JOY	MARY J. BLIGE (UPTOWN/MCA)	14	13	6	I'M STILL DANCIN' WITH YOU	WADE HAYES (OKC/COLUMBIA)
2	5	7	FIRE	SUBWAY (BIV 10/MOTOWN)	15	—	1	WHERE DO I GO FROM YOU	JON SECADA (SBK/EMI)
3	4	3	TALES FROM THE HOOD	DOMINO (40 ACRES AND A MULE/MCA)	16	—	1	BROWN SUGAR	D'ANGELO (EMI)
4	7	6	HEY LOOK AWAY	QUESTIONMARK ASYLUM (KAPER/RCA)	17	—	1	HE'S MINE	MOKENSTEF (OUTBURST/RAL/ISLAND)
5	12	2	(YOU GOT ME) ALL SHOOK UP	NELSON (DGC/GEFFEN)	18	20	4	CAIN'S BLOOD	4 RUNNER (POLYDOR)
6	—	1	POINTS	VARIOUS ARTISTS (MERCURY)	19	15	6	HAKUNA MATATA	JIMMY CLIFF FEAT. LEBO M (WALT DISNEY)
7	6	3	BIZARRE LOVE TRIANGLE	NEW ORDER (QWEST/WARNER BROS.)	20	16	2	ALL GLOCKS DOWN	HEATHER B. (PENDULUM/EMI)
8	3	2	FOE LIFE	MACK 10 (PRIORITY)	21	17	5	YOU DON'T EVEN KNOW WHO I AM	PATTY LOVELESS (EPIC)
9	9	5	CAN'T STOP MY HEART FROM LOVING YOU	AARON NEVILLE (A&M)	22	—	1	MIND BLOWIN'	SMOOTH (T.N.T./JIVE)
10	8	3	WE MUST BE IN LOVE	PURE SOUL (STEP SUN)	23	19	2	IF IT'S ALRIGHT	LORENZO (LUKE)
11	—	1	NEVA GO BACK	SPECIAL ED (PROFILE)	24	—	1	PUT YOUR BODY WHERE YOUR . . .	SEAN LEVERT (ATLANTIC)
12	10	4	DOWN THAT ROAD	SHARA NELSON (CHRYSALIS/EMI)	25	11	12	REFRIED DREAMS	TIM MCGRAW (CURB)
13	22	3	TONIGHT IS THE NIGHT	LE CLICK (LOGIC)					

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

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# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

FOR WEEK ENDING  
JUNE 10, 1995



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				<b>*** No. 1 ***</b>		
1	1	1	46	<b>HOOBIE &amp; THE BLOWFISH</b> ▲ <sup>4</sup> ATLANTIC 82613/AG (10.98/15.98) <b>HS</b> 3 weeks at No. 1	CRACKED REAR VIEW	1
2	2	2	57	<b>LIVE</b> ▲ <sup>3</sup> RADIOACTIVE 10997*/MCA (10.98/15.98)	THROWING COPPER	1
3	3	3	7	<b>SOUNDTRACK</b> PRIORITY 53959* (10.98/15.98)	FRIDAY	1
4	6	7	39	<b>BOYZ II MEN</b> ▲ <sup>7</sup> MOTOWN 0323 (10.98/16.98)	II	1
5	5	8	9	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	5
6	4	4	47	<b>SOUNDTRACK</b> ▲ <sup>3</sup> EPIC SOUNDTRAX 66329/EPIC (15.98 EQ/24.98)	FORREST GUMP	2
7	9	9	7	<b>WHITE ZOMBIE</b> Geffen 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
8	7	6	11	<b>2PAC</b> ▲ <sup>3</sup> INTERSCOPE 92399*/AG (9.98/16.98)	ME AGAINST THE WORLD	1
9	8	5	29	<b>EAGLES</b> ▲ <sup>5</sup> GEFEN 24725 (12.98/17.98)	HELL FREEZES OVER	1
10	11	12	28	<b>TLC</b> ▲ <sup>3</sup> LAFACE 26009/ARISTA (10.98/16.98)	CRAZYSEXYCOOL	5
11	12	14	34	<b>DAVE MATTHEWS BAND</b> ▲ RCA 66449 (9.98/15.98)	UNDER THE TABLE AND DREAMING	11
12	13	16	8	<b>MONTELL JORDAN</b> PMP/RAL 527179*/ISLAND (10.98/15.98)	THIS IS HOW WE DO IT	12
13	18	20	16	<b>ALISON KRAUSS</b> ▲ ROUNDER 0325* (9.98/15.98) <b>HS</b>	NOW THAT I'VE FOUND YOU: A COLLECTION	13
14	10	10	24	<b>GARTH BROOKS</b> ▲ <sup>6</sup> LIBERTY 29689 (10.98/15.98)	THE HITS	1
15	22	22	26	<b>BLUES TRAVELER</b> ● A&M 540265 (9.98/15.98)	FOUR	15
16	16	25	3	<b>SOUNDTRACK</b> 40 ACRES AND A MULE 11243*/MCA (10.98/16.98)	TALES FROM THE HOOD	16
17	19	19	11	<b>ANNIE LENNOX</b> ▲ ARISTA 25717 (10.98/16.98)	MEDUSA	11
				<b>*** GREATEST GAINER ***</b>		
18	31	38	13	<b>SHANIA TWAIN</b> ● MERCURY 522886 (10.98 EQ/15.98) <b>HS</b>	THE WOMAN IN ME	18
19	17	18	34	<b>THE CRANBERRIES</b> ▲ <sup>3</sup> ISLAND 524050 (10.98/16.98)	NO NEED TO ARGUE	6
20	14	13	52	<b>SOUNDTRACK</b> ▲ <sup>5</sup> WALT DISNEY 60858 (10.98/17.98)	THE LION KING	1
21	15	11	65	<b>SHERYL CROW</b> ▲ <sup>4</sup> A&M 540126 (9.98/15.98) <b>HS</b>	TUESDAY NIGHT MUSIC CLUB	3
22	21	17	68	<b>GREEN DAY</b> ▲ <sup>8</sup> REPRIS 45529*/WARNER BROS. (9.98/15.98) <b>HS</b>	DOOKIE	2
23	25	27	20	<b>BUSH</b> ● TRAUMA/INTERSCOPE 92531/AG (10.98/15.98) <b>HS</b>	SIXTEEN STONE	23
24	20	15	13	<b>BRUCE SPRINGSTEEN</b> ▲ <sup>2</sup> COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	1
25	24	21	9	<b>REAL MCCOY</b> ARISTA 18778 (10.98/15.98)	ANOTHER NIGHT	13
				<b>*** HOT SHOT DEBUT ***</b>		
26	<b>NEW</b> ▶		1	<b>THE REMBRANDTS</b> EASTWEST 61752/EEG (10.98/15.98)	LP	26
27	27	28	11	<b>COLLECTIVE SOUL</b> ● ATLANTIC 82745/AG (10.98/16.98)	COLLECTIVE SOUL	27
28	26	29	88	<b>MELISSA ETHERIDGE</b> ▲ <sup>4</sup> ISLAND 848660 (10.98/15.98)	YES I AM	15
29	28	31	9	<b>SOUL FOR REAL</b> UPTOWN 11125/MCA (9.98/15.98)	CANDY RAIN	23
30	30	30	54	<b>OFFSPRING</b> ▲ <sup>4</sup> EPITAPH 86432* (8.98/14.98) <b>HS</b>	SMASH	4
31	<b>NEW</b> ▶		1	<b>CHRIS ISAAK</b> REPRIS 45845*/WARNER BROS. (10.98/15.98)	FOREVER BLUE	31
32	23	24	62	<b>TIM MCGRAW</b> ▲ <sup>4</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	1
33	29	26	18	<b>VAN HALEN</b> ▲ <sup>2</sup> WARNER BROS. 45760* (10.98/16.98)	BALANCE	1
34	32	23	10	<b>ELTON JOHN</b> ▲ ROCKET 526188/ISLAND (10.98/16.98)	MADE IN ENGLAND	13
35	40	45	35	<b>BRANDY</b> ▲ ATLANTIC 82610/AG (9.98/15.98)	BRANDY	20
36	35	35	10	<b>VARIOUS ARTISTS</b> ATLANTIC 82731/AG (10.98/16.98)	ENCOMIUM: A TRIBUTE TO LED ZEPPELIN	17
37	37	36	30	<b>TOM PETTY</b> ▲ <sup>2</sup> WARNER BROS. 45759* (10.98/16.98)	WILDFLOWERS	8
38	34	33	5	<b>MOBB DEEP</b> LOUD 66480*/RCA (9.98/15.98)	THE INFAMOUS	18
39	36	37	10	<b>SOUNDTRACK</b> ● WORK 67009/COLUMBIA (10.98 EQ/16.98)	BAD BOYS	26
40	33	32	51	<b>TRACY BYRD</b> ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	30
41	42	41	27	<b>PEARL JAM</b> ▲ <sup>2</sup> EPIC 66900* (10.98 EQ/16.98)	VITALOGY	1
42	39	47	13	<b>ADINA HOWARD</b> MECCA DON/EASTWEST 61757/EEG (10.98/15.98)	DO YOU WANNA RIDE?	39
43	46	46	30	<b>DES'REE</b> ▲ <sup>5</sup> 550 MUSIC 64324/EPIC (9.98 EQ/15.98) <b>HS</b>	I AIN'T MOVIN'	27
				<b>*** PACESETTER ***</b>		
44	63	78	8	<b>BETTER THAN EZRA</b> ELEKTRA 61784/EEG (10.98/15.98) <b>HS</b>	DELUXE	44
45	41	39	10	<b>SELENA</b> ▲ EMI LATIN 28803 (8.98/12.98) <b>HS</b>	AMOR PROHIBIDO	29
46	44	40	31	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>2</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	8
47	45	43	26	<b>MARY J. BLIGE</b> ▲ UPTOWN 11156*/MCA (10.98/15.98)	MY LIFE	7
48	43	34	4	<b>BOB DYLAN</b> COLUMBIA 67000 (8.98 EQ/13.98)	MTV UNPLUGGED	23
49	38	42	42	<b>JEFF FOXWORTHY</b> ▲ WARNER BROS. 45314 (10.98/15.98) <b>HS</b>	YOU MIGHT BE A REDNECK IF...	38
50	<b>NEW</b> ▶		1	<b>BEASTIE BOYS</b> GRAND ROYAL 33603*/CAPITOL (7.98/11.98)	ROOT DOWN	50
51	49	57	64	<b>NINE INCH NAILS</b> ▲ NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
52	51	54	30	<b>NIRVANA</b> ▲ <sup>3</sup> DGC 24727*/Geffen (10.98/16.98)	MTV UNPLUGGED IN NEW YORK	1
53	48	48	11	<b>MAD SEASON</b> COLUMBIA 67057* (10.98 EQ/15.98)	ABOVE	24
54	50	49	33	<b>SOUNDTRACK</b> ▲ MCA 11103* (10.98/16.98)	PULP FICTION	21
55	56	51	31	<b>MADONNA</b> ▲ <sup>2</sup> MAVERICK/SIRE 45767/WARNER BROS. (10.98/16.98)	BEDTIME STORIES	3
56	<b>NEW</b> ▶		1	<b>DWIGHT YOAKAM</b> REPRIS 45907/WARNER BROS. (10.98/15.98)	DWIGHT LIVE	56
57	52	53	20	<b>BROWNSTONE</b> ● MJJ 57827/EPIC (10.98 EQ/15.98)	FROM THE BOTTOM UP	29
58	55	52	9	<b>OL' DIRTY BASTARD</b> ELEKTRA 61659*/EEG (10.98/15.98)	RETURN TO THE 36 CHAMBERS	7
59	53	50	9	<b>SOUNDTRACK</b> TOMMY BOY 1114 (11.98/16.98)	NEW JERSEY DRIVE VOL. 1	22
60	57	63	36	<b>TRACY LAWRENCE</b> ● ATLANTIC 82656/AG (10.98/15.98)	I SEE IT NOW	28
61	60	55	13	<b>VARIOUS ARTISTS FEAT. LEBO M</b> ● WALT DISNEY 60871 (10.98/16.98)	THE LION KING: RHYTHM OF THE PRIDE LANDS	23
62	62	59	37	<b>THE NOTORIOUS B.I.G.</b> ▲ <sup>2</sup> BAD BOY 73000*/ARISTA (9.98/15.98)	READY TO DIE	15
63	59	60	29	<b>GEORGE STRAIT</b> ▲ MCA 11092 (10.98/15.98)	LEAD ON	26
64	61	64	11	<b>E-40</b> SICK WID' IT 41558/JIVE (10.98/15.98)	IN A MAJOR WAY	13
65	64	61	6	<b>SOUNDTRACK</b> A&M 540357 (10.98/16.98)	DON JUAN DEMARCO	61
66	70	83	11	<b>ELASTICA</b> DGC 24728*/Geffen (10.98/16.98) <b>HS</b>	ELASTICA	66
67	<b>NEW</b> ▶		1	<b>BOB MARLEY &amp; THE WAILERS</b> TUFF GONG 24103/ISLAND (10.98/16.98)	NATURAL MYSTIC	67
68	65	73	28	<b>METHOD MAN</b> ● DEF JAM/RAL 523839*/ISLAND (10.98/16.98)	TICAL	4
69	67	58	65	<b>YANNI</b> ▲ <sup>3</sup> PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
70	58	56	35	<b>ALABAMA</b> ● RCA 66410 (10.98/15.98)	GREATEST HITS III	56
71	54	44	4	<b>SOUNDTRACK</b> MERCURY 525497 (10.98 EQ/16.98)	PANTHER	37
72	71	80	6	<b>VARIOUS ARTISTS</b> RADIKAL/QUALITY 6727/WARLOCK	DANCE MIX U.S.A. VOL. 3	71
73	66	77	11	<b>KUT KLOSE</b> KEIA/ELEKTRA 61668/EEG (10.98/15.98) <b>HS</b>	SURRENDER	66
74	72	92	35	<b>R.E.M.</b> ▲ <sup>2</sup> WARNER BROS. 45740* (10.98/16.98)	MONSTER	1
75	75	76	80	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> ▲ <sup>2</sup> MCA 10813 (10.98/17.98)	GREATEST HITS	5
76	92	109	11	<b>MATTHEW SWEET</b> Zoo 11081* (10.98/15.98)	100% FUN	65
77	77	74	29	<b>SADE</b> ▲ <sup>2</sup> EPIC 66686* (10.98 EQ/16.98)	BEST OF SADE	9
78	69	67	57	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10994 (10.98/15.98)	READ MY MIND	2
79	47	—	2	<b>DOKKEN</b> COLUMBIA 67075 (10.98 EQ/15.98)	DYSFUNCTIONAL	47
80	83	98	198	<b>METALLICA</b> ▲ <sup>8</sup> ELEKTRA 61113*/EEG (10.98/15.98)	METALLICA	1
81	109	96	3	<b>BARBRA STREISAND</b> COLUMBIA 67100 (10.98 EQ/17.98)	THE CONCERT HIGHLIGHTS	81
82	68	70	48	<b>ALAN JACKSON</b> ▲ <sup>4</sup> ARISTA 18759 (10.98/15.98)	WHO I AM	5
83	73	68	15	<b>DIONNE FARRIS</b> COLUMBIA 57359 (10.98 EQ/15.98) <b>HS</b>	WILD SEED-WILD FLOWER	57
84	88	101	17	<b>SPONGE</b> WORK 57800/COLUMBIA (10.98 EQ/15.98) <b>HS</b>	ROTTING PINATA	58
85	96	66	12	<b>JOHN TESH</b> GTS 4579 (9.98/14.98)	LIVE AT RED ROCKS	54
86	81	82	30	<b>AEROSMITH</b> ▲ <sup>2</sup> GEFEN 24716 (12.98/17.98)	BIG ONES	6
87	89	91	48	<b>HOLE</b> ▲ <sup>2</sup> DGC 24631/Geffen (10.98/15.98)	LIVE THROUGH THIS	52
88	86	86	79	<b>ACE OF BASE</b> ▲ <sup>8</sup> ARISTA 18740 (9.98/15.98)	THE SIGN	1
				<b>*** HEATSEEKER IMPACT ***</b>		
89	124	141	5	<b>FILTER</b> REPRIS 45864/WARNER BROS. (10.98/15.98) <b>HS</b>	SHORT BUS	89
90	78	65	132	<b>KENNY G</b> ▲ <sup>2</sup> ARISTA 18646 (10.98/15.98)	BREATHLESS	2
91	79	71	6	<b>TY HERNDON</b> EPIC 66397 (7.98 EQ/11.98) <b>HS</b>	WHAT MATTERED MOST	68
92	98	90	76	<b>COUNTING CROWS</b> ▲ <sup>5</sup> DGC 24528/Geffen (10.98/15.98) <b>HS</b>	AUGUST & EVERYTHING AFTER	4
93	91	93	46	<b>BONE THUGS N HARMONY</b> ▲ <sup>3</sup> RUTHLESS 5526*/RELATIVITY (7.98/12.98) <b>HS</b>	CREEPIN ON AH COME UP (EP)	12
94	90	84	37	<b>ABBA</b> ● POLYDOR 517007/ISLAND (10.98/16.98)	GOLD	63
95	104	138	32	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 45603 (10.98/15.98)	TEN FEET TALL & BULLETPROOF	20
96	97	103	51	<b>STONE TEMPLE PILOTS</b> ▲ <sup>3</sup> ATLANTIC 82607*/AG (10.98/16.98)	PURPLE	1
97	80	85	18	<b>SAWYER BROWN</b> ● CURB 77689 (10.98/15.98)	GREATEST HITS 1990-1995	44
98	84	62	26	<b>KIRK FRANKLIN AND THE FAMILY</b> ● GOSPO-CENTRIC 72119 (9.98/13.98) <b>HS</b>	KIRK FRANKLIN AND THE FAMILY	58
99	87	94	12	<b>ERIC CLAPTON</b> POLYDOR 527116/A&M (10.98/16.98)	THE CREAM OF ERIC CLAPTON	80
100	101	87	5	<b>REDNEX</b> BATTERY 46000/JIVE (10.98/15.98) <b>HS</b>	SEX & VIOLINS	68
101	85	72	10	<b>STEVIE WONDER</b> MOTOWN 530238 (10.98/16.98)	CONVERSATION PEACE	16
102	76	75	64	<b>THE MAVERICKS</b> ▲ MCA 10961 (9.98/15.98) <b>HS</b>	WHAT A CRYING SHAME	54
103	95	79	6	<b>AARON NEVILLE</b> A&M 540349 (10.98/16.98)	TATTOOED HEART	64
104	74	69	12	<b>JOHN BERRY</b> PATRIOT 28495/LIBERTY (10.98/15.98)	STANDING ON THE EDGE	69
105	100	106	81	<b>CANDLEBOX</b> ▲ <sup>3</sup> MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) <b>HS</b>	CANDLEBOX	7
106	<b>NEW</b> ▶		1	<b>CHICAGO</b> GIANT 24615/WARNER BROS. (10.98/16.98)	NIGHT AND DAY	106

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



## CHAINS WARY OF STICKERED ALBUMS

(Continued from page 6)

thing that parallels that."

At WaxWorks, the policy is that someone must be 16 or older to buy stickered product. Identification is checked.

Says John Bryenton, director of retail operations for WaxWorks, "At some locations, we have actually gone to the extent of writing the driver's license number on the back of the receipt. If someone comes in and says they're going to sue, we say, 'Produce the receipt with the written license number.'"

WaxWorks does not rely only on the record companies to police the lyric and graphic content of products.

Bryenton says, "We review a lot of albums in-house. There are several managers around the country we rely on for expertise. For example, in Louisville, Ky., in an urban location, [the manager] will call me about a rap record and say, 'This is a little too stiff for me.'"

In such a case, the recording is placed behind the counter. Header cards near the bins inform customers

where they can find the title. Bryenton says this is most commonly done when the album cover may be offensive or controversial.

But there are albums that WaxWorks considers beyond the pale, although Bryenton declines to name them. "There are some titles we haven't carried, we've removed from stores. We just don't want to carry it if we feel it's too obscene."

Bryenton's advice to the record companies is to make the stickers larger so they would be easier to spot. He adds, "I'd like to see this industry [become] less of a shock industry."

One of the most stringent corporate policies was established in 1989, before the institution of the RIAA sticker, by the 117-store, Amarillo, Texas-based Hastings Books, Music & Video.

At that time, the company instructed its store managers to affix the chain's own "18 to purchase" stickers on certain designated releases. Other companies had taken steps to forbid the sale to those under 18 of albums stickered by their releasing labels, but

Hastings was the first national retailer to take an active role in barring the sale of specific records to minors by unilaterally labeling certain discs (Billboard, June 17, 1989).

Hastings president John Mar-maduke declines to comment on the company's current policy. However, calls to Hastings stores indicate that the self-stickering policy remains in place, with certain new releases still designated for labeling by corporate headquarters.

One Hastings store manager contacted by Billboard estimates that approximately 150 albums stocked at his store are targeted for Hastings' in-house sticker. However, the manager hasn't bothered to sticker the product, believing that the RIAA lyric flag on the titles makes the in-house tag redundant.

Warehouse Entertainment, the 347-store chain based in Torrance, Calif., has developed its own "explicit lyrics" sticker, similar to the RIAA flag. Barbara Brown, the chain's senior VP of sales and operations, says the chain has given the stickers to stores "for years" and utilizes them "from time to time . . . if it's a piece of product that is getting a lot of publicity about being offensive."

However, Brown adds that the manufacturers have been getting the stickering job done and that she can't recall the last time Warehouse used its own warning tag.

Brown says, "Our [sales] policy is that the store makes the decision . . . [Policy is] basically determined by the store manager in [his or her] neighborhood. They have the flexibility to determine what is offensive in their community."

Options open to individual Wherehouse managers include keeping certain albums behind the counter, requesting identification from customers to determine if they are over the age of 18, or, in extreme cases, recommending that certain albums not be sold in their stores.

"Our policy is pretty simple: We don't sell stickered records to chil-

dren," says Russ Solomon, president of the 117-store Tower Records chain based in Sacramento, Calif. "That means 12-year-olds, and not 15-year-olds or 16-year-olds . . . We use good sense."

Solomon takes a dim view of the entire explicit-lyrics controversy.

"The whole business is much ado about nothing," he says. "Have you ever met a child who was harmed by the word 'fuck'? The word 'kill,' that's different . . . You get these people who are hysterical about it. I think the parental warning sticker right now is perfectly adequate."

Some large music chains do not have specific policies regarding age of purchase for product, although they comply with the laws in various states.

"We don't stop anybody from buying it," says Chuck Rinehimer, VP of store operations of 400-store Camelot Music. Asked if there have been complaints from parents, he says, "Of course. We apologize and basically tell the parent that we're not responsible for what people put on a CD."

Rinehimer does not believe record companies can do more than they already do to sticker product. "It's people's right to say what they want," he says.

Musiland, the largest music retailer in the U.S. with nearly 1,400 stores, also does not have a specific age policy regarding the purchase of records with stickers. But spokeswoman Marcia Appel says, "We attempt where possible not to sell stickered product to children."

Like the major chains, small webs also approach the issue of sales to minors with a variety of policies.

An 18-to-buy policy on RIAA-stickered material is in place at four Record & Tape Outlet and CD & Tape Outlet stores in Ohio, according to Lynn Batcheck, executive VP of the Columbus-based chain.

Batcheck says, "We do card for minors . . . All of us have to be accountable for what winds up in the hands of young children."

Yet Batcheck defends a retailer's

First Amendment right to carry controversial product; she also maintains that albums are being stickered to "please some tight-ass white people on the far right. That won't solve anything."

She believes that concerns over lyrical content will ultimately be solved by an MPAA-style rating system: "PG-13, PG, X, R—if they're going to go to that extreme. That's a solution that would rectify everyone's immediate problem."

At the seven-store Moby Disc chain based in Reseda, Calif., executive VP Bob Say says, "If they're young kids and they come in, they have to have their parents with them to buy stickered material."

The company's policy has been in place since the late '80s, before the institution of the RIAA sticker. "We had so many instances where kids would come in, buy stuff, and two hours later their parents would come in," Say explains.

"The retailer's put into the situation of trying to appease everyone," Say adds. "Unfortunately, we're the guy that's right in the middle . . . We're the ones who get the most flak about [the lyrics issue] of everybody."

Steve Bicksler, CEO of four-store Penny Lane Records based in Pasadena, Calif., says his chain has no policy whatsoever regarding the restriction of sales to minors and never has.

"We do not do any self-censorship," Bicksler says. "We do not do any blocking of material from the public. We leave it up to them . . . Most of our clientele are at least the age to make a decision."

"We don't [carry] everything, but we don't base our decision on whether something has what some might feel are objectionable lyrics."

Because of the controversial nature of this issue, some retailers declined to be interviewed or did not return calls seeking comment.

One retail executive says, "It's a no-win situation. Whatever you say, somebody's not going to be happy."

## There's A New Tune On DCC At Post-Matsushita MCA

■ BY GLENN A. BAKER

SYDNEY—MCA appears to be radically altering its attitude toward new formats in the wake of Seagram's majority buyout of the company.

With Matsushita, a co-developer of DCC, now a minority shareholder, it appears as if MCA is in a position to reconsider its opinions on the format. Al Teller, chairman/CEO of MCA Music Entertainment, is also somewhat relieved that the ownership of MCA is more certain and that the entertainment company's international expansion plans remain firm.

On a visit here to open MCA's new Australian company, Teller told Billboard, "I thought the timing of the introduction of DCC was ill-advised, just as I thought the timing of the introduction of MiniDisc was ill-advised. There's a lot of growth left in the compact disc market, which has been shown by the market to be the carrier of choice. I don't think the consumer sees some terrible need being satisfied by either of these formats."

Neither format has a place in the music market, says Teller. "MiniDisc might have a role in the computer world, in the data storage world, but practically speaking, these formats are both dead in the water."

Teller adds, "I keep hearing there needs to be a replacement for the analog cassette. Well, why? It is still the medium of portability, and even though analog tape is now of such high quality, when you're in a portable environment, sonic quality isn't so ultracritical. That need is dealt with fine by a Walkman and a cassette tape."

As for the Seagram buyout, Teller notes that he is pleased at the outcome, but at the same time he insists that he was not involved in negotiations. "The Seagram deal was made without the knowledge of any of the MCA executives," he says. "We were told about it after the fact, then asked to participate in that process. If you

look at the various stories which emerged at the time, it's clear that Lew Wasserman and Sid Sheinberg were not consulted about any of this, and that reflects the difficulty of the relationship with Matsushita."

Teller speaks of other instances where communication with the Japanese owners has been difficult. "There was a great moment of truth when we wanted to buy Virgin Records and we were turned down on that proposal. Speaking for the music side of the company, that would have been an important piece of business. It would have consolidated our international expansion."

Teller was in Australia to rally the troops and preside at a glittering industry launch of the Australian company, to be helmed by managing director Paul Krige, formerly of rooArt. Teller was profuse in his praise of Australian artists and his estimation of the growth potential of the Asia-Pacific region.

"When I look at the international music business and the exploitation of artists from one country to another, I'm not looking at the U.S. to overseas, or Australia to the U.S. . . . [America] doesn't have to be a part of the equation at times. If there are artists that can break within the Asia-Pacific region, that's sensational. My presence here is an official recognition that we have planted our fingers deep in Australian soil for a very good reason. We intend to become a force to be reckoned with."

Although there is obvious pleasure, and even relief, on Teller's part over the Seagram buyout, he does not see any operational changes, at least for the next year. "Our plan is quite focused and will not change. It's pretty well laid out for the next year or so. By April of next year, in terms of this phase of expansion, we will have 24 international companies" (Billboard, May 13). Where MCA does not have its own company, its catalog is licensed to BMG International. BMG also distributes MCA product outside the U.S.

## DAVIS' NEW DEAL KEEPS HIM AT ARISTA

(Continued from page 6)

Through its joint ventures, Arista has also spawned numerous hitmakers, many of whom have scored platinum successes. LaFace/Arista includes such artists as Toni Braxton and TLC; Bad Boy Records/Arista's roster features the Notorious B.I.G. and Craig Mack; and Rowdy Records/Arista has a major hit with Monica's "Don't Take It Personal (Just One Of Dem Days)."

Davis attributes much of Arista's success to its adventurous spirit. "Other record companies have bought other labels [to increase their] market share. We have financed ours from scratch and picked out entrepreneurs, whether they were Puffy Combs with Bad Boy, or Tim DuBois with the Nashville division, or Dallas Austin with Rowdy."

In a prepared statement, BMG Entertainment CEO/chairman Michael Dornemann said, "[Clive's] guidance and leadership of Arista over the years has made this label one of the most respected and influential in the business. We are delighted to reward his contributions to the success of Arista and BMG Entertainment."

Strauss Zelnick, CEO/president of BMG Entertainment North America, says of Davis, "His experience base is

extraordinary. I'm very fortunate to be able to avail myself of his knowledge." Zelnick notes that Davis often serves as a sounding board on broader BMG issues, not just those concerning Arista. "I think everyone's hopes and expectations are that Clive continues to run Arista as long as he's interested," he says.

Although neither Zelnick nor Davis would address any financial aspects of the new deal, sources say the contract includes an increased share of profits for Davis.

Davis says the deal broadens the partnership he's had with Bertelsmann since 1979, when it purchased the label he started in 1974. "Wherever I've wanted to go, they've been there for me. That's why I feel like their support has been unwavering. I've reciprocated by showing very good results. It's been a very healthy partnership."

Under the pact, Davis will remain focused on the music business. In the past, he has expressed an interest in taking a more active role in the movie industry. Now Davis says that activity will extend only to his participation in putting together soundtracks.

Arista had tremendous success with the soundtrack to "The Bodyguard," which has sold more than 14 million

copies in the U.S. Recently, the "Boys On The Side" soundtrack was certified gold (500,000 copies sold). He currently is working on the soundtrack to "Waiting To Exhale," which stars Houston and Angela Bassett. Houston may perform a song for the soundtrack, which will also feature songs and a score by Babyface.

Currently hot Arista titles include TLC's "CrazySexyCool" album, which has been certified for sales of more than 3 million; the Notorious B.I.G.'s "Ready To Die" and Crash Test Dummies' "God Shuffled His Feet," both of which have gone platinum; and Jackson's "Who I Am," which is double platinum. Two of 1994's top sellers, "The Sign" from Ace Of Base and "Breathless" by Kenny G, have surpassed the 8 million sales mark and remain on The Billboard 200.

Davis, who has declined other opportunities to remain president of Arista, says, "I love the music, and anything that takes me away from the music is not my first preference. Now that we're celebrating our 20th anniversary and see where it's come to and how diversified the label is, it's become a challenge to see how long and far we can go. It really is as thrilling as it ever was for me."



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
107	116	123	8	BLESSID UNION OF SOULS	HOME	107
108	93	97	15	TRISHA YEARWOOD	THINKIN' ABOUT YOU	28
109	82	89	70	JOHN MICHAEL MONTGOMERY	KICKIN' IT UP	1
110	94	99	39	THE TRACTORS	THE TRACTORS	19
111	99	81	34	BARRY WHITE	THE ICON IS LOVE	20
112	102	105	8	DURAN DURAN	THANK YOU	19
113	129	142	180	PEARL JAM	TEN	2
114	110	115	44	JOE DIFFIE	THIRD ROCK FROM THE SUN	53
115	117	116	8	VARIOUS ARTISTS	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC	95
116	107	107	81	CELINE DION	THE COLOUR OF MY LOVE	4
117	114	120	35	CLAY WALKER	IF I COULD MAKE A LIVING	42
118	144	163	40	DA BRAT	FUNKDAFIED	11
119	111	129	100	THE CRANBERRIES	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
120	106	95	32	GLORIA ESTEFAN	HOLD ME, THRILL ME, KISS ME	9
121	119	133	17	H-TOWN	BEGGIN' AFTER DARK	98
122	126	134	64	SOUNDGARDEN	SUPERUNKNOWN	1
123	128	140	186	NIRVANA	NEVERMIND	1
124	137	148	6	RUSTED ROOT	WHEN I WOKE	124
125	108	118	35	BROOKS & DUNN	WAITIN' ON SUNDOWN	15
126	103	100	17	SOUNDTRACK	BOYS ON THE SIDE	17
127	122	137	48	69 BOYZ	NINETEEN NINETY QUAD	59
128	143	127	3	ROBERT CRAY	SOME RAINY MORNING	127
129	105	119	8	GIPSY KINGS	THE BEST OF GIPSY KINGS	105
130	118	130	32	BON JOVI	CROSS ROAD	8
131	115	132	50	DAVID BALL	THINKIN' PROBLEM	53
132	141	144	59	ALL-4-ONE	ALL-4-ONE	7
133	125	131	14	DJ QUIK	SAFE + SOUND	14
134	113	126	39	PATTY LOVELESS	WHEN FALLEN ANGELS FLY	60
135	131	125	14	JAMIE WALTERS	JAMIE WALTERS	70
136	120	114	3	MAD LION	REAL TING	114
137	121	139	20	WADE HAYES	OLD ENOUGH TO KNOW BETTER	99
138	130	110	275	ORIGINAL LONDON CAST	PHANTOM OF THE OPERA HIGHLIGHTS	46
139	158	189	37	COLLIN RAYE	EXTREMES	73
140	123	113	7	FIREHOUSE		3
141	147	147	223	ENIGMA	MCMXC A.D.	6
142	138	146	18	SUBWAY	GOOD TIMES	101
143	132	117	4	MASTA ACE INCORPORATED	SITTIN' ON CHROME	69
144	146	169	3	4 RUNNER	4 RUNNER	144
145	136	128	8	SELENA	12 SUPER EXITOS	64
146	127	108	34	MARY CHAPIN CARPENTER	STONES IN THE ROAD	10
147	153	156	141	QUEEN	GREATEST HITS	11
148	NEW		1	SOUNDTRACK	BRAVEHEART	148
149	157	168	4	JEFF BUCKLEY	GRACE	149
150	155	151	42	WEEZER	WEEZER	16
151	145	153	5	VARIOUS ARTISTS	KEITH WHITLEY/A TRIBUTE ALBUM	145
152	156	145	18	OASIS	DEFINITELY MAYBE	58
153	133	122	37	ERIC CLAPTON	FROM THE CRADLE	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
154	154	152	67	SARAH MCLACHLAN	FUMBLING TOWARDS ECSTASY	50
155	151	165	7	ADAM ANT	WONDERFUL	143
156	152	121	8	VARIOUS ARTISTS	COME TOGETHER: AMERICA SALUTES THE BEATLES	90
157	165	166	24	CLINT BLACK	ONE EMOTION	37
158	175	187	51	BEASTIE BOYS	ILL COMMUNICATION	1
159	140	124	11	LINDA RONSTADT	FEELS LIKE HOME	75
160	135	88	3	ALLMAN BROTHERS BAND	2ND SET	88
161	134	111	132	SOUNDTRACK	THE BODYGUARD	1
162	160	179	5	RADIOHEAD	BENDS	160
163	149	154	18	NEAL MCCOY	YOU GOTTA LOVE THAT	68
164	142	136	49	BLACKSTREET	BLACKSTREET	52
165	193	—	47	SEAL	SEAL	20
166	174	185	28	TOBY KEITH	BOOMTOWN	46
167	159	161	91	MARIAH CAREY	MUSIC BOX	1
168	161	149	29	STING	FIELDS OF GOLD - BEST OF STING 1984-1994	7
169	112	112	51	VINCE GILL	WHEN LOVE FINDS YOU	6
170	171	155	9	DAVID SANBORN	PEARLS	124
171	150	157	13	PJ HARVEY	TO BRING YOU MY LOVE	40
172	148	135	37	ANITA BAKER	RHYTHM OF LOVE	3
173	186	171	10	MARTIN PAGE	IN THE HOUSE OF STONE AND LIGHT	161
174	168	192	63	BLACKHAWK	BLACKHAWK	98
175	167	167	18	THE CHIEFTAINS	THE LONG BLACK VEIL	22
176	RE-ENTRY		4	VARIOUS ARTISTS	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC	143
177	170	—	2	SOUNDTRACK	FRENCH KISS	170
178	176	183	25	VANESSA WILLIAMS	THE SWEETEST DAYS	57
179	163	164	7	VARIOUS ARTISTS	NASCAR: RUNNIN' WIDE OPEN	90
180	183	162	7	JIMI HENDRIX	VOODOO SOUP	66
181	173	194	51	WARREN G	REGULATE...G FUNK ERA	2
182	177	180	18	TOO SHORT	COCKTAILS	6
183	182	170	32	SOUNDTRACK	MURDER WAS THE CASE	1
184	NEW		1	JON B.	BONAFIDE	184
185	180	181	9	SOUNDTRACK	TANK GIRL	72
186	178	191	7	VARIOUS ARTISTS	D-SHOT PRESENTS BOSS BALLIN' - BEST IN THE BUSINESS	137
187	179	160	182	ENYA	SHEPHERD MOONS	17
188	192	—	57	SOUNDTRACK	DAZED AND CONFUSED	70
189	189	184	85	SALT-N-PEPA	VERY NECESSARY	4
190	194	—	7	RACHELLE FERRELL	FIRST INSTRUMENT	151
191	195	—	9	LETTERS TO CLEO	AURORA GORY ALICE	123
192	RE-ENTRY		5	RICK TREVINO	LOOKING FOR THE LIGHT	121
193	164	150	4	TED NUGENT	SPIRIT OF THE WORLD	86
194	198	—	15	CORROSION OF CONFORMITY	DELIVERANCE	155
195	190	186	40	AMY GRANT	HOUSE OF LOVE	13
196	188	176	48	SOUNDTRACK CAST	THE LION KING SING-ALONG (EP)	40
197	169	158	36	LUTHER VANDROSS	SONGS	5
198	162	175	82	REBA MCENTIRE	GREATEST HITS VOLUME TWO	5
199	139	102	3	ELVIS COSTELLO	KOJAK VARIETY	102
200	184	173	9	SKID ROW	SUBHUMAN RACE	35

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 8	Garth Brooks 14	Bob Dylan 48	H-Town 121	Metallica 80	Rednex 100	New Jersey Drive Vol. 1 59	Various Artists Featuring Lebo M 61
4 Runner 144	Brownstone 57	E-40 64	Chris Isaak 31	Method Man 68	The Rembrandts 26	Panther 71	Classic Disney Vol. 1 - 60 Years Of
69 Boyz 127	Jeff Buckley 149	Eagles 9	Alan Jackson 82	Mobb Deep 38	Linda Ronstadt 159	Pulp Fiction 54	Musical Magi 115
Abba 94	Bush 23	Elastic 66	Elton John 34	John Michael Montgomery 5, 109	Rusted Root 124	Tales From The Hood 16	Classic Disney Vol. II - 60 Years Of
Ace Of Base 88	Tracy Byrd 40	Enigma 141	Jon B. 184	Aaron Neville 103	Sade 77	Tank Girl 185	Musical Mag 176
Aerosmith 86	Candlebox 105	Enya 187	Montell Jordan 12	Nine Inch Nails 51	Salt-N-Pepa 189	SOUNDTRACK CAST	Come Together: America Salutes
Alabama 70	Mariah Carey 167	Gloria Estefan 120	Kirk Franklin And The Family 98	Nirvana 52, 123	David Sanborn 170	The Lion King Sing-Along (EP)	The Beatles 156
All-4-One 132	Mary Chapin Carpenter 146	Melissa Etheridge 28	Alison Krauss 13	The Notorious B.I.G. 62	Sawyer Brown 97	196	Dance Mix U.S.A. Vol. 3 72
Allman Brothers Band 160	Chicago 106	Dionne Farris 83	Kut Klose 73	Ted Nugent 193	Seal 165	Sponge 84	D-Shot Presents Boss Ballin' - Best
Adam Ant 155	The Chieftains 175	Rachelle Ferrell 190	Tracy Lawrence 60	Oasis 152	Bob Seger & The Silver Bullet Band 46	Bruce Springsteen 24	In The Busin 186
Anita Baker 172	Eric Clapton 99, 153	Filter 89	Annie Lennox 17	Offspring 30	Selena 45, 145	Sling 168	Encomium: A Tribute To Led
Beastie Boys 50, 158	Collective Soul 27	Firehouse 140	Jeff Foxworthy 49	Ol' Dirty Bastard 58	Soul For Real 29	Stone Temple Pilots 96	Zeppelin 36
John Berry 104	Corrosion Of Conformity 194	Jeff Foxworthy 49	Letters To Cleo 191	Original London Cast	Soul For Real 29	George Strait 63	Keith Whitley/A Tribute Album
Better Than Ezra 44	Elvis Costello 199	Kenny G 90	Live 2	Phantom Of The Opera Highlights	Soundgarden 122	Barbra Streisand 81	151
Clint Black 157	Counting Crows 92	Mad Season 53	Patty Loveless 134	138	SOUNDTRACK	Subway 142	NASCAR: Runnin' Wide Open 179
Blackhawk 174	The Cranberries 19, 119	Bob Marley & The Wailers 67	Mad Lion 136	Martin Page 173	Bad Boys 39	Matthew Sweet 76	Clay Walker 117
Blackstreet 174	Robert Cray 128	Masta Ace Incorporated 143	Madonna 55	Pearl Jam 41, 113	The Bodyguard 161	John Tesh 85	Jamie Walters 135
Blessid Union Of Souls 107	Sheryl Crow 21	The Mavericks 102	Mad Season 53	Tom Petty 37	Boys On The Side 126	TLC 10	Weezer 150
Mary J. Blige 47	Da Brat 118	Neal McCoy 163	Mad Season 53	Tom Petty & The Heartbreakers 75	Braveheart 148	Too Short 182	Barry White 111
Blues Traveler 15	Dave Matthews Band 11	Reba McEntire 78, 198	Mad Season 53	PJ Harvey 171	Dazed And Confused 188	The Tractors 110	White Zombie 7
Bon Jovi 130	Des'ree 43	Tim McGraw 32	Mad Season 53	Queen 147	Don Juan Demarco 65	Rick Trevino 192	Vanessa Williams 178
Bone Thugs N Harmony 93	Joe Diffie 114	Sarah McLachlan 154	Mad Season 53	R.E.M. 74	Forrest Gump 6	Travis Tritt 95	Stevie Wonder 101
Boyz II Men 4	Celine Dion 116	Adina Howard 42	Mad Season 53	Radiohead 162	French Kiss 177	Shania Twain 18	Yanni 69
Brandy 35	DJ Quik 133	Adina Howard 42	Mad Season 53	Real McCoy 25	Friday 3	Van Halen 33	Trisha Yearwood 108
Brooks & Dunn 125	Dokken 79	Adina Howard 42	Mad Season 53		The Lion King 20	Luther Vandross 197	Dwight Yoakam 56
	Duran Duran 112	Adina Howard 42	Mad Season 53		Murder Was The Case 183	VARIOUS ARTISTS	



## RCA SEES STAR IN CHAMPAIGN'S HUM

(Continued from page 1)

ing a name for itself on a national level, thanks to "Stars," the first single from its RCA album debut, "You'd Prefer An Astronaut."

The single, the catchiest song on the otherwise hard-driving rock album, jumps seven spots this week to No. 25 with a bullet on the Modern Rock Tracks chart. The band, whose four members are all in their early to mid-20s, has also landed eight dates on the second stage at Lollapalooza in August.

Meanwhile, the album, released April 11, has been steadily catching on. In the past month, sales have increased from 400 units a week to 600 to 900 to 1,000, according to SoundScan. The album has sold more than 4,000 units to date.

Without much fanfare, Champaign has become a hotbed of alternative rock in the past few years, starting with Reprise's signing of Poster Children in 1991. Champaign, the home of the University of Illinois, is located about 110 miles south of Chicago.

Other Champaign acts snatched up by major or large independent labels in recent years include Hardvark (DGC), Menthol, formerly known as Mother (Capitol), and the Moon Seven Times (Roadrunner). In addition, the Suede Chain is selling well on the Champaign-based indie Mud Records.

"Champaign is a good place to pull out young talent," says Sean Smyth, music director at local modern rocker WPGU. Smyth is hopeful that the groundswell of interest in Hum will benefit other Champaign acts.

Hum created excitement among local retailers and radio professionals through its independent releases on Poster Children's 12-Inch Records. A base of fans for Hum's live shows in Champaign developed after Poster Children gave the band its first gigs in 1989. Hum bassist Jeff Dimpsey was once a member of Poster Children.

Those early dates were benefit shows organized by local student groups. While the band has played regularly in Chicago and its independent releases have sold well there, singer/guitarist Matt Talbott says the band's true fan base is in Champaign, not Chicago.

"Chicago isn't as receptive as a smaller college town like Champaign," he says. "We have a following there now, but it took us a long time to get there."

Hum's first release, "Fillet Show," was issued locally in 1991; its second, "Electra 2000," was released in October 1993 and distributed nationally by Cargo.

Hum has also recorded singles released on 12-Inch and Mud Records and had tracks included on a pair of 1993 compilations—Lotus Poll Records' "A Feast Of The Sybarites" and Dedicated Records' "Caution: Hot Tips."

"Their independent records have done well here," says Phil Strang, co-owner and president of Record Service, which has two stores in Champaign and one in neighboring Urbana. "They're one of the best-selling local bands here and the No. 1 drawing band live, especially among musicians. ['You'd Prefer An Astronaut'] is a top-five seller for us."

Bruce Flohr, senior director of A&R and artist development at RCA, stumbled upon Hum while visiting a record store in Chicago.

"It was October of 1992, and I was on the road with the Gigolo Aunts in Chicago, who were doing an in-store at Blackout Records," says Flohr, who signed Hum in June 1993. "I asked the store what cool local CDs were selling and he gave me five or six, and on the way home I put on Hum's 'Electra 2000' and it blew me away. I tracked them down, and three days later I flew back to see them play at Lounge Ax in Chicago, and it was packed."

At the time, Hum did not have a manager, and some of the members played in another band called Honcho Overload. Although the band was not aggressively looking for a major-label deal, representatives from MCA, Island, Beggars Banquet, Columbia, and EastWest had attended the band's shows.

Talbott says the band, which also includes guitarist Tim Lash and drummer Bryan St. Pere, was pleased to sign with RCA, where it could stand out from the rest of the artist roster.

Choosing RCA "has totally paid off," Talbott says. "RCA is all over this record; they're really working it hard. It was kind of a gamble, because RCA doesn't have a huge track record with bands that I consider cool bands. But we liked them because they don't have anyone that sounds like us."

Due to the early response to "Stars," the label has altered its initial marketing plans.

RCA was planning to service "Stars" to modern rock radio in June, however, WHFS Washington, D.C., played the song the week the album was released. Several other stations soon followed.

"We expected the song to react,

but it reacted quicker than we anticipated," says Tom Derr, director of artist development at RCA. "We were going to college radio first, then [modern rock] came on at the same time. Now we're at the point where [album rock] radio is coming on it fast, too."

"It was like a Catch-22," continues Derr. "We felt great that it was getting the airplay, but there's always that concern that it was too soon."

In addition to WHFS, the song garnered top five phones at such modern rock stations as KTOZ Springfield, Mo., KROQ Los Angeles, and WKQX (Q101) Chicago.

"It's in a great position," says Flohr. "With the changes at AOR and alternative stations looking for those rock records to take the place of Pearl Jam and Soundgarden, this is the right song in the right place at the right time."

RCA had also planned to release a vinyl version of "You'd Prefer An Astronaut" on 12-Inch through Car-

go to boost the band's indie profile (Billboard, April 15).

However, due to manufacturing problems, the release was delayed. Now, RCA is planning to release the vinyl version on 12-Inch/Cargo as a limited edition specialty item. A release date has yet to be set.

Derr attributes the combination of radio exposure and constant touring for spreading the word on Hum.

The band hit the road prior to the album's release and will continue to tour through the summer. Upcoming gigs include a WHFS festival June 13 in D.C., followed by a brief West Coast club tour in mid-June and CIMX Detroit's festival June 24.

The eight Lollapalooza dates in August include Los Angeles, Austin, Texas, Dallas, Phoenix, and San Francisco.

"We're seeing in Seattle sales directly related to radio, because they're not touring there," says Derr. "In Toledo [Ohio], they sold three pieces, but after they played

there, they sold 24. And that's all from touring because there's no radio play there."

Flohr says the label's initial sales goals have already been surpassed. "Our initial shipment was light," says Flohr. "It was 10,000 units, then boom, HFS out of the box happened and we had to push that proverbial button. We were out there with retailers telling them they had to take more. Now orders are 40,000 units, and reorders are happening on a daily basis."

Flohr, who also signed the Dave Matthews Band with RCA associate director of A&R Peter Robinson and worked on the marketing of the act with Derr, says breaking Hum is vital to RCA to show the industry that the Matthews breakthrough was not a fluke—and that the label could break an alternative band, too.

"Musically, Hum is the complete opposite of Dave Matthews," says Flohr. "We want to keep the momentum going and show that we can compete on another level of rock."

## SMOKING POPES FIRE UP CAPITOL

(Continued from page 1)

go. As the label prepares for the July 4 release of "Born To Quit," the indie version of the album continues to spread the word on the band.

Capitol is not seeking airplay on the first single, "Need You Around," until Monday (5), but the song is already in heavy rotation at modern rock WKQX (Q101) Chicago, which jumped on the track as an indie release in March, before Capitol had signed the band.

"From the very first time we heard the track—clare I say it—we thought it was a smash," says Bill Gamble, PD at

WKQX. "It's got good energy, and it is also a great, great song that sticks in your head. It feels good to be a part of the early process in breaking this band."

Now, other influential modern rock stations are playing an advance copy of the pop/punk ditty. Among those are California stations KROQ Los Angeles and KOME San Jose—both of which played the track 36 times during the week ending May 30, according to Broadcast Data Systems.

"Born To Quit" was originally re-

leased on Chicago independent JoHann's Face Records earlier this year. (The label also released the band's 1993 debut, "Get Fired.") "Born To Quit" had limited distribution outside of the Chicago area, but did reach parts of Boston and San Francisco, where it sparked minor college radio airplay. The album also attracted the attention of Green Day, who invited Smoking Popes to open its show at the Vic in Chicago.

Most importantly, the spurt of regional activity for "Born To Quit" sealed Capitol's interest in the band. "It was pretty clear that this is a band that people want to hear—it was just a matter of getting the music out there on a larger scale," says Clark Staub, senior director of marketing at Capitol. "The first order of business was in agreeing on the importance of staying true to the band's integrity."

Part of that agreement included issuing "Born To Quit" as it was originally created. There was initial discussion of adding new songs, but vocalist/guitarist Josh Caterer says the consensus was that such a move "would discount the people who bought the record before Capitol signed us. It would've been like exploiting those who cared in the first place for more money."

In the end, producer Thom Wilson, who most recently helmed the Offspring's quadruple-platinum "Smash," was brought in to remix the cuts "Need You Around," "Gotta Know Right Now," and "Rubella." The new versions will be used for each song's eventual single release and will not appear on the album.

On May 15, Capitol began its push behind the project with a 2,500-unit, 7-inch pressing of "Need You Around" for sale at selected independent and midlevel retailers in Chicago, Los Angeles, San Francisco, Boston, New York, and Detroit. "The idea is to further build name recognition in a credible way that doesn't contradict what the band has been about up to this point," Staub says. The cassette single will be commercially available Monday (5).

According to Beth Dubroff, manager and buyer for Reckless Records in Chicago, the label is making all the right moves, so far. "We've always had (Continued on next page)

## Scratchie Smashes Musical Borders

BY ERIC BOEHLERT

Add brand new Scratchie Records to Chicago's burgeoning lineup of label outlets.

Formed with the help of two members of the Smashing Pumpkins, the

Wicker Park, Ill.-based Scratchie adds its voice to a city already teeming with musical talent and swelling with cutting-edge imprints, such as Touch And Go, Drag City, Wax Trax!, Minty Fresh, Feel Good All Over, March, and Ajax.

Scratchie's first release, a 7-inch single from veteran Oklahoma rockers Chainsaw Kittens, is due in early June and will be quickly followed by a handful of other singles and EPs, with sounds ranging from jungle music to alternative rock. Scratchie is being distributed by Caroline and others.

The idea for the label came early this year when Smashing Pumpkins bassist D'arcy Wretzky, her husband, Kerry Brown, drummer for Chicago's Catherine, and music-industry publicist Jeremy Freeman (who is married to Wretzky's sister) were discussing how people's musical tastes were much more diverse than the industry gives them credit for, and how it would be interesting to start a label that recorded all sorts of music, regardless of genre.

"I remember Grandmaster Flash opening for the Clash in 1979," says Freeman, lamenting what he sees as music-industry fragmentation. "There's not that division between musical genres that labels insinuate there is. We wanted a label to reflect that. Not create a sound but look



around for new music to share with others."

Freeman, who had been discussing starting a dancehall label with producer Jamie Stewart, contacted James Iha from the Smashing Pumpkins and Adam Schlesinger from New York band Ivy. Together, the six make up the label's entire staff. They invested "under \$50,000," according to Freeman, and began looking for acts. "If anyone hears anything interesting, they bring it to the table," he says.

One of the first acts that got their

attention was the "guitar craziness" of Fulflej from Richmond, Va. Wretzky picked up a tape when she saw the act play with Catherine last fall. Scratchie will soon release the band's single, "This Universe."

"They just have a lot of energy and are real fun," says Wretzky, who for a couple years has been contemplating starting a small label to play home to her own side band—if and when it ever materializes. Fulflej "reminds me why I got into music in the first place, and I thought they deserved a fighting chance."

The Chainsaw Kittens' Scratchie single, "Granddaddy's Candy," was produced by Casy Rice at Idful Music, the popular Wicker Park rock studio.

Also set for release are the jungle beats of Ting Productions featuring Linky and the Chicago-based dancehall beats of Poncho Kryzta & Hitman, with "Lone Ranger."

Freeman says Scratchie is comfortable working with hometown talent, "yet when you hear good music [elsewhere] you want to support it . . . We'd like to get more local Chicago bands involved."

Financially, Wretzky suspects Scratchie's dancehall offerings will support the rock side. Also, full-length releases are a goal, "but we'll have to see how things go."

As for her career as an A&R scout, Wretzky jokes that it's gotten off to a rocky start: "I'm super picky, most Chicago bands have been taken, and I don't get out much."



## COLUMBIA'S CARLA MARSHAL READY TO SET WORLD ON FIRE

(Continued from page 10)

them that Marshal, while retaining a reggae base support, has sizable pop crossover potential that could exist without any major restructuring of her album.

According to Maxine Stowe, manager, A&R, at Columbia Records in New York, Marshal's 1993 recording is more in tune with today's reggae styles than it was with material issued that year.

"At that time we were doing more straight-up dancehall with some hip-hop flavor. It was my worry that if she didn't [then] become a typical American artist, she was going to get lost," says Stowe. "To protect the project, I kept holding it until I felt totally secure with it being released. [Reggae] music has since broken pop, which has given me this new forum to present her project."

Last November, Columbia tested the waters with a single, the provocative "Puny Puny." The single had a dismal showing at radio, and Stowe says she was frustrated with the feedback of black radio and Columbia's own promotion department.

"She's so forward in her sexuality, and we found a lot of people were being turned off with that," says Stowe.

Stowe says she came up with the idea of having Marshal cover Marvin Gaye's 1982 hit "Sexual Healing" for a single instead.

"My album was completed and I didn't want to change it, but [reggae music] had moved away from the sexual tip," says Marshal. "I thought the album could do well as it was, but then Maxine came up with 'Sexual Healing,' which was like icing on the cake."

Produced by Tucker and featuring duet vocals with Maxi Priest and backing support by Sly & Robbie, among others, the track is being released in the U.S. to black radio July 5.

"Puny Puny" is also included on "Fire On The Mountain." However, North American and international versions of the album will differ. The North American 10-track release includes remixes of Marshal's previously issued Columbia singles "Proud" and "Class And Credential." Exclusive to the 12-track international version are the songs "I'm Not A Puppet," "Had Any Lately," and "Send The Whole'a Dem Come."

Likely follow-ups as U.S. singles, says Stowe, are "Hell And Back," "Gal You Man Want Me," and the title track.

"What I've done with the [North American] release is make it much more deep groove, and I put on the hip-hop remixes of 'Proud' and 'Class And Credential' to give it more of an urban

tinge," says Stowe.

"Fire On The Mountain" is Marshal's first album, despite the fact that she has performed in Canada for more than a decade. Through the years, she has released one-off singles including "Jealously" (Romantic Productions) in 1987, "Champion" (Island Records) in 1992, "Na Work This Year" (Two Friends) in 1992, "Proud" on the Grammy-nominated "Stir It Up" compilation released on Columbia in 1993, and the Buju Banton-written "Class And Credential" on Columbia in 1994, which won a Canadian Juno Award for top reggae recording and earned Marshal increased recognition in the U.S.

With a handful of singles, Marshal has already earned a reputation for sexually outspoken lyrics. However, she scorns any suggestion that her lyrics are self-demeaning or misogynistic. Furthermore, she says that those who have criticized her for writing "Puny Puny" (about a woman's private parts), in particular, have missed the point.

"My album is about reality on a sexual tip," says Marshal. "It deals with everyday subjects. 'Puny Puny' has drawn criticism because I'm a woman saying I've got the best puny puny and that I'm talking about a part of my body that can control or can allow you to lose control. In 1986, when I wrote these lyrics, I understood the power I have."

"[The lyrics] are about understanding [power] and utilizing it properly. Puny puny can be used to consummate marriage, to bring forth life, or it can be used to destroy—so [women] have to protect it," says Marshal. "The song is certainly self-objectifying, but it isn't misogynistic nor is it explicit. It's about a woman standing up and letting a man know that she knows what she's got and she's extremely proud of it."

But her lyrics were not the only thing that gained attention for Marshal. "One big reason I got early recognition in the States is I clashed with [New York-based DJ] Louie Rankin at the Ritz at the [New York] Reggae Awards show in 1993," she says. "He came up onstage while I was performing and he decided he wanted to be a boy—there was nothing manly with what he did. I had to put him in his place and from then on my name spread. 'Proud' was played a lot in the U.S., and 'Class And Credential' took off like crazy. We did a lot of appearances in the U.S. and did a tour there last year."

Interestingly, none of the Canadian record companies wanted to pick up Marshal, which some observers attribute to the domestic industry's in-

ability to reflect the reality of demographic changes that have occurred within Canada. Minorities now represent 9.6% of Canada's population, according to federal government statistics.

The general indifference of labels to Caribbean talent in particular harkens back to the '70s and '80s, when a wave of influential Jamaican performers moved to Toronto: among them, Ernie Smith, Leroy Sibbles, Carlene Davis, Fabienne Miranda, Jackie James, and Ken Boothe. These artists eventually returned to their homeland after being largely ignored by the mainstream music industry here. Today, the majority of releases by reggae-styled domestic artists continues to be handled by small independents.

"I've been performing for a decade and it was the Americans that found me," says Marshal. "I've won a lot of awards [from the annual Canadian Reggae Music Awards], but nobody [from major Canadian labels] checked me out. Maxine, Vivian Scott [then director, A&R black music, Epic Records], and [U.S.-based] labels like Capitol and Island all had interest in me early on, but [the Canadian music industry] didn't have a clue. They still don't."

"From the point of view of Canadian reggae people, Carla is our hope and salvation," says Daniel Caudeiron, president of 50-member Cheer Dance Pool here. "Things are quiet on the [Canadian] Caribbean music front here these days; everything is so underground."

The climate in Canada will make the album a "tough sell" domestically, says Ron Camilleri, director of Columbia Records Canada. "[Domestic reggae] is new ground for people in our company, but we're going to give it a real shot. We're going to have to initially rely on her management, which knows that [Caribbean] community. However, we also believe that 'Sexual Healing' has enormous strong crossover potential, which will greatly help us."

Marshal says that growing up in Toronto since the age of 2 has made her more open to diverse musical styles than many reggae artists. "I give thanks to the Father that I grew up in Canada," she says. "My mother is an Ethiopian Orthodox, a Dreadlock, so we kept the [Jamaican] roots at home. But I also grew up loving Diana Ross."

Marshal got the bug to perform when, at age 14, she visited Jamaica for the first time since she was a tot. "I heard Sister Nancy's record 'Do Not Borrow, Do Not Lend' on a minibus, and that was it for me," she says. "I was always hearing Bob Marley and Yellowman but few female singers or DJs. My mom then went out and got me the record, and I came back to Canada doing [Sister Nancy] everywhere I went."

Marshal indicates she has had mixed experiences returning to her birthplace. "If I go down to work, it's a little tense because I'm considered Canadian," she says. "I was born there, but it's like, 'You're not really Jamaican.' Some people there think it's been easier for me because, 'You're from Canada, gold spoon in your mouth.' But life is hard everywhere."

To emphasize her point, Marshal mentions the spellbinding track "Hell And Back," one of the album's highlights. "That's really my favorite song on the album, and it's dedicated to my mother," she says. "I watched her go through hell raising six kids on her own, and I'll tell you, she did a wonderful job."



by Geoff Mayfield

**B**EEN THERE: If the albums in the top 10 of The Billboard 200 look familiar to you, they should, as five of them have never ranked any lower. That sturdy pack includes hard-rocking **White Zombie** and the rap-tinged soundtrack from **Ice Cube's** "Friday," which have each been on the chart for seven weeks. The latter has never fallen any lower than No. 3, where it resides this week (77,500 units). Jailed rap star **2Pac** falls to No. 8 this week (51,500 units), his lowest standing in this album's 11 chart weeks. The granddaddies are **the Eagles**, at No. 9 (51,000), who had never ranked lower than No. 8 in 28 prior chart weeks, and the resurgent **Boyz II Men** (No. 4, 63,000 units), whose "II" has never stood lower than No. 9 in 39 chart weeks.

**D**ONE THAT: Adding to the top 10's picture of consistency are **John Michael Montgomery** (No. 5, almost 60,000 units), who has spent all but one of his nine weeks in the top 10, plus No. 2 **Live** (102,000 units) and No. 1 **Hootie & the Blowfish** (120,000 units), who have been in the chart's high reaches for, respectively, 14 and 15 consecutive weeks. With the exception of Montgomery and **White Zombie**, each of the aforementioned albums has ranked No. 1. Folks who see the glass as half full will say that the acts in the top 10 have exhibited commendable staying power. Those who would say the glass is half empty will chalk the lack of turnover to 1995's sluggish release schedule.

**L**OOKING AHEAD: In contrast to the sameness detailed above, the top 10 will be overhauled by the end of June, thanks to the month's much ballyhooed slate of releases. The renovation will begin next week when the soundtrack from Walt Disney's "Pocahontas" and the CD and cassette versions of the new **Naughty By Nature** release debut next week high on The Billboard 200. According to Walt Disney Records, "Pocahontas"—which features **Vanessa Williams, Jon Secada, and Shanice**—is ringing bigger first-week numbers at some accounts than the soundtrack from "The Lion King" did a year ago. And, don't underestimate Naughty By Nature, whose sophomore album debuted at No. 3 on The Billboard 200 in 1993. A vinyl version of the hip-hopsters' new album has been out for most of May; street date violations on the CD and cassette versions allow the title to debut at No. 43 on Top R&B Albums, which bodes well for next week's chart prospects. The week after that will see the chart debuts from that power-packed June 6 slate, which should feature a battle for No. 1 by labelmates **Pink Floyd** and **Soul Asylum**. Fasten your seat belts.

**M**UST-SEE TV TRANSLATES into must-buy action for **the Rembrandts**, whose theme from the hit NBC sitcom "Friends" earns the group a new career peak and The Billboard 200's Hot Shot Debut (No. 25). The first Rembrandts album peaked at No. 88 in 1991, and the second one did not chart. Multifaceted acceptance of "I'll Be There For You" and publicity that Elektra Entertainment Group has fetched for the "Friends" tie spells the difference between this and the earlier albums.

**S**EEN: Although it was not a ratings champ, the CBS telecast of **Barbra Streisand** does charge the newer of the albums recorded during last summer's tour. "The Concert Highlights" grabs a bullet with a 30% sales hike (109-81), but the original double-length set does not re-enter... The highest debuting soundtrack this week comes from the PolyGram Classics and Jazz-distributed "Braveheart" release on London Records (No. 148). The **Mel Gibson** film debuted at No. 3 at the box office, behind "Die Hard With A Vengeance" and "Casper," but soundtracks from those two films fell short of the chart.

**O**N THE RISE: With nothing more than country radio and CMT exposure, sophomore **Shania Twain** earns a 34% increase and Greatest Gainer awards on both The Billboard 200 and Top Country Albums, while her single bullets 84-74 on Hot 100 Singles. Since her airplay is exclusively country, her jump on the Hot 100 is fueled by sales alone, and those sales are apparently not cannibalizing her album sales; like **Tim McGraw** and **Billy Ray Cyrus** before her, Twain is proving that a hot commercial country single need not diminish an album's sales. Much of the set's sales growth comes from rackjobbers, who have her sale-priced at two big accounts.

## SMOKING POPES FIRE UP CAPITOL

(Continued from preceding page)

a lot of customer interest in the band because of their local reputation," she says. "But this is a catchy pop band that could easily reach a much larger audience. It's good to see the label so into doing everything just right."

Another key ingredient in Capitol's marketing plan is to keep the band on the road as much as possible. "We're going to shy away from too many promotional gimmicks for this band and go with its strength—which is in its performance on stage," Staub says.

Smoking Popes will open for Fat Rack act Tilt in cities around the U.S. from June 19 to July 3. The tour will put the band in venues that hold 350-800 people. Also on the agenda is a hometown headlining gig June 17 at

the Metro in Chicago and, to celebrate the album's release, a July 4 show in a Los Angeles venue to be determined.

Caterer and fellow bandmembers—his brothers Eli (lead guitar) and Matt (bass) and neighbor Mike Felumlee (drums)—see the move to major-label status as the right step toward their goal of career longevity. "That's the dream," Josh Caterer says. "To be able to keep making records that show creative progression and that some people will care about."

"All of this major-label stuff is a little scary," he says, "but the responses we've received so far—in and out of the label—have been comforting. I think everything is going to work out just fine."

MARKET WATCH						
A WEEKLY NATIONAL MUSIC SALES REPORT						
WEEKLY UNIT SALES						
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1994)	CHANGE		
11 166 000	10,924,000	UP 2.2%	11 250 000	DOWN 0.7%		
YEAR-TO-DATE UNIT SALES						
YTD (1995)	YTD (1994)	CHANGE				
250,148,000	247,916,000	UP 0.9%				
FOCUS ON SALES BY:						
DISTRIBUTORS' TOTAL MARKET SHARE (5/1/95-5/28/95)						
WEA	INDIES	PGD	SONY	BMG	UNI	CEMA
21.0%	20.5%	15.1%	13.2%	11.7%	10.0%	8.5%
ROUNDED FIGURES						
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY						



## ICE'S LION REIGNS AS CALYPSO KING

(Continued from page 1)

first recording with his great friend and rival, Attila The Hun. The two traveled to New York to record calypso for Brunswick Records to be played on the gramophone, thereby initiating the broadcast of this grass-roots art form. Roaring Lion made a 78 r.p.m. recording of his calypso tent hit about Trinidad's folk religion, "Shango."

Sixty-one years after that recording was made, Roaring Lion is transporting his history into the present, placing it in boomboxes and nightclubs on the cutting edge of soca and calypso.

The 11-track album reprises '30s hit songs such as "Papa Chunks," "Ugly Woman," and "Shango," as well as new songs and other hits from throughout Lion's career. The album, produced by Eddy Grant, was recorded at Grant's state-of-the-art 24-track recording studio on Barbados. It is Grant's most impressive calypso production effort to date; the Lion-Grant team has delivered recordings that are even more powerful and impressive than the originals.

The first single, "Papa Chunks," is already a hit in Trinidad, where it was released in late January and went to No. 1 on the local charts. Currently available in the U.S. only as an import, the single will be serviced to radio by mid-June, according to Leah Bryant, Ice Records GM.

Bryant says Ice has a three-stage plan for marketing the release. Initially, the label will service the album to traditional Caribbean, world beat, reggae, and soca radio shows, as well as college radio.

For the second stage, the REP-distributed Ice is planning in-store promotional material, co-op programs, and listening posts. "The initial thrust will cover the existing ethnic market, but the main element of our promotion will be geared to the mainstream market, where we have discerned a growing interest in quality soca music among the 30-50 age group," says Bryant.

She says calypso sales are also growing with calypso compilation albums such as "Fire In The Wave"

selling 20,000-30,000 units, considered strong for the genre.

"The third stage, conditional for timing on the effect of our other efforts and of the single, will be full service to triple-A and R&B/urban stations," says Bryant.

A video is also being planned for "Papa Chunks."

On June 27 Ice will release "Viva La King" simultaneously worldwide, says Bryant. Distribution in Canada and the U.K. is being handled by Denon and Pinnacle, respectively.

Bryant says Roaring Lion will perform at the Toronto Caribana Carnival in July and the Brooklyn Carnival in New York in August, and a small number of major-city showcase dates in New York, Washington, D.C., Miami, and possibly Los Angeles are also being planned.

### THE PEOPLE'S JOURNALISM

"Papa Chunks," a witty ditty of the sweet man lifestyle, was a big hit in 1937 and may yet be familiar to an older generation of Trinidadian, European, Canadian, and American calypso fans who visited Trinidad on cruise ships or were entertained on military bases around the world during and after World War II by Lion, Attila The Hun, Lord Radio, and other calypso stars of the day.

Calypso music is rooted in social commentary, "the people's journalism," Lion says. "When something important happens, people would find me and give me the facts, and I would compose something right away. That's the way the calypsonian goes about doing his work."

Thus the ideas, ideals, and social concerns of Trinidadians and others whom Lion has encountered around the world since the '20s were lyricized and put to music. The songs are as relevant now as they were at the start of the century.

"Jail Them," for example, a hit in Trinidad in 1978, reflected popular concern over the increasing cost of food and the growing pressure on the poor to obtain basic necessities, concerns that are at the top of the list today in Trinidad and any number of countries.

Lion's response was to call on the authorities to jail the black marketers who were then driving up food prices in Trinidad.

The hilarious "Ugly Woman," from 1933, delivers romantic guidelines from Lion, himself a legendary "Papa Chunks." "She will never disregard her husband at all, by exhibiting herself to Peter and Paul . . . so from a logical point of view, always have a woman uglier than you," Lion intones.

"Women Are Beautiful," a 1995 composition, presents Lion at his best, vocally and lyrically, with a soulful calypso salute to the beauty and abilities of women. He decries men who put women down, but what's striking about this and other Lion compositions is his use of language: "Descriptive adjectives are used immorally to describe a woman's delicacy," sings Lion, "but had men considered a woman's worth, they would remember it's a woman who gave them birth."

Lion's appeal will not be limited to older fans; he opens "Papa Chunks" with a dancehall style rap, while tracks like "Out De Fire" and "Man Centipede" stand out as much for judicious sprinklings of rock, reggae, and blues as for the clarity

and dexterity of Lion's vocals, which were often submerged on the old recordings.

By using this very commercial worldbeat approach, which he has dubbed Ring-A-Ring-A-Ring-Bang, to restore and rejuvenate Roaring Lion, Grant may have pointed calypso's way into the future.

### A 'NEW WORLD' MAN

Roaring Lion was born Rafeal de Leon in 1908 at Aroquita Village in East Trinidad. Like many Caribbeans, he's a "New World" man, of African, Carib Indian, and Spanish ancestry.

Lion won his first calypso contest in 1927 in Port of Spain at the Railroad Millionaires Calypso Tent, home to the calypso superstars of the day. Not yet a professional, he had gone there to listen, not to perform. But his friends secretly convinced the manager and owner, Lord Douglas, to call on him to sing. Lion was shocked, but went up and delivered two ditties, "Short Dresses" and "Shango."

"Lyrics, melody, and delivery"—the big three, according to Lion—marked the man for stardom from that very first show, winning him standing ovations and hoots of "Kaiso! Kaiso!" (Well done! Well done!).

Someone in the audience shouted, "Roar, lion, roar!" and that became his name. Lord Douglas invited Roaring Lion to participate in a calypso contest taking place in the tent later that night. Lion won, launching one of calypso's longest and most distinguished careers.

A pivotal figure in the evolution of calypso, Lion says that in 1933 he was proclaimed a calypso king, but has since refused to compete, disparaging the cash prize-car-and-crown contests that dominate the calypso music industry.

"There was never any competition for calypso king [in the '30s]," Lion recalls. "According to the custom and tradition of kingship, as practiced by calypsonians, when you start to sing, your fellow calypsonians and your audience pay strict attention to your performance."

"After you had been singing five, six, or seven years, and coming better and better and maintaining that standard, your fellow calypsonians will make it their business to discuss

you with members of the public, and they are the ones, not a judge or judges, who will proclaim you."

The calypsonians kept a surprise party on a Saturday night at the tent to proclaim a new calypso monarch. The event always included an extempore calypso "war" between the calypsonians. At the end of the night, if you lived in Barbados, you were proclaimed monarch of Barbados; if you lived in Belmont, you were declared monarch of Belmont. Adds Lion, "If you went on and continued to distinguish yourself, they would later proclaim you a monarch in general, and everywhere you went people would regard you as a calypso monarch."

It is ironic that Lion is so adamantly against calypso contests, since he recalls that in 1939 it was he, Attila The Hun, and Trinidad statesman Captain A.A. Cipriani, then owners and operators of the Victory calypso tent in Port of Spain, who organized the first "calypso king" contest where a crown was offered.

What had been tried as a business maneuver and discarded by Lion and his partners was later picked up and continued by others, becoming a calypso tradition during the long lifetime of its co-founder, but never gaining his respect as anything more than "a gimmick."

"The Carnival balls, costume dances which were traditionally held at Carnival time, were taking away much of our audience, so we decided to make a crown and organize a contest, as a gimmick to attract public attention and counter the balls," he says. The first contest took place at the Princess Building in Queens Park Savannah on Feb. 17, 1939.

In the twilight of his years, Lion is thankful and gratified. That satisfaction flows through what in all likelihood will be the last album by the longest-active calypso singer.

"I've lived all right, thank God," says Lion. "I lived better than a lot of people, because I established myself at a young age and was popular. I never stopped singing through the years. I was always getting requests for performances abroad and traveled all over entertaining, and was able to earn a decent living. With Attila and others, we were always organizing work for ourselves."



### BROADWAY

ISSUE DATE: JUNE 24  
CLOSED

### JAZZ

ISSUE DATE: JULY 1  
AD CLOSE: JUNE 6

### ITALY

ISSUE DATE: JULY 1  
AD CLOSE: JUNE 6

### SPAIN

ISSUE DATE: JULY 8  
AD CLOSE: JUNE 13

### REGGAE

ISSUE DATE: JULY 15  
AD CLOSE: JUNE 20

### THE BOX

#### 5th Anniversary

ISSUE DATE: JULY 29  
AD CLOSE: JULY 5

#### 4th Quarter

#### VIDEO FOCUS

ISSUE DATE: JULY 29  
AD CLOSE: JULY 5

### JAPAN

ISSUE DATE: AUGUST 5  
AD CLOSE: JULY 11

### AUDIO BOOKS/ SPOKEN WORD

ISSUE DATE: AUGUST 12  
AD CLOSE: JULY 18

### BLACK GOSPEL

ISSUE DATE: AUGUST 12  
AD CLOSE: JULY 18

### ENTER\*ACTIVE FILES

ISSUE DATE: AUGUST 19  
AD CLOSE: JULY 25

### Holiday Product Showcase/ Vital Re-Issues/Children's

ISSUE DATE: AUGUST 26  
AD CLOSE: AUGUST 1

### ACCESSORIES

ISSUE DATE: AUGUST 26  
AD CLOSE: AUGUST 1

### CD REPLICATION

ISSUE DATE: SEPTEMBER 2  
AD CLOSE: AUGUST 8

### TEJANO

ISSUE DATE: SEPTEMBER 2  
AD CLOSE: AUGUST 8

### CLASSICAL

ISSUE DATE: SEPTEMBER 2  
AD CLOSE: AUGUST 8

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LA: 213-525-2308

NASHVILLE

615-321-4294

UK & EUROPE

44-71-323-6686

## Henley, Frey Sue TNN Over Airing Of Eagles Material

LOS ANGELES—Eagles co-founders Don Henley and Glenn Frey and their publishing companies, Cass Country Music and Red Cloud Music, have charged the Nashville Network and its parent, Gaylord Entertainment Co., with "deliberate and willful" use of their material without permission on the country music channel, according to a lawsuit filed in U.S. District Court here.

The plaintiffs' attorney, Cara Burns, says Henley and Frey "tried unsuccessfully to resolve the matter" with the network before filing suit May 25.

A representative for TNN declined to comment on the suit.

Among the 38 copyrighted compo-

sitions that have allegedly been aired without payment of synchronization fees are the chart-topping hits "Hotel California," "Heartache Tonight," "Best Of My Love," and "One Of These Nights."

Henley and Frey allege that the violations date back as far as 1983, and possibly further.

According to the lawsuit, the network was notified by Henley in August 1994 that the airings were in violation of the copyright act. The suit claims TNN has yet to cease airing the copyrighted material.

The plaintiffs are seeking either actual or statutory damages against the defendants.

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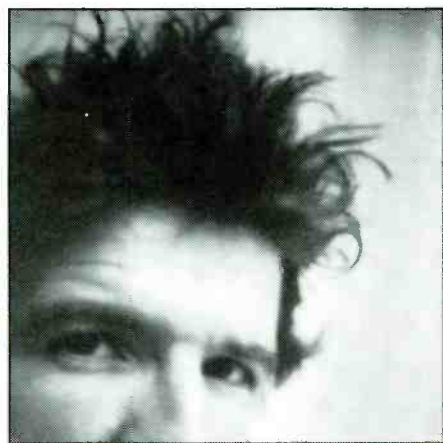
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# The Billboard Bulletin...

EDITED BY IRV LICHMAN

## GERMAN MARKET SHOWS GAINS

Unit sales in Germany grew by 3.6% in the first quarter of this year, reports label group BPW. Total unit sales were 60.5 million, and CDs now represent 83.3% of the market. Full-price CD albums were up 13%, reflecting the success of new releases.

## SALE OF SUGAR HILL MASTERS SET

Rhino Records and Castle Communications PLC, the U.K. company owned by Alliance Entertainment, have entered into an agreement to purchase the Sugar Hill catalog masters. Sellers are Joe and Sylvia Robinson, who will retain music publishing rights as well as current album inventory. The deal draws talent from the Sugar Hill, All Platinum, Sweet Mountain, and Stang labels, among others. R&B and rap acts in the deal include Sugarhill Gang, Grandmaster Flash, Kool Moe Dee, the Furious Five, Spoonie Gee, the Sequence, and the Moments.

## WILLIAMSON SEEKING PUB DEALS

Williamson Music, the music publishing wing of the Rodgers & Hammerstein Organization, says it is on the purchase prowl for midsize publishing catalogs and individual songs. While the company controls copyrights, including those by Rodgers & Hammerstein, it also administers several catalogs of note, including those of Irving Berlin, Sheldon Harnick, and Elvis Presley. The company, says president Maxyne Lang, is looking for "standards from

any decade and from every type of music." Administered by others for many years, Williamson Music struck out on its own seven years ago.

## STONES TAPE LIVE IN AMSTERDAM

The Rolling Stones recorded two shows at Amsterdam's famed Paradiso club May 25 and 26 for a live album due on Virgin in October. The gigs were also recorded for broadcast by MTV at a later date. The Stones played to an audience of 700 fans, and the second show was relayed to screens in a square outside, where it was watched by a crowd estimated at 80,000.

## DREAMWORKS DIGITAL STUDIO

DreamWorks SKG's founders Steven Spielberg, Jeffrey Katzenberg, and David Geffen have formed an alliance with Silicon Graphics to create the "first digital studio." The nonexclusive partnership will invest more than \$50 million in developing new hardware technologies to create and distribute digital entertainment. The first projects under the joint venture will be animated movies produced entirely on computers. Silicon Graphics will open a research and development center in Los Angeles as part of the deal.

## 'APOLLO 13' LOADED WITH STARS

MCA Records has set a June 20 release date for "Apollo 13," the soundtrack to the Tom Hanks-starring film from sister company Universal Pictures. It is set to play screens

starting July 4. Along with a newly recorded version of "Blue Moon" by MCA/Nashville act the Mavericks, the album features '60s performances by the Who, Jimi Hendrix, James Brown, Jefferson Airplane, Hank Williams, and a "guest" vocal by Annie Lennox. The label has also set a special edition recorded with THX/Dolby Surround sound. The conventional release carries a list price of \$17.98, while the special edition, including a gold-surface disc, carries a list of \$29.98.

## WHITE TO NEW WARNER MEDIA POST

Michael J. White, former executive VP, chief administrative officer, and general counsel at LIVE Entertainment, has joined Warner Media Manufacturing & Distribution as senior VP, administration/general counsel, a new post. He'll be based in the company's headquarters in Burbank, Calif., reporting directly to chairman David Mount.

## CONAN SEEKS TOP COLLEGE BAND

Among other goodies, the act that gets the top nod on the "10th Annual College Band Search," hosted by NBC's Conan O'Brien ("Late Night"), will have a song put on CD and distributed to more than 350,000 subscribers of huHu, Warner Music's monthly music magazine, which includes an exclusive full-length CD of new songs with each issue. Last year's winner, Blightbody, had a 7-inch single released by Restless Records. The contest ends June 15.

## Real McCoy Single One Of Many Covers

THE LAST TIME the song "Come And Get Your Love" appeared on the Hot 100 was exactly 21 years ago this week, when Redbone was listed at No. 43 with the tune written and produced by group members Pat and Lolly Vegas, brothers who had been session musicians on television's "Shindig." Coinciding with that anniversary, "Come And Get Your Love" returns to the chart in a new version by Real McCoy, the European trio that has been the runaway success of 1995. It's the first Real McCoy single not to be written by the group, and it joins "Another Night" and "Run Away" on the chart, giving the Arista act three singles in the top 50. The remake of "Come And Get Your Love" enters at No. 46, just three rungs lower than the song's position when last sighted on the Hot 100. "Come And Get Your Love" isn't the only remake to debut this week. Spanish Fly's take on Tommy James & the Shondells' "Crimson And Clover" (Upstairs/Warner Bros.) is new at No. 91. The original reached No. 1 in February 1969. It's already been remade once, by Joan Jett & the Blackhearts. That version peaked 13 years ago next week at No. 7. These two covers are not alone on the Hot 100. There are two in the top 10: Nicki French's interpretation of Bonnie Tyler's "Total Eclipse Of The Heart" (Critique) bullets 4-3, and Method Man and Mary J. Blige's duet of Nick Ashford and Valerie Simpson's "I'll Be There For You/You're All I Need To Get By" falls 3-6. Annie Lennox's version of the Lover Speaks' "No More 'I Love You's'" holds at No. 23 with a bullet, and Brian McKnight's remake of Van Morrison's "Crazy Love" jumps 53-48. Still on the chart are Blige's "I'm Goin' Down," from the Rose Royce repertoire, Rappin' 4-Tay's "I'll Be Around," featuring the Spinners, who originally recorded it, and Gloria Estefan's "Everlasting Love," first recorded by Ro-

bert Knight. Estefan will keep the remakes coming when Epic releases "It's Too Late," Carole King's initial single from the legendary "Tapestry." And on the other side of the Atlantic, remakes of "Unchained Melody" and "(There'll Be Bluebirds Over) The White Cliffs Of Dover" by Robson Green & Jerome Flynn remain No. 1 for the third week.



by Fred Bronson

ROOTING FOR HOOTIE: There's only one new entry in the top 10 of the Hot 100. "Let Her Cry" by Hootie & the Blowfish (Atlantic) bullets 11-10, giving the group its second consecutive top 10 hit. "Hold My Hand," still No. 26 in its 36th chart week, peaked at No. 10, so "Cry" just needs to move up one more notch to become the act's biggest hit. Over on The Billboard 200, "Cracked Rear View" continues at No. 1 for a third consecutive week.

LONG-PLAYER: Four years ago, the debut album by the Rembrandts peaked at No. 88 on The Billboard 200. The duo's new EastWest release, "LP" (you remember that ancient term), is the Hot Shot Debut, entering at No. 26. The album is fueled by the single "I'll Be There For You," which is proving to be a powerhouse on the Hot Adult Contemporary chart. In its third week, it's already No. 5.

SUMMER OF '69: Two acts with albums debuting on Billboard charts this week had their first entries 26 summers ago. "Chicago Transit Authority" and "Hot Buttered Soul" were breakthrough hits in 1969. "Night And Day," Chicago's debut on the Giant label (and one of its few albums to sport a non-numbered title) is new at No. 106 on The Billboard 200, while "Branded," Issac Hayes' Pointblank debut, enters Top R&B Albums at No. 96.



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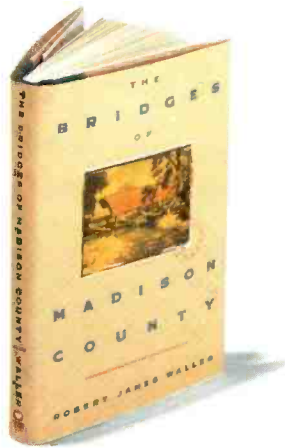
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## MUSIC FROM THE MOTION PICTURE

# THE BRIDGES OF MADISON COUNTY

(4/2-45949)

Clint Eastwood hand-picked these vintage 1964 gems—which include the likes of Dinah Washington, Johnny Hartman, and Barbara Lewis. The soundtrack also features “Doe Eyes” (Love Theme from The Bridges Of Madison County) co-written by Clint and Lennie Niehaus. It adds up nicely.

Album Produced by Clint Eastwood.



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