

#BXNCCVR \*\*\*\*\* 3-DIGIT 908  
 #GEE4EM740M099074# 002 0683 000  
 BI MAR 2396 1 03  
 MONTY GREENLY  
 3740 ELM AVE APT A  
 LONG BEACH, CA 90807-3402



**IN THE NEWS**

**Music Of South Africa Reflects Civil Changes**

PAGE 8

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

APRIL 30, 1994

ADVERTISEMENTS

forever expanding the meaning of cool.

**Booker T & the MG's**

The world can't get enough of them. This past year alone they toured with the likes of Neil Young, Soundgarden, Stone Temple Pilots, and Pearl Jam. If they bring life to those parties, you know what they'll bring to yours.

that's the way it should be

COLUMBIA

In Stores: April 26th

**ROUSCO MATTHEWS**

**"neon moonlight"**

From his self-titled debut release!

Produced and arranged by Peter Wolf  
 Mixed by Tom Lord-Alge

CHR BDS Detections approaching Two Thousand!

78

## Acid-Jazz Penetrates U.S. Market Genre Catches On With Success Of US3, Heavies

BY LARRY FLICK

NEW YORK—Three years after redefining the parameters of the international dance music scene, the acid-jazz movement has finally begun to make notable inroads in the U.S.

Bolstered by increasing major-label interest, budding acts like Brand New Heavies and US3 are developing far beyond their club roots, building a strong mainstream radio and sales base, while newcom-

ers Carleen Anderson and the Angel appear poised to follow suit.

Although acid-jazz music has en-

joyed occasional spurts of U.S. acceptance since 1991, the genre is now breaking considerable commercial ground thanks to the gold-selling singles status achieved in March by "Cantaloup (Flip Fantasia)" from Blue Note/Capitol act US3, and the top 40 impact of "Dream On Dreamer" by Brand New Heavies on Delicious Vinyl/EastWest, which has sold 16,000 units in the U.S., according to SoundScan data.

4th & Bway's critically lauded "Rebirth Of Cool" compilation—which featured French rapper MC Solaar, Stereo MCs, and Ronny Jordan—has sold 19,000 copies, according to SoundScan. That release laid a solid foundation for "Prose Combat," Solaar's upcoming U.S. debut on PLG sister label Cohiba, and enhanced the stateside presence of Island acts Jordan and Stereo MCs.

(Continued on page 52)



ANDERSON



THE ANGEL



MC SOLAAR

## Multimedia Comes To EMI Fold

BY MARILYN A. GILLEN

NEW YORK—The multimedia siren song continues to reverberate at music labels, with the EMI Records Group becoming the latest to step

joining its major-label brethren in their explorations of various new technologies—including a slate of CD-ROM titles and an alliance with

(Continued on page 98)



QUEENSRHYCE

into the ring just as Warner Music Group's WEA Corp. steps up its own activities with the formation of a multimedia distribution division.

But while EMI Records Group is

## Administration Backs Performance Right Bill

BY BILL HOLLAND

WASHINGTON, D.C.—In surprising policy developments, the Clinton administration has thrown its support

(Continued on page 90)

## Conflict & Creativity Fuel Growth Of Sicily Rock Scene

BY DAVID STANSFIELD

CATANIA—The Italian island of Sicily is like heaven and hell rolled into one. While it boasts some of the most beautiful land- and seascapes on the planet, it also is bedeviled by the scourges of the Mafia, social injustice, and corruption.

Sicily serves as an example of creativity born of contrast and conflict. History and the island's geographical position have spiced its rich traditional music culture with North African and Middle

Eastern influences. Now, in the midst of an economic recession, a new generation of musicians is enticing feet to dance, tongues to wag, and mainland Italian record companies to sit up and take notice.

"There have always been great Sicilian musicians," says Stefano Zappaterra, head of A&R for Polydor in Italy. "Franco Battiato or the band De Novo

are just two examples. But this new breed offers such diversity." He cites the rebellious rock of Brando

(Continued on page 83)



## Hawaii Acts Lead Sovereignty Push

BY JOHN WELLER and JOHN BERGER

HONOLULU—A century-old political volcano is brewing beneath the tropical paradise of Hawaii. The call for a return to Hawaiian sovereignty, a potentially explosive issue, is an integral part of local music and has fostered increased awareness of indigenous artists.

Since the 1970s, a range of local musicians have addressed the topic in song. The most ambitious musical



KAAIHUE

Billboard's Spotlight On Hawaiian Music Follows Page 52

statement on sovereignty to date is Henry Kawano Kaaihue's self-titled album, "Kaaihue," released on the Pamoka label in 1993. The song, which was released on the centennial of the 1893 U.S. overthrow of Hawaii's last monarch, Queen Lili'uokalani, inspired a one-hour locally produced TV special that was later released on video.

(Continued on page 52)

## Amid Country's Boom, Indies Enjoy Slim Gains

BY EDWARD MORRIS

NASHVILLE—While they have a hard time gaining radio exposure for their acts, a number of independent labels are hanging tough in the highly competitive country music



SWEETHEARTS OF THE RODEO

(Continued on page 98)

## HEATSEEKERS

Jimmie Vaughan Finds 'Pleasure' At No. 1

PAGE 19



remixes by MK, Roger B., & M People.

Produced by M People.

cassette single 12" and CD-5 in-store now.

"elegant slumming" lands on your couch 5/17

after racking up seven consecutive top-10 singles in the

U.K. and a bnt award, M People's shack up in America with

their premiere Epic release, "moving on up," from their

forthcoming album, "elegant slumming."

MPeople "elegant slumming"

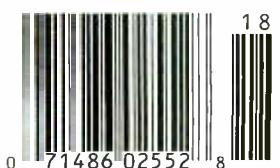
#1 most requested video on MTV

#1 Billboard club play



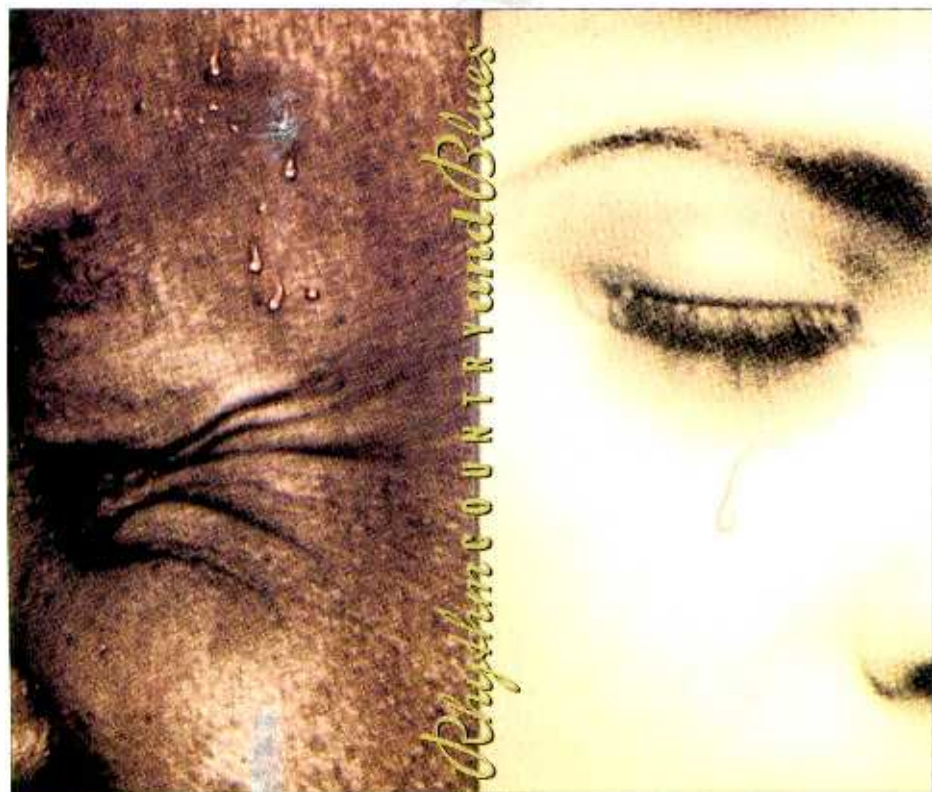
move on it.

ADVERTISEMENT



0 71486 02552 8

# The Sound Of Platinum History In The Making...



Album Produced By Don Was  
"Since I Fell For You" Produced By Tony Brown  
Executive Producers: Al Teller, Kathy Nelson And Tony Brown

In March of 1994,  
Rhythm, Country & Blues became the  
**first album to debut simultaneously**  
on Billboard's three biggest album charts:  
**R&B, Country and Top 200.**

Heralded by critics as "a classic,"  
the album proceeded to soar into the  
**Top 20 of all three,**  
reaching No. 1 on the  
Country chart in just two weeks.  
Now, with  
**airplay just beginning,**  
the album has  
**surged past Platinum**  
on its way to **Double Platinum**  
and beyond.

We thank the artists and all  
who have made Rhythm, Country & Blues a  
**resounding success.**  
Appealing to fans of all races,  
ages and genres,  
this is one album that  
**knows no boundaries.**  
It is American music  
at its finest.

MCA

TOP ALBUMS

HOT SINGLES

TOP VIDEOS

• <b>THE BILLBOARD 200</b> ★ THE DIVISION BELL • PINK FLOYD • COLUMBIA	94
<b>CONTEMPORARY CHRISTIAN</b> ★ FREE AT LAST • D.C. TALK • FOREFRONT	
<b>COUNTRY</b> ★ NOT A MOMENT TOO SOON • TIM MCGRAW • CURB	29
<b>GOSPEL</b> ★ IT REMAINS TO BE SEEN MISSISSIPPI MASS CHOIR • MALACO	49
<b>HEATSEEKERS</b> ★ STRANGE PLEASURE • JIMMIE VAUGHAN • EPIC	19
<b>THE BILLBOARD LATIN 50</b> ★ MI TIERRA • GLORIA ESTEFAN • EPIC	32
<b>NEW AGE</b> ★ LIVE AT THE ACROPOLIS • YANNI • PRIVATE MUSIC	66
<b>R&amp;B</b> ★ ABOVE THE RIM • SOUNDTRACK • DEATH ROW / INTERSCOPE	21
<b>REGGAE</b> ★ QUEEN OF THE PACK • PATRA • EPIC	66
<b>WORLD MUSIC</b> ★ TALKING TIMBUKTU ALI FARKA TOURE WITH RY COODER • HANNIBAL	66
• <b>THE HOT 100</b> ★ BUMP N' GRIND • R. KELLY • JIVE	92
<b>ADULT CONTEMPORARY</b> ★ NOW AND FOREVER • RICHARD MARX • CAPITOL	85
<b>COUNTRY</b> ★ PIECE OF MY HEART • FAITH HILL • WARNER BROS.	31
<b>DANCE / CLUB PLAY</b> ★ MOVING ON UP • M PEOPLE • EPIC	27
<b>DANCE / MAXI-SINGLES SALES</b> ★ ANYTHING • SWV • RCA	27
<b>LATIN</b> ★ DONDEQUIERA QUE ESTES THE BARRIO BOYZZ Y SELENA • EMI LATIN	33
<b>R&amp;B</b> ★ BUMP N' GRIND • R. KELLY • JIVE	24
<b>HOT R&amp;B AIRPLAY</b> ★ BUMP N' GRIND • R. KELLY • JIVE	25
<b>HOT R&amp;B SINGLES SALES</b> ★ BUMP N' GRIND • R. KELLY • JIVE	25
<b>RAP</b> ★ PLAYER'S BALL • OUTKAST • LAFACE	22
<b>ROCK / ALBUM ROCK TRACKS</b> ★ KEEP TALKING • PINK FLOYD • COLUMBIA	86
<b>ROCK / MODERN ROCK TRACKS</b> ★ THE MORE YOU IGNORE ME, THE CLOSER I GET MORRISSEY • SIRE	86
<b>TOP 40 AIRPLAY / MAINSTREAM</b> ★ THE SIGN • ACE OF BASE • ARISTA	89
<b>TOP 40 AIRPLAY / RHYTHM-CROSSOVER</b> ★ BUMP N' GRIND • R. KELLY • JIVE	89
<b>HOT 100 AIRPLAY</b> ★ THE SIGN • ACE OF BASE • ARISTA	91
<b>HOT 100 SINGLES SALES</b> ★ BUMP N' GRIND • R. KELLY • JIVE	91
• <b>TOP VIDEO SALES</b> ★ THE FUGITIVE • WARNER HOME VIDEO	76
<b>HEALTH &amp; FITNESS</b> ★ JANE FONDA'S YOGA EXERCISE WORKOUT A*VISION ENTERTAINMENT	74
<b>KID VIDEO</b> ★ THE FOX AND THE HOUND • WALT DISNEY HOME VIDEO	73
<b>RECREATIONAL SPORTS</b> ★ NBA JAM SESSION • FOX VIDEO	74
<b>RENTALS</b> ★ THE FUGITIVE • WARNER HOME VIDEO	72

# O'Yaba: South Africa's New 'Foundation'

"We decided in 1989 that if we were going to be soldiers of peace, the name of our group must coordinate with that," says Tshidiso Alexis Faku, lead vocalist and chief songwriter for rhapsodic eight-man South African reggae harmony group O'Yaba. "So Benrobert Mopeli, our keyboard player, told us about *o'yaba*, a Swahili word which means 'peace song of Africa.'"

During the year of O'Yaba's formation, the task of finding political and racial concord in the band's apartheid-torn homeland fell to centrist reformer F.W. de Klerk, an Afrikaner lawyer who won the 1989 white general election by a clear majority over radical opponents on the left and the right. In 1990, as O'Yaba issued its debut "Tomorrow Nation" album on the local Gallo label, de Klerk unconditionally released Nelson Mandela, head of the anti-apartheid African National Congress, who had served 27 years in jail. Amidst a groundswell of political progressivism and violent public impatience with an official racist doctrine dating to 1948, the album's title track proclaimed the peril and promise of the moment: "Time goes by/Flowers start to bloom/With a beauty and a madness."

By 1992, when O'Yaba's first two Gallo albums (the second being "Caught Up") were distilled into an acclaimed collection issued in America as "The Game Is Not Over," de Klerk and Mandela had embarked on a multiparty negotiating forum dubbed the Convention for a Democratic South Africa to draft a new constitution. Meanwhile, the reggae-gospel uplift of "The Game Is Not Over" seemed a millennial merger of the seminal Zulu choral sound of Solomon Linda & the Evening Birds (Linda's "Mbube" composition was covered in the '50s as "Wimoweh" or "The Lion Sleeps Tonight") and the portentous Bob Marley-inspired spirituality of Zulu reggae stylist Lucky Dube.

Which brings us to O'Yaba's surpassingly splendid new U.S. release, "One Foundation" (Shanachie, due April 25), which reaches stores the day before elections ending white rule in South Africa. It would be hard to devise a finer memento to this historic defeat of tyranny and drive for enfranchisement.

On the opening track, "Armageddon," lovely, churchified piano passages and the murmur of Faku's dusky tenor preface the lush vocal quaking of what seems a packed choir loft. The sacred aura is suddenly rent by a crackling reggae one-drop, the stomping bass-drum pattern and swelling organ figure whipping the proudly cadent tempo toward a cascade of exultant harmonies. Set against a dawning of ballot-box liberation that many considered implausible in our lifetime, the wrenched ode of reconciliation will trigger a deep emotional response in even the most detached listener as Faku intones: "People spirit is still ruling/Together we stand up strong."

A committed infantryman in the artistic campaign in support of suffrage and the pan-racial olive branch, Faku is nonetheless awed that South Africa has brought itself to this epic threshold. "One Foundation" reflects his political pragmatism as well as a personal quest for music as richly devotional as the dream of his people.

"What I'm saying on this whole album," Faku explains, "is that we've been struggling so long that the habit of fighting for freedom could become the evil of killing our own brothers and sisters, black and white. 'Armageddon,' 'Merry Go Round,' 'One Foundation' all deal with the situation in South Africa from the day after elections onward. If we can stay together in the unity of what our

votes decide, then we are really going to win; but if we *don't* accept one another in our combined ethnic character, then we only fought for the right to go from being puppets to being fools.

"Which is why I composed a party song on the album called 'Holala,' which means 'happy song,' a little song that can become a big song—everybody's song—when it's sung in Sotho, Zulu, Xhosa, or English." Indeed, it's this practical response to difficult realities that characterized proletarian music under state segregation, as black South Africans forced to coexist under the common pressures of ghetto, work camp, and *shebeen* (illegal saloon) culture sublimated their tribal differences and spawned marvelous new vocal and instrumental forms like *marabi*, *kwela*, *mbube*, *mbaqanga*, and "township jive/jazz." This past instinct for accommodation will be the same indispensable element for securing South Africa's future stability—and it's a trait inseparable from Tshidiso Faku's own tale.

One of nine children of Sotho descent, he was born June 19, 1970, to Paul Faku and wife Mammamesi in Welkom, an Orange Free State town built as a model development for the thousands of mining employees drawn by the discovery of gold in the area in 1947. "My father, who's a baritone, and mother, who sang the harmony parts, met in the choir of the Old Roman Church in Welkom," says Faku, whose own secular musical education occurred while "secretly listening to my father's gramophone records of the *a cappella* King Messengers singers." His tastes soon turned to Boney M, Jimmy Cliff, and Michael Jackson's "Thriller" album. Faku's moon-walking mimicry of Jackson's "Billie Jean" dance routine led to participation in Shell Oil's Road To Fame talent contests and stints as backing vocalist in two groups, Impact and Sabela.

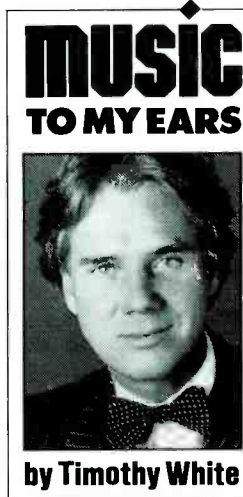
Former Sabela manager and longtime mentor Johannes Mokhera proffered Faku a \$50 dare to write his first song overnight, "about South African youth," and Tshidiso copped the cash prize with "Tomorrow Nation." When family tragedy intervened, Faku dropped out of Photagauta Secondary School to support his parents' household by writing and performing his own material.

"What happened," he recalls somberly, "was that my older brother Constanous was crushed to death in 1986 by a car while riding his bicycle. In court, despite witnesses, they blamed my brother for the accident. The shock of the injustice made my father lose his memory, so he could no longer work. I took over my brother's job at a water-pump factory, and then did music full time when members of Sabela and a group called Comedy formed O'Yaba."

Encouraged by Mokhera, Faku wrote capturing reggae hymns that fused aspects, as he shyly asserts, of "Marley, Burning Spear, and James Ingram," and sent a demo tape to Eric Gallo's pioneering label/studio enterprise in Johannesburg.

From that tentative step came a new realm of promise, and a loyal following for O'Yaba. On April 26, when Faku enters the polling booth at Philip Smith Hall in Welkom ("named for a former white mayor, it was the blacks-only version of the town hall"), he will help lay the foundation of an even wider world of possibilities.

"Nelson Mandela, after all those years in prison, still had the faith to get us this far," Faku muses. "The guy got guts, you know? He taught us to keep the past for history, and begin again. So when I listen to 'One Foundation,' I remember what my friend Johannes Mokhera told me when I had to quit school to survive. He said, 'Now it's time to get along with your dreams.'"



by Timothy White

## THIS WEEK IN BILLBOARD

### STONE TEMPLE PILOTS RETURN

As Stone Temple Pilots prepare for the release of their second album, due June 7, album rock radio has jumped on the track "Big Empty," from the soundtrack to "The Crow." Lead singer Weiland isn't sure he's pleased. Craig Rosen has the story.

Page 17

### CONTEMPORARY CHRISTIAN SECTION

Page 35

### MUCHMUSIC FACES OPPOSITION

Canada's music video channel faces license renewal proceedings before the Radio/television and Telecommunications Commission this week, and two national trade groups plan to intervene. Larry LeBlanc reports.

Page 90

©Copyright 1994 by BPI Communications. All titles, logos, trademarks, service marks, copyrights, and other intellectual property rights are used under license from VNU Business Press Syndication International BV. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly by BPI Communications, One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$239.00. Continental Europe £199. Billboard, Tower House, Sovereign Park, Market Harborough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan Y109.000. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Second class postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 2011, Marion, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. For Group Subscription Information call 212-536-5261. For Subscription Information call 1-800-669-1002 (Outside U.S.: 614-382-3322). For any other information call 212-764-7300. Printed in the U.S.A.

Album Reviews	68	International	52A
Artists & Music	8	Jazz/Blue Notes	23
Between The Bullets	99	Latin Notas	32
The Billboard Bulletin	100	Lifelines	82
Box Office	77	Medialine	51
Boxscore	14	Music Video	50
Canada	60	Popular Uprisings	19
Chart Beat	100	Pro Audio	78
Child's Play	73	R&B	20
Classical/Keeping Score	48	Radio	84
Clip List	51	The Rap Column	22
Commentary	4	Retail	61
Country	28	Rossi's Rhythm Section	23
Dance Trax	26	Shelf Talk	72
Declarations of Independents	63	Single Reviews	69
Enter*Active File	70	Studio Action	79
Executive Turntable	10	They're Playing My Song	14
Global Music Pulse	59	Top Pop Catalog	67
Gospel Lectern	48	Update	82
Hits Of The World	59	Video Monitor	51
Home & Abroad	71	Vox Jox	88
Home Video	77	<b>CLASSIFIED</b>	80
Hot 100 Singles Spotlight	93	<b>REAL ESTATE</b>	82
In The Spirit	49		

Editor in Chief: TIMOTHY WHITE

## EDITORIAL

Managing Editor: KEN SCHLAGER

Deputy Editor: Irv Lichtman

News Editor: Susan Nunziata

Director of Special Issues: Gene Sculatti; Dalet Brady, Associate Director

Bureau Chiefs: Craig Rosen (L.A.), Bill Holland (Washington)

John Lannert (Caribbean and Latin America)

Art Director: Jeff Nisbet; Assistant: Raymond Carlson

Senior Copy Editor: Barbara Davies

Copy Editor: Jon Cummings

Radio: Phyllis Stark, Editor (N.Y.); Eric Boehlert, Features Editor (N.Y.)

Talent: Melinda Newman, Editor (N.Y.)

Senior Writer: Chris Morris (L.A.)

R&B Music: J.R. Reynolds, Editor (L.A.)

Country Music/Nashville: Edward Morris, Editor, Peter Cronin, Associate Ed.

Dance Music: Larry Flick, Editor (N.Y.)

Retail: Ed Christman, Senior Ed. (N.Y.), Don Jeffrey, Associate Ed. (N.Y.)

Home Video: Seth Goldstein, Editor (N.Y.)

Eileen Fitzpatrick, Associate Editor (L.A.)

Pro Audio/Technology: Paul Verna, Editor (N.Y.)

Enter\*Active: Marilyn A. Gillen, Editor (L.A.)

Music Video: Deborah Russell, Editor (L.A.)

Heatseekers Features Editor: Carrie Borzillo (L.A.)

Staff Reporter: Trudi Miller Rosenblum (N.Y.)

Administrative/Research Assistant: Terri Horak (N.Y.)

Editorial Assistant: Brett Atwood (L.A.)

Contributors: Catherine Applefeld, Jim Bessman, Fred Bronson, Lisa Collins,

Bob Darden, Is Horowitz, Larry LeBlanc, Jeff Levenson,

Moira McCormick, David Nathan, Havelock Nelson

## INTERNATIONAL

International Editor in Chief: ADAM WHITE

European News Editor: Dominic Pride

International Deputy Editor: Thom Duffy

Tokyo Bureau Chief: Steve McClure

Special Issues Editor: Peter Jones (London)

## CHARTS & RESEARCH

Associate Publisher: MICHAEL ELLIS

Associate Director of Charts/Retail: Geoff Mayfield (L.A.)

Associate Director of Charts/Radio: Kevin McCabe (N.Y.)

Chart Managers: Suzanne Baptiste (Rap/Jazz/Gospel/Reggae/World Music),

Anthony Colombo (Album Rock/New Age), Ricardo Companioni (Dance), Steven

Graybow (Adult Contemporary), John Lannert (Latin), Mark Marone (Modern Rock/

Studio Action), Geoff Mayfield (Billboard 200), Kevin McCabe (Hot 100), Terri Rossi

(R&B), Lynn Shults (Country), Marc Zubatkin (Video/Classical)

Chart Production Manager: Michael Cusson

Assistant Chart Production Manager: Paul Page

Archive Research Supervisor: Silvio Pietrolungo

Administrative Assistants: Steven Graybow (N.Y.), Michele Botwin (L.A.)

## SALES

Associate Publisher: GENE SMITH

National Advertising Director: Jim Beloff

European Advertising Manager: Patricia A. Rod Jenrings

Advertising Services Manager: Michele Jacangelo

New York: Ken Karp, Norm Berkowitz, Ken Piotrowski,

Nancy Bowman, Doug Ferguson, Gayle Finkelstein

Classified (N.Y.): Jeff Serrette, Laura Rivchun

L.A.: Jodie LeVitus, Gary Nuell, Michael Nixon, Robin Friedman,

Jon Guynn, Melinda Bell, Alyse Zigan

Nashville: Lee Ann Photoglo, Mary DeCroce

Europe: Christine Chineth (London), Christopher Barrett

Tokyo: Bill Hersey

Southeast Asia: Grace Ip, 310-330-7888 (L.A.)

Milan: Lidia Bonguardo, 011-3936-254-4424

Melbourne: Amanda Guest, 011-613-824-8260/8263 (fax)

Canada: Norm Berkowitz, 212-536-5016

Miami: Angela Rodriguez, 305-441-7976

Mexico City: Giselle Trainor 525-658-7461

## MARKETING

Director of Marketing: JANE RANZMAN

Promotion Director: Elissa Tomasetti

Promotion Art Director: Tom Senif

Special Projects Coordinator: Melissa Subatch

Marketing/Publicity Coordinator: Maureen Ryan

Circulation Manager: Jeanne Jamin

European Circulation Manager: Sue Dowman (London)

Assistant Circulation Manager: Adam Waldman

Circulation Promotion Account Mgr: Trish Daly Low

## PRODUCTION

Director: MARIE R. GOMBERT

Advertising Production Manager: John Wallace

Associate Advertising Production Manager: Lydia Mikulko

Production Assistant: Cindee Weiss

Editorial Production Manager: Terrence C. Sanders

Assistant Editorial Production Manager: Drew Wheeler

Specials Production Editor: John Treglia

Assistant Specials Production Editor: Marcia Repinski

Systems/Technology Supervisor: Barry Bishn

Composition Technicians: Marc Giraquinto, Morris Kieglman, Anthony T. Stallings

Directories Production Manager: Len Durham

## ADMINISTRATION

VP/Director of Licensing: Georgina Challis

Director of Operations/R&B Music Group: Terri Rossi (N.Y.)

Director of Operations/Country Music: Lynn Shults (Nashville)

Directories Publisher: Ron Willman

On-Line Sales/Support: Lori Bennett

Distribution Director: Edward Skiba

Group Sales Manager: Carlton Posey

Billing: Debbie Liptzer

Assistant to the Publisher: Kara DioGuardi

PRESIDENT & PUBLISHER: HOWARD LANDER

## BILLBOARD OFFICES:

**New York**

1515 Broadway

N.Y., NY 10036

212-764-7300

edit fax 212-536-5358

sales fax 212-536-5055

**Los Angeles**

5055 Wilshire Blvd

Los Angeles, CA 90036

213-525-2300

telex 66-4969

fax 213-525-2394/2395

**Washington, D.C.**

806 15th St N.W.

Wash., D.C. 20005

202-783-3282

fax 202-737-3833

**London**

3rd Floor

23 Ridgmount St

London WC1E 7AH

71-323-6686

Fax: 71-323-2314

71-323-2316

**Nashville**

49 Music Square W

Nashville, TN 37203

615-321-4290

fax 615-320-0454

**Tokyo**

Hersey-Shiga Int'l

6-19-16 Jingumae

Daisan Utsunomya Bldg. 402

Shibuya-ku, Tokyo 150

sales 011-81-3-3498-4641

sales fax 011-81-3-3499-5905

edit 011-81-3-3867-0617

edit fax 011-81-3-3867-0216

## BPI COMMUNICATIONS

Chief Executive Officer: GERALD S. HOBBS

President & Chief Operating Officer: Arthur F. Kingsbury

Executive Vice Presidents: John Babcock Jr., Martin R. Feely,

Robert J. Dowling, Howard Lander

Senior Vice Presidents: Paul Curran, Ann Haire, Rosalee Lovett

Vice Presidents: Georgina Challis, Glenn Heffernan

Chairman Emeritus: W.D. Littleford

# Commentary

## Gospel Flows Into The Mainstream

BY MELINDA L. SCRUGGS

As music retailers consider new growth strategies for the '90s, one area of business often overlooked or under-represented is music based upon the oldest value system around. In current times, when so many art forms promote violence and despair, the message of gospel music presents the customer with a positive choice.

With new technologies giving customers easy access to product through avenues other than traditional retail stores, building incremental business becomes vital for the economic health of the retail base. Further, as major chains capture the lion's share of sales from hit-driven, multiplatinum acts, it becomes increasingly important for independent retailers and small chains to focus on new and breaking acts like those supported and marketed by the gospel music industry. In these times, variety, specialization, and service are keys to success for all levels of retail.

Several progressive retailers are early innovators in this emerging market segment. For example, the Target chain of stores has signed on as the primary sponsor for this year's Dove Awards; it is the first time the Gospel Music Assn.'s nationally televised awards show has a mainstream retailer as its primary sponsor.

Concurrently, the National Assn. of Recording Merchandisers is offering its first official point-of-purchase campaign linked to the April 28 awards show. More than 20 accounts—including Camelot, Western Merchandisers, and Handleman—will price and position gospel product using the NARM materials.

Additional retail promotions are running in conjunction with the awards program, which will be broadcast to 54 million homes on the Family Channel and hosted by multiplatinum artist Amy Grant. These campaigns include print ads run by Blockbuster Music Plus for Dove-nominated artists in selected markets, as well as spots on local Christian radio stations. On a national basis, Target is rolling out print and television ads, in-store video, and signage to promote Dove-nominated titles in its 550 stores.

Mainstream retail interest in gospel products is growing but not new. During the last 18 months, numerous mainstream accounts and major labels have tested the gospel waters by staging in-store appearances with artists like Carmen (who drew more than 1,500 fans at a Wal-Mart appearance) and implementing point-of-purchase genre campaigns like Word/Epic's "Pie In The Sky" and Reunion/RCA's "Crossfire."

Several major suppliers also are providing new incentives to the retailers. At this year's NARM convention, Cema and BMG announced aggressive sales campaigns. Sparrow/Cema is offering rebates to accounts that establish clearly marked "Gospel" and/or "Contemporary Christian" music sections, and Reunion/RCA is offering its deepest discount to date on contemporary Christian titles.

A number of accounts, like WaxWorks and Tower, already have found success by creating separate sections for gospel and contemporary Christian product; previously these two distinct product lines had been combined under a "religious" or "inspirational" banner. In fact, gospel is really two different gen-

res. The contemporary Christian genre is the newest and largest arena in gospel, capturing 54% of sales, according to a GMA-sponsored survey. The genre initially defined itself in the late '70s. The industry's birth coincided with the "Jesus Movement," when a generation of singers and writers turned their passion for their newfound faith into songs.

Concerts in coffeehouses and churches eventually resulted in sales of records and



**'The gospel music consumer is a very loyal one'**

Melinda L. Scruggs is executive VP, general market development, Reunion Records, and a Gospel Music Assn. board member.

tapes to support these new artists. The most logical sales outlet was the back corner of the local Bible bookstore. Today the Christian Booksellers Assn. boasts a membership of more than 2,500 stores. According to The Wall Street Journal, last year these accounts did more than \$500 million of gospel music business.

Gospel music will experience a landmark year in 1994. Next month, SoundScan will begin to collect data on music sales for the majority of the CBA stores. This information will be combined with SoundScan data from the general market and will be available for use in trade charts by July 1. Billboard is planning to incorporate the information into its contemporary Christian chart as soon as possible thereafter. Just as America woke up to the popularity of country music with the actual count of record sales, the GMA believes that the strength and size of its consumer base will be similarly surprising.

Our industry is growing up. We entered a new era in 1985 when A&M Records signed Amy Grant, Christian music's sweetheart, and she broke through on pop radio. Program directors discovered that an artist with a Christian music background could fit their mix and not proselytize over the airwaves. In

fact, many of their listeners were already Grant fans. In time, as Michael W. Smith and Kathy Troccoli followed with pop radio success, the majors began to court gospel labels for purchase, distribution, or joint ventures, so that by the end of 1993, nearly every significant player in the gospel/Christian industry boasted a mainstream affiliation. Today, these gospel/Christian labels have titles available through BMG, Cema, WEA, Sony, and PolyGram. The labels that are not so aligned are doing business directly with mainstream accounts or appear ready to follow shortly.

As an industry, we are learning how to do business in the "real" world. The gospel/Christian music market is like a foreign territory. We have had our own language, customs, and traditions. In order to be viable in the general market, we have had to learn to play by a different set of rules. We must be good marketers, we must obtain statistical data about our customers, and we must use terminology that encourages our growth. And we will.

Yes, we are growing up and out. What will happen to traditional Christian retailers as the mainstream stores begin to sell more product? Likely the same thing that happened to independent stores like Boston's Newbury Comics when Nirvana went platinum. More people were exposed to a genre of music and became fans. The more fans, the more new customers begin to frequent stores that specialize in this type of music. You raise water on one side of the tank and the other side comes up as well. According to Gallup, 78.5 million people consider themselves "active" Christians—only 23 million of them purchase gospel music. There are plenty of potential customers to share.

In a recent Commentary on the jazz marketplace (Billboard, March 26), Sonny Lester suggested that "regular customers support long-term business prospects." The average gospel music consumer is a very loyal one; as an 18-44-year-old college-educated female, she has an above-average disposable income. Best of all, she purchases a great deal of music. If you stock it, she will come. And, if you keep it in stock, she is likely to bring her friends when she comes back.

## LETTERS

### A GRAMMY 'CALL TO ARMS'

It was with great pleasure that I read Melinda Newman's timely article regarding the Grammys (Billboard, April 16).

Since the Awards and the attendant annual displeasure voiced by some sections of the music business, I have wanted to voice a "call to arms" to all those artists who are uninvolved or feel disenfranchised by the lumbering beast that NARAS is so often viewed as. However, I am pleased to have been beaten to the punch and am delighted to fall in behind anybody's efforts to make NARAS more relevant and attractive to the many thousands of potential voters who simply do not vote.

I applaud NARAS' own movements toward greater involvement of all, but there is so much more that can be done. I have yet to meet any voting member who actually buys music from the NARAS catalog.

Get rid of the damn thing and spend the money educating people in the business as to how they can encourage more eligible artists to become a part of the process.

I am now at my third record company as an A&R director and a voting member, and have seen or heard nothing from NARAS regarding recruitment of potential voters. Perhaps the stars and big executives who put so much admirable energy into Rock The Vote could look to their own industry and how easily they could make a difference and "Rock This Vote."

Things may be getting better, but not fast enough. We can only change the beast from within—and \$65 [to become a member] just isn't that much.

Hugo Burnham  
Director, A&R  
Qwest Records  
Los Angeles

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

It Must Have Been The Music.

JULIO  
IGLESIAS  
"CRAZY"

The new album of unsurpassed  
romance and uncontrollable  
passions from Julio Iglesias – an  
artist who's sold over  
160 million records worldwide.

Featuring the first single and video Crazy.

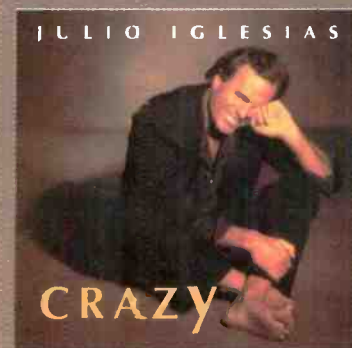
Watch For Week Of Release  
Appearances On  
**The Tonight Show,**  
**Good Morning America,**  
**Live With Regis And Kathie Lee,**  
**CBS This Morning,**  
And More!

Now On World Tour.

Produced by Albert Hammond,  
David Foster, and  
Ramon Arcusa.  
Management: Premier Artists  
Services, Inc.

**COLUMBIA**

Sony Music International  
"Columbia" Reg. U.S. Pat. & Int. Off. Music  
Registrada. © 1994 Sony Music Entertainment Inc.



In-Store  
Tuesday, May 17th.

# N.Y. Has New Champ In Winter Arbs Despite Quake, Music Outlets Reign In L.A.

■ BY PHYLLIS STARK

NEW YORK—New York radio has a new ratings champ, according to the results of the newly released winter Arbitron survey. Adult contemporary WLTW is back on top for the first time since the fall of 1991, although it actually dipped a tenth of a share (4.8-4.7) from the most recent fall book.

R&B WRKS, which had held the No. 1 spot in the market for an incredible eight straight ratings periods, dipped to No. 3 due to a 5.8-4.3 plunge in the 12-plus ratings since last fall. Also as a result of WRKS'

drop, oldies WCBS-FM moved from No. 4 to the No. 2 spot. That station is up 4.5-4.6 from the fall.

Tying WRKS for third place is N/T WINS, which, along with rival WCBS-AM, benefited from severe winter weather that sent many listeners scurrying to their radios for information. WINS rose 3.9-4.3 from the fall, while WCBS-AM, which was in a three-way tie for 10th place, was up 2.9-3.6.

Talker WABC and R&B WBLS tied for fifth place, with WABC dipping from the fall's third-place finish (4.6-4.2) and WBLS rising from sixth place (4.0-4.2). Top 40/rhythm WQHT

(Hot 97) took seventh place and was up 3.8-4.1, its best share since fall 1991. Top 40 WHYZ (Z100) was off 4.5-4.0, but managed to tie for eighth with classic rock WXRK (3.6-4.0).

Joining WCBS-AM in 10th place are AC WMXV, which rebounded (2.8-3.6) to its best share since the spring of 1992, and adult alternative WQCD, which remained flat at 3.6.

The Los Angeles earthquake had an effect on ratings, but not as much as some had anticipated; three music stations still led that market. Spanish KLAX held onto first place but dipped 7.0-5.6. Top 40/rhythm KPWR (Continued on page 97)

# Nintendo Reverses Stand, Will Play The Rental Game

■ BY EILEEN FITZPATRICK

LOS ANGELES—After years of opposing video game rentals, Nintendo has reversed its opinion and will begin shipping product to retailers who now see games as a more important share of their business.

"We are still in opposition to the concept of allowing video game software to be rented," says a Nintendo spokeswoman. "But the rental business has grown to about a billion dollars annually, or one-sixth

the size of the whole U.S. video game industry, and it's obviously an opportunity that didn't make sense for us not to get involved in."

Nintendo's market share has dropped from a high of 90% in 1991 to 68%-71% in 1994, according to Nintendo. Meanwhile, the market share for Sega of America, which endorses rental, has increased.

Nintendo's turnaround is seen as a significant victory for the video industry, which has been forced to purchase Nintendo product from (Continued on page 97)

# EMI Follows Sony, Warner Into Digital Cable Radio Deal

■ BY ERIC BOEHLERT

NEW YORK—Following the lead of Sony Corp. and Warner Music Group, EMI Music has committed \$10 million to Digital Cable Radio, the cable-delivered digital music service.

Early last year, Time Warner Cable and a partnership between Warner Music Group and Sony Software Corp. entered a joint venture with DCR (Billboard, Feb. 6, 1993). EMI's cash infusion is similar in size to the ones Sony and Warner made last year and, in becoming an equity partner, EMI purchased Sony and Warner shares, making all three labels equal partners.

Like Sony and Warner, EMI will continue to make contributions as capital for expansion is required. DCR president David Del Beccaro says it's unlikely that any more labels

will sign on with the company.

Del Beccaro notes that the labels, in addition to lending cash, will help DCR raise awareness of its services within the music industry. Collectively, the labels will oversee the programming of 12 of DCR's 44 digital audio cable channels.

EMI president/CEO Jim Fifield says he's "always been interested in digital cable to promote new music," or even as "the ultimate distribution system." In the wake of DCR's announcement with Sony and Warner last year, Fifield became interested in teaming up with DCR. "I think [digital cable] will increase awareness and demand for new music," he says.

The Hatboro, Pa.-based DCR counts 130,000 subscribers to date. (Continued on page 84)



**They're Back!** The Warner Music Group has acquired exclusive worldwide rights for television and radio broadcast, audio release, and video release of the reunion concert of "The Three Tenors"—Jose Carreras, Placido Domingo, and Luciano Pavarotti—and conductor Zubin Mehta. The concert will be held July 16 at Dodger Stadium in Los Angeles. Shown in the back row, from left, are Warner Music International chairman/CEO Ramon Lopez; Mehta; Atlantic Group co-chairman/co-CEO Ahmet Ertegun; Atlantic Group vice chairman Mel Lewinter; Domingo; Pavarotti; Carreras; and Atlantic Records president Danny Goldberg. In the front row, from left, are Warner Music Group chairman/CEO Bob Morgado; classical music impresario Tibor Rudas, who is producing the concert; and Atlantic Group co-chairman/co-CEO Doug Morris.

# MCA/Universal's 'Beethoven' Sequel Goes To Sell-Thru

LOS ANGELES—Continuing the supplier trend toward year-round sell-through, MCA/Universal Home Video will release "Beethoven's 2nd" Aug. 9, priced at \$24.98.

The title is the 11th major sell-through release either already in stores or set to arrive in stores by year's end. At least three other titles, including "The Nutcracker," "Black Beauty," and "The Troll In Central Park," are strong sell-through possibilities, according to trade sources.

Previously, retailers saw about six major hits priced for sale, with most arriving in the fourth quarter.

Although MCA will launch a major marketing campaign for the title, it's counting on the surprise video hit "Beethoven" to drive sales.

"To date, 'Beethoven' has posted retail sales and rental revenues of \$153 million," says Andrew Kairey, senior VP, marketing and sales. "And we've had less than 7% returns."

Released Oct. 1, 1992, "Beethoven" has sold approximately 4 million units, a goal MCA expects to surpass for "Beethoven's 2nd." According to distributor sources, MCA's goal on (Continued on page 99)

# WEA Is Tops In Billboard Look At Market Share

NEW YORK—WEA remained the top U.S. music distributor in the first quarter of 1994, but Sony Music Distribution moved dramatically closer to its perennial rival in market share for the quarter.

That's the major finding of Billboard's new market-share analysis, which debuts in this week's Retail section. For the first time, Billboard is using only SoundScan information for its market-share reporting. The information will appear on a quarterly basis; full-year market share will be reported each January.

Billboard's quarterly market-share report covers three different market segments: the total market (wherein WEA remains No. 1); the country albums market (Uni is tops); and the R&B albums market (BMG is the leader). In each case, the six major U.S. record distributors are ranked based on their percentage of the market; independent distributors are lumped together in a seventh entity.

Turn to page 61 for our complete market-share report.

# Digital VCR Coming, But Little Impact Seen

■ BY STEVE McCLURE

TOKYO—Digital videocassette recorders could be on the market as early as next year, according to reports here, following agreement on technical standards for consumer-use digital VCRs. But the units, which reportedly will have a \$3,000 price tag, pose little threat to the VHS format, according to some U.S. video industry executives.

The announcement of a digital VCR standard was made April 14 in Tokyo at the second general meeting of the HD Digital VCR Conference. The conference was set up last September by 10 leading hardware makers seeking to avoid a situation similar to that in the early '80s when in-

compatible formats VHS and Beta vied for consumers' allegiance. Since then, the group has expanded to include 50 Japanese and overseas companies.

Companies participating in the conference include Sony, Matsushita, IBM, Pioneer, Samsung, Thomson Consumer Electronics, and JVC.

Digital VCRs will allow high-quality recording and playback without amplitude and phase distortion, as well as eliminate deterioration in picture quality during editing. Like other digital recording media, they also will allow perfect copies to be made even after repeated dubbing.

Copyright protection issues have yet to be addressed by the conference, although, in a previous state-

ment, the original 10 companies said they plan to address intellectual property rights.

Some U.S. video industry executives believe the high price point of the digital VCRs will limit their im- (Continued on page 97)

# WARNER REPORTS SLUGGISH 1ST QUARTER

■ BY DON JEFFREY

NEW YORK—Warner Music Group says that lower catalog sales, combined with losses from new ventures, yielded lackluster financial results for the first quarter, with revenues inching up only 2.1% and operating profit falling 8.1%.

New York-based Time Warner says its music group's revenues rose to \$812 million in the three months that ended March 30, up from \$795 million over the same period last year. Jerry Gold, executive VP/CFO of

Warner Music Group, says revenues were "marginally lower" in the U.S. Still, SoundScan figures show that Warner's distribution arm, WEA, had an industry-leading market share of 20.73% for the quarter (see story, page 61).

Gold says one reason revenues were lower in the U.S. was that back catalog sales declined from last year when retailers were ordering in larger-than-usual quantities to take advantage of discounts offered before the April 1 phaseout of longbox pack- (Continued on page 87)

# Bad Tidings For Blockbuster As Good News Sues Chain

■ BY SETH GOLDSTEIN

NEW YORK—Good News Video, which got bad news from Blockbuster several months ago, has returned the favor in the form of a \$25 million lawsuit filed April 11 in U.S. Bankruptcy Court in New York against the Ft. Lauderdale, Fla.-based chain.

The crux of the action is the demise of an ad-supported preview tape called "Hot Pix" that Good News created to distribute in Blockbuster stores. Patrons could borrow the tape free of charge to learn about the latest theatrical, home video, and record releases from studios paying for the exposure.

During its brief existence, 440,000 copies a month of "Hot Pix" went into circulation. Good News

claims that Gallup Organization and A.C. Nielsen research showed that Blockbuster customers strongly endorsed "Hot Pix" and watched it at a level of 6.8 million viewers monthly.

In the suit, Blockbuster is accused of putting Good News out of business by allegedly stealing \$1 million in revenues, making it financially impossible for the New York company to defend its trademark in a subsequent legal action, and helping scuttle similar projects with MTV and Kmart.

According to court documents, the purported reason is corporate jealousy. Good News alleges in its suit that Blockbuster had an ulterior motive throughout much of their 6-year relationship, most of which (Continued on page 74)

# ASCAP salutes our 1994 Film and TV Music Award winners!

## **MOST PERFORMED TV THEMES**

*Judy Hart Angelo*  
*Bill Conti*  
*Dan Foliart*  
*Jesse Frederick*  
*Gary Portnoy*  
*Jonathan Wolff*

## **TOP TV SERIES**

*John Addison*  
"Murder, She Wrote"  
*Judy Hart Angelo*  
"Cheers"  
*Bill Conti*  
"Primetime Live"  
*Dan Foliart*  
"Home Improvement"  
"Roseanne"  
*Jesse Frederick*  
"Full House"  
*Quincy D. Jones III*  
"Fresh Prince of Bel Air"  
*John Morris*  
"Coach"  
*Howard Pearl*  
"Roseanne"  
*Gary Portnoy*  
"Cheers"  
*JAC Redford*  
"Coach"  
*Craig Safan*  
"Cheers"  
*Will Smith*  
"Fresh Prince of Bel Air"  
*Jeff Sturges*  
"Murder, She Wrote"  
*Jeffrey Townes*  
"Fresh Prince of Bel Air"  
*Jonathan Wolff*  
"Seinfeld"

## **MOST PERFORMED TV BACKGROUND SCORES**

*David Kurtz*  
*Gary Remal Malkin*  
*Dennis McCarthy*  
*Earl Rose*  
*Christopher Stone*

## **TOP BOX OFFICE FILMS**

*Bill Conti*  
"Rookie of the Year"  
*Anne Dudley* (MIS)  
"The Crying Game"  
*Elliot Goldenthal*  
"Demolition Man"  
*James Horner*  
"The Pelican Brief"  
*James Newton Howard*  
"Dave"  
"The Fugitive"  
*Trevor Jones* (MIS)  
"Cliffhanger"  
*Ennio Morricone* (SIAE)  
"In The Line Of Fire"  
*Marc Shaiman*  
"A Few Good Men"  
"Sleepless In Seattle"  
*Howard Shore*  
"Mrs. Doubtfire"  
*Toru Takemitsu* (JASRAC)  
"Rising Sun"

## **GOLDEN SOUNDTRACK AWARD**

*Ennio Morricone* (SIAE)

# Artists & Music

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

## MCA Will Issue Who Boxed Set, Back Catalog

■ BY PAUL SEXTON

LONDON—An extensive reissue program of the Who's back catalog, featuring much previously unavailable material, has been penciled in to begin later this year following the July release of the legendary British rock band's boxed set, "30 Years Of Maximum R&B."

The four-CD box, originally planned for a late May release, will set the stage for the series of remastered Who reissues, built along the lines of Capitol's highly praised Beach Boys' repackages in 1990.

The project is being undertaken by the band's U.K. label, Polydor, and, like the boxed set, will appear on MCA in the U.S. and internationally.

The 79-track "30 Years Of Maximum R&B" has been compiled by Who authority Chris Charlesworth and will include 14 previously unreleased tracks and 18 pieces of studio dialog and conversation, plus a



The Who, circa 1966. Clockwise, from top left, are Roger Daltrey, John Entwistle, Keith Moon, and Pete Townshend. (Photo: Star File)

72-page booklet with an introduction by Pete Townshend and essays by the band's longtime publicist, Keith Altham, and writer Dave

(Continued on page 99)

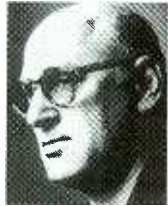
## Chart-Topping 'Piano' Is Latest Quiet Surprise On Spain's Charts

■ BY HOWELL LLEWELLYN

MADRID—With the ascent of Michael Nyman's "The Piano" soundtrack to No. 1 on the Spanish album chart last month, a hush fell over this country's normally noisy music market. The continued success of the soundtrack on Virgin Records echoes the surprising breakthrough in Spain earlier this year of a collection of Gregorian chants on EMI Records, which has since become a hit album in the U.S. (Billboard, Jan.

29).

While "The Piano" has not charted as strongly in other European markets, it has sold 50,000 units in both Germany and the U.K. and 90,000 units in France, according to the record company. In New



NYMAN

Zealand, the setting for the film, the soundtrack has reached No. 3 on the album chart and sold more than 15,000 units, earning platinum certification in that market. It has sold more than 50,000 units in neighboring Australia.

"The Piano" has sold 125,000 copies in its 14 weeks on the Spanish album charts, more than in any other European country, according to Virgin Espana, which expects sales to reach 200,000 by June. Worldwide, the soundtrack has topped sales of 1 million, according to Virgin, including SoundScan-tallied sales of 280,000 in the U.S., where the album peaked at No. 41 on The Billboard 200.

"The album is still selling 12,000 copies a week and Michael Nyman is playing in nine Spanish cities in nine days between May 11 and 19, so there will be an extra promotional boost," says Luis Francisco Garcia, marketing director with Virgin Espana.

(Continued on page 89)

## Conti, Foliart Are Top Winners Of ASCAP Film & TV Awards

■ BY DEBORAH RUSSELL

LOS ANGELES—Composers Bill Conti and Dan Foliart were the big winners at the 1994 ASCAP Film & Television Awards dinner, held April 20 at the Beverly Hilton Hotel here. ASCAP president Marilyn Bergman hosted.

Conti took honors for the score of "Rookie Of The Year," in the top box-office category, and for the top-rated TV series theme for "PrimeTime Live." He won a third award in the most-performed TV theme category.

Foliart was honored in the top-rated TV series category for his themes

(Continued on page 99)

## S. African Artists Reflect Optimism But Rappers Remain Defiant Of Authority

■ BY ARTHUR GOLDSTUCK

JOHANNESBURG—Music offers a means of measuring the momentous changes occurring in South Africa this month.

Artists who have spent their lives fighting for change in South Africa and reflected that struggle in their work, increasingly are turning away from dealing with political issues in their music, while other artists that have never been known for politicized lyrics are being swept up in the fervor of change.

Overall, as the country's first all-race elections approach Tuesday through Friday (26-29), a spirit of op-

timism has pervaded South African music. At the same time, rap artists such as System Enemy and Prophets Of Da City continue to articulate the anger of those long oppressed and disenfranchised by the nation's apartheid system.

One of the first signs that the record industry was tapping into the historic developments here came late last year when Tusk Music, in support of a nationwide peace campaign, released a radio-only CD of the song "Give Me The Good News" by Cape Town singer Crocodile Harris. The song had been a hit in France in the '80s. In the climate of late 1993, however, its lyrics struck a chord with

South Africans: "You can't use guns/ to build a nation/A bullet never was creation/Give, give me good news/War's the only game/Where we all lose."

Within weeks of its first airplay, Tusk marketing director Benjy Mudie says retail demand prompted the company to release the track as South Africa's first commercially available CD single.

On Monday (25), Island Records U.K. will release "Sekunjalo: Now Is The Time," a compilation of South African music, on its Mango label. It was produced at the invitation of the African National Congress, which

(Continued on page 89)

## Media Focus Propels Hole's High Debut On Billboard 200

LOS ANGELES—In another unsettling commercial side effect of Nirvana leader Kurt Cobain's suicide, the DGC debut by Hole, the alternative band led by Cobain's widow, Courtney Love, makes a strong entry at No. 55 on The Billboard 200 this week.

According to SoundScan data, the album, "Live Through This," has sold more than 19,000 units since its April 12 release.

That total approaches the total sales for Hole's independent-label bow, "Pretty On The Inside." That album, issued by Caroline in 1991, has sold more than 27,000 units to date, according to SoundScan.

The release of the DGC album, which came four days after the discovery of Cobain's body in Seattle, followed extensive media coverage of the tragedy. Print and electronic media often focused on Love's tearful, taped reading of Cobain's suicide note, played at a memorial vigil in Seattle April 10; other stories recounted Love's April 7 arrest for alleged drug and stolen property possession in



HOLE

L.A.

Not all of the sales can be attributed to morbid curiosity: Geffen mounted an extensive press campaign for Hole in advance of the album's release. Love appears on the covers of such publications as Spin, Creem, and Option this month; by grim coincidence, a cover story about the singer appeared on the cover of the Los Angeles Times Sunday Calendar section

(Continued on page 90)

## Ovis Is Restless' First Pop 'Thang'

■ BY CARRIE BORZILLO

LOS ANGELES—The quirky pop-alternative sound of young New Orleans-bred artist Ovis has given Los Angeles-based Restless Records its first chart showing, as "Regular Thang" moves from No. 100 to No. 96 with a bullet on Billboard's Hot 100 Singles chart this week.

According to Broadcast Data Systems, top 40 spins on "Regular Thang," from Ovis' debut, "Schadenfreude," have been increasing steadily over several weeks.

For the week of April 13-19, BDS detected 645 plays on 38 stations. In addition, 12 stations added the song

during this time, including KKFR Phoenix, WBZZ Pittsburgh, and WAPE Jacksonville, Fla. The prior week, 568 plays were detected on 27 stations.

Top 40 WKQB St. Louis MD Kenny Knight notes that while there are several cases of hip-hop or rap acts on indie labels having success at top 40, there are few instances of indie pop or alternative acts finding a home on the format.

"It's cool to see this from a small



OVIS

label, and for it to sound so good and fresh," says Knight. "This fills a hole for us right now. We have a lot of alternative stuff, and this helps us put a good, pop-sounding record on."

As a primarily alternative rock label, Restless was hesitant to sign a pop-leaning artist.

"I knew he was a great artist," says Restless president Joe Regis, who bought the label with Bill Hein in 1991. "But we were reluctant about whether it was the right match for us. We even warned him of our concerns, and he was extremely patient with us."

A collection of melodic alternative

(Continued on page 90)





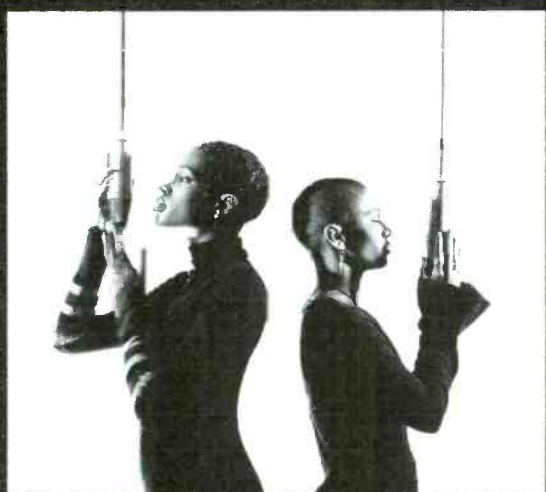
**This Man Produced Our  
Nation's First Anthem  
THE NATIONAL ANTHEM  
FRANCIS SCOTT KEY**

**This Man Has  
Produced Six \***

**KAY GEE**

**O.P.P., HIP HOP HOORAY, UPTOWN  
ANTHEM, U.N.I.T.Y., HEY MR. D.J.,  
AND GROOVE THANG**

**AND THE LATEST IS ON HIS LABEL - ILLTOWN RECORDS**



**ZHANÉ PRONOUNCED (JAH-NAY)**

**FIRST GOLD ALBUM**



## Blue Plate's 'Mountain Stage' Sets Pique Acts' Interest

■ BY CHRIS MORRIS

LOS ANGELES—"The Best Of Mountain Stage," the eclectic series of albums drawn from the long-running West Virginia Public Radio concert series, has thrived by enlisting the support of artists showcased on the live broadcasts and their management.

The sixth "Mountain Stage" volume was just released by Blue Plate Music, an imprint of Nashville-based Oh Boy Records. The current album's talent roster exemplifies the diversity of the sets: Acts include R.E.M. (featured for the second time in the series), Bruce Hornsby, Nanci Griffith, Cracker, Me Phi Me, Iris DeMent, and Bare Naked Ladies.

The Blue Plate albums also have included performances by rock performers Robyn Hitchcock, NRBQ,

Alex Chilton, Crash Test Dummies, Widespread Panic, and Pere Ubu; country acts like Kathy Mattea, Jimmie Dale Gilmore, and Mary-Chapin Carpenter; folk stars such as June Tabor, Clive Gregson & Christine Collister, and Bruce Cockburn; and bluesmen like Charlie Musselwhite and Honeyboy Edwards.

Oh Boy's Al Bunetta says the label was drawn to "Mountain Stage" following the success of its 1991 John Prine album, "The Missing Years."

Bunetta says, "We said, 'OK, what else can we do that fits that profile... [to] capitalize on the success we've had with distribution?'"

Bunetta's partner, Dan Einstein, suggested a compilation of performances from "Mountain Stage," which began regular production in  
(Continued on page 97)

## Martinez Takes Roundabout Route To Success Now, Ex-Bandera Member And Label Eye Europe

This story was prepared by Philippe Crocq in Paris, Dominic Pride in London, and John Lanert in Miami.

PARIS—The journey to mainstream U.S. success has taken Rosco Martinez from his native Miami to studios in Los Angeles and Austria and through the doors of one of the hottest French indie labels.

The former member of Latino R&B trio Bandera has a U.S. hit single on Zoo Records, "Neon Moonlight," at No. 57 on the Billboard Hot 100 singles chart for the week ending April 30. Martinez releases a self-titled English-language album Monday (25), and a Spanish-language album, "Aqui Estoy" (Here I Am) is due in June.



MARTINEZ

So far the Martinez records have not been released in France, although long-term plans are to break Martinez in European territories.

Martinez is signed to Uno Mundo, an independent French label headed by former Island France managing director Jean-Pierre Weiller (Billboard, Oct. 16, 1993). Uno Mundo—the name used by Bandera in its early days—is distributed by RCA/BMG France and is licensed to BMG International outside the U.S. In the U.S., the label's product is marketed through Zoo Entertainment, which is distributed by BMG.

Weiller, who has placed critically acclaimed newer acts such as Poupou Claudio, Claude Turner, and Seta

Toure on the French market, had worked with Bandera previously, when it was signed to Island. The band was dropped in the Island roster sweep that followed PolyGram's 1989 takeover of the company (Billboard, Aug. 12, 1989), but Weiller kept in touch with Martinez.

In launching his solo career, "Rosco preferred to sign with an independent, which is what I had become, rather than with a major," says Weiller.

The Uno Mundo staff in Paris comprises three employees, and the label has a promotional office in Miami, where Weiller is also planning to open a club.

(Continued on page 93)

## Capricorn Signs Distribution Deal With Relativity

■ BY DON JEFFREY

NEW YORK—Capricorn Records, the label that brought the Allman Brothers Band and the Marshall Tucker Band to national prominence 25 years ago, has signed a seven-year exclusive distribution deal with Relativity Entertainment Distribution. The label was expected to sign with RED, which is owned by Sony Music Entertainment (Billboard, April 16).

Capricorn's first full-length releases through RED—set for May 17—are the debut album from Kenny Chesney, "In My Wildest Dreams"; Vigilantes Of Love's first album for the label, "Welcome To Struggle"  
(Continued on page 93)



**I Think He's Not Alone Now.** Recording artist Tommy James greets fans at National Record Mart in Cleveland. James' double-CD compilation, "Discography: Deals & Demos 1972-1992," was released recently on James' newly formed Aura Records label, distributed nationally by MS Distributing Company.

## Sony Classical's Infinity Explodes Into Budget Market

■ BY PAUL VERNA

NEW YORK—Sony Classical's 2-month-old Infinity Digital super-budget line has succeeded beyond the label's own expectations.

Since Infinity debuted Feb. 8, the line's 22 titles have shipped a combined total of almost 1 million units, according to Jim Gavigan, VP of sales for Sony Classical. That amounts to nearly 50,000 pieces on each title, a remarkable figure for the classical market, in which 30,000 units is considered a benchmark of success. (SoundScan confirms sales of close to 250,000 Infinity units to date.)

The all-digital recordings—made by little-known orchestras from St. Petersburg, Russia—encompass enduring works by such masters as Mozart, Beethoven, Vivaldi, Chopin, and Strauss (Billboard, Jan. 15). The CDs retail for a suggested price of \$4.98, though Best Buy classical music buyer Bill Parker says the 151-store, Minneapolis-based discounter sells them for as little as \$2.99 apiece.

Most stores merchandise the line in dump bins in high-traffic areas, according to Gavigan. Some chains, like West Sacramento, Calif.-based Tower Records, even stock the titles in their pop departments.

Classical buyers at such chains as 35-store Harmony House in Detroit and 24-outlet Borders Books in Ann Arbor, Mich., cite price as the determining factor behind Infinity's success. In fact, pricing has allowed the new imprint to outperform some of its competitors, especially the other majors. For instance, they note that titles in EMI Classics' Encore series, which feature renowned artists, retail for about a dollar more than Infinity's releases.

EMI Classical VP of sales Gilbert Hetherwick confirms that Encore titles wholesale for \$2.95—slightly more than Sony's wholesale price of \$2.50 for Infinity releases. He says, "I think Infinity is successful because it's cheap. In the super-budget market, that's the whole story."

Borders music buyer Vicki Mar-  
(Continued on page 93)

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Stephen Prendergast is promoted to VP of international for Zoo Entertainment in Los Angeles. He was national director of artist development.

Gayle Moore is promoted to VP of financial administration for MCA Music Entertainment Group in Los Angeles. She was director of financial administration. Mitch Brody is appointed manager of A&R for MCA Records in Los Angeles. He was associate manager of talent acquisition for EMI Music Publishing.

Oscar Llord is promoted to VP/GM of Rodven Records in Miami. He was GM.

Kevin Gore is promoted to senior director of jazz promotion and marketing for Columbia in New York. He was director of jazz promotion.

Elektra Entertainment in Los Angeles promotes Michael Goldberg to director of financial reporting. He was senior financial analyst.



PRENDERGAST



MOORE



LLORD



GORE



CARLTON



LARTZ



JONES



MONTGOMERY

Karen Taylor is appointed national manager of R&B publicity for EMI Records Group in New York. She was director of publicity at Double XXposure Public Relations.

Liz Goodman is promoted to international marketing manager for Warner Bros. Records in Los Angeles. She was product management coordinator.

Brett Greene is named Rocky Mountain/Southwestern regional promotion manager for I.R.S. Records in Boulder, Colo. He was national director of alternative/adult alter-

native promotion at Radioactive Records in Los Angeles.

**PUBLISHING.** Jeff Carlton is promoted to VP/GM for Stroudavarious Music Group in Nashville. He was professional manager.

Erica Grayson is appointed creative manager for Sony Music Publishing in Los Angeles. She was promotion coordinator for Jive Records.

**RELATED FIELDS.** Trudy Lartz is named director of sales and service for SoundScan in Hartsdale, N.Y. She

was senior executive director of Guitar Recordings.

Bill Roedy is promoted to president of MTV Networks Europe in London. He was managing director.

Gene Jones is named CFO of Hastings Books, Music & Video in Amarillo, Texas. He was senior VP of finance and treasurer for America's Favorite Chicken Co.

Tony Montgomery is named VP of Disc Manufacturing Inc. in Chicago. He was senior director of dance music at RCA.

Michael Hidalgo is appointed con-

troller of the Rodgers & Hammerstein Organization in New York. He was controller for the EMI Records Group and SBK Records.

C. Paul Corbin is named VP of music industry relations for the Gaylord Communications Group of Gaylord Entertainment Co. in Nashville. He was program director for TNN.

Jon Baum is appointed director of promotions for the Box in Miami. He was account manager/talent coordinator for Marketing Entertainment Group of America.

## A&M Restructures Sales Staff With Regional Emphasis

■ BY DEBORAH RUSSELL

LOS ANGELES—A&M Records' sales department has been restructured to maximize its strategies for breaking acts on the regional and local levels.

Richie Gallo, senior VP of sales and distribution, helms the department, which now revolves around dual sales directors.

A&M's Jeff Dean, most recently sales director in Chicago, is now national sales director based in L.A. The label's Al Marks, formerly Southwest regional sales director, is now national director of field sales. He is based in Atlanta.

Dean oversees a regional staff that features three new appointments: Robin Lunine Kirby, a former PGD staffer, is now West Coast regional sales director; John Kiernan, also from PGD, is now Southeast/Southwest regional sales director; and Tracy Donihoo, formerly of the retail chain Sound Warehouse, is now Midwest regional sales director. Craig Burton remains East Coast regional sales director.

Marks, who will take on a more active role in the formation of sales strategies, will act as a "rover," traveling to various markets in which product starts to hit, and making use of the resources of the regional staffers in each of PGD's nine branch offices around the country. He will coordinate sales, marketing, tour, radio, press, video, and publicity efforts on a specific, market-by-market basis.

"We're trying to identify opportunities for artists and create marketing teams within each region," says Jim Guerinot, senior VP/GM at A&M. "We'll take the corresponding sales and marketing people and match them up with a specific promotion person in each region, to  
(Continued on page 52)

## New Private Music Logos Offer Live, Blues, Film Music

■ BY DEBORAH RUSSELL

LOS ANGELES—Private Music is branching out. The label, known for its eclectic roster, has created two new imprints, one for live recordings and one showcasing the blues, and also is commencing a major foray into the mainstream movie soundtrack business.

The expansion comes in the wake of BMG's December 1993 acquisition of Private Music. The label is enjoying its greatest success to date with the current release by the charismatic keyboardist Yanni.

In the live arena, Private will launch its new imprint, On The Spot, with the June release of Dan Hicks' "Straight Shootin'," the artist's first  
(Continued on page 90)

# C8 FRIENDS



THE DPM C8 MIDI SYSTEMA PERFORMANCE CONTROLLER... EXPERIENCE THE ULTIMATE IN KEYBOARD TECHNOLOGY!



**1 STEVE CAMP:** "The DPM C8 is the real McCoy—real wood grain, real hammers, real weighted keys. It's the closest you can get to an acoustic piano & still enjoy the electronics." **2 AL DENSON:** "The C8 has given me so much more flexibility in concert & has an incredible weighted keyboard feel." **3 JOHN LAWRY: PETRA, JOE ENGLISH BAND, INDEPENDENT PRODUCER** "The C8 is the most responsive MIDI controller on the market today. It feels like a real grand piano & the action is extremely expressive." **4 LARRY HALL: RUSS TAFF** "I've got some great sounds programmed, & with my C8 I can use the sliders as drawbars, in a sense, to bring in different colors of the organ sound." **5 KIP SUMMER: MARGARET BECKER** "Everything about the C8 is completely assignable & programmable. It's totally flexible! Wonderful piano action." **6 SAL OLIVERI: WAYNE WATSON, NAYLOR LEFEVRE** "The C8 controller keyboard is powerful & easy to use. Whether I'm playing just a piano patch or controlling an entire MIDI system, it delivers just what I need at the touch of the button." **7 NATHAN DIGESARE:** "It's the best controller I've ever played!! Not only is it great in live performances, but in the studio as well!" **8 JEFF LAMS: DONNA SUMMER, DINO ANASTASATHA** "Beautiful construction & finish. Outstanding software/programming design! With the mouse driven editing programming is made quick & easy."

KEY ISSUES is a publication dedicated to Peavey Keyboard Technology. For a free copy write to: Literature Dept., Peavey Electronics Corporation 711 A Street, Meridian, MS 39301 ©1994

# Stone Temple Pilots Flying Again

## Band, Atlantic Prime Pump For Sophomore Set

BY CRAIG ROSEN

LOS ANGELES—With the track “Big Empty” already picking up airplay on more than 70 stations, Stone Temple Pilots and Atlantic Records are primed to follow up 1992’s “Core” with the band’s sophomore set for the label.

The album, as yet untitled, is due June 7.

“Big Empty,” included on the new album and the recently released soundtrack to “The Crow,” isn’t being worked as a single, but programmers are still gravitating to the track. STP singer Weiland has mixed feelings about the track’s release prior to the band’s second album.

“When we were writing and recording the second record, we decided we wanted [‘Big Empty’] on there,” he says. “It fit the vibe.”

By the time STP decided that it wanted the song for its album, “Big Empty” was already slated for inclusion on “The Crow.” Says Weiland, “We didn’t want to give away too much before the album was finished, and [ra-

dio] started playing the song when we were still in the process of recording the album.”

Yet he adds, “If people want to hear it, they want to hear it. It would be pretty pompous of me to make a stink and say, ‘Don’t play this song. You’re tainting the feeling of the album.’”

It also may have been difficult to get programmers to lay off the track. At modern rock WROX (96X) Norfolk, Va.,



STONE TEMPLE PILOTS: Robert Deleo, Dean Deleo, Eric Kretz, and Weiland.

“Big Empty” has been receiving significant airplay. “Like Soundgarden and Nine Inch Nails, STP definitely rules this area,” says MD Lisa Rush, who reports the track was the No. 4 most-requested song at the station last week.

Atlantic’s strategy in working the new STP release will be to go after the group’s core audience. Says Atlantic president Danny Goldberg, “The most important thing is to focus on the hardcore rock fans, the first half-million people that bought the last album. That is the spark plug to mass success—the hardcore fans. We’ll make sure that we touch the fanzines, both alternative and

(Continued on next page)



Johnny Cash Beckons. Johnny Cash, second from right, meets with Geffen Records artist Beck, right, following Cash’s show in Austin. Cash’s first album for American Recordings comes out this month. Shown, from left, are Mark DiDia, American Recordings GM; Geffen Records’ Mark Kates; Cash; and Beck.

# Bryson Hopes To Keep Career In High Gear With Columbia Set

BY DAVID NATHAN

LOS ANGELES—Celebrating nearly two decades as a recording artist, Peabo Bryson can look at the past two years with particular pride. Bryson has broken through to mainstream status, thanks to the chart-topping singles “Beauty And The Beast” and “A Whole New World (A Laaddin’s Theme),” duets recorded with Celine Dion and Regina Belle, respectively.



BRYSON

The songs garnered 1992 and 1993 Grammy Awards for best pop performance by a duo or group with vocal and, in a rare occurrence, successive Oscars for best song.

Bryson also made music history in February 1992 when he became the first artist to have three separate records atop four charts: the Hot 100 and Hot Adult Contemporary charts (“A Whole New World”); the Classical Crossover chart (via “We Kiss In A

Shadow,” a duet with Lea Salonga from “The King & I” revival cast album); and the Contemporary Jazz chart (“By The Time This Night Is Over” from Kenny G’s multiplatinum “Breathless” album).

Now the Atlanta-based entertainer is looking to continue the momentum with the June 7 release of “Through The Fire,” on Columbia Records. In addition to containing his award-winning duets with Dion and Belle (both produced by Walter Afanasieff) and the Kenny G cut, the set contains cuts produced by David Foster, Keith Thomas, and Richard Perry.

Bryson, who has self-produced and written much of the material on his dozen albums, contributed three cuts, working with longtime collaborators Dwight Watkins and Keith Rawls. “Through The Fire” also contains a cover of Boz Scaggs’ “You Can Have Me Anytime,” while the title track, a Foster composition, was originally recorded by Chaka Khan in 1985. “Never Saw A Miracle” is a Curtis Stigers original. Diane Warren wrote “Why Goodbye” for the album.

“I’d say the album is power-packed.”

(Continued on page 23)

# Traffic, Dead Pair For Summer Gigs; King Crimson In Studio; Drummed Out

ENDLESS SUMMER: It could be the summer of ’69 all over again: Traffic and the Grateful Dead will be playing selected dates together this summer as both hit the road with their own tours. Traffic starts its tour May 18 in Omaha, in support of its May 3 Virgin Records release, “Far From Home.” Among the dates it will play with the Dead are June 24-26 at Las Vegas’ Silver Bowl, July 16-17 at Washington, D.C.’s RFK Stadium, July 23-24 at Chicago’s Soldier Field, July 29 at Buckeye Lake in Columbus, Ohio, and Aug. 3-4 at Giants Stadium in East Rutherford, N.J. Rounding out the Traffic core of Steve Winwood and Jim Capaldi will be Randall Bramblatt on woodwinds, Mike McEvoy on keyboards, Walfredo Reyes on percussion, and Rosko Gee on bass.

The lineup for the main stage at Lollapalooza was out and about long before concert officials would confirm it, but they managed to keep the acts appearing on the second stage a pretty good secret. They are the Flaming Lips, the Verve, the Souls Of Mischief, Rollerskate Skinny, the Frogs, Luscious Jackson, Palace Songs (formerly Palace Brothers), Guided By Voices, Girls Against Boys, Blast Off Country Style, Charlie Hunter Trio, Fu-Schnickens, Lambchop, Shudder To Think, the Boo Radleys, King Kong, the Pharcyde, and Shonen Knife. Each band will play for two to three weeks of the eight-week outing. For those who don’t remember, the mainstage lineup is Smashing Pumpkins, George Clinton & the P-Funk Allstars, the Beastie Boys, the Breeders, A Tribe Called Quest, Nick Cave & the Bad Seeds, L7, and Boredoms.

THIS AND THAT: Billy Joel, Clint Black, and Suzanne Vega are among the artists who will be featured on a Leonard Cohen tribute coming this fall from A&M. Joel recorded his cut in Nashville, with Black on harmonica... A&M also will release the “Woodstock ’94” album later this fall, featuring artists appearing at the Aug. 13-14 event in Saugerties, N.Y. ... Phil Spector will receive the 1994 Philadelphia Award during the Philadelphia Music Alliance’s annual Hall Of Fame gala Thursday (28) ... Enuff Z’Nuff’s never-released first album, recorded in 1985, will be out later this month on Big Deal/Caroline. The record, called (appropriately enough) “Enuff Z’nuff: 1985,” includes a killer version of “Tears Of A Clown.”

FIT FOR A KING: King Crimson has reunited and is in the studio rehearsing new material, according to sources close to the project. The current lineup, the same as its early ’80s incarnation—founder and guitarist Robert Fripp, vocalist/guitarist Adrian Belew, bassist/stick player Tony Levin, and drummer Bill Bruford—is augmented by additional musicians on guitar and stick. While

a label deal has not been cemented, sources say the band will likely sign with Virgin or one of its affiliates.

DEPARTING DRUMMERS: Citing the pressures of touring and a lack of motivation, drummer Paul Hester has left Crowded House. Giving almost the same reasons, Paul Geary has departed as Extreme’s drummer.

SPRING TREATS: A few records have caught our fancy lately. Following a long absence, it’s good to have new music from Bill Lloyd. After severing ties with partner Radney Foster a few years ago, Lloyd returns to the sweet power pop of his mid-’80s Throbbing Lobster solo release, “Feeling The Elephant.”

His new record, “Set To Pop,” comes out in late May via East Side Digital. It’s filled with little gems like the bittersweet, catchy “A Beautiful Lie,” the wacky “Trampoline,” and the endearingly goofy “Channeling The King.” Lloyd artfully blends his obvious influences—Big Star, Dave Edmunds, the Beatles—with his own slightly left-of-center sensibilities.

Who couldn’t relate to the phrase, “Welcome all you suckers to Struggleville,” as the Vigilantes Of Love proclaim on the band’s Capricorn Records debut, “Welcome To Struggleville.” On the whole, the record is more free-wheeling and expansive than the band’s last indie release, produced by R.E.M.’s Peter Buck. The new set, out in mid-May, was produced by Jim Scott, who helps the band maintain its low-key, guitar-driven intensity. Sounding like an upbeat Drivin-N-Cryin, the band excels at midtempo rockers like “Glory And The Dream” and the title track.

ON THE ROAD: Coming to a city near you is the Skool Music Southern Spirit Tour, featuring 38 Special, the Marshall Tucker Band, the Outlaws, the Fabulous Thunderbirds, and Barefoot Servants. The tour began Saturday (23) and continues through June ... Ali Farka Toure is on the road Saturday (30) through May 16 for the first leg of a tour supporting his new Rykodisc album, “Talking Timbuktu” ... Sheila E is touring through June with E-Train, a jazz aggregate including Eric Leeds, Renato Neto, and Joey Heredia ... The Knack, now enjoying renewed success via the “Reality Bites” soundtrack, is touring for the first time in 13 years, starting Saturday (30) in Sacramento, Calif. ... Starting May 7 in Calgary, Sheena Easton and Patrice Rushen will perform with local orchestras across North America, starting May 7 in Calgary.

Assistance in preparing this column was provided by Paul Verna.

**SHURE®**  
The microphones the professionals stand behind.

THE SOUND OF THE PROFESSIONALS® ... WORLDWIDE

C.J. Snare of Firehouse

**STONE TEMPLE PILOTS**

*(Continued from preceding page)*

metal, who really helped create the original audience for the band."

With "Core" selling more than 3.2 million copies, according to SoundScan, and still on the upper half of The Billboard 200, Atlantic executive VP/GM Val Azzoli says the label's basic goal is just to alert consumers to the album's release.

"When you have a band that hits such a nerve, all you have to do is let people know that it exists," Azzoli says.

The label will spread the word with an extensive print advertising campaign, heavy prerelease publicity, and the release of vinyl LPs in advance of the CD and cassette versions.

Most of the new STP album was recorded at Atlanta's Southern Tracks studio with Brendan O'Brien, who also produced "Core," once again manning the board.

Says Weiland, "It's far away and removed from the industry, so we didn't have to worry about distractions." The band completed the album in approximately two weeks.

A few additional tracks were recorded while the band was on the road. "Lounge Fly" was cut at Paisley Park Studios in Minneapolis and features Paul Leary of the Butthole Surfers on guitar. "Big Empty" was recorded in L.A. during a break from touring.

Weiland says the new album is much more personal than "Core," and he doesn't feel the need to be a spokesman for the band's legion of fans.

"I wasn't writing to explain, put any point across or any opinion to a mass audience," he says. "The more successful we became, the less responsible I felt about instilling any type of ideas. I don't know if that works, anyway. It doesn't work for me. I'm just expressing myself."

While Weiland says that on some of the new tracks "there is obviously more conflict, and [they] are more introspective" than the songs on the band's debut effort, he shies away from pointing to specifics. "I don't want to leave myself open like a dartboard," he says.

Musically the band has grown, and it likely will escape the early comparisons to Pearl Jam that dogged the group around the release of "Core." In fact, the subtle acoustic number "Pretty Penny" is more reminiscent of Led Zepelin than any of STP's contemporaries.

"I would be very bored making an album that sounds completely like the last record, with nothing more than copycat songs, just for the sake of making money," says Weiland.

The band's extensive touring has been a positive, says Weiland. "I would just sit back and watch the interplay between [guitarist] Robert [DeLeo], [bassist] Dean [DeLeo], and [drummer] Eric [Kretz], and I was just amazed."

While the first single has yet to be chosen, Weiland's choice is "Vaseline," a smoldering rocker with a nagging guitar riff. Weiland has mixed feelings about the possibility for a video.

"I'm into the idea of video and film as a different medium to express ourselves," he says, "but most videos are commercials that might as well be on NBC stuck between sitcoms."

STP will hit the road in late June. As was the case with last year's trek with the Butthole Surfers, the band will again take along acts that are long overdue for greater recognition.

*(Continued on next page)*

**WORLD CUP**

**SOCCER**

**VIP TICKET PACKAGES.**

**ENTERTAIN YOUR**

**MOST IMPORTANT CLIENTS AT**

**THE WORLD'S BIGGEST SINGLE**

**SPORTING EVENT.**

This summer, World Cup soccer will be played in the U.S. for the first time ever. A limited number of VIP Ticket Packages, Stadium Luxury Suites and VIP Finals Week Packages (Semifinal, Third Place and the Final Game in Los Angeles) are available for World Cup games. Call (310) 843-2288 today to order. Don't miss it for the world!

**WorldCupUSA94™**    
 ..... © 1991 WC 94 TM

## MUSIC PUBLISHING

### 'THEY'RE PLAYING MY SONG'

The smooth, R&B-based vocal blend of All-4-One would seem to be a million miles from country music. But, surprisingly, that's where the band found its sophomore single. "I Swear," written by Nashville pros Frank J. Myers and Gary Baker, was a huge country hit for the group's label mate John Michael Montgomery, and the first time the members of All-4-One heard the track, they knew they had stumbled onto something special.

Edited By Peter Cronin

### I SWEAR

Published by Morgan Active Songs, Inc. (c/o The Morgan Music Group, Inc.)/Rick Hall Music, Inc. (ASCAP)

"We were in the Atlantic offices out here in L.A., and 'I Swear' was playing on the stereo," says All-4-One member Delious. "For some reason, one of us said, 'Hey, check out this song,' and we all stopped to listen. The decision [to record it] was unanimous because it was just a great song. The lyrics were good, and the singer, John Michael Montgomery, almost didn't sound country. It was like, 'Hey, this would be a great song to do.' Our album was just about finished, but we went in and did the song with [producer] David Foster. He made us feel real comfortable, and told us to just go in and sing it the way we felt it. We only practiced it in the studio. It was like, 'Okay, got your parts? Let's go try it.' The lead vocals were done first, and we did the backgrounds afterwards. The lyrics pretty much did it all for us. It's one of those songs that could stay around for a long, long time and never get old, like a wedding song or something. I would love to be there when John Michael hears it for the first time. I'd just love to see his face."



DELIOUS OF ALL-4-ONE

## War & 'Peace': New Chapter In A Long Saga Avenue Debut Marks Band's Return To Recording

BY JON CUMMINGS

NEW YORK—For an act that hasn't released a major-label album in 13 years, War sure has been hard to miss.

The music of this Latin-rooted funk-rock ensemble has been turning up all over the place lately: in beer commercials, on movie soundtracks, and—in the form of samples—on dozens of rap singles and album tracks. The band itself never really went away, either, continuing to tour clubs and festivals long after the hits dried up in the late '70s.

Nevertheless, the June 7 release of War's "Peace Sign" on Avenue Records marks a new beginning for the group, which remains best known for hits such as "Why Can't We Be Friends," "Low Rider," "Cisco Kid," and "The World Is A Ghetto." The album will be distributed through WEA via an arrangement with Rhino/Atlantic.

"It's been real hard getting back to this point and actually making another record," says founding member, guitarist, and frequent lead vocalist Howard Scott. "This band's been through so many changes, and we've lost a bunch of the guys over the years, so we had to do a lot of soul-searching to come up with a way of doing records again."

Some of those losses include founding members Lee Oskar, who left after War's New Year's Eve show last December; Papa Dee Allen, who collapsed and died on stage during a 1988 club date; and Charles Miller, who left in 1979 and was murdered the next year. In addition to Scott, drummer Harold Brown and keyboardist Lonnie Jordan remain from the original lineup, which first recorded as Eric Burdon's backup band in the late '60s.

Scott and his band mates (including longtime drummer Ron Hammon and five new members) were lured back into the record business by Avenue CEO Jerry Goldstein, who produced all the group's hits and, in the mid-'80s, gained possession of its masters and copyrights. Avenue has reissued much of War's back catalog, and "Peace Sign" fulfills the label's mission of retrieving the act from the oldies bins.

"The whole idea was to set up a foundation by rereleasing the catalog on CD, and then come out with the new album in '94," says Avenue COO David Chackler. "A lot of this stuff had been

out of print for years—but it's not like War was forgotten. All you have to do is name their songs, and people still go crazy. Especially rappers—I don't know if there's a War song out there that hasn't been sampled somewhere down the line."

That fact was the impetus for "Rap Declares War," a compilation released by Avenue in 1992 featuring Ice-T, the Beastie Boys, De La Soul, 2Pac, and other rappers who have sampled (or collaborated with) the group. Chackler says the album established War's identity with the hip-hop community; Scott, on the other hand, has a more practical affection for the set.

"It was necessary for us to put that record out because, for me, it was a slap in the face to be sampled so much and not be able to do anything about it," Scott says. "So instead of suing, we decided to do that record and make peace

with the rap community."

While many rappers have an affinity for War—which has its roots in the same South Central Los Angeles environs that more recently have spawned such acts as N.W.A and Ice-T—Scott says the positive messages of songs like "Peace Sign," "Let Me Tell Ya," and "What If" are, in part, a response to the negativity that pervades gangsta rap.

"We've kept the good feeling in our lyrics that reflects how things used to be in Southern California," he adds. "Our music was always good-time music, so we wanted to get that back and stay away from the negative stuff. Instead of throwing up gang signs, we're throwing up peace signs."

On May 9, Avenue will send the title track to top 40 mainstream and rhythm-crossover radio, as well as R&B stations. A special 12-inch vinyl (Continued on page 23)

## AMUSEMENT BUSINESS® BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PINK FLOYD	Rose Bowl, Pasadena, Calif.	April 16-17	\$4,703,290 \$75/\$25	129,060 two sellouts	Concert Prods. International USA Avalon Attractions
PINK FLOYD	Jack Murphy Stadium, San Diego	April 14	\$1,594,069 \$75/\$22.50	51,610 sellout	Concert Prods. International USA Avalon Attractions
ROD STEWART	Arrowhead Pond, Anaheim, Calif.	April 3,5	\$1,222,740 Gross Record \$60/\$35/\$30/\$25	30,558 two sellouts	Nederlander Organization
BILLY JOEL	Miami Arena, Miami	April 15-16	\$808,061 \$28.50	28,353 two sellouts	Cellar Door Concerts
MIGUEL BOSE	National Auditorium, Mexico City	March 19-20, 25	\$799,728 (2,271,228 Mexican pesos) \$48.34/\$15.11	29,691 three sellouts	RAC Producciones
PHIL COLLINS	Oslo Spektrum, Oslo, Norway	April 6-7	\$601,821 (4,462,200 Norwegian kroner) \$40.50	14,874 18,036 two shows	G. Eide
JIMMY BUFFETT & THE CORAL REEFER BAND	Thompson-Boling Arena, University of Tennessee, Knoxville, Tenn.	April 10	\$413,605 \$35/\$25	16,186 sellout	Dogwood Arts Festival
ROD STEWART	Special Events Center, University of Texas-El Paso, El Paso, Texas	April 1	\$345,826 \$37.50/\$27.50/\$23.50	12,447 sellout	PACE Concerts
THE MOODY BLUES THE FARGO-MOOREHEAD SYMPHONY	Fargodome, Fargo, N.D.	March 8	\$329,100 \$35/\$25	11,104 sellout	Legendary Concerts
GEORGE STRAIT CLAY WALKER	The Omni, Atlanta	April 15	\$315,900 \$21.50	15,198 sellout	Varnell Enterprises Disposition: D End of Mail

Copyrighted and compiled by Amusement Business, a publication of BPI Communications, Boxscore's should be submitted to: Marie Ratliff, Nashville, Phone: (615)-321-4295, Fax: (615)-327-1575. For research information and pricing, call Marie Ratliff, (615)-321-4295.

### STONE TEMPLE PILOTS

(Continued from preceding page)

Tentatively set for the tour are veteran alternative acts the Meat Puppets and Redd Kross. "They have been an inspiration to a lot of young bands who have stepped in and gotten the acclaim that bands like that should have gotten a long time ago," Weiland says. "I feel some sort of responsibility to turn people on to good music."

Meanwhile, the members of STP are attempting to finish the artwork for the new album and decide on a title. Says Weiland, "As long as we can still dig each other and communicate with each other while arguing about album titles, we will make other albums."



WAR: In the top row are Kerry Campbell and Sal Rodriguez. In the second row, from left, are Tetsuga 'Tex' Nakamura, Charles Green, and Rae Valentine. In the front row, from left, are Lonnie Jordan, Howard Scott, Ron Hammon, and Harold Brown.

### PUBLICITY PRINTS

Lithographed On Heavy Gloss Stock  
BLACK & WHITE 8x10's  
500 - \$70.00 1000 - \$95.00  
COLOR  
1000 - \$396.00  
Above Prices Include Typesetting & Freight  
Send 8x10 Photo - Check or M.O.

Full Color & B/W Posters  
Composites - Cards - Other Sizes  
Send For Catalog & Samples

APC PICTURES  
1867 E. Florida, Dept. 88  
Springfield, MO 65803  
(417) 869-9433 or 869-3456

We always have room

Furnished corporate suites  
for half the cost of a hotel.  
Stays of 30 days or longer.



Oakwood  
Corporate Apartments

SAN FERNANDO VALLEY / LOS ANGELES (800) 942-2787 OR (213) 878-2100  
National reservations (800) 888-0808

## ARTISTS IN ACTION

### 'Global Mogull' Turns 70; Interscope's Hot Start

**G**LOBAL MOGULL' his trade ads used to declare, and he's none other than dapper **Ivan Mogull**, who reached the age of 70 March 21 and celebrated via a surprise birthday party tossed by his wife Marcia at the Casa La Femme in New York.

For 51 of his 70 years, Mogull has been part of music publishing scene, starting his career at Famous Music after his high school graduation in New York, and then moving to Shapiro-Bernstein. After serving in the U.S. Army during World War II, Mogull went to work for another oldline company, **Bregman, Vocco & Conn.** In 1948, he went out on his own, forming **Ivan Mogull Music** (ASCAP) and a BMI affiliate, **Harvard Music**, two years later.

The global part of Mogull's career entered the picture as he became the publishing rep in world markets for such acts as **ABBA**, **Neil Diamond**, **Bob Dylan**, **George Harrison**, **John Lennon**, **Chet Atkins**, and **Nat King Cole**, and representing some publishing catalogs as well, among them Shapiro-Bernstein and Bourne Music.

Mogull enjoys pointing out that he published the first songs of a number of writers who went on to achieve solid success—not, unfortunately, under the Mogull banner. "I just didn't have enough money to sign them to long-term deals," Mogull says. He notes that he published **Burt Bacharach's** first song, "Once In A Blue Moon," which was recorded as an instrumental by **Nat King Cole** in the early '50s; that **Jerry Bock**, who would go on to create hit musicals with **Sheldon Harnick**, including "Fiddler On The Roof," gave Mogull "Across The Desert"; and that he had **Al Stillman** and **Bob Allen's** first song, "Fickle Heart" (they would go on to write hit after hit in the '50s and '60s, including **Johnny Mathis's** "It's Not For Me To Say" and "Chances Are.") Early on, Mogull also published **Joel Hirschorn** and **Al Kasha**, who later wrote two Academy Award-winning songs, "The Morning After" and "We May Never Love Like This Again."

Mogull's more conventional copyright deals included **Eddie Heywood's** big hit "Canadian Sunset," Latin songs by **Julio Iglesias**, and a partnership in a publishing company with **Nina Simone**.

In the '80s, Mogull sold his companies to an English conglomerate, **Filmtrax**, which was renamed **FilmTrax Mogull**. Before he left to go back on his own—he had a one-year, non-compete clause—he acquired for Filmtrax such firms as **Mills Music**, the **Al Gallico** companies, and **Columbia TriStar**, all of which were later acquired by **EMI**.

Back in business in New York, Mogull represents **Children's Television**

Workshop and published a medley of songs written and arranged by **Lalo Schifrin** for the best-selling "Three Tenors" album and video. He also says he is a consultant to **Sony** for possible catalog acquisitions.

**FROM DAY ONE:** Interscope Music has had something to sing about on the **Billboard Hot 100** just about each week since it started operations in October 1992, reports company chief **Ronny Vance**. The company scored almost immediately with "Right Here" by **SWV**, written by Interscope

writer **Brian Alexander Morgan**. From that point, the company has had consistent chart representation with such songs as **SWV's** "Weak"

and "I'm So Into You" and **2Pac's** "I Get Around" and "Keep Ya Head Up." Vance cites some futures to keep the momentum going, including performances on albums by **Aaron Neville**, **Oleta Adams**, **Tom Jones**, and **Stuttering John**. Interscope also has new label deals for **Ron Sexsmith** on its sister, **Interscope Records**; **David Elliott** (**Elektra**); and **Ahmad** (**Giant**). The publisher also has songs in such current feature films as "Above The Rim," "The Air Up There," "Airheads," and "Brainscan."

**FILLING A VACUUM:** In addition to its best film song from another source award, a new category, best pop cover song, has been added to the second music awards given by the **Assn. of Independent Music Publishers**. The new category was created in view of a decision by **NARAS**, the recording academy, to deny best song Grammys to songs introduced in years other than that for which the Grammy is awarded. The best film song category, in turn, was created to honor songs that appear in movies but are not eligible to receive an Oscar.

There are six nominees in the **AIMP** film category, and five in the cover category. The winners in each, voted by **AIMP** members and other music industry professionals after nominees are established by an awards committee, are expected to be named shortly. **AIMP** claims a membership of 500.

**DEPARTURE:** **Lorraine Rebidas** has left **Private Music Publishing** as **VP/GM**. She can be reached at 818-761-9960.

**PRINT ON PRINT:** The following are the best-selling folios from **CPP-Belwin**:

1. **Bryan Adams**, *So Far So Good*
2. **Philadelphia**, *Soundtrack*
3. **Trisha Yearwood**, *The Song Remembers When*
4. **Def Leppard**, *Retro Active*
5. **Tom Petty & the Heartbreakers**, *Greatest Hits*

### Words & Music



by **Irv Lichtman**

**POSSUM DIXON**  
*The Grand, New York*

**P**OSSUM DIXON, the Interscope Records college/alternative rock quartet, brought its fast-break, post-punk style to **New York March 18** and showed why it is one of the most impressive new bands on the modern rock scene.

Employing occasional guitar twang, harmonica, and electric piano, **Los Angeles-based Possum Dixon** sounds too hard-driving to be folksy and not hard enough to be metal. Its blending of kinetic energy and sarcastic angst makes **Possum Dixon** sound, improbably enough, reminiscent of the **Knack** and the **Circle Jerks**.

Lead singer **Robert Zabrecky's** sardonic vocals colored songs such as the

cheeky "Executive Slacks" and the mellow "Invisible."

But nowhere else did **Zabrecky** use his voice more effectively than when he and the band switched gears and performed a hilarious, satirical medley of '80s hits by **Madonna**, the **Thompson Twins**, and the **Go-Gos**. It seemed ironic that they were skewering '80s pop fare while sounding as if they were subtly paying homage to '80s L.A. underground bands.

The band also got stronger with each song it performed in its 15-song, 50-minute set. The band's rendition of the catchy chant-along single "Watch The Girl Destroy Me" was sweetly satisfying, as were the fast and furious closing tunes, "John Struck Lucy" and "Days Of Wine And Roses."

**GIL GRIFFIN**

**DC TALK**

*Fox Theatre, St. Louis, Mo.*

**T**HE FAST-SELLING contemporary Christian pop group **DC Talk** started its 90-minute set with the seductively tender "Say The Words," then delivered 40 minutes of loud, bold, dance- and rap-inflected pop. Leaving little space to catch one's breath, the **Talk**, augmented by a four-piece band and the acrobatic moves of three male dancers, moved confidently through a set of immediately accessible material.

Evincing a bigger, badder attitude than some of the group's cutesy **Forefront Records'** press photos allow, rapper **Toby McKeehan** and soulful soloists **Michael Tait** and **Kevin Smith** moved with confidence through the

(Continued on page 17)

George M. Cohan had great legs ...

**BILLBOARD**

GIVES ITS REGARDS TO

**BROADWAY**

... Broadway has always been an exciting forum for live entertainment. And in an attempt to capture the talent and bring it to the home entertainment market, original cast recordings are having a rebirth. Both current show recordings and reissues are now hot at retail. So join **Billboard** in saluting this great art form, and give your regards to Broadway! It's not just song and dance... It's sound business!

ISSUE DATE: JUNE 25 • AD CLOSE: MAY 31

New York: **Norm Berkowitz** (212) 536-5016  
Los Angeles: **Gary Nuell** (213) 525-2302  
London: **Christine Chinetti** -71-323-6686

## Little Axe Sets Up 'House' On Okeh Imprint

■ BY DAVID SPRAGUE

NEW YORK—Can modern technology and blues tradition mix? Little Axe, a self-described “ambient dub blues” band made up of members of the Tackhead family, answers that question affirmatively on “The Wolf That House Built,” due for a June 21 release on Epic Records’ relaunched Okeh imprint.

“For Okeh, we wanted to do roots music, but we didn’t want to do what all the other labels that have started up are doing,” says Michael Caplan, Epic VP of A&R. “We didn’t want to just get the same old guys, give them \$10,000 more than they usually get and splash reverb all over everything.”



McDONALD

Little Axe leader Skip McDonald may not be your run-of-the-mill roots purveyor. But his resume (which begins with a stint as the guitarist of rap’s first house band at Sugarhill Records in the mid-’70s) is certainly long on influence. “The Wolf” however, is his first time as front man, a role he admits took some getting used to.

“The thing I’m most pleased about is that we were able to maintain the spirit we started with all the way through,” says McDonald. “I wanted things to sound organic, so I’d start by programming the melodies, but then I’d play them and take out the computer parts.”

“The premise is different than Tackhead,” he says. “The ideas are basically the same, but it’s not as edgy.”

For all intents and purposes, Little Axe—conceptualized in 1992 and first brought to the public (in slightly different form) last year in Japan—is an offshoot of the durable Tackhead collective. The lineup—McDonald, Keith LeBlanc, Doug Wimbish (who concurrently plays in Living Colour), and producer Adrian Sherwood—has been together for more than a decade, generating critical acclaim, but minor American sales.

“[The band’s] many configurations may be confusing to people,” posits Caplan. “But Skip is serious about maintaining this one as more than a studio thing. Maybe I’m living in some Utopian world, but I can see this being a widespread success.”

To facilitate crossover, Caplan says, album alternative and college radio will be serviced with a CD sampler highlighting Okeh’s first three signings: Little Axe, Keb Mo, and G. Love. Little Axe’s first single, “Another Sinful Day,” will follow. The label is considering having producer Sherwood remix several tracks for club service.

Little Axe’s blend of blues and gospel tradition with modern sampling technology isn’t unprecedented. The ease with which McDonald and Co. break through those temporal barriers, however, may be. The weave is so natural that the appearance of bluesman Howlin’ Wolf’s voice (on the yearning “Ride On”) comes as no surprise.



## This month, Technicolor enters a whole new arena.

### Introducing CD production and distribution services by Technicolor.

At Technicolor, we know what it takes to be of service. For over seventy years, Technicolor has been a global leader serving the entertainment industry. Now, we’ve built a state-of-the-art capability exclusively to service the CD market.

Whatever your needs, however large or small the job, we’re equipped and ready to

handle every facet of CD production and physical distribution.

On the production side, our superior capabilities include pre-mastering, mastering and replicating all formats from any source; custom packaging and design; EDI communications and POP and ancillary item fulfillment.

On the physical distribution side, we’re a one-stop provider, handling everything from bundling and distribution; inventory,



## ARTISTS IN CONCERT

(Continued from page 15)

rockin' "Luv Is A Verb"; a medley in praise of virtue and sexual abstinence, "She's That Kinda Girl/I Don't Want It"; and the R&B trappings of "Things Of This World."

The musical variety of DC Talk became apparent with a dissection of the Doobie Brothers' hit "Jesus Is Just Alright," preceding a rap-laden '90s rendition of the rock anthem with a bluesy gospel reading of "Jesus, He's My Friend." A brief acoustic set found the band creating an intimate setting at the stage's edge.

After some brief sermonizing, Tait led an encore that included a Soul II Soul-influenced casting of "Heavenbound" and "Free At Last," complete with samples of Rev. Martin Luther King Jr. preaching.

Fabulously staged and lighted, DC Talk delivered a high-energy performance that convinced the converted. Still, the band's appeal likely will remain largely within the contemporary Christian context without broader material.

BRIAN Q. NEWCOMB

### BEN HARPER

*Fez, New York*

**A**LL YOU COULD do was just close your eyes, shake and nod your head, and say, "Oomph, oomph, oomph." Using his ubiquitous slide rule to add soul to his guitar picking, and emotion to fuel his passionate lilt, Ben Harper, the 23-year-old Virgin Records singer/songwriter, was *that* awe-inspiring.

Drawing on his blues and gospel influences, Harper brought the bayou to Manhattan's East Village.

Performing songs from his debut album "Welcome To The Cruel World," Harper sat and played antique, wooden Weissenborn guitars, holding them horizontally on his lap. His woeful, wailing lilt on ballads such as "Walk Away," "Don't Take That Attitude," and "Whipping Boy" were painfully sincere. The politically astute "Like A King" brought roars from the crowd as Harper's three-piece backing band brought the percussion to a fever pitch. Harper finished the tune off with a burst of sliding and picking that had the intensity of a fireworks finale.

Besides the blues and gospel influences, the humorous "Mama's Got A Girlfriend" and "Breakin' Down" had distinct zydeco flavor. Harper concluded with "I'll Rise," a defiant song of personal and social liberation. G.G.

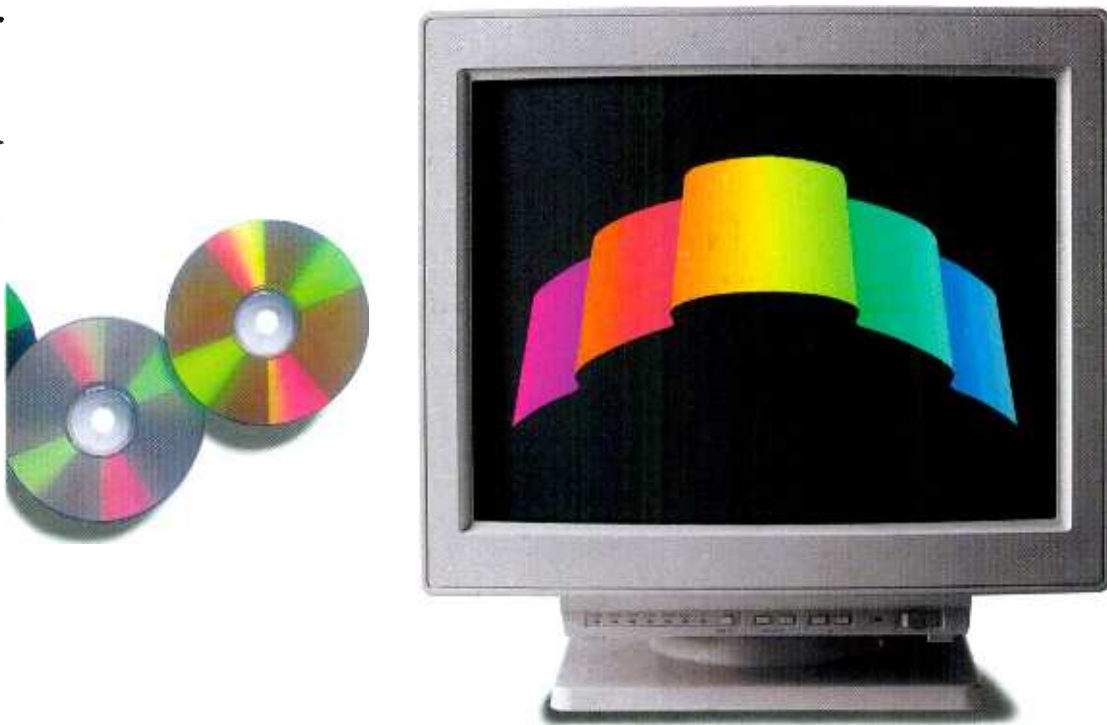
### THE CONNELLS THE VELDT

*Irving Plaza, New York*

**A**FTER WATCHING the Connells and the Veldt—two Raleigh-Durham, N.C.-area alternative bands with cult followings—it's clear why this North Carolina area is compared so frequently with Seattle.

In "Slackjawed," the Connells—aTVT Records band—have a breakthrough hit, but it was obvious that the audience knew the band's earlier material from such previous albums as "Fun And Games" and "Boylan Heights." The quintet played with vigor and got its most enthusiastic responses from older tunes such as the rollicking "Set The Stage," the tongue-in-cheek "Doin' You," and "Stone Cold Yesterday."

The Connells maintained the energy  
(Continued on page 23)



## Coming to small screens everywhere.

transportation and returns management; retail and direct response fulfillment; custom order handling and 800 line services.

Technicolor is committed to providing the same high level customer service and satisfaction in this new arena. Again and again and again.

If you'd like more information, contact Ram Nomula, President, at (805) 445-4209,

or call Technicolor Optical Media Services toll-free at (800) 656-TOMS.



**West Coast/Corporate Office:** 3233 East Mission Oaks Blvd., Camarillo, CA 93012 TEL: 800 656-8667 FAX: 805-445-9558.

**East Coast:** 450 Park Avenue, Suite 301, New York, NY 10036 TEL: 212-888-8988 FAX: 212-688-7608.

**"Primal blues rock with a refreshing spirit of complete abandon.... Damon Johnson is Joe Perry and Steven Tyler wrapped up in one; his soulful vocals and abundance of wicked riffs ultimately make this Brother a keeper."**

**-GUITAR WORLD**

# **BROTHER CANE**

## **200,000 ALBUMS SOLD**

- at least 3,000 units sold every week since album release!
- on the Heatseekers Chart for 38 weeks so far!

## **NON-STOP TOURING WITH LYNYRD SKYNYRD, ROBERT PLANT AND AEROSMITH**

- album sales increase whenever Brother Cane plays!
- Over 200 shows in the last year!

## **EVERY TRACK DELIVERED AT AOR**

- "Got No Shame" #1
- "That Don't Satisfy Me" Top 5
- "Hard Act To Follow" Top 10 and rising!

**"HARD ACT TO FOLLOW"  
BREAKING AT TOP 40 & **



**Virgin**

**WE'RE TAKING BROTHER CANE TO THE BREAKING POINT.**

**MTV**  
MUSIC TELEVISION

BROTHER CANE, the unstoppable debut album. Produced, engineered and mixed by Jim Mitchell. Additional production by Marti Frederiksen. Management: Conrad Rafield and Jay Wilson for New Era Management, Inc. ©1994 Virgin Records America, Inc.

[www.americanradiohistory.com](http://www.americanradiohistory.com)

# 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	JIMMIE VAUGHAN EPIC 57202 (10.98/15.98)	STRANGE PLEASURE
2	5	6	JOHN BERRY LIBERTY 80472 (9.98/13.98)	JOHN BERRY
3	17	2	COLLECTIVE SOUL ATLANTIC 82596/AG (10.98/15.98)	HINTS, ALLEGATIONS & THINGS...
4	2	60	BIG HEAD TODD & THE MONSTERS GIANT/REPRISE 24486/WB (9.98/15.98)	SISTER SWEETLY
5	6	6	ETERNAL EMI 28212/ERG (10.98/15.98)	ALWAYS & FOREVER
6	4	5	12 GAUGE STREET LIFE 75439/SCOTTI BROS. (9.98/15.98)	12 GAUGE
7	7	11	THE MAVERICKS MCA 10961 (9.98/15.98)	WHAT A CRYING SHAME
8	9	29	JOSHUA KADISON SBK 80920/ERG (10.98/15.98)	PAINTED DESERT SERENADE
9	3	26	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
10	10	13	ME'SHELL NDEGECELLO MAVERICK/SIRE 45333/WB (9.98/15.98)	PLANTATION LULLABIES
11	8	9	PAVEMENT MATADOR 92343*/AG (10.98/14.98)	CROOKED RAIN, CROOKED RAIN
12	12	47	DOUG SUPERNAW BNA 66133* (9.98/13.98)	RED AND RIO GRANDE
13	11	7	SASS JORDAN MCA 10980 (9.98/15.98)	RATS
14	14	27	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98)	ENTA DA STAGE
15	15	31	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM
16	—	1	IRIS DEMENT WARNER BROS. 45493 (9.98/15.98)	MY LIFE
17	20	2	SAUSAGE PRAWN SONG/INTERSCOPE 92361/AG (10.98/15.98)	RIDDLES ARE AROUND TONIGHT
18	37	2	FRENTE! MAMMOTH 0056 (6.98/9.98)	LABOUR OF LOVE
19	16	21	HADDAWAY ARISTA 18730 (9.98/15.98)	HADDAWAY
20	13	19	THE AFGHAN WHIGS ELEKTRA 61501 (10.98/15.98)	GENTLEMEN

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart, nor in the top 25 of the Top R&B Albums or Top Country Albums chart, nor in the top five of any other Billboard album chart. When an album reaches any of these levels, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. \*Asterisk indicates vinyl LP is available. ○ Albums with the greatest sales gains. © 1994, Billboard/BPI Communications.

21	24	18	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF...
22	—	1	PRIMAL SCREAM SIRE 45538/WARNER BROS. (9.98/15.98)	GIVE OUT BUT DON'T GIVE UP
23	26	35	CRY OF LOVE COLUMBIA 53404 (9.98 EQ/15.98)	BROTHER
24	28	12	OCTOBER PROJECT EPIC 53947 (9.98 EQ/15.98)	OCTOBER PROJECT
25	34	17	LEE ROY PARNELL ARISTA 18739 (9.98/15.98)	ON THE ROAD
26	22	27	MARY-KATE & ASHLEY OLSEN ZOOM EXPRESS 35038/BMG KIDZ (9.98/13.98)	I AM THE CUTE ONE
27	27	26	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98)	COMIN' OUT HARD
28	29	20	GABRIELLE GO!DISCS/LONDON 28443/PLG (9.98/13.98)	GABRIELLE
29	18	12	PRONG EPIC 53019 (9.98 EQ/15.98)	CLEANSING
30	—	1	CANNIBAL CORPSE METAL BLADE 14037 (9.98/16.98)	BLEEDING
31	33	19	LIZ PHAIR MATADOR 51* (8.98/12.98)	EXILE IN GUYVILLE
32	25	11	MASTA ACE INC. DELICIOUS VINYL 92249*/AG (9.98/15.98)	SLAUGHTHOUSE
33	—	1	HWA RUTHLESS 5506*/RELATIVITY (7.98/12.98)	AZ MUCH ASS AZZ U WANT
34	31	7	THE INDIANS POLYDOR 513851/PLG (9.98/13.98)	INDIANISM
35	19	39	URGE OVERKILL GEFEN 24529* (9.98/13.98)	SATURATION
36	—	1	RACHELLE FERRELL MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL
37	21	6	SAM PHILLIPS VIRGIN 39438 (9.98/13.98)	MARTINIS & BIKINIS
38	32	4	INCOGNITO TALKIN LOUD 522036/NERVE (9.98/13.98)	POSITIVITY
39	40	37	BROTHER CANE VIRGIN 87797 (9.98/13.98)	BROTHER CANE
40	—	1	KOKANE RUTHLESS 5512*/RELATIVITY (9.98/16.98)	FUNK UPON A RHYME

## POPULAR UPRIISINGS

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

**MATINEE IDOLS:** The band once called *Toy Matinee* is back with a new singer and a new name. Ex-Mr. Mister front man Richard Page has teamed with Toy's Patrick Leonard to form 3rd Matinee.

Reprise/Warner Bros. is using a variety of new media outlets to promote "Meanwhile," which streets Tuesday



**Driving Jehu Crazy.** Interscope is gearing up the promotional wheels for San Diego-based Drive Like Jehu's major-label debut, "Yank Crime," coming Tuesday (26). On the street date, the alternative foursome is to play a live in-store performance at hometown retailer Off The Record.

(26).

3rd Matinee will have a bulletin board on America On-Line, CompuServe, and Internet where consumers and industryites can sample three tracks from the album, including "Freedom Road," "Family Tree," and "Meanwhile."

In lieu of issuing a video

out-of-the-box, the label is in the middle of planning an electronic press kit and a 3D commercial using the album cover artwork by Mark Ryden, who designed Michael Jackson's "Dangerous" cover.

The dreamlike illustration on "Meanwhile" will be used in a 30- or 60-second commercial featuring two to three cuts from the album. The band's manager, Doug Buttleman, says the concept could expand into a full-length video.

"We've taken a sophisticated approach to marketing this record," he says. "We want to expose the music and introduce it to people without hitting them over the head with it."

Approximately 1,000 limited-edition lithographs of the album cover artwork, signed by Page and Leonard, have been sent to programmers and retailers.

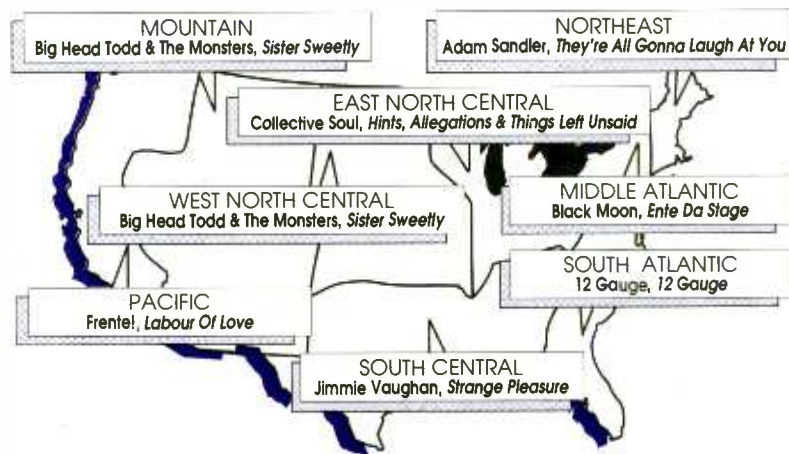
After performing on-air at radio stations in 10-15 markets, including KLOS' "Mark and Brian Show" in L.A. May 5, the band will do a series of showcases in 10 markets in May and June. A tour is being planned for July and August.

At radio, the label is shooting for album alternative and album rock airplay with a four-track sampler. The label also plans to work AC outlets on "Freedom Road," which has been added to in-flight programs on Delta, United, and America West.



**On The Blink.** Chicago-based Celtic rock act the Drovers is gaining maximum exposure from a recent big-screen appearance. The quartet plays itself in the thriller "Blink," with the movie's star Madeline Stowe serving as its fifth member. The Tantrum EP, "Kill Mice Elf," was released Feb. 19.

### REGIONAL HEATSEEKERS #1'S



### THE REGIONAL ROUNDUP

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

SOUTH ATLANTIC	EAST NORTH CENTRAL
1. 12 Gauge, 12 Gauge	1. Collective Soul, Hints, Allegations...
2. John Berry, John Berry	2. Adam Sandler, They're All Gonna Laugh
3. Me'Shell Ndegeocello, Plantation Lullabies	3. John Berry, John Berry
4. Collective Soul, Hints, Allegations...	4. 12 Gauge, 12 Gauge
5. Eternal, Always & Forever	5. Big Head Todd/Monsters, Sister Sweetly
6. Black Moon, Enta Da Stage	6. Joshua Kadison, Painted Desert Serenade
7. Jeff Foxworthy, You Might Be A Redneck	7. The Mavericks, What A Crying Shame
8. Joshua Kadison, Painted Desert Serenade	8. Eternal, Always & Forever
9. Rachelle Ferrell, Rachelle Ferrell	9. Jimmie Vaughan, Strange Pleasure
10. The Mavericks, What A Crying Shame	10. Incognito, Positivity

**TWISTED KIN:** The 20th Century Fox film "The Chase" may have crashed at theaters, but an act whose music was featured prominently

in the film and trailers is beginning to take off. Offspring's "Smash" is the No. 4 best-selling Heatseeker album in the Pacific region

and the No. 9 best-selling Heatseeker album in the Mountain region.

A strong well of support for the act springs from surf and skate enthusiasts, many of whom are loyal to the Hollywood, Calif.-based label, says Epitaph marketing director Andrew Kaulkin.

"Epitaph acts like Offspring usually do really well for us," says Bob Bell, new release buyer for the 315-store Torrance, Calif.-based Where-

house Entertainment chain. "Their sales numbers are much bigger than some better-known major-label acts."

"Come Out And Play (Keep 'Em Separated)" was serviced to college and modern rock radio earlier this month.

**TISH'S DESTINY:** Warner Bros. Nashville is hoping to find

an initial home for the folk, country, and pop sounds of San Antonio-based singer/songwriter Tish Hinojosa on non-reporting country radio stations and album alternative outlets.

Chris Palmer, VP/GM of the label's progressive music department, says the label initially is focusing its marketing efforts for "Destiny's Gate," due May 24, in the Southwest before venturing into other folk and country hot spots nationwide.

"She's had success at folk and AAA stations," says Palmer. "This album is very country-leaning, but she's not a mainstream country artist and doesn't want to be. We just want to take advantage of the opportunities at country radio now."

An industry showcase will take place in Austin, Texas, either Thursday (28) or May 12 for press, programmers, and



'90s Blackgirl. RCA R&B group Blackgirl is following up its first single, "Krazy," with a Teddy Riley remix of "'90s Girl" from the trio's debut album, "Blackgirl (Treat U Right)." The Atlanta-bred group will perform on "Soul Train" May 28. "Krazy" peaked at No. 38 on Hot R&B Singles.

the head buyers of retail chains.

The video for "I'm Not Through Loving You Yet" goes to CMT and TNN the first week of May. Hinojosa also is set to perform at this summer's array of folk festivals.

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

## LaBelle Turns Down The Volume Softer Vocals Highlight Latest MCA Set

■ BY J.R. REYNOLDS

LOS ANGELES—Seeking a change from her norm, Patti LaBelle turned down the volume on her own vocals for “Gems,” her upcoming MCA album.

“My vocals were somewhat softer than usual on about six of the songs,” says the veteran performer, who also employed a variety of producers for the eclectic new album, set for a June 10 release.

Producers contributing to the album include veterans James R. “Budd” Ellison and Walter “Bunny” Sigler, as well as new-generation names like Teddy Riley, Jimmy Jam and Terry Lewis, and K.C. Porter and Sami McKinney.

The Jam and Lewis-produced first single, “The Right Kind Of Lover,” takes aim at young lovers’ hearts. It goes to radio May 5.

LaBelle describes the album as “listener-friendly.” The songs, she says, “are more singable. People will have an easier time singing along because of the way some of the songs are constructed, and a lot

of that had to do with the producers I used.”

Despite having recorded numerous high-profile vocal collaborations in recent years, LaBelle says there are no duets on “Gems”—nor on any other project she’s involved with anytime soon. “I’m kind of happy about that, in a way,” she says. “Not that [recording duets] is bad—

it’s just that I was becoming known as a duets artist, and I don’t like my music to be predictable.”

While there are no duets on “Gems,” A.D. Washington, senior VP of black music promotion and marketing for MCA, says that LaBelle’s performance with Travis Tritt, “When Something Is Wrong With My Baby,” on the current “Rhythm Country & Blues” album provided for some timely publicity.

“It has enabled Patti to show up in places [media-wise] she’s never



LABELLE

been, and gain a lot of attention from new audiences,” he says. “This will play well into our plan to execute a major push on the album and single prior to either’s release.”

Washington says that even though the ultimate goal of the label’s marketing strategy is to make “Gems” a crossover success, there will be no initial push at top 40 radio. “We’ll work ‘The Right Kind Of Lover’ exclusively with R&B radio first, and build a solid foundation,” he says.

The song has the added bonus of being featured in the upcoming film “Beverly Hills Cop 3.” The song is on the MCA soundtrack, but the la-

(Continued on page 22)



Charting A Musical Tomorrow. Jazz saxophonist Grover Washington Jr. reviews big-band charts with collaborators for his upcoming Columbia set, “All My Tomorrows,” which is scheduled for a July release. Pictured, from left, are pianist Hank Jones, Washington, producer Todd Barkan, and arranger Slide Hampton.

## Violator/RAL Aims To ‘Regulate’ R&B Radio With Warren G Debut

■ BY MARLYNN SNYDER

Because his first single, “Regulate,” is also the debut track from the “Above The Rim” soundtrack album, rapper Warren G is enjoying a high profile that should aid in consumer awareness

when his own debut album, “G-Funk Era,” drops June 14 on Violator/RAL/Chaos.

“Regulate,” which is heard in its entirety during the movie’s closing credits, debuted last week at No. 64 on the Hot R&B Singles chart.

According to BDS data for the week of April 4, “Regulate” got 674 spins at top 40/rhythm-crossover radio and only 245 spins at R&B stations. Chris Lighty, president/CEO of Violator Records, says that R&B stations “have not come around yet. You always have to drag urban radio to the table on a rap record.”

Lighty says the prominent sample of Michael McDonald’s “I Keep Forgettin’” on “Regulate” is driving listener interest and stimulating airplay at top 40/rhythm-crossover stations like WPGC Washington, D.C., KMEL San Francisco, WQHT (Hot 97) New York, and KPWR (Power 106) Los Angeles, where the single became the No. 1 most-requested song in its first 24 hours of play.

The 23-year-old rapper and DJ seems to have all the right hip-hop connections. Born Warren Griffin III in

Long Beach, Calif., he helped form the hip-hop collective Tha Dogg Pound with Nate Dogg (also featured on “Regulate”) and best friend Snoop Doggy Dogg, with whom Griffin grew up. He also is the half-brother of producer Dr. Dre.

In addition to having produced a track for MC Breed (“Gotta Get Mine”), he also wrote, produced, and performed on Mista Grimm’s “Indo Smoke” and 2 Pac’s “Definition Of A Thug” on Epic’s “Poetic Justice” soundtrack.

Lighty says an undercurrent of conversation regarding Griffin was initiated on mix shows and with college DJs when they received vinyl versions of “Regulate” and the “Above The Rim” soundtrack in late March.

Tour plans are not specific, but video, radio, and staffers at WEA branch outlets in the top markets will get a chance to meet Warren two to three weeks after the album’s June release to “feel him out better in person,” says Lighty.

Griffin says he does not consider himself a gangsta rapper, but is aware of the controversy surrounding the music and the performers. “It’s foul because [the gangsta rappers] tell what’s really going on. The tabloids are telling people they influence youth to gang bang, but it’s not like that,” he says.

Although he likes hardcore rap, Griffin believes artists should stick to the genre of hip-hop in which they started, instead of jumping on musical trends. “My music will fit in the market on the old-school tip,” says Griffin.

## Arsenio’s Departure Is R&B’s Loss; Confab Gets The Family Back Together

**BUSY NO MORE:** A damaging blow to R&B music, from a mass media standpoint, will be landing May 27 when the last original broadcast of “The Arsenio Hall Show” airs. Throughout the six years that Paramount has aired the late-night party, Arsenio Hall has consistently championed the cause of emerging performers—particularly in the area of music, and especially in hip-hop.

Providing a way station for rappers to express themselves, both creatively and philosophically, the show helped narrow the gap of understanding between parents and their children. It also served to improve cultural understanding in America to some degree by exposing mainstream America to black men and women on a pretty regular basis.

There are not too many media sources where young black men and women are able to address social and political issues with the entire nation as audience. And while these guests are primarily entertainers, rappers traditionally speak to the happenings on the urban street. Thus, the average American became better acquainted with a segment of the African-Americans they see-but-don’t-see on the streets.

Youthful-minded consumers are not the only group that has benefited from Hall’s policy of booking cutting-edge talent. Record companies, artist managers, and publicists have been able to tap the syndicated program as an important source for garnering national publicity for baby acts (and veteran artists, for that matter).

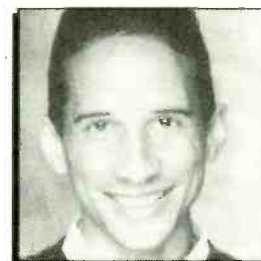
Whatever you think of Hall as a talk-show host, as a purveyor of new African-American talent and cultural interests, he is a trailblazer. No other media person has provided consistent national exposure of young black musicians in a forum that encourages candid dialog. People may not realize it now, but his show will sorely be missed.

**CONFERENCE CONVERSATION:** The 18th annual Family Affair will be held Aug 18-21 at the Buena Vista Palace in Orlando, Fla.—a change from its customary Atlanta site. Conference organizer **Jill Gibson-Bell** promises a safe and productive time for all, although she will not comment on plans for security at the event.

**CLOSE CALL:** R&B veteran **Bobby Womack** received

good news following his hospitalization for throat problems that forced the cancellation of his concert at the Beacon Theater in New York. After an initial diagnosis of throat cancer, doctors came back with word that the condition was noncancerous. Womack should be back on the road later this month. Look for Womack’s new album, “Resurrection,” his first solo set since 1984, sometime in June. The album was recorded on indie Slide Music, owned by **Ron Wood of the Rolling Stones**, and distributed through Continuum Records.

**REAL OR MEMOREX:** Radio stations around the country have reported receiving anonymously mailed DATs that feature Silas artist **Damion Hall**’s current single, “Satisfy You.” The twist here is that **Chante Moore**’s background vocals on the track have been replaced with the four-part har-



by J. R. Reynolds



mony of a vocalist programmers say sounds just like **Michael Jackson**. PDs who received the tape said it was labeled: “D.H. & M.J.” Spokespersons for Jackson, Silas, and Hall are all at a loss as to where the DATs originated. Interestingly, Jackson’s publishing company, ATV, owns the rights to the song.

**STILL KING OF POP WITH KIDS:** Speaking of **Michael Jackson**, he will be on hand to pick up his Caring For Kids’ “Kids Award” at the Children’s Choice Awards April 28 at City Center in New York. The voting for the awards was conducted by 100,000 kids living in the New York metro area. The Kids Award is a special category that acknowledges a celebrity who has devoted time to work with young people to enhance their lives. According to organizers, more than 75% of the kids voted for Jackson. The Warner Music Group and Sony Music are among the corporate sponsors for the event. The second annual Children’s Choice Awards was founded by **Vincent Ferguson**.

**BIRTHDAY BASH:** Godfather of Soul **James Brown** is celebrating his 66th birthday with a celebrity bash May 3 at the 7,200-seat Civic Auditorium in Augusta, Ga. The concert/festival will feature artist appearances, including **Hammer, Bobby Brown, Simply Red, the Oak Ridge Boys, Tone-Loc, David Sanborn, and the New JBs**.

# Billboard® TOP R&B ALBUMS

FOR WEEK ENDING APR. 30, 1994

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
				LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
<b>*** No. 1 ***</b>						
1	1	1	4	SOUNDTRACK	DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98) 4 weeks at No. 1	1
2	2	2	23	R. KELLY	JIVE 41527 (10.98/15.98)	1
3	3	3	21	SNOOP DOGGY DOGG	DEATH ROW/INTERSCOPE 92279/AG (10.98/15.98)	1
4	4	5	25	TEVIN CAMPBELL	QWEST 45388/WARNER BROS. (10.98/16.98)	3
5	5	4	40	TONI BRAXTON	LAFACE 2-6007/ARISTA (9.98/15.98)	1
6	6	6	17	JODECI	UPTOWN 10915/MCA (10.98/15.98)	1
7	7	7	7	HAMMER	GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98)	2
8	8	10	23	WU-TANG CLAN	LOUD 66336/RCA (9.98/15.98)	8
9	9	8	4	DFC	ASSAULT/RBIG BEAT 92320/AG (9.98/15.98)	7
10	11	12	33	MARIAH CAREY	COLUMBIA 53205* (10.98 EQ/16.98)	1
11	14	16	5	ANGELA WINBUSH	ELEKTRA 61591 (10.98/15.98)	11
12	10	11	20	ICE CUBE	PRIORITY 53876* (10.98/15.98)	1
13	12	9	6	GANG STARR	CHRYSALIS 28435/VERG (10.98/15.98)	2
14	13	13	27	SALT-N-PEPA	NEXT PLATEAU/LONDON 828392*/PLG (10.98/16.98)	6
15	15	19	19	DOMINO	OUTBURST/CHAOS 57701*/COLUMBIA (9.98 EQ/15.98)	10
<b>*** HOT SHOT DEBUT ***</b>						
16	<b>NEW</b>	1	1	ALL-4-ONE	BLITZ/ATLANTIC 82588/AG (10.98/15.98)	16
17	17	15	7	VARIOUS ARTISTS	MCA 10965 (10.98/16.98)	15
18	16	17	35	BABYFACE	EPIC 53558* (10.98 EQ/16.98)	2
19	19	28	29	AARON HALL	SILAS 10810/MCA (9.98/15.98)	7
20	24	32	18	PATRA	EPIC 53763* (9.98 EQ/15.98) HS	20
21	20	18	8	VARIOUS ARTISTS	WARNER BROS. 45500 (10.98/16.98)	17
22	18	14	10	ZHANE	ILLTOWN 6369/MOTOWN (9.98/15.98)	8
23	22	29	12	TOP AUTHORITY	TRAK 72576/SOLAR (10.98/15.98) HS	21
24	21	20	23	A TRIBE CALLED QUEST	JIVE 42197* (10.98/15.98)	1
25	27	27	8	GERALD ALBRIGHT	ATLANTIC 82552/AG (10.98/16.98)	25
26	33	48	8	ARETHA FRANKLIN	ARISTA 18722 (10.98/16.98)	26
27	23	23	20	US3	BLUE NOTE 80883*/CAPITOL (9.98/15.98) HS	21
28	28	21	74	SOUNDTRACK	ARISTA 18699* (10.98/15.98)	1
29	32	30	4	THE BRAND NEW HEAVIES	DELICIOUS VINYL/EASTWEST 92319/AG (10.98/15.98)	26
30	30	26	27	XSCAPE	SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	3
31	25	22	48	JANET JACKSON	VIRGIN 87825 (10.98/16.98)	1
32	34	36	28	TEDDY PENDERGRASS	ELEKTRA 61497 (10.98/15.98)	13
33	29	24	22	QUEEN LATIFAH	MOTOWN 6370 (9.98/15.98)	15
34	26	25	8	5TH WARD BOYZ	RAP-A-LOT 53844/PRIORITY (6.98/9.98)	13
35	50	54	3	PAUL HARDCASTLE	JVC 2033 (8.98/14.98)	35
36	38	37	74	KENNY G	ARISTA 18646 (10.98/15.98)	2
37	35	41	29	E-40	SICK WID' IT 340 (8.98/11.98)	13
38	31	33	25	TOO SHORT	JIVE 41526* (10.98/15.98)	1
39	37	43	17	VARIOUS ARTISTS	THUMP 4010 (9.98/16.98)	35
40	40	44	34	MAZE FEATURING FRANKIE BEVERLY	WARNER BROS. 45297 (10.98/15.98)	3
41	44	57	27	BLACK MOON	WRECK 2002*/NERVOUS (9.98/15.98) HS	34
42	48	53	4	CELLY CEL	SICK WID' IT 1724 (8.98/13.98) HS	42
43	42	35	15	ME'SHELL NDEGECELLO	MAVERICK/SIRE 45333/WARNER BROS. (9.98/15.98) HS	35
44	36	31	10	THE NEW 2 LIVE CREW	LUKE 207 (9.98/14.98)	9
45	45	39	9	SOUNDTRACK	BEACON 11016/FOX (9.98/15.98)	34
46	54	51	35	EIGHTBALL & MJG	SUAVE 0001 (9.98/15.98) HS	40
47	49	52	76	SADE	EPIC 53178 (10.98 EQ/16.98)	2
48	51	49	19	MARY J. BLIGE	UPTOWN 10942*/MCA (10.98/15.98)	22
49	59	58	12	CE CE PENISTON	A&M 0138 (10.98/15.98)	20

50	43	47	25	ZAPP & ROGER	REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	9
51	46	46	70	DR. DRE	DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	1
52	53	40	3	GLENN JONES	ATLANTIC 82513 (9.98/15.98)	HERE I AM	40
<b>*** GREATEST GAINER ***</b>							
53	78	77	64	RACHELLE FERRELL	MANHATTAN 93769/CAPITOL (9.98/13.98) HS	RACHELLE FERRELL	34
<b>*** PACESETTER ***</b>							
54	67	66	37	WILL DOWNING	MERCURY 518086 (9.98 EQ/13.98)	LOVE'S THE PLACE TO BE	24
55	52	45	28	MINT CONDITION	PERSPECTIVE 9005/A&M (9.98/13.98)	FROM THE MINT FACTORY	18
56	47	50	15	CONSCIOUS DAUGHTERS	SCARFACE 53877/PRIORITY (9.98/13.98) HS	EAR TO THE STREET	25
57	41	38	27	EAZY-E	RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA (EP)	1
58	55	56	5	12 GAUGE	STREET LIFE 75439/SCOTTI BROS. (9.98/15.98) HS	12 GAUGE	44
59	56	42	43	TONY! TONY! TONE!	WING 514933/MERCURY (10.98 EQ/15.98)	SONS OF SOUL	3
60	39	34	25	SHAQUILLE O'NEAL	JIVE 41529* (10.98/15.98)	SHAQ DIESEL	10
61	58	55	54	INTRO	ATLANTIC 82463/AG (9.98/15.98) HS	INTRO	11
62	69	61	4	INCOGNITO	TALKIN LOUD 522036/VERVE (9.98/13.98) HS	POSITIVITY	61
63	62	59	6	ETERNAL	EMI 28212/ERG (10.98/15.98) HS	ALWAYS & FOREVER	59
64	60	60	23	K7 TOMMY BOY	1071 (10.98/15.98) HS	SWING BATTA SWING	54
65	<b>NEW</b>	1	1	KOKANE	RUTHLESS 5512*/RELATIVITY (9.98/16.98) HS	FUNK UPON A RHYME	65
66	57	62	77	SWV	RCA 66074 (9.98/13.98) HS	IT'S ABOUT TIME	2
67	66	71	36	SCARFACE	RAP-A-LOT 53861*/PRIORITY (10.98/15.98)	THE WORLD IS YOURS	1
68	<b>NEW</b>	1	1	M.O.P.	SELECT STREET 21648* (9.98/15.98)	TO THE DEATH	68
69	65	74	4	COMMISSIONED	BENSON 1078/CGI (9.98/13.98)	MATTERS OF THE HEART	65
70	<b>NEW</b>	1	1	DIANA ROSS	MOTOWN 6377* (9.98/11.98)	DIANA EXTENDED/THE REMIXES	70
71	<b>RE-ENTRY</b>	5	5	HWA	RUTHLESS 5506*/RELATIVITY (7.98/11.98) HS	AZ MUCH ASS AZZ U WANT	71
72	68	64	30	SPICE 1	JIVE 41513 (9.98/15.98)	187 HE WROTE	1
73	64	63	61	2PAC	INTERSCOPE 92209/AG (9.98/15.98)	STRICTLY 4 MY N.I.G.G.A.Z....	4
74	61	68	22	DAS EFX	EASTWEST 92265*/AG (10.98/15.98)	STRAIGHT UP SEWASIDE	6
75	80	65	8	SLAVE FEATURING STEVE ARRINGTON	RHINO 71592/AG (10.98/15.98)	STELLAR FUNK: THE BEST OF	44
76	86	86	35	JOE	MERCURY 518016 (9.98 EQ/15.98) HS	EVERYTHING	16
77	75	72	5	MARION MEADOWS	RCA 63167 (9.98/15.98)	FORBIDDEN FRUIT	52
78	63	76	9	GUESS	WARNER BROS. 45481 (9.98/15.98) HS	GUESS	63
79	72	67	93	BRIAN MCKNIGHT	MERCURY 848605 (10.98 EQ/15.98) HS	BRIAN MCKNIGHT	17
80	71	70	35	FOURPLAY	WARNER BROS. 45340 (10.98/16.98)	BETWEEN THE SHEETS	15
81	73	—	2	DAVID BENOIT & RUSS FREEMAN	GRP 9739 (9.98/15.98)	THE BENOIT/FREEMAN PROJECT	73
82	<b>NEW</b>	1	1	FOR REAL	A&M 0156/PERSPECTIVE (9.98/13.98)	IT'S A NATURAL THANG	82
83	81	83	29	KRS-ONE	JIVE 41517* (9.98/15.98)	RETURN OF THE BOOM BAP	5
84	70	73	43	SOUNDTRACK	JIVE 41509 (10.98/15.98)	MENACE II SOCIETY	1
85	77	69	30	KEITH WASHINGTON	QWEST 45336/WARNER BROS. (10.98/15.98)	YOU MAKE IT EASY	15
86	89	87	31	THE ISLEY BROTHERS	ELEKTRA 61538 (12.98/16.98)	LIVE!	34
87	85	80	34	TINA TURNER	VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	8
88	92	—	20	MAC MALL	YOUNG BLACK BROTHA 2022 (9.98/13.98) HS	ILLEGAL BUSINESS?	71
89	82	94	14	MASTA ACE INC.	DELICIOUS VINYL 92249*/AG (9.98/15.98) HS	SLAUGHTERHOUSE	32
90	74	82	13	FREDDIE JACKSON	RCA 66318 (9.98/15.98)	HERE IT IS	11
91	84	81	45	JOHNNY GILL	MOTOWN 6355 (10.98/15.98)	PROVOCATIVE	4
92	91	89	3	VARIOUS ARTISTS	EPIC STREET 57135*/EPIC (9.98/15.98)	DJ RED ALERT'S PROPMASER DANCEHALL SHOW	89
93	83	78	39	CYPRESS HILL	RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
94	95	97	3	MARCUS MILLER	PRA 60201 (9.98/15.98)	SUN DON'T LIE	94
95	<b>RE-ENTRY</b>	3	3	KOOL G RAP & D.J. POLO	COLD CHILLIN' 5002* (10.98/15.98)	KILLER KUTS	92
96	87	84	23	MC REN	RUTHLESS 5505*/RELATIVITY (9.98/16.98)	SHOCK OF THE HOUR	1
97	79	75	13	2 LOW	RAP-A-LOT 53884/PRIORITY (9.98/13.98)	FUNKY LIL BROTHA	25
98	76	79	30	MARTIN LAWRENCE	EASTWEST 92289/AG (10.98/15.98)	TALKIN' SHIT	10
99	96	91	26	ERICK SERMON	RA/CHAOS 57460*/COLUMBIA (9.98 EQ/15.98)	NO PRESSURE	2
100	90	93	10	VARIOUS ARTISTS	TOMMY BOY 1077	BIG BLUNTS	76

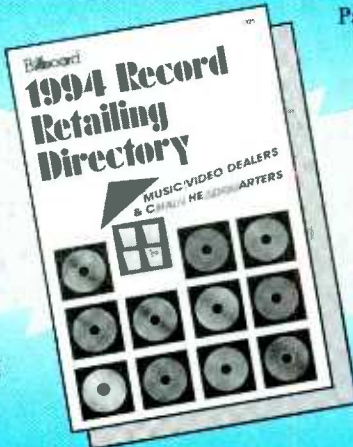
Albms with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. \*Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.

## A Must Buy for '94! Billboard's 1994 Record Retailing Directory

"Outstanding source material...an invaluable tool in seeking new opportunities". H. Brown, ImpeI Marketing.

Billboard's 1994 Record Retailing Directory provides the accurate information you need to reach record retailers and sell them your products and services.

Relied upon by the entire record and video industry, Billboard's 1994 Record Retailing Directory contains over 7,000 listings of full-line record stores featuring chain stores, chain headquarters and independents.



Packed with comprehensive listings that give you the information you require to reach record retailers...phone and fax numbers, store names and addresses, chain store planners and buyers. Plus the 1994 RRD packs all this essential information into one compact 6x9 directory — so it's easy to handle and take on the road.

Industry leaders agree — this source of reliable information is too valuable to be without. To order your copy at \$125 plus \$4 shipping and handling (\$10 for international orders) call 1-800-344-7119 or (908) 363-4156. Or send check to: Billboard Directories, Dept. BDRD3014, P.O. Box 2016, Lakewood, NJ 08701.

Get a jump on your competition! Order bulk copies for your entire sales staff and marketing team — call us today for special rates!

# Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	14	★★★ No. 1 ★★★ PLAYER'S BALL (C) (M) (T) (X) LAFACE 2-4060/ARISTA	◆ OUTKAST 6 weeks at No. 1
2	2	2	6	GOT ME WAITING (C) (T) UPTOWN 54815/MCA	◆ HEAVY D. & THE BOYZ
3	4	4	22	DUNKIE BUTT (PLEASE PLEASE PLEASE) (C) (T) (X) STREET LIFE 75373/SCOTTI BROS.	◆ 12 GAUGE
4	7	8	8	PUMPS AND A BUMP (C) (D) GIANT/REPRISE 18218/WARNER BROS.	◆ HAMMER
5	5	6	13	BORN TO ROLL (C) (M) (T) DELICIOUS VINYL/EASTWEST 98315/AG	◆ MASTA ACE INCORPORATED
6	3	3	12	GIN AND JUICE (C) (M) (T) (X) DEATH ROW/WINTERSCOPE 98318/AG	◆ SNOOP DOGGY DOGG
7	20	22	6	★★★ GREATEST GAINER ★★★ SWEET POTATOE PIE (C) (M) (T) OUTBURST/RAL 77350/CHAOS	◆ DOMINO
8	8	10	11	C.R.E.A.M. (C) (M) (T) (X) LOUD 62829/RCA	◆ WU-TANG CLAN
9	6	5	11	YOU KNOW HOW WE DO IT (C) (T) PRIORITY 53847	◆ ICE CUBE
10	10	12	9	COMIN' ON STRONG (C) (T) EASTWEST 98334/AG	◆ SUDDEN CHANGE
11	13	11	8	SOMETHING TO RIDE TO (C) (T) SCARFACE 53851/PRIORITY	◆ CONSCIOUS DAUGHTERS
12	9	9	21	CANTALOOP (FLIP FANTASIA) (C) (T) (X) BLUE NOTE 44945/CAPITOL	◆ US3
13	19	20	10	IT AIN'T HARD TO TELL (C) (M) (T) COLUMBIA 77385	◆ NAS
14	11	7	15	WHATTA MAN (C) (T) (X) NEXT PLATEAU/LONDON 857 390/PLG	◆ SALT-N-PEPA FEATURING EN VOGUE
15	15	19	8	PLAY MY FUNK (C) (T) (X) BEACON 10004/FOX	◆ SIMPLE E
16	16	14	12	IT'S ALL GOOD (C) (D) (T) GIANT/REPRISE 18271/WARNER BROS.	◆ HAMMER
17	12	15	3	GANG STORIES (M) (T) RAL/CHAOS 77368*/COLUMBIA	◆ SOUTH CENTRAL CARTEL
18	22	24	4	I GOT CHA OPIN (C) (T) WRECK 20083/NERVOUS	◆ BLACK MOON
19	14	17	11	MASS APPEAL (C) (T) CHRYSALIS 58111/ERG	◆ GANG STARR
20	21	18	8	JUST ANOTHER DAY (C) (M) (T) (X) MOTOWN 2233	◆ QUEEN LATIFAH
21	25	30	7	WORKER MAN (C) (M) (T) EPIC 77289	◆ PATRA
22	18	16	7	ELECTRIC RELAXATION (C) (T) (X) JIVE 42179	◆ A TRIBE CALLED QUEST
23	26	41	5	BACK IN THE DAY (C) (D) (M) (T) ROWDY 3-5030/ARISTA	◆ ILLEGAL
24	17	13	11	I'M OUTSTANDING (C) (T) (X) JIVE 42201	◆ SHAQUILLE O'NEAL
25	23	21	9	HEY D.J. (C) (T) MERCURY 858 402	◆ LIGHTER SHADE OF BROWN
26	24	23	12	ON AND ON (C) (T) VIRGIN 38415	◆ SHYHEIM
27	29	25	34	WHOOMP! (THERE IT IS) (C) (M) (T) (X) LIFE 79001/BELLMARK	◆ TAG TEAM
28	27	31	12	IT ALL COMES DOWN TO THE MONEY (C) (M) (T) RAL/CHAOS 77168/COLUMBIA	◆ TERMINATOR X
29	31	26	12	IF THAT'S YOUR BOYFRIEND (C) (D) (T) (X) MAVERICK/SIRE 18326/WARNER BROS.	◆ ME'SHELL NDEGEOCELLO
30	32	37	20	FREAKS/I-LIGHT (ALRIGHT) (M) (T) (X) GEE STREET 440 583*/ISLAND	◆ DOUG E. FRESH
31	30	28	5	PAPA'Z SONG (C) (T) (X) INTERSCOPE 98303/AG	◆ 2PAC DUET WITH MOPREME
32	NEW	1	1	SO TOUGH (C) (T) FLAVOR UNIT 77468/EPIC	◆ FREDDIE FOXXX
33	28	27	11	CAPS GET PEELED (C) (M) (T) (X) ASSAULT/BIG BEAT 98331/AG	◆ DFC (DUET WITH MC EIHT)
34	NEW	1	1	BACK IN THE DAY (C) (T) TUFF BREAK 7009/A&M	◆ DRED SCOTT
35	33	34	22	COME CLEAN (C) (T) PAYDAY 127 000/FFRR	◆ JERU THE DAMAJA
36	34	32	11	DA BOMB (C) (M) (T) RUFFHOUSE 77379/COLUMBIA	◆ KRIS KROSS
37	NEW	1	1	TEARS (C) (D) (M) (T) ROWDY 3-5027/ARISTA	◆ DA KING & I
38	46	48	5	HOW ABOUT SOME HARDCORE (C) (T) SELECT STREET 25027	◆ M.O.P.
39	47	—	3	PUMP (C) (M) (T) IMMORTAL 62844/RCA	◆ VOLUME 10
40	37	29	22	U.N.I.T.Y. (C) (D) (T) MOTOWN 2225	◆ QUEEN LATIFAH
41	41	38	3	THE SHIT IS REAL (C) (T) RELATIVITY 1214	◆ FAT JOE
42	36	35	13	ZUNGA ZENG (C) (T) (X) TOMMY BOY 599	◆ K7
43	35	33	22	GETTO JAM (C) (M) (T) (X) OUTBURST/CHAOS 77298/COLUMBIA	◆ DOMINO
44	49	—	2	BAKNAFFEK (M) (T) (X) EASTWEST 95926*/AG	◆ DAS EFX
45	40	42	19	SOUND OF DA POLICE (C) (T) JIVE 42192	◆ KRS-ONE
46	39	39	24	KEEP YA HEAD UP (C) (M) (T) (X) INTERSCOPE 98345/AG	◆ 2PAC
47	38	36	13	MONEY IN THE GHETTO (C) (T) JIVE 42195	◆ TOO SHORT
48	42	47	18	SHORT SHORTS (C) (D) (T) LIFE 79504/BELLMARK	RAHEEM THE DREAM
49	48	50	7	SOUND BOY KILLING (M) (T) (X) VP 5280	MEGA BANTON
50	44	44	24	REAL MUTHAPHUCKKIN G'S (C) (T) RUTHLESS 5508/RELATIVITY	◆ EAZY-E

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

# R&B

## ARTISTS & MUSIC

# Howard U., StepSun Music Set Students On Course For Record Industry Success

**WE APPLAUD STEPSUN** Music Entertainment, which has formed a joint venture with Washington, D.C.-based University Records. StepSun's roster includes social satirist Mr. Paul Mooney, the seven-member rap collective the Troubleneck Brothers, and missjones, who gained a rep as the singer of several promo spots for rap shows on New York radio.

University is a label staffed with students from Howard University's schools of business, fine arts, and communications. Headed by former Philadelphia International Records exec A. Haqq Islam, the company's primary goal is "to provide students with the necessary business background they need to succeed in the music business."

The opening salvo of the partnership will be the University Home Jams Talent Competition, to be held May 26 at the Lincoln Theatre in Washington, D.C. The five finalists in the competition will receive recording contracts with University/StepSun and will be featured on a compilation disc. A portion of the proceeds from the record's sales will go toward scholarships and future projects.

StepSun CEO Bill Stephney says, "This union is essential because it will enable students to get involved in the entertainment industry—not as product, but as producers. Our hopes are that when the students come out of the program, they will be able to own their own labels and help build communities."

**RING DING:** M.O.P.'s performance during its April 11 album release party at the Melting Pot in New York

made it clear that the group's label, Select Street, should support its debut album, "To The Death," with lots of live showcases. Or, at least, the group should put itself in front of crowds as often as possible. At the party, the duo's frothy, catchy jams turned the Melting Pot into one great stage. Like all great hip-hop shows, the border between audience and performers blurred, even though much of the crew's material, including "Ring Ding," "How About Some Hardcore," and "Heistmaster," was fresh out the pack.

While driving up to the Melting Pot,



by Havelock Nelson

rapper Freedom Williams alleges he was stopped by overzealous cops for "failing to signal while making a right turn." He says that after demanding that he and a passenger get out of the car, the police ransacked his vehicle and turned up a machete, which Williams claims was purchased legally.

Williams alleges the cops charged him with weapons possession and arrested him while singing "Everybody's Locked Up" to the tune of "Gonna Make You Sweat (Everybody Dance Now)," the hit Williams made with C+C Music Factory. In a statement, Williams said, "These Rodney King-type of insults to black people have got to stop. I'm going to fight this false weapons charge. And the unnecessary police harassment I had to suffer will not go unchallenged, either."

**MAKE ROOM:** After one album, "Bring It On," on EMI, Ali Dee (who worked with the Bomb Squad in the past) is once again concentrating on production. He operates a midtown Manhattan recording studio (no out-

side clients, thank you) and has a production company, Gabrielle Productions. He was one of the producers featured on 7669's underrated "From A Bad Block" (Motown) and is currently tracking songs for L-Boogie, a rugged rapper signed to Collision/Warner Bros. ... Van Silk has been named director of rap at Next Plateau Records in New York ... Rapper/actor Tupac Shakur is now a director, too. He'll lens the clip for Mac Mall's next Young Black Brotha Records single, "Ghetto Theme" ... The members of Full Force have formed Homegrown Records, which will be based in Brooklyn, N.Y., and distributed independently. The label's first signing is the rap trio *Scream* ... *Shaide Of Black's* "Freak Me Out" (Garage Records) is yet another Miami bass jam concerned with a female's anatomy down south. Typically, the track's a werewolf: It's a fun, escapist ride in a nightclub, but at home, in the glare of daylight, it bores ... "Sh\*t's Real" (Blunt) by Mic Genonimo has a tense, serious text. But its smooth, jazzy soundscape makes it perfect for cooling out to on hot summer days ... After several well-rumored conflicts between its management and execs at the label, *Main Source* (which just added *Mikey D* as its lead rapper) has been released from its Wild Pitch Records contract. Perhaps the group can use the dismissal as an opportunity to rethink its rhymes, which ride the IRT local, not a cross-country Amtrak train ... On April 29 and 30, a concert to raise funds to help start a nonprofit hip-hop union will be held at Trafalgar Square in New York. For further info on the union or the show, call *Jacob York* at 718-398-7566 or *Wendy Day* at 212-533-8538 ... Multiformat rap acts *the Beastie Boys* and *House Of Pain* joined several alternative rockers at Board Aid, an event held March 8 in Big Bear, Calif. Board Aid was sponsored by LIFEbeat and Warp magazine, and was conceived to raise safe-sex awareness among teens. Everlast, from *House Of Pain*, donated matching funds of \$5,200 for the cause.



**No Bad Rap Here.** ASCAP recently held a forum, "Hip-Hop Taking A Bad Rap," at the Grand club in New York. The meeting was developed to highlight the positive aspects of the hip-hop music world, and attracted more than 300 aspiring songwriters. Pictured at the event are PolyGram artist Daddy-O, left, and Jive recording artist KRS-One.

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 74 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 'BUMP N' GRIND' and 'I'M READY'.

R&B SINGLE A-Z

Table listing R&B singles alphabetically by title, including artists like 100% Pure Love, All or Nothing, and Back in the Day.

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 'BUMP N' GRIND' and 'WORKER MAN'.

HOT R&B RECURRENT AIRPLAY

Table listing recurrent airplay hits, including 'YOU DON'T HAVE TO WORRY' and 'BETCH'LL NEVER FIND'.

Table listing recurrent airplay hits, including 'PAPA'Z SONG' and 'TAKE IT EASY'.

## Club 69 Wants To Sex You Up With Sultry 'Adults Only'

**BACK TO THE FUTURE:** Austrian act Club 69 makes good (and then some) on the promise displayed on the cute 1993 singles "Let Me Be Your Underwear" and "Take A Ride" with the full-length "Adults Only." Producer/composer Peter Rauhofer does a fine job of weaving rhythms and hooks that form a solid link between



RAUHOFFER

U.S. deep-house and Euro-pop sensibilities, occasionally calling on stateside studio heavies like Eric Kupper and David Sussman for instrumental licks. The most striking element of "Adults Only" is its carefree exploration of sex and club-triggered mating rituals. Rauhofer and his clique of vocalists lead you through scenarios that are devoid of the darkness of reality and are overflowing with titillating fantasy. In many ways, this album pays the ultimate tribute to the disco era by not only embracing and sharply recreating some of its dramatic sounds, but also by digging into its over-the-top frivolity and dangerously blissful hedonism. With most of the producers and artists currently indulging in '70s memories seem frightened by the primal sensuality of disco music, Rauhofer's creative choices ring loud and quite brave.

Kim Cooper is the perfect voice for his musings—chatting, seducing, and vamping over the grooves with her tongue placed firmly in cheek. Her performance is complemented by Leece John, Connie Harvey, Robi Martin, and Annette Taylor. Individually, each adds pop-savvy duet vocals, while collectively they prance through Rauhofer's layered arrangements like an erotic Greek chorus.

It is hard to break "Adults Only" apart into singular highlights, since it packs such a potent punch as a complete journey that is very clearly crafted with a beginning, middle, and end. However, the choice of "Sugar

Pie Guy" as the next single is a wise one, given its infectious, hand-clapping chorus. Remixes have just begun to circulate throughout Europe, and will hit the turntables of import hounds shortly.

At this point, "Adults Only" is unsigned in the U.S., and can be found on Vienna-based indie GiG Records.

**CHEW ON THIS:** One of the most unusual and thoroughly satisfying singles to cross our desk in recent weeks is "I'll Strangle You" (TriStar), a mid-tempo shuffler born in the brain of revered French composer Hector Zazou. He's gathered an bizarre but kinetic group of artists for a track that will probably remind many of Deep Forest and Enigma, if only because of its quirky, experimental nature. Actor Gerard Depardieu breathes spooky depth into noted poet Arthur Rimbaud's words, while Bel Canto vocalist Anneli Drecker spins around him with ethereal flair. Zazou's melody is fleshed out by Bill Laswell's tribalectic beats, which Tim Simonon of Bomb The Bass fame tightens up for potential club and radio play. The sum of this odd equation is a refreshing musical breeze that will add a warmth to early-a.m. programs. It's also an enticing invitation into the "Sahara Blue" album of Rimbaud prose set to music.

What a delight it is to have the big, booming voice of Yazz back on active duty. The woman who popped with "The Only Way Is Up" several years ago returns with the equally rousing "Have Mercy" (Polydor, U.K.), molded for dancefloors by Roger Sanchez. He puts his keen ear for gospel to good use here by surrounding Yazz with one of his signature garage groove patterns and church organs so rich and prominent that you can almost feel the chords rumbling in your chest. The most pleasant surprise of "Have Mercy" is the assorted shades and colors in Yazz's voice. She balances the requisite high-pitched drama with softer nuances—the mark of an artist ready to be taken more seriously.

It's a drag, but sometimes an artist has to travel to the other side of the world to get props in his own backyard. Brooklyn, N.Y., native Lewis Sierra has been spinning and producing hard house beats for a moment now, but he is just starting to get the juice he deserves since imports of slammin' "Macho Strut" on the U.K.-based Freetown Records have begun to flow. Dub-happy DJs will revel in the muscular bassline and fluttering sax and synth loops, while the girls on the runway will gag on Yvonne Rodriguez, whose no-nonsense rap throws enough shade to darken a continent. Judging from the four state-of-the-charts mixes that Sierra serves, we're betting that his new, hometown-based Noble Records will be drawing lots of attention.

Matt Wood is likely to continue building a diverse audience with "Take Me I'm Yours" (Kult, New York), an R&B-geared jumper produced by DJ Choco. In its original form, the track glides along at a moody funk pace that aims to please radio programmers. Flip the record over,



by Larry Flick

and Louie "Balo" Guzman turns things inside out with a stomping house interpretation that is credible without sacrificing either the song or the vocal. Both versions work quite well, and are a fitting showcase for Wood's versatile baritone delivery. It will have you craving a full-length album.

**GROOVE ON:** Remember the mid-to-late-'80s phase when the lines that divided dance, pop, and modern rock were blurred by bands that delivered jams that had the motion to fill dancefloors, but were also textured with enough ear candy to make seated listening equally essential? EMI's Vinnie Vero and Bruce Harris do, and are contrasting the ongoing '70s craze with their "Living In Oblivion" compilation series, which unearths the jams that made the postpunk/disco/new wave era a real blast. The delicious third edition is fueled by the inclusion of "Hanging On A Heart Attack" by Device, "Are You Sure" by So, and "Perfect Way" by Scritti Politti—a wickedly funky jam that was years ahead of its time. Can't wait for volume four! ... And just when it seemed like such records were sadly extinct, Epic's 550 Music subsidiary offers "Loveblows & Lovecries" by No-Man, an album that chronicles the U.K. act's singles life from 1990 to the present. Shaped by the dreamy vocal style of Tim Bowness and cinematic production by Steven Wilson, "Taking It Like A Man" is winning DJ support for its slowly insinuating trance groove and its poetic lyrical

twists. Other notable prospects for stateside consumption are the similarly intriguing "Only Baby," "Painting Paradise," and the next probable release, "Days In The Trees" ... The return of the original ambient architects, 808 State, is finally here. "Bambadin," with its pillowy synth layers and propulsive beats, was premiered at designer Todd Oldham's portion of the recent Seventh On Sixth fashion spree in N.Y. An album will follow soon ... The British gay club scene gets a little more organized with the onset of the queer-owned Well-Equipped Records, a house-rooted indie that will be distributed by the increasingly hip Slip'n'Slide Records. The first release resulting from this joint venture is the double-A-sided "Don't Leave Me Now"/"Keep On Pumping" by the Thyone Girls. It would be a nice addition to any U.S. label bold enough to sign it ... The Grace Jones classic "Slave To The Rhythm" is ushered into the '90s house era thanks to smart new mixes by D-Mob, Love To Infinity, Ollie D, and T-Empo. Out overseas on ZTT, the track is the preamble to "Zance," a compilation tracing the label's decade of dance hits by Propaganda, Art Of Noise, and Shades Of Rhythm, among others.

**SIDEWALK TALK:** Gossip has it that the supreme Sabrina Johnston is about to ink a deal with U.K. indie Champion Records. While nothing is firm yet, Johnston will sing lead on the next single by another Champion act, Our Tribe. Those paying close attention will note an interesting twist: Champion is distributed by EastWest in the U.S., a label that dropped Johnston from its roster over a year ago ... Speaking of juicy tidbits, a little bird keeps tweeting on our shoulder that the semi-retired Donell Rush may be back in club action by the end of this summer. T'would be quite fierce, especially since we can't help remembering that a flawless Eric "E-Smoove" Miller remix of the unreleased "If Only You Knew" is sitting in the RCA vaults collecting dust. Hmmm ... Jody Watley has been dropped from the MCA Records roster. Tragic. No firm word yet on where this leaves "When A Man Loves A Woman," which advances to No. 11 on Billboard's Club Play Chart this week, and the David Morales-produced "Ecstasy," which has just shipped to club jocks overseas ... Glad to report that Sandra Williams' saucy "I Want It, I Need It (Real Love)" has been picked up by Imago Records. A new batch of remixes of the track, first heard on New York's Bold! Records, have been completed by Marc "MK" Kinchen and Eddie Fowlkes, and will be out lickety-split. Imago is pondering the option of doing an album. We've got our fingers crossed ... Whilst the world awaits the completion of the third album from Nordic housemeisters Clubland, the act's Stockholm-headquartered label, Clubvision Recordings, offers reconstructions of the 1992 jewel "Love Strains." Morales takes the song down a solid-

### Billboard Dance Breakouts

FOR WEEK ENDING APRIL 30, 1994

#### CLUB PLAY

1. I'M NOT OVER YOU CE CE PENISTON A&M
2. MAS SUAVE DOGMA FEAT AFRO-CUBAN RHYTHMS ANGEL EYES
3. ALWAYS ERASURE MUTE
4. DON'T LET IT GO TO YOUR HEAD CHANTAY SAVAGE RCA
5. PARTY HAPPENIN' PEOPLE DEE-LITE ELEKTRA

#### MAXI-SINGLES SALES

1. I'LL TAKE YOU THERE GENERAL PUBLIC EPIC SOUNDTRAX
2. AGOLO ANGELIQUE KIDJO MANGO
3. WHEN I FELL IN LOVE LISA LISA PENDULUM
4. CEASE & SECKLE BORN JAMERICANS DELICIOUS VINYL
5. WHAT A NIGGY KNOW K.M.D. ELEKTRA

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

but-predictable road, while Stonebridge injects a pop flavor that nicely frames Zemya Hamilton's fab voice. Could light a fire at crossover radio here. Maybe a single release on Clubland's U.S. label, Great Jones/Island, is in order as part of the new set's campaign ... Finally, fans of Dan Hartman, who died recently of a brain tumor, will have a chance to pay tribute to the multitasking producer/artist May 5 at a concert in his honor at New York's Sound Factory Bar. Frankie Knuckles will be at the turntables. Acts are still being confirmed.



**Boys Will Be Boys?** Popular San Francisco drag performer Pussy Tourette, right, wraps himself around a featured dancer in the videoclip supporting his current single, "Bridgette." Taken from the artist's "In Hi-Fi" album, the track is starting to gather West Coast club and radio play. Tourette recently was cited in the entertainer of the year and best dance artist categories of San Francisco's Cable Car Awards.

**UNIQUE DISTRIBUTORS**  
**ENTERTAINMENT IS OUR BUSINESS**  
 STOP LOOKING!  
 Your 12" & LP Distributor is at your fingertips...  
 12" PRODUCT IS OUR SPECIALTY  
 ALL MAJOR & INDEPENDENT LABELS  
 House · R+B · Rap · Dance · Alternative  
 HARD TO FIND 12" CLASSICS  
 LP'S STOCKED DAILY  
 CASSETTE SINGLES, CD MAXI'S, CD'S,  
 CASSETTES, ACCESSORIES & BLANK TAPES  
 110 DENTON AVE. New Hyde Park, N.Y. 11040 Tel.# (516) 294-5900  
 Tel.# (800) 992-9011 (Outside N.Y. State) Fax# (516) 741-3784



## 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	1	2	6	<b>MOVING ON UP</b> EPIC 77417 2 weeks at No. 1	◆ M PEOPLE
②	2	5	6	<b>LOVE &amp; HAPPINESS</b> STRICTLY RHYTHM EP4	RIVER OCEAN FEATURING INDIA
③	3	3	9	<b>I'LL WAIT</b> ARISTA 1-2659	◆ TAYLOR DAYNE
④	6	14	5	<b>I BELIEVE</b> PERSPECTIVE 7447/A&M	◆ SOUNDS OF BLACKNESS
⑤	7	12	7	<b>DO YA</b> COLUMBIA 77401	◆ INNER CITY
⑥	10	21	4	<b>100% PURE LOVE</b> MERCURY 858 485	◆ CRYSTAL WATERS
⑦	4	1	10	<b>BEAUTIFUL PEOPLE</b> STRICTLY RHYTHM 015	◆ BARBARA TUCKER
⑧	5	7	11	<b>WORK THAT BODY</b> GREAT JONES 530 629/ISLAND	CHANELLE
⑨	16	30	4	<b>DREAM ON DREAMER</b> DELICIOUS VINYL 95952/EASTWEST	◆ THE BRAND NEW HEAVIES
⑩	9	13	8	<b>YOU USED TO HOLD ME '94</b> STRICTLY HYPE 112	RALPHI ROSARIO PRESENTS XAVIERA GOLD
⑪	18	27	6	<b>WHEN A MAN LOVES A WOMAN</b> MCA 54802	◆ JODY WATLEY
⑫	28	36	3	<b>I'LL TAKE YOU THERE (FROM "THREESOME")</b> EPIC SOUNDTRAX 77460/EPIC	◆ GENERAL PUBLIC
⑬	12	4	12	<b>DON'T GO BREAKING MY HEART</b> MCA 54796	◆ ELTON JOHN & RUPAUL
⑭	11	8	13	<b>SO INTO YOU</b> EASTWEST 95950/ATLANTIC	◆ MICHAEL WATFORD
⑮	8	6	11	<b>BECAUSE OF LOVE</b> VIRGIN 38422	◆ JANET JACKSON
⑯	19	23	7	<b>WHEN YOU LOVE SOMEONE</b> MAXI 2015	DAPHNE
⑰	21	26	5	<b>I WANT TO THANK YOU</b> BIG BEAT 10148/ATLANTIC	ROBIN S.
⑱	15	19	7	<b>I CRIED THE TEARS</b> BIG BEAT 10150/ATLANTIC	JOMANDA
⑲	14	9	12	<b>DO YOU WANT IT</b> SBK 58119/ERG	LONNIE GORDON
⑳	32	40	3	<b>HOW LONG</b> WARNER BROS. 41415	◆ ULTRA NATE
㉑	27	34	5	<b>STOMP</b> IMAGO 25035	◆ BIG FUN
㉒	23	24	7	<b>BREAKDOWN</b> FFRR 120 015	◆ ONE DOVE
㉓	17	16	12	<b>STAY</b> EMI 58113/ERG	◆ ETERNAL
				<b>★ ★ ★ POWER PICK ★ ★ ★</b>	
⑳	38	—	2	<b>GOOD TIME</b> LOGIC 62839/RCA	SOUND FACTORY
㉑	35	41	3	<b>I WANT IT, I NEED IT (REAL LOVE)</b> BOLD! SOUL 2002	SAUNDRA WILLIAMS
㉒	31	33	6	<b>WOW! MR. YOGI (CONTROL THE MIND)</b> ARISTA IMPORT	THE OVERLORDS
㉓	22	20	9	<b>IF THAT'S YOUR BOYFRIEND</b> MAVERICK/SIRE 41316/WARNER BROS.	◆ ME'SHELL NDEGECELLO
㉔	34	37	4	<b>BEAUTIFUL MORNING</b> 550 MUSIC 77399/EPIC	◆ SENSATION
㉕	29	32	7	<b>NOTHING BETTER</b> ORE MUSIC IMPORT	COLOURBLIND
㉖	24	18	9	<b>TAKE ME AWAY</b> REPRISE 41309/WARNER BROS.	◆ BABBLE
㉗	41	46	3	<b>SOMEDAY WE'LL BE TOGETHER</b> MOTOWN 6381	DIANA ROSS
㉘	37	39	3	<b>COME ON AND DO IT</b> MOONSHINE MUSIC 88402	FPI PROJECT
㉙	26	17	11	<b>BLOW YOUR WHISTLE</b> FFRR 120 017	DJ DUKE
㉚	42	45	3	<b>WORKER MAN</b> EPIC 77290	◆ PATRA
㉛	25	10	13	<b>I WANT YOU</b> REPRISE 41397/WARNER BROS.	◆ JULIET ROBERTS
㉜	13	11	14	<b>GOT TO GET IT</b> 550 MUSIC 77382/EPIC	◆ CULTURE BEAT
㉝	30	25	9	<b>BURNING LIKE THE SUN</b> CONTINUUM PROMO	RED RED GROOVY
㉞	33	22	10	<b>X TRIBAL AMERICA</b> 58035/IRS	JUNIOR VASQUEZ
㉟	44	—	2	<b>UNFULFILLED DESIRE</b> KK PROMO/RESTLESS	SWAINS
㊱	40	38	5	<b>GIN AND JUICE</b> DEATH ROW/INTERSCOPE 95951/ATLANTIC	◆ SNOOP DOGGY DOGG
㊲	41	20	14	<b>I WOULDN'T NORMALLY DO THIS KIND OF THING</b> EMI 58122/ERG	◆ PET SHOP BOYS
㊳	47	—	2	<b>YOU DON'T WANNA MISS</b> A&M 0537	◆ FOR REAL
				<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b>	
㊴	<b>NEW ▶</b>	1	1	<b>ALL I DO</b> WARNER BROS. 41372	JANE CHILD
㊵	48	—	2	<b>LIGHT</b> WAX TRAX 8712	KMFDM
㊶	<b>NEW ▶</b>	1	1	<b>WHAT'S UP</b> ZYX 6691	DJ MIKO
㊷	43	35	8	<b>HEY D.J. (FROM "MI VIDA LOCA")</b> MERCURY 858 359	◆ LIGHTER SHADE OF BROWN
㊸	46	48	3	<b>E SMASH</b> 440 813/ISLAND	LATOUR
㊹	<b>NEW ▶</b>	1	1	<b>CHEBBA</b> BARCLAY IMPORT	KHALED
㊺	45	47	3	<b>4 YOU</b> AREA 10 005	4TH MEASURE MEN
㊻	<b>NEW ▶</b>	1	1	<b>RESTE SUR MOI</b> COLUMBIA PROMO	PATRICIA KAAS

## 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	2	—	2	<b>ANYTHING (FROM "ABOVE THE RIM")</b> (T) (X) RCA 62823	◆ SWV
②	5	8	6	<b>SWEET POTATOE PIE</b> (M) (T) OUTBURST/RAL 77349/CHAOS	◆ DOMINO
③	8	9	22	<b>FREAKS/I-GHT (ALRIGHT)</b> (M) (T) (X) GEE STREET 440 583/ISLAND	◆ DOUG E. FRESH
④	4	2	11	<b>C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME)</b> (M) (T) (X) LOUD 62766/RCA	◆ WU-TANG CLAN
⑤	7	4	5	<b>EL TRAGO (THE DRINK)</b> (M) (T) (X) CUTTING 297	2 IN A ROOM
⑥	1	1	11	<b>BUMP 'N' GRIND</b> (T) (X) JIVE 42206	◆ R. KELLY
				<b>★ ★ ★ GREATEST GAINER ★ ★ ★</b>	
⑦	19	18	12	<b>IT AIN'T HARD TO TELL</b> (M) (T) COLUMBIA 77320	◆ NAS
⑧	9	7	8	<b>GIN AND JUICE</b> (M) (T) (X) DEATH ROW/INTERSCOPE 95951/AG	◆ SNOOP DOGGY DOGG
⑨	10	5	5	<b>I GOT CHA OPIN</b> (T) WRECK 20083/NERVOUS	◆ BLACK MOON
⑩	6	6	6	<b>PLAYER'S BALL</b> (M) (T) (X) LAFACE 2-4067/ARISTA	◆ OUTKAST
⑪	15	13	5	<b>MOVING ON UP</b> (T) (X) EPIC 77417	◆ M PEOPLE
⑫	11	12	8	<b>I LIKE TO MOVE IT</b> (M) (T) (X) STRICTLY RHYTHM 12192	◆ REEL 2 REAL FEATURING MAD STUNTMAN
⑬	13	14	6	<b>THE MOST BEAUTIFUL GIRL IN THE WORLD</b> (T) NPG 72514/BELLMARK	◆ ♀
				<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b>	
⑭	<b>NEW ▶</b>	1	1	<b>100% PURE LOVE</b> (T) MERCURY 858 485	◆ CRYSTAL WATERS
⑮	18	44	3	<b>WORKER MAN</b> (M) (T) EPIC 77290	◆ PATRA
⑯	<b>NEW ▶</b>	1	1	<b>BACK &amp; FORTH</b> (T) (X) BLACKGROUND 42173/JIVE	◆ AALIYAH
⑰	22	42	6	<b>HOW DO YOU LIKE IT?</b> (M) (T) (X) ELEKTRA 66235	◆ KEITH SWEAT
⑱	14	10	7	<b>ELECTRIC RELAXATION</b> (T) (X) JIVE 42196	◆ A TRIBE CALLED QUEST
⑲	16	11	12	<b>MASS APPEAL</b> (T) CHRYSALIS 58111/ERG	◆ GANG STARR
⑳	21	—	2	<b>I'M NOT OVER YOU</b> (T) A&M 0575	◆ CE CE PENITON
㉑	45	28	3	<b>I BELIEVE</b> (T) (X) PERSPECTIVE 7447/A&M	◆ SOUNDS OF BLACKNESS
㉒	<b>NEW ▶</b>	1	1	<b>SO TOUGH</b> (T) FLAVOR UNIT 77445/EPIC	◆ FREDDIE FOXXX
㉓	23	29	12	<b>IT ALL COMES DOWN TO THE MONEY</b> (M) (T) RAL/CHAOS 77167/COLUMBIA	◆ TERMINATOR X
㉔	34	—	3	<b>PLAY MY FUNK (FROM "SUGAR HILL")</b> (T) (X) BEACON 10004/FOX	◆ SIMPLE E
㉕	30	—	2	<b>LOVE ON MY MIND</b> (M) (T) (X) SO SO DEF 7740B/COLUMBIA	◆ XSCAPE
㉖	35	39	9	<b>THE SIGN</b> (M) (T) ARISTA 1-2673	◆ ACE OF BASE
㉗	12	20	11	<b>GROOVE THANG</b> (M) (T) MOTOWN 4848	◆ ZHANE
㉘	47	35	12	<b>IT'S ALL GOOD/PUMPS AND A BUMP</b> (T) GIANT/REPRISE 24545/WARNER BROS.	◆ HAMMER
㉙	42	37	7	<b>I WANT YOU</b> (T) (X) REPRISE 41397/WARNER BROS.	◆ JULIET ROBERTS
㉚	48	—	2	<b>DUNKIE BUTT (PLEASE PLEASE PLEASE)</b> (T) (X) STREET LIFE 5373/SCOTTI BROS.	◆ 12 GAUGE
㉛	37	34	3	<b>BAKNAFFEK</b> (M) (T) (X) EASTWEST 95926/AG	◆ DAS EFX
㉜	25	15	14	<b>A DEEPER LOVE (FROM "SISTER ACT 2")</b> (M) (T) (X) ARISTA 1-2651	◆ ARETHA FRANKLIN
㉝	<b>RE-ENTRY</b>	7	7	<b>JUST ANOTHER DAY</b> (M) (T) (X) MOTOWN 4850	◆ QUEEN LATIFAH
㉞	33	19	6	<b>BELIEVE IN LOVE</b> (T) ELEKTRA 66227	TEDDY PENDERGRASS
㉟	41	32	7	<b>I'LL WAIT</b> (M) (T) (X) ARISTA 1-2659	◆ TAYLOR DAYNE
㊱	17	16	23	<b>WHY IS IT? (FUK DAT)</b> (M) (T) (X) MAXI 2014	◆ SAGAT
㊲	26	22	7	<b>BEAUTIFUL PEOPLE</b> (M) (T) (X) STRICTLY RHYTHM 015	◆ BARBARA TUCKER
㊳	20	17	11	<b>YOU DON'T LOVE ME (NO, NO, NO)</b> (T) (X) BIG BEAT 10151/AG	◆ DAWN PENN
㊴	3	3	3	<b>GANG STORIES</b> (M) (T) RAL/CHAOS 77367/COLUMBIA	◆ SOUTH CENTRAL CARTEL
㊵	28	—	2	<b>DON'T LET IT GO TO YOUR HEAD</b> (T) (X) RCA 62787	CHANTAY SAVAGE
㊶	43	21	7	<b>I WANT TO THANK YOU</b> (T) (X) BIG BEAT 10148/AG	ROBIN S.
㊷	36	43	17	<b>BORN TO ROLL</b> (M) (T) DELICIOUS VINYL/EASTWEST 10140/AG	◆ MASTA ACE INCORPORATED
㊸	<b>NEW ▶</b>	1	1	<b>ALWAYS</b> (X) MUTE 66225/ELEKTRA	◆ ERASURE
㊹	<b>NEW ▶</b>	1	1	<b>THE SHIT IS REAL</b> (T) RELATIVITY 1214	◆ FAT JOE DA GANGSTA
㊺	49	48	4	<b>TREAT U RITE</b> (M) (T) ELEKTRA 66238	◆ ANGELA WINBUSH
㊻	27	—	4	<b>COMIN' ON STRONG</b> (T) EASTWEST 95969/AG	◆ SUDDEN CHANGE
㊼	<b>NEW ▶</b>	1	1	<b>GOOD TIME</b> (T) (X) LOGIC 62839/RCA	SOUND FACTORY
㊽	24	40	8	<b>ON AND ON</b> (T) VIRGIN 38415	◆ SHYHEIM
㊾	<b>NEW ▶</b>	1	1	<b>STOMP</b> (T) (X) IMAGO 25035	◆ BIG FUN
㊿	38	31	14	<b>CANTALOOP (FLIP FANTASIA)</b> (T) (X) BLUE NOTE 44945/CAPITOL	◆ US3

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

## McEntire Gets Book/CD Cross-Promo MCA, Bantam Books, Frito-Lay Join Forces

BY EDWARD MORRIS

NASHVILLE—MCA Records, Bantam Books, and Frito-Lay have joined in a massive cross-promotion to sell Reba McEntire's new album and autobiography. The book, "Reba: My Story," hit the stands nationally April 20, and the album, "Read My Mind," debuts Tuesday (26).

Fritos' Scoops brand of corn chips will sponsor 40 of McEntire's 125 concert dates this year.

In support of the projects, McEntire has scheduled appearances on the Academy of Country Music awards show, "Late Night With David Letterman," "Good Morning America," "CBS This Morning," CNBC, CNN, Lifetime, and PBS. Earlier this month, she appeared on the NBC prime-time magazine show "Now."

MCA and Bantam also have jointly purchased two national spots promoting the album and book on the ACM awards, to be telecast May 3 by NBC.

Co-produced by McEntire and Tony Brown, "Read My Mind" is the artist's 16th album for MCA. Her recent collections have ranked among country's

top sellers. Last year's "Greatest Hits, Vol. II" stands at double-platinum, as does its predecessor, "It's Your Call."

"Why Haven't I Heard From You," the new album's first single, is No. 28 in its fourth week on the Hot Country Singles & Tracks chart.

On April 22, more than 200 major-market radio stations around the country participated in MCA's "Win It Before You Can Buy It" promotion that involved giveaways of the new album and book.

Scott Borchetta, the label's VP of national promotion, says, "Everyone has their own version of [the giveaway], but we try to structure it around playing cuts off the new album."

Stuart Applebaum, senior VP of publicity for Bantam Books, reports that "Reba: My Story" will have a first printing of 450,000 copies, which he characterizes as "the largest initial printing ever for a country music autobiography." The book is an alternate

selection for the Literary Guild.

An inside flap of the dust jacket has a color illustration of the "Read My Mind" cover and lists the titles of four other McEntire albums.

Tom Carter, who also co-authored Ralph Emery's bestselling "Memories" and "More Memories," assisted McEntire in writing the book.

Between May 23 and June 30, Frito-Lay will distribute approximately 10 million specially tagged bags of Fritos Original, King, and Scoops brand corn chips. The tags, which offer a \$3 rebate on a purchase of the book, carry a picture of the book's cover as well as a de-

(Continued on page 30)



McENTIRE



**Jackson Five.** To that lustrous quartet of Jacksons who have already made their mark on country music—Stonewall, Wanda, Carl, and Alan—we can now add a fifth. Media darling LaToya Jackson was in Nashville recently to record a country album, and during that time she appeared on TNN's "Music City Tonight." Pictured here, from left, are show hosts Lorianne Crook and Charlie Chase, Jackson, and Lee Greenwood, who duets with her on one song.

## David Ball Gets 2nd Chance At Stardom On Warner Bros.

BY PETER CRONIN

NASHVILLE—With country music booming, Nashville these days is overflowing with new talent. And while they claim to be looking for the next big thing, Music City record executives sometimes seem to be trying to clone the last big thing.



BALL

With "Thinkin' Problem," the debut album from David Ball (due June 14), Warner Bros. is hoping to buck that trend by introducing something truly fresh to country radio. Although he draws heavily from traditional sources, Ball's music sounds a world away from most of what currently makes the country playlists.

"In a sense, it is against the grain compared to a lot of the new country artists, but it is that unique quality that will help him stand out from the pack," says Doug Grau, A&R director at Warner Bros. and the man who signed Ball to the label. "David's writing is cut from the same cloth as those classic country songs that have stood the test of time."

Ball is already a scarred veteran of one major-label deal, and with "Thinkin' Problem" he proves himself to be an artist with the staying power to withstand the rigors and frustrations of the music business. Starting in the mid-'70s, the singer/songwriter spent a formative decade playing the bars around Austin, San Antonio, Houston, and Dallas as a member of Uncle Walt's Band before moving back

to his native South Carolina to concentrate on a country music career, making the occasional trip to Nashville to write and showcase material. Those new songs, which contained a heavy dose of the Texas dance-hall and honky-tonk tradition he'd soaked up in his Lone Star days, caught the attention of RCA Nashville's then-president Joe Galante, who signed Ball to a record deal in October 1987. It was the beginning of a frustrating relationship for everyone involved.

"At RCA, I found myself in the studio with people who were experimenting and trying different things," says Ball, a trace of exasperation still in his voice. "I had my idea, and the producer had his idea, and the record company had their idea."

In the end, it seemed as if nobody at RCA had any idea what to do with Ball. He was dropped from the label in December 1989 after his one album and three singles generated only minimal chart activity. Bruised but not broken, Ball went back to square one. He finally signed a publishing deal with EMI in January 1992 and began to "get down and get serious," tweaking his songs with the help of the company's then-creative director (and his future producer), Blake Chancey.

"David was kind of down after all that stuff happened at RCA," says Chancey, who currently serves as senior director of A&R at Columbia Nashville. "This time we focused in on being more commercial. We worked real hard for about two years, writing songs and having him go back and rewrite. When we felt we were completely focused, we cut a four-song demo and

(Continued on page 30)

## Garth Draws Record Crowds In Dublin Tour Success Could Mean More International Gigs

**G**ARTHGRAM: Details filtering back from Garth Brooks' first tour of Europe indicate that it is a triumph of the sort we have grown accustomed to here in the provinces. According to the dispatches, Brooks' eight sold-out concerts in Dublin drew a total of 72,000 fans, the biggest crowd for any event in that city since the Pope visited in 1979. And the reviews have been equally uplifting: "Never, but never, has there been a concert like this in Ireland. Not from U2, or Bob Dylan, or Springsteen," said a critic for the Irish Independent.

Brooks subsequently did a sold-out concert at London's Wembley Arena; made well-attended in-store appearances at record shops in Zurich, Frankfurt, and Hamburg; guested on a round of national TV shows in England (including an interview with Meat Loaf on "Top Of The Pops"); and played to audiences that included such celebs as Huey Lewis, Daniel Day-Lewis, and Debbie Gibson.

The outpouring of congeniality, say his managers, may persuade Brooks to extend his international wanderings into Australia, New Zealand, and Japan later this year.

**MAKING THE ROUNDS:** The "FanFest '94 Country Music Convoy" leaves Nashville April 26 on a transcontinental trek, during which it will pick up food donations along the way for survivors of the Los Angeles earthquake. The caravan is sponsored by Feed The Children of Oklahoma City, and will generate donations through radio stations . . . FanFest '94, which will be held May 4-7 at the Los Angeles County Fair & Exposition Complex, will feature shows by the following performers: Mark Chesnutt, Confederate Railroad, Billy Dean, Martina McBride, John Michael Montgomery, Collin Raye, Doug Supernaw, and Michelle Wright, May 4; John Anderson, Rita Coolidge, Diamond Rio, Juice Newton, Charley Pride, Sawyer Brown, Dan Seals, Doug Stone, and an acoustic set by Dwight Yoakam and Ralph Stanley, May 5; and Bryan Austin, Boy Howdy, Maripat Davis, Marty Haggard, Tracy Lawrence, Johnny Lee, Daron Norwood, and Zaca Creek, May 6. Performers for the final day are still being confirmed.

Susan Collier, formerly director of creative services for Liberty Records, has been appointed director of publicity for Liberty's new label, Patriot Records . . . Intent on strengthening its Nashville tie-ins, Berklee College of Music recently brought a number of its students to Music City to showcase their talents and to meet with selected music execs. The Boston-based school has just issued an impressive CD sampler of its students' works, "1994 Studio Pro-

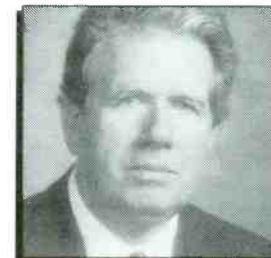
duction Projects" . . . The Alliance of Artists and Recording Companies has named Robin Mitchell Joyce to the executive panel of its recording artists committee. She is an attorney with Wyatt, Tarrant & Combs.

Buoyed by the record-shattering sales of his own comic videos, Ray Stevens is marketing comedian Yakov Smirnoff's new video, "What A Country," direct through his Clyde Records & Tapes label. The video is close-captioned for the hearing impaired. A second Smirnoff video, "Just Off The Boat," is being offered at a discount . . . Nashville-based Ron Huntsman Entertainment Marketing has produced a one-hour radio show for Mother's Day, "A McEntire Mother's Day Reunion." The show features Reba McEntire, her sister, Christian music singer Susie Luchsinger, and their mother, Jesse McEntire. It is offered to stations on a barter basis for airing May 6-8.

The International Bluegrass Music Museum in Owensboro, Ky., has launched a search for an executive director . . . Wynonna, gospel singers BeBe and CeCe Winans, and Olympic speed skater Dan Jansen will perform at "The Saturn Homecoming," June 24-25 at the Saturn auto assembly plant in Spring Hill, Tenn. The event is being staged for the 700,000 Saturn purchasers.

**MARK YOUR CALENDAR:** The MCI/Joe Diffie Charity Golf Classic is set for May 23 at the Gold Club Of Tennessee in Kingston Springs. Proceeds will go to First Steps of Nashville to assist children with special needs . . . The Old Time Music & Radio Conference will be held May 31-June 2 in Mt. Airy, N.C. Speakers will include Garrison Keillor, creator and host of "A Prairie Home Companion," and Dr. Charles Wolfe, country music scholar from Middle Tennessee State University. The conference precedes the Mt. Airy Fiddlers Convention, June 3-4, and the registration fee includes admission to the latter event. Details are available from John Lilly, Elkins, W. Va. . . Michael Martin Murphey will stage three WestFests this year to celebrate the cultural heritage of the American West: July 2-4 in Santa Fe, N.M.; Sept. 3-5 at Copper Mountain Resort, Copper Mountain, Colo.; and Sept. 10-11 in Canyon, Texas, at Palo Duro Canyon State Park.

**SIGNINGS:** Phil Keaggy to an exclusive recording deal with Sparrow Communications Group . . . John Jarrard to a new long-term songwriting deal with Maypop Music . . . DeGarmo & Key to an exclusive booking agreement with Vanguard Entertainment Agency, Marietta, Ga., for the act's "Acoustic Cafe Tour."



by Edward Morris

# Billboard **TOP COUNTRY ALBUMS**

FOR WEEK ENDING APR. 30, 1994

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>*** NO. 1/GREATEST GAINER ***</b>						
1	1	1	4	<b>TIM MCGRAW</b> CURB 77659 (9.98/13.98) 4 weeks at No. 1	NOT A MOMENT TOO SOON	1
2	2	2	7	<b>VARIOUS ARTISTS</b> MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	1
3	3	3	12	<b>JOHN MICHAEL MONTGOMERY</b> ▲ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
4	4	4	33	<b>GARTH BROOKS</b> ▲ 4 LIBERTY 80857 (10.98/16.98)	IN PIECES	1
5	10	9	29	<b>REBA MCENTIRE</b> ▲ 2 MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
6	7	8	49	<b>LITTLE TEXAS</b> ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
7	6	6	4	<b>CONFEDERATE RAILROAD</b> ATLANTIC 82505/AG (10.98/15.98)	NOTORIOUS	6
8	5	5	13	<b>SOUNDTRACK</b> MCA 10927 (10.98/16.98)	8 SECONDS	3
9	9	7	27	<b>VARIOUS ARTISTS</b> ▲ 2 GIANT 24531/WARNER BROS. (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1
10	8	13	23	<b>FAITH HILL</b> WARNER BROS. 45389 (9.98/15.98) <b>HS</b>	TAKE ME AS I AM	8
11	12	14	60	<b>BROOKS &amp; DUNN</b> ▲ 2 ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
12	11	10	80	<b>ALAN JACKSON</b> ▲ 3 ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
13	13	12	94	<b>MARY-CHAPIN CARPENTER</b> ▲ 2 COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
14	14	11	83	<b>GEORGE STRAIT</b> ▲ 3 MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
15	15	15	85	<b>VINCE GILL</b> ▲ 2 MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
16	17	18	56	<b>DWIGHT YOAKAM</b> ▲ REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
17	16	16	29	<b>GEORGE STRAIT</b> ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
18	19	19	37	<b>CLAY WALKER</b> ● GIANT 24511/WARNER BROS. (9.98/15.98) <b>HS</b>	CLAY WALKER	8
19	18	17	10	<b>NEAL MCCOY</b> ATLANTIC 82568 (10.98/15.98) <b>HS</b>	NO DOUBT ABOUT IT	14
<b>*** PACESETTER ***</b>						
20	27	33	52	<b>PATTY LOVELESS</b> ● EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	13
21	22	24	12	<b>COLLIN RAYE</b> EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
22	21	28	52	<b>TOBY KEITH</b> ● MERCURY 514421 (9.98 EQ/15.98) <b>HS</b>	TOBY KEITH	17
23	20	20	40	<b>CLINT BLACK</b> ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
24	23	22	49	<b>WYNONNA</b> ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
25	25	23	103	<b>CONFEDERATE RAILROAD</b> ▲ ATLANTIC 82335/AG (9.98/15.98) <b>HS</b>	CONFEDERATE RAILROAD	7
26	32	34	6	<b>JOHN BERRY</b> LIBERTY 80472 (9.98/13.98) <b>HS</b>	JOHN BERRY	26
27	24	21	188	<b>GARTH BROOKS</b> ▲ 10 LIBERTY 93866 (9.98/13.98)	NO FENCES	1
28	26	25	140	<b>BROOKS &amp; DUNN</b> ▲ 3 ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3
29	29	26	11	<b>BLACKHAWK</b> ARISTA 18708 (9.98/15.98)	BLACKHAWK	17
30	28	27	52	<b>JOE DIFFIE</b> ● EPIC 53002/SONY (10.98 EQ/15.98)	HONKY TONK ATTITUDE	10
31	31	30	58	<b>SAMMY KERSHAW</b> ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11
32	30	29	75	<b>JOHN MICHAEL MONTGOMERY</b> ▲ ATLANTIC 82420/AG (9.98/15.98) <b>HS</b>	LIFE'S A DANCE	4
33	35	36	11	<b>THE MAVERICKS</b> MCA 10961 (9.98/15.98) <b>HS</b>	WHAT A CRYING SHAME	33
34	33	31	8	<b>RICK TREVINO</b> COLUMBIA 53560/SONY (9.98 EQ/15.98) <b>HS</b>	RICK TREVINO	23
35	36	35	6	<b>BILLY DEAN</b> LIBERTY 28357 (10.98/15.98)	GREATEST HITS	29
36	34	32	259	<b>GARTH BROOKS</b> ▲ 5 LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2
37	39	38	43	<b>MARK CHESNUTT</b> ● MCA 10851 (10.98/15.98)	ALMOST GOODBYE	6

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
38	37	39	58	<b>TRACY LAWRENCE</b> ▲ ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5
39	38	37	43	<b>BILLY RAY CYRUS</b> ▲ MERCURY 514758 (10.98 EQ/16.98)	IT WON'T BE THE LAST	1
40	45	48	27	<b>ALABAMA</b> RCA 66296 (9.98/15.98)	CHEAP SEATS	16
41	40	42	14	<b>BOY HOWDY</b> CURB 77656 (6.98/9.98) <b>HS</b>	SHE'D GIVE ANYTHING	19
42	42	40	136	<b>GARTH BROOKS</b> ▲ 9 LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
43	43	41	100	<b>BILLY RAY CYRUS</b> ▲ 7 MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
44	44	44	46	<b>DOUG SUPERNAW</b> BNA 66133 (9.98/13.98) <b>HS</b>	RED AND RIO GRANDE	27
45	52	50	6	<b>SUZY BOGDUSS</b> LIBERTY 28457 (10.98/15.98)	GREATEST HITS	38
46	47	47	36	<b>AARON TIPPIN</b> ● RCA 66251 (9.98/15.98)	CALL OF THE WILD	6
47	41	43	5	<b>MARTY STUART</b> MCA 10880 (10.98/15.98)	LOVE AND LUCK	28
48	49	52	107	<b>WYNONNA</b> ▲ 3 CURB 10529/MCA (10.98/15.98)	WYNONNA	1
49	48	51	25	<b>TRISHA YEARWOOD</b> ● MCA 10911 (10.98/15.98)	THE SONG REMEMBERS WHEN	6
50	51	49	31	<b>MARTINA MCBRIDE</b> RCA 66288 (9.98/15.98) <b>HS</b>	THE WAY THAT I AM	40
51	46	45	36	<b>SAWYER BROWN</b> CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	13
52	60	64	34	<b>SHENANDOAH</b> RCA 66267 (9.98/15.98)	UNDER THE KUDZU	38
53	54	53	6	<b>CHRIS LEDOUX</b> LIBERTY 28458 (10.98/15.98)	BEST OF	51
54	55	55	26	<b>TANYA TUCKER</b> LIBERTY 89048 (10.98/15.98)	SOON	18
55	56	57	22	<b>DOUG STONE</b> EPIC 57271/SONY (9.98 EQ/15.98)	MORE LOVE	20
56	61	62	87	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
57	53	54	43	<b>JOHN ANDERSON</b> BNA 66232 (9.98/15.98)	SOLID GROUND	12
58	50	46	30	<b>SUZY BOGDUSS</b> LIBERTY 89261 (10.98/15.98)	SOMETHING UP MY SLEEVE	27
59	58	56	80	<b>LORRIE MORGAN</b> ▲ BNA 66047 (9.98/13.98)	WATCH ME	15
60	59	58	14	<b>JEFF FOXWORTHY</b> WARNER BROS. 45314 (9.98/15.98) <b>HS</b>	YOU MIGHT BE A REDNECK IF...	52
61	66	70	12	<b>LEE ROY PARNELL</b> ARISTA 18739 (9.98/15.98) <b>HS</b>	ON THE ROAD	61
62	57	59	153	<b>ALAN JACKSON</b> ▲ 2 ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
63	63	61	114	<b>JOHN ANDERSON</b> ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
64	64	67	70	<b>REBA MCENTIRE</b> ▲ 2 MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1
65	65	65	25	<b>VARIOUS ARTISTS</b> K-TEL 6099 (8.98/14.98)	TODAY'S TOP COUNTRY	37
66	75	—	4	<b>HANK WILLIAMS, JR.</b> CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	66
67	69	69	86	<b>COLLIN RAYE</b> ● EPIC 48983/SONY (9.98 EQ/13.98)	IN THIS LIFE	10
68	71	74	162	<b>VINCE GILL</b> ▲ MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5
69	70	72	123	<b>COLLIN RAYE</b> ● EPIC 47468*/SONY (9.98 EQ/13.98) <b>HS</b>	ALL I CAN BE	7
70	73	—	141	<b>TRISHA YEARWOOD</b> ▲ MCA 10297 (9.98/15.98)	TRISHA YEARWOOD	2
71	72	75	52	<b>TANYA TUCKER</b> ● LIBERTY 81367 (10.98/15.98)	GREATEST HITS 1990-1992	15
72	62	60	4	<b>MERLE HAGGARD</b> CURB 77636 (10.98/15.98)	MERLE HAGGARD 1994	60
73	67	71	20	<b>GEORGE JONES</b> MCA 10910 (9.98/15.98)	HIGH-TECH REDNECK	30
74	RE-ENTRY	70	—	<b>VINCE GILL</b> RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47
75	RE-ENTRY	8	—	<b>WILLIE NELSON</b> JUSTICE 1601 (8.98/14.98)	MOONLIGHT BECOMES YOU	37

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. \*Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.

# Billboard **Top Country Catalog Albums**

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**  
FOR WEEK ENDING APRIL 30, 1994

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	<b>PATSY CLINE</b> ▲ 4 MCA 12* (7.98/12.98) 132 weeks at No. 1	GREATEST HITS	154
2	2	<b>GEORGE JONES</b> ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	139
3	4	<b>GEORGE STRAIT</b> ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	154
4	7	<b>REBA MCENTIRE</b> ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	152
5	6	<b>GEORGE STRAIT</b> ▲ 2 MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	152
6	3	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	154
7	5	<b>CONWAY TWITTY</b> ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	43
8	8	<b>VINCE GILL</b> ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	152
9	9	<b>THE JUDDS</b> ▲ 2 CURB 8318/RCA (9.98/15.98)	GREATEST HITS	37
10	—	<b>GEORGE STRAIT</b> MCA 10450 (9.98/15.98)	TEN STRAIT HITS	1
11	11	<b>ALABAMA</b> ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	30
12	10	<b>DWIGHT YOAKAM</b> ▲ REPRISE 25372/WARNER BROS. (9.98/13.98)	GUITARS, CADILLACS, ETC., ETC.	15
13	12	<b>DAVID ALLAN COE</b> ▲ COLUMBIA 35627/SONY (5.98 EQ/9.98)	GREATEST HITS	60

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	16	<b>REBA MCENTIRE</b> ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	124
15	13	<b>ALABAMA</b> ▲ 3 RCA 7170* (9.98/13.98)	GREATEST HITS	153
16	14	<b>DOUG STONE</b> EPIC 47357 (5.98 EQ/9.98)	I THOUGHT IT WAS YOU	31
17	15	<b>THE JUDDS</b> CURB 52070/RCA (9.98/13.98)	LOVE CAN BUILD A BRIDGE	14
18	18	<b>DWIGHT YOAKAM</b> ● REPRISE 25989*/WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	106
19	20	<b>GEORGE STRAIT</b> ▲ MCA 5913* (4.98/11.98)	OCEAN FRONT PROPERTY	95
20	—	<b>TANYA TUCKER</b> CAPITOL 91814 (9.98/13.98)	GREATEST HITS	3
21	19	<b>RAY STEVENS</b> CURB 77312 (6.98/9.98)	HIS ALL-TIME GREATEST COMIC HITS	82
22	23	<b>WAYLON JENNINGS</b> ▲ 4 RCA 3378* (8.98)	GREATEST HITS	38
23	21	<b>KEITH WHITLEY</b> RCA 52277 (9.98/13.98)	GREATEST HITS	14
24	17	<b>ALABAMA</b> RCA 61040 (9.98/13.98)	GREATEST HITS VOL. 2	17
25	—	<b>RAY STEVENS</b> ● MCA 5918 (4.98/11.98)	GREATEST HITS	88

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

### COUNTRY CORNER



by Lynn Shults

IT'S TWO CONSECUTIVE NO. 1 hits for Faith Hill, as "Piece Of My Heart" moves up one notch to the top of the Hot Country Singles & Tracks chart. The track was produced by Scott Hendricks, and the song written by the late Bert Burns and Jerry Ragavoy. This is the first time that this legendary song has reached No. 1. The original version was recorded by '60s R&B star Irma Thomas. It peaked at No. 10 on the R&B singles chart in the winter of 1967. The most famous pop version was such a stylistic triumph that, though many loved the song, few would even think of covering it. Janis Joplin's soulful, tormented interpretation of the song put her on the path to stardom. What many may not know is that she was not recording as a solo artist at the time, but rather as lead vocalist for Big Brother & the Holding Co. Their version peaked at No. 12 on the Hot 100 in late 1968.

**S**ONGS TAKE INTERESTING PATHS on their way to the top of the charts. Producer Larry Butler once told me, "You can put one in a drawer, lock it up, throw away the key, and somehow the song will get out." The unusual part about "Piece Of My Heart" and Faith Hill coming together is that, despite the song's legendary status, Hill had never heard it. The version she heard was by Cassie Burns, the daughter of Bert Burns and his widow, Ilene, who runs Webb IV Music. "Cassie was trying to get a deal for herself," Ilene says. "When she cut the demo, Gary Burr was in the studio. He and James House were helping Cassie out. Burr, later, cut the song on Faith Hill. She was signed by Warner Brothers, but Gary wasn't kept as her producer. Then Scott Hendricks became her producer, and he and Faith recut the song." Throughout this entire scenario, so the story goes, Hill heard only the Burns version. Now that her version is a hit, one wonders if Hill has gone back and listened to the versions recorded by Joplin or Thomas.

**T**HE MOST ACTIVE TRACK on the Hot Country Singles & Tracks chart is "Don't Take The Girl" (45-23) by Tim McGraw. The track has powered its way up the chart as an album track. Its official release takes place this week. Also showing big gains are "Wink" (59-46) by Neal McCoy; "Whenever You Come Around" (43-25) by Vince Gill; "Foolish Pride" (67-50) by Travis Tritt; "Walking Away A Winner" (35-21) by Kathy Mattea; "The Cheap Seats" (51-42) by Alabama; "Little Rock" (44-31) by Collin Raye; "Your Love Amazes Me" (11-9) by John Berry; "How Can I Help You Say Goodbye" (27-18) by Patty Loveless; and "That Ain't No Way To Go" (29-19) by Brooks & Dunn.

**W**HY ARE LEADING PROGRAM DIRECTORS and radio consultants either implementing or seriously considering cutbacks on new or current product? At a recent gathering, some of the country format's most successful programmers shared their thoughts about the state of country radio. Among those present were Les Acree of WIVK Knoxville, Tenn., Coyote Calhoun of WAMZ Louisville, Ky., Dene Hallam and Jeff Garrison of KKBQ Houston, and Brad Chambers of KPLX Dallas. Their consensus was that the format is experiencing a lack of exciting tracks. From a technical standpoint, all is well. But technically correct performances do not necessarily guarantee that listeners will stay tuned. And attracting and holding listeners is what radio is all about.

# Int'l Entertainment Buyers Meet Set For June

## Voice Protection, Publishing On Speakers' Agenda

NASHVILLE—Voice specialist Dr. Robert H. Ossoff and entrepreneur Buddy Killen will give the main addresses at the 24th annual meeting and spring seminar of the International Entertainment Buyers Assn., June 3-6 here. The meeting will be held at the Doubletree Hotel.

Ossoff, whose speech is set for June 4 at 8:45 a.m., has done vocal surgery and advising for several major country acts. He will speak on the need for performers to protect their voices in the face of demands from booking agents, talent buyers, and concert promoters.

Killen, a music publisher, record producer, and restaurant owner, will speak to registrants June 5 at 8:45 a.m. Killen is the former owner of Tree Publishing Co., which he sold to CBS Records in 1989 for \$40 million.

The conference also will feature these panel discussions:

**Record labels**, June 4, 9:30 a.m., moderated by publisher Charlie Monk, with panelists Nick Hunter, Giant Records; Harold Shedd, Polydor Records; Bob Heatherly, Atlantic Records; Joe Tassi, Arista Records; and Dan Brock, Forefront Records.

**Talent managers**, June 4, 11:15 a.m., moderated by talent manager Merle Kilgore, with panelists Mike Atkins (who manages Petra), Stan Byrd (Mark Chesnutt, Doug Supernaw), and Jack McFadden (Billy Ray Cyrus, Rhonda Vincent, Buck Owens).

**Talent agencies**, June 4, 1:45 p.m., moderated by Don Romeo, the Don Romeo Agency (panelists not yet chosen).

**The "casino invasion"** (the effects of new gambling casinos on the existing entertainment marketplace), June 5, 9:30 a.m., moderated by attorney Jack Norman Jr., with panelists Ken Combs, mayor of Gulfport, Miss.; Matt

McDonnell, the Biloxi (Miss.) Coliseum; Al Henson, Entertainment Casino Resource Corp.; and Dorian Doyon, the Dakota Sioux Casino.

**Buyers & promoters**, June 5, 11:15 a.m., moderated by Al Antee, the Gehl Group, with panelists Ron Jett, Silver Dollar City; Barbara Hubbard, New Mexico State University; Jimmy Perkins, Glenn Smith Presents; and Calvin Gilmore, Carolina Opry.

In addition to these panels, registrants may attend a welcome party (June 3, 5:30 p.m.), tribute dinner for Disney executive Sonny Anderson (June 4, 7 p.m.), Amusement Business party and showcase (June 5, 6 p.m., at Wildhorse Saloon), and the TNN/Music City News Awards show (June 6, 8 p.m., at the Grand Ole Opry House).

Conference-goers also may attend the Summer Lights Festival, an annual street fair held in downtown Nashville.

## DAVID BALL GETS SECOND CHANCE AT STARDOM

(Continued from page 28)

played it for Doug Grau, and he just went nuts."

One indication of just how on-the-mark those original demos were is that all of them, including the album's title song and debut single, were used on the finished album.

"Blake and I sat down and talked about exactly what we wanted to do long before we started cutting," says Ball. "I just wanted to make a good Texas dance-hall record, and once we got everything in line, it went real quick."

### CLASSIC INFLUENCES

While many of his up-and-coming country contemporaries were weaned on the Eagles, Ball's biggest influences go all the way back to the music's classic era. "Thinkin' Problem" combines a freewheeling musical attitude reminiscent of Nashville in the '50s with a sonic punch that is pure '90s.

"In the '70s and '80s, I was listening to a lot of music from the '50s and '60s," Ball says. "In Texas, you'll still hear Hank Williams Sr. and old George Jones stuff on the jukebox, and there are certain periods of Bob Wills' career that I feel were like the zenith of mu-

sic."  
"Thinkin' Problem," the album's leadoff single, was shipped to radio March 21 and is bulleted this week at No. 63 on Billboard's Hot Country Singles & Tracks chart. Not surprisingly, the record is doing well in Texas, but Brad Hansen, PD at KASE in Austin, hears an across-the-board appeal.

## REBA GETS BOOK/CD CROSS-PROMO

(Continued from page 28)

scription of its contents.

To get the rebate, a customer must mail in a cash register receipt for the purchase of the book and the bar code from a seven-ounce or larger bag of Fritos. The offer ends Aug. 31.

Frito-Lay will further spotlight the rebate program at retail stores with shelf strips and tear-off pads.

Through Western Merchandisers, MCA is sponsoring a promotion in which a table of McEntire products (including the album and book) is set up at the cash registers at all Wal-Mart stores.

Walt Wilson, MCA's senior VP of

"If stations are playing [Doug Supernaw's] 'Red And Rio Grande,' there's no reason why they can't play this," Hansen says. "We've been playing 'Thinkin' Problem' for almost eight weeks, and it's always gotten great phones. I think David is a much-needed infusion of some traditional-sounding country."

marketing and sales, says that while Western Merchandisers can't guarantee it, he hopes the table displays will stay in place for "at least 30 days."

At Kmart, Wilson adds, the stores are setting up "merchandise" dump bins, separate from the rest of the record department, to display McEntire items.

MCA will cross-promote the book and album at such combination book-and-record stores as Borders and Hastings, Wilson notes. "And we're probably going to have something going up in Target, but at this point we don't have it fully negotiated."

## COUNTRY SINGLES A-Z

### PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist
6 ADDED TO A DOLLAR (Bekool, ASCAP/Brian's Dream, ASCAP/That's A Smash, BMI)	
67 ALL OVER TOWN (Edge O' Woods, ASCAP/Taguchi, ASCAP/Richard Rankin, ASCAP) CPP	
75 BABY NEEDS NEW SHOES (Gibron, BMI/Atlantic, BMI/Howe Sound, BMI/Frankly Scarlett, BMI/Stork, BMI/EMI Blackwood, BMI)	
7 BEFORE YOU KILL US ALL (Careers-BMG, BMI/Breaker Maker, BMI/Famous Island Bound, ASCAP) HL/CPP	
24 BETTER YOUR HEART THAN MINE (Sister Elisabeth, BMI/Sluggo Songs, BMI) CPP	
72 BORN READY (Hayes Street, ASCAP/Almo, ASCAP/Maypop, BMI/Wildcountry, BMI) CPP	
42 THE CHEAP SEATS (Careers-BMG, BMI/With Any Luck, BMI) WBM/HL	
47 COMPANY TIME (Beginner, ASCAP)	
56 COWBOYS DON'T CRY (Jim's Allsongs, BMI/16 Stars, BMI)	
26 DADDY NEVER WAS THE CADILLAC KIND (Maypop, BMI/Colegems-EMI, ASCAP) WBM/HL	
23 DON'T TAKE THE GIRL (Eric Zanetas, BMI)	
51 EAGLE OVER ANGEL (Gum Island Enterprises, BMI)	
51 EVERY ONCE IN A WHILE (EMI Blackwood, BMI/Stroudcaster, BMI/WB, ASCAP) CPP/WBM/HL	
70 FALLING OUT OF LOVE (Fat'N'Brite, BMI/Santeela, BMI)	
50 FOOLISH PRIDE (Post Oak, BMI)	
3 A GOOD RUN OF BAD LUCK (Blackened, BMI) CPP	
37 HE THINKS HE'LL KEEP HER (EMI April, ASCAP/Getarealjob, ASCAP/Don Schiltz, ASCAP/Almo, ASCAP) HL	
39 HONKY TONK CROWD (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL	
18 HOW CAN I HELP YOU SAY GOODBYE (Reynsong, BMI/Burton B. Collins, BMI/W.B.M., SESAC/KT Good, SESAC) HL	
5 I CAN'T REACH HER ANYMORE (Ray Stevens, BMI/Grand Avenue, ASCAP)	
4 IF BUBBA CAN DANCE (I CAN TOO) (Sugar Bend, BMI/Polygram, ASCAP/Ranger Bob, ASCAP) HL	
8 IF THE GOOD DIE YOUNG (Sony Tree, BMI/Almo, ASCAP) CPP/HL	
10 I'M HOLDING MY OWN (Pookie Bear, ASCAP/Bug, ASCAP)	
74 I MISS HER MISSING ME (Almo, ASCAP/WB, ASCAP/Samosnan, ASCAP)	
33 INDIAN OUTLAW (Edge O' Woods, ASCAP/Tommy Barnes, ASCAP/Great Cumberland, BMI/Acuff-Rose, BMI) CPP	
22 IN MY OWN BACKYARD (Texas Wedge, ASCAP/Songwriters Ink, BMI/Regular Joe, BMI/Sony Tree, BMI) HL	
45 I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP) WBM/CLM	
62 I TAKE MY CHANCES (EMI April, ASCAP/Getarealjob,	

ASCAP/Don Schiltz, ASCAP/Almo, ASCAP)	
48 IT WON'T BE OVER YOU (MCA, ASCAP/Kicking Bird, BMI) HL	
58 I WISH I COULD HAVE BEEN THERE (Almo, ASCAP/Holmes Creek, ASCAP/Irving, BMI/Colter Bay, BMI)	
69 JANIE'S GONE FISHIN' (Emily Boothe, BMI/Magic Beans, BMI/Reunion, ASCAP)	
52 JUST ONCE (N2D, ASCAP/Brian's Dream, ASCAP)	
36 KISS ME, I'M GONE (Songs Of PolyGram, BMI/Tubb's Bus, BMI/Little Big Town, BMI/American Made, BMI) HL/WBM	
64 LET THE PICTURE PAINT ITSELF (Sony Tunes, ASCAP) HL	
34 LIFE #9 (Songs Of PolyGram, BMI/Seven Angels, BMI) HL	
66 LIFESTYLES OF THE NOT SO RICH & FAMOUS (MCA Canada, SOCAN/Sold For A Song, SOCAN/Brother Bart, ASCAP/MCA, ASCAP)	
31 LITTLE ROCK (Sony Tree, BMI) HL	
61 LOOKIN' IN THE SAME DIRECTION (Cupid Memories, ASCAP/Ben Hall, ASCAP)	
12 LOVEBUG (Glad, BMI/Blackack, BMI)	
16 MY LOVE (Square West, ASCAP/Howlin' Hits, ASCAP/Edge O' Woods, ASCAP/Taguchi, ASCAP) CPP	
44 MY NIGHT TO HOWL (Great Cumberland, BMI/Diamond Struck, BMI/Hits Alight, SESAC/Cantro, SESAC/Francis George, SESAC/Scramblers Knob, ASCAP/Five Bar-B, ASCAP) CPP	
60 NEVER BIT A BULLET LIKE THIS (Zomba, BMI/Millhouse, BMI) HL/CPP	
30 NO DOUBT ABOUT IT (All Over Town, BMI/Sony Tree, BMI/New Wolf, BMI/Love This Town, ASCAP) WBM/HL	
68 OUTSKIRTS OF TOWN (Myrl & Chuck's Boy, ASCAP/	

Flying Fingers, ASCAP) HL	
1 PIECE OF MY HEART (Unichappell, BMI/Web IV, BMI) HL	
27 RED AND RIO GRANDE (J-Keys, ASCAP/Supernaw, ASCAP)	
2 ROCK BOTTDM (BCL, BMI) HL	
11 ROPE THE MOON (Almo, ASCAP/Bamatuck, ASCAP/Just A Dream, ASCAP/Pearl Dancer, ASCAP) CPP	
71 SIMPLE LIFE (Beginner, ASCAP) WBM	
20 SPILLED PERFUME (Ben's Future, BMI/Sony Tree, BMI/Acuff-Rose, BMI) HL/CPP	
32 STANDING OUTSIDE THE FIRE (Criterion, ASCAP/Escudilla, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) CPP	
19 THAT AIN'T NO WAY TO GO (Sony Tree, BMI/Bufallo Prairie Songs, BMI/Don Cook, BMI) HL	
54 THAT'S MY BABY (Almo, ASCAP/LaSongs, Ascaph/Taste Auction, BMI/Wacissa River, BMI) CPP	
55 THEY ASKED ABOUT YOU (Starstruck Angel, BMI/Bill And Kim Nash, BMI/Young World, BMI)	
41 THEY DON'T MAKE 'EM LIKE THAT ANYMORE (Farren Curtis, BMI/Mike Curb, BMI/Full Keel, ASCAP/Farrenuff, ASCAP/CurbSongs, ASCAP) WBM	
63 THINKIN' PROBLEM (New Court, BMI/Low Country, BMI/Almo, ASCAP/Hayes Street, ASCAP/EMI April, ASCAP) HL/CPP	
49 T.L.C. A.S.A.P. (Zomba, ASCAP/Dixie Stars, ASCAP/Josh-Nick, ASCAP) HL/CPP	
57 (TONIGHT WE JUST MIGHT) FALL IN LOVE AGAIN (AI Andersongs, BMI/Mighty Nice, BMI/Heckstone, BMI/Foreshadow, BMI)	
43 TRYIN' TO GET OVER YOU (Benefit, BMI) WBM	
14 TRY NOT TO LOOK SO PRETTY (Coal Dust West, BMI/	

Songs Of PolyGram, BMI/Seven Angels, BMI/Warner-Tamerlane, ASCAP) HL	
21 WALKING AWAY A WINNER (Great Cumberland, BMI/Diamond Struck, BMI/Little Big Town, BMI/American Made, BMI) WBM/CPP	
38 WE DON'T HAVE TO DO THIS (BMG Songs, ASCAP/Gary Burr, ASCAP/MCA, ASCAP) HL	
29 WHAT A CRYING SHAME (Sony Tree, BMI/Raul Malo, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL	
25 WHENEVER YOU COME AROUND (Benefit, BMI/Foreshadow, BMI/Uncle Pete, BMI) CLM/WBM	
15 WHERE DO I FIT IN THE PICTURE (Linda Cobb, BMI/Lori Jayne, BMI)	
59 WHERE WAS I (Sony Tree, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL	
73 WHITE PALACE (Coburn, BMI/MCA, ASCAP/Sold For A Song, ASCAP/Brother Bart, ASCAP)	
65 WHOLE LOTTA LOVE ON THE LINE (Acuff-Rose, BMI)	
40 (WHO SAYS) YOU CAN'T HAVE IT ALL (Mettie Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP) HL	
28 WHY HAVEN'T I HEARD FROM YOU (Bash, ASCAP/Life Of The Record, ASCAP)	
46 WINK (Little Big Town, BMI/American Made, BMI/Great Cumberland, BMI/Diamond Struck, BMI)	
13 WISH I DIDN'T KNOW NOW (Songs Of PolyGram, BMI/Tokeco, BMI) HL	
35 WOMAN, SENSUOUS WOMAN (Acoustic, BMI) CPP	
17 WORDS BY HEART (Englishtown, BMI/Warner-Tamerlane, BMI) WBM	
9 YOUR LOVE AMAZES ME (Gila Monster, SESAC/Great Cumberland, BMI/Diamond Struck, BMI) CPP	

# HOT COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 133 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	5	12	<b>PIECE OF MY HEART</b> S.HENDRICKS (B.BERNS,J.RAGAVOY)	◆ FAITH HILL (C) (V) WARNER BROS. 18261
★★★ No. 1 ★★★ 1 week at No. 1					
2	4	6	11	<b>ROCK BOTTOM</b> T.BROWN (J.R.COBBS,B.BUIE)	WYNONNA (C) (V) CURB 54809/MCA
3	6	10	9	<b>A GOOD RUN OF BAD LUCK</b> J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK (C) (V) RCA 62762
4	7	12	12	<b>IF BUBBA CAN DANCE (I CAN TOO)</b> D.COOK (M.RAYBON,M.MCGUIRE,B.MCDILL)	◆ SHENANDOAH (C) (V) RCA 62761
5	3	4	16	<b>I CAN'T REACH HER ANYMORE</b> B.CANNON,N.WILSON (M.PETERSEN,B.THEIEN)	SAMMY KERSHAW (C) (V) MERCURY 858 102
6	8	13	10	<b>ADDICTED TO A DOLLAR</b> J.STROUD,D.STONE (D.STONE,R.HOOD,R.MADDOX,K.TRIBBLE)	◆ DOUG STONE (C) (V) EPIC 77375
7	10	17	8	<b>BEFORE YOU KILL US ALL</b> K.LEHNING (K.FOLLESE,M.T.BARNES)	◆ RANDY TRAVIS (C) (V) WARNER BROS. 18208
8	1	1	13	<b>IF THE GOOD DIE YOUNG</b> J.STROUD (P.NELSON,C.WISEMAN)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT
9	11	19	12	<b>YOUR LOVE AMAZES ME</b> C.HOWARD (A.HUNT,C.JONES)	◆ JOHN BERRY LIBERTY ALBUM CUT
10	5	3	17	<b>I'M HOLDING MY OWN</b> S.HENDRICKS (T.ARATA)	◆ LEE ROY PARNELL (C) (V) ARISTA 1-8739
11	16	21	7	<b>ROPE THE MOON</b> S.HENDRICKS (J.BROWN,J.DENTON,A.BROWN)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87248
12	13	18	10	<b>LOVEBUG</b> T.BROWN,G.STRAIT (C.WAYNE,W.KEMP)	GEORGE STRAIT (C) (V) MCA 54819
13	20	29	7	<b>WISH I DIDN'T KNOW NOW</b> N.LARKIN,H.SHEDD (T.KEITH)	◆ TOBY KEITH (V) MERCURY 858 290
14	18	20	11	<b>TRY NOT TO LOOK SO PRETTY</b> P.ANDERSON (D.YOAKAM,KOSTAS)	◆ DWIGHT YOAKAM (C) (V) REPRISE 18239/WARNER BROS.
15	19	23	10	<b>WHERE DO I FIT IN THE PICTURE</b> J.STROUD (C.WALKER)	◆ CLAY WALKER (V) GIANT 18210
16	9	2	16	<b>MY LOVE</b> J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,B.SEALS,T.BARNES)	◆ LITTLE TEXAS (C) (V) WARNER BROS. 18295
17	12	14	14	<b>WORDS BY HEART</b> J.SCAIFE,J.COTTON (R.NIELSON,M.POWELL)	◆ BILLY RAY CYRUS (C) (V) MERCURY 858 132
★★★ AIRPOWER ★★★					
18	27	33	7	<b>HOW CAN I HELP YOU SAY GOODBYE</b> E.GORDY,JR. (B.B.COLLINS,K.TAYLOR-GOOD)	◆ PATTY LOVELESS (V) EPIC 77416
★★★ AIRPOWER ★★★					
19	29	41	4	<b>THAT AIN'T NO WAY TO GO</b> D.COOK,S.HENDRICKS (R.DUNN,K.BROOKS,D.COOK)	◆ BROOKS & DUNN (V) ARISTA 1-2669
20	31	35	6	<b>SPILED PERFUME</b> S.FISHELL,P.TILLIS (P.TILLIS,D.DILLON)	◆ PAM TILLIS (C) (V) ARISTA 1-2676
21	35	39	6	<b>WALKING AWAY A WINNER</b> J.LEO (T.SHAPIRO,B.DIPIERO)	◆ KATHY MATTEA (C) (V) MERCURY 858 464
22	28	30	8	<b>IN MY OWN BACKYARD</b> J.SLATE,B.MONTGOMERY (A.SPOONER,K.K.PHILLIPS,J.DIFFIE)	◆ JOE DIFFIE (V) EPIC 77380
23	45	55	5	<b>DON'T TAKE THE GIRL</b> J.STROUD,B.GALLIMORE (C.MARTIN,L.W.JOHNSON)	TIM MCGRAW CURB ALBUM CUT
24	21	22	13	<b>BETTER YOUR HEART THAN MINE</b> G.FUNDIS (L.ANGELLE,A.GOLD)	TRISHA YEARWOOD (C) (V) MCA 54786
25	43	60	3	<b>WHENEVER YOU COME AROUND</b> T.BROWN (V.GILL,P.WASNER)	VINCE GILL (C) (V) MCA 54833
26	32	38	8	<b>DADDY NEVER WAS THE CADILLAC KIND</b> B.BECKETT (B.NELSON,D.GIBSON)	◆ CONFEDERATE RAILROAD (C) (V) ATLANTIC 87273
27	23	24	13	<b>RED AND RIO GRANDE</b> R.LANDIS (D.SUPERNAW,L.ATKINSON)	DOUG SUPERNAW (V) BNA 62757
28	38	46	4	<b>WHY HAVEN'T I HEARD FROM YOU</b> T.BROWN,R.MCINTIRE (S.KNOX,T.W.HALE)	◆ REBA MCENTIRE (C) (V) MCA 54823
29	25	25	18	<b>WHAT A CRYING SHAME</b> D.COOK (R.MALO,KOSTAS)	◆ THE MAVERICKS (C) (V) MCA 54748
30	24	16	20	<b>NO DOUBT ABOUT IT</b> B.BECKETT (J.S.SHERILL,S.SESKIN)	◆ NEAL MCCOY (C) (V) ATLANTIC 87287
31	44	53	4	<b>LITTLE ROCK</b> J.HOBBS,E.SEAY,P.WORLEY (T.DOUGLAS)	◆ COLLIN RAYE (V) EPIC 77436
32	22	7	20	<b>STANDING OUTSIDE THE FIRE</b> A.REYNOLDS (J.YATES,G.BROOKS)	◆ GARTH BROOKS (V) LIBERTY 17802
33	17	9	15	<b>INDIAN OUTLAW</b> J.STROUD,B.GALLIMORE (T.BARNES,G.SIMMONS,J.D.LOUDERMILK)	◆ TIM MCGRAW (C) CURB 76920
34	15	8	17	<b>LIFE #9</b> P.WORLEY,E.SEAY,M.MCBRIDE (KOSTAS,T.PEREZ)	◆ MARTINA MCBRIDE (C) (V) RCA 62697
35	42	45	5	<b>WOMAN, SENSUOUS WOMAN</b> M.WRIGHT (G.S.PAXTON)	MARK CHESNUTT (C) (V) MCA 54822
36	26	28	15	<b>KISS ME, I'M GONE</b> T.BROWN,M.STUART (M.STUART,B.DIPIERO)	◆ MARTY STUART (C) (V) MCA 54777
37	33	27	20	<b>HE THINKS HE'LL KEEP HER</b> J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,D.SCHLITZ)	◆ MARY-CHAPIN CARPENTER (V) COLUMBIA 77316
38	14	11	16	<b>WE DON'T HAVE TO DO THIS</b> J.CRUTCHFIELD (G.BURR,V.SHAW)	TANYA TUCKER (V) LIBERTY 17803

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	39	40	12	<b>HONKY TONK CROWD</b> S.BUCKINGHAM (M.STUART)	◆ RICK TREVINO (C) (V) COLUMBIA 77373
40	30	15	14	<b>(WHO SAYS) YOU CAN'T HAVE IT ALL</b> K.STEGALL (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON (V) ARISTA 1-2649
41	47	50	5	<b>THEY DON'T MAKE 'EM LIKE THAT ANYMORE</b> C.FARREN (J.STEELE,C.FARREN)	BOY HOWDY CURB ALBUM CUT
42	51	65	3	<b>THE CHEAP SEATS</b> J.LEO,L.M.LEE,ALABAMA (M.HUMMON,R.SHARP)	◆ ALABAMA (V) RCA 62623
43	34	26	17	<b>TRYIN' TO GET OVER YOU</b> T.BROWN (V.GILL)	◆ VINCE GILL (C) (V) MCA 54706
44	46	44	7	<b>MY NIGHT TO HOWL</b> R.LANDIS (R.GILES,A.ROBERTS,C.BLACK)	◆ LORRIE MORGAN (V) BNA 62767
45	41	37	20	<b>I SWEAR</b> S.HENDRICKS (F.J.MYERS,G.BAKER)	◆ JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87288
46	59	—	2	<b>WINK</b> B.BECKETT (B.DIPIERO,T.SHAIFO)	NEAL MCCOY (C) (V) ATLANTIC 87247
47	48	47	10	<b>COMPANY TIME</b> J.GUESS (M.MCANALLY)	◆ LINDA DAVIS (C) (V) ARISTA 1-2664
48	54	56	4	<b>IT WON'T BE OVER YOU</b> S.HENDRICKS (I.BRUCE,T.MCHUGH)	STEVE WARINER (V) ARISTA 1-2672
49	53	49	20	<b>T.L.C. A.S.A.P.</b> J.LEO,L.M.LEE,ALABAMA (G.BAKER,F.J.MYERS)	ALABAMA (V) RCA 62712
50	67	—	2	<b>FOOLISH PRIDE</b> G.BROWN (T.TRITT)	TRAVIS TRITT (C) (V) WARNER BROS. 18180
51	61	74	3	<b>EVERY ONCE IN A WHILE</b> M.BRIGHT,T.DUBOIS (H.PAUL,V.STEPHENSON,D.ROBBINS)	◆ BLACKHAWK (V) ARISTA 1-2668
52	58	58	9	<b>JUST ONCE</b> T.BROWN (D.L.MURPHY,K.TRIBBLE)	◆ DAVID LEE MURPHY (C) (V) MCA 54794
53	57	57	6	<b>EAGLE OVER ANGEL</b> D.PHELPS,R.L.PHELPS (G.GUNN,Y.GUINN,J.PETERS)	◆ BROTHER PHELPS (V) ASYLUM 00012
54	62	69	4	<b>THAT'S MY BABY</b> G.FUNDIS (L.WHITTE,C.CANNON)	◆ LARI WHITE (C) (V) RCA 62764
55	55	52	20	<b>THEY ASKED ABOUT YOU</b> T.BROWN,R.MCINTIRE (K.NASH,B.NASH,F.WELLER)	REBA MCENTIRE (V) MCA 54769
56	60	66	3	<b>COWBOYS DON'T CRY</b> J.STROUD,J.CARLTON (J.ALLISON,J.RAYMOND,B.SIMON,D.GILMORE)	◆ DARON NORWOOD (C) (V) GIANT 18216
57	66	—	2	<b>(TONIGHT WE JUST MIGHT) FALL IN LOVE AGAIN</b> A.REYNOLDS,J.ROONEY (A.ANDERSON,H.KETCHUM)	HAL KETCHUM (C) CURB 76922
58	75	—	2	<b>I WISH I COULD HAVE BEEN THERE</b> J.STROUD,J.ANDERSON (J.ANDERSON,K.ROBBINS)	◆ JOHN ANDERSON (V) BNA 62795
59	52	31	16	<b>WHERE WAS I</b> S.BUCKINGHAM (H.STINSON,G.BURR)	◆ RICKY VAN SHELTON (C) (V) COLUMBIA 77334
60	56	54	8	<b>NEVER BIT A BULLET LIKE THIS</b> B.CANNON,N.WILSON (J.FOSTER,M.PETERSEN)	GEORGE JONES WITH SAMMY KERSHAW MCA ALBUM CUT
61	63	63	5	<b>LOOKIN' IN THE SAME DIRECTION</b> J.CUPIT (K.MELLONS,D.DODSON,J.MELTON)	◆ KEN MELLONS (C) (V) EPIC 77390
★★★ HOT SHOT DEBUT ★★★					
62	<b>NEW ▶</b>	1	1	<b>I TAKE MY CHANCES</b> J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER,D.SCHLITZ)	MARY-CHAPIN CARPENTER (V) COLUMBIA 77476
63	68	72	3	<b>THINKIN' PROBLEM</b> B.CHANCEY (D.BALL,A.SHAMBLIN,S.ZIFF)	◆ DAVID BALL (C) (V) WARNER BROS. 18250
64	65	64	5	<b>LET THE PICTURE PAINT ITSELF</b> T.BROWN,R.CROWELL (R.CROWELL)	◆ RODNEY CROWELL (C) (V) MCA 54821
65	74	—	2	<b>WHOLE LOTTA LOVE ON THE LINE</b> S.HENDRICKS (A.TIPPIN,D.KEES)	AARON TIPPIN (V) RCA 62832
66	<b>NEW ▶</b>	1	1	<b>LIFESTYLES OF THE NOT SO RICH &amp; FAMOUS</b> J.CRUTCHFIELD (B.HILL,W.TESTER)	◆ TRACY BYRD (C) (V) MCA 54778
67	69	67	4	<b>ALL OVER TOWN</b> R.PENNINGTON (T.BARNES,R.RANKIN)	DON COX (V) STEP ONE 474
68	50	43	11	<b>OUTSKIRTS OF TOWN</b> M.MILLER,M.MCANALLY (G.HUBBARD,D.CAMERON)	◆ SAWYER BROWN CURB ALBUM CUT
69	71	70	5	<b>JANIE'S GONE FISHER</b> W.KIRKPATRICK (W.KIRKPATRICK)	◆ KIM HILL (C) (V) BNA 62793
70	<b>NEW ▶</b>	1	1	<b>FALLING OUT OF LOVE</b> J.SCAIFE,J.COTTON (J.W.WIGGINS)	◆ JOHN AND AUDREY WIGGINS (C) (V) MERCURY 858476
71	70	62	5	<b>SIMPLE LIFE</b> J.LEO,M.WRIGHT (M.MCANALLY)	◆ ANDY CHILDS (V) RCA 62763
72	64	61	9	<b>BORN READY</b> B.BECKETT (A.SHAMBLIN,D.GIBSON)	◆ JESSE HUNTER (C) (V) BNA 62736
73	<b>NEW ▶</b>	1	1	<b>WHITE PALACE</b> J.STROUD (Z.TURNER,B.HILL)	CLAY WALKER GIANT ALBUM CUT
74	<b>NEW ▶</b>	1	1	<b>I MISS HER MISSING ME</b> H.SHEDD,D.DANIEL (C.WISEMAN,R.SAMOSSET)	◆ DAVIS DANIEL (C) (V) MERCURY 858568
75	<b>NEW ▶</b>	1	1	<b>BABY NEEDS NEW SHOES</b> J.LEO,G.JENNINGS,RESTLESS HEART (R.GUILBEAU,B.CRAIN,T.MCHUGH)	◆ RESTLESS HEART (C) (V) RCA 62827

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 2500 detections for the first time. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (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. © 1994, Billboard/BPI Communications.

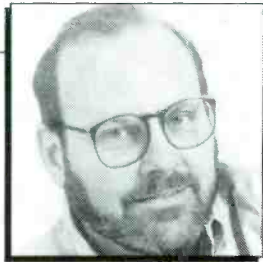
## HOT COUNTRY RECURRENTS

1	—	—	1	<b>I'VE GOT IT MADE</b> J.STROUD,J.ANDERSON (M.BARNES)	JOHN ANDERSON BNA
2	—	—	1	<b>I JUST WANTED YOU TO KNOW</b> M.WRIGHT (G.HARRISON,T.MENSY)	MARK CHESNUTT MCA
3	—	—	1	<b>ROCK MY WORLD (LITTLE COUNTRY GIRL)</b> D.COOK,S.HENDRICKS (B.LABOUNTY,S.O'BRIEN)	◆ BROOKS & DUNN ARISTA
4	1	1	4	<b>GOODBYE SAYS IT ALL</b> M.BRIGHT,T.DUBOIS (J.MACRAE,C.BLACK,B.FISCHER)	◆ BLACKHAWK ARISTA
5	3	3	4	<b>STATE OF MIND</b> J.STROUD,C.BLACK (C.BLACK)	◆ CLINT BLACK RCA
6	2	2	5	<b>A LITTLE LESS TALK AND A LOT MORE ACTION</b> N.LARKIN,H.SHEDD (K.HINTON,J.STEWART)	◆ TOBY KEITH MERCURY
7	4	4	7	<b>LIVE UNTIL I DIE</b> J.STROUD (C.WALKER)	◆ CLAY WALKER GIANT
8	6	5	9	<b>WILD ONE</b> S.HENDRICKS (P.BUNCH,J.KYLE,W.RAMBEAUX)	◆ FAITH HILL WARNER BROS.
9	—	—	1	<b>THAT'S MY STORY</b> P.WORLEY,J.HOBBS,E.SEAY (L.R.PARNELL,T.HASELDEN)	◆ COLLIN RAYE EPIC
10	5	6	5	<b>JOHN DEERE GREEN</b> J.SLATE,B.MONTGOMERY (D.LINDE)	JOE DIFFIE EPIC
11	7	8	13	<b>FAST AS YOU</b> P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM REPRISE
12	10	11	31	<b>CHATTAHOOCHEE</b> K.STEGALL (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON ARISTA
13	8	9	17	<b>GOD BLESSED TEXAS</b> J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,B.SEALS)	◆ LITTLE TEXAS WARNER BROS.

14	12	12	19	<b>MY BABY LOVES ME</b> P.WORLEY,E.SEAY,M.MCBRIDE (G.PETERS)	◆ MARTINA MCBRIDE RCA
15	9	7	6	<b>SHE'D GIVE ANYTHING</b> C.FARREN (J.STEELE,C.FARREN,V.MELAMED)	◆ BOY HOWDY CURB
16	11	—	2	<b>HEY CINDERELLA</b> J.BOWEN,S.BOGGUSS (S.BOGGUSS,M.BERG,G.HARRISON)	◆ SUZY BOGGUSS LIBERTY
17	13	13	23	<b>WHAT'S IT TO YOU</b> J.STROUD (C.WRIGHT,R.E.ORRALL)	◆ CLAY WALKER GIANT
18	14	10	5	<b>WE JUST DISAGREE</b> J.BOWEN,B.DEAN (J.KRUEGER)	◆ BILLY DEAN LIBERTY
19	18	17	9	<b>THE BOYS &amp; ME</b> M.MILLER,M.MCANALLY (M.MILLER,M.MCANALLY)	◆ SAWYER BROWN CURB
20	15	—	2	<b>I'D LIKE TO HAVE THAT ONE BACK</b> T.BROWN,G.STRAIT (B.SHORE,R.WEST,A.BARKER)	GEORGE STRAIT MCA
21	17	14	20	<b>ONE MORE LAST CHANCE</b> T.BROWN (V.GILL,G.NICHOLSON)	◆ VINCE GILL MCA
22	16	18	11	<b>I DON'T CALL HIM DADDY</b> R.LANDIS (R.NIELSEN)	◆ DOUG SUPERNAW BNA
23	20	19	8	<b>I NEVER KNEW LOVE</b> J.STROUD (L.BOONE,W.ROBINSON)	◆ DOUG STONE EPIC
24	21	16	26	<b>HOLDIN' HEAVEN</b> T.BROWN (B.KENNER,T.MCHUGH)	◆ TRACY BYRD MCA
25	19	15	10	<b>I WANT TO BE LOVED LIKE THAT</b> D.COOK (P.BARNHART,S.HOGIN,B.LABOUNTY)	SHENANDOAH RCA

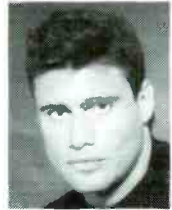
◆ Videoclip availability. Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 20. Commercial availability is not indicated on the recurrent chart.

## Artists &amp; Music

Latin  
Notas

by John Lannert

**STEVEN BAUER TO HOST LMAs:** Actor Steven Bauer will host Billboard's Latin Music Awards May 18 at the Hotel Intercontinental in Miami. Known to many Latino TV fans for his work in the bilingual sitcom "Qué Pasa U.S.A.?", Bauer later gained a broader following with roles in the Anglo films "Scarface," "Thief Of Hearts," and "Running Scared."



BAUER

The Cuban-born Miami resident also has appeared in several TV movies ("Nichols And Dymes," "An Innocent Love") and sitcoms ("The Rockford Files," "Hill Street Blues"). Bauer currently is shooting a film, "Final Frontier," co-starring Clifton Young and Emma Samms.

The Latin Music Awards helps conclude Billboard's fifth annual International Latin Music Conference, May 16-18. In other conference news, Latin-rooted Miami pop/rockers Tommy Anthony & Goza have replaced Cocoband for the opening-night showcase. Additionally, Leo Gandelman's latest PolyGram Brasil album, "Made In Rio," is being picked up by Verve/Forecast for U.S. distribution. A showcase performer May 17, Gandelman also is booked to play May 25 at the Blue Note in New York.

**SONY MEXICO BRANCHES OUT:** In an bid to bolster

its presence in the flourishing *grupo* market in northern Mexico, Sony Music Entertainment Mexico opened a branch office May 2 in Monterrey. Regional sales manager Enrique Riquena will operate the office. Sony managing director Raúl Vásquez says he expects to open another branch in Guadalajara "within the next month." Vásquez adds that banda and rock are now the hottest musical trends coming from Guadalajara.

**TIME TO MOURN:** Andrés Bobe, guitarist and principal composer for PolyGram pop/rock quartet La Ley, died in a motorcycle accident April 10, shortly after Chile's most popular home-grown band gave a benefit performance in Santiago. Bobe was 32. A PolyGram spokesperson says the band will continue on.

**FROM "MUJER" TO "WOMAN":** Seductive Spanish chanteuse Marta Sánchez has the voice, the look, and the 'tude to crack the U.S. Anglo market. Now PolyGram Latino is getting ready to crank the promotional machinery for her English-language bow "Woman," set for release June 21.

Cause for hope was Miami power outlet WPOW-FM's recent add of "Desesperada," an English-language version of Sánchez's current Latino hit of the same name. Both tracks are available on Sánchez's label bow, "Mujer."

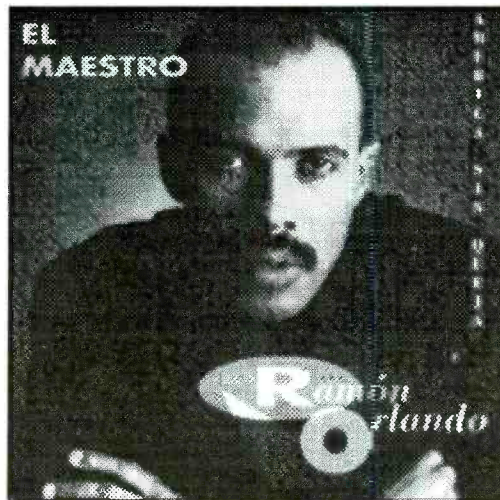
**CHEITO IS LIVE:** Though not readily apparent from his forthcoming, self-titled Crescent Moon debut. Puerto Rican singer Cheito possesses an elastic, muscular baritone that often swoops and soars like the thunderclap wails of redoubtable Colombian song stylist Joe Arroyo.

Proof of Cheito's vocal prowess arrived April 4 during a spirited set at the cozy Allioli restaurant in Miami Beach, where the thin singer drew warm applause for dramatic boleros and sent patrons to the dance floor during sizzling

(Continued on next page)

**LOS HERMANOS  
ROSARIO**  
JUNTOS CON SUS EXITOS


BMG-74321-19851-2

**EL MAESTRO  
Ramón  
Orlando**  
AMERICA SIN QUEJA


BMG-74321-17109-2


**REYES RECORDS INC.**

CD'S - TAPES &amp; MUSICAL VIDEOS

140 N.W. 22 Avenue, Miami, Florida 33125 • Tel.: (305) 541-6686 / Fax: (305) 642-2785

TODO EN MUSICA • EVERYTHING YOU NEED IN MUSIC

MAJOR CREDIT CARDS ACCEPTED

**THE Billboard Latin 50**<sup>TM</sup>  
Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan

THIS WEEK	LAST WEEK	WKS ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★★ NO. 1 ★★★					
1	1	43	GLORIA ESTEFAN • EPIC 53807/SONY	43 weeks at No. 1	MI TIERRA
★★★ GREATEST GAINER ★★★					
2	3	2	LA MAFIA SONY 81215		VIDA
3	2	4	SELENA EMI LATIN 28803		AMOR PROHIBIDO
4	4	23	GIPSY KINGS ELEKTRA MUSICIAN 61599/ELEKTRA		LOVE & LIBERTE
5	6	43	MANA WEA LATINA 90818		DONDE JUGARAN LOS NINOS
6	5	20	BRONCO FONOVISA 6015		PURA SANGRE
7	8	43	GIPSY KINGS ELEKTRA 60845		GIPSY KINGS
8	7	34	M. A. SOLIS Y LOS BUKIS • FONOVISA 6002		INALCANZABLE
9	12	10	LOS TEMERARIOS AFG SIGMA 3006		TU ULTIMA CANCION
10	11	43	LUIS MIGUEL • WEA LATINA 75805		ROMANCE
11	9	22	MAZZ EMI LATIN 27738		QUE ESPERABAS
12	16	43	SOUNDTRACK ELEKTRA 961240		THE MAMBO KINGS
13	14	12	REY RUIZ SONY 81185		MI MEDIA MITAD
14	13	28	FAMA SONY 81134		EN GRANDE
15	10	25	JERRY RIVERA SONY 81150		CARA DE NINO
16	17	8	BANDA MACHOS FONOVISA 6012		LOS MACHOS TAMBIEN LLORAN
17	15	8	THE BARRIO BOYZ EMI LATIN 27344		DONDEQUIERA QUE ESTES
18	21	43	LUIS MIGUEL WEA LATINA 92993		ARIES
19	18	43	LINDA RONSTADT ELEKTRA 60765		CANCIONES DE MI PADRE
20	19	34	EMILIO NAVAIRA EMI LATIN 42838		SOUTHERN EXPOSURE
21	27	12	LIBERACION FONOVISA 6014		LIBERACION
22	22	43	GIPSY KINGS ELEKTRA 61390		LIVE!
23	20	43	SELENA EMI LATIN 42770		LIVE!
24	23	43	JULIO IGLESIAS SONY 38640		JULIO
25	24	22	ANA GABRIEL SONY 81152		LUNA
26	26	43	GIPSY KINGS ELEKTRA 60892		MOSAIQUE
27	25	24	GARY HOBBS EMI LATIN 27412		TE VAS A ACORDAR
28	28	28	VICENTE FERNANDEZ SONY 81070		LASTIMA QUE SEAS AJENA
29	33	7	MANA WEA LATINA 72173		FALTA AMOR
30	40	4	LA TROPA F MANNY 13034/WEA LATINA		OTRO DIA
31	35	42	CULTURAS MANNY 13022/WEA LATINA		CULTURE SHOCK
32	29	15	LOS PALOMINOS SONY 81174		CORAZON DE CRISTAL
33	32	2	VARIOUS ARTISTS RODVEN 3093		MERENGUE EN LA CALLE 8 '94
34	34	43	LA MAFIA SONY 80925		AHORA Y SIEMPRE
★★★ HOT SHOT DEBUT ★★★					
35	NEW		FITO OLIVARES FONOVISA 6009		CON MUCHA SABROSURA
36	36	43	SELENA EMI LATIN 42635		ENTRE A MI MUNDO
37	30	11	VICENTE FERNANDEZ SONY 81190		20 DE COLECCION
38	31	43	GIPSY KINGS ELEKTRA 61179		ESTE MUNDO
39	41	7	OLGA TANON WEA LATINA 93307		MUJER DE FUEGO
40	38	8	BANDA VALLARTA SHOW FONOVISA 6016		EL TIRADOR
41	NEW		VARIOUS ARTISTS RMM 81126/SONY		RMM-LA COMBINACION PERFECTA
42	37	5	CHARO UNIVERSAL WAVE 1214		GUITAR PASSION
43	45	35	V. FERNANDEZ/R. AYALA SONY 80628		ARRIBA EL NORTE...
44	42	19	RICK TREVINO SONY 81105		DOS MUNDOS
45	44	18	LOS REHENES FONOVISA 6006		LOS REHENES
46	RE-ENTRY		EROS RAMAZZOTTI ARISTA 14742/BMG		TODO HISTORIAS
47	39	40	BANDA MACHOS FONOVISA 9069		CON SANGRE DE INDIOS
48	47	43	JON SECADA SBK 80646/EMI LATIN		OTRO DIA MAS SIN VERTE
49	43	2	ROCIO DURCAL ARIOLA 17493/BMG		DESAIRES
50	50	42	ANA GABRIEL GLOBO 80871/SONY		THE BEST

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

○ Albums with the greatest sales gains this week. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Greatest Gainer shows chart's largest unit increase. © 1994, Billboard/BPI Communications and SoundScan, Inc.

## Hot Latin Tracks™

### LATIN NOTAS

(Continued from preceding page)

salsa numbers. Cheito does need more stage experience to develop front man allure, but his vocal chops are genuine. Question is, how will younger tropical music fans take to a promising singer without the pinup good looks of a Jerry Rivera or Rey Ruiz?

**DI BLASIO WARMS NARM:** Many industry insiders from both the Anglo and Latino sides have commented in recent weeks that Raúl di Blasio turned in one of the best sets at the NARM convention last month. BMG execs remark that they are going to try to cross over di Blasio's upcoming album "Piano De América II" to the non-Latino public... Prosperous Argentinian dance label Oid Mortales and hot U.S. counterpart Strictly Rhythm Records are doing remix projects for each other's artists in an effort to suit the musical tastes of the dancefloor mavens of the labels' respective countries... Los Fantasmas Del Caribe, Char-



**That Explosive Latin Rhythm.** The National Music Publishers Assn. (NMPA) sponsored a forum on the Latin music industry called "The Rhythm Of The '90s: The Latin Music Explosion," which took place April 7 in New York. The forum, moderated by Bill Vélez, SESAC senior VP/international, included panelists Peter Ganbarg, director of A&R at SBK Records; EMI Latin recording artists Las Triplets; Ron Solleveld, VP/international, BMG Music Publishing; and Barbara Alvarez, Latin market coordinator, NMPA/Harry Fox Agency. Standing here, from left, are Allan Tepper, Warner/Chappell Music; Ganbarg; Vélez; Michael Barnak, creative manager, Famous Music Publishing; Cathleen Murphy, director of creative services, MCA Music Publishing; Charles Sanders, attorney, NMPA; and Solleveld. Seated, from left, are Margaret O'Keefe, public relations manager, NMPA; and Las Triplets members Vicky, Sylvia, and Diana Villegas.

anda Band, Los Fugitivos, and Eddie Santiago are set to headline the fifth annual Los Angeles Fiesta Broadway May 1. Additional acts slated to play at the AT&T-sponsored event are Las Triplets, the Barrio Boyzz, Fama, Pimpinela, and Marc Anthony... Tony Vega and Johnny Rivera top a strong salsa bill at the "Entre Familia" concert, scheduled for May 7 at the Hostos Community College in New York. Also slated to play are Anthony, India, Ray Sepúlveda, Sergio George, and special guest Yomo Toro... Miguel Bosé has been confirmed to appear at the White Nights International Cultural Festival June 16-20 in St. Petersburg, Russia.

**CHART NOTES:** While pop/dance monster "Dondequiera Que Estés" (EMI Latin) rules the roost on the Hot Latin Tracks chart for the sixth consecutive week, the throbbing Barrio Boyzz/Selena track is rapidly giving ground to La Mafia's hard-charging ballad "Vida"—destined to hit No. 1 next week. Like its titular hit single, La Mafia's album "Vida"—which moves 3-2 this week—is soaring in unit sales, becoming the first record to move within striking distance of Gloria Estefan's "Mi Tierra," currently in its 43rd week as the only title to grace the top of the Billboard Latin 50.



**Is Triple Platinum Next?** After Maria Bethânia performed at the Canecão March 24 in Rio de Janeiro, Manoel Diaz, president of PolyGram Latin America, presented her with a double-platinum award for "As Canções Que Você Fez Para Mim," for Brazilian sales exceeding 500,000 units. (Photo: Cristina Granato)

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE
1	1	1	13	THE BARRIO BOYZZ Y SELENA EMI LATIN	*** No. 1 *** DONDEQUIERA QUE ESTES 6 weeks at No. 1
2	2	7	4	LA MAFIA SONY	VIDA
3	5	10	5	PIMPINELA POLYGRAM LATINO/PGD	CON UN NUDO EN LA GARGANTA
4	4	6	7	EDNITA NAZARIO EMI LATIN	PENSANDO SIEMPRE EN TI
5	13	—	2	SELENA EMI LATIN	AMOR PROHIBIDO
6	3	2	12	JOSE LUIS RODRIGUEZ SONY	BOCA, DULCE BOCA
7	7	5	7	EDUARDO PALOMO RODVEN	LAS CUENTAS CLARAS
8	20	34	4	CARLOS VIVES POLYGRAM LATINO/PGD	LA GOTA FRIA
9	11	11	7	YOLANDITA MONGE WEA LATINA	A PESAR DEL TIEMPO
10	12	33	4	SERGIO DALMA POLYGRAM LATINO/PGD	SOLO PARA TI
11	9	16	6	YURI SONY	AMIGA MIA
12	6	4	12	CRISTIAN MELODY/FONOVISIA	POR AMOR A TI
13	10	8	6	MIJARES EMI LATIN	CORAZON SALVAJE
14	15	25	5	MARTA SANCHEZ POLYGRAM LATINO/PGD	DESPERADA
15	14	18	7	ROCIO DURCAL ARIOLA/BMG	MI CREDO
16	16	31	6	RAPHAEL SONY	SE MUERE POR MI LA NINA
17	NEW	—	1	RICARDO MONTANER EMI LATIN	*** HOT SHOT DEBUT *** LA PEQUENA VENEZIA
18	26	36	3	VICENTE FERNANDEZ SONY	NI CON LA VIDA TE PAGO
19	21	28	3	LOS TEMERARIOS AFG SIGMA	TU ULTIMA CANCION
20	35	—	2	HECTOR TRICOCHE RODVEN	*** POWER TRACK *** SOY CULPABLE
21	19	17	7	EDGAR JOEL RODVEN	COMO SERA?
22	NEW	—	1	ANA GABRIEL SONY	HABLAME DE FRENTE
23	28	39	3	LUCERO MELODY/FONOVISIA	CERCA DE TI
24	NEW	—	1	JERRY RIVERA SONY	NO HIERAS MI VIDA
25	NEW	—	1	REY RUIZ SONY	LUNA NEGRA
26	NEW	—	1	LUCERO MELODY/FONOVISIA	ME ESTAS QUEMANDO
27	NEW	—	1	MAZZ EMI LATIN	SIN TI NO PUEDO VIVIR
28	22	19	14	BANDA MACHOS FONOVISIA	MI LUNA, MI ESTRELLA
29	29	—	2	LOS HERMANOS ROSARIO KAREN/BMG	AY QUE MUJER
30	17	23	8	LOURDES ROBLES SONY	LO AMO
31	NEW	—	1	BANDA SUPERBANDIDO ANDREA/FONOVISIA	MACARENA
32	34	37	3	LOS TOROS BAND J&N/EMI LATIN	DEJAME PARTICIPAR EN TU JUEGO
33	NEW	—	1	LOS TIRANOS DEL NORTE FONOVISIA	ARREPIENTETE
34	18	9	9	MANA WEA LATINA	LA CHULA
35	24	21	13	MAGGIE CARLES RODVEN	MI DOBLE TU
36	37	40	14	LIBERACION FONOVISIA	ESE LOCO SOY YO
37	8	3	15	GLORIA ESTEFAN EPIC/SONY	MI BUEN AMOR
38	27	—	2	LOS BUKIS FONOVISIA	Y YO SIN TI
39	23	26	5	SONORA DINAMITA FUENTES/VEDISCO	EL APAGON
40	38	38	3	WILLY CHIRINO SONY	RUMBERA

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

PROD. • KUBANEY • FONOVISIA • EMI/LATIN • COMBO • BMG/LATIN • TOP TEN HITS • RODVEN & MUCH MORE!

**TODO!**  
LO QUE USTED NECESITE

DE LA DISTRIBUIDORA MAS GRANDE EN EL MUNDO

TOLL FREE: 800-329-7664  
OR 305-621-0070 / FAX: 621-0465

**ASK FOR MARTHA**

**DISCOS COMPACTOS, VIDEOLASER, CASSETTES, ACCESORIOS, VIDEOS Y MUCHO MAS!**

**bassin**  
DISTRIBUTORS

**MANHATTAN LATIN MUSIC DIST.**  
DISCOS COMPACTOS • VIDEOS • CASSETTES • ACCESORIOS

**¡LLAMENOS HOY!**

**Toll Free 800-745-4509**

Fax: 212-563-4847  
Tel. 212-563-4508  
Mia. 305-591-7684  
Fax 305-477-0789

471 W. 42 ST. NY. NY. 10036

Member of **NAIRD**

**DISTRIBUIDOR ONE-STOP MAS GRANDE DE MUSICA LATINA**

**FEBRILE LATINA**

**Largest Selection Of Latin Music!**

**#1 LATIN MUSIC DISTRIBUTOR**

8963 CARROL WAY • SUITE "C" • SAN DIEGO • CALIFORNIA 92121

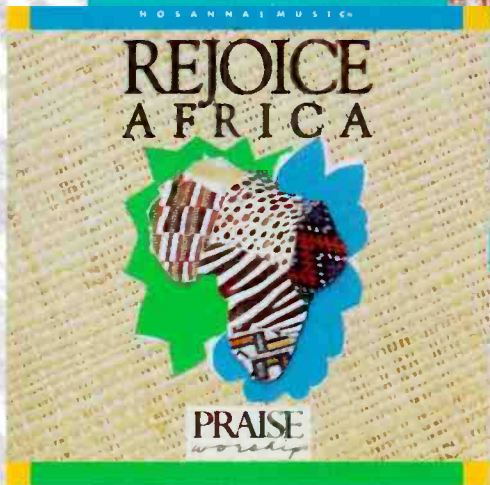
• Knowledgeable Latin Service Reps. **PHONE : (619) 695-8863**

• Best Prices Guaranteed **FAX : (619) 695-3768**

• Catalogs and Flyers **TOLL FREE : 1-800-74-LATIN**

• 100% Returns\* (on recommended products)

Praise & Worship  
Album of the Year



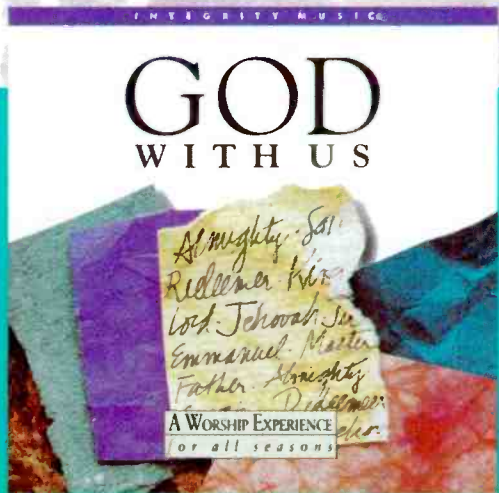
SUSIE LUCHSINGER

- New Artist of the Year
- Country Recorded Song of the Year
- Country Album of the Year

# Congratulations

## To Our Dove Nominees!

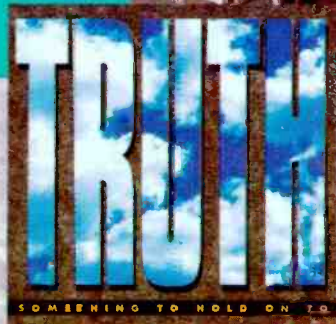
GOD WITH US



Musical Album of the Year

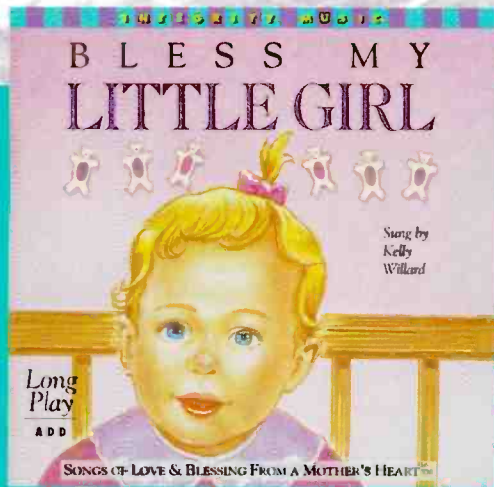
Song of the Year

From the album  
"Something To Hold On To"



Instrumental  
Album of the Year

From the best-selling  
instrumental series  
"Praise Magnificat"



Children's Musical Album of the Year

 **INTEGRITY MUSIC**

© 1994 Integrity Music, Inc.

Member of  
**NAIRD**

Available through Sparrow Distribution (800) 877-4443 and these independent distributors:  
• Central South Gospel • New Sounds • Rep Sales • W & W Wholesalers



# CONTEMPORARY CHRISTIAN MUSIC

A BILLBOARD ARTISTS & MUSIC EXPANDED SECTION

## Contemporary Christian Artists Are Crossing Over To Mainstream Media Without Losing Their Religion

BY BOB DARDEN

Appropriately enough, it all starts in the Bible. The Apostle Paul urged his readers to do whatever it takes—and to speak in the language of the people needing to hear the message.

Well, in 1994, in order to be heard by young people, a communicator needs to speak in not just pop but also metal (Ken Tamplin, Whitecross), rap (DC Talk, D.O.C.), country (Bruce Carroll, Susie Luchsinger), alternative (Lost Dogs, Sixpence None The Richer), blues (Larry Howard, Darrell Mansfield), rock (Petra, Geoff Moore & The Distance), folk (Jan Krist, John Michael Talbot), industrial (Brainchild, Circle Of Dust), rave (Syc0, Gyradelix) and any other sub-genre currently favored by America's music-listening youth.

The message remains the same—it's just couched in a multitude of different beats, attacks and shades of spandex. Artists have emerged in

every major musical genre, meaning that record labels have had to employ multi-genre marketing to get that message out. And with contemporary Christian music passing the \$500 million mark in sales in '93, obviously something is working.

Most label execs agree (publicly or privately) that what separates contemporary Christian music from, say, country music, is across-the-board music-video exposure. The recent rise of country music, not coincidentally, corresponded in part to the rise of TNN and CMT.

The network best positioned to repeat that feat is the 24-hour-a-day cable channel Z Music. Ken Yates, president and CEO of the Lake Helens, Fla.-based network, says Z Music programming currently reaches more than 7.5 million homes and syndicates its programming to an additional 10 million broadcast households.

"For contemporary Christian music to reach the next level of aware-

ness—for the music to grow—it must go into the mainstream," Yates says. To that end, Z Music is reported to be in "serious" discussions with major players in cable. Yates would not comment on the reports.

"Right now, our main focus is gaining distribution in cable," says Yates. "That's what Z is all about—distribution. If that happens, along will come greater exposure for the genre. We're working very hard at it, signing with new cable affiliations each week. Our job is to take this genre to a broad audience. We feel that's crucial for both Z Music and Christian music."

In addition to the music programming, Z Music also features about 12 to 15 minutes of direct merchandising each hour and has an 800 number to sell music- and lifestyle-oriented merchandise. "Sales are continuing to go on an upward curve," Yates says. "It's an important aspect of what we do. Our viewers tell us that once they discover this music, they often don't know where to buy it!"

Since it signed on the air in March 1993, Z Music has undertaken an ongoing educational process to reach viewers, churches, record labels and the cable industry. "Once the cable operators see us, they like our niche," says Yates. "They see us fulfilling the great mandate to counteract the violence on cable. They get good, positive hits off of running Z Music because it is community-friendly.

"This is not religious programming—it's music programming. We want to make this music as natural in the lifestyle of people of the faith as MTV is to Generation X."

The continued breakthrough of contemporary Christian artists and labels has taken a host of other forms besides music videos, of course. Those brave new arenas include live performances, video/TV/film and cross-marketing ventures.

### Live Performances

Maranatha! Music, the original religious rock label, is going directly to the arenas and coliseums with its Worship Leader Workshops. Crowds

Continued on page 36

## Increased Popularity Of Gospel Music May Convert Secular Retailers

BY DON JEFFREY

Gospel and contemporary Christian music has been breaking out of its traditional retail market—the Christian bookstores—and moving into mainstream music outlets.

The reasons include the crossover success of artists like Amy Grant and Michael W. Smith, a variety of musical genres that takes in everything from inspirational to rap and heavy metal, and societal changes such as newfound attention to family values.

The market is potentially big. The Gospel Music Association says a study shows that 38% of the approximately 78.5 million "active Christians" are likely to buy a contemporary Christian recording in the next year, and that the average Christian consumer buys 2.24 units of music a year. That would mean 67 million units sold. Last year, according to the GMA, customers bought about 50 million units.

Several events have occurred this year that promise to increase exposure for gospel music and enable it to compete even better with other pop music for shelf space in stores and in homes.

Many in the gospel music industry are looking forward to May, when SoundScan starts counting music sales from the Christian bookstores. That is no small development, since the GMA estimates that 82% of the genre's sales come from the Christian retailers, whose numbers have not figured in the

piece counts so far. When these merchants are on-line, some observers say, gospel recordings are likely to make strong showings on the secular pop charts. They say that gospel music is in the same place country music was a few years ago, before it exploded on the charts.

*When Christian bookstores get on-line with SoundScan, some observers say, gospel recordings are likely to make strong showings on the secular pop charts.*

Not all retailers are happy about the more accurate sales reporting on tap, though. One worried Christian merchant says, "I don't want to encourage the Tower Records, from a sales standpoint, to stock more Christian records. If they wanted to be powerful in Christian music, they could be."

Another big development for Christian music this year is the sponsorship of the Dove Awards (televised on cable April 28) by Target, the 567-store general-merchandise chain based in Minneapolis.

Susan Peterson, Target's senior buyer for music, says that in connection with its sponsorship, Target is featuring six top Christian videos on its in-store TVN (Television Video Network).

Bruce Koblish, president of the GMA, says, "In the cycle of gospel and contemporary Christian music, Target's being a lead sponsor is a big story."

The other big news for the genre this year is that the National Association of Recording Merchandisers (NARM) is sponsoring a big merchandising campaign for gospel. Jim Donio, spokesman for

Continued on page 38



The Young Messiah Tour featured some of Christian music's brightest stars.

# What's The Dove Got To Do With It?

## The GMA Celebrates The 25th Anniversary Of The Prestigious Gospel Music Award

BY BOB DARDEN

When the Gospel Music Association's 25th Anniversary Dove Awards show is telecast at 8 p.m. (EST) on April 28 from Nashville's state-of-the-art Grand Ole Opry, the nationwide telecast on The Family Channel will reach an estimated 1 million homes. Multi-platinum artist Amy Grant will host the show, and big-time sponsors include Target Stores and Arrival Records.

The glitz and glamour and finery will match awards shows anywhere. But it wasn't always that way. In fact, the first Dove Awards ceremony wasn't even held in Nashville. And there were no television cameras, no national sponsors, no gold or platinum artists.

Don Butler, the longtime head of the GMA, recalls that 25 years ago the only place the GMA could find to hold the ceremony was in a ballroom in the penthouse area of the famed Peabody Hotel in Memphis.

"But the ballroom hadn't been used for a couple of years, except as a pen for the famous Peabody ducks," Butler says. "Well, you can imagine the pitiful mess. But Jim Myers of SESAC and some of their people and some of us rolled up our sleeves and got in there with brooms and mops and trash cans and cleaned it up. It was quite an ordeal. But it was so exciting to know we were going to have our first awards, we didn't mind."

The first Dove Awards ceremony was before a crowd of about 500 people, and entertainment was provided by the legendary Spirit Of Memphis Quartet. But Butler says what he remembers best about October 10, 1969, was a sudden "spirit of camaraderie as I had never known."

"When Jim Hill [then a well-known tenor gospel singer] stood up to sing 'What A Day That Will Be,' people just spontaneously stood up in the audience and sang different verses with him. I particularly remember Ben Speer standing and singing along with tears running down his face.

"That night, for the only time in the history of the association, there was a

unanimous vote of the board of directors to give the Ambassador's Award to Jim Myers. It had to be unanimous. That also turned out to be the *only* time that award was ever given. Through the years, others have been nominated, but it was never a unanimous vote—so we eventually retired that award."

The following year's ceremony was also held in Memphis. Then the GMA moved the Doves to Nashville for good.

Butler says he has numerous special memories of the Dove Awards. Among his favorites was the first Gospel Music Week in 1978, which also marked the first Dove Awards in the new and luxurious Opry Land Ballroom.

"Another proud moment came in 1987, when Johnny Cash had to pull out on us on the day before as the emcee," Butler recalls. "Carol Lawrence had flown into town that day to appear with the symphony, and—through a neighbor of mine who was with the William Morris Agency—she accepted our emergency invitation to host the show. She turned out to be the most gracious person you can imagine and brought that show off in high style."

The Dove's first national television exposure was in 1986 (though a tape of the 1970 Dove Awards show was broadcast over the syndicated "Gospel Jubilee" program). But televised or not, Butler believes the Doves are important.

"I think it is important to recognize anyone at any time who has made a positive impact on other people's lives—and gospel music does that," Butler says. "I think it is biblical, too: Paul says, 'The laborer is worthy of his hire.'"

"The second reason the Doves are important is that the general populace tends to like awards shows. So when you can capture what we do in an awards format, you tend to open up whole new audiences to this music. And TV is the very best vehicle, the very best showcase, to do that."

Among those in attendance at that first ceremony in 1969 was legendary singer/songwriter Bill Gaither, who will share some of his memories of the early years of the Doves during the



Dove host Amy Grant

1994 broadcast. He agrees with Butler that they serve an important purpose, saying, "It was really, I think, an attempt to do what we were seeing being done in other areas. We said, 'Hey, we've got some talented people about, too!' And there's something biblical about honestly honoring someone. That's a good, Christian, kind thing to do."

Gaither says it is hard to pick just a few memorable moments from 25 years worth of Dove Award ceremonies, but he admits to a preference for the tributes to people like Minnie Pearl.

"I think I remember that first one most of all because it *was* our first one," he says. "It was so free from any guile, so very innocent. In some ways, after 25 years of history, I think some of us are jealous of that innocence."

"And I remember the job Bob Benson did that night as emcee. No one else had such a profound insight into human nature—you could tell it even from his most casual comments. He knew those people so well. Bob had a knack for putting awards and honors in a good perspective and made everyone leave feeling so good. Usually, only *some* leave feeling that good, but that night was good and clean."

"And I remember a lot of hugging going on. Some real healing went on that night. There is something about coming together like that that's important. Our field is musically so diverse, we don't do that often enough."

But Gaither recalls many other special moments from the ensuing 25 years. "To me, the greatest moment in the Dove Awards came while Gloria [Gaither] was reading a little two-minute thing she'd written on servanthood—about what awards were all about," says Gaither. "In the middle of it, from backstage, came George Beverly Shea singing 'I'd Rather Have Jesus.' Oh, the ovation—the thunder—that came from that audience that night!"

"It was so high for a lot of reasons. First, here was a person of extreme integrity, with a world-class voice, singing a lyric that put the entire award thing back in proper perspective. It reminded us that we're not

Continued on page 42

### CROSSOVER

Continued from 35

of 5,000 to 6,000 are not uncommon, as the workshop teams hold seminars on everything from "How To Put Together Your Own Praise Band" (led by industry legend Tommy Coomes) to "Purchasing Sound Equipment."

Lou Adler's 23-member multi-racial children's choir, All God's Children, recently performed at West Hollywood, Calif.'s Roxy Theater for a crowd that included Norm Nixon, Debbie Allen, Kareem Abdul-Jabbar, Jennifer Beals, Chynna Phillips, Merry Clayton and others. The new group from Adler's sang and danced, with choreography provided by Eartha Robinson. The group's eponymous release is currently available on Adler's Ode label.

The Gospel Music Association hosted a Christian concert at the White House for Bill and Hill that included Michael English, Twila Paris, Steve Green, First Call, Carman, Daryl Coley and others. The Clinton holiday reception was held in the Grand Foyer and included segments from The Young Messiah Tour.

Benson artist Dino will represent the U.S. this May in the Shanghai International Arts Festival, which is broadcast live on Chinese TV.

Another Benson act, Commissioned, recently appeared with Ray Charles and comedian Sinbad in Chicago to help raise money for the Luster Products/Black Heritage Foundation.

And Michael English was asked to sing and speak at the Buffalo Bills' family and team chapel services during the past two Super Bowls.

*Precious Death was featured on "MTV News" and mentioned in Rolling Stone, and Petra has appeared on both the "CNN Morning News" and on "CNN Showbiz Today."*

### Video, TV & Film

Several contemporary Christian acts have appeared on "Entertainment Tonight" in recent days, including new Maranatha! Music signee Grant Goodeze (formerly of "Eight Is Enough") and Grammy winners DC Talk.

Superstar-to-be Kirk Franklin appeared on "Arsenio," and Phil Driscoll recently appeared on TNN's "Music City Tonight." New Metro One signee Precious Death was featured on "MTV News" and mentioned in *Rolling Stone*, and rock group Petra has appeared on both the "CNN Morning News" and on "CNN Showbiz Today" in recent weeks.

The CNN/TBS show "Real News For Kids" has featured a number of contemporary Christian acts, including the alternative-rock Newsboys, inspirational 4HIM and Pam Thum.

Singer/songwriter Darrell Adams, with New Voices Productions, continues to make ambient longform music videos for hospitals, and Wellspring Media Inc. has contacted the Louisville, Ky.-based artist to license the videos for sale direct to homes. Adams and singer-songwriter-pianist Ken Medema continue their own music careers while expanding what they do in these and other directions.

The smash Young Messiah Tour, which included most of the biggest names in contemporary Christian music, was featured on a pay-per-view live broadcast in December. Tour producer Norman Miller recently gave international relief and development

Continued on page 47

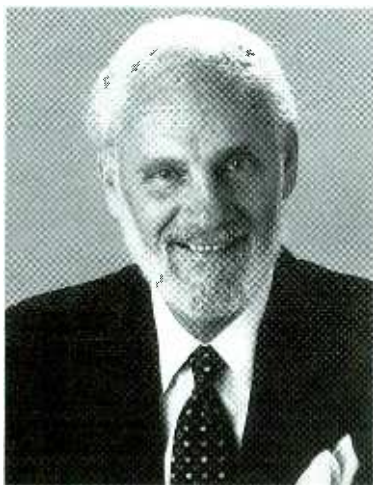
*The message remains the same—it's just couched in a multitude of different beats, attacks and shades of spandex.*



Commissioned is on a mission to spread the word.



GMA president Bruce Koblisch



GMA's Donald W. Butler



**BENSON**



**PAM THUM**

1994 New Artist of the Year,  
Dove Award Nominee



**AL DENSON**

Currently on 102 city "Reasons" tour



**LARNELLE**

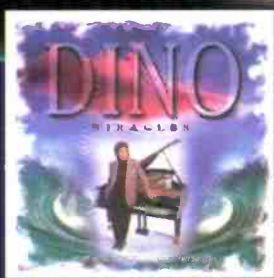
1994 Male Vocalist of the Year,  
Dove Award Nominee



**4HIM**

1993 Group of the Year Dove Award winner,  
6 1994 Dove Award Nominations!

# Welcome to the Next Level



**DINO**

Christian music's best selling  
instrumentalist



**HEZEKIAH WALKER**

35 weeks on Billboard's Gospel chart!  
Available through PCD Distribution



**MICHAEL SWEET**

The Debut solo release from the former  
lead singer/songwriter of Stryper



**COMMISSIONED**

R & B Supergroup.  
Available through PCD Distribution



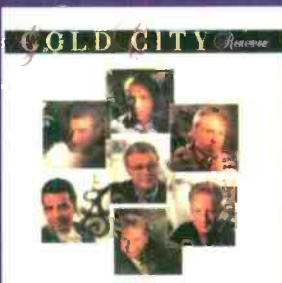
**EAST TO WEST**

1994's Hottest New Group...  
on tour with Al Denson



**ANGELO & VERONICA**

1993 New Artist of the Year Nominee,  
on tour with Michael English



**GOLD CITY**

7 time consecutive Group of  
the Year winners

## TOP ARTISTS...TOP SALES!



**KID'S CLASSICS**

Today's best selling Christian children's series!  
Suggested Retail: \$3.99



Offering the best in value oriented Gospel Music.  
Suggested Retail: \$4.98

For Product Orders  
or Information Call:  
**1-800-688-2505**

Member of  
**NAIRD**



**BENSON**

A Music Entertainment Group Co.

# Christian Labels Sing The Praises Of Kids' Entertainment

BY BOB DARDEN

"Kids are far more important than adults—and you can quote me on that," says Kathleen Chapman, director of Maranatha! Music's Kids Praise Co. and Kids In Church Seminars.

Well, perhaps not *more* important, but Christian record labels are treating kid's stuff very, very seriously these days. In fact, some of the most innovative, most aggressive marketing in contemporary Christian music is taking place in children's music.

Label execs dealing with children's product are certainly active in the Christian bookstore marketplace—but all are searching for alternative outlets as well.

Mobile, Ala.-based Integrity Music was the first CCM label to rely on—



The interactive Kid City kiosk

and succeed in—direct marketing techniques. Glenn Wagner, the trade marketing director for Integrity, says the label has had a popular continuity, or "record club," program, "Just For Kids." Integrity also has a full catalog from which consumers can order all product directly from the label. Integrity's children's lines include "The Donut Repair Club," "Kids Sing-A-Long" and "Songs Of Praise."

"We do most of our advertising in Christian publications right now, but our main avenue to make the product known is through mailing lists," says Wagner. "We've learned that you just don't go and buy a list and do a broad buy. You test market it first, see how

that market responds, then decide whether or not to 'broadcast' the whole list."

Integrity has also entered a partnership with Word's Everland label to develop an in-store, interactive kiosk program—the first such children's audio and visual kiosk in Christian bookstores. The touch-activated computer screen features colorful, state-of-the-art graphics, animation and screening segments for consumer-selected audio and video product.

"It's going to be the biggest, slickest thing ever in Christian bookstores," Wagner says. "It's a huge project—we've invested more than \$1 million to put these kiosks in the Christian bookstores exclusively, at least initially."

As a result of its successful marketing efforts, Integrity is now taking "The Donut Repair Club" to general markets through direct sales. The first video in that series went gold, and the line has now sold well over 1 million units.

"We're also being repped by big-time indie Rep Sales, which handles Ryko, Rounder, American Gramophone and other major indie labels," Wagner says. "They've been working with us for the past two or three years and have already done a great job introducing Integrity's top country artist, Susie Luchsinger, into the general market."

Word, Inc.'s primary children-oriented line is Everland Entertainment, headed by Wayne Zeitner. Everland currently features the "Psalty" series, "Yo! Carman," Sandi Patti's two kids' records, the "Our Family" release, Denise Williams' "Lullabye" and "Jungle Jam And Friends." (Incidentally, Everland has won the children's Dove the past two years, and "Psalty" is nominated again this year.)

"We're currently best-known for the "Jungle Jam And Friends," which now has a radio show," Zeitner says. "Ambassador Advertising has placed it on 175 mostly Christian radio stations already! It's co-sponsored by World Vision."

The Jungle Jam series also is available at retail, with the first 12 episodes out on six cassettes.

Everland is the other partner in the children's interactive kiosk program with Integrity. Zeitner hopes to license the program to other music companies in the days ahead as well. A working prototype of the kiosk will be featured during Gospel Music Association Week in Nashville.

Everland also benefits from being a part of industry giant Thomas Nelson Publishing's sales channels to the national markets. The "Laugh And Learn Lifeskills" program is a customized repackaging of the Jungle Jam And Friends series for mass marketers. Individual cassettes sell for \$2.99 and \$3.99.

"It's a whole new world for us," says Zeitner, "and Nelson is the champion of selling to the mass market."

The Jungle Jam series characters have also been adapted to a live kids' touring company by Mark Bell.

"We're also about to announce a groundbreaking animation series, an all-computer 3-D animation thing called 'VeggieTales,'" Zeitner says. "It's an eye-popping creation by Big Idea Productions out of Chicago.



Brentwood's family entertainment

They're the first to see the possibilities of computer animation, and the scripts have been great. We're launching it primarily into the CBA, and the first excerpts will also be unveiled at GMA."

Another label that's no stranger to alternative marketing strategies is Brentwood Music. Dean Diehl, director of marketing for Brentwood, says the company has a number of popular children's lines, including "Christian Mother Goose" and the "Kids Sing Praise" series, launched in 1987. The "Kids Sing Praise" audio is already approaching more than 500,000 units sold. Two of the three videos have also gone gold.

"We sell a combination of ways," says Diehl. "Some is done through mass merchandising, with supermarkets and department stores like the Kroger and Castner Knott chains. We also sell a lot through the small gift shops—specialty shops that are smaller and usually independently owned."

"Otherwise, the CBA stores are our main market. We have 14 telemarketers and 10 road reps who service 6,000 accounts."

Diehl says Brentwood is strictly a niche marketer, not a mass marketer. "We create target projects for target markets and hit that market hard

*Some of the most innovative, most aggressive marketing in contemporary Christian music is taking place in children's music.*

with everything we've got," he says. "And our largest niche is the CBA. For us, that's the key: knowing your niche and sticking to it."

Diehl says Brentwood is extremely excited about a new release titled "Hallelujah Hop!" saying, "It features hits from the '50s and '60s sung by kids—songs like 'Shout,' 'I'm A Believer' and 'Soul Man.' We purposefully picked lyrics where the song could be about your boyfriend or girlfriend or about God. Or we changed a single lyric or word. For instance, in

Continued on page 46

## RETAIL

Continued from page 35

NARM, says that 150,000 point-of-purchase items (posters, flats, divider cards, shelf talkers and tent cards) will be sent to retailers. "The campaign was piloted last year, and six companies participated," he says. "Now there are 27 member companies participating. Clearly, the genre is taking off."

But, although mainstream music retailers are starting to take better notice of gospel, they know it is tough to compete with the Christian bookstores. One chain retailer says, "If there's a Christian bookseller, no secular account does that well."

Among the Christian merchants, the biggest chain is Grand Rapids, Mich.-based Family Bookstores, with 135 stores. It merchandises music through catalogs, in-store promotions and national radio advertising. Senior buyer Glenn Williams says music now accounts for 25% of overall sales. Commenting on the kinds of Christian music he stocks, Williams says, "The independent stores may tailor their merchandise differently than we do. We reflect anything the industry makes available, from traditional inspirational to contemporary to heavy metal."

Another big chain is Joshua's Christian Stores, a 57-store retailer based in Fort Worth, Texas. Joshua's uses fliers and in-store merchandising—but what really moves music is deep discounting advertised on radio. Cassettes are offered at \$6.99, \$7.99 and \$8.99, often as loss leaders to get people into the stores. Kim Moore, music and video buyer, says, "In most of our stores, music is in the back. It does bring people into the store." She says that when she started at Joshua's seven years ago, music accounted for about 12% of sales; now it's up to 27%.

Fresno Bible House, a three-store retailer based in Fresno, Calif., has a targeted mailing list of 15,000 that serves as its principal marketing vehicle. In-store appearances by artists also work well. Music now accounts for 18% of sales. But Stan Jantz, president of the chain, says that music is "very new-product driven. We need some new faces."

Fresno and other small chains and independents boost their power by becoming part of consortiums. The most prominent of these is The Parable House, based in San Luis Obispo, Calif. It is a marketing company that serves 320 Christian retailers nationwide. Steve Potratz, president, says that one of his most effective marketing vehicles is the magazine *Release*, which is distributed to stores and includes a sampler cassette with music by everyone who is featured in the publication. Parable House distributes five catalogs a year, puts fliers in newspapers and controls a mailing list of 2.5 million people.

These marketing efforts have paid off for the Christian music labels, but now their challenge is mainstream retail.

Danny McGuffey, VP of marketing and sales for the independent gospel label Star Song, says, "We're catching up to the mainstream market by going to the regions and creating unique promotions for different areas of the country. We're utilizing our field staff more."

Star Song, which has Twila Paris and DC Talk among others on its roster, ships a 24-page retail catalog with coupons that can be redeemed at stores, primarily Christian merchandisers.

"We probably doubled what we spent in the past year on retail promotions," says McGuffey. "We're very aware that it happens at retail."

Lew Garrett, VP of purchasing at Camelot Music, says, "It's an important part of our music mix. And we're going to do more and more special marketing." He concedes that Camelot "hasn't done a good job with that."

At Musicland, the nation's biggest music retailer, a spokeswoman says, "We consider contemporary Christian or gospel to be an important niche category for us and a growing title base."

The biggest mainstream marketer for Christian music may be the discount mass merchandisers, such as Wal-Mart and K mart. One reason is that in many of the cities and towns where the music is most popular, there may not be a Tower Records or Warehouse, but there is a Wal-Mart or K mart.

Jerry Adams, VP of music purchasing for Handleman Co., which racks many Wal-Mart and K mart stores, says, "With many of our accounts expanding their departments, we have been putting in sections of contemporary Christian music and gospel music. With more of the mainstream artists, early indications are that the sales are encouraging."

At Western Merchandisers, which is owned by and racks music for Wal-Mart, Roger Gildehaus, VP of purchasing, says, "We see it as a pretty sizable growth opportunity for us. We approach it as regional, local marketing; we know it's not right for all stores."

Although many mainstream music retailers say they are increasing the amount of shelf space for Christian product, some express reservations about the genre, complaining that they have been stuck with unsalable inventory. One source at a major retailer says he has been "burned repeatedly" by vendors who ship product to his stores and then do not follow up adequately. The stores then have to send the unsold product back to the warehouse and take a write-off against profits. The problem is not with the bigger labels, they say, but with the smaller independents. ■

## ◆ COMING UP ◆

*The Billboard Spotlight on Black Gospel will appear in the Aug. 13 issue to coincide with the Gospel Music Workshop Of America convention Aug. 12 - 14.*

# EVER REACHING HIGHER

*Acappella*

*Anointed*

*Heien Baylor*

*Ray Boltz*

*Rev. Milton Brunson & The Thompson Community Singers*

*Shirley Caesar*

*Bruce Carroll*

*Eric Champion*

*O'Landa Draper And The Associates Choir*

*Bryan Duncan*

*First Call*

*Greater Victory Temple Choir*

*Guardian*

*Phil Keaggy*

*Babbie Mason*

*Mighty Clouds Of Joy*

*Cindy Morgan*

*Sandi Patti*

*Petra*

*Soft Mission*

*Russ Taff*

*Bishop Norman L. Wagner And The Mount Calvary Concert Choir*

*Wayne Watson*

**THE GREATEST NAMES AND LATEST TALENTS**

**IN CONTEMPORARY CHRISTIAN AND GOSPEL MUSIC**



"Epic" Reg. U.S. Pat. & Tm. Off. Marca Registrada. /  is a trademark of Sony Music Entertainment Inc. / © 1994 Word, Incorporated.



epic

# Nominees For The 25th Annual Dove Awards

## SONG OF THE YEAR

"Title"; Writer; Publisher (Performance Rights Agency)

- "Give It Away"; Michael W. Smith, Wayne Kirkpatrick, Amy Grant; O'Ryan Music, Age To Age Music, Emily Boothe Music (ASCAP), Magic Beans Music (BMI)
- "Go There With You"; Steven Curtis Chapman; Sparrow Song, Peach Hill Songs (BMI)
- "Hand On My Shoulder"; Greg Nelson, Bob Farrell; Gentle Ben Music, DaySpring Music (BMI), Summerdawn Music, Steadfast Music (ASCAP)
- "Hold Me, Jesus"; Rich Mullins; Edward Grant Music (ASCAP)
- "Holding Out Hope To You"; Joe Beck, Brian White, David Wills; Paragon Music, Famous Music, Scardia Music (ASCAP)
- "If You Could See Me Now"; Kim Noblitt; Integrity's Praise! Music, Dad & Dann Music (BMI)
- "In Christ Alone"; Shawn Craig, Don Koch; Paragon Music (ASCAP)
- "The Basics Of Life"; Mark Harris, Don Koch; Paragon Music, A-Knack-For-This-Music, Point Clear Music (ASCAP)
- "The Robe"; Wes King, Phil Naish; Emily Boothe Music, Careers-BMI Music (BMI), DaVaub Music (ASCAP)
- "We Believe In God"; Amy Grant, Wes King; Age To Age Music (ASCAP), Locally Owned Music (BMI)

## SONGWRITER OF THE YEAR

- Margaret Becker
- Steven Curtis Chapman
- Don Koch
- Twila Paris
- Wayne Watson

## MALE VOCALIST OF THE YEAR

- Steven Curtis Chapman
- Bryan Duncan
- Michael English
- Larnelle Harris
- Wayne Watson



Steven Curtis Chapman

## FEMALE VOCALIST OF THE YEAR

- Susan Ashton
- Margaret Becker
- Babbie Mason
- Cindy Morgan
- Twila Paris



4HIM

## GROUP OF THE YEAR

- 4HIM
- DC Talk
- NewSong
- Out Of The Grey
- Petra

## ARTIST OF THE YEAR

- 4HIM
- Steven Curtis Chapman
- DC Talk
- Michael English
- Michael W. Smith

## NEW ARTIST OF THE YEAR

- Keith Brown
- Bob Carlisle
- Ashley Cleveland
- Susie Luchsinger
- Point Of Grace
- Pam Thum

## PRODUCER OF THE YEAR

- Brown Bannister
- Wayne Kirkpatrick
- Paul Mills
- Greg Nelson
- Charlie Peacock

## RAP SONG OF THE YEAR

"Title"; Artist; Writer; Label

- "Get Up, Get Down"; Dynamic Twins; Robbie Arthurton, Noel Arthurton; Brainstorm Artists
- "Socially Acceptable"; DC Talk; Toby McKeehan, Mark Heimermann; ForeFront
- "Stay Together"; ETW; ETW; ForeFront
- "The Hip Hop Body Slam Hard Rock Holy Spirit Jam"; Disciples Of Christ (D.O.C.); D.O.C., Drac, Tedd T.; Star Song
- "Who's In The House?"; Carman; Carman, Michael-Anthony Taylor; Sparrow

## METAL SONG OF THE YEAR

"Title"; Artist; Writer; Label

- "Dancing On A Volcano"; Ken Tamplin; Ken Tamplin; Benson
- "Dead End Drive"; Holy Soldier; Cramer, Patrick, Robbins, Russell, Soderstrom, Zaffiro; Myrrh
- "Enshrined"; Brainchild; Scott Albert, Doug Mann; R.E.X.
- "Psychedelic Super Jesus"; Bride; Troy Thompson, Dale Thompson, Jerry McBroom, Rik Foley; Star Song

- "Testify"; Ken Tamplin; Ken Tamplin; Benson
- "You're My Lord"; Whitecross; Rex Carrol, Scott Wenzel; Star Song

## ROCK SONG OF THE YEAR

"Title"; Artist; Writer; Label

- "Bannerman"; Steve Taylor; Steve Taylor; Warner Alliance
- "Evolution...Redefined"; Geoff Moore & The Distance; Geoff Moore, Phil Madeira; ForeFront
- "Jesus Is Just Alright"; DC Talk; Arthur Reynolds; ForeFront
- "Midnight Oil"; Petra; Bob Hartman; DaySpring
- "The World I See In You"; Margaret Becker; Margaret Becker, Charlie Peacock; Sparrow

## CONTEMPORARY SONG OF THE YEAR

"Title"; Artist; Writer; Label

- "A Beautiful Place"; Wayne Watson; Wayne Watson; DaySpring
- "Favorite Song Of All"; Phillips, Craig & Dean; Dan Dean; Star Song
- "Go There With You"; Steven Curtis Chapman; Steven Curtis Chapman; Sparrow
- "Hold Me, Jesus"; Rich Mullins; Rich Mullins; Reunion
- "I Believe"; Wes King; Wes and Fran King; Reunion



Carman

## INSPIRATIONAL SONG OF THE YEAR

"Title"; Artist; Writer; Label

- "Hand On My Shoulder"; Sandi Patti; Greg Nelson, Bob Farrell; Word
- "Holding Out Hope To You"; Michael English; Joe Beck, Brian White, David Wills; Warner Alliance
- "Serve The Lord"; Carman; Carman; Sparrow
- "The Robe"; Wes King; Wes King, Phil Naish; Reunion
- "We Believe In God"; Amy Grant; Amy Grant, Wes King; Reunion

## SOUTHERN GOSPEL SONG OF THE YEAR

"Title"; Artist; Writer; Label

- "He Still Reigns"; The Speer Family; Terry Harper; Homeland
- "It's Not What's Over The Door"; The Cathedral Quartet; Squire Parsons; Canaan
- "Satisfied"; The Gaither Vocal Band; Public Domain; Benson
- "We've Got To Get America Back To God"; Kelly Nelon Thompson & The Nelons; Jerry Thompson; RiverSong
- "What A Change"; Kelly Nelon Thompson & The Nelons; Bill Henry, Rex Nelon; RiverSong

## COUNTRY SONG OF THE YEAR

"Title"; Artist; Writer; Label

- "Answer To Prayer"; Bruce Carroll; Bruce Carroll, Paul Smith; Word
- "He's Knockin'"; Andy Landis; Andy Landis, Chuck Cannon; Star Song
- "I Saw Him In Your Eyes"; Susie Luchsinger; Billy Aerts, Claire Cloninger, Paul Overstreet; Integrity
- "Peace Of The Rock"; Gaither Vocal Band; Bruce Carroll, Dwight Liles, Michael Puryear; Star Song
- "There But For The Grace Of God"; Paul Overstreet; Paul Overstreet, Taylor Dunn; Word

## CONTEMPORARY BLACK GOSPEL SONG OF THE YEAR

"Title"; Artist; Writer; Label

- "Clean Inside"; Hezekiah Walker; Hezekiah Walker; Benson
- "He's Able"; Richard Smallwood Singers; Richard Smallwood; Sparrow
- "He's God"; Edwin Hawkins; Edwin Hawkins; Fixit Records
- "Love Makes Me An Instrument"; Ben Tankard; Ben Tankard, Cedric Dent, David Thomas, Alvin Chea; Tribute
- "Sold Out"; Helen Baylor; Helen Baylor, Logan Reynolds; Word

## TRADITIONAL BLACK GOSPEL SONG OF THE YEAR

"Title"; Artist; Writer; Label

- "In The Shelter"; Richard Smallwood Singers; Richard Smallwood; Sparrow
- "Stand Still"; Shirley Caesar; Shirley Caesar, John P. Kee; Word
- "The Battle Is The Lord's"; Yolanda Adams; Ben Tankard, Cedric Dent, David Thomas, Alvin Chea; Tribute
- "Why We Sing"; Kirk Franklin; Kirk Franklin; GospoCentric
- "Your Grace And Mercy"; Mississippi Mass Choir; Franklin Williams; Malaco

## METAL ALBUM OF THE YEAR

"Title"; Artist; Producer; Label

- "Dimensions"; Believer; The Trauma Team with Ted Hermanson; R.E.X.
- "Fathom"; Mortal; Terry Taylor; Intense
- "Killed By Cain"; Killed By Cain; Dale Thompson; R.E.X.
- "Learn"; Deliverance; Terry Taylor; Intense
- "Mindwarp"; Brainchild; Scott Albert and Doug Mann; R.E.X.
- "Tamplin"; Ken Tamplin; Ken Tamplin; Benson

## ROCK ALBUM OF THE YEAR

"Title"; Artist; Producer; Label

- "Bus Named Desire"; Ashley Cleveland; Kenny Greenberg, Wally Wilson; Reunion
- "Crimson And Blue"; Phil Keaggy; L. Arthur Nichols; Myrrh
- "Evolution"; Geoff Moore & The Distance; Phil Naish, Joe Hogue; ForeFront
- "Highlands"; White Heart; Billy Smiley, Mark Gersmehl; Star Song
- "Wake-Up Call"; Petra; Brown Bannister; DaySpring



Sandi Patti

## CONTEMPORARY ALBUM OF THE YEAR

"Title"; Artist; Producer; Label

- "A Beautiful Place"; Wayne Watson; Greg Nelson, Wayne Watson; DaySpring
- "Free At Last"; DC Talk; Toby McKeehan, Mark Heimermann, Joe Hogue; ForeFront
- "Hope"; Michael English; Brown Bannister; Warner Alliance
- "Soul"; Margaret Becker; Charlie Peacock; Sparrow
- "The Live Adventure"; Steven Curtis Chapman; Phil Naish, Steven Curtis Chapman; Sparrow

## INSPIRATIONAL ALBUM OF THE YEAR

"Title"; Artist; Producer; Label

- "Hymns: A Portrait Of Christ"; Steve Green; Greg Nelson; Sparrow
- "Le Voyage"; Sandi Patti; Greg Nelson; Word
- "Peace Of The Rock"; The Gaither Vocal Band; Cheryl Rogers; Star Song
- "Standing In The Gap"; Babbie Mason; Cheryl Rogers; Word
- "The Season Of Love"; 4HIM; Don Koch; Benson

## SOUTHERN GOSPEL ALBUM OF THE YEAR

"Title"; Artist; Producer; Label

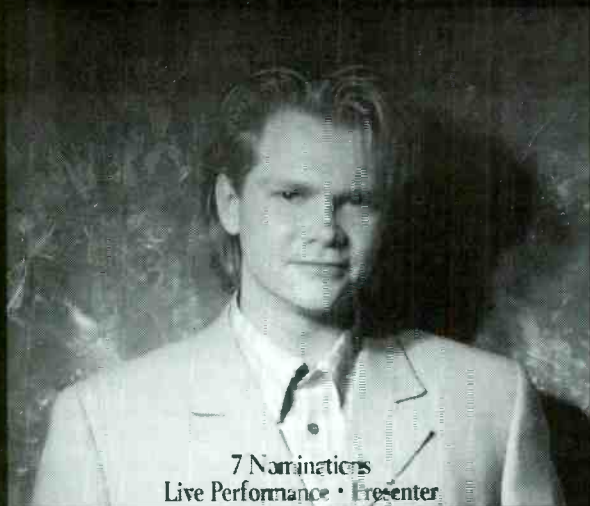
- "Acapella Gold"; Gold City; Garry Jones; RiverSong
- "He Still Reigns"; The Speer Family; Ben Speer; Homeland
- "Kelly Nelon Thompson & The Nelons"; Kelly Nelon Thompson & The Nelons; Lari Goss; RiverSong
- "Southern Classics"; The Gaither Vocal Band; Bill Gaither, Michael Sykes, Michael English; Benson
- "Worship His Glory In Acapella Praise"; The Cathedral Quartet; Lari Goss; Canaan



Petra

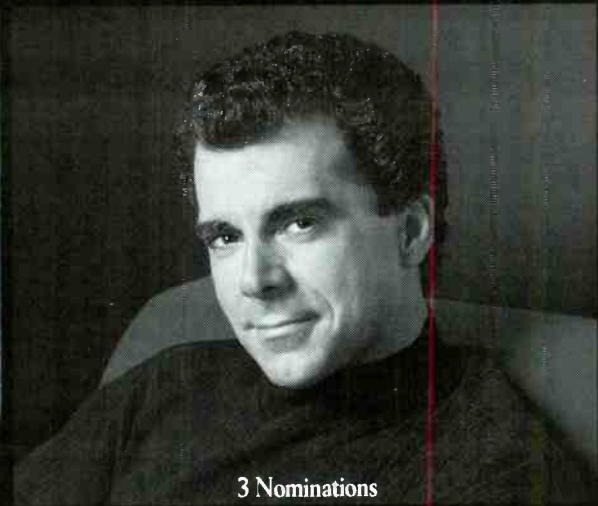
Continued on page 44

STEVEN CURTIS CHAPMAN



7 Nominations  
Live Performance • Presenter

CARMAN



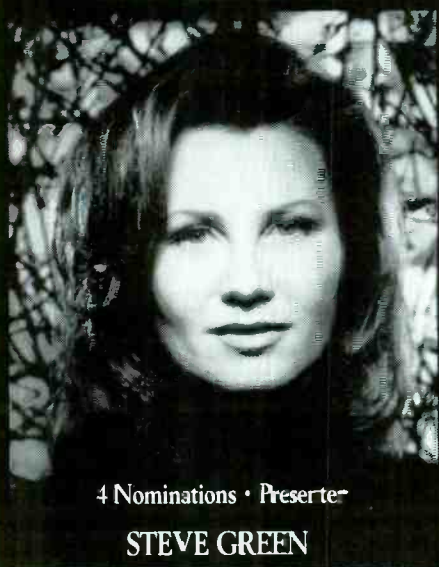
3 Nominations

SUSAN ASHTON



21 Nominations • Presenter

MARGARET BECKER

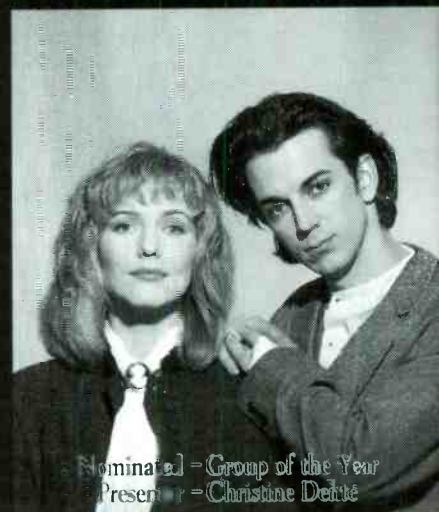


4 Nominations • Presenter  
STEVE GREEN

# Sparrow Salutes the 25th Anniversary of the GMA Dove Awards

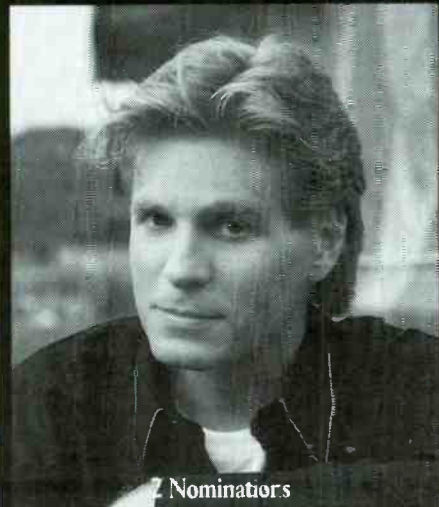
FAMILY CHANNEL  
Thursday, April 28th 8:00 - 10:00 p.m. EST

OUT OF THE GREY

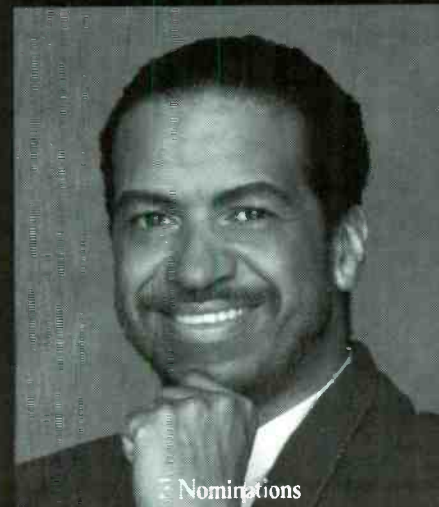


Nominated - Group of the Year  
Presenter - Christine Dente

RICHARD SMALLWOOD



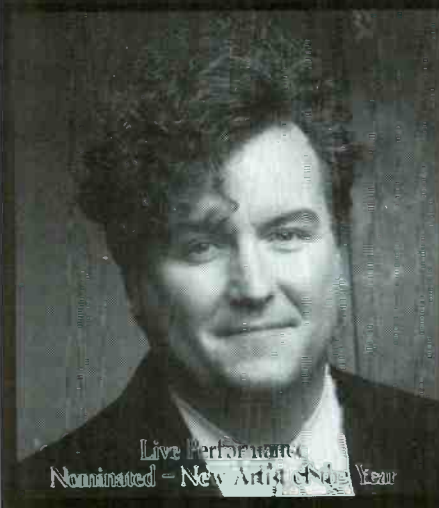
7 Nominations  
BOB CARLISLE



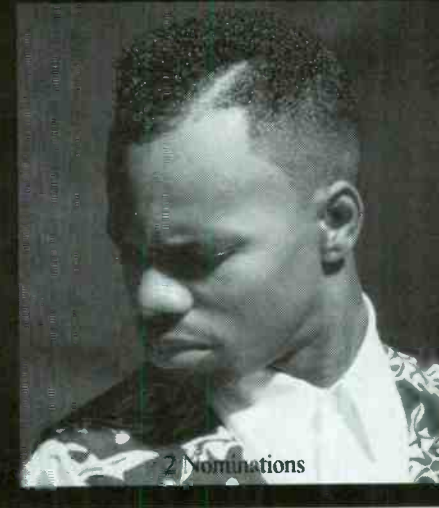
7 Nominations

KIRK FRANKLIN

*Congratulations To  
Our Family of Nominees,  
Performers and Presenters  
in this Year's Live Telecast.*



Live Performance  
Nominated - New Artist of the Year



2 Nominations

# The Gospel Music Association Congratulates The 1994 Dove Award Nominees



Gospel Music...  
It's not just for Sundays anymore.



7 Music Circle, North • Nashville, Tennessee 37203 • (615)242-0303

## CONTEMPORARY CHRISTIAN MUSIC

### DOVE ANNIVERSARY

Continued from page 36

working for fame and fortune—not that we'd turn it down—but what we're really working for. To have a wonderful gentleman sing those words, that was a world-class moment in the gospel music field. The applause started at the beginning and didn't end until the end of the song—like he was a rock 'n' roll star—because he was philosophizing about the seriousness of what we sing. It's something we sometimes lose track of from night to night.

"Another great performance was Dolly Parton singing 'He's Alive' with the Christ Church Choir coming down the aisles. That was pretty stunning. Still another was Sandi Patti and Larnelle Harris singing 'I've Just Seen Jesus.' I sat there as it kept building and building, thinking, 'There has to be an end of their range somewhere!' I can still see and hear Dallas Holm singing 'Rise Again,' then winning top honors for that song. And I'll never forget an anguished Russ Taff singing 'I Still Believe' from the front of the stage."

Of course, some might say that Gaither has reason to have so many fond memories of Dove Awards—he's won a host of them in the past and is up for another four on April 28.

"Awards are nice; I've had more than my share. This industry has been more than generous and kind to me," he says. "A Dove is a nice little bonus along the way. But we're not in this for the bonuses; we're in it because we're called to serve, to preach, to sing."

A relative newcomer to the Doves is GMA president Bruce Koblish, who says the GMA took ownership of the show back from TNN in 1993 after a three-year arrangement.

"They did a fine job, but with the

*"A Dove is a nice little bonus along the way. But we're not in this for the bonuses; we're in it because we're called to serve, to preach, to sing."*

—Bill Gaither

new face of our industry, we felt like we needed control of our own awards show," Koblish says. "Last year's Doves were the first under that new arrangement, and I think the whole GMA board believed it was a real success.

"Not only was the program more representative of contemporary Christian and gospel music, but we were able to aggressively pursue more sponsorships to the point that sponsorships—for that first broadcast on The Family Channel—increased by 700%!

"This is our chance to more directly reach the people who would be interested in what we're doing. So I think last year's show was a major turning point for the GMA. We all take a lot of satisfaction about last year—while

still realizing that this is only the first step."

Koblish says the GMA is "pulling out the stops" for the 25th anniversary of the Doves. The mere presence of Grant, contemporary Christian music's reigning superstar and a natural, graceful master of ceremonies, ensures a widespread viewership.

"We're looking at the 25th Anniversary Doves as our chance to showcase the new activity of contemporary Christian music in general. It's a great first-time opportunity to show a whole new audience what we're all about. We're implementing more aggressive efforts to reach both the contemporary Christian music and mainstream music markets in hopes that we will attract a new audience.

"We're continuing to send a message to the religious music community. But at the same time, we're looking to attract new tune-ins. And, most of the time, once they see the level of talent here, the quality of the music, the positive message we have, they're immediately interested."

Koblish says the telecast will feature all of the nominees for the "Big 7" awards (Song Of The Year, Male Vocalist Of The Year, Female Vocalist Of The Year, Group Of The Year, Artist Of The Year, New Artist Of The Year and Producer Of The Year), meaning viewers will get to see such favorites as Steven Curtis Chapman, Twila Paris, Wayne Watson, Michael English, 4Him, DC Talk, Petra, Michael W. Smith, Sandi Patti and others.

"There are several new things this year, as well," he says. "At one point in the show, we'll mark our 25th anniversary as seen through the eyes of Bill Gaither. I think it'll represent where our roots are—the influence of early Southern gospel artists on the GMA. We'll also feature a couple of well-known pioneers in Southern gospel, as well as modern artists like Mike English and Russ Taff.

"But we're not going to dwell much on the past—we're looking ahead! We're definitely going to show where we've come from and why we're where we are today, but the focus is going to be looking ahead."

For the first time, for instance, the GMA has a mainstream PR firm to take the Dove message to the mainstream world.

And for the fourth consecutive year, the GMA has teamed with Dove Awards sponsor Arrival to release a CD compilation of the top 10 vote-getters for Song Of The Year. This year's offering, entitled "Silver Anniversary Celebration, Dove Award Winners And Nominees," will be advertised during the show and will be available in retail stores nationally. The GMA and NARM have created in-store components for use at music retailers to increase visibility for the Dove telecast.

The GMA is touting its newly strengthened relationship with NARM (see Billboard Jan. 22). "This year marked our first official endorsement campaign with NARM," Koblish says. "The model we have followed was what the Soul Train campaign had done, and now thousands and thousands of stores are taking an active role on the retail level, promoting our music and our show. This is happening both in the CBA and with mainstream retailers—and many are aggressively supporting the Dove telecast." ■



Jive Records PRESENTS OUR new gospel label



▶ INTRODUCING THEIR FIRST RELEASE ◀

JOHN P. KEE  
COLORBLIND



43009-2/4

ALSO AVAILABLE  
"WASH ME" AND "WE WALK BY FAITH"



43004-2/4

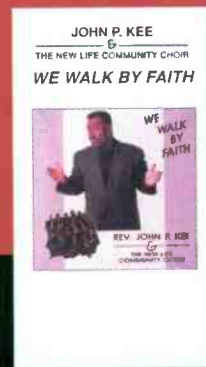


43005-2/4

AND THE LONG AWAITED  
RELEASE OF

"WE WALK BY FAITH"

LONGFORM VIDEO



43005-3

VERITY  
IS IN  
THE  
HOUSE

ALL RELEASES IN STORES APRIL 26TH 1994

COMING THIS FALL TWO NEW RELEASES

▶ Vanessa Bell Armstrong (live) ▶ and New Life Community Choir



## CONTEMPORARY CHRISTIAN MUSIC

### AWARDS

Continued from page 40

#### COUNTRY ALBUM OF THE YEAR

"Title"; Artist; Producer; Label

- "Love Can Carry"; Steve Gatlin; Steve Gatlin, Frank Breeden; Cheyenne
- "Real Love"; Susie Luchsinger; Paul Overstreet; Integrity
- "Stranger"; Andy Landis; Steve Buckingham; Star Song
- "The Gift"; Jeff And Sheri Easter; Jeff Easter, Sheri Easter, Michael English; Benson
- "Walk On"; Bruce Carroll; Brown Bannister, Tom Hemby; Word

Songs"; Kurt Kaiser; Kurt Kaiser; Sparrow

- "Rhythm Of Peace"; Dino; Randall Dennis, Dino Kartsonakis; Benson
- "Something To Believe"; Sam Levine; Jack Jezzro; Brentwood

#### PRAISE & WORSHIP ALBUM OF THE YEAR

"Title"; Artist; Producer; Label

- "King Of The Nations"; Graham Kendrick; Les Moir; HeartCry
- "Live...We Come Rejoicing"; The Brooklyn Tabernacle Choir; Neal Joseph, Carol Cymbala; Warner Alliance
- "Lord Of All, Songs Of Carman"; Carman; Dan Cleary; HeartCry
- "Rejoice Africa"; Lionel Petersen; Tom Brooks; Hosanna!
- "Songs From The Loft"; Susan Ashton, Gary Chapman, Ashley Cleveland, Amy Delaine, Amy Grant, Kim Hill, Wes King, Michael James, Donna McElroy, Michael W. Smith; Gary Chapman, Jim Dineen; Reunion



Helen Baylor

#### CONTEMPORARY BLACK GOSPEL ALBUM OF THE YEAR

"Title"; Artist; Producer; Label

- "All Out"; The Winans; Kelly, Levert, Nicholas, Winans, Buckingham, Herbert, Powell, Mandel; Warner Alliance
- "Live"; The Richard Smallwood Singers; Richard Smallwood; Sparrow
- "Live In Toronto"; Hezekiah Walker And The Love Fellowship Crusade Choir; Dan Cleary, Hezekiah Walker; Benson
- "Love's The Key"; Billy And Sarah Gaines; Joe Hogue, Don Koch; Benson
- "Start All Over"; Helen Baylor; Bill Maxwell; Word

#### TRADITIONAL BLACK GOSPEL ALBUM OF THE YEAR

"Title"; Artist; Producer; Label

- "Hold On"; Greater Victory Temple Choir; Patrick Henderson; Word
- "If You Love Me"; Edwin Hawkins; Edwin Hawkins; Fixit
- "Kirk Franklin & The Family"; Kirk Franklin; Rodney Frazier, Arthur Dyer; GospoCentric
- "Lily In The Valley"; John P. Kee & The New Life Community Choir; John P. Kee; Star Song
- "Stand Still"; Shirley Caesar; Bubba Smith, Shirley Caesar; Word

#### INSTRUMENTAL ALBUM OF THE YEAR

"Title"; Artist; Producer; Label

- "In Excelsis Deo"; Larry Dalton And The National Philharmonic Orchestra Of London; Larry Dalton; Integrity
- "Living In The Here And Now"; Brentwood Jazz Quartet; Jack Jezzro With The Brentwood Jazz Quartet; Brentwood
- "Psalms, Hymns, & Spiritual

#### MUSICAL ALBUM OF THE YEAR

"Title"; Creator; Label

- "Dawn Of Redeeming Grace"; Dave Clark, Russell Maudlin, Sue C. Smith; Benson Music
- "For Unto Y'All"; Robert Sterling; Word Music
- "From Heaven's Throne"; David T. Clydesdale, Steve Amerson; David T. Clydesdale Music
- "God With Us"; Don Moen, Tom Fettke, Tom Hartley, Jack Hayford, Camp Kirkland; Integrity Music
- "The Choice"; Robert Sterling, Cindy Sterling; Word Music
- "The Extra Mile"; Donna Vanliere, Steven V. Taylor; Brian White; Benson Music

#### CHORAL COLLECTION ALBUM OF THE YEAR

"Title"; Creator; Label

- "Al Denson Youth Chorus, Book III"; Dave Spear, Al Denson; Benson
- "Hope Of The World"; Donnie Harper; Tribute
- "Hymns: A Portrait Of Christ—The Choral Collection"; Tom Hartley, Randy Smith; Sparrow
- "Let The People Rejoice"; David T. Clydesdale; David T. Clydesdale Music
- "We Need Jesus"; Robert Sterling; Word Music

#### CHILDREN'S MUSIC ALBUM OF THE YEAR

"Title"; Creator; Label

- "Bless My Little Girl"; Tom Brooks; Integrity Music Just-For-Kids
- "Come To The Cradle"; Michael Card, artist; Phil Naish; Sparrow
- "Great Songs For God's Kids"; Larry Haron, Bob Singleton; Word Music
- "Psalty's Funtastic Praise Party!"; Ernie Rettino, Debbie Kerner Rettino; Word
- "Kids Country Sing-A-Long"; Alex MacDougal, Barny Robertson; Star Song

#### RECORDED MUSIC PACKAGING OF THE YEAR

"Album Title"; Artist; Art Director; Graphic Artist; Photographer or Illustrator; Label

- "A Liturgy, A Legacy, And A Ragamuffin Band"; Rich Mullins; D. Rhodes, Buddy Jackson; Beth Lee; Michael Wilson; Reunion
- "Bus Named Desire"; Ashley Cleveland; D. Rhodes, Buddy Jackson; Buddy Jackson; Ben Pearson; Reunion
- "Highlands"; White Heart; Toni Fitzpenn, Ric Riordon, Shirley Riordon, Dan Wheaton; Ric Riordon, Shirley Riordon, Dan Wheaton; Shin Sugino, Mark Tucker, David White; Star Song
- "Shawl"; The Prayer Chain; D. Rhodes, Buddy Jackson; Beth Lee; Jim Herrington; Reunion
- "The Wonder Years 1983-1993"; Michael W. Smith; D. Rhodes, Buddy Jackson; Beth Middleworth; Mark Tucker; Reunion

#### SHORT-FORM MUSIC VIDEO OF THE YEAR

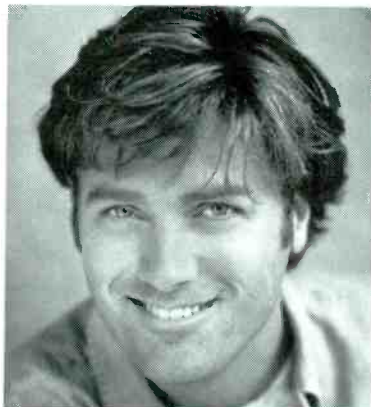
"Title"; Artist; Producer; Director; Label

- "Hand On My Shoulder"; Sandi Patti; Jack Clark, Stephen Yake; Stephen Yake; Word
- "I Cannot Get You Out Of My System"; Newsboys; Carrie Reeves; Jeff Phillips; Star Song
- "Jesus Is Just Alright"; DC Talk; Deaton, Flanigen; Deaton, Flanigen; ForeFront
- "S.O.S."; Julie Miller; Ralph Millero; Vickie Branough; Myrrh
- "Voice Of God"; 4HIM; Stephen Yake; Stephen Yake; Benson

#### LONG-FORM MUSIC VIDEO OF THE YEAR

"Title"; Artist; Producer; Director; Label

- "Basic Of Life"; 4HIM; Stephen Yake; Stephen Yake; Benson
- "Change Your World Live"; Michael W. Smith; Bret Wolcott, Douglas C. Forbes; Michael McNamara; Reunion
- "It's Time"; Wayne Watson; Jack Clark, Stephen Yake; Stephen Yake; Word
- "The Live Adventure"; Steven Curtis Chapman; Bret Wolcott, Douglas C. Forbes; Michael Solomon; Sparrow
- "Turn Your Radio On"; Bill & Gloria Gaither And Their Homecoming Friends; Bill Gaither, Donald Boggs; Bill Gaither; Star Song



Michael W. Smith

### ARRIVAL

PROUD SPONSOR OF  
THE 25TH ANNUAL  
DOVE AWARDS

PRESENTS

IN CONJUNCTION  
WITH THE GMA

GOSPEL MUSIC'S

## Silver Anniversary Celebration



### THE TOP 10 CHRISTIAN SONGS OF THE YEAR

AS VOTED BY THE MEMBERS OF THE GOSPEL MUSIC ASSOCIATION

GIVE IT AWAY MICHAEL W. SMITH	HAND ON MY SHOULDER SANDI PATTI
WE BELIEVE IN GOD AMY GRANT	THE BASICS OF LIFE 4HIM
HOLDING OUT HOPE TO YOU MICHAEL ENGLISH	HOLD ME JESUS RICH MULLINS
THE ROBE WES KING	IN CHRIST ALONE MICHAEL ENGLISH
GO THERE WITH YOU STEVEN CURTIS CHAPMAN	IF YOU COULD SEE ME NOW TRUTH
CS# 6127-4	CD# 6127-2

Available to ship now  
Tune in The Dove Awards 4/28, 8PM  
(Eastern and Pacific) on The Family Channel

Also available, winners and nominees from the 22nd, 23rd  
and 24th Annual Dove Awards:

Today's Top Christian Hits—#6091-4 #6091-2  
Gospel Music—#6061-4 #6061-2  
Top Ten Christian Hits—#6039-4 #6039-2

Order through your Arrival representative,  
Christian music distributor, home office  
or one-stop today or call 1-800-328-6640 (ext. 877)

Arrival®

Member of  
NAIRD

GMA  
GOSPEL MUSIC ASSOCIATION

© 1994 B-TEL INTERNATIONAL (USA), INC.  
15345 MEDINA ROAD • PLYMOUTH, MN 55447

*We take this opportunity  
to remember Ed Smith for  
his years of commitment,  
dedication and leadership  
in serving the Gospel  
Music Workshop of  
America (G.M.W.A) and  
the entire Gospel Music  
Community.*

*(... Whilst we are at home  
in the body, we are absent  
from the Lord:*

*II Corinthians 5.6)*

*1935 – 1994*



BELLMARK  
RECORDS

Bellmark Records 7060 Hollywood Blvd., Tenth Floor • Hollywood, CA 90028-6015 • (213) 464-8482 • Fax (213) 464-8496

Member of  
**NAIRD**

KIDS' ENTERTAINMENT

Continued from page 38

'Shout,' we changed it from 'It makes me want to shout' to 'He makes me want to shout.'

"In the first two weeks, we presold

*Integrity has entered a partnership with Word's Everland label to develop an in-store, interactive kiosk program—the first such children's audio and visual kiosk in Christian bookstores.*

all 500 of the displays we made up. We've never sold all 500 displays of anything before they hit the warehouse for shipping—much less before the release date!"

Brentwood is also releasing "Hallelujah Hop!" in the mainstream market as "At the Hop." Mainstream retailers will be able to choose between the two—or both.

"We've also just made the first-ever kids exercise video for the Christian market: 'Sing, Stretch And Play With Mom And Dad,'" says Diehl. "The whole purpose is to get families doing things together. It ships this month."

Finally, Maranatha! Music, one of the first contemporary Christian labels, is another important innovator in children's programming. Kathleen Chapman, director of Kid's Praise Co, and Kids In Church Seminars, says that Maranatha! Music's biggest-selling titles are the three 'Tiny Tot Pwaise' audio and video releases and the first Mary Rice Hopkins titles. Additionally, the "Kids Sunday School Sing-Along," volumes 1-4, have sold well into the 300,000-unit range. A fifth installment ships in May.

Additionally, Maranatha! has just started the first Kids In Church Seminars. Chapman and six clinicians cover music, curriculum and worship services. These began as fall-out from the Maranatha! Worship Leader Seminars when a demand for kids' instruction emerged from the participating churches. Virtually all of the seminars have been standing-room-only, filled with worship leaders, CBA store owners, Sunday School teachers and laypeople.

"We don't just peddle Maranatha! products," says Chapman. "We're servicing the world; all the different labels will benefit."

Maranatha! Music has won a Grammy and has earned several gold records, beginning with the Psalty series in 1980 with "Kid's Praise 1-8."

"We do direct marketing as well as working with the CBA market, using both catalogs and telephone direct marketers—all of it by mail," Chapman says. ■

# COMMON GROUND!



## LET'S FACE IT...

Your kids are into rock, rap and who can forget... heavy metal, while your tastes are a little more... well, subdued. The kids want to hear a beat, but you're just hoping they'll hear the right message.

We're Z Music. We've brought today's best music – Rock, Rap, Pop, Adult Contemporary, Country and yes... even Heavy Metal, together with a positive message of hope, encouragement and family values.

Z Music is the only network that features today's fastest growing musical genre – contemporary Christian music – 24 hours a day – in an upbeat, fun format, for the entire family. Z Music also allows viewers to order music-oriented products direct, through a toll-free 800 number.

So for those who like their music without the madness... there's Z Music. The common ground for all generations.

Z Music. Music for a Lifetime... and Beyond.

Z Music; 151 East Ohio Avenue; Lake Helen, FL 32744; 904.228.1000; FAX 904.228.0785

**CROSSOVER**

*Continued from page 36*

agency World Vision a \$50,000 donation on behalf of the artists of the Young Messiah.

**Cross-Marketing And Promotions**

Elisa Elder, VP of marketing for Maranatha! Music, says that the label has been working with several mainstream catalogs and organizations (including *Reader's Digest*) to direct market its deluxe gift box "Hymns And Choruses," along with several other projects.

Run DMC appears on the latest Commissioned release for Benson — which is produced in part by Chuckii Booker. Everybody from Bobby Brown to Arrested Development has cited Commissioned as an influence in recent days.

Ken Tamplin, now on tour in Europe, signed a worldwide endorsement deal with Fernandes Guitars. And clips from his latest release have aired on MTV Europe and MTV Japan.

Robert White Johnson and Bill Cuomo, known for their work with mainstream giants Celine Dion and Barbra Streisand, contributed five songs to the new Benson release by Larnelle Harris. ■



*CNN has covered the Newsboys.*

**FREE**

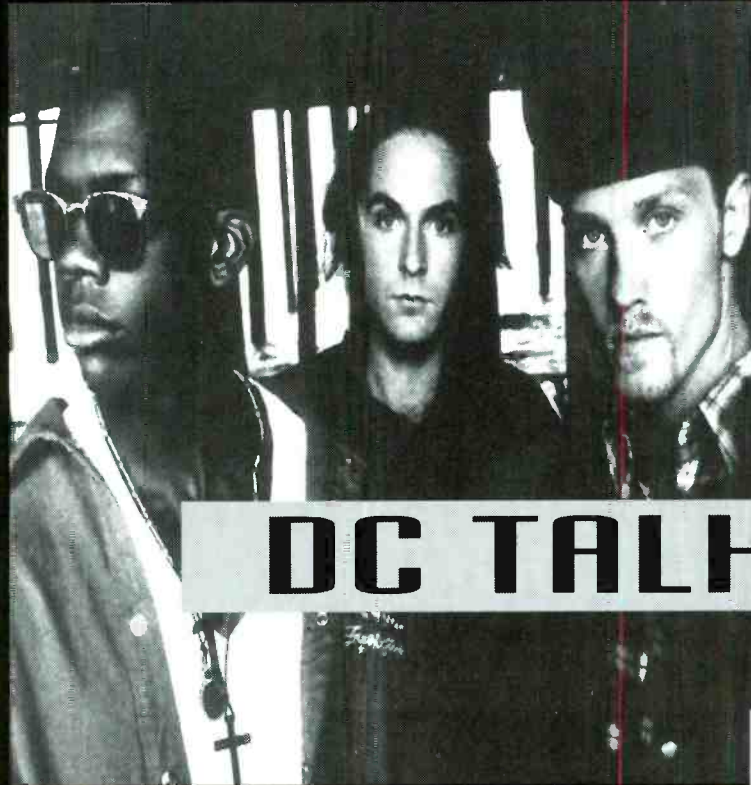
(Advice)

**HOW DO YOU  
MAKE YOUR CLASSIFIED  
AD PAY?**

By running it consistently — consecutive weeks — for impact!! Rarely does a prospective customer reply to an ad the very first time it appears. Therefore, make sure you are in the right place when that customer is ready to buy. Remember, the very week he or she is ready, your advertisement should be in POSITION. Stay ALIVE and SATISFIED with an ACTIVE CLASSIFIED!!

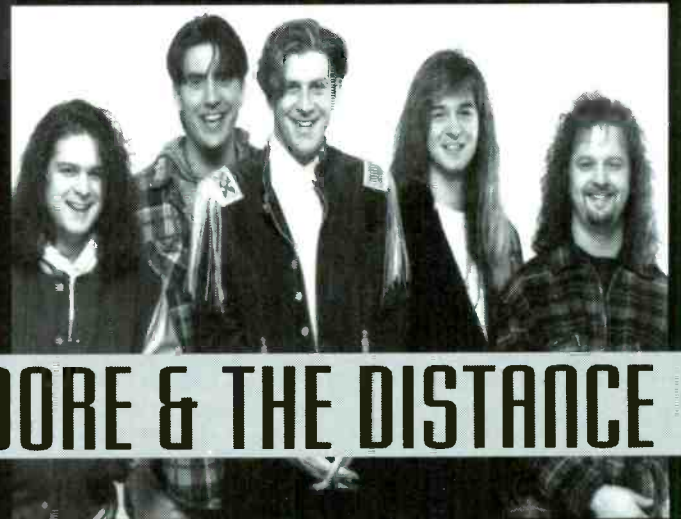
**TOLL FREE  
1-800-223-7524  
or  
212-536-5174  
FAX 212-536-5055**

# ForeFront thanks GMA for our 9 Dove Award Nominations!



- Group of the Year
- Artist of the Year
- Rap Recorded Song of the Year
- Rock Recorded Song of the Year
- Contemporary Album of the Year
- Short Form Music Video of the Year

- Rock Recorded Song of the Year
- Rock Album of the Year



## GEOFF MOORE & THE DISTANCE



- Rap Recorded Song of the Year

## ESTU

  
**Star Song**  
DISTRIBUTION GROUP  
1-800-TEL-SONG

# FOREFRONT

THE FOREFRONT COMMUNICATIONS GROUP, INC.

# Top Contemporary Christian™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	3	73	<b>D.C. TALK</b> ● FOREFRONT 3002/STARSONG 35 weeks at No. 1 FREE AT LAST	
2	1	15	<b>TWILA PARIS</b> STARSONG 8805	BEYOND A DREAM
3	2	27	<b>MICHAEL W. SMITH</b> REUNION 0086/WORD	FIRST DECADE 1983-1993
4	5	27	<b>CARMAN</b> SPARROW 1387	THE STANDARD
5	11	5	<b>MICHAEL SWEET</b> BENSON 2231	MICHAEL SWEET
6	8	7	<b>MICHAEL CARD</b> SPARROW 1435	JOY IN THE JOURNEY
7	4	7	<b>RON KENOLY</b> INTEGRITY 055/SPARROW	GOD IS ABLE
8	6	7	<b>STEVE GREEN</b> SPARROW 1334	WHERE MERCY BEGINS
9	12	3	<b>OUT OF THE GREY</b> SPARROW 1405	DIAMOND DAYS
10	9	7	<b>RAY BOLTZ</b> WORD 57868/EPIC	ALLEGIANCE
11	7	29	<b>VARIOUS ARTISTS</b> REUNION 0083/WORD	SONGS FROM THE LOFT
12	10	23	<b>SUSAN ASHTON</b> SPARROW 1388	SUSAN ASHTON
13	14	5	<b>COMMISSIONED</b> BENSON 2868/CGI	MATTERS OF THE HEART
14	13	23	<b>PETRA</b> DAYSRING 4238/WORD	WAKE-UP CALL
15	25	3	<b>PHILLIPS, CRAIG &amp; DEAN</b> STARSONG 8806	LIFELINE
16	17	103	<b>RAY BOLTZ</b> DIADEM 2094	MOMENTS FOR THE HEART
17	20	11	<b>VARIOUS ARTISTS</b> BRENTWOOD 5401	AMERICA'S 25 FAVORITE PRAISE CHORUSES VOL. 2
18	23	11	<b>KIRK FRANKLIN AND THE FAMILY</b> GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
19	16	5	<b>CLAY CROSS</b> WORD 9728	MY PLACE IS WITH YOU
20	19	77	<b>NEWSBOYS</b> STARSONG 8251	NOT ASHAMED
21	<b>NEW</b>		<b>ANDRE CROUCH</b> QWEST 4159/WARNER ALLIANCE	MERCY
22	15	51	<b>MICHAEL ENGLISH</b> WARNER ALLIANCE 4148/SPARROW	HOPE
23	<b>NEW</b>		<b>AUDIO ADRENALIN</b> FOREFRONT 3012/SPARROW	DON'T CENSOR ME
24	<b>NEW</b>		<b>IONA</b> FOREFRONT 3014/STARSONG	BEYOND THESE SHORES
25	22	27	<b>RICH MULLINS</b> REUNION 0087/WORD	A LITURGY, A LEGACY & A RAGGAMUFFIN BAND
26	RE-ENTRY		<b>AMY GRANT</b> ▲ MYRRH 3900/WORD	THE COLLECTION
27	<b>NEW</b>		<b>VARIOUS ARTISTS</b> VINEYARD 9172	THE BEST LOVED SONGS FROM THE VINYARD
28	18	27	<b>WHITE HEART</b> STARSONG 8277	HIGHLANDS
29	40	11	<b>POINT OF GRACE</b> WORD 26014	POINT OF GRACE
30	<b>NEW</b>		<b>CHARLIE DANIELS</b> SPARROW 1428	THE DOOR
31	33	47	<b>VARIOUS ARTISTS</b> BRENTWOOD 5342	AMERICA'S 25 FAVORITE PRAISE/WORSHIP CHORUSES
32	31	65	<b>TWILA PARIS</b> STARSONG 8252	HEART THAT KNOWS YOU
33	<b>NEW</b>		<b>DINO</b> BENSON 2262	MIRACLES
34	34	3	<b>PETRA</b> STARSONG 8285	POWER PRAISE
35	24	91	<b>RON KENOLY</b> INTEGRITY 044/SPARROW	LIFT HIM UP WITH RON KENOLY
36	RE-ENTRY		<b>MICHAEL W. SMITH</b> ● REUNION 0071/WORD	CHANGE YOUR WORLD
37	29	155	<b>D.C. TALK</b> FOREFRONT 2682*/STARSONG	NU THANG
38	35	3	<b>KIDS CLASSICS</b> BENSON 2218	SUNDAY SCHOOL SONGS
39	26	27	<b>GEOFF MOORE &amp; THE DISTANCE</b> FOREFRONT 3011/STARSONG	EVOLUTION
40	28	57	<b>CARMAN</b> SPARROW 1339	ABSOLUTE BEST

● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl available. © 1994, Billboard/BPI Communications.

## THE SOURCE FOR GOSPEL MUSIC

YOUR GOSPEL ONE STOP



**New Day**  
CHRISTIAN DISTRIBUTORS  
CALL FOR FREE CATALOG

• CARRYING ALL MAJOR AND INDEPENDENT LABELS  
 • FEATURING THE BEST SERVICE IN THE BUSINESS

126 Shivel Drive  
Hendersonville, TN  
37075
1-800-251-3633
NAIRD

member of

## Artists & Music



by Bob Darden

**AUDIO ADRENALINE**, Forefront's resident ministers of grunge, currently are opening for **DC Talk** on the "Free At Last" tour, and the number of fans they're attracting may mean that this is the last time AA opens for anybody. The group's latest release, "Don't Censor Me," is a savvy, tuneful mix that'll remind listeners of everybody from the **Red Hot Chili Peppers** to **Pearl Jam**—without sounding derivative.

The other good news is that bassist **Will McGinniss**, keyboard wizard **Bob Herdman**, lead guitarist **Barry Blair**, and lead vocalist **Mark Stuart** can do more with their heads than bang them.

"This tour with DC Talk has done a heck of a lot for us, especially from a publicity standpoint," McGinniss says. "We're seeing tons of kids who said, 'We've never heard of you before'—and now they're buying our music."

"And we've seen others who say, 'We didn't know alternative music existed in contemporary Christian music before,'" Stuart adds. "DC Talk has a wide variety of fans, including those who like hip-hop and alternative music—those are the two biggest styles on MTV. So these kids have been really excited to see and hear this kind of music. Plus, opening for DC Talk—it's like they're giving us their endorsement. Radio is really turning around for us."

Unfortunately, before "Don't Censor Me," Audio Adrenaline's aggressive, tuneful bashing scared off most religious radio stations, despite their upfront evangelical lyrics. But Blair says the band is meeting

Christian radio halfway.

"We have two songs that they can play on top 40 formats," he says. "We like doing that kind of music, and for this release we wanted definitely to do something for radio. I don't think it is a compromise—this is music that we like, too. It allows us to be creative, artistically and stylistically. Songs like 'Rest Easy' and 'My World-view' can reach a broader mass of people."

"Our goal is to have as many people as possible hear what we're doing without compromising our integrity," McGinniss says. "We want to be as bold for Christ as MTV bands are for those things they believe in."

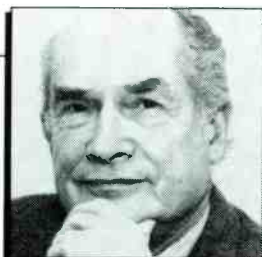
And what's rattling AA's chain these days—as shown by the album title—is censorship.

"It's OK to sing about sexuality and promote drug use—but don't you ever, ever sing about your faith," Stuart says. "Still, I think in Christian music we've segregated ourselves. When **Michael W. Smith** and **Amy [Grant]** try to get out, they get caught from both sides. The churches shun them, and hip kids won't even give them a listen."

"A change of this scale must come from God," McGinniss adds. "Only God can break down barriers now that this music is competitive and these videos are competitive. Before, that wasn't always the case. Someday I hope to see top 40 radio look to contemporary Christian music for direction, instead of the other way around." It costs a lot of money to service singles or to make top-quality videos.

"But something is happening. While we've been on this tour with DC Talk, we've been selling out shows while playing the same night as **Smashing Pumpkins** or **White Zombie**. One night the **Ramones** were across the street, and we still sold out."

He adds, "There are some Christian stations that support us strongly, like KOKF in Oklahoma City—bless 'em. They're doing creative things, new and fresh things. These stations need our praise, and we need to lift them up."



by Is Horowitz

**SQUARE PEGS?** Count **Joseph Szigeti** and **Yehudi Menuhin** among world-class violinists who experimented with jazz, but rarely to good effect. Their failure betrayed a lack of improvisational sophistication, let alone an apparent discomfort with the idiom. For the most part, they seemed to enjoy the exercise more than their listeners.

Among string players, only **Nigel Kennedy** has achieved more than competence in both classics and jazz, although he was unable to match the easy mastery of the latter shown by such collaborators as **Stephane Grappelli**. Neither did Menuhin, who made a number of recordings with the jazz master.

Now, along comes **Itzhak Perlman**, whose violin-playing skills are unsurpassed. Earlier this month he recorded a program of pop standards for Telarc with some of the nation's top jazz players, **Oscar Peterson**, **Ray Brown**, **Herb Ellis**, and **Grady Tate**. I can't wait to hear it.

Telarc's **Bob Woods** was producer, with the label's **Jack Renner** as engineer.

**THE SOUND OF MUSIC:** The period-instrument movement is reaching ever closer to our own time. First devoted to recreating the sound of Medieval and Renaissance instrumental sound (in addition to informed performing practice), it soon advanced to the Baroque Era, and more recently to the classical and romantic periods.

But leave it to the recently re-formed **New Queen's Hall Orchestra** to hark back to symphonic instrumental standards in effect at the start of this century—gut strings, wooden flutes, French bassoons, and narrow-bore brass in-

struments—even for 20th-century repertoire.

To what end? To achieve a mellow sound, better orchestral balance, and transparency, reversing a trend to ever more aggressive brilliance.

The U.K. orchestra's first recording since its revival in 1992, just released here under London's Argo imprint, makes a strong case for its approach. **Barry Wordsworth** conducts a **Vaughan Williams** program. Silken, see-through sound, a balm to the ear. How it will work in more extroverted repertoire remains to be heard.

The NQHO traces its origin to 1895, when it was formed by conductor **Henry Wood**. It sputtered out in 1930, to return more than 60 years later.

**NOW AND THEN:** Collins Classics continues to explore rare repertoire at both ends of the musical time frame.

Sessions this spring find the **Wren Baroque Soloists** taping a group of madrigals by 17th-century English composer **Martin Peerson**. Also on the U.K. label's recording agenda is a program of 17th-century French music featuring harpsichordist **Jane Chapman**. Some of the titles, we are promised, have not previously been available on disc. Both projects have **Mark Brown** as producer.

On the contemporary front, Collins will record concertos by **Robin Holloway**. One, for French horn, will have **Barry Tuckwell**, its dedicatee, as soloist. The other, for violin, will feature **Ernst Kovacic**. They'll be backed by the **Scottish Chamber Orchestra** conducted by **Mathias Bamert**.

However, the label's largest-scale project this spring is **Bach's Mass in B Minor**, to be recorded with **Hary Christophers** directing the **Sixteen Orchestra & Choir**.

**PASSING NOTES:** **David Chaitkin**, **Katherine Hoover**, **Michael Kurek**, and **John Thow** have been chosen by the American Academy of Arts & Letters as this year's "Academy Award In Music" recipients. In addition to a \$7,500 prize, each winner will receive a subsidy to have one of their compositions recorded. In all, 15 American composers received cash awards. They were selected by a committee of academy-member composers chaired by **Ned Rorem**.

# Artists & Music

Billboard.

FOR WEEK ENDING APRIL 30, 1994

## Top Gospel Albums™

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

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★				
1	1	45	MISSISSIPPI MASS CHOIR MALACO 6013	IT REMAINS TO BE SEEN 31 weeks at No. 1
2	2	41	KIRK FRANKLIN AND THE FAMILY GOSPO-CENTRIC 2119/SPARROW	KIRK FRANKLIN & FAMILY
3	3	25	SHIRLEY CAESAR WORD 57464/EPIC	STAND STILL
4	4	23	REV. JAMES MOORE MALACO 6015	I WILL TRUST IN THE LORD
5	6	25	REV. MILTON BRUNSON & THE THOMPSON COMMUNITY SINGERS WORD 57465/EPIC	THROUGH GOD'S EYES
6	7	23	YOLANDA ADAMS TRIBUTE 3937	SAVE THE WORLD
7	5	19	LASHUN PACE SAVOY 14814/MALACO	SHEKINAH GLORY
8	12	7	COMMISSIONED BENSON 1078/CGI	MATTERS OF THE HEART
9	8	23	DOTTIE JONES BELLMARK 77005	ON MY OWN
10	9	21	CHICAGO MASS CHOIR CGI 1074	PLEASE DON'T LEAVE ME
11	10	49	THE CANTON SPIRITUALS BLACKBERRY 1600/MALACO	LIVE IN MEMPHIS
12	13	23	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10195	NOTHING CAN BE BETTER
13	26	3	THE CLARK SISTERS SPARROW 51368	MIRACLES
14	20	3	DARYL COLEY SPARROW 51390	IN MY DREAMS
15	11	31	HELEN BAYLOR WORD 57463/EPIC	START ALL OVER
16	17	21	RUDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 211	LIVE AND IN PRAISE II
17	19	9	THE GMWA NATIONAL MASS CHOIR BENSON 1079/CGI	LIVE IN INDIANAPOLIS
18	15	43	DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE ATLANTA INT'L 10187	LIVE
19	14	43	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR BENSON 0121/CGI	LIVE IN TORONTO
20	18	7	CHICAGO COMMUNITY CHOIR AMBASSADOR 47005/REX	WE GIVE YOU PRAISE
21	16	47	RICKY DILLARD & THE NEW GENERATION CHORALE MALACO 6014	A HOLY GHOST TAKE-OVER
22	21	7	ALLEN & ALLEN CGI 1077	ALLEN & ALLEN
23	25	17	SONYA BARRY BORN AGAIN 1001	THE WORLD IS LIKE A SHADOW
24	22	5	NORTH CAROLINA MASS CHOIR CGI 1081	LET'S MAGNIFY THE LORD
25	30	5	KIM MCFARLAND CGI 1082	NEW LIFE
26	23	31	JOHN P. KEE/VIP MASS CHOIR TYSCOT 8800/JIVE	LILLY IN THE VALLEY
27	28	5	LAWRENCE MATTHEWS & FRIENDS GOSPO-CENTRIC 2118/SPARROW	LAWRENCE MATTHEWS & FRIENDS
28	29	3	ANDRAE CROUCH QWEST 4159/WARNER ALLIANCE	MERCY
29	24	21	BISHOP P. S. MORTON, SR./GREATER ST. STEPHEN MASS CHOIR BLACKBERRY 1603/MALACO	WE OFFER CHRIST
30	27	9	CARNELLE MURELL & THE NEWORK COMMUNITY CHOIR SAVOY 14815/MALACO	WAIT I SAY ON THE LORD
31	NEW		BISHOP NORMAN L. WAGNER/MT. CALVARY CONCERT CHOIR WORD 57869/EPIC	EXCELLENT
32	31	33	RICHARD SMALLWOOD SPARROW 1352	LIVE
33	35	5	THE PILGRIM JUBILEES MALACO 6016	IN REVIVAL
34	34	13	MYRNA SUMMERS SAVOY 14816/MALACO	DELIVERANCE
35	32	7	BOBBY JONES TYSCOT 4041	BRING IT TO JESUS
36	37	23	REV. F.C. BARNES ATLANTA INT'L 10194	I CAN'T MAKE IT (WITHOUT THE LORD)
37	33	27	TIMOTHY WRIGHT TRIBUTE 282	WE NEED A MIRACLE
38	39	39	FRANK WILLIAMS MALACO 4461	FRANK WILLIAMS SINGS
39	36	77	GEORGIA MASS CHOIR SAVOY 7102/MALACO	I SING BECAUSE I'M HAPPY
40	38	69	REV. CLAY EVANS SAVOY 7106/MALACO	I'M GOING THROUGH

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl available. © 1994, Billboard/BPI Communications.



by Lisa Collins

**ANDRAE CROUCH IS BACK:** His latest recording marks what has been billed as the "most anticipated return in gospel," though in the 10 years since his last recording, Crouch remained active on everything from the 1985 "Color Purple" soundtrack to Michael Jackson's "Man In The Mirror," Madonna's "Like A Prayer," and the score for Hanna Barbera's 1993 animated feature "Once Upon A Forest."

The delay of the long-promised release is due in part to the fact that he wanted to do his own label, Stomp Records, and produce other groups as well. "But," he notes, "it was suggested that instead of using my own money, I go with a label already operating full-steam. Now, with the juice Qwest has with Warner Bros. and Warner Alliance, I can concentrate on recording and leave them to do their job."

Thus far, he couldn't have made a better choice. His management team, headed by Ramon Hervey, has all but insured that Crouch's latest project will get the kind of promotion he never got during his long tenure with Light Records, to which he delivered more than a dozen top-selling albums, six of which won Grammy awards.

He refers to today's new-styled gospel as "alternative music." "With all the heavy promotional machinery gospel has acquired in the last 10 years, where is the revival?" Crouch wonders. "We have state of the art when it comes to sound, but we're not saying anything."

"I'm challenging to bring back the word of God to the

music," Crouch says. "So I feel like Andrae Crouch is starting from the beginning in more ways than one. I want to let people know what I feel about the Lord and how gospel music should be. I feel like some kids will listen to me because of the past and the history: 'Who was this guy we've heard about?'"

"Mercy" reflects Crouch's wide-ranging musical influences, from reggae to the African rhythms of its title track, to jazz and R&B, with a message that's stone gospel. Crouch says it's all part of his trademark sound, which he says "is constantly changing and musically hip, but always detectable."

So how does he do it? "God gives me the songs," Crouch maintains. He adds, "My music goes beyond what I am equipped to do vocally, so I don't want to limit my writing or creativity to that. I try to present a song God has given me in the way it should be adorned." Hence, the reason for his heavy use of talented, versatile artists like Tata Vega, Kristle Murden (who sang lead vocals on his Grammy Award-winning cut "Thinking Of You"), Joe Sample, and label mate El DeBarge, who offers up vocals on "The Lord Is My Light."

Greg Peck, VP of promotions and black music marketing for Qwest, says his biggest challenge will be "to overcome the reluctance of urban radio to play what they perceive as a gospel track within their daypart programming."

**DIAMONDS ARE STILL A GIRL'S BEST FRIEND:** L.A.-based video producer Linda Woods is still ecstatic over the White Diamond Award for overall excellence in gospel television. The award was presented to her at the Bobby Jones Diamond Festival, held at Las Vegas' Aladdin Hotel April 11-13. Wood's locally produced show, "Gospel Visions," is broadcast via Continental Cable in Los Angeles. The first annual event included performances by Daryl Coley, the Canton Spirituals, and the Williams Brothers.

# Refreshing as the AIR Gospel you breath

"One of the most Wonderful... Exciting... Spirit Filled... projects I've been involved with."

Rev. Timothy Wright - Pastor  
Grace Tabernacle C.O.G.I.C.  
Brooklyn, New York

**AIR 10197**

"This is definitely a great choir project filled with wonderful church songs. Everytime I play it on the radio, the response is tremendous."

Juandolyn Stokes  
WCLK Radio,  
Atlanta, Georgia  
A.I.R. Records

**AIR 10196**

"Luther Barnes is one of the most fascinating music ministers in gospel music. His music touches people from all walks of life."

Teresa Hairston, Publisher  
Score Magazine  
Nashville, Tennessee

**AIR 10195**

"I've been playing gospel music for over 45 years and to this day Rev. F.C. Barnes is one of my favorite traditional true gospel artists."

Hoss Allen, WLCR Radio  
Nashville, Tennessee

**AIR 10194**

Don't forget to ask for the Tyscot & Sweet Rain Gospel Family

Available Now on CD & Chrome Cassette

Which includes...

Dr. Bobby Jones Presen's New Life, Trinity Temple Church Choir, Indiana State Mass Choir, Hezekiah Walker, Bruce Parham, GMWA Youth Choir

These current releases are **AVAILABLE NOW** at your favorite store.

ATLANTA INTERNATIONAL RECORD CO., INC. • 881 Memorial Drive, S.E. • Atlanta, GA 30316 • For A Free Catalog and or a Distributor near you call 1-800-669-9669 and ask for A.J.R.

## North Carolina Mass Choir

featuring Christopher L. Gray

### Hits the Top 25 on Billboard's Gospel Chart!

Let's Magnify The Lord

# Music Video

ARTISTS & MUSIC

## MuchMusic Faces License Opposition Nonmusic Programming, Sync Licenses Under Fire

■ BY LARRY LeBLANC

TORONTO—Two of Canada's major music industry associations will oppose the license renewal of music video network MuchMusic before the Canadian Radio/Television and Telecommunications Commission in hearings that begin Monday (25) in Ottawa, Ontario. MuchMusic is Canada's only 24-hour national music video service.

Intervening before the federal regulatory body will be the Canadian Music Publishers Assn. (CMPA), which represents the interests of 15,000 music publishers doing business in Canada, and the Canadian Independent Record Production Assn. (CIRPA), which represents 115 labels, producers, and production companies.

Much is owned by CHUM Group Television and is delivered nationally by satellite. Its first license was issued by the CRTC in 1984; its most recent renewal occurred in 1988.

The basis of the CIRPA intervention in the current license renewal is MuchMusic's aim to revise its license to allow for music-related films and TV series, including "Ren And Stimpy," "The Monkees," and "Beavis And Butt-head."

Citing Much's 1987 application renewal, in which the service was defined as "dedicated to music, only music," CIRPA president Brian Chater says, "We object that Much is trying to become a lifestyle channel, which is outside their mandate. It's a music channel. They want to position themselves slightly upmarket from [youth network] YTV, and make a lot more money."

Chater, like many music industry figures, fears that changes in Much's license structure could result in a reduction of air time devoted to music videos and to Canadian acts.

"We don't want CanCon [Canadian content] to decline by one play," says Chater. "We have so little of the pie now."

Ron Waters, president of CHUM

Group Television, claims that Much is neither headed toward being a lifestyle channel, nor planning to play fewer music videos.

"We're not saying less clips," says Waters. "What we're trying to do is to define clearly what we're already doing, and what we think we should be doing. The problem with the [current] definition is that it doesn't give us flexibility. How do you define [dance program] 'Electric Circus' or [news program] 'FAX' in our current license? Or our coverage of the political conventions?"

Those very things are "outside the mandate of [MuchMusic's] license," argues Chater. "They're licensed to be a music station. Period."

Meanwhile, CMPA's intervention centers on the network's policy on synchronization rights for pretaped concerts, specials, and studio performances. Much now programs an eight-hour live block, which is repeated twice daily.

By Much negotiating a production package that often covers sync licenses, or requesting that performers obtain their own sync licenses, CMPA president David Basskin says that the network unfairly shifts the burden of responsibility onto the performer. He also notes that while an artist appearing on Much may not have written the songs being performed, he or she still has to secure a sync license.

Furthermore, Basskin argues that Much's sync licensing policy reduces competitive opportunities for artists performing songs they don't control. "Telling performers to give up their songs for nothing and that, if they want to use anybody else's songs, it's their job and cost to clear it, provides a very strong economic and logistical disincentive to managers and performers who aren't normally in the sync licensing business," Basskin says.

"In many cases, we go out and acquire the synchronization rights," says Mark Rubinstein, VP/GM at Much. "In situations where they are incorporat-

ing songs performers don't control, we would go ahead and negotiate, sometimes with the artist and the management or on our behalf, to acquire that license."

Basskin, however, contends that all-encompassing direct licensing of repertoire is necessary to ensure licensing controls.

"When a performer steps into the studio, Much has a tape rolling," he says. "Once it's on tape, it's infinitely malleable. What are the odds of a group singing an [impromptu] song that is licensed? That innocuous appearance could someday show up in a retrospective, a spotlight, or a video compilation sold all over the world."

Counters Rubinstein, "I've never received a single complaint from a band, management, or publishing company regarding the way in which we produce these productions. Nor has there been, in my history here, one example of any concert which we've produced where there's been an accusation we've been heavy-handed when it comes to synchronization licenses. It strikes me that this [CMPA intervention] has a lot to do with promoting some bigger agenda."

While Rubinstein has yet to hear of complaints, there's certainly sizable dissatisfaction with the network's sync policy from many of the major publish-

(Continued on page 60)

## Video Jukebox Net Reverses Losses Of 1992

LOS ANGELES—A 1993 year-end financial report released by Video Jukebox Network in April indicates that VJN realized an operating profit before noncash expenditures of approximately \$604,000, compared to an operating loss before noncash expenditures of \$2,618,000 for the comparable period in 1992.

VJN operates the Miami-based, viewer-programmed music video network the Box.

The company reported a reduced net loss of \$2,489,000 for the calendar year 1993, compared to a net loss of \$4,809,000 for 1992. Net revenue for the year ending Dec. 31, 1993 was approximately \$14,743,000, compared to net revenue of approximately \$14,182,000 for 1992.

Multiple boxes were consolidated during 1993; VJN currently operates 148 boxes nationwide. Revenue per box increased from \$7,058 in 1992 to \$8,024 in 1993. Average revenue per subscriber increased 8.8% from 1992 to 1993, from \$1.02 per subscriber to \$1.11.

Advertising revenues increased by 8.1% in 1993, up to \$4,027,000 from \$3,726,000 in 1992.

VJN's CFO Luann Simpson projects that the company will complete its \$5 million stock and options transaction with Island Trading Co. (Billboard, Feb. 26) by April 30.

## Geffen Tests Cyber Waters On New Frontline Sports Vid

**SURF'S UP:** Guns N' Roses, White Zombie, Urge Overkill, Teenage Fanclub, Sugartooth, Blue Murder, St. Johnny, and Cell are the Geffen family bands riding the splashy soundtrack to Frontline Video & Film's extreme sports/action video "Vaporware—Cybersurf: The Interactive Wave."

The hour-long video, a radical symphony of some of the gnarliest moves in surf history, is part of a grass roots wave Geffen is catching to bring its bands to surfer dudes seeking video vibes and to rock music fans who revel in a most excellent wipeout.

"Music is such an integral part of these sports and it's one way to get to these people," says Lori Baldwin, Geffen's advertising, merchandising, and consumer promotions director.

The name of each artist, track, and album is chrysoned at the beginning of the 15 video surf segments. Songs were selected to match the action.

"The music heightens the overall experience," says video producer Ira Opper. "It's the ultimate surfing experience without getting wet."

And while Geffen is not releasing an actual soundtrack to the video, the label is tying in with surfboard and apparel manufacturers, plus action and sports retailers, to promote the Geffen albums that generated the songs on the video. A two-track Sugartooth sampler is being distributed to various skate and surf shops as well.

The video operates on several levels, poking fun at the cyber nerds who've co-opted so much surfer lingo (including vaporware, which means bull in computerland), and luring viewers into a bogus "interactive" realm, in which the viewer actually does nothing but observe. Geffen and Frontline are capitalizing on that angle by promoting the surf tape through hi-tech magazines and computer online services.

**MOR FOR YOUR MONEY:** In May, MOR Music TV launches its first value-added video promotion, in which mail-order customers who spend a certain amount of money receive a free hour-long music video sampler. The debut tape includes Julio Iglesias' "Crazy," which also is featured in the network's syndicated Mother's Day video special, hosted by Iglesias. MOR VP of programming Chris Clark projects the network will offer the free videos to its customers on a bimonthly basis.

**HI TECH:** Nashville's Scene Three expanded its digital audio services division into Scene Three Audio. The new corporation, helmed by president Nick Palladino, houses an AMS 32-channel Logic 3 Digital Audio Console.

**REEL NEWS:** Hero Films has signed Dave Markey, the director behind the film "The Year That Punk Broke," featuring Sonic Youth, Mudhoney, and Nirvana... Epic's Mark Klein is a member of the Music Video Assn.'s board of directors in his new position as East Coast liaison... Kent Benjamin is the media coordinator at the Austin Music Network. Tim Hamblin is artistic director.

**NET NEWS:** Farmington Hills, Mich.-based Cable Media Corp. is now the exclusive national advertising sales representative for the Box

... It looks as though MTV's Beavis and Butt-head are conquering the world. The animated show soon will appear on MTV Brasil, MTV Japan, and MTV Latino. In addition, networks in Argentina, Germany, the Netherlands, New Zealand, and the U.K. have picked up the series... Long Island City, N.Y.'s Silvercup Studios is now the permanent home of the new entertainment-based TV shopping service Q2.

**REGIONAL UPDATE:** David Weissman's indie rock video outlet "Underground Railroad" celebrated its second anniversary April 15. The New York-based show was among the first to program clips by the Spinanes, Bettie Serveert, Jawbox, and Liz Phair... Oakland, Calif., mayor Elihu Harris has proclaimed July 1 the city's official "Soulbeat Day." Chuck Johnson, who has been programming the R&B/rap-based "Soulbeat" for nearly two decades, is planning a 12-hour celebration and broadcast July 1 at Oakland's Scottish Rite Center. The show's playlist includes clips by Funky Poets, Tevin Campbell, II D Extreme, and Snoop Doggy Dogg.

**KIDS' CHOICE:** Nickelodeon viewers nominated Aerosmith, Shai, and SWV for the favorite music group award to be given during the network's Seventh Annual Kids' Choice Awards. Favorite singer nods go to Mariah Carey, Whitney Houston, and Janet Jackson. Favorite song contenders are Jackson's "Again," Zhane's "Hey Mr. D.J.," and Tag Team's "Whoop! There It Is." Winners will be announced during the May 7 live broadcast of the awards.

**AMATEUR TIME:** Aspiring video makers seeking a production primer may want to explore "Music Video 101—Home Camcorder Production," an instruction book written and published by Timothy Dwell of Douglasville, Ga. The 35-page paperback sells for \$9.95 and covers preproduction planning for shooting and editing, scriptwriting and storyboards, and basic editing.

# THE EYE



by Deborah Russell



**Hailing A Cab.** The legendary Cab Calloway, right, joins K7, left, in the Tommy Boy video "Hi De Ho." Hype Williams directed the clip; Sabrina Gray and Phillipa Davis produced for Big Dog Films.



# 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

# the Medialine

## Rolling Stone Chooses Sides In MD/DCC Battle

BY ERIC BOEHLERT

**MD VS. DCC:** The multimillion-dollar MiniDisc vs. DCC music format battle is about to spill into the pages of Rolling Stone, with charges of favoritism in the air.

In a well-publicized move, Sony announced its plans to attach a "Turn It Up" MD sampler to the cover of a June issue of Rolling Stone. The magazine's more than 1 million subscribers will receive MDs and be encouraged to take them to designated retailers—listed inside the mag—where they can get a test listen and discover if they've won a prize, via encoded MD messages. The promotion is all part of Sony's million-dollar marketing campaign to boost awareness of the fledgling format.

After that one-time Rolling Stone push, the magazine has committed to publishing the "MiniDisc Selection Of The Month" for 12 months, highlighting new MD releases from a variety of labels. That's as specific as magazine or Sony representatives will get in describing the feature.

Naturally, the new MD-only feature does not sit well with DCC's proponents at format developer Philips N.V. and its record company, PolyGram. "Why is Rolling Stone the only major magazine in America supporting just one format?" asks Emiel Petrone, senior VP of entertainment acquisitions for Philips Interactive Media and executive chairman of the DCC Group of America. "A new release is a new release on any format and should be [spotlighted] on its merits as a record-

ing" he says. Looking at Sony's big bucks June promotion, Petrone wonders out loud if Rolling Stone's editorial is for sale.

The MD column is not a paid Sony "advertorial," according to officials at the magazine; however, they would not reply directly to Petrone's charge of a quid pro quo. Sony does spend an enormous amount of money with the magazine. According to industry surveys, Sony is one of Rolling Stone's five biggest advertisers in dollar terms. Philips weighs in as a top 15 client for the music magazine.

Rolling Stone executives were not available for additional comment at press time.

**EXTRA:** The things you learn when you plow through magazine features. In the May issue of Details, we discover that the father of Afghan Whigs bassist John Curley is none other than Gannett big whig Thomas Curley, president/chairman of USA Today and the man leading the daily's decade-long march toward profitability.

**R.I.P.:** As for Andy Rooney's witless, mean-spirited comments about Kurt Cobain on the April 17 edition of "60 Minutes," doesn't CBS have a mandatory retirement policy?

**HONORS:** "Rhythm And The Blues: A Life In American Music," by Jerry Wexler and David Ritz (Knopf), won first prize in the 1993 Ralph J. Gleason Music Book Awards. Second prize went to "The Land Where The Blues Began," by Alan Lomax (Pantheon).



14 hours daily  
1899 9th Street NE,  
Washington, D.C. 20018

- 1 Domino, Sweet Potato Pie
- 2 Tevin Campbell, I'm Ready
- 3 For Real, You Don't Wanna Miss
- 4 Heavy D. & The Boyz, Got Me...
- 5 Angela Winbush, Treat U Rite
- 6 Sounds Of Blackness, I Believe
- 7 Aaliyah, Back & Forth
- 8 SWV, Anything
- 9 Toni Braxton, You Mean The...
- 10 Me'shell Ndegeocello, If That's...
- 11 Sudden Change, Comin' On Strong
- 12 Eternal, Stay
- 13 Keith Sweat, How Do You Like It
- 14 Aretha Franklin, Willing To Forgive
- 15 Xscape, Love On My Mind
- 16 R. Kelly, Bump N' Grind
- 17 Snoop Doggy Dogg, Doggy Dogg...
- 18 Queen Latifah, Just Another Day
- 19 Brand New Heavies, Dream On...
- 20 Janet Jackson, Because Of Love
- 21 Babyface, And Our Feelings
- 22 Jodeci, Feenin'
- 23 Ce Ce Peniston, I'm Not Over You
- 24 Simple E, Play My Funk
- 25 Funky Poets, Lessons Learned
- 26 Patra, Worker Man
- 27 Jody Watley, When A Man Loves...
- 28 Damon "Crazy Legs" Hall, Satisfy...
- 29 Outkast, Player's Ball
- 30 Nas, It Ain't Hard To Tell

★ ★ NEW ADDS ★ ★

Chantay Savage, Give It To Ya  
For Lovers Only, The Closer I Get  
Gary Taylor, Hold Me Accountable  
Crystal Waters, 100% Pure Love  
Gabrielle, I Wish  
Lisa Lisa, When I Feel In Love  
Smooth Silk, Slow



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Tim McGraw, Indian Outlaw
- 2 Doug Stone, Addicted To A Dollar
- 3 Billy Ray Cyrus, Words By Heart
- 4 Tracy Lawrence, If The Good Die...
- 5 Shenandoah, If Bubba Can Dance
- 6 Garth Brooks, Standing Outside...
- 7 Travis Tritt, Take It Easy
- 8 John Berry, Your Love Amazes Me
- 9 Marty Stuart, Kiss Me, I'm Gone
- 10 Faith Hill, Piece Of My Heart

- 11 Clint Black, A Good Run Of Bad...
- 12 Randy Travis, Before You Kill Us All
- 13 Reba McEntire, Why Haven't I...
- 14 John Michael Montgomery, Rope...
- 15 Sam Moore/Conway Twitty, Rainy...
- 16 The Mavericks, O What A Thrill
- 17 Brooks & Dunn, That Ain't No...
- 18 David Ball, Thinkin' Problem
- 19 Deborah Allen, Break These Chains
- 20 Tracy Byrd, Lifestyles Of The Not...
- 21 Dawn Sears, Runaway Train
- 22 Shaver, Georgia On A Fast Train
- 23 Kenny Chesney, The Tin Man
- 24 Lee Roy Parnell, I'm Holding...
- 25 Ricky Van Shelton, Where Was I
- 26 Little Texas, My Love
- 27 Dwight Yoakam, Try Not To Look...
- 28 Collin Raye, Little Rock
- 29 Alabama, The Cheap Seats
- 30 Mark Collie, It Is No Secret
- 31 Toby Keith, Wish I Didn't Know Now
- 32 Bob Woodruff, Bayou Girl
- 33 David Lee Murphy, Just Once
- 34 Rick Trevino, Honky Tonk Crowd
- 35 Linda Davis, Company Time
- 36 Clay Walker, Where Do I Fit In...
- 37 Brother Phelps, Eagle Over Angel
- 38 Andy Childs, Simple Life
- 39 Ken Mellons, Lookin' In The Same...
- 40 Kim Hill, Janie's Gone Fishin'
- 41 Joe Diffie, In My Own Backyard
- 42 Kathy Mattea, Walking Away A...
- 43 Confederate Railroad, Daddy...
- 44 Lorrie Morgan, My Night To Howl
- 45 Patty Loveless, How Can I Help...
- 46 Lari White, That's My Baby
- 47 Pam Tillis, Spilled Perfume
- 48 Rodney Crowell, Let The Picture...
- 49 Davis Daniel, I Miss Her Missing Me
- 50 Charlie Floyd, Man Behind The...

† Indicates Hot Shots

★ ★ NEW ADDS ★ ★

Hal Ketchum, (Tonight We Just Might...  
Kimber Clayton, I Know That I Care  
Ronnie McDowell, What's It Gonna...  
Sammy Kershaw, National Working...



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Beck, Loser
- 2 Smashing Pumpkins, Disarm
- 3 Snoop Doggy Dogg, Gin And Juice
- 4 All-4-One, So Much In Love
- 5 Mariah Carey, Without You
- 6 Cracker, Low
- 7 Alice In Chains, No Excuses
- 8 Morrissey, The More You Ignore...
- 9 R. Kelly, Bump N' Grind
- 10 Salt-N-Pepa/En Vogue, Whatta Man
- 11 Guns N' Roses, Since I Don't...

- 12 Counting Crows, Mr. Jones
- 13 Ice Cube, You Know How We Do It
- 14 Bruce Springsteen, Streets Of...
- 15 Soundgarden, Spoonman
- 16 Collective Soul, Shine
- 17 Madonna, I'll Remember
- 18 Green Day, Longview
- 19 Primal Scream, Rocks
- 20 Ace Of Base, The Sign
- 21 Tevin Campbell, I'm Ready
- 22 Sheryl Crow, Leaving Las Vegas
- 23 Tom Petty, Mary Jane's Last...
- 24 The Breeders, Divine Hammer
- 25 Brand New Heavies, Dream On...
- 26 General Public, I'll Take You There
- 27 The Cranberries, Dreams
- 28 Big Mountain, Baby I Love Your Way
- 29 Meat Puppets, Backwater
- 30 ♪, The Most Beautiful...
- 31 Pantera, I'm Broken
- 32 Domino, Sweet Potato Pie
- 33 The Afghan Whigs, Gentlemen
- 34 Queen Latifah, Just Another Day
- 35 Tool, Prison Sex
- 36 Nirvana, All Apologies
- 37 Brother Cane, Hard Act To Follow
- 38 Aerosmith, Livin' On The Edge
- 39 Aerosmith, Amazing
- 40 Rollins Band, Liar
- 41 US3, Cantaloop
- 42 Nirvana, Heart-Shaped Box
- 43 Wu-Tang Clan, C.R.E.A.M.
- 44 Enigma, Return To Innocence
- 45 Stone Temple Pilots, Push
- 46 The Charlatans, Can't Get Out Of...
- 47 Dr. Dre, Nuthin' But A "G" Thang
- 48 Aerosmith, Cryin'
- 49 Red Hot Chili Peppers, Soul To...
- 50 Ace Of Base, All That She Wants

★ ★ NEW ADDS ★ ★

Charlie Major, Nobody Gets To Much...  
Restless Heart, Baby Needs New Shoes  
Bryan Austin, Radio Active  
The Mavericks, O What A Thrill



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Bonnie Raitt, Love Sneakin' Up On...
- 2 Bruce Springsteen, Streets Of...
- 3 Mariah Carey, Without You
- 4 Ace Of Base, The Sign
- 5 Counting Crows, Mr. Jones
- 6 Janet Jackson, Because Of Love
- 7 Madonna, I'll Remember
- 8 Crash Test Dummies, Mmm Mmm...
- 9 Tom Petty, Mary Jane's Last...
- 10 Michael Bolton, Completely
- 11 ♪, The Most Beautiful...
- 12 Toni Braxton, You Mean The...
- 13 Big Mountain, Baby I Love Your Way
- 14 Richard Marx, Now And Forever
- 15 All-4-One, So Much In Love
- 16 Meat Loaf, Rock And Roll Dreams...
- 17 The Knack, My Sharona
- 18 Melissa Etheridge, Come To My...
- 19 Enigma, Return To Innocence
- 20 Billy Joel, The River Of Dreams
- 21 Sting, If I Ever Lose My Faith In You
- 22 Celine Dion, The Power Of Love
- 23 George Michael, Freedom
- 24 Mariah Carey, Dreamlover
- 25 Sarah McLachlan, Possession
- 26 B-52's, Love Shack
- 27 Meat Loaf, I'd Do Anything For...
- 28 10, 000 Maniacs, Because The...
- 29 Robert Palmer, Addicted To Love
- 30 Steve Winwood, Higher Love

★ ★ NEW ADDS ★ ★

Jon Secada, If You Go  
Lisa Loeb & Nine Stories, Stay

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING APRIL 30, 1994.



Continuous programming  
12000 Biscayne Blvd, Miami, FL  
33181

AMERICA'S NO. 1 VIDEO

Hammer, Pumps And A Bump (Vers 2)

BOX TOPS

- 12 Gauge, Dunkie Butt
- 2 Live Crew, You Go Girl
- 3 Live Crew, Yeah, Yeah
- 4 Aaliyah, Back And Forth
- 5 AMG, Butt Booty Naked
- 6 D.F.C., Caps Get Peeled
- 7 Da Brat, Funkdafied
- 8 Dawn Penn, You Don't Love Me
- 9 Domino, Sweet Potato Pie
- 10 E-40, Captain...
- 11 Hammer, It's All Good
- 12 Illegal, Back In The Day
- 13 Jodeci, Feenin'
- 14 Kokane, Slow Burnin' 22.5F
- 15 M People, Movin' On Up
- 16 Masta Ace Inc., Born To Roll
- 17 MC Ren, Forget What Ya Heard
- 18 Outkast, Player's Ball
- 19 Patra, Worker Man
- 20 ♪, The Most Beautiful...
- 21 Prong, Snap Your Fingers...
- 22 R. Kelly, Bump 'N Grind
- 23 SHO, Fiend In The Family
- 24 Simple E, Play My Funk
- 25 Snoop Doggy Dogg, Doggy...
- 26 Snoop Doggy Dogg, Gin And Juice
- 27 South Central Cartel, Gang Story
- 28 Sweet Sable, Old Times' Sake
- 29 Tevin Campbell, I'm Ready
- 30 Wu-Tang Clan, C.R.E.A.M.
- 31 Xscape, Understanding

ADDS

Aaron Hall, I Miss You  
Backbeat Band, Money  
Beatnuts, Props Over Here  
Juliet Roberts, I Want You

R. Kelly, Your Body's Callin'  
Zhane, Sending My Love



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

- Big Mountain, Baby I Love...  
Faith Hill, Piece Of My Heart  
Carole King, Will You Love Me...  
Bonnie Raitt, Love Sneakin' Up...  
Conway Twitty, Rainy Night In Georgia  
Yanni, Santorini  
John Berry, Your Love Amazes Me  
Clint Black, Good Run Of Bad Luck  
Mariah Carey, Without You  
Enigma, Return To Innocence  
Billy Joel, Lullabye  
Joshua Kadison, Beautiful In My Eyes  
Barry Manilow, Let Be Your Wings  
Anne Murray, Wayward Wind  
Michael Nyman, The Heart Asks...  
Andrew Lloyd Webber, All I Ask  
Benoit/Freeman, After The Love...  
Toni Braxton, You Mean The World...  
Crowded House, Distant Sun  
John M. Montgomery, Rope The Moon



Continuous programming  
P O BOX 398, Branson, MO 65616

- Benoit/Freeman, After The Love...  
Bill Miller, Trail Of Freedom  
Terence Blanchard, Solitude  
The Marksmen, Grandpa Was A Farmer  
John Starnes, Just Passing Through  
John Anderson, Wish I Could...  
Patty Larkin, Who Holds Your Hand  
Cathedrals, Champion Of Love  
Ottmar Liebert, Albatross  
Mitch Malloy, Tumbling Down  
Suzy Bogguss, You Wouldn't Say...  
Carole King, Will You Love Me...  
BlackHawk, Every Once In A While

- Bonnie Raitt, Love Sneakin' Up...  
Smokin' Armadillos, Red Rock  
Collin Ray, Little Rock  
Lisa Keith, Love Is Alive...  
The Isaacs, He Never Failed Me  
Patty Loveless, How Can I Help...  
New Tradition, Hands In Wood



Continuous programming  
1111 Lincoln Rd, Miami Beach, FL  
33139

- Ace Of Base, The Sign  
Bruce Springsteen, Streets Of...  
Guns N' Roses, Since I Don't Have You  
Counting Crows, Mr. Jones  
Mariah Carey, Without You  
Scorpions, Under The Same Sun  
Alejandra Guzman, Miralo, Miralo  
10, 000 Maniacs, Because The Night  
Marta Sanchez, Desesperada  
Rosablu, Sleeping In My Car  
Los Fabulosos Cadillacs, Matador  
Alice In Chains, No Excuses  
Soundgarden, Spoonman  
INXS, Please (You've Got That)  
Tool, Prison Sex  
Victimas Del Dr. Cerebro, El Esqueleto  
Sinead O'Connor, You Made Me...  
Tears For Fears, Elemental  
Milla, Gentleman Who Fell  
Big Mountain, Baby I Love...



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

- Bryan Duncan, Love Takes Time  
Bryan Duncan, When It Comes...  
Rich Mullins, Here In America  
Eric Clapton, Tears In Heaven  
Michael W. Smith, Give It Away  
PFR, Goldie's Last Day  
T Bone, Lyrical Assassin  
Bryan Duncan, Don't You Wanna Rap

Say So, Wonderful World  
D.C. Talk, Jesus Is Just Alright  
Rez, Land Of Stolen Breath  
Twila Paris, God Is In Control  
Dakoda Motor Co., Sondancer  
Michael Sweet, Someday  
Cindy Morgan, I Will Be Free



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

- Primal Scream, Rocks  
Angela Winbush, Treat U Rite  
Prong, Snap Your Fingers...  
Bonnie Raitt, Love Sneakin' Up...  
The Poor, More Wine...  
Hole, Miss World  
Brian Setzer, Lady Luck  
Cracker, Get Off This  
Bono/G. Friday, In The Name...  
Pavement, Cut Your Hair  
Cheap Trick, Woke Up With A Monster  
Tidal Force, A Man Rides Through  
Obsessed, Streetside  
4 Real, You Don't Want...  
El Dogg, I Got My...  
Dick Dale, Nitro  
Z, Loser  
Lisette Melendez, Will You Ever...  
Trinity Garden Cartel, Don't Blame It...  
Brooks & Dunn, That Ain't No Way...



One hour weekly  
152 W 57th St, New York, NY 10019

- Counting Crows, Mr. Jones  
Eternal, Stay  
Hammer, It's All Good  
Mariah Carey, Without You  
All-4-One, So Much In Love  
Richard Marx, Now & Forever



MASTER OF THE GAME:  
HOW STEVE ROSS RODE  
THE LIGHT FANTASTIC  
FROM UNDERTAKER TO THE  
CREATOR OF THE LARGEST  
MEDIA CONGLOMERATE  
IN THE WORLD  
By Connie Bruck  
(Simon & Schuster, \$25.00)

to share the stage with the stars. And here Bruck does the showman justice with a meticulous (particularly when it comes to dollars-and-cents issues) and well-balanced biography. (Friends and foes alike will relish the read.)

Bruck traces Ross (born Steven Rechnitz) from his boyhood days in Brooklyn, where he hustled as a pants salesman and later as an undertaker, right up to his death in 1992, where he struggled to mold his ultimate deal, the merger of Warner and Time Inc.

In between, there's the sweet success of Warner movie studios and record labels, along with the downs of Atari's spectacular crash and the investigation of mob ties at the Westchester Premier Theatre, which Warner helped fund.

Along the way, Bruck paints a vivid picture of the complicated Ross, a generous man who was ill at ease with his own family, and a brilliant manager who (partly due to his failing health) let his last big deal slip away, into the hands of Time Inc.'s Gerald Levin.

ERIC BOEHLERT

## HAWAIIAN MUSICIANS AT FOREFRONT OF PUSH FOR SOVEREIGNTY

(Continued from page 1)

While Hawaiian sovereignty does not compare to more volatile U.S. political issues like abortion rights, the calls for sovereignty have intensified in recent years. The issue crosses all age and class lines, with proponents unified only by blood, residence, and a frustration with how little they feel the federal government has done on behalf of native Hawaiians.

The call for a return to Hawaiian sovereignty began not long after Queen Lili'uokalani relinquished her throne. Since then, resentment has festered among Hawaiians and part-Hawaiians, who have expressed their outrage in many ways. But sticking to their tradition, they take most comfort in communicating through music and dance.

Long before *haoles* ("outsiders") landed on their shores, island natives used chants, songs, and dance as powerful tools in communicating. Unlike the more literary Western societies, Hawaiians found it more effective to perpetuate their rich cultural heritage through the signs and rhythms of music and dance, rather than in the context of symbols and written language.

Hawaiian sovereignty encompasses the range of things many native Hawaiians want, including the re-establishment of a Hawaiian nation with political autonomy, on lands ceded to native Hawaiians that lie within the State of Hawaii; the return of lands to native Hawaiians; monetary reparations; increased state and federal social services and benefits; and an official apology from the White House.

In a statement to *Billboard*, Hawaii Governor John Waihee said, "Any sovereign Hawaiian entity should have a land base at its disposal. My personal belief is that the solution that evolves will allow for some form of overlapping and coexisting authority, similar to the ways in which federal, state, and local governments interact and the way the federal government relates to other sovereign indigenous groups, such as Indian nations." Waihee adds that "the dialog must be with the federal—not state—government, since the State of Hawaii has no authority to grant sovereign status."

At press time, the Clinton Administration had not responded to requests for a statement about its policy on Hawaiian sovereignty.

### PARALLELS '60s FOLK

The degree to which both sovereignty and the legacy of the overthrow concerns native Hawaiians of all classes was shown when Hawaii State Representative Peter Apo produced "Hawaiian Nation: A Call For Sovereignty" in 1990 on Mamu Records. It included John Kalani Lincoln's "My Hawaiian Queen," Bob Dylan's "Blowin' In The Wind" (sung in Hawaiian), and "Hawaii Pono'i" (the Hawaiian monarchy's national anthem).

"The music that is coming out of the sovereignty movement parallels for Hawaii what civil rights and Vietnam represented for the folk writers in the '60s," says Apo. "It's generating social commentary through music on a major issue for Hawaiians. Doing the album was risky financially, but it had a nice ripple effect in encouraging discussions."

Songs reflecting the alienation of native Hawaiians have percolated through island music since the early '70s. Liko Martin and the Makaha Sons Of Ni'ihau echoed the despair of a proud people whose population before Western intervention numbered nearly 250,000, but who are now a fragile minority that resides at the bottom of nearly every scale imaginable: economic, political, sociological, and health. Lincoln, a native Hawaiian composer who spent half his life in prison, reflected the feelings of many in 1976 when his "My Hawaiian Queen" was first included on an album compilation of local talent called "Homegrown" (backed by radio station KKUA).

Composer Leo Anderson Akana made her feelings on sovereignty known in the many songs she wrote for one of Hawaii's most popular bands in the '80s, the Peter Moon Band. Her 1989 anthem "Song Of Sovereignty" is a sharp indictment of the United States' involvement in ending the monarchy. It was fea-

tured on Moon's 1989 album "Full Moon," on his Kanikapila (To Play Music) label.

Kaaihue attacked the 1921 Hawaiian Homes Act with his 1991 release "Broken Promise" on Pamoka Records. That act established a trust for nearly 250,000 acres of poorly situated land that was put aside for native Hawaiians with 50% or more Hawaiian blood, but it was corrupted and diluted to legal impotence by financial and political interests, and most of the land lay unused. Kaaihue was joined on the recording by three other major Hawaiian musicians—Roland Cazimero, Israil Kamakawiwoole, and Cyril Pahinui—and the release was named song of the year by the Hawaiian Academy of Recording Arts (HARA).

There is only one all-Hawaiian radio station on the island, although most stations program local artists and have no hesitancy about playing songs that address the sovereignty issue. "We respond to the

concerns of the community rather than taking sides," says Mike Kelly, GM of the all-Hawaiian radio station, KCCN. The station began broadcasting in 1966 and debuted an FM station (also featuring all-Hawaiian music) in 1990.

Kimo Kahoano, well-known KCCN morning drive DJ, says that the issue of sovereignty has increased significantly during the past few years. "You hear it everywhere," he says. "In fact, right in front of me I'm looking at 'Brother Noland's Greatest Hits' on Mountain Apple Records, with songs like 'Are You Native?' and 'Look What They've Done.' But the most important thing to remember is that the issue of sovereignty overall reflects people struggling to find a place in their own home."

Concerts featuring local acts also have increased exposure for artists who address the sovereignty issue. The music at two annual events in particular, the Brothers Cazimero May Day concert and Moon's Kani-

kapila, have heightened the accent on native Hawaiian rights.

Although there are no industry figures available, some observers see a parallel between the intensified calls for sovereignty and an increase in sales of Hawaiian recordings. Diane Sunada, associate producer for Hula Records and for the syndicated radio program "Hawaii Calls," says, "Hawaiian music is on the upswing, and the increase in cultural awareness is an important reason for that. Our sales last November were double what they'd ever been before."

Like most stores on the island, Harry's Music, a music retail institution that opened a year after World War II, sells more local albums than mainland ones. Al Yoshioka, record division manager, agrees with Sunada, adding, "It's interesting to note that after three years, one of our most consistent sellers is still Apo's 'Hawaiian Nation.'"

## ACID-JAZZ SINGES U.S. MARKET WITH SUCCESS OF US3, BRAND NEW HEAVIES

(Continued from page 1)

A virtual A&R signing spree has resulted in an assortment of acid-jazz albums on major labels. Among them are Incognito, whose third album, "Positivity," was released April 5 on Talkin Loud/Verve/PLG; Soulsonics, whose eponymous set, released Feb. 8 on EMI, has sparked regional club and press acclaim; Nu-Soul Habits, released April 19 on Motown, and "Groove Collective," which marks the Reprise/Warner Bros. debut of various performers who have been a longstanding part of New York's revered Giant Steps/Groove Academy traveling party troupe, is due May 3. Also on tap are full-length sets by the Sandals on London/frfr; Masta Ace, due in June on Delicious Vinyl; and others.

"Acid-jazz has enough of a raw, street feel to attract kids who are into hip-hop," says Neil Conner, senior buyer for indie retailer Record Runner in San Francisco. "It's a fresh change of pace for all of us—and it's schooling these kids on musical history, whether they know it or not."

While its sound has become somewhat skewed over time, the basic concept of acid-jazz is to merge elements of traditional jazz with '70s-styled funk and '90s hip-hop beats. Unlike a lot of dance music, which often relies on studio wizardry and sampling, the emphasis here is placed on live, usually acoustic instrumentation, though it has become fairly common for acid-jazz acts to use DJ turntable scratching in arrangements and performances.

"It is the combination of old and new that makes the music work," says Steve Krumbly of WOWI in Norfolk, Va. "It's actually kind of funny that jazzy trumpets are novel and cool to some people. They're connecting with the warmth in the sound of these records."

Valerie DeLong, VP of pop promotion at EastWest, agrees. "People are embracing the Brand New Heavies' music for different reasons. Conservative, older mainstream stations are into the jazz elements, while crossover stations

are into the grooves. There isn't a demographic that we're not penetrating with this record."

Of course, as acid-jazz grows as an above-ground movement, some of its original artists are beginning to bristle at its direction. Some are even rebelling against the term "acid-jazz."

"I have never really felt comfortable with being called an acid-jazz artist," says the Angel, whose Brass/Delicious Vinyl debut, "A Message From The Angel," is at the center of active bidding by major-label distributors. "But you need an umbrella in this country, and I guess you have to learn to live with it. Actually, there's been talk [among artists] of changing the name to urban-alternative, which I think works better and provides a little more creative room."

The Angel, who is building a second career as a producer/remixer for acts like the Pharcyde and Brand New Heavies, is a U.S. citizen, a rarity in the U.K.-dominated acid-jazz movement. "There's a lot of attention being paid to U.K. musicians, but there is an active scene here," she says.

Three years ago, the acid-jazz club scene was limited to a handful of parties in New York and Los Angeles (*Billboard*, May 18, 1991). In recent months, the movement has spread across the country. Among the larger venues that either are exclusively acid-jazz or feature acid-jazz specialty nights right now, are Club Penta and the Hip-Hop Shop in Detroit, Club Echilon in Houston, Red Dog and Shelter in Chicago, and the Fifth Column in Washington, D.C.

### APPARENTLY SOMETHING

Back in the U.K., the acid-jazz scene is strong and vibrant. Anderson remains the undisputed, if somewhat reluctant, queen of the movement. She was at the forefront of acid-jazz in 1991, when her performance on the Young Disciples' worldwide smash "Apparently Nothing" earned her praise from DJs, critics, and consumers. "It took us entirely off guard,"

she says. "The most we thought was that it would get some club play, and I thought it might help me get some session work afterward."

Instead, "Apparently Nothing" led to a solo deal with Virgin Records. She already has hit the U.K. pop charts with the single "Nervous Breakdown," which is the preamble to the full-length "True Spirit," due out overseas June 6. Although planned for release here, the label has yet to confirm a street date.

"My approach to music, which is more from melody and less from beats, certainly drives my label crazy," Anderson says. "The fact that they are releasing it says a lot. I feel like they're giving me the benefit of the doubt. However, I do believe that if you push anything long enough and with real conviction in the music, it can be a hit."

As stateside A&R executives search for the next Young Disciples or Brand New Heavies, the underground club scene experiments with acts and labels that do not mimic predecessors, but rather stretch in other directions. For example, U.K. trio Urban Species tempers its jazz and funk with a gospel-spiced lyrical direction, as evident on the single "Spiritual Love" on Talkin' Loud. Emperors New Clothes, on Acid Jazz Records, peppers its music with subtle electronic dance flavors, crossing into the equally busy ambient/chill-out club sectors with its 1993 album "Unsettled Life."

### INDIE LABEL BASE

On the label tip, the independent Mo Wax Records in Oxford, England, caters to folks who like their acid-jazz seasoned with trance/ambient nuances à la Aphex Twin. Its discography includes such dancefloor staples as "Promise" by Repercussions and "Many Ways" by Stylus.

In the States, the Los Angeles-based Planet Earth Recordings is stepping away from its rave base for "Cool Struttin'" by Pacific Jazz Alliance, an album that is

generating airplay on West Coast alternative and college radio stations as well as within local clubs.

As for the major record labels, the future of acid-jazz could not look brighter. Andy Allen, senior VP/GM at Island, is eyeing a second U.S. edition of the "Rebirth Of Cool" series in June, as well as the August release of an album by Tricky, whose single "Aftermath" has just been serviced to R&B and pop radio. Island also will soon issue "Smooth," a sampler of the label's acid-jazz activity that is intended for in-store play.

"There is a major scene developing for this kind of music," he says. "We are now looking for strong domestic acts. We want to make sure things are distinctive, and we want to sign the genuine article. You can't fake it with this kind of music."

## A&M RESTRUCTURING

(Continued from page 11)

make sure our marketing efforts come in a timely fashion."

Dean "quarterbacks" the system out of A&M's headquarters, connecting the field sales activities with the national office, while Marks acts "almost as a gunslinger" who goes into a market once the people in the region have gotten the most opportunity out of a project and takes the campaign one step further, Guerinot says.

Changes in the sales department began in late 1993, Guerinot says, as the label began to see a payoff from campaigns for the Gin Blossoms (*Billboard*, July 31, 1993) and Sheryl Crow (*Billboard*, April 16), which were created around information provided by such systems as SoundScan and Broadcast Data Systems. With better focus and timing, Guerinot says, the label can synthesize a number of regional success stories into one national hit.

"We still sell records one at a time," Guerinot says. "It's all about little teams of people doing what they can do to break records out of their markets. It's too big a country to do in one fell swoop."

# HAWAII

A BILLBOARD

EXPANDED SECTION

BY DON WELLER

**H**ONOLULU—What makes the Aloha State so beautiful isn't seen by the incidental tourist. Far beyond glistening waterfalls, blue water, Kilauea Crater and the tongue-tying humuhumunukunukuapuaa fish, the ideals of its native people, embodied in their unique cultural legacy, put Hawaii in a league of its own.

Traditionally and today, native Hawaiians pass down their ideas and ideals through song and dance rather than written communication. New generations of Hawaiians and part-Hawaiians learn, for example, that giving aloha, or love, is one way to keep their precious land.

In this special Hawaii edition, *Billboard* examines our newest state from several angles. John Berger offers a list of benchmark events in Hawaii's entertainment history. Nadine Kam presents a panorama of our local entertainment industries and the effects our geographic isolation has had on their growth. An overview of major venues reveals that although many performing facilities exist, local promoters fight many battles—finite space, high shipping costs and often absurd political obstacles—in getting ideal locations for mainland talent. On December 7, 1941, an Oahu radio station became a historical footnote as its signals unwittingly guided bombers headed for Pearl Harbor. Today, as Sjarif Goldstein points out, island radio stations face not only intense competition and programming challenges, but geographical problems as well. And as an involved member of HARA, the Hawaii Association Of Recording Artists, John Berger furnishes a spirited survey of the organization that recognizes excellence and encourages new talent within the island recording

business.

Historians have noted that America might never have emerged as the leader of the

Free World without the formidable barriers offered by our two coastal oceans. Likewise, its 2,500-mile distance from the

mainland has given Hawaii the opportunity to develop its own avenues of entertainment with little outside interference.



PHOTO: RIC NOYLE

As a new century approaches, the 50th state is blessed with artistic bounty and challenged with difficult problems. Besides environmental vigilance, a conflict between native Hawaiians and all three levels of government continues to smolder beneath a peaceful, easy lifestyle. It existed long before statehood but has intensified at the same time as a new renaissance in Hawaiian music emerges, reflected in increased sales of local albums and a wealth of fresh talent. Advocates of "Hawaiian sovereignty" use music as a vital channel to address their grievances. As expressed by Hawaiian recording artist Israel Kamakawiwo'ole, "Our nation gained, our nation lost/Our sovereignty gone/Our lands gone/All traded for the promise of progress." Reparations and apologies will only inflame its fierce intensity.

On the other hand, Hawaii is in an opportune position. As trade barriers gradually erode and the islands become a strategic gateway for new markets in Southeast Asia, music barriers also wear away. Besides serving as a conduit through which "world music" can flow, Hawaii and its gifted talent stand poised for recruitment by major mainland labels.

The small industries supporting local talent have survived and grown independently from the mainland. While people of many places and of all ethnic groups create reggae, rap, Spanish, Italian and blues, Hawaiian music is made only within its shores. Hawaiian music does more than entertain. It tells us that even if they never get their land back, a dedicated number of devoted native Hawaiians will ensure the survival of their culture. Ironically, one of those tenets is Hawaii's official state motto: "Ua mau ke ea o ka aina": the life of the land is preserved in righteousness.

## Family Album

A Who's Who Of Hawaii's Music-Makers

### a) KEOLA AND KAPONO BEAMER

Keola (left) and Kapono Beamer, each now a solo act, come from a long line of Hawaiian entertainers. Their 1976 "Honolulu City Lights" album remains the best-selling island album.

### (b) CECILIO AND KAPONO

As Cecilio And Kapono, Cecil Rodriguez (left) and Henry Kapono Kaaihue recorded three albums for then CBS (1970s) which sold hundreds of thousands of copies in Hawaii. Now both follow solo careers.

### (c) MAKAHA SONS OF NI'HAU

Their deeply loved and respected music, with its precision harmonies and glistening melodies, has always been found where art, entertainment and Hawaiiana converge. Israel left the group, but Moon, John and Jerome continue as the Makaha Sons. Both have strong followings.

### d) WILLIE K

A healthy dose of rock informs the contemporary Hawaiian style of Hoku-winner Willie Kahaiali'i, better known as Willie K.

### (e) KAPENA

The highly popular group is one of several exponents of the popular "Jawaian" sound, which blends reggae and Hawaiian elements.

### (f) OLOMANA

Winner of countless Hokus, Olomana is an institution in contemporary Hawaiian entertainment founded



in 1973 by Jerry Santos and Robert Beaumont. Santos continued Olomana with a new lineup after Beaumont's death; Santos also works solo.

### (g) THE PETER MOON BAND

Starting as a member of the legendary Sunday Manoa, Moon has had an outstanding career fronting The Peter Moon Band and organizing Kanikapila, an annual concert showcase for outstanding Hawaiian talent.

### (h) HAWAIIAN STYLE BAND

The Hawaiian Style Band makes what is locally called "chop suey" (mixed) music, incorporating many additional ethnic influences in their unique style.

### (i) HAPA

Unknown a year ago, Hapa (which ethnically is used to mean "half-") is without question Hawaii's hottest new group. Nominated for six Hoku awards, their music was used on TV's "Northern Exposure" series last month.

### (j) KALAPANA

In the '70s, Kalapana, along with Cecilio and Kapono, rode the crest of the first Hawaiian music renaissance. Their style—lively with noticeable rock elements—makes their recordings big sellers today.

### (k) TERESA BRIGHT

Often adding elements of '40s and '50s pop to her music, Bright brings a unique warmth to her compelling contemporary Hawaiian style.



## The Hoku Awards

How 'Hawaii's Grammys' Happened And Who's In & Out Of This Year's Nominations

BY JOHN BERGER

Native-Hawaiian music doesn't have a category yet at the Grammys, but island recordings of all styles receive local recognition each year in the form of the Na Hoku Hanohano Awards ("the Hokus") presented by the Hawai'i Academy of Recording Arts (HARA).

More than 100 recordings were on the preliminary ballot mailed to the voting membership in March. A maximum of



### NA HOKU HANO HANO AWARDS

five finalists in 13 performance and three technical categories will be in contention when HARA presents the 17th Annual Na Hoku Hanohano Awards May 3.

A quick survey of the finalists in the major categories suggests that it should be a big year for traditionalist native-Hawaiian music. Among the major acts in contention are the Brothers Cazimero, Kawai Cookett, Frank Kawaikapuokalani Hewett, Ho'okena, Henry Kapono Kaaihue and Israel Kamakawiwo'ole. Several artists write and record primarily in Hawaiian; those who don't are equally staunch in their efforts to preserve and nurture Hawaiian culture through music.

Of the two finalists leading the pack with six nominations each, Kuuipo Kumukahi is impeccably traditionalist. (The title of her album translates as "Cherished Ancestors Of My Birthplace," and the record was annotated by Haunani Apoliona, a respected native Hawaiian composer and artist.) Kumukahi won HARA's Most Promising Artist award last year as a member of the group Ke'alohe.

The other act with six nominations is Hapa, the Maui-based duo that many have touted as the hot new act of the season. Some observers, in fact, are already speaking of a Hapa sweep. Others question that assessment, noting that more than one act has racked up an impressive list of nominations only to go home empty-handed, and hot product sometimes doesn't even make the final ballot.

### WHO'S LEFT OUT

Significantly, commercially successful bands perceived as "Jawaian" acts have again been largely shut out of the nominations, although a few acts that included the imitation-reggae on their albums made the cut. Hawaii's resident rap, rock, jazz and pop-oriented artists were also underrepresented again in all but the "Instrumental" area—that field within the Contemporary Album category suggests that a majority of voters defines "contemporary" as "contemporary local-style."

### SALES TRIPLE

Whatever the outcome, the Hoku Awards will cap a busy season for the local recording industry.

"[The Hokus] definitely give the retailers something to focus on for in-store promotions," says Aaron Kaizawa of Microphone Music Inc., a major distributor of local and national product. "Sometimes just performing during the show will benefit artists. Last year, Pekelo didn't win anything, but he performed and his sales tripled."

"I don't think there's any other event to compare to it in the music business in Hawaii," says James Brown, an annual observer of the Hokus in his role as catering director at the Sheraton Waikiki. The hotel's 2,000-plus capacity Hawaii Ballroom has become the unofficial "home" of the awards show by virtue of its seating capacity and concert-quality facilities.

### PROMOTION & PUBLIC MANDATES

Hawaiian Radio KCCN 1420 will have spent more than a month featuring the finalists and playing winning product from previous years. KCCN will be broadcasting the proceedings live from the ballroom; its sister stations, FM 100 and KINE, will broadcast reports from the lobby.

"Hoku coverage is real good for programming, so we're doing all kinds of features," says Mike Kelly, GM/VP of KCCN. "Requests increase and people want to know who's nominated in which categories. You could say that the Hoku Awards have been good for KCCN, and I think KCCN has been good for the Hokus."

KCCN was where the Hoku Awards started in 1977. Krash Kealoha, KCCN PD/station manager at the time, came up with the idea after the station was involved with an "awards" program in which the awards all seemed to go to the organizers of the event. A listener challenged Kealoha to do better—he did.

Kealoha conceived the Hokus as a basic radio-station promotion presented in conjunction with a major Waikiki hotel that showcased Hawaiian music. KCCN listeners, record buyers and nightclub patrons voted as often as they liked. Ballot boxes were available at participating record stores and the hotel.

"The response was phenomenal," Kealoha recalls. "We had to go back every two or three days because the people were stuffing the ballot boxes, but then it was supposed to a public mandate."

Others in the local music industry disagreed. Kealoha recalls being told "a public mandate doesn't count." They wanted a NARAS-style academy to administer the Hokus, with membership and voting privileges restricted to members of the local recording industry and related professions. Kealoha disagreed, and ended his involvement with the Hokus. HARA was chartered as a non-profit organization and inherited the Hokus from KCCN. A new era had begun.

### DISCOGRAPHIES & VOTING RIGHTS

The Hokus became an industry award administered by a board of governors who served without compensation. Within a few years, the board had a reputation as seat-of-the-pants decision-makers whose primary activity seemed to be appearing each year as VIP hosts and award-presenters at the often-pretentious awards shows. As one disgruntled record producer puts it, "They come out of hibernation for the glory, then you don't see 'em till next year."

That analysis was a bit unkind to the early volunteers who produced the shows, but by the mid-'80s the perennial question was "What do you get from HARA membership besides the opportunity to vote for your product?" The answer was: an occasional newsletter.

Continued on page H-4

FINDING A GLOBAL NICHE

# HENRY KAPONO

THE HOKU AWARD WINNING

WRITER AND PERFORMER

RELEASES HIS FIRST

INTERNATIONAL ALBUM

IN THREE YEARS

ON

RIVER  
NORTH  
RECORDS

Distributed by



Polygram Group Distribution



# The Business Of Island Entertainment

## Studios, Stores And Labels Put Hawaiian Music On Local Shelves And Distant Shores

BY NADINE KAM

The Hawaii music industry has long enjoyed its independence. Located 2,500 miles from the musical center of Los Angeles, Hawaii has had the luxury of developing a musical form so unique that across the United States continent, record store managers have lumped it with "international" recordings. So much for 35 years of statehood.

Geographic isolation from mainland music-centers has meant that Hawaii's performers, though stars at home, have endured a lack of mainstream recognition. The industry has flourished nevertheless, accounting for \$30 million to \$50 million revenue annually, and there are indications that Hawaiian music in 1994 is finding a niche farther beyond island shores than in the past.

Recording came to Hawaii in 1905, with the arrival of the Victor Talking Machine Company, which would eventually release 53 Hawaiian albums. The 1930s saw the birth of the first "local" recording label, Hawaiian Transcription Productions, which made transcriptions of 15- and 30-minute radio programs for use by NBC radio affiliates in the United States.

Local artists have access to five major studios on Oahu and Sea West Studios on the Big Island of Hawaii. Sea West, run by producer Rick Asher Keefer, is recognized as Hawaii's only gold- and platinum-award winning studio and was the first to bring in national-caliber acts 16 years ago. The studio's lengthy client list includes local artists such as Kalapana (best known for the hits "Nightbird" and "Nat-

urally") and Brother Noland (credited with starting the Hawaiian-reggae style called "Jawaiian" style in the early '80s) and such international acts as Crosby Stills & Nash, Bell & James, Siouxsie & The Banshees and the Doobie Brothers. Sea West also houses the only mastering facility in the state.

Scheduled to open this month is Oahu's North Shore Studio overlooking Waimea Bay. "Would a 180-degree ocean view of the sunset interrupt [the musicians'] session?" a North Shore press release asks. "Or would it add to the creative spirit...?"

### DIRECT TO THE PUBLIC

About 100 locally made recordings are released annually in Hawaii. The official count is 106 for 1993, as determined by submissions to the Hawaii Academy of Recording Arts. The recordings are submitted by industry professionals for consideration in the annual Hawaiian music awards ceremony, Na Hoku Hanohano (Stars of Distinction). HARA president Krash Kealoha, though, acknowledges that that number does not include every-one.

"Others may not have been submitted for recognition by the academy," says Kealoha, "and never got into the mainstream in distribution. This includes a lot of the younger groups who are going into the studios to have product to sell at their shows."

The direct route from studio to the public is not unusual, according to Pierre Grill, producer-engineer at Rendez-Vous Records. "Our business is not like L.A.'s, where the only [principal] outlet is national distribution," Grill explains. "They have demo stu-

dios to do demos. Here we do albums and sell them. There, the goal is to get a big label to discover you."

Grill, who has worked with artists as diverse as the recorder duo White Eisenstein, Jawaiian artist Butch Helemano and the contemporary Hawaiian artist Willie K, says it is not unusual for a good Hawaii recording to sell 20,000 to 50,000 copies locally. "That kind of number is unheard of except for national releases," Grill claims. Some of the factors that impede marketing abroad work in Hawaii's favor at home. "We have a community that is tight here," he concludes, "with its own audience and own radio."



Mountain Apple's Jon DeMello

members. One of the oldest companies is Hula Records, founded by Don McDiarmid Sr. in 1946. McDiarmid was a composer and member of Harry Owen's at band the Royal Hawaiian Hotel when he started the label to record his own "hula" records, such as "Little Brown Gal." The business flourished when Don McDiarmid Jr. began recording other artists, such as Ed Kenney, Beverly Noa, Gabby Pahinui



and the first Sons Of Hawaii.

Today, Hula Records, with its catalog of 70 recordings, is run by Don "Flip" McDiarmid III, who says that 99% of the music recorded in Hawaii is sold in Hawaii. At Hula, most of the remaining portion goes to Japan, where it is promoted through a "Hawaii Calls" musical tour. Product is distributed by the company's own distribution arm, Kona Kai Distribution.

Another family with a lengthy music legacy is the De Mellos. Jack De Mello founded the Music Of Polynesia label in 1958. De Mello's son Jon later formed the Mountain Apple Company, which is most closely associated with the Brothers Cazimero, an act De Mello manages and produces.

"Our focus is on all turn-key type operations for artists with their own labels or who are associated with small labels," says De Mello. Two years ago, Mountain Apple took charge of all its distribution. Previously, they had 40% control.

"We approach distribution as a label would," De Mello explains. "We deal with record outlets, buying ads, making sure our products are visible in the stores. We've increased business 400% in the last two years by following the loop through from artist to label to distribution to retail outlets. We try to take care of the retailers because they have the biggest risk." Mountain Apple's marketing mix includes such non-traditional outlets as drug- and gift stores in Waikiki, in an attempt to reach some of the 6 million visitors who arrive in Hawaii annually (vs. 1 million residents). "We're really in two businesses, in souvenirs and music," De Mello says. "Each of our CDs carries an 800-number, and every one that reaches the mainland makes babies and calls home—the neighbors hear it and they all want another copy."

Continued on page H-8

### HOKU AWARDS

Continued from page H-2

HARA also awarded annual scholarships and was involved in compiling a discography of every Hawaiian recording made through 1985 (as of 1994, the discography has not been completed). That wasn't enough for many members, who let their memberships lapse when they had no eligible product to vote for.

That perception is now changing. HARA is becoming a visible, year-around presence in the Hawaii music industry. Former HARA president Brickwood Galuteria succeeded in getting HARA on line with the State Department of Business, Economic Development and Tourism in adding local music to the list of Hawaii products promoted outside the state. Contact with the State Foundation on Culture and the Arts resulted in HARA participation in the Folk Arts Apprenticeship Program to perpetuate the knowledge of masterfolk artists through one-on-one training.

And now Kealoha is back as president of HARA. "It was like having a child and not spending time with it and hearing people talk bad about it," he says. "Then Kahauanu Lake called me, and in his unique way he told me to put up or shut up."

Kealoha and Lake are accelerating positive change. Lake—a highly revered native-Hawaiian musician, composer and authority on the Hawaiian language—won unanimous approval to have the winner for Haku Mele (Best Achievement In Creating A New Song Or Chant Exclusively In The Hawaiian Language) selected by a panel of experts fluent in Hawaiian.

Kealoha is working on ways to get the public involved again. The winner of a new Entertainer Of The Year award will be determined by public vote. A 900-number will allow viewers to cast last-minute votes during the live broadcast as well.



**SURFSIDE DISTRIBUTORS, INC.**

THE HAWAIIAN MUSIC DISTRIBUTORS!

Artists listed include: R. Bol, Jonet, 5. Chillingworth, Charles Davis, J. Charles, Harpalaka Bana, J. Island, Hezart, Island Sons, J. Charles, Kaipo, Bill Kahua, Kalay, Duke Kamoku, Ke Kani, Gemoa Keawe, Ke Kani, Koola, The Krush, Olom, P. R. J. K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z. AA. AB. AC. AD. AE. AF. AG. AH. AI. AJ. AK. AL. AM. AN. AO. AP. AQ. AR. AS. AT. AU. AV. AW. AX. AY. AZ. BA. BB. BC. BD. BE. BF. BG. BH. BI. BJ. BK. BL. BM. BN. BO. BP. BQ. BR. BS. BT. BU. BV. BW. BX. BY. BZ. CA. CB. CC. CD. CE. CF. CG. CH. CI. CJ. CK. CL. CM. CN. CO. CP. CQ. CR. CS. CT. CU. CV. CW. CX. CY. CZ. DA. DB. DC. DD. DE. DF. DG. DH. DI. DJ. DK. DL. DM. DN. DO. DP. DQ. DR. DS. DT. DU. DV. DW. DX. DY. DZ. EA. EB. EC. ED. EE. EF. EG. EH. EI. EJ. EK. EL. EM. EN. EO. EP. EQ. ER. ES. ET. EU. EV. EW. EX. EY. EZ. FA. FB. FC. FD. FE. FF. FG. FH. FI. FJ. FK. FL. FM. FN. FO. FP. FQ. FR. FS. FT. FU. FV. FW. FX. FY. FZ. GA. GB. GC. GD. GE. GF. GG. GH. GI. GJ. GK. GL. GM. GN. GO. GP. GQ. GR. GS. GT. GU. GV. GW. GX. GY. GZ. HA. HB. HC. HD. HE. HF. HG. HH. HI. HJ. HK. HL. HM. HN. HO. HP. HQ. HR. HS. HT. HU. HV. HW. HX. HY. HZ. IA. IB. IC. ID. IE. IF. IG. IH. II. IJ. IK. IL. IM. IN. IO. IP. IQ. IR. IS. IT. IU. IV. IW. IX. IY. IZ. JA. JB. JC. JD. JE. JF. JG. JH. JI. JJ. JK. JL. JM. JN. JO. JP. JQ. JR. JS. JT. JU. JV. JW. JX. JY. JZ. KA. KB. KC. KD. KE. KF. KG. KH. KI. KJ. KK. KL. KM. KN. KO. KP. KQ. KR. KS. KT. KU. KV. KW. KX. KY. KZ. LA. LB. LC. LD. LE. LF. LG. LH. LI. LJ. LK. LL. LM. LN. LO. LP. LQ. LR. LS. LT. LU. LV. LW. LX. LY. LZ. MA. MB. MC. MD. ME. MF. MG. MH. MI. MJ. MK. ML. MN. MO. MP. MQ. MR. MS. MT. MU. MV. MW. MX. MY. MZ. NA. NB. NC. ND. NE. NF. NG. NH. NI. NJ. NK. NL. NM. NO. NP. NQ. NR. NS. NT. NU. NV. NW. NX. NY. NZ. OA. OB. OC. OD. OE. OF. OG. OH. OI. OJ. OK. OL. OM. ON. OO. OP. OQ. OR. OS. OT. OU. OV. OW. OX. OY. OZ. PA. PB. PC. PD. PE. PF. PG. PH. PI. PJ. PK. PL. PM. PN. PO. PP. PQ. PR. PS. PT. PU. PV. PW. PX. PY. PZ. QA. QB. QC. QD. QE. QF. QG. QH. QI. QJ. QK. QL. QM. QN. QO. QP. QQ. QR. QS. QT. QU. QV. QW. QX. QY. QZ. RA. RB. RC. RD. RE. RF. RG. RH. RI. RJ. RK. RL. RM. RN. RO. RP. RQ. RR. RS. RT. RU. RV. RW. RX. RY. RZ. SA. SB. SC. SD. SE. SF. SG. SH. SI. SJ. SK. SL. SM. SN. SO. SP. SQ. SR. SS. ST. SU. SV. SW. SX. SY. SZ. TA. TB. TC. TD. TE. TF. TG. TH. TI. TJ. TK. TL. TM. TN. TO. TP. TQ. TR. TS. TT. TU. TV. TW. TX. TY. TZ. UA. UB. UC. UD. UE. UF. UG. UH. UI. UJ. UK. UL. UM. UN. UO. UP. UQ. UR. US. UT. UU. UV. UW. UX. UY. UZ. VA. VB. VC. VD. VE. VF. VG. VH. VI. VJ. VK. VL. VM. VN. VO. VP. VQ. VR. VS. VT. VU. VW. VX. VY. VZ. WA. WB. WC. WD. WE. WF. WG. WH. WI. WJ. WK. WL. WM. WN. WO. WP. WQ. WR. WS. WT. WU. WV. WW. WX. WY. WZ. XA. XB. XC. XD. XE. XF. XG. XH. XI. XJ. XK. XL. XM. XN. XO. XP. XQ. XR. XS. XT. XU. XV. XW. XX. XY. XZ. YA. YB. YC. YD. YE. YF. YG. YH. YI. YJ. YK. YL. YM. YN. YO. YP. YQ. YR. YS. YT. YU. YV. YW. YX. YY. YZ. ZA. ZB. ZC. ZD. ZE. ZF. ZG. ZH. ZI. ZJ. ZK. ZL. ZM. ZN. ZO. ZP. ZQ. ZR. ZS. ZT. ZU. ZV. ZW. ZX. ZY. ZZ.

**THE LARGEST MUSIC DISTRIBUTOR IN HAWAII**  
"FIRST IN CUSTOMER SATISFACTION"

**SURFSIDE DISTRIBUTORS, INC.**  
866 IWILEI RD. #234 (808)524-2744  
HONOLULU, HI 96817 fax(808)531-7642  
CATALOG UPON REQUEST

FROM THE CLASSIC...

TO THE CONTEMPORARY...

AND EVERYTHING IN BETWEEN...



Exclusively distributed by  
the LARGEST distributor  
of Hawaiian music  
in the world!

Microphone Music, Inc.  
2077 S. Beretania St.  
Honolulu, HI 96826  
Phone (808) 946-1488  
Fax (808) 942-0173

Dealers and rackers - call or  
fax for latest catalog.

If you didn't get it from us you  
probably paid too much...

"Ka Mālama 'Ia 'Ana O Nā Mea Ho'okani Pila O Hawai'i Nei"  
"Caring For Hawai'i's Musicians"

Member of  
NAIRD

## Timeline: Hawaiian Entertainment Milestones



Women pose with Ipu Heke (gourd drums) at Moanalua Valley hula performance, ca. 1880s.

1915 Hawaii pavilion at Pan-Pacific Exhibition in San Francisco exposes the mainland to hula girls, the ukulele and steel guitars.

1927 Royal Hawaiian Hotel opens.

1934 Hawaiian Transcription Productions becomes the first Hawaii-based record label to record and distribute local product.

1935 "Hawaii Calls" begins broadcasting via shortwave from Waikiki.

1937 "Sweet Leilani"—from Para-

mount's "Waikiki Wedding"—wins "Song Of The Year" Oscar; sells an estimated 54 million units of sheet music.

1946 Honolulu record-store owner George Ching sets up 49th State Records to record Hawaiian music for local release.

Mid-'50s Alfred Apaka, already signed by Decca, becomes the star of Henry J. Kaiser's new hotel development, Kaiser's Hawaiian Village (now the Hilton Hawaiian Village).

1956 Waikiki Shell opens (current official capacity 8,400).

1959 KPOI begins 24-hour rock 'n' roll format with DJs Tom Moffatt, Ron Jacobs, Tom Rounds and Bob "The Beard" Lowrie.

Don McDiarmid Jr. reactivates Hula Records; builds a major catalog of landmark recordings of traditional and contemporary Hawaiian music.

1961 Elvis Presley stars in "Blue Hawaii."

1964 Honolulu International Center opens (now the Neal Blaisdell Center; maximum arena capacity 8,805).

Don Ho & The Aliis open at Duke Kahanamoku's; define a new blend of Hawaiian and pop music in a five-year engagement.



Royal Hawaiian Hotel, 1927

1966 KCCN-AM introduces all-Hawaiian music format.

1969 First Diamond Head Crater Festival.

1970 First Kanikapila Concert at the University of Hawaii-Manoa showcases a cross-section of

Hawaiian music and hula (Kanikapila has become an annual event).

1971 Sunday Manoa album "Guava Jam" defines a new style of contemporary Hawaiian music and signals the start of the "Hawaiian Renaissance."

1974 Hula's Bar & Lei Stand opens; Waikiki's first "out" gay bar will also become Waikiki's first video disco bar.

1976 Cecilio & Kapono and Kalapana establish Aloha Stadium as a concert venue, playing to a crowd of 24,000.

1977 Na Hoku Hanohano Awards ("the Hoku Awards") are created as radio-station promotion by Krash Kealoha and KCCN.

1978 Keola & Kapono Beamer record "Honolulu City Lights"—generally rated the biggest-selling local hit since statehood (1959).

1980 Rick Asher Keefer moves Sea-West Studios to Hawaii; quality of island recording studios will improve throughout the decade.

Wave Waikiki opens as Waikiki's first "post-modern" nightclub; becomes a major small-concert venue for most of the decade with acts including George Thoroughgood, Grace Jones, Bow Wow Wow, Elvin Bishop and Mick Fleetwood's Zoo. The Wave eventually becomes the first Waikiki club with in-house video production facilities.

1981 Brothers Cazimero open at the Royal Hawaiian Hotel. Their ongoing engagement positions contemporary Hawaiian music in a major visitor-oriented showroom.

1982 Hawai'i Academy Of

Recording Arts (HARA) formed to administer the Hoku Awards; voting membership restricted to members of the Hawaii recording industry and related professions.

1986 Drinking age increased from 18 to 21. Many bars and nightclubs are hard hit as most college students and many military personnel become second-class adults; Hawaii also loses summer "teen tourist" business to other destinations.

1989 "Jawaiian"—essentially reggae played by local musicians—becomes the hottest "new" sound in Hawaii. It is especially popular with island teens.

1990 The Brothers Cazimero play contemporary Hawaiian music at Carnegie Hall.

KCCN-FM 100 introduces "island music" format—initially a mix of "Jawaiian" and authentic Jamaican reggae.

1993 Centennial of the overthrow of the Hawaiian government by anti-Hawaiian business interests heightens consciousness among native-Hawaiians.

The "Big Mele"—featuring Fishbone, Primus, Stone Temple Pilots, Tool and Violent Femmes—establishes Kualoa Ranch in rural Oahu as the major new venue for outdoor rock concerts.

After Dark opens; currently Honolulu's major venue for "alternative" music; Mighty Mighty Bosstones, Teenage Fanclub and Rage Against The Machine are among the acts that play there.

—JOHN BERGER



HAWAII INTERNATIONAL  
new first annual  
MUSIC  
showcase

May 20-22, 1994

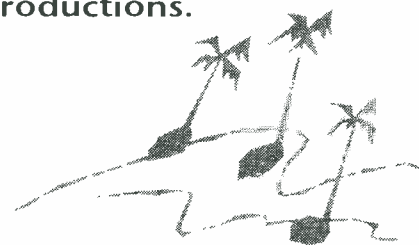
It's Not Just Paradise.

## RECORD INDUSTRY, LISTEN UP!

Check out Hawaii's unsigned talent perform in Honolulu's Hottest Night Clubs!

Special Guest Panelist DAVID COLE of C&C Music Factory.

Presented by Darryl Hill Entertainment and Flyin' Hawaiian Productions.



For more information and special accommodations, call Hawaii International New Music Showcase [808] 536-0010 Answering Service [808] 224-8444 • Fax [808] 536-0040

Sponsored in part by: SONY Music Productions, A division of Sony Music Hawaii; Zip Studios; Vagabond Entertainment



# THE MOUNTAIN APPLE COMPANY

The Brothers Cazimero  
Gabby Pahinui  
Cecillo & Kapono  
Israel Kamakawi'ole  
Don Ho

Hawaiian Style Band  
Henry Kapono  
Pahinui Brothers  
Pauline Wilson  
Peter Moon

Rap Reiplinger  
Sunday Manoa  
Beamer Brothers  
Brother Noland  
Andy Bumatai  
Barney Isaacs  
Benny Kalama

Betty & Bill Cazimero  
Billy Hew Len  
Bla Pahinui  
Booga Booga  
Boyce Rodrigues  
Breezin

Brother Noland & Tony Conjugacion  
Bunny Brown & The Hawaiians

Charles K.L. Davis  
Coconut Willie  
Daddy Bray  
Don Baduria  
Emma Veary

Francis Kamahale  
Hokule'a Band  
Honolulu

Iolani Luahine  
Jack de Mello

Jeff Apaka  
Johnny Mann Singers  
Jon & Randy

Kamakila Campbell  
Keli'i Tau'a  
Marlene Sal  
Melinda Caroll  
Moe Keale

Nina Kealiwahamana  
Norma Zimmer  
Ohta San

Pua Almeida  
Richard Natto

Senator Daniel Inouye  
Sonny Kamahale  
Steel Guitar Magic

Taran Erkson  
The Emersons

The Loncon Philharmonic  
Tony Conjugacion

Victor Pops Orchestra of Tokyo  
Aloha Records

BigEoy Records  
Walt Disney Records ©  
Honey Records

Legend Productions  
Music of Polynesia  
PaMoKa Records  
Panini Records  
Tiki Talk Records  
Top Flight Records

HAWAII'S  
MUSIC

1-800-882-7088

THE MOUNTAIN APPLE COMPANY

P.O. Box 22373 Honolulu, Hawaii 96823 / 808 528 1888 / FAX 808 528 4007

DISTRIBUTION / PRODUCTION / RECORDING / PUBLISHING / WORLD WIDE MUSIC LICENSING  
TALENT MANAGEMENT / ARTIST DEVELOPMENT

## BUSINESS

Continued from page H-4

### "ALOHA" FOR MILLIONS

Radio—at home and abroad—is still the best marketing tool for Hawaiian music. Locally, KCCN AM-FM and KINE-FM cater to a Hawaiian-listening audience of 100,000. Outside of Hawaii, the involvement of non-industry individuals has helped the Hawaiian music cause. In Tacoma, Wash., a transplanted Hawaii resident, Pila Laronal, approached KKMO about leasing time to play Hawaiian music. Laronal went on the air Dec. 1, 1993, with a four-hours-a-day, six-days-a-week Hawaiian music format.

In October 1992, Bill Bigelow resurrected "Hawaii Calls," the famous radio show which aired from 1935 to 1975. Redubbed "Sounds Of Aloha" in January 1994, the program broadcasts contemporary and traditional Hawaiian music from a live show at the Hilton Hawaiian Village—to 70 U.S. stations. The program is also sent by the short-wave radio Angel Network around the world and is available by satellite on the Galaxy Satellite Network Three. Bigelow estimates the show's worldwide audience as 1 million listeners a week. (To promote the Hawaiian music and tourism industries, "Sounds Of Aloha" is available to stations at no cost in exchange for commercial air time. For information, call 1-800-808-SHOW (7469).

In addition to traditional Hawaiian music, "Sounds Of Aloha" makes it a point to support Hawaii's rising stars. In recent weeks, the program has fea-

tured Sam Kapu III, Punaluu Blend, Israel Kamakawiwoole, Henry Kaponu, Leahy and Hapa as guest artists.

### SLACK-KEY CATS

The distribution of Hawaiian music got a national push with the April releases of Ray Kane's "Punahale" and Sonny Chillingworth's "Sonny Solo." Both were released by San Francisco's Dancing Cat label as part of its "Masters Of Slack Key" series and are promoted by Windham Hill. While Dancing Cat has been recording Hawaiian artists for about five years, Windham Hill only recently became involved with promotion, which includes a schedule of tours in West Coast markets for Hawaiian music (Seattle, San Francisco, Portland, Los Angeles and San Diego).

"We have a reputation for taking left-of-center type acts and working to introduce them to the mainstream," says Windham VP of sales and marketing Pat Berry. "We're not interested in the short run. We're interested in the long term, and we're always interested in traditional music. Ten years from now these albums will be selling just as well as now."

An additional push for Hawaiian music is coming from those national record chains that have opened in Hawaii. At Borders Books and Records, music manager Tim Mathrie says he had done the "corrective" buying after the store opened in October 1993 with its more mainstream selection. "The home office was very surprised by the performance of the Hawaiian music section," Mathrie notes, adding that, while Hawaiian music is presently categorized


as "international" in Borders stores, "hopefully all the stores in the chain will start adopting a Hawaiian music section."

"Sounds Of Aloha's" Bigelow envisions a day when Hawaiian music is played in key cities around the world, but says it will take time. One area in which Hawaii lags, he says, is in the development of video: "This is no Nashville or New York, where there are producers who are doing that kind of work all the time. If it's out of sight, it's out of mind."

Jon De Mello has approached VH-1 with different acts, but says he "can see the problem that we don't fit well into their programs, and the budgets to do videos are 10 times what it is to build a CD." But De Mello remains optimistic, noting "I'm very visually oriented. If the correct act comes along, I would be very interested in producing a video for MTV."

Among Bigelow's goals is to establish a Hawaiian music Hall Of Fame. "Hawaiian music deserves to be heard, appreciated and preserved," he declares. "We have some great talents here who are not household names because we don't live in a place that has exposure. Most of the world just passes us by."

Having succeeded in breaking into the Japan market, Hula's Flip McDiarmid is anticipating more business with the continental U.S. "I don't envision selling millions of units," he says. "I'm realistic. I would be happy if we could sell three pieces of each title in each store. Even if it's just the Top 10. That would give us a big push."



**DISTRIBUTORS OF HAWAIIAN MUSIC**

BLUE WATER/PARADISE • KDE • MOUNTAIN APPLE • PANINI • ROUNDER • TIKI TALK KANIKAPILA • CORD INT. • PAMOKA/BROWN TOWN LE HUA AND MANY MORE LABELS ARE IN STOCK NOW!

2609 Del Monte Street  
West Sacramento, Ca 95691  
Phone: (916) 373-2548 Fax: (916) 373-2511

Member of **NAIRD**

## The Hawaiian Slack Key Guitar Masters Series

from Dancing Cat Records features the state's most treasured slack key artists.

Pianist George Winston - himself a slack key performer and aficionado - has studied the Islands' most revered masters of slack key guitar for over 20 years. The result is the most extensive documentation of both field and studio recordings ever compiled.

Now available for the first time on CD & cassette from Windham Hill/BMG distribution.



Upcoming releases in the Hawaiian Slack Key Guitar Masters Series: Keola Beamer • Ledward Kaapana • Cyril Pahinui and others  
Contact your Windham Hill/BMG representative for more information

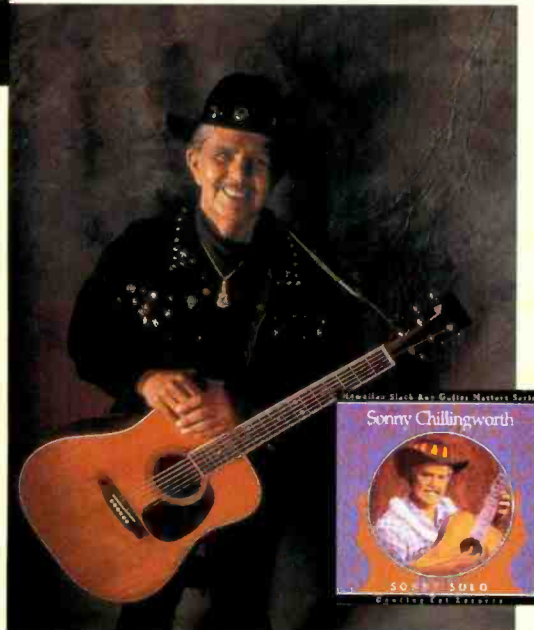


### Ray Kāne

Widely regarded as the ambassador of slack key guitar, Ray Kāne embodies the essence of traditional Hawaiian music in this collection showcasing his sweet, soulful guitar and his deep, expressive vocals sung in the old style.

### Sonny Chillingworth

One of the most influential slack key guitarists of all time, Sonny is recorded solo for the first time in this collection. Featured are his legendary acoustic guitar and rich, romantic vocals.



# The Brothers Cazimero

## The sounds of Hawaii Brothers Caz do it again

By **Wayne Harada**

Advertiser Entertainment Editor

Midway into their Royal Hawaiian Hotel Monarch Room show, Robert Cazimero gazes into the audience and congratulates the viewers.

"We've checked, and you won't find a better Hawaiian show anywhere," says Robert, dishing out pleasantries with tongue slightly in cheek. "We applaud you for your good taste."

The truth is, it's not easy to top the exquisite elegance and savvy showmanship that are the hallmark of Robert and brother Roland's Hawaiiana outing. The latest show, unveiled recently, is yet another textbook lesson on how to entertain, enlighten and enchant.

And a better Hawaiian show would be hard to find. This one has everything — vocal dynamics, dance expressions in the serious and comic vein, dramatic tension, history, an ohana feeling.

With a hula *kahiko* (ancient) opening, the solid hour begins with a foundation of truth and a quest for the home. The segment is wrought with traditional *oli* (chant) and fused with dance as the Royal Hawaiian Dance Company and soloist Leinaala Heine Kalama enact a chant about the fire goddess' turf, "Na Home O Pele." 'Ala also brings motion to The Caz's "Got to Find Me a Home," a fiery plea for roots.

And so goes the journey.

For Robert and Roland, the mounting of a new show means a remodeling and refashioning of familiar elements. Call it recycling, call it reinventing the wheel. Whatever they do, they honestly have built a better Island mouse-trap.

Surely, in outings past, you've heard a rendering of "Akaka Falls," a deliberate stroll down falsetto lane. It's here, again, alongside those signature we-love-to-sing-at-the-Royal tunes, "E Komo Mai," "Royal Hawaiian Hotel" and "Waikiki." They are preludes to a wondrous "Working at the Royal," a decided pop piece that finds everyone singing and doing the hand-jive dance.



Advertiser file photo by Carl Viti

Robert and Roland: Hawaiiana at its best.

Ultimately, their house becomes yours, their front porch your cozy perch to soak in the fun. Hawaiiana doesn't get any better.

The pendulum swings from the sublime (a dramatic reading of "Hawaiian War Chant," which gives the classic a whole new feeling) to the silly ('Ala adding her comic streak to "Personality"). And there are nifty pauses — like a seductive "Hawaiian Vamp" hula solo, in black cellophane skirt, by dancer Kanoelani, and Robert's piano solo on a tender "Love and Honesty." (Better record it, gang — so eloquent, so precious).

The home-style brew ends with "Hawaiian Lullaby," with the familiar

"Where I live, there are rainbows" refrain. There are not only rainbows — but plenty of sunshine and healthy winds of inventive artistry.

All of this might be a prelude to the Brothers Cazimero's Lei Day extravaganza May 1 at the Waikiki Shell. That's the community's best one-night Hawaiian celebration — but let Robert and Roland show you why and how.

### REVIEW **Saturday, April 2, 1994**

WHO: The Brothers Cazimero.

WHEN AND WHERE: At 8:30 p.m. Tuesdays through Saturdays (also at 10:30 p.m. Fridays and Saturdays), at the Monarch Room, Royal Hawaiian Hotel.

COST: Dinner show — \$56.50 for adults, \$42 for children; cocktails only during dinner show, \$32 for adults, \$16 for children; late weekend cocktail show, \$22.50.

RESERVATIONS: 923-7311.

PARKING: Valet services at the porte-cochere; validated parking in the Sheraton Waikiki garage.

THE MOUNTAIN APPLE COMPANY  
EXCLUSIVE ARTIST MANAGEMENT WORLD WIDE

1-800-882-7088

P.O. Box 22373 Honolulu, Hawaii 96823 / 808 528 1888 / FAX 808 528 4007

REPRINTED WITH THE PERMISSION OF THE HONOLULU ADVERTISER

# TROPICAL MUSIC

Producing  
the finest  
traditional Hawaiian  
music for 20 years

- Poki Records
- Pumehana Records
- Discos Tropical

Our Nā Hōkū Hanohano Award-winning artists include Mākaha Sons of Ni'ihau, Teresa Bright, Del Beazley, Ohta-san, Dennis Pavao, Frank Hewett, Lim Family, Hui Ohana, Genoa Keawe.

Distributed by Music Craft Distributors  
P.O. Box 2839 Honolulu, Hawai'i 96803  
(808) 841-6219 Fax: (808) 842-0362

Tropical Music, Inc. P.O. Box 1494 Honolulu, Hawai'i 96806

## THE UKE IS BACK!

30 Ukulele Favorites and 12 Original Songs

### Jim's Dog Has Fleas

(Compact Disc)

12 original songs  
for the Uke.

Available from:  
Old Fogey Distributing  
Call: (517) 372-7888  
Fax: (517) 372-5155



### Jumpin' Jim's Ukulele Favorites

(Songbook)

30 classic songs  
arranged for the Uke.

Available from:  
Hal Leonard Corporation  
Call: (800) 221-2774

For further information, write:  
Jim Beloff  
Flea Market Music, Inc.  
Box 1127, Studio City, CA 91614

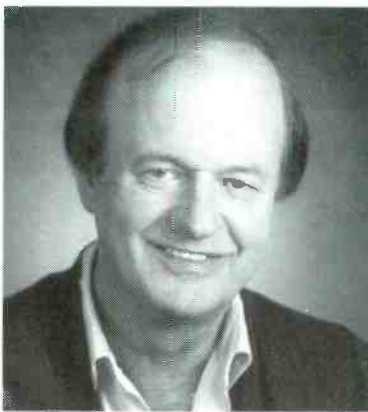
## HAWAII

# Places To Play: Lots Of Venues, But Red Tape Keeps Some From Working

BY DON WELLER

When Hawaii became our 50th state in 1959, mainland acts who performed faced big expenses, a relatively small population base and very few venues. Since then, technology has dramatically reduced the significance of the islands' 2,500-mile distance from the mainland. When Elvis took the stage at the Blaisdell Arena (then called the H.I.C.) to perform live to hundreds of millions of people worldwide, it signaled a new era for Hawaii's concert business.

The bulk of Hawaii's residents live on Oahu. Because the total population on the outer islands (Kauai, Maui, Lanai, Mokolai and the Big Island) accounts for a quarter the state's population, most big entertainment venues are in the state's capital. When major pop/rock acts perform here, it is usually at the beginning or end of a tour (or on the way to Japan and other eastern destinations). Because of shipping costs, it's difficult to do otherwise.



Promoter Tom Moffatt

### VENUE-VISITORS

Currently, Hawaii's concert business includes both mainland and local talent. Typically, island acts perform in hotels and draw residents and tourists alike. A few local acts, such as the Cazimero Brothers, can fill an 8,500-seat venue, but that's not the norm. According to Honolulu Mayor Frank Fasi, "Mainland acts generate 70% of the concert revenues at the Department of Auditoriums."

That means a lot of money since one city venue, the Neil Blaisdell Arena, enjoys most of the state's pop/rock concert business. Built in 1964, the 8,700-seat clam-shaped "NBC Arena," only a couple miles from Waikiki, is part of a multi-faceted facility that also includes a 2,000-plus seat concert hall and an exhibition complex. Hawaii's two major promoters, Tom Moffatt (president of Tom Moffatt Productions) and Ken Rosene (president of SRO Entertainment), both acknowledge the appeal of the Blaisdell Arena. "The team running the place is excellent," says Moffatt, adding "[City Auditoriums Director] Carla Coray has talented people who help instead of hinder. And when you call her, you get no bull."

Rosene agrees, noting that "John Fuhrmann, their operations manager, came from the concert business, having done site work for me over 20 years ago. They're all pros."

### DORMANT DIAMOND HEAD

Several excellent venues are either unavailable or seldom used because of layers of city and state regulations. For example, Diamond Head Crater, the locus of several outstanding annual festivals from 1969 to 1972, has been dormant for years. The state's reluctance to explore possible ways to use the landmark site

for mainland talent has frustrated some in the business and infuriated others. Governor Waihee declined to comment on the concert business and the use of the state's facilities for mainland concerts. One high official in the governor's office did say that he doesn't "even recognize the Crater as a festival site" because of its limited access roads and use by the FAA and state Civil Defense.

Even more frustrating to promoters is the Waikiki Shell, an exquisite 8,400 capacity city venue built in the late '50s and located near the bottom of Diamond Head Crater. For the

## ATTENTION

All Independent Record Labels, Producers, and D.J.'s

ITM Distribution now offers complete distribution and rack service throughout Hawaii, Guam, Japan, Samoa, Puerto Rico, and the Virgin Islands!

ITM is a small, aggressive, service oriented distributor, guaranteed to give your product the best possible retail position!

ITM uses it's-patented PLEXI-CASE DISPLAYER

in over 40 retail locations (and growing) throughout the PACIFIC. ITM is proud to announce the debut CD release from the group FIJI, entitled "EVOLUTION" STREET DATE MAY 1, 1994.

For more information on how ITM can serve you, contact John at 808-239-8888 or mail promo to:

ITM Distribution 47-388 Hui Iwa St. #14  
Kaneohe, Hawaii 96744 USA

The finest  
sounds of  
aloha... from  
Hawaii.



# HULA RECORDS

Wholesale  
Retail  
Background  
Music

Write or fax for your free full color catalog.  
2290 Alahao Place • Honolulu, Hawaii 96819 • Ph: (808) 847-4608 • Fax: (808) 847-4609

SRO Entertainment INC.

## 20 YEARS IN PARADISE!

Wish you were here...  
please come and play  
with us soon!

Ken Rosene



P.O. Box 10161 Honolulu, Hawaii 96816  
Ph. (808) 739-5500 Fax (808) 739-5200

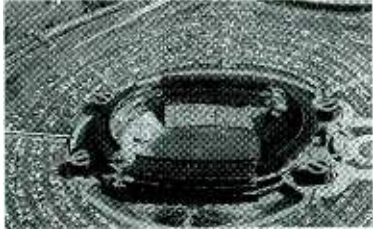


To:  
Agents &  
Managers

past 20 years, lobbying efforts by families living around the base of DH resulted in a series of city and state laws that impose a 10 p.m. curfew for all Shell performances and limit the volume of sound to 65 decibels. Both Moffatt and Rosene, as well as many people within and outside the local entertainment industry, resent its infrequent use and point out that the Shell was there before most of the homes were built.

#### CROWD HANDLING

The state-owned Aloha Stadium may be the odds-on favorite to acquire a much bigger piece of the concert-revenue pie than it currently



*Aloha Stadium*

does. With 50,000 seats and a movable grandstand, "It's capable of handling almost any size music crowd," says recently appointed stadium general manager Bob Fishman. Like Fuhrmann at the Blaisdell, Fishman has experience in entertainment and an outlook that is progressive and positive. "Frankly," he admits, "in the past we haven't been as aggressive as we're going to be in using Aloha Stadium for big shows." As one example, Fishman cites recently appropriated money for the stadium's own stage, which he notes will "save promoters and acts considerable money."

Among smaller venues, the Sheraton Waikiki Ballroom is frequently used as a venue for all types of acts. It seats between 2,000 and 3,000, "depending upon the comfort level," as director of catering James Brown explains. The Waikiki Sheraton, one of



*The Brothers Cazimero*

the most profitable among Sheraton's hotels, is situated on the beach in the center of Waikiki. Its advantages over other smaller venues include the comfort of the facility, ample parking and location. Brown notes that there's no drink minimum for the shows, but adds that since the Sheraton makes its money from drinks, the venue's cost is based on the number of drinks sold. In many cases, if the drinks sold pass a certain point, the cost of the facility to the promoter could be zero. Brown also says he's "proud that the ballroom is 'user-friendly' to production teams, in that we have permanent catwalks to facilitate custom lighting and sound." The venue was opened in June 1971, with a performance by the late Sammy Davis Jr. Its many performers have ranged from Johnny Mathis to Bonnie Raitt to The Fabulous Thunderbirds and Oingo Boingo.

## NOW, THERE'S A SMALL PRICE TO PAY FOR PLAYING HAWAII'S #1 GOLF COURSE.



### JUST \$595\*

Princeville Resort's fabulous golf/vacation package includes luxury accommodations for 3 nights and 4 days. And 3 days of golf on either the Makai or the Prince Course. Designed by Robert Trent Jones, Jr., and home to the Dean Reinmuth School of Golf, The Prince was named



#1 Golf Course in Hawaii by Golf Digest. Other amenities include complimentary use of the Prince Health Club & Spa. Call your preferred travel planner or ITT Sheraton Reservations at (800) 325-3535, and ask for the "Play A Round In Paradise" package.



\*Price is per person and based on double occupancy. Special package rate inclusive of tax. Ocean view upgrades available. Offer expires December 31, 1994.

## Transmission Tune-Up: Island Radio Beats Geographic Challenge With Cable & Cash



BY SJARIF GOLDSTEIN

With land spread across eight mountainous islands, Hawaii may seem like one of the least radio-friendly markets around. But just the opposite is true, as Honolulu, the state capital, ranks seventh among the nation's 50 largest cities in radio stations per capita.

The 50th state boasts 61 radio stations, with permits for the construction of 11 more already approved. Most of those stations are based on Oahu, the state's main island, with others located on the islands of Hawaii, Kauai and Maui.

The first station in the Hawaiian Islands was KGU, which went on the air in 1922. Thirteen years later, Hawaii made its biggest impact on radio's international market with the debut of "Hawaii Calls," a live local-music show broadcast to hundreds of stations around the world for four decades. "Hawaii Calls" introduced "the culture and mystique of the Islands" to the rest of the world, said Bud Dant, one of the show's producers, in a 1975 *Honolulu Advertiser* interview. The show, which was broadcast for free, ended its run in 1975 when it lost its funding. Though "Hawaii Calls" is long gone (a revamped version, "Sounds Of Aloha," was started earlier this year), there is still great interest in Hawaiian music. KCCN, Hawaii's top

island-music station, advises radio stations in California, Washington and Chicago on Hawaiian music programming. This collaboration, which has been received warmly, is part of KCCN's effort to "bring Hawaii's music to the mainland," PD Bill Van Osdol says.

One of the saddest years in local broadcasting was 1983, when two of Hawaii's biggest radio personalities—Arthur Godfrey and Hal "Aku" Lewis died. Godfrey was stranded in Hawaii during World War II while on assignment for CBS and stayed to become one of Hawaii's top radio and TV personalities. Aku was best known for controversy—he was at the center of several lawsuits—but his outspokenness kept him at the top of the morning-drive ratings for much of his 37-year career. KSSK rewarded Aku by making him, reportedly, the highest-paid radio personality in the nation; he was earning nearly \$500,000 a year at the time of his death.

### GEOGRAPHIC RESTRICTIONS

Aku's death also brought on a new era in local radio. When Michael Perry and Larry Price replaced Aku, Hawaii finally accepted the morning-team concept that was already popular on the mainland. For the most part, Perry and Price have maintained KSSK's position as morning ratings leader, undoubtedly helped by

the station's loose purse strings. Among KSSK's many contests have been two million-dollar giveaways. The amount of money the station gives away each year is



KSSK's Perry and Price

safely in "the six-digit range," PD Dave Lancaster says. KSSK tops local ratings with adult contemporary programming. Also popular are Hawaiian music (KCCN AM/FM, KINE-FM) and Top 40 stations (FMers KQM and KIKI). Two new rock stations—The Edge (modern rock) and Live 98.5 (an Arrow-type format)—have made inroads as well. Besides Island music, other regional formats include Japanese and Filipino-language programming.

One of the obstacles facing local broad-

casters is geography. Transmission is generally restricted to the island where it is based. While Maui residents can catch most of Oahu's radio stations, Hawaii and Kauai receive transmissions only from Oahu's stronger signals and not with much consistency. Reception can also be a problem on Oahu's north and east shores, where the Koolau and Waianae mountain ranges stand in the way of most FM signals. For residents of these areas, as well as those on the outer islands, the best bet for picking up Oahu radio stations is through a cable hook-up offered by the local cable television company.

### REMOTE-CONTROL RADIO

Oceanic Cablevision serves 96,000 radio customers, company spokesman Kit Beuret claims. Oceanic may be targeting a larger audience with a new service the company plans to start by the end of 1994: digital cable radio will offer 30 radio stations transmitted via the same line used for cable television. These stations will feature many different types of music, Beuret says ("everything from jazz to country to rap to classical"—all uninterrupted). Instead of using disc jockeys, the cable service will come with a remote control, which listeners can use to identify the name of a song, its artist and the album it comes from. The information will appear with the push of a button on a

screen on the remote control itself.

Beuret says installation of the service, which requires splitting of the cable line, will probably cost about \$15, with monthly subscriptions costing about \$8. The remote control and component, which connects to stereos the same way portable CD players do, are included.



## About The Cover

Ric Noyle has been one of Hawaii's top photographers for 15 years. His work has been used by a vast international clientele as well as many of Hawaii's premier companies. To create this image for DBEDT, Noyle enlisted computer designer Sandy Sanpei. Six images were created for the assignment, three from Noyle's stock library (*Visual Impact Hawaii*), and three were photographed. The ukulele is a 1926 Kamaka Pineapple original, courtesy Fred Kamaka Jr. All six images were then digitized and put onto a Kodak Photo CD by Art Lo, owner of Hawaii's Discmaker, and sent directly for color separation.

The special's interior design is by Hy Fujita. Thanks also to Hawaii's Dept. of Business, Economic Development & Tourism, Mufi Hannemann, director.



TOWER RECORDS' #1 SELLING HAWAIIAN ALBUM FOR 1994

# HAWAIIAN



PHOTO: DENISE MARIE LUKO / DESIGN: MICHAEL MCKEEVER

KELI'I KANEALI'I

BARRY FLANAGAN

## WORLD HAWAIIAN MUSIC

INCLUDING PERFORMANCES BY KENNY LOGGINS AND STEPHEN STILLS  
PRODUCED AND ARRANGED BY BARRY FLANAGAN

EXECUTIVE PRODUCER: PAN COURTELIS FOR  
COCONUT GROVE RECORDING CO., INC. • 305-445-1911

Hawaiian Distribution: Makaku • 808-735-7676 Skintight Management • 808-667-5191

## HAWAII INTERNATIONAL

# JAZZ

JULY 28-31  
1994  
HONOLULU

Blends & Trends of Jazz at the  
Crossroads of the Pacific

### Tentatively Scheduled

BUDDY GUY  
DOC SEVERINSEN and the  
Old Tonite Show Band  
PAQUITO D'RIVERA  
LALO SCHIFRIN  
JAMES MOODY  
AKIRA TANA  
CLEO LAINE

CLARK TERRY  
MILT HINTON  
BUNKY GREEN  
GABE BALTAZAR  
STEVE TURRE  
RUFUS REID  
BOBBY ROSENGARDEN  
...and many more!

FOR MORE INFORMATION:  
H.I.J.F. • P.O. Box 37725 • Honolulu, Hawaii 96837

CALL (808) 941-9974

In Hawaii, call: Chris Hubbard, Sony Music Productions, Hawaii  
960 Mapunapuna Street, Honolulu, Oahu, 96819  
Phone: 808-837-7325

# Rock\*

\*And pop, country, classics, jazz and rap.



Digital  
Audio Disc  
Corporation

COMPACT DISC, MINIDISC, CD-ROM, LASERDISC • Editing, replication, packaging and fulfillment.  
1800 N. Fruitridge Avenue • Terre Haute, Indiana, 47804 • 812-462-8100  
A subsidiary of SONY CORPORATION OF AMERICA

## U.S. Trade Rep Threatens China Sanctions Due If Beijing Doesn't Curb Piracy

■ BY MIKE LEVIN

HONG KONG—Frustrated by China's lack of action in controlling music piracy, the U.S. Trade Representative has given mainland government agencies until the end of this month to crack down or face possible trade sanctions.

Threat of sanctions under the Special 301 provision of U.S. trade law is the strongest action taken since 1991, when China barely escaped being blacklisted for computer software infringements.

Now the emphasis is on music and video, which are the highest-priority components of intellectual property dis-

cussions because of pressure by the IFPI, as well as by the Recording Industry Assn. of America. This is the third time during the past 16 months that music piracy has been discussed at the U.S.-China bargaining table.

Earlier this year, the RIAA estimated that the U.S. sound recording industry lost approximately \$345 million in China last year due to piracy. The figure was based on production capacity of known unlicensed CD facilities; actual pirate sales, production, and export statistics are not available.

A Special 301 threat may be the best way to get Beijing's attention, but the intellectual property community knows that real action on piracy requires more than diplomatic posturing. For the first time, the IFPI has enrolled the support of China's most powerful men—top officials in the Propaganda Department—to try to control the problem that has eluded all previous government efforts.

"The Propaganda Department has the power to get the [State Council and Culture Ministry] together and issue directives that must be followed," says J.C. Giouw, IFPI's Asian regional director. "But it must be done delicately."

The department officials have agreed to issue a directive to clamp down on pirate CD processing by prohibiting the import of CD masters and new manufacturing equipment. Evidence of its effectiveness came last month when Beijing withdrew support for a CD hardware exhibition scheduled for the capital in May.

Foreign music executives hope this promise will differ from past government assurances, such as a high-profile task force set up in Guangzhou last year to police CD production. The plan was a near-bust because the local government refused to take responsibility for raiding southern pirate CD plants, all of which have political backing.

The Propaganda Department also has the power to move copyright infrac-

tions from civil to criminal law jurisdiction—with minimum three-year jail terms—as well as to authorize searching any premises suspected of producing pirate goods. These actions, however, have yet to be sanctioned.

They would be welcome proactive steps for a system nearly hamstrung by a labyrinthine bureaucracy in which few want to take any type of public responsibility. "China does want to control piracy [for obvious reasons]," says Giouw. "With the Propaganda Department involved, now people can say, 'there is someone up there with real power telling us what to do.'"

Highest on the IFPI request list is a directive controlling CD export. Chinese factories produce about 20 million units a year, yet the domestic market buys only about 3 million. The rest are likely exported as pirate products to Europe and the rest of Asia.

Giouw says he is trying to convince the relevant authorities to withdraw tacit approval for all CD plants that cannot survive without legal orders. It would mean convincing top officials that "these resources would be better put elsewhere, especially into areas where there are not the recurring headaches of CD productions," says a confidential IFPI memo to U.S. trade negotiator Lee Sands.

The Propaganda Department has ordered a feasibility study about which plants can survive, although previous investigations have been less than effective because operators have been tipped off in advance, have refused to accept pirate orders for a few weeks, and then started up again once the investigation was complete.

"We can't expect everything to change overnight. But by pushing [pirate production] underground, we win a small battle because [they] know their days are numbered," says Giouw.

A third goal is to secure broader

(Continued on page 54)

## Powell Brings Major Clout To Pinnacle Distrib

LONDON—The U.K.'s largest independent distributor has recruited a former major-label chief to head up its operations.

Tony Powell, longtime PolyGram U.K. executive and head of MCA Records until last winter (Billboard, Dec. 4), has been appointed managing director of Pinnacle Distribution, a company that has gone from receivership 10 years ago to competing head-on with the majors today.

Powell says his role at Pinnacle will be to develop the company's core business of record distribution, and also to expand into rights acquisition. Of the switch from the corporate, major-label ethos to indie thinking, Powell says, "One of the frustrations of working at a major has been to watch the indies grow and see them carving a larger slice of the cake."

Pinnacle, owned by chairman Steve Mason, is five times larger than the rest of the independent distribution sector put together. Its share of the U.K. albums market has grown from 5.5% in 1989 to 9.5% last year, less than 1% behind Sony Music Operations, according to CIN data.

Powell says the company still has the capability to accommodate new labels "big or small or intermediate," and part of his job, starting Monday (25), will be to work with Mason as liaisons for Pinnacle's clients. As for rights acquisition, Powell says, "There is a lot of foreign product from the majors that hasn't been released here."

Powell established a reputation as one of the U.K.'s most respected marketing executives while marketing director at Phonogram in the late '80s before heading up MCA U.K. from 1988 until last November. Asked about the difference between working for a multinational corporation and an independent, he says, "It'll be nice to be able to talk to the boss every day."

JEFF CLARK-MEADS



**Boy From Brazil.** Percussionist Carlinhos Brown stamps his own signature on a deal with EMI-Odeon Brazil and Virgin France, who have co-signed the instrumentalist/composer. Brown, who has recorded more than 150 songs with Brazilian and international acts, will have his solo work released on Virgin France's Delabel imprint in an attempt to reach a wider international audience. With Brown are, left, Alberto Dunkel, EMI Brazil marketing director, and, right, Joao Augusto, A&R director EMI Brazil.

## New Italian Acts Break Free From Nation's Ballad Tradition

■ BY MARK DEZZANI

MILAN—A new wave of Italian rock and pop acts is receiving unprecedented attention here and throwing off the traditional staid image of Italian pop.

Fueled by such strong influences as regional politics and folk music, as well as Arabic cadences and rap, a new generation of artists is rejecting the ballad-driven nature of Italian music.

While such alternative music has traditionally been the preserve of Italy's indies, the new crop is being pushed by Italy's major media and record companies.

Labels and media are backing a new compilation CD aimed at pushing the country's thriving alternative music scene into the forefront of record buyers' consciousness. "Max Generation," released by Polydor Italy, showcases 18 innovative new acts, representing a break away from the traditional melodic *canzone* that has dominated Italy's pop and rock market since the industry was established.

Apart from the international dance music with an Italian spin that has been enjoying phenomenal success here, the lack of domestically derived musical trends is illustrated by the fact that the term "new wave" is still not a musical cliché in this country.

Stefano Zappaterra, the Polydor Italy A&R director who produced the compilation, explains that the concept was motivated by frustrated music critics.

"The idea came as a reaction to the annual televised Sanremo song Festival, which is dominated by the typical formula of Italian *canzone*," he said, adding that Massimo Poggini of the monthly style magazine *Max*, who also is head of Italy's Music Journalists Group, GGM, wanted to do a feature on Italy's innovative new musicians.

The selection highlights three rising movements. One includes regional raggamuffin groups that rap in dialects with strong African and Arabic influences, such as Naples' Almamegretta, Turin's Africa Unite and Mau Mau, Sicily's Casino Royale, and Rome's Frankie Hi-Energy MC.

Second are indie rock acts such as Sicily's Flor de Mal and Brando (see story, page 1), Milan's Ritmo Tribale, and Florence's Ottavo Padiglione, acclaimed for their ironically observational lyrics.

Finally, a folk strand combines new elements with the classic singer/songwriter genre and is represented by the mystical vibe of Sicily's Kaballa, Jimmy Villotti's accomplished guitar virtuosity, and Vinicio Caposella's jazz and salsa touches.

Despite the growing surge in emerging original talent over the

past few years, public acceptance has been slow to arrive, in part due to the lack of record company and media support.

The past year, however, has seen the A&R departments of most major companies snapping up new talent or licensing acts from indie labels, and this year the promotional support is kicking into action. Polydor was at the forefront, forming the influential Blackout label in May 1992. Blackout's managing director, Giuseppe Galimberti, says the sub-label was formed while Italy's other majors were still sleeping, and that it is run like an independent. "Italy risked becoming musically the Third World of Europe, with a purely traditional repertoire," he adds. "It is a decisive moment in our industry. With the market ossified, we need to bring the public back into the shops and create the names for the future."

Galimberti's colleague at Phonogram, international exploitation manager Roberto Arcadu, believes it is the right time for Italy's new music to break through. "There is a generational change within the music industry," he says. "Young members who have grown up in the industry with the

*'The record companies were immobile . . . we had to try something new'*

new artists are coming to the fore. Creative and technical production standards are more internationalized in both sound and mentality. Many international acts are coming to Italy for the first time to record."

Another factor motivating record companies to try out the new has been the country's economic crisis, which hit the record industry hard last year and sent turnover down 11%. Carlo Martelli, promotions manager at BMG Italy in Rome, says, "The record companies were immobile. With the crisis hitting the industry, it was no longer possible to produce only soft melodic classic ballads. We had to try something new."

BMG recently has begun to reap the rewards of its early commitment to rapper Frankie Hi-Energy MC. His slick acid-jazz rap single, "Libri di Sangue" (Book Of Blood), lambastes Italy's corrupt culture and received national airplay. His first album, "Verba Manent," has sold 50,000 copies so far.

"It hasn't been easy getting the radio networks to playlist new, innovative artists," says Martelli. "The lyrics are often politically sensitive, and until recently they were hesitant to take a chance on

(Continued on next page)



# SGAE Takes Aim At Latin American Market

## New Promo Also Taps U.S. Spanish Communities

■ BY HOWELL LLEWELLYN

MADRID—Spanish labels are to add their marketing muscle to a project run by Spain's influential performing rights society SGAE, which aims to get more mileage out of Spanish-language music within its potential market of 300 million people.

Called Proyecto Latino, the plan aims to promote Spanish music in Spanish-speaking communities abroad, and at the same time to raise the profile of Latin music in Spain. It marks the first time that the industry organization AFYVE as a whole has joined in with SGAE's efforts.

"Relations between the two groups have been improving steadily over the last 10 years, but as of April 1994 we've entered a new phase," says SGAE VP Teddy Bautista, who has been working at SGAE for at least three years to increase the presence of Latin music in the world's markets.

"I am delighted at the incorporation of AFYVE into SGAE's broader aims, and our overall priority is to open up new markets," Bautista says. "But first and foremost this will be a two-way process, to boost Spanish artists in Latin America and Spanish-speaking communities of the United States, and vice versa."

The 40-label AFYVE has set up a committee, chaired by EMI Spain managing director Rafael Gil, to work with the 40,000-member SGAE, the world's fifth-largest performing rights society. "Latin America is experiencing a big leap forward in technology and in the maturity of its social fabric that will open up many opportunities for Proyecto Latino," Gil predicts.

Bautista outlines the four main aims of SGAE's second three-year plan, which will last until December 1996:

- To promote video clips, "as it is impossible to penetrate foreign markets without them";
  - To initiate a joint venture with the Spanish commerce ministry to set up a Spanish Music Export Office;
  - To provide practical aid and promotion for Latino tours;
  - To produce CD-ROMs with Latin music data for national sound archives.
- AFYVE members have worked individually with SGAE before, but this is

the first time SGAE and the industry as a whole have come together. EMI was involved in SGAE's first major foreign program, at the 1991 New Music Seminar, and Sony Music and SGAE worked together to promote Rosario in Mexico this year.

Gil points out that until recently, Spain was an overall exporter to other Spanish-speaking countries. "But that has changed with acts such as Juan Luis Guerra, Jon Secada, and Gloria Estefan," he says. "Don't forget that we're talking about a combined market of more than 300 million people—there's a lot of potential."

Gil reveals that Proyecto Latino will at first concentrate on five cities—Mexico City, Los Angeles, Rio de Janeiro, Madrid, and Buenos Aires. "One of our priorities is to give a public recognition to several Latin acts that have exerted a great influence over the years," he adds. "One aim is to produce a Latino package of artists at industry festivals and other occasions."

Ideas in the planning stage include promotion for current or imminent Latin American tours by Spanish acts such as Heroes del Silencio, Miguel Bose, La Union, Manolo Tena, Seguridad Social, and Rosario, with Latin American acts due for a push in Spain including Pablo Milanes, Fito Paez, Mercedes Sosa, and Caifanes.

Bautista concedes that "the Anglo-Saxon market functions extremely well, but our aim is to create the sensation among people who hear, say, Heroes del Silencio or Gloria Estefan, that there is a parallel and growing Latino market. Essentially, SGAE's know-how and AFYVE's methods as a producer of records will combine to convey this message. The important thing is that the Latino world has an overwhelming amount of untapped and uncoordinated talent."

At the same meeting, Sony president Claudio Conde announced an AFYVE/SGAE plan to promote the CD single in Spain in order to repeat the success the format has had in other European countries.

"In Spain, this format barely exists, and we want to generate a whole new market out of next-to-nothing," says Conde, who is president of the CD single committee. "The CD single will help

to develop and push local artists, and it's also a cheaper way of launching new talent."

He says the cardboard-packed singles would all have the same price, would be heavily advertised in the music media and would "recreate the '60s idea where kids can snap up a quick hit of music they like without having to buy the full-format CD."

In 1993, 87,000 CD singles were sold in Spain, which has a population of 39 million. These figures compare poorly with the Dutch market, where 1.1 million units were sold within a population of 13 million.



**Double Dutch.** Mariah Carey receives her double-platinum album marking sales of 200,000 copies of "Music Box" in the Netherlands. The award was presented by Ron Brandsteder on his TV show "Ron's Jong Geluk Show" on RTL 4.



**Ron Again.** Friend of the stars and TV host Ron Brandsteder is seen here with Oleta Adams, whose "Evolution" album has gone platinum (100,000 copies) after 34 weeks on the chart. Adams performed three dates in the Netherlands in April.

## A Full Range Of Professional Quality CD Jewel Boxes



Standard CD Jewel Box



Maxi Slim CD Box



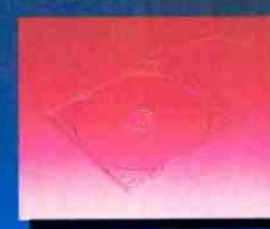
Double Slim 2CD Box



Twin Slim 2CD Box



Multi Pack CD Box



Crystal Clear CD Tray



Tray With Pop-up Mechanism



Digi Tray



Diskette Tray For Micro Floppy Disk



## NEW ITALIAN ACTS BREAK FREE FROM TRADITION

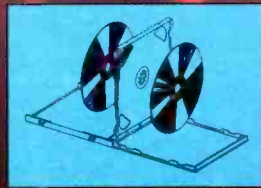
(Continued from page 52a)

anything radically different."

Recent reforms at Italy pubcaster RAI closed down Stereorai, the only national network that had a reputation for playing the new music. Only the late-night rock show "Planet Rock" has been salvaged. Jeanine Oregio, Music Programmer at Network 105, which promotes the compilation, says the station has always been keen on new music trends. "We became involved [with the compilation] because we liked the idea," she says. "Every afternoon we featured a different artist from the CD, and we organized a mini-festival over four weeks, with a live concert broadcast each Monday evening featuring four of the bands each week."

The concerts were recorded and shown on Italy's music TV network, Videomusic, along with ads for the compilation.

The station's listeners voted Almamegretta a special listeners' award after the concerts. The band's manager, Massimo Della Pelle, also boss of the indie label Anagramma, says he has sold 30,000 copies of the band's first album, "Anima." Della Pelle says, "Italy has been waiting for a more intelligent alternative to the 'Sanremo clones,' and the regionally ethnic acts like Mau Mau, Frankie Hi-Enery MC, and Almamegretta, with their worldwide fusion of music and black rhythms, I am sure are bound for bigger results."



DOUBLE SLIMPACK 2 CD BOX



**VIVA MAGNETICS LIMITED**

16/F., E On Fly, Eldg., 14 Wong Chuk Hang Rd., Hong Kong.  
Tel: (852) 870 0119 Fax: (852) 873 1041

**MATRIX ASSOCIATES INC.**

1425 Monte Grande Place, Pacific Palisades, CA 90272, U.S.A.  
Tel: (310) 459 6913 Fax: (310) 459 6416

- 1. International Buyer's Guide:** The worldwide music & video business-to-business directory jam-packed with record & video co's, music publishers, distributors & more.
  - 2. International Talent & Touring Directory:** The source for U.S. & International talent, booking agencies, facilities, services & products.
  - 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA.
  - 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry.
  - 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre available.
  - 6. International Recording Equipment & Studio Directory:** All the facts on professional recording equipment, studios & equipment usage.
  - 7. International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the latin music marketplace.
- For fastest service call: 1-800-223-7524 or 1-800-344-7119. In NY call (212) 536-5174. In NJ call (908) 363-4156.**

Mail completed coupon to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701

Name \_\_\_\_\_  
 Company \_\_\_\_\_  
 Address \_\_\_\_\_  
 City, State, Zip \_\_\_\_\_  
 Check for \$ \_\_\_\_\_ enclosed. Charge:  Visa  MC  AMX  
 Card # \_\_\_\_\_ Exp Date \_\_\_\_\_  
 Signature \_\_\_\_\_

Please add \$4 per directory for shipping (\$10 for international orders). **BDZZ3014**  
 Add applicable sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. All sales are final.

# Copies	Amount
_____	1994 International Buyer's Guide (8064-1) \$95
_____	1994 International Talent & Touring Directory (8062-5) \$75
_____	1994 Record Retailing Directory (8074-9) \$125
_____	1993 International Tape/Disc Directory (8060-9) \$40
_____	1993 Nashville 615/Country Music Sourcebook (8061-7) \$40
_____	1994 Int'l Recording Equipment & Studio Directory (8063-3) \$50
_____	1993 International Latin Music Buyer's Guide (8071-4) \$55

## International

### CHINA THREATENED

(Continued from page 52A)

market access for international repertoire in the Chinese market. A quasi-official quota system continues to limit the amount of foreign product licensed in the country. Finished product imports are not included in the quota but are subject to 67% import and value-added taxes.

Last year, say senior executives at the multinational labels, the licensing quota kept sales well under their potential. IFPI statistics show PolyGram with 80 titles released (six Western, 74 Chinese). Warner was next with 44 (all Chinese), followed by EMI (16 and 16) and BMG (two Western, no Chinese).

The international record companies have long said they refuse to set up operations in China until the government grants them the right to distribute whatever products they want, in whatever quantities.

Earlier this year, the IFPI applied for a distribution license on behalf of PolyGram. The request was denied, as have been three previous applications for Warner, but Giouw says he expects that within a year another application will be approved.

So far, distribution licenses are only granted to domestic record companies, and the majors are wary of joint ventures with locals because good partners are tough to find and bad partners are impossible to get rid of.

Also, mainland companies refuse to disclose credit and distribution methods to foreign partners through the lack of Western-style corporate laws.

"With all these licensing agreements and taxes, it seems the Chinese government wants us to finance the reconstruction of their music industry because they can't do it themselves," says a Chinese executive at an international label's Asian office in Hong Kong.

Mainland officials say the domestic industry must be protected from being swamped by foreign influence. "We are not worried about Western music coming in, as long as it can pass [censorship requirements]. But the [international companies] only want to sell Cantonese and Mandarin pop music, and that [repertoire segment] is our only hope for the future," says a China Records executive in Shanghai.

## U.K. Bands Need To Get Back The Fabs' Adventurous Spirit

**G**ET BACK: "We're gonna be too big for Hamburg. We're gonna be too big for Liverpool. We're gonna be too big for our own bloody good!" declares a young **John Lennon** (actor **Ian Hart**) to mate **Stuart Sutcliffe** (**Stephen Dorff**) in "Back-Beat," the new film that richly recalls the Beatles' scuffling days in the strip clubs of Hamburg's Reeperbahn.

Several degrees hotter than, say, Bourbon Street in New Orleans, yet less nasty than parts of New York's Times Square, the neon-laced Reeperbahn still glows as brightly as it did when the would-be Beatles joined a flow of young British rockers in the early '60s, fresh off the docks by the River Elbe, learning what it takes to make it in rock'n'roll.

A plaque on the wall of the Grosse Freiheit club marks the locale of the old Star Club, where the Beatles performed (incongruously, across the street from a church), and the Top Ten Club, another Beatles landmark, still stands at 136 Reeperbahn.

But what rock fans might well mourn is the loss of the spirit among young British bands that once sent them—without label deals, tour support, or promo budgets—across to the Continent to play five sets a night, if that's what it took to break outside the U.K. How many up-and-coming British groups today could handle the heat of a place like Hamburg, and emerge as well-forged and ready for fame?

**W**ALTHAMSTOW TO THE WORLD: The British band **East 17** has logged seven weeks atop the Australian singles chart with "It's Alright," from its London Records debut album "Walthamstow." Consider it further proof, along with the success of **East 17** and **Take That** in Germany (Billboard, April 23), of the international appeal of new British acts who play pop without apology. "You do go out there with an expectation that people are going to love us or hate us," says songwriter **Tony Mortimer**, calling after an **East 17** concert in Japan. "But to succeed around the world, you've got to have something solid."

**N**ATIVE AMERICAN ABROAD: As his new Rykodisc album "Johnny Damas & Me" garners critical praise in the U.S., **John Trudell**, the Sioux poet, singer, actor, and activist, also has been gaining considerable attention in European markets, where his 1992 album "AKA Graffiti Man" sold 20,000 copies. According to **Jody Yebga** at Rykodisc Europe, "Johnny Damas & Me" already has shipped 25,000 copies in the first three weeks following its Feb. 28 release. In

France, Trudell has been on the cover of *L'Humanite*, featured in *Figaro*, and playlisted on France Inter radio. In Germany, Trudell was the subject of a 1993 television documentary, while a TV program in Italy on Native American issues featuring Trudell's songs has raised his profile there. In Norway, probably Trudell's strongest market, distributor CNR Non-stop says his press exposure exceeds what some pop acts could expect, and "Johnny Damas & Me" has entered the top 40 on the Norwegian album sales chart. British media have begun to respond as well. With a European tour planned for May and June in Scandinavia, France, Germany, the Benelux countries, and Italy, Trudell is set to get exposure in the U.K. as well, including a session with **Andy Kershaw** on BBC Radio One and a live performance on Greater London Radio.

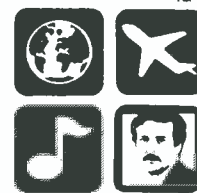
**A**DVENTUROUS rock songwriting, set against New Zealander **Dianne Swann's** distinctive voice—sometimes ethereal, sometimes intense—marks the debut album "Lit" from the **Julie Dolphin** on London's **Timbuktu Records**.

Signed by Timbuktu chief **Peter Bond** (who previously had worked for Sony Music as regional senior VP for Australia and Asia), the Julie Dolphin now calls London home and is in the midst of a monthlong U.K. tour in support of its attention-grabbing disc. Timbuktu recently closed licensing deals for "Lit" with **Chrysalis France** for France and the Benelux markets, and with Sony for Japan and New Zealand... Signed once upon a time to RCA Records in the U.S. (Billboard, June 16, 1990), the **Strawberry Zots** of Albuquerque, N.M., have found a new base with **But!** Records in London for the buoyant, '60s-style pop of their album "Friends Forever." Among the comments culled from U.K. college DJs by the promotional firm **Beatwax**: "Are these guys the Beatles or what?"

**B**ORDER CROSSINGS: **Phil Collins** closes the first European leg of his "Both Sides" tour in Madrid May 5 before opening his North American tour at the 21,000-capacity Sports Palace in Mexico City May 17... **Iris DeMent** showcases her Warner Bros. album "My Life" at the Cambridge Theater in London May 8.

*Home & Abroad* is a biweekly column spotlighting the activity of the international music business and artists outside their native markets. Information may be sent to **Thom Duffy**, Billboard, 23 Ridgmount Street, London, WC1E-7AH, or faxed to 071-323-2314.

### HOME & ABROAD



by Thom Duffy

## The 2nd International Music Market

12 - 15 June 1994  
**Raffles Hotel SINGAPORE**

EAST MEETS WEST MEETS EAST

Business Seminars - Live Concerts - Trade Show  
 The only international music business convention that serves the entire Pacific Rim and SE Asia. **Be part of it...2.5 billion are listening!**

Contact **Heather Nedwell**  
**Tel: +44 (0)71 723 2277 Fax: +44 (0)71 723 2288**  
 IMM Ltd, 245 Old Marylebone Road, London NW1 5QT, UK.

Or, call your nearest IMM Representative:

Continental Europe - Mirko Whitfield - Tel: +49 30 4541458  
 Canada - Andy McLean - Tel: +1 416 928 9315  
 Australia & New Zealand - Teresa Clay - Tel: +612 319 6697  
 Singapore & Malaysia  
 Carmel M C Foley - Sunvic Productions - Tel: +65 272 0036

Hong Kong - Alex Ng - Tel: +852 369 7895  
 Japan - Kazumichi Fukatsu - Tel: +81 3 5486 7577  
 USA - Roland Swenson - Tel: 512 467 7979  
 Gulf, South Africa & India  
 Peter Bond - Tel: +44 (0)71 436 3371

Some of the 100 companies who have already confirmed participation for IMM'94

**TOUCH MUSIC (Singapore) • BMG (Hong Kong & Australia) • EDEL (Germany) • PONY CANYON (Singapore) • HMV (Japan) • MTV (Hong Kong) • MNW (Sweden) • AVEX (Japan) • IL SHIM TRADING (Korea) • MCA INT. (UK) • KING (Japan) • HERMANEX (Netherlands) • FORM PRIVATE (Singapore) • SONY (Singapore) • WINDSONG (UK) • STAR TV (Hong Kong) • MUSHROOM (Australia) • DISC CENTRE (Japan) • PULSE 8 (UK) • TUSK (S. Africa) • HORIPRO (Japan) • ROADRUNNER (Netherlands) • TIMBUKTU (UK) • MUSIC & MOVEMENT (Singapore) • LIGHTNING EXPORT (UK) • SALEM (Malaysia) • GENERAL OVERSEAS (UK) • CHARLY RECORDS (UK) • MAGNUM MUSIC (UK) • BEEHIVE (UK) • IN-AKUSTIK (Germany) • MUSIC WORLD (Germany) •**

### Italian Trade Fair Revival In Doubt

**MILAN**—Plans to revive a national annual music industry trade fair in Italy received a setback when organizers of **Discoexpo** failed to gain local authority backing.

**Discoexpo** was planned for May 5-9 in the coastal city of Genoa, but will now go ahead in Milan between May 12-16 at the city's **Forum Milanofiori** venue.

Organizers say the Milan setting will be more convenient for the country's record industry because the city is the hub of the major and indie music business.

**Discoexpo** last took place in 1979 and brings together record companies, publishers, retailers, distributors, and media, with showcases planned for venues around the city.

## Aussie Rock Foundation Touts Melbourne As Music Biz Center

■ BY CHRISTIE ELIEZER

MELBOURNE—Can Australia's cultural center, Melbourne, play host to a MIDEM-type event for the Asia-Pacific region?

The Victorian Rock Foundation thinks so. This organization, which is partly government-funded and assists the Australian music industry through seminars, workshops, exhibitions, and publications, is planning to expand its annual Melbourne Music Festival into an international forum. The festival is a national mix of band showcases, concert series, seminars, song competitions, and workshops run during two weeks every February.

Foundation executives say that this also could become a meeting place where industry professionals from North America and Europe can network and make deals with counterparts from neighboring regions while checking out Australian potential.

"The world [music] industry is besotted by the Asian-Pacific region as the new frontier," says VRF CEO Dobe Newton. "The infrastructure is already here [in Australia]. The Australian industry ... is a dynamic one with strong international links. That we are English-speaking means there are no cultural or language barriers

... and we have the facilities to hold a giant convention along the lines of MIDEM."

The VRF has approached the Victorian state government about using the vast, now-vacant Docklands area for this purpose. The site was set for redevelopment after technological advances in the waterfront left hundreds of storage warehouses and sheds abandoned. Its proximity to Melbourne's business and hospitality center has made it an eagerly sought-after piece of real estate.

The Australian music industry's media, record, and publishing concerns are centered in Sydney, but Melbourne holds the reputation as the country's most cultured and nightlife-oriented city. Australian acts that have found mainstream success in North America—such as Crowded House, Men At Work, the Little River Band, Olivia Newton-John, Weddings Parties Anything, and Helen Reddy—have hailed from the southern city.

Newton's concept is to create a huge commercial district where the entertainment industry as a whole can set up offices and production areas. There are plans for a permanent exhibition and at least one small theater for seminars, lectures, and rocku-

*(Continued on page 60)*

## Carrere Music Aiming Beyond Singles

■ BY PHILIPPE CROCCQ

PARIS—New Carrere Music managing director Michael Wijnen aims to revamp the label's image to get away from its singles-oriented history.

Earlier this year, Wijnen replaced Yvan Taieb as managing director of the Warner France affiliate (Billboard, Feb. 12). Wijnen was formerly with PolyGram for six years as director of international artist development and exports, and was responsible for building the international career of Mory Kante.

Wijnen left PolyGram to work as an A&R manager for FNAC Music, where he signed Mink DeVille to a worldwide contract. From 1992 until

February of this year, he was marketing director for international product at WEA France.

Says Wijnen, "This background has given me a good foundation for the job with Carrere ... which is in a new stage of development.

"Following the Claude Carrere period, with major acts like Claude Francois, and the Yvan Taieb/Frank Langolf era, with artists like Yannick Noah, I now have the mission of, on the one hand, intensifying the exploitation of artists whose talent has built the label's reputation, and, on the other, of developing new artists for a long-term career," he says.

"I am not in the business of 'one-shot' successes," Wijnen adds. "Car-

rere may once have been a company where 70% of revenue came from singles sales, but that is no longer the case. We are looking to build a roster of artists with durable talent and staying power, such as Mano Solo, who sold 16,000 albums within two months of release."

Wijnen refuses to deny speculation that Carrere is about to be renamed EastWest, like many other companies Warner Music has acquired—such as the former Teldec in Germany. Wijnen says, "This is not important—what is important is to create a record company where the artists feel supported and understood. The rest is just politics."

## newsline...

**AUSTRIA'S RECORD** market was up 22.7% in 1993, one of the highest increases in Europe, according to IFPI members there who represent 87% of the market. Value of sales was \$317 million at the retail level. CD singles sales were up 102% in units, to 2.23 million. Total album units sold were 14.8 million, with CDs representing 79% of all album sales.

**ELEKTRA ENTERTAINMENT** is to shutter its U.K. offices, with the loss of five jobs at the Warner Music HQ in London, including senior VP Arnie Roseberry. Elektra Chairman Bob Krasnow says, "We want to redeploy our A&R strategies in the U.S."

**MTV EUROPE** is to present an annual European music awards show, the first of which will be held Nov. 24 in Berlin. Format details have not been finalized, but MTVE director of programming Brent Hansen promises to unveil "spectacular surprises" over the coming months. Finalists will be selected by an academy of European music industry professionals. Meanwhile, MTVE managing director Bill Roedy has been upped to president of MTV Networks Europe.

**CHINA RECORDS** has struck a deal to market Beyond Records, the Birmingham, England-based atmospheric music label run by Mike Barnett and Magda Parkyn. China also will fund a new label, with Barnett as A&R consultant. The resultant records will go through Warner Music International in the U.K. due to China's licensing deal with the major.


**MUSIC IN GLASGOW** is to receive a 134,000-pound (\$200,000) boost this year after a hosting this year's Sound City extravaganza April 4-9. The money from the Glasgow City Council will be spent on a development fund for local music businesses, live events, community projects, and education.

**TURKISH CASSETTE** duplicator RAKS Elektronik is establishing a factory in Dessau in eastern Germany. RAKS says the plant, called Dessauer Magnetband, will have a yearly capacity of 60 million and intends to capitalize on growth in Eastern Europe, to which it already exports from its Turkish plant.

**DIGITAL MUSIC SERVICE** Music Choice Europe is negotiating with satellite broadcaster BSkyB in the U.K. for transmission of its service, starting in early 1995. The Warner and Sony-backed venture claims that this will give it a potential subscription base of 20 million homes.

# CRYSTAL CD TRAY

AN ELEGANT NEW WAY TO DISPLAY THE FINEST CD GRAPHIC DESIGNS



It is a common trend these days to have top quality graphic designs on CDs and CD packaging. Our crystal clear CD trays enable the designs to be seen and thus make the CDs more elegant. Viva is devoted to contributing more to the CD industry. Call us today - we can tailor-make your new success.

**VIVA MAGNETICS LTD.**  
16/F., E ON FACTORY BUILDING,  
14 WONG CHUK HANG ROAD,  
HONG KONG.  
TEL : (852) 870 0119  
FAX : (852) 873 1041

**MATRIX ASSOCIATES, INC.**  
1425 MONTE GRANDE PLACE,  
PACIFIC PALISADES, CA. 90272,  
U.S.A.  
TEL: (310) 459-6913  
FAX: (310) 459-6416

## S. Korean Conglomerates Move In On Record Biz

■ BY BYUNG HOO SUH

SEOUL—More of South Korea's leading business conglomerates, known as Chaebols, are muscling their way into the local record business. Until now, that business was the preserve of medium-size and small companies. Other conglomerates are joining Western music retailers to open stores here.

In addition to Samsung and Hyundai, the Chaebols moving into music include

Daewoo, Lucky-Goldstar, and Saehan Media. All are attracted to a market that is worth \$250 million at retail.

Samsung's rush is the most aggressive. With four separate affiliate companies, it has launched an equal number of record labels: Orange, Nices, Dreambox, and Starmax. They are operating in all audio/video software configurations, including laserdisc.

Hyundai, which has produced a CD-sized mini laserdisc and player (called

"CD Vision"), acquired an independent label, Hyndae. Doosan has made its music debut via Oricom.

Sunkyung SKC, the CD production leader in South Korea, has consolidated its two recording offshoots into one, Now Production. Daewoo has set up SeEum Media to produce records.

Lucky-Goldstar leads pop music production on CD-I, while Saehan Media, a worldwide cassette supplier, is reportedly preparing to invest \$25 million in

the new-media music business.

One of South Korea's largest textbook publishers, YJ Group, has also joined the Chaebols' rush into music by setting up Yongjin Entertainment Group. Its initial ventures include South Korea's first full-fledged music and entertainment trade magazine, Seoul Hitline.

U.S. retailer Tower Records is thought to have signed a joint venture  
*(Continued on page 60)*

## Prince Looks To East Indies, Opens U.K. Shop

Prince's seemingly single-handed revival of the world's independent sector is continuing apace, with two companies in the Far East due to release his single "The Most Beautiful Girl In The World."

The symbol man also is opening a record store under the New Power Generation name in one of London's trendiest areas.

Singapore's Form Private Ltd. has confirmed that it is releasing the single in certain Southeast Asian territories, while hot Japanese dance indie Avex Trax has secured the rights for Japan.

Form sublicensed the repertoire from Germany's edel company, which has worldwide rights to the Prince single outside the U.S. and South America. Form also has the rights to release the single and an EP (featuring nine or 10 different versions of the song) in eight Asian markets: Singapore, Malaysia, Indonesia, the Philippines, Thailand, South Korea, Hong Kong, and Taiwan.

"There will be seven or eight tracks on the U.S. edition of the EP," says Alan Tan, Form label manager, "but we insisted on having nine or 10 on the Asian release, to discourage parallel imports. Some of the inner-sleeve artwork will also be different, with extra photographs, and it will come with a booklet."

Form began 15 years ago, mainly handling Chinese pop repertoire and Disney educational product. Two years ago, the company moved into Western pop with the Breeders and This Perfect Day, licensed from U.K. labels 4AD and Snap, respectively.

In Europe, edel and its licensees are releasing a seven-track EP, "The Beautiful Experience," including remixes of "The Most Beautiful Girl." It will retail for the equivalent of \$12-\$14 in Europe. French- and Spanish-language versions of the single also are planned. After this release, it is expected that Prince's releases will revert to Paisley Park/Warner Bros.

Prince also is venturing into retail, opening a two-floor site in London's Camden Lock, the equivalent of New York's Greenwich Village and a popular destination for younger tourists, who shop the weekend markets there.

The store will be modeled on the existing store opened last year in Minneapolis and will sell records by Prince and artists associated with his labels, as well as merchandise, memorabilia, and specially made items such as jewelry, glassware, candles, and perfumes.

*This story was prepared by Philip Cheah in Singapore, Steve McClure in Tokyo, and Dominic Pride in London.*

## Billboard Spotlights Production People

TALES FROM THE "OTHER" MUSIC MAKERS

There's a tremendous challenge that faces the production people who take music and video product to its final stages and to retail. In Billboard's June 25 issue, we salute these unsung heroes who play a vital role in the home entertainment business. It will include a collection of "war stories" by top production executives in the industry. Coverage will also include a preview of the upcoming Replitech convention.

This first-time special will be a mustread for duplicators, replicators, packaging companies, pre-press houses, and printers, as well as all suppliers for these companies.

ISSUE DATE: JUNE 18

AD CLOSE: MAY 24

• BONUS DISTRIBUTION AT REPLITECH •

NY: Ken Karp (212) 536-5017

LA: Robin Friedman (213) 525-2329

Billboard



**Billboard**

# 5th Annual International LATIN MUSIC CONFERENCE

May 16 - 18, 1994

Hotel Inter-Continental Miami

## THE RISE OF LATIN MUSIC

BILLBOARD'S UNPARALLELED COMMITMENT TO THE LATIN MARKET CONTINUES TO SET THE PACE AS THE INDUSTRY REACHES NEW HEIGHTS. THIS YEAR'S CONFERENCE WILL TAKE A MORE IN-DEPTH AND CHALLENGING LOOK INTO THE CREATIVITY AND BUSINESS OF TAKING LATIN MUSIC INTO THE MAINSTREAM. JOIN PROFESSIONALS FROM AROUND THE WORLD AS THEY UNITE TO EXAMINE WAYS OF ELEVATING LATIN MUSIC TO THE NEXT PLATEAU.

*LET'S CELEBRATE THE ORIGINALITY OF LATIN MUSIC AS IT CLAIMS ITS PLACE AS THE HOTTEST GENRE OF THE 90'S!*

### SPECIAL ATTRACTIONS

- Hard Rock Cafe Brunch
- Live Artist Showcases
- Special Keynote Address
- Billboard Latin Music Awards
- A Night of live Brazilian Music
- OTHER ATTRACTIONS TO BE ANNOUNCED

### CONTACT INFORMATION

Melissa Subatch  
(212)536-5018

Angela Rodriguez  
(305)441-7976

For information regarding  
registration please call:

Maureen Ryan  
(212) 536-5002

### HOTEL ACCOMMODATIONS

Hotel Inter-Continental Miami  
For reservations call (305)577-1000  
Room rate \$115.00 single or double

\*To insure room please make reservation by April 17th\*

### To Register:

Cut out form and mail to: **Billboard Latin Music Conference, Attn: Melissa Subatch, 1515 Broadway, 14th fl, New York, NY 10036**

#### REGISTRATION FORM

This form may be duplicated - Please type or print clearly - Make all payments to Billboard

FIRST NAME: \_\_\_\_\_ LAST NAME: \_\_\_\_\_

COMPANY: \_\_\_\_\_ TITLE: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

CITY: \_\_\_\_\_ STATE: \_\_\_\_\_ ZIP: \_\_\_\_\_

BUSINESS PHONE: \_\_\_\_\_ FAX: \_\_\_\_\_

I am paying by:  Check  Money Order  Visa/MC  AMEX

Credit Card Number: \_\_\_\_\_ Expiration Date: \_\_\_\_\_

Cardholders Signature: \_\_\_\_\_

(Credit Cards not valid without signature & expiration date)

REGISTRATION FEES ARE NON-REFUNDABLE!

FEES: \$195 Early Bird Special (Postmarked by April 18th) • \$250 Pre Registration (Postmarked by May 6th)

\$295 Full Registration After May 6th and Walk up

\*Please note registration forms must be postmarked by May 6th for free listing in the registration directory

# HITS OF THE WORLD

© 1993 Billboard/BPI Communications

JAPAN (Dempa Publications, Inc.) 4/25/94	
THIS WEEK	LAST WEEK
1	1
2	2
3	4
4	5
5	3
6	8
7	9
8	10
9	6
10	NEW
<b>SINGLES</b>	
1	1
2	2
3	4
4	5
5	3
6	8
7	9
8	10
9	6
10	NEW
<b>ALBUMS</b>	
1	NEW
2	1
3	5
4	4
5	7
6	2
7	NEW
8	NEW
9	NEW
10	NEW

CANADA (The Record) 4/11/94	
THIS WEEK	LAST WEEK
1	1
2	2
3	8
4	3
5	7
6	4
7	5
8	6
9	15
10	9
11	12
12	NEW
13	13
14	NEW
15	11
16	18
17	16
18	19
19	20
20	NEW
<b>SINGLES</b>	
1	1
2	2
3	8
4	3
5	7
6	4
7	5
8	6
9	15
10	9
11	12
12	NEW
13	13
14	NEW
15	11
16	18
17	16
18	19
19	20
20	NEW
<b>ALBUMS</b>	
1	NEW
2	1
3	2
4	3
5	5
6	6
7	4
8	7
9	10
10	8
11	13
12	11
13	9
14	12
15	20
16	18
17	15
18	16
19	NEW
20	14

GERMANY compiled by Media Control 4/19/94	
THIS WEEK	LAST WEEK
1	1
2	3
3	4
4	5
5	2
6	9
7	8
8	NEW
9	7
10	6
11	13
12	14
13	17
14	10
15	11
16	12
17	18
18	20
19	16
20	NEW
<b>SINGLES</b>	
1	1
2	3
3	4
4	5
5	2
6	9
7	8
8	NEW
9	7
10	6
11	13
12	14
13	17
14	10
15	11
16	12
17	18
18	20
19	16
20	NEW
<b>ALBUMS</b>	
1	1
2	2
3	3
4	NEW
5	5
6	4
7	NEW
8	6
9	7
10	8
11	9
12	11
13	15
14	14
15	13
16	10
17	16
18	12
19	17
20	NEW

ITALY (Musica e Dischi) 4/18/94	
THIS WEEK	LAST WEEK
1	1
2	2
3	3
4	4
5	NEW
6	5
7	7
8	9
9	NEW
10	NEW
<b>SINGLES</b>	
1	1
2	2
3	3
4	4
5	5
6	7
7	9
8	NEW
9	8
10	NEW
<b>ALBUMS</b>	
1	1
2	2
3	3
4	4
5	5
6	7
7	6
8	9
9	8
10	NEW

AUSTRALIA (Australian Record Industry Assn.) 4/24/94	
THIS WEEK	LAST WEEK
1	2
2	1
3	7
4	3
5	4
6	9
7	5
8	6
9	8
10	10
11	11
12	16
13	15
14	12
15	13
16	NEW
17	19
18	18
19	14
20	20
<b>SINGLES</b>	
1	2
2	1
3	7
4	3
5	4
6	9
7	5
8	6
9	8
10	10
11	11
12	16
13	15
14	12
15	13
16	NEW
17	19
18	18
19	14
20	20
<b>ALBUMS</b>	
1	1
2	3
3	2
4	7
5	4
6	5
7	19
8	9
9	6
10	14
11	10
12	8
13	11
14	15
15	12
16	17
17	13
18	16
19	NEW
20	NEW

GERMANY (continued) 4/19/94	
THIS WEEK	LAST WEEK
1	1
2	3
3	4
4	NEW
5	5
6	4
7	NEW
8	6
9	7
10	8
11	9
12	11
13	15
14	14
15	13
16	10
17	16
18	12
19	17
20	NEW
<b>SINGLES</b>	
1	1
2	3
3	4
4	NEW
5	5
6	4
7	NEW
8	6
9	7
10	8
11	9
12	11
13	15
14	14
15	13
16	10
17	16
18	12
19	17
20	NEW
<b>ALBUMS</b>	
1	1
2	2
3	3
4	NEW
5	5
6	4
7	NEW
8	6
9	7
10	8
11	9
12	11
13	15
14	14
15	13
16	10
17	16
18	12
19	17
20	NEW

SPAIN (TVE/AFYVE) 4/9/94	
THIS WEEK	LAST WEEK
1	1
2	2
3	NEW
4	3
5	8
6	5
7	4
8	6
9	NEW
10	NEW
1	NEW
2	1
3	4
4	3
5	5
6	2
7	6
8	7
9	NEW
10	10
<b>SINGLES</b>	
1	1
2	2
3	NEW
4	3
5	8
6	5
7	4
8	6
9	NEW
10	NEW
<b>ALBUMS</b>	
1	NEW
2	1
3	4
4	3
5	5
6	2
7	6
8	7
9	NEW
10	10

# HITS OF THE U.K.

© 1994, Billboard/BPI Communications (Music Week/© CIN) 4/23/94

THIS WEEK	LAST WEEK
1	2
2	1
3	6
4	NEW
5	NEW
6	3
7	7
8	12
9	9
10	5
11	NEW
12	11
13	4
14	14
15	10
16	8
17	NEW
18	16
19	15
20	20
21	28
22	18
23	17
24	21
25	13
26	NEW
27	NEW
28	NEW
29	25
30	22
31	NEW
32	NEW
33	NEW
34	19
35	29
36	23
37	NEW
38	NEW
39	24
40	NEW
<b>SINGLES</b>	
1	2
2	1
3	6
4	NEW
5	NEW
6	3
7	7
8	12
9	9
10	5
11	NEW
12	11
13	4
14	14
15	10
16	8
17	NEW
18	16
19	15
20	20
21	28
22	18
23	17
24	21
25	13
26	NEW
27	NEW
28	NEW
29	25
30	22
31	NEW
32	NEW
33	NEW
34	19
35	29
36	23
37	NEW
38	NEW
39	24
40	NEW
<b>ALBUMS</b>	
1	2
2	1
3	6
4	NEW
5	NEW
6	3
7	7
8	12
9	9
10	5
11	NEW
12	11
13	4
14	14
15	10
16	8
17	NEW
18	16
19	15
20	20
21	28
22	18
23	17
24	21
25	13
26	NEW
27	NEW
28	NEW
29	25
30	22
31	NEW
32	NEW
33	NEW
34	19
35	29
36	23
37	NEW
38	NEW
39	24
40	NEW

THIS WEEK	LAST WEEK
1	1
2	2
3	NEW
4	6
5	3
6	15
7	5
8	4
9	NEW
10	7
11	9
12	10
13	NEW
14	8
15	20
16	NEW
17	13
18	12
19	11
20	NEW
21	16
22	NEW
23	46
24	17
25	NEW
26	27
27	25
28	26
29	19
30	24
31	18
32	NEW
33	22
34	21
35	NEW
36	NEW
37	23
38	36
39	NEW
40	28
<b>ALBUMS</b>	
1	1
2	2
3	NEW
4	6
5	3
6	15
7	5
8	4
9	NEW
10	7
11	9
12	10
13	NEW
14	8
15	20
16	NEW
17	13
18	12
19	11
20	NEW
21	16
22	NEW
23	46
24	17
25	NEW
26	27
27	25
28	26
29	19
30	24
31	18
32	NEW
33	22
34	21
35	NEW
36	NEW
37	23
38	36
39	NEW
40	28

NETHERLANDS (Stichting Mega Top 50) 4/23/94	
THIS WEEK	LAST WEEK
1	1
2	2
3	4
4	9
5	3
6	5
7	NEW
8	7
9	6
10	8
<b>SINGLES</b>	
1	1
2	2
3	4
4	9
5	3
6	5
7	NEW
8	7
9	6
10	8
<b>ALBUMS</b>	
1	1
2	2
3	3
4	5
5	4
6	7
7	6
8	NEW
9	8
10	10

NEW ZEALAND (RIANZ) 4/13/94	
THIS WEEK	LAST WEEK
1	2
2	6
3	1
4	3
5	9
6	5
7	7
8	4
9	NEW
10	NEW
<b>SINGLES</b>	
1	2
2	6
3	1
4	3
5	9
6	5
7	7
8	4
9	NEW
10	NEW
<b>ALBUMS</b>	
1	1
2	3
3	2
4	4
5	NEW
6	NEW
7	5
8	7
9	NEW
10	NEW

HONG KONG (IFPI Hong Kong Group) 4/10/94	
THIS WEEK	LAST WEEK
1	4
2	1
3	NEW
4	NEW
5	3
6	5
7	6
8	NEW
9	7
10	10
<b>ALBUMS</b>	
1	4
2	1
3	NEW
4	NEW
5	3
6	5
7	6
8	NEW
9	7
10	10

# HITS OF THE WORLD

## CONTINUED

### EUROCHART HOT 100 4/23/94 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
2	3	WITHOUT YOU MARIAH CAREY COLUMBIA
3	11	DOOP DOOP CLUBSTUTE
4	2	LOOK WHO'S TALKING! DR ALBAN CHEIRON
5	5	THE SIGN ACE OF BASE MEGA/METRONOME
6	12	EVERYTHING CHANGES TAKE THAT RCA
7	4	OMEN III MAGIC AFFAIR ELECTROLA
8	4	IT'S ALRIGHT EAST 17 LONDON
9	15	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE NPG
10	7	SLEEPING IN MY CAR ROXETTE EMI
11	9	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
12	6	MOVE ON BABY CAPPELLA INTERNAL
13	13	ROCK MY HEART HADDAWAY COCONUT/ARISTA
14	10	RETURN TO INNOCENCE ENIGMA VIRGIN
15	18	I'LL REMEMBER MAOONNA MAVERICK/SIRE
16	14	RIGHT IN THE NIGHT JAM & SPOON DANCE POOL
17	20	I LIKE TO MOVE IT REEL 2 REAL FEAT. THE MAD STUNTMAN POSITIVA
18	NEW	DON'T TURN AROUND ACE OF BASE MEGA/METRONOME
19	NEW	JE DANSE LE MIA I AM DELABEL
20	16	GET-A-WAY MAXX BLOW UP
<b>ALBUMS</b>		
1	2	PINK FLOYD THE DIVISION BELL EMI
2	1	MARIAH CAREY MUSIC BOX COLUMBIA
3	4	SOUNDTRACK PHILADELPHIA EPIC/SOUNDTRACK
4	3	BRYAN ADAMS SO FAR, SO GOOD A&M
5	5	CORO DE MONJES DEL MONASTERIO DE SILOS LAS MEJORES OBRAS DEL CANCANTO GREGORIANO EMI
6	7	TAKE THAT EVERYTHING CHANGES RCA
7	6	ENIGMA THE CROSS OF CHANGES VIRGIN
8	9	PANTERA FAR BEYOND DRIVEN ATCO
9	8	CAPPELLA U GOT 2 KNOW INTERNAL
10	14	ACE OF BASE HAPPY NATION MEGA/METRONOME
11	13	ACE OF BASE HAPPY NATION (U.S VERSION) MEGA/METRONOME
12	NEW	DEACON BLUE OUR TOWN-GREATEST HITS COLUMBIA
13	11	SOUNDGARDEN SUPERUNKNOWN A&M
14	10	MEAT LOAF BAT OUT OF HELL II-BACK INTO HELL VIRGIN
15	20	LAURA PAUSINI LAURA CGD/WARNER
16	16	AEROSMITH GET A GRIP GEFEN
17	12	PRIMAL SCREAM GIVE OUT BUT DON'T GIVE UP CREATION
18	15	BJORK OEBUT MOTHER/ONE LITTLE INDIAN
19	19	PHIL COLLINS BOTH SIDES VIRGIN/WEA
20	NEW	MARVIN GAYE THE VERY BEST OF... MOTOWN

### NORWAY (Verdens Gang Norway) 4/12/94

THIS WEEK	LAST WEEK	SINGLES
1	2	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
2	1	RETURN TO INNOCENCE ENIGMA VIRGIN
3	6	WITHOUT YOU MARIAH CAREY COLUMBIA
4	8	LOOK WHO'S TALKING DR. ALBAN ARISTA
5	3	SLEEPING IN MY CAR ROXETTE EMI
6	7	MITT HJERTES TRELL DUM OUM BOYS OH YEAH!/EMI
7	NEW	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE MEGA
8	4	ALL FOR LOVE BRYAN ADAMS, ROD STEWART, STING A&M
9	10	GET A WAY MAXX SONEI
10	NEW	LOSER BECK GEFEN
<b>ALBUMS</b>		
1	NEW	PINK FLOYD THE DIVISION BELL EMI
2	1	DANCE WITH A STRANGER LOOK WHAT YOU'VE DONE NORSK/BMG
3	2	SISSEL KYRKJEBØ INNERST I SJELÉN STAGEWAY/POLYGRAM
4	4	ANNE GRETE PREUS MILLIMETER WARNER
5	NEW	DUM DUM BOYS LUDIUM OH YEAH!/EMI
6	3	VARIOUS MEGA DANCE 2 ARCADE
7	6	MANFRED MANN THE VERY BEST OF ARCADE
8	9	MARIAH CAREY MUSIC BOX COLUMBIA
9	NEW	ERIC CLAPTON THE CREAM OF... POLYGRAM
10	5	SOUNDGARDEN SUPERUNKNOWN A&M

### BELGIUM (IFPI Belgium/SABAM) 4/8/94

THIS WEEK	LAST WEEK	SINGLES
1	1	WITHOUT YOU MARIAH CAREY COLUMBIA
2	5	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
3	2	TAKE MY LOVE GOOD SHAPE DINO
4	3	MOVE ON BABY CAPPELLA RED BULLET
5	6	LA SOLITUDE LAURA PAUSINI CGD
6	4	IT'S ALRIGHT EAST 17 LONDON
7	NEW	DE RODE DUIVELS NAAR AME LUC STEENO SONY
8	10	POWER OF LOVE CELINE DION COLUMBIA
9	9	STRANI AMORI LAURA PAUSINI CGD
10	NEW	UNITY MIX 3 UNITY MIXERS INDISC
<b>ALBUMS</b>		
1	NEW	PINK FLOYD THE DIVISION BELL EMI
2	2	SILOS CANTO GREGORIANO EMI
3	1	MARIAH CAREY MUSIC BOX COLUMBIA
4	6	LAURA PAUSINI LAURA CGD
5	4	SOUNDTRACK PHILADELPHIA EPIC
6	3	LAURA PAUSINI LAURA PAUSINI CGD
7	7	TAKE THAT EVERYTHING CHANGES RCA
8	5	SOUNDTRACK SCHINOLER'S LIST MCA
9	NEW	THE RADIOS BABY YES EMI
10	8	JULIEN CLERC CE N'EST RIEN EMI

### IRELAND (IFPI Ireland) 4/14/94

THIS WEEK	LAST WEEK	SINGLES
1	1	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
2	2	EVERYTHING CHANGES TAKE THAT RCA
3	4	THE SIGN ACE OF BASE LONDON
4	3	DOOP DOOP CITYBEAT
5	11	I LIKE TO MOVE IT REEL 2 REAL FEAT. MAD STUNTMAN POSITIVA
6	8	STORM 4TH DIMENSION LIQUID
7	5	WITHOUT YOU MARIAH CAREY COLUMBIA
8	7	ALL THE LIES THAT YOU TOLD ME FRANCES BLACK DARA
9	9	ROCK MY HEART HADDAWAY LOGIC/ARISTA
10	NEW	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE CLUB TOOLS
<b>ALBUMS</b>		
1	1	GARTH BROOKS NO FENCES CAPITOL
2	4	GARTH BROOKS IN PIECES LIBERTY
3	7	VARIOUS NOW THAT'S WHAT I CALL MUSIC 27 EMI/VIRGIN/POLYGRAM
4	3	FRANCES BLACK TALK TO ME DARA
5	8	SOUNDTRACK PHILADELPHIA EPIC
6	7	THE CRANBERRIES EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ISLAND
7	5	MARIAH CAREY MUSIC BOX COLUMBIA
8	6	PINK FLOYD THE DIVISION BELL EMI
9	NEW	VARIOUS THE BEST OF EUROVISION SOLID
10	NEW	DEACON BLUE OUR TOWN-THE GREATEST HITS COLUMBIA

### DENMARK (IFPI/Nielsen Marketing Research) 4/14/94

THIS WEEK	LAST WEEK	SINGLES
1	2	LOOK WHO'S TALKING DR. ALBAN BMG/ARIOLA
2	1	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
3	NEW	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE NPG/MEGA
4	8	OMEN III MAGIC AFFAIR EMI MEDLEY
5	3	SLEEPING IN MY CAR ROXETTE EMI MEDLEY
6	NEW	DR. LOVE STELLA GETZ MEGA
7	NEW	EVERYTHING CHANGES TAKE THAT BMG/ARIOLA
8	NEW	PROMISE MAN BASIC ELEMENT EMI
9	7	DON'T TURN AROUND ACE OF BASE MEGA
10	4	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
<b>ALBUMS</b>		
1	1	PINK FLOYD THE DIVISION BELL EMI MEDLEY
2	4	DIZZY MIZZ LIZZY DIZZY MIZZ LIZZY EMI
3	2	SALOMONSEN SANNE LANGUAGE OF THE HEART VIRGIN
4	6	MARIAH CAREY MUSIC BOX COLUMBIA
5	NEW	ROXETTE CRASH! BOOM! BANG! EMI MEDLEY
6	3	GNAGS OJNE PA STILKE BMG/ARIOLA
7	5	TV. 2 VERDENS LYKKELIGSTE MAND PLADECOMPAGNET
8	7	TAKE THAT EVERYTHING CHANGES BMG/ARIOLA
9	NEW	AEROSMITH GET A GRIP BMG/ARIOLA
10	9	SORT SOL GLAMOURPUSS SONY

### SWITZERLAND (Media Control Switzerland) 4/17/94

THIS WEEK	LAST WEEK	SINGLES
1	5	WITHOUT YOU MARIAH CAREY COLUMBIA
2	2	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
3	3	OMEN III MAGIC AFFAIR EMI
4	1	IT'S ALRIGHT EAST 17 POLYGRAM
5	6	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/STING A&M
6	4	MOVE ON BABY CAPPELLA PHONOGRAM
7	8	LOOK WHO'S TALKING DR. ALBAN BMG
8	7	SLEEPING IN MY CAR ROXETTE EMI
9	NEW	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE NPG
10	NEW	RETURN TO INNOCENCE ENIGMA VIRGIN
<b>ALBUMS</b>		
1	1	PINK FLOYD THE DIVISION BELL EMI
2	3	MARIAH CAREY MUSIC BOX COLUMBIA
3	2	CAPPELLA U GOT 2 KNOW PHONOGRAM
4	6	SOUNDTRACK PHILADELPHIA EPIC
5	NEW	LAURA PAUSINI LAURA CGD/WARNER
6	4	BRYAN ADAMS SO FAR SO GOOD A&M
7	5	CORO DE MONJES DEL M. BENEDICTINO DE SANTO DOMINGO EMI
8	7	GOTTHARD OIAL HARO BMG
9	8	ACE OF BASE HAPPY NATION POLYGRAM
10	NEW	MARIA GLEN THIS IS MARIA GLEN BMG

### ARGENTINA (C.A.P.I.F.) 4/8/94

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	PINK FLOYD THE DIVISION BELL COLUMBIA
2	NEW	SANDRO CLASICO SONY
3	6	VASOS VACIOS LOS FABULOSOS CADILLACS SONY
4	NEW	ACE OF BASE THE SIGN ARISTA
5	9	EROS RAMAZZOTTI TOOO HISTORIAS BMG
6	NEW	VARIOUS FOREVER HITS PLATINUM SONY
7	NEW	MARIAH CAREY MUSIC BOX COLUMBIA
8	2	PIMPINELA HAY AMORES QUE MATAN POLYGRAM
9	NEW	BANDA ORIGINAL DE SONIDO EL GUARDAESPALDAS BMG
10	NEW	EMANUEL ORTEGA CONOCIENONOS SONY

# GLOBAL MUSIC PULSE

## THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**NORWAY:** A new duo called **Brothers** debuted late last year with an energetic, rap-metal version of the AC/DC classic "Back In Black," selling an impressive 10,000 copies here. Now Brothers' first album has been released on Vertigo (through PolyGram) throughout Scandinavia and Germany. The album's title, "Two For The Price Of One," is apt since **Taiwo** and **Kehinde Karlson** are not only brothers but identical twins—who look like refugees from the '70s blaxploitation movie "Shaft." The album is a collection of cover versions of their favorite songs from the days when they were growing up: numbers like the Osmonds' "Crazy Horses," the Arrows' "I Love Rock'N'Roll," Queen's "We Will Rock You," Brothers Johnson's "Get The Funk Out Ma Face," and Jimi Hendrix's "Purple Haze." With invaluable contributions throughout from Scandinavian rap/metal outfit **Clawfinger** (Billboard, March 5), the songs are given a funk/metal hip-hop treatment that lends the album its distinctive sound. The Karlson brothers are songwriters themselves, but the entire album is taken up by other people's material. Will they be taken seriously when the time comes to release their own songs? "We have worried about it," Taiwo Karlson admits, explaining that the album was made as quickly as possible to follow up the success of "Back In Black." "We see this as step one. We believe that our own songs will be well-received when the time comes." **ERIK VALEBROKK**

**JAPAN:** Okinawan female chorus group the **Nenes** (pronounced nay nays) recently completed a noteworthy recording session in Los Angeles with guitar supremos **Ry Cooder**, **David Lindley**, and **David Hidalgo** (of **Los Lobos**), and drummer **Jim Keltner**. The resulting album, to be released this spring by Ki/oon Sony Records, will include both Okinawan songs and covers of some non-Japanese material. Cooder's involvement with Okinawan music dates back to 1980, when he guested on **Shoukichi Kina** and **Champoose's** classic album "Blood Line." Ironically, for many Japanese music fans, Cooder's interest gave Okinawan music the necessary seal of approval, leading indirectly to the recent popularity of other Okinawan groups such as the **Rinken Band**, as well as mainland acts like **Shang Shang Typhoon**, whose music incorporates Okinawan influences. **STEVE MCCLURE**

**INDIA/U.K.:** India's leading movie soundtrack singer, Bombay-based **Kumar Sanu**, brings spice to an emerging Hindi dance trend in the U.K. with his new album "Catch The Rhythms" (Rhythm Squad Records). Backed by the Dutch-based, 15-piece Asian band **Temptation Sound Machine**, he delivers 10 infectious rhythmic songs, including Hindi-language cover versions of **Maxi Priest's** "Close To You," **Sonny and Cher's** "I Got You Babe," and the late '80s soca-soaked U.K./Afro-Caribbean Carnival anthem "Feeling Hot Hot Hot" by **Arrow**. Rhythm Squad Records, headed by **Ramesh Kansara**, is one of a growing number of U.K.-based Asian labels aiming their product at mainstream markets. "Catch The Rhythms" is typically well-produced and well-packaged, and the company has invested in promotional merchandise. Kansara acknowledges that this policy signals a break with the tradition of Asian labels aiming low-priced and unsophisticated product at their own communities only. "I want Rhythm Squad releases to be heard by a wide audience," he says, "but you can't expect a High Street megastore to stock them if they look cheap and nasty." Rhythm King is handling its own distribution for "Catch The Rhythms" in the U.S., Canada, and the Far East, while a licensing deal is being finalized for release of the album in India. Kansara points out that his label intends to steer clear of bhangra, the genre of Asian-rooted dance music making waves in the U.K. (Global Pulse, April 9). He stresses that while bhangra is sung in Punjabi and is driven by traditional Indian dhol drum rhythms, Sanu's album is so different it might almost be described as Hindi-language soul music. Some of Rhythm Squad's other new signings may have a harder edge, he says, but all will sing in Hindi without the presence of the bhangra dhol. **DAVID STANSFIELD**

**JAMAICA:** After a near-fatal motorcycle accident earlier this year, Sony/Chaos act **Tiger** was finally released from the hospital this month. The innovative dancehall artist, known as much for his comedic flair as for his toasting talent, confirmed that he is getting stronger every day. Tiger's invincible spirit is well-known in music circles here. The pint-sized performer has survived several serious bouts of drug addiction, leading to speculation that, like his feline namesake, the DJ has been blessed with nine lives. Best known for his hits "No Wanga Gut," "When," and "Run Back To Me," Tiger's current album is "Claws Of The Cat." **MAUREEN SHERIDAN**

**SPAIN:** The high command of this country's singer/songwriter brigade joined the Minister of Culture, **Carmen Alborch**, at a record/bookshop get-together in Madrid to celebrate the 30-year-old career of Catalan performer **Joan Manuel Serrat**. Among those who joined the round-table discussion on the life and work of Serrat (who attended, looking mortified) were fellow singers **Luis Eduardo Aute**, **Joaquin Sabina**, and **Victor Manuel**. The talk was presented by **David Gavela**, the director of the country's biggest radio network, Cadena SER, who said Serrat had proved that "music is a transmission vehicle of cultural values, solidarity, liberty, and democracy." Looking at Alborch, he said that in any other country Serrat would have been awarded the Legion of Honor. The 46-year-old minister replied that for people of his generation, Serrat (slightly older than 46) remains an essential reference point, before joking, "He does not have the Legion of Honor because he is too young." **HOWELL LLEWELLYN**



# Prairie Oyster, BMG Hope To Turn U.S. Tide With New 'Moon'

■ BY LARRY LeBLANC

TORONTO—While Prairie Oyster's recently released BMG/Arista country album "Only One Moon" almost certainly will become a Canadian best-seller, the fate of the band remains uncertain in the United States.

"We don't have an immediate pickup in the States [from BMG affiliate companies RCA, Arista, and BNA]," says the group's manager, Alan Kates, head of AMK Management. "The band has tremendous respect in the Nashville community, and Tim DuBois [president of Arista Records Nashville] has been very responsible for us making this record."

Prairie Oyster, the Juno Award winner as top country group of 1986, 1987, 1991, and 1992, was given U.S. releases of its two previous albums, 1990's "Different Kind Of Fire" and 1991's "Everybody Knows," by RCA; however, limited sales response led to the band being dropped.

According to SoundScan, American sales for "Different Kind Of Fire" stand at 13,000 units since January 1991, when the sales tracking service began. Kates says the album has actually sold 70,000 units in the U.S. and 47,000 units in Canada. He also says that "Everybody Knows" has sold 120,000 units in Canada, while SoundScan figures indicate U.S. sales of 32,000 units.

Prairie Oyster's domestic sales success is particularly notable because, while Canadian country radio gives substantial airplay to domestic country, sales here tend to

overwhelmingly favor American country artists. Along with Michelle Wright and Charlie Major (both BMG Canada acts), as well as Ian Tyson, folk-styled Rita MacNeil, and the Rankin Family, Prairie Oyster is one of the few Canadian country acts able to sell big numbers.

"What happened with RCA was a shock and a setback," says Bob Jamieson, president/GM of BMG Music Canada. "But there are now opportunities to place this new record with a label that will take the group to at least the same level we have in Canada, platinum-plus. We're going to shop it to our [BMG] family first, and then [if there is no resulting deal] we'll take it outside. But we're going to it, together with the band."

While "Different Kind Of Fire" failed to catch on in the U.S., the album, boosted by six Canadian chart singles, contributed to Prairie Oyster becoming a major concert draw in Canada. "We've never played so much, ever," says the band's singer, Russell deCarle. "But this band originally came together playing and jamming in clubs, and that's still an element we enjoy."

This year marks the 20th anniversary of the Toronto-based band. An earlier lineup performed together from 1974 to 1978. "It took us years to get around to recording," says deCarle. "We got shamed into recording our first single ['Jukejoint Johnny,' on Nashville-



PRAIRIE OYSTER

based 16th Avenue Records in 1984). If it hadn't been for [then-CFGM music director] Garry O'Brien and [then-CFGM PD] Greg Slaight, we may never have recorded."

While deCarle, a classic honky-tonk belter, is the focal point of Prairie Oyster, superb backup is provided by guitarist Keith Glass, keyboardist Joan Besen, drummer Bruce Moffet, pedal steel player Dennis Delorme, and John P. Allen on fiddle, mandolin, and acoustic guitar.

Produced by Steve Fishell and band members, "Only One Moon" was recorded at Treasure Isle Recorders, Champagne Studios, and The Money Pit in Nashville, and at Sounds Interchange and Reaction Sound here. The album features a mix of traditional country, rockabilly, blues, and even Cajun.

It was manager Kates who suggested ex-Hot Band member Fishell as producer. Kates had met Nashville-based Fishell, who has previously recorded the Mavericks

and Radney Foster, last year while scouting for a producer for his client Charlie Major.

"One reason we picked Steve was because he's a band guy," says deCarle. "A lot of [country] producers are afraid of bands. They often want to take a solo artist and use their own stable of session people."

DeCarle also admits that a number of industry figures have tried to coax him into tackling a solo career. "Some people have been quite frank about that," he says. "I can see me doing some solo projects down the road, but, quite honestly, I feel we're really just scratching the surface, and there's a lot of work unfinished."

With the exception of several well-chosen covers, including songs penned by Alan Jackson, Pam Tillis, and Lucinda Williams, the new album features all originals, with Glass getting the lion's share of credits with five titles. Among the exceptional tracks are Glass' "Louissette" and "Don't Cry Little Angel," deCarle's moody "Such A Lonely One," and what is considered the album's highlight, "Black-Eyed Susan," a scathing indictment of marital abuse, which Besen co-wrote with veteran Newfoundland songwriter Ron Hynes.

DeCarle claims that Besen didn't pitch "Black-Eyed Susan" to the band. "I don't think she initially heard 'Black-Eyed Susan' as a Prairie Oyster song," he says. "I took the demo home of her singing and playing piano, and thought it was wonderful. One night Keith was at my house, and we played it with acoustic guitars and realized it'd be a real nice song to do with a real acoustic treatment. I think it gives it a different slant with a guy singing it."

Of his sole songwriting credit, the

leadoff single "Such A Lonely One," deCarle says, "I had that song for a year but didn't have the nerve to play it for anyone. I finally played it for Keith, and he loved it."

According to BMG Canada manager of national video and country radio promotion Ken Brain, Canadian country radio has quickly embraced the song. "It's probably the fastest-moving single I've ever seen at radio," he says. "To move up the [Canadian trade The Record] chart that fast, No. 12 after four weeks, is pretty amazing."

Despite such a positive indicator, Kates knows that Canadian success is no guarantee of breaking through in the U.S. Wright is the first Canadian country artist since Anne Murray in the late '60s to break through there. Furthermore, he knows that a Canadian group can only tour Canada so many times per year before risking overexposure.

"We've been able to get ourselves out to a lot more people—not just playing [major markets like] Calgary and Edmonton—but how many times can you go back to Calgary?"

## CONGLOMERATES

(Continued from page 56)

deal with a local firm, which declines to reveal its identity until gaining final government approval. Last month, Virgin Retail announced its alignment with Saehan Media to form Saehan Virgin Megastores Korea, a 50-50 venture (Billboard, March 12).

The medium-size and small music businesses are voicing some complaints about the conglomerates' invasion. However, the wider industry view is that little will halt their advance.

## MUCHMUSIC FACES LICENSE OPPOSITION

(Continued from page 50)

ers here. From a dollar standpoint, sync rights may not be a major revenue source, but many publishers say the onus should be on Much to secure licenses.

"To pass that responsibility onto the performer is brutal and unfair," says John Redmond, GM, PolyGram Music Publishing.

Redmond also maintains that because of Much's domination of Canadian video programming, publishers have little choice but to issue a license to any performer appearing on the network. "People are terrified of Much's power," he says.

Jerry Renewych, president of Warner/Chappell Music Canada, concurs, noting, "They're a very strong network, and they are very intimidating." Rubinstein takes issue with such

commentary. "I don't think those kinds of comments are reflective of our general recognition in the industry as being a network that's been more than open and fair in dealing with the music industry," he says. "I'm not aware of any bad reputation or any allegation of unfairness leveled at us."

Warner/Chappell's Renewych further maintains that the major publishers' negotiation power with Much is weakened because bargaining with the network on appearances often is done with managers or publishers who are affiliated with CMPA's licensing subsidiary, the Canadian Musical Reproduction Rights Agency.

"They're not in touch with what's happening with copyright," he says. "Their aim is to get their act on the network."

## MELBOURNE TOUTED AS MUSIC BIZ CENTER

(Continued from page 56)

mentaries. The area may become a theater and nightclub strip in the evening.

The strategy to expand the Melbourne Music Festival into an international event was already implemented during this year's festivities. Links with the Canadian music industry, via Vancouver's Music West International Music Conference and Exhibition Festival, were formalized. Festival director Maureen Jack and program manager Laurie Mercer

were invited to conduct seminars on promoting acts and securing record company interest in North America.

At the Music West festival next month, Australian guitar wiz Tommy Emmanuel, chartmakers Things Of Stone And Wood, indie guitar band Ripe, and traditional folk act Celtic City Sons will be spotlighted, and the dozen-plus Australian executives scheduled to attend will speak on panels associated with Asian and Australian scopes.

## MAPLE BRIEFS

**S**ARAH NORRIS HAS BEEN appointed director of Geffen Marketing at MCA Records Canada; Steve McAuley has been named director of artist relations at EMI Music Canada. At Sony Music Canada, Rob Mitchel has been promoted director of press and publicity; Elana Rabinovitch becomes manager of press and publicity; Ron Camilleri has been promoted to director of catalog marketing; and Therese Garnett has been named product manager of children's and family entertainment products.

## EUROPEAN MUSIC IS ONLY A FAX AWAY!

1. The latest Pan-European and national/regional sales and airplay charts every Thursday on your desk through Music & Media's CHARTFAX service.
2. Exclusive airplay reports on your European record release, listing which key radio stations play your record and in what rotation. Music & Media's pan-European airplay monitoring system: TRACKFAX.

CALL MUSIC & MEDIA'S U.S. REPRESENTATIVE: BETH DELL'ISOLA, TEL: (404) 512.7107



## WEA Remains Leading U.S. Distributor But Sony's Big Move Closes Gap

### Uni Is Tops In Country Field; BMG Leads R&B

BY ED CHRISTMAN

NEW YORK—WEA held onto its lead as the top U.S. music distributor in the first quarter, but No. 2 Sony Music Distribution moved dramatically to close the market-share gap.

Uni withstood a surge by WEA to remain the top country distributor, while BMG snared the top spot in R&B distribution.

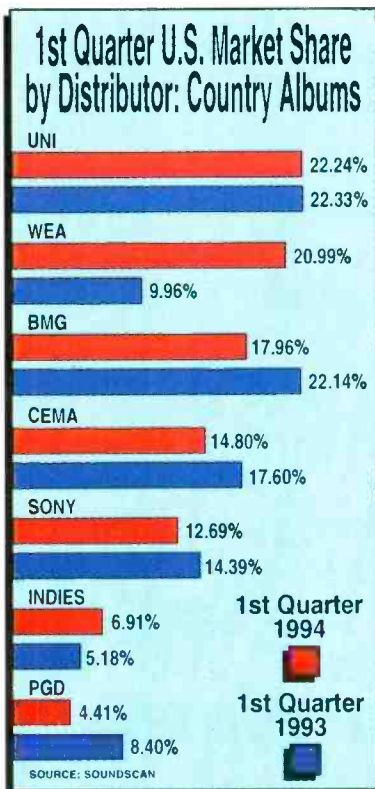
The market-share standings are being reported by Billboard using only SoundScan data for the first time. SoundScan collects point-of-sale information on all music formats and configurations sold at retail and rack accounts that make up 70% of the U.S. retail marketplace, then projects sales for the entire U.S. marketplace.

The total-market information in this story includes all sales regardless of configuration or musical format (and is not geared to just The Billboard 200). The market share for country and R&B consists of data collected by SoundScan exclusively for those album charts.

In the future, Billboard will be publishing market-share data on a quarterly basis. Full-year market share will appear each January; for reference purposes, a chart of 1992 and 1993 distribution market shares appears with this feature.

For the total market, WEA finished the most recent quarter with a 20.73% share, down about two percentage points from the 22.88% it captured in the first quarter of last year. Sony enjoyed a 1.5-percentage-point gain during the first quarter this year vs. last year, finishing with a 17.12% share.

Last year, the two distributors were separated by a little more than 7 percentage points in the first quarter; this year, Sony narrowed the gap to 3.61 points. For the full year 1993, the gap



was 4.4 percentage points, while in 1992, WEA had a 6.85 point lead over Sony.

WEA's latest dip follows a sharper decline in marketplace dominance that it suffered in previous years, when independent labels it distributed, such as Island, Geffen, and Virgin, changed ownership and moved to new distributors.

WEA president Dave Mount says that WEA's performance during the quarter started slow, but culminated in a big March. "March was a record March for us in sales volume," he says. For the quarter, John Michael Montgomery's Atlantic album "Kickin' It Up" generated huge sales for WEA. Other albums that contributed strongly to WEA's performance were the "Above The Rim" soundtrack, Pantera's "Far Beyond Driven," Nine Inch Nails' "The Downward Spiral," Tori Amos' "Under The Pink," and Morrissey's "Vauxhall & I."

Mount says WEA executives project

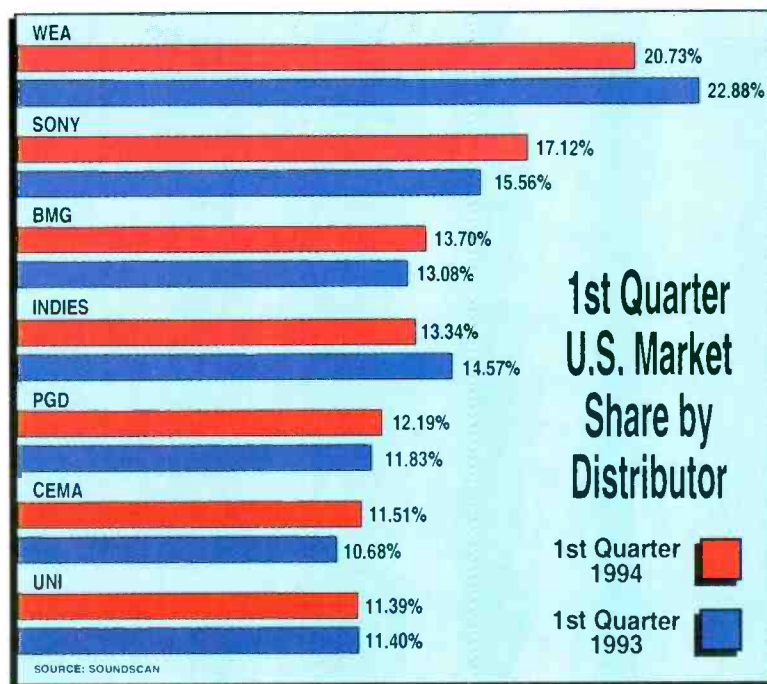
a strong second quarter. "We expect to be well above last year," he says, "even though historically [the second quarter] is the softest quarter of the year."

Among the artists releasing albums that should lead the charge for WEA's second quarter are Randy Travis, Keith Sweat, Stone Temple Pilots, the Pretenders, Seal, Travis Tritt, Huey Lewis & the News, Boingo, Joan Jett, Al B. Sure!, Al Jarreau, Stevie Nicks, Erasure, Primal Scream, El DeBarge, and Sir Mix-A-Lot, as well as the "Maverick" soundtrack.

Paul Smith, Sony Music Distribution president, says he too was pleased with his company's performance during the first quarter. "We had the music, and, of course, the greatest label and distribution lineup in our history," he says. The quarter was the last in Sony's fiscal year, which was the company's biggest ever by far, says Smith.

"And we are starting out this year with Pink Floyd, so the momentum continues," he adds. Among the albums that performed well for Sony during the last quarter were Mariah Carey's "Music Box," Pearl Jam's "Vs.," Celine Dion's "The Colour Of My Love," Alice In Chains' "Jar Of Flies," and the "Philadelphia" soundtrack.

Moreover, Smith points out that Billy Joel's "River Of Dreams" continues to sell well, and should get a boost when the artist tours this summer with Elton John. Also, Smith says he expects the new Basia album to break



wide open.

At BMG Distribution, the cold spell it suffered for the first 2 1/2 years of the '90s is a dim memory, as the company finished the first quarter as the third-largest U.S. distributor, with a 13.7% market share, up from a fourth-place finish with a 13.08% share in the same time period last year. In one week during the quarter, BMG claimed the top three spots on The Billboard 200.

Pete Jones, president of BMG Distribution, says, "While Arista certainly leads the celebration, other [BMG distributed] labels have joined the party." Jones says BMG hits included Arista's "Bodyguard" soundtrack and albums on that label from Kenny G, Toni Braxton, Ace Of Base, Crash Test Dummies, Alan Jackson, Brooks & Dunn, and BlackHawk; RCA's ZZ Top, Wu-Tang Clan, and "Reality Bites" soundtrack; Jive's R. Kelly, Shaquille O'Neal, and A Tribe Called Quest; Zoo's Tool; and Private Music's Yanni.

He points out that during the week that BMG dominated The Billboard 200, two of the three albums, from Braxton and Ace Of Base, were from new artists, while R. Kelly was following up his debut album.

"It is particularly rewarding and encouraging to have success across a variety of labels and genres," Jones adds.

Jones expects strong second-quarter performances from albums by Sarah McLachlan, Aretha Franklin, Pam Til-

lis, Outkast, the Smithereens, Alabama, Lorie Morgan, Cause And Effect, Aliyah, and the Rollins Band.

Independent distributors, which came into their own with the advent of

(Continued on page 64)



**400 CD BOOKLETS in 2 SQ. FT.!**  
actual CD's kept in jewel boxes behind the counter.

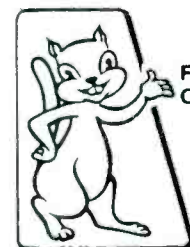
Full line of counter, wall and floor displays

**Browser**<sup>®</sup>  
DISPLAY SYSTEMS  
CHICAGO ONE STOP, INC.  
401 West Superior • Chicago, IL 60610  
Phone: 312-822/0822 • Tollfree: 800-822/4410

Write or call for FREE sample!

Patents 4813534 & 4899879

In addition to 104 different section dividers, 191 categories, 1312 artists, and a full line of accessories, we can custom print ANY THING YOU WANT.



FOR A FREE CATALOG CALL  
800/648-0958  
GOPHER PRODUCTS

Orange County (800) 827-7177 Los Angeles (800) 795-6847 Atlanta (800) 758-6710 Philadelphia (800) 733-3397

**YOUR # 1 STOP**

#1 In Fill  
#1 In Low Prices  
#1 In Customer Satisfaction  
#1 In CDs, Cassettes, Laserdiscs & Accessories

Call For Your *FREE* Complete Catalog

**Abbey Road Distributors**  
Atlanta (800) 758-6710 Milwaukee (800) 558-9066 Philadelphia (800) 733-3397

# #1 IN SERVICE!

CALL FOR YOUR FREE CATALOG

OVER 100,000 TITLES! • FIND OUT WHY WE'RE THE BEST!

**SOUTHWEST WHOLESALE**  
RECORDS & TAPES

**800-275-4799**

4240 Lockefield • Houston, Texas 77092

YOU CAN'T SELL IT IF YOU DON'T HAVE IT!

## REGGAE MUSIC

**VP RECORDS**

Call Toll Free To Place Orders

**1-800-441-4041**

Fax: 718-658-3573

BEST PRICE

FREE CATALOG

SAME DAY MAIL

IMPORT

EXPORT

LARGEST DISTRIBUTOR

**NAIRD**

MAIN BRANCH: 89-05 138th Street, Jamaica, NY 11435 Tel: 718-291-7058  
IN FLORIDA: 5893 S.W. 21st St., W. Hollywood, Florida 33023 Tel: 305-966-4744 Fax: 305-966-8766

**HL DISTRIBUTORS, INC.**

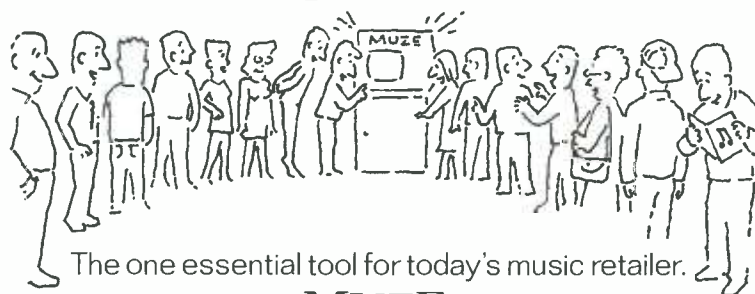
6940 S.W. 12 Street  
Miami, Florida 33145

- Excellent Service
- Knowledgeable Sales Reps
- Customer Satisfaction
- Fully Computerized
- Great Fill • Super Prices
- Huge Inventory
- CD • Cassettes • 12"
- Accessories

Local: 305-262-7711, Ask for Thomas  
or Call Toll Free: 1-800-780-7712  
Fax: 305-261-6143

WE ARE A SERVICE ORIENTED COMPANY

## Put Muze in and they will come.



The one essential tool for today's music retailer.

**MUZE™**

The ultimate mind for music.

(800) 935-4848

Member of **NAIRD**

## Retail

### Carter's One-Stop Purchase Keeps Regional Flame Burning

ANYBODY WHO HAS been following music retailing and wholesaling over the last few years knows that consolidation is now the name of the game. While consolidation does provide some advantages, most label and distribution executives tend to depress themselves by focusing on the negatives. Consolidation, they complain, eliminates regional chains, which tend to be more sympathetic to developing artists and are integral to micro-marketing efforts. Consequently, any time a group of label and distribution executives get together, don't be surprised if you hear them bemoan the fate of regional chains and list the ones who have been gobbled up recently.

But there is some good news going on at the regional chain level. In Atlanta, One-Stop Record House recently was sold to an entrepreneur, Al Carter, who wants to expand the business.

One-Stop Record House has two arms: a retail division that operates 13 stores under the Peppermints logo, and, as the company name denotes, a one-stop operation. Terms of the deal were not disclosed (Billboard, April 23).

In assuming ownership of the company, one of the first things Carter says he did is change its name to One-Stop Music House. That change indicates the style that Carter likely will employ as he moves forward. He kept the foundation of the company name, but modernized it.

In deciding to buy One-Stop Music House, Carter says he saw "a firm with a lot of potential." But he points out that the company has been in existence for 25 years, which "certainly demonstrates staying power." Indeed, he adds that the company's potential, coupled with its strong foundation, was one of the main things that induced him to make the acquisition.

Carter says he will build on that foundation, not change it. For example, other than bringing in Bill Daniels, a business associate who will assume the title of senior VP and controller, he doesn't anticipate making staff changes. But he is moving forward aggressively on upgrading systems, tying in an already installed point-of-sale system with a new overall management system.

While that's getting done, Carter and Daniels also will be concentrating on learning the music business.

Carter will have help along the way. Two of the three previous owners, Hugh and Carol West, will stay on as consultants, while Ron Freeman is retiring. Hugh West has a three-year agreement with a sliding time commitment, Carter reports.

Carter says he had "a very good courtship with the owners—who were concerned about what would happen to the company, even though they wouldn't be here. They wanted to find the right buyer."

Carter, who has a Harvard MBA,

has a retail and entertainment background. For the last two years, he has been vice chairman at N.D.I. Video Inc., a Blockbuster franchisee that owns 23 stores. Previous to that, his employment history includes jobs with the Disney channel and Home Box Office.

Carter says he bought a music retailer and wholesaler because he "enjoys the entertainment business. I enjoy the product, and the industry is growing. We are all aware that many changes are going on now, and as a result there will be many opportunities. I am not quite sure what those opportunities will be; I am not that smart, but I plan on taking advantage of whatever opportunities there are."

After strengthening the company's systems and identifying its business mission, Carter says his goal is to grow.

There are opportunities in the one-stop business, thanks to the void created by the demise of a number of Atlanta-based wholesalers over the last few years, Carter notes. Some of the fallout has been caused by intense price competition, a practice that Carter says he will not engage in. While new competitors have moved into the Atlanta market, Carter says One-Stop can hold its own.

On the retail side, he says, "We have to become a bigger chain."

Currently, the Peppermints chain consists of 13 stores, averaging about 2,000 square feet and mainly located in enclosed regional malls in five Southern states—North Carolina, Georgia, Alabama, Louisiana, and Mississippi.

While mall chains are moving to take larger spaces, Carter says he doesn't know if that is the way he wants Peppermints to go. "At this stage, I don't know that we want to do that," he says. "We might be in a position where we might want to buck a trend. I have yet to fully identify a retail concept for us, but with the foundation we have we could be a solid music retailer."

**COUNTERTOP KISS:** A story in last week's Retail section chronicled the strategy of releasing vinyl albums as a promotional vehicle for new releases by alternative and metal acts. While a number of labels have embraced the strategy and independent merchants have supported it, most large chains do not stock vinyl, simply because it is sold on a one-way basis and they don't have fixtures to accommodate it. However, Jeff Brody, senior VP of sales at Mercury Records, reports success in inducing chains to stock the upcoming colored-vinyl release of the Kiss tribute album, via prepacks. Each prepack contains 10 copies of the Kiss album and a display storage stand that can be placed on the counter. So far, according to Brody, 1,500 prepacks have been ordered, which translates into 15,000 units, a number that excludes copies that are sold in oddlots or boxlots.

**RETAIL TRACK**  
by Ed Christman



ADVERTISEMENT

# KIDS TRAK



THE LION KING

Marketing Campaigns to Roar About

**REACH.** Unique advertising formats will generate non-traditional awareness with Lion King-involved families. For example, over 3MM apparel hangtags will carry audio product advertising. Another 1.5MM inserts into quality Lion King products will communicate a special audio rebate.

**OFFERS.** Impactful audio product offers will drive consumer take-away. We've teamed up with Nestlé, Burger King, and Soft Sheen to offer consumers high-value rebate programs backed by absolutely massive levels of broadcast, print, and in-store media.

**AND MORE.** From the national level right down to the store shelf, you're supported with local-market theater and TV kids club tie-ins, comprehensive P.R. campaigns, hit single radio airplay, music video airplay, dramatic in-store floor and counter displays, additional merchandising tools, and more.

**ROAR INTO ACTION.** Contact your WDR Sales Manager today and make sure you're a part of the audio retail and marketing event of the year!



© DISNEY

# Artists Slip Through Scene's Cracks; 20 Years Of Flying Fish & Philo

**SOBERING THOUGHTS:** Sadly, Kurt Cobain's suicide—which came as the Nirvana singer/songwriter continued to grapple with his addiction to heroin—was not an isolated event in the Seattle musical community. One couldn't help recalling the 1989 overdose death of Mother Love Bone lead singer Andrew Wood; two years ago, Stephanie Sargent, guitarist for 7 Year Bitch, met a similar fate.

Cobain, Wood, and Sargent all were products of Seattle's independent music scene (though Mother Love Bone's album was released by Mercury, its debut EP was issued independently through Stardog). The fact that these gifted musicians all self-destructed in the midst of the intimate scene that spawned them makes their deaths all the more inexplicable.

If we can truly say that indie music scenes around the country are born of a sense of community—of shared ideals, aspirations, and goals—then it's incumbent upon the members of the community to do as much as they can to support, aid, and comfort their own.

The indie world has always proven its mettle in the political arena (the creation of Rock For Choice, the pro-abortion rights group whose impetus has been supplied by bands like L7, springs to mind). But disasters like the deaths of Cobain, Wood, and Sargent show us that the indies must also remain aware of their more personal responsibilities.

One label where Cobain's death



by Chris Morris

hit home has announced a step in the right direction: Jonathan Poneman, co-founder of Sub Pop, the label where Nirvana got its start, says he will establish an educational foundation to deal with suicide, depression, and substance abuse. Hopefully, this may serve as an example to others in the indie community, both in Seattle and elsewhere, on an institutional or individual level.

As Cobain once sang, "Save, save your friends."

**FOLKING AROUND:** Maybe it's a sign of DI's ever-escalating age, but it doesn't seem possible that both Flying Fish Records and Philo Records are celebrating their 20th anniversaries.

Flying Fish is the Chicago-based label founded by the late Bruce Kaplan; during the last two decades, the company has released a deliciously eclectic menu of folk-based acts. Many of them may be heard on the new, 21-track "20th Anniversary Sampler"; personal favorites include Martin, Bogan & the Armstrongs, the Red Clay Ramblers, Cephas & Wiggins, Doc & Merle Watson, and, of

course, Vassar Clements, whose still-wondrous (and swinging!) "Hillbilly Jazz" helped supply critical commercial lift-off for the label.

Philo, launched in Ferrisburg, Vt., by Bill Schubart and Michael Couture, boasted a similarly diverse, albeit more contemporary-oriented, folk roster. That company's "20th Anniversary Sampler" (released by Rounder, which has owned the imprint since 1984) features such worthies as Christine Lavin, Nanci Griffith, Bill Morrissey, Greg Brown, Maura O'Connell, and our personal favorite, Tom Russell.

A birthday toast to both of these long-lived, prolific, and high-quality firms is in order. *Salud!*

**FLAG WAVING:** Have we got a girl for you. *Velocity Girl*, that is.

With the June 14 release of its second Sub Pop album, "Simpatico!", the Washington, D.C., group moves into the forefront of pop-wise indie units. The set—the sequel to the band's delectable debut, "Copacetic"—features 12 guitar-rattling yet melodic tunes, including the irresistible "Sorry Again," due as a single May 24.

Guitarist/bassist Archie Moore, who with this album joins singer Sarah Shannon on vocals, rightfully compares *Velocity Girl's* approach to that of another savvy group, *Blondie*. "We're taking old classical pop forms and bringing them to our albums," he says. "Maybe even a little doo-wop."

The five-piece group, which also

includes guitarist Brian Nelson, bassist/guitarist Kelly Riles, and drummer Jim Spellman, is the product of a diverse D.C. scene that includes such acts as Fugazi and Tsunami, as well as a number of lesser-known indie acts.

"The scene is not organized toward one musical genre," Moore says. "There are always a lot of new hands, but it's rare when one breaks out of the surface."

For a while, *Velocity Girl* was one of the most heavily courted bands in D.C.: Several major labels expressed an interest in the

group. But the members wound up signing a five-album deal with Sub Pop, in a long-term arrangement that's a first for the Seattle label.

"It's funny, but we're happy to say there was no bidding war going on for us," Moore says. "Sub Pop offered us a very attractive contract."

The band, which just completed a whirlwind West Coast press swing, plans to tour the U.S. in July following the release of "Simpatico!" A European jaunt will follow in August, succeeded by another U.S. club sortie in the fall.

AVAILABLE NOW FROM SUB POP

**SUPER/SUCKERS**  
LA MANO CORNUDA  
LP/CASS/CD

AVAILABLE SOON...

CODEINE "The White Birch" LP/CS/CD sp166 • RIPE 7" sp 255 • SUNNY DAY REAL ESTATE "Diary" LP/CS/CD sp246  
Distributed by ADA and SUB POP - Stores, buy direct: FAX: 206. 441. 0474

## Alliance Entertainment Corp.



COMPACT DISCS • CASSETTES • ACCESSORIES

**Over 900 Major  
And Independent Labels  
In Stock!**

- ▶ Orders shipped overnight
- ▶ New Releases and Top 100 always at a discount
- ▶ Computerized order processing verifies what's in stock instantly!
- ▶ Huge in-stock inventory

**Toll Free: 800-388-8889  
FAX: 203-798-8852**

## BASSIN INDEPENDENT DISTRIBUTION

**We distribute over 500  
indie labels**

- ☑ FREE FREIGHT PROGRAM  
GUARANTEED 48 HRS. DELIVERY (OR LESS)
- ☑ WORLD'S LARGEST INDEPENDENT INVENTORY
- ☑ SOUTHEAST AND SOUTHWEST FIELD REPRESENTATION  
(ask Sales Rep. for details)

CALL FOR A FREE CATALOG  
800-329-7664  
(305) 621-0070  
ask for NATALIE  
FAX: (305) 621-9166  
15959 N.W. 15th Avenue  
Miami, Florida 33169



## BASSIN DISTRIBUTORS IS THE

CD'S, TAPES • LASERDISCS • CASSINGLES • 12"  
ACCESSORIES • PROF. PRODUCTS  
VIDEOS, T-SHIRTS & MUCH MORE!

Find out what  
everybody's talking about! Call toll free  
800-329-7664. Ask for Bruce.



Ph.: ((305) 621-0070 or fax: (305) 620-2216 | 15959 N.M. Ave., Miami, FL 33169



- ★ OVER 1 MILLION CD'S IN STOCK
- ★ SERVICE SPECIALISTS
- ★ FULL LINE DISTRIBUTOR & ONE STOP
- ★ 48 HR. OR LESS DELIVERY

Providing the  
Mid-Atlantic and  
North-Eastern  
Markets with full  
field representation.

Offering a complete  
range of marketing  
and promotion  
services.

**Titus  
Oaks**  
DISTRIBUTION

**1-800-388-8889  
FAX: 203-798-2779**

**Same  
as it  
ever  
was.**

Independent music experts  
• Accessories • Excellent  
customer service •  
Overnight and free delivery  
available

**Encore!**  
Distributors Inc.

**1-800-334-3394**  
The best...period.

## Time Warner Aims Audiobooks At Hip, Youthful Music Fans

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—Time Warner AudioBooks has entered a series of licensing deals with an eye on the music-oriented consumers so familiar to its sister record labels. Along with book-to-audio deals, the 9-month-old TWAB has taken the unusual step of licensing audio rights to nonbook media, including movies and comic books.

"That's really going to be our primary focus," says TWAB president/CEO Lori Weintraub. "We're really trying to create original, exciting types of programming, targeting a younger, hipper audience, a music-buying audience. Because we're distributed by WEA as well as the Warner Books sales force, we have a tremendous opportunity to reach out to the WEA record-buying audience. I see just a small part of our business being based on books."

Through WEA, TWAB's titles will be distributed to all major record and video chains, Weintraub says. "We'll have a big launch in July at all the major WEA accounts, with displays, spinner racks, lots of bells and whistles."

Several of the upcoming titles are full-cast dramatizations with sound effects and music. "It really harks back to the old days of radio, fully enacting a story, but combining today's new technology and music," Weintraub says. In addition to audiocassette ver-

sions of all the new titles, a select number also will be available on CD, based on their high-production values or perceived "collectibility," she says.

Here are some of TWAB's planned releases under its new agreements:

- In June, TWAB will release an audiobook for the upcoming Warner Bros. film "Wyatt Earp," which stars Kevin Costner. The release will be simultaneous with the film's theatrical opening and the release of Warner Books' paperback novelization of the film. All three projects will be cross-promoted with joint advertising. The audiobook is read by Dan Gordon, who wrote the novelization.

- Also in June, TWAB will release a three-hour "audio comic book" of "Dark Empire," based on Lucasfilm's Dark Horse comic of the same name. The release is part of a multiyear deal with Lucasfilm. Another Dark Horse-based audio comic, "Tales Of The Jedi," will follow in October. These dramatizations will feature multiple voices, sound effects, and musical scores.

- In July, TWAB will release "Batman: The Complete Knightfall Saga," under its new three-year deal with DC Comics. The Batman title, a full-cast dramatization based on the comic book, will be produced in Dolby Surround Sound under license with the BBC in England by producer Dirk Maggs. Last November, TWAB released "Superman Lives!" to bookstores, which led to the new ongoing deal with DC.

(Continued on next page)

### WEA REMAINS TOP U.S. MUSIC DISTRIBUTOR

(Continued from page 61)

SoundScan, showed some weakness in the first quarter, particularly in the R&B sector, traditionally a stronghold. Collectively, independent distributors finished the quarter in fourth place with 13.34% market share, down from their third-place showing in the first quarter last year, when they generated a 14.57% share.

During the quarter, the only indie album able to stake out some turf for a significant length of time in the top half of The Billboard 200 was Ice Cube's "Lethal Injection" on Priority.

Following independent distributors, PGD nudged up slightly in market share to finish with 12.19%; Cema gained nearly a full percentage point to finished the quarter with an 11.51% piece of the pie; and Uni held steady at about 11.4%, but slipped one position into last place among the seven distri-

bution entities for the quarter.

PGD and Uni executives were unavailable to comment. Russ Bach, Cema president, says, "Our fiscal year ended March 31, and we have some really good records going now that we think have really long legs." Among the albums he cites are the Benedictine Monks of Santo Domingo De Silos' "Chant," Enigma's "The Cross Of Changes," Bonnie Riatt's "Longing In Their Hearts," Smashing Pumpkins' "Siamese Dream," US3's "Hand On The Torch," and Tim McGraw's "Not A Moment Too Soon." Also, he adds, "Cracker's 'Kerosene Hat' has continued nicely, and we have several more singles on the Richard Marx album."

#### UNI STILL TOPS IN COUNTRY

In country albums, Uni Distribution maintained its lead as the top distribu-

tor in the first quarter with a 22.24% share, down a hair from the 22.33% it generated in the same time period last year.

Breathing down Uni's neck is WEA, which seemed to come out of nowhere to finish with a 20.99% performance, largely due to strong sales from Atlantic's Montgomery. In the first quarter last year, WEA was the No. 5 country distributor with a 9.96% market share.

The independent distributors as a group were the only other entity to gain market share in the first quarter this year over the same time period last year. Indies finished with 6.91%, up from the 5.18% share they posted in the first quarter last year.

For the quarter, both BMG and PGD slipped about four percentage points from the same period last year, while Cema and Sony were down about

two percentage points.

The BMG decline and the WEA surge dropped BMG into third place with a 17.96% showing. Cema slipped a notch to fourth place with a 14.8% in country album market share. Sony was fifth with 12.69%, and PGD pulled up the rear with a 4.41%, down from 8.4% in the same time period last year.

In R&B albums, BMG was the top distributor in the first quarter with a 20.46% share, just beating out Sony, which finished with a 19.99% share. WEA came in third with 17.61%, followed by PGD with 13.12%, Cema with 10.77%, and Uni with 10.25%. In a surprise, independent distributors finished dead last with a 7.8% share. Comparisons with last year's performance are unavailable because SoundScan did not compile R&B market share last year.

## BILLBOARD'S GOT

Across 7 continents, 107 countries, and 30

- Billboard takes your message, and sets it in motion...from the Industry...to the Media...to the World.
- From New York to Hawaii, from Fiji to Belize, from London to Zimbabwe, Billboard generates a global consciousness. Your ad message is magnified exponentially to over 200,000 readers.

- Between newspapers, magazines, TV and radio, more than 250 million people are exposed to Billboard on a weekly basis.
- Billboard defines the standards for the trendsetters. Billboard inspires key decision makers to buy product, use services, take action.



**One Tenor, Some Winners.** Jose Carreras poses with winners of the Elektra International Classics/Tower Pulse Carreras contest. The winners were flown to New York to hear him perform at Radio City Music Hall and then meet him backstage. Shown, from left, are Jim Davis; Sally Davis; Carreras; Arthur Moorhead, senior director, U.S. operations, Elektra International Classics; Ann Murray; and Andy Pinzelik.

## Concrete Gets Solid Results With Hard Music Parties, In-Store Displays Help Company Unite Retailers

■ BY SARI BOTTON

NEW YORK—Concrete Marketing is throwing a lot of parties these days, and they're not to celebrate the company's 10th year in business.

For selected hard-music record launches, the company is getting small, independent music stores around the country to hold listening parties and midnight sales simultaneously a day prior to the actual release dates.

Within large chain stores, creating a cutting-edge hard-music business is, well, hard. Having realized that smaller-scale music re-

tailers tend to fare better with the niche of heavy metal and other hard-music formats, Concrete set out two years ago to unify independent merchants across the nation through fairly uniform in-store sections bearing the name Concrete Corner.

"We've actually created a sort of chain of 325 stores," says Bob Chiappardi, president of the company, which also publishes a hard-music trade publication, Foundations, and produces an annual industry convention, Foundations Forum, in Los Angeles. "Our stores are all independents, but through the Concrete Corners and

the promotions we run through them, these stores act like a chain. The mom-and-pop stores cater better to the hard-music consumer, who is very thirsty for new music and information the minute it comes out."

Now, he says, Concrete is going one step further with its store-within-a-store concept. It aims to further solidify the unity among the units in its "chain" through concurrent listening parties and midnight sales for the titles Concrete is hired to market. Chiappardi says those promotions will be limited to very high-profile artists, and will likely take place only about six times a year, "so that it remains a special type of thing."

"We send our stores announcement banners advertising the listening parties, to hang in their Concrete Corners a few weeks ahead of time," says Roy Godas, director of marketing. "Then we advertise in the 43 magazines that carry our SoundScan chart, and on our syndicated radio show." He notes that Concrete owns the rights to SoundScan's hard-music retail chart; Billboard has first rights to the charts tracking all other formats.

(Continued on page 67)

## TIMES WARNER AIMS AUDIOBOOKS AT YOUTHFUL MUSIC BUYERS

(Continued from preceding page)

In July, "Superman Lives!" will be distributed to video and music stores for the first time. The "Superman" and "Batman" audios are available on two tapes for \$17.

In November, the company will release audio productions of Lucasfilm's "Star Wars" trilogy in dramatized form, featuring a full cast of voices, special effects, and music. The entire collection will be available as six tapes for \$50 or nine CDs for \$75.

"One reason I think that the younger audience hasn't bought traditional audiobooks is that there hasn't been anything created for them," says Weintraub. "But the younger audience is really accustomed to audio entertainment, so this is something very familiar and comfortable to them. They're also getting into CD-ROM and interactive technologies, but there will always be a time when you can't watch a TV or computer screen—when you're in the

car, working out, or walking. Nothing is as portable and accessible as audio."

The new acquisitions also included some book properties. In June, Time Warner will release an audiobook of William Gibson's award-winning cyberpunk novel "Neuromancer" simultaneously with a hardcover from Berkeley, commemorating the 10th anniversary of the book's original publication. The unabridged audiobook, read by the author, will be available as four cassettes

for \$23 or five CDs for \$45.

Another science fiction classic appearing on audio for the first time will be Philip K. Dick's "Do Androids Dream Of Electric Sheep?" which inspired the movie "Blade Runner." The audiobook, due out in July, commemorates the 25th anniversary of the novel's publication. The two-tape abridgement (\$17) will be read by actor Matthew Modine.

(Continued on page 67)

# THE REACH.

ities, Billboard's vast distribution spans the globe.

THAT'S THE REACH.

It's not a Hit until it's a Hit in

Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT



# Billboard gets Jazzed!

In the upcoming July 2 issue, Billboard spotlights jazz music. From the traditional to the eclectic, jazz continues to penetrate and impact the music industry.

This annual spotlight will include a state-of-the-genre address, an overview of jazz, and a discussion on its growing audiences and markets.

Billboard's jazzed and ready to swing. Join us and be heard by over 200,000 readers worldwide.



# Billboard

ISSUE DATE: JULY 2

AD CLOSE: JUNE 7

NY: 212-536-5004

Norm Berkowitz, Ken Karp, Nancy Bowman

LA: 213-525-2300

Gary Nuell, Robin Friedman

UK & Europe: 44-71-323-6686

Christine Chinetti



## TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by		SoundScan
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
			★★ NO. 1 ★★		
1	2	13	QUEEN OF THE PACK EPIC 53763*	1 week at No. 1	PATRA
2	1	13	PROMISES & LIES VIRGIN 88229		UB40
3	4	13	COOL RUNNINGS CHAOS 57553*/COLUMBIA		SOUNDTRACK
4	3	13	BAD BOYS BIG BEAT 25282/AG		INNER CIRCLE
5	5	12	BIG BLUNTS TOMMY BOY 1077		VARIOUS ARTISTS
6	6	3	DJ RED ALERT'S PROPMASER DANCEHALL SHOW EPIC 57135		VARIOUS ARTISTS
7	7	13	12 INCHES OF SNOW EASTWEST 92207/AG		SNOW
8	8	13	VOICE OF JAMAICA MERCURY 518013*		BUJU BANTON
9	11	13	SONGS OF FREEDOM TUFF GONG/ISLAND 12280*/PLG		BOB MARLEY
10	9	13	ALL SHE WROTE MANGO 9930*/ISLAND		CHAKA DEMUS & PLIERS
11	15	12	BEST OF REGGAE K-TEL 6067		VARIOUS ARTISTS
12	13	13	PURE PLEASURE VIRGIN 87953		SHAGGY
13	10	4	FIRST POSITION VP 1343		MEGA BANTON
14	12	3	BUYAKA THE ULTIMATE DANCEHALL COLLECTION BIG BEAT/ATLANTIC 92372/AG		VARIOUS ARTISTS
15	RE-ENTRY		DON DADA COLUMBIA 52435		SUPER CAT

## TOP WORLD MUSIC ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		ARTIST
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL		
			★★ NO. 1 ★★		
1	NEW▶		TALKING TIMBUKTU HANNIBAL 1381	1 week at No. 1	ALI FARKA TOURE WITH RY COODER
2	1	21	LOVE & LIBERTE ELEKTRA MUSICIAN 61599/ELEKTRA		GIPSY KINGS
3	2	25	ISLAND ANGEL GREEN LINNET 1137		ALTAN
4	7	3	AYE MANGO 539 934/ISLAND		ANGELIQUE KIDJO
5	3	5	N'SSI N'SSI MANGO 124 012/ISLAND		KHALED
6	4	7	HOPE TRILOKA 7203		HUGH MASEKELA
7	5	17	THE WORLD SINGS GOODNIGHT SILVER WAVE 0803		VARIOUS ARTISTS
8	8	57	A MEETING BY THE RIVER WATERLILY ACOUSTICS 29		RY COODER/V.M. BHATT
9	6	43	BANBA ATLANTIC 82503		CLANNAD
10	NEW▶		THE MANSA OF MALI - A RETROSPECTIVE MANGO 539 937/ISLAND		SALIF KEITA
11	11	7	ANDADAS XENOPHILE 4009/GREEN LINNET		INTI-ILLIMANI
12	13	5	ANGELUS WARNER BROS. 45499		MILTON NASCIMENTO
13	10	23	STILL ON THE JOURNEY EARTH BEAT 42536/WARNER BROS.		SWEET HONEY IN THE ROCK
14	12	55	ANAM ATLANTIC 82409/AG		CLANNAD
15	15	3	AFRICA: NEVER STAND STILL		VARIOUS ARTISTS

## TOP NEW AGE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store sales reports.		ARTIST
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL		
			★★ NO. 1 ★★		
1	1	5	LIVE AT THE ACROPOLIS PRIVATE MUSIC 82116	3 weeks at No. 1	YANNI
2	2	33	HOURS BETWEEN NIGHT + DAY EPIC 53804		OTTMAR LIEBERT + LUNA NEGRA
3	3	27	NOTHING ABOVE MY SHOULDERS BUT THE EVENING WINDHAM HILL 11133		RAY LYNCH
4	18	5	WINDHAM HILL SAMPLER '94 WINDHAM HILL 11138		VARIOUS ARTISTS
5	4	9	A DAY IN THE LIFE MOULIN D'OR 942		DANNY WRIGHT
6	7	31	BRIDGE OF DREAMS NARADA 63024		DAVID LANZ AND PAUL SPEER
7	6	125	SHEPHERD MOONS ▲ <sup>2</sup> REPRISE 26775/WARNER BROS.		ENYA
8	5	41	ACOUSTIC HIGHWAY HIGHER OCTAVE 7050		CRAIG CHAQUICO
9	15	3	ANOTHER STAR IN THE SKY NARADA 62014		DAVID ARKENSTONE
10	8	256	WATERMARK ▲ <sup>2</sup> REPRISE 26774/WARNER BROS.		ENYA
11	11	53	IN MY TIME ● PRIVATE MUSIC 82106		YANNI
12	10	29	SHADOW OF TIME WINDHAM HILL 11130		NIGHTNOISE
13	NEW▶		THE MASK AND MIRROR WARNER BROS. 45420		LOREENA MCKENITT
14	13	39	CELTIC ODYSSEY NARADA 63912		VARIOUS ARTISTS
15	12	23	FOREST RAIN SOUNDINGS OF THE PLANET 7150		DEAN EVENSON

● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl available. © 1994, Billboard/BPI Communications. Reggae albums: © 1994, Billboard/BPI Communications and SoundScan, Inc.

## 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>		
		★ ★ ★ <b>NO. 1</b> ★ ★ ★		
1	2	<b>PINK FLOYD</b> ▲ <sup>13</sup> CAPITOL 46001* (9.98/15.98)	<b>DARK SIDE OF THE MOON</b> 6 weeks at No. 1	154
2	1	<b>PINK FLOYD</b> ▲ <sup>8</sup> COLUMBIA 36183* (15.98 EQ/31.98)	<b>THE WALL</b>	154
3	6	<b>NIRVANA</b> SUB POP 34* (8.98/14.98)	<b>BLEACH</b>	2
4	3	<b>THE EAGLES</b> ▲ <sup>14</sup> ELEKTRA 105* (7.98/11.98)	<b>GREATEST HITS 1971-1975</b>	154
5	4	<b>BOB MARLEY AND THE WAILERS</b> ▲ <sup>4</sup> TUFF GONG/ISLAND 846210*/PLG (10.98/16.98)	<b>LEGEND</b>	143
6	8	<b>JIMMY BUFFETT</b> ▲ <sup>2</sup> MCA 5633* (7.98/11.98)	<b>SONGS YOU KNOW BY HEART</b>	153
7	5	<b>MEAT LOAF</b> ▲ <sup>9</sup> CLEVELAND INT'L 34974*/EPIC (10.98 EQ/15.98)	<b>BAT OUT OF HELL</b>	154
8	7	<b>THE EAGLES</b> ● ELEKTRA 60205 (7.98/11.98)	<b>GREATEST HITS VOL. 2</b>	152
9	10	<b>JOURNEY</b> ▲ <sup>4</sup> COLUMBIA 44493 (9.98 EQ/15.98)	<b>JOURNEY'S GREATEST HITS</b>	154
10	9	<b>ENYA</b> ▲ <sup>2</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	<b>WATERMARK</b>	131
11	20	<b>ERIC CLAPTON</b> ▲ <sup>3</sup> POLYDOR 825382* (7.98 EQ/11.98)	<b>TIME PIECES - THE BEST OF ERIC CLAPTON</b>	154
12	15	<b>STEVE MILLER BAND</b> ▲ <sup>6</sup> CAPITOL 46101 (7.98/11.98)	<b>GREATEST HITS</b>	152
13	17	<b>BILLY JOEL</b> ▲ <sup>4</sup> COLUMBIA 40121 (11.98 EQ/28.98)	<b>GREATEST HITS VOL. I &amp; II</b>	154
14	14	<b>JAMES TAYLOR</b> ▲ <sup>4</sup> WARNER BROS. 3113* (7.98/11.98)	<b>GREATEST HITS</b>	154
15	13	<b>JANIS JOPLIN</b> ▲ <sup>2</sup> COLUMBIA 32168 (5.98 EQ/9.98)	<b>GREATEST HITS</b>	108
16	11	<b>PINK FLOYD</b> ▲ <sup>4</sup> COLUMBIA 33453* (10.98 EQ/15.98)	<b>WISH YOU WERE HERE</b>	5
17	28	<b>ELTON JOHN</b> ▲ <sup>10</sup> POLYDOR 512532*/PLG (7.98/11.98)	<b>GREATEST HITS</b>	144
18	18	<b>BONNIE RAITT</b> ▲ <sup>5</sup> CAPITOL 96111 (10.98/15.98)	<b>LUCK OF THE DRAW</b>	9
19	12	<b>PINK FLOYD</b> ▲ <sup>3</sup> COLUMBIA 40599* (10.98/15.98)	<b>A MOMENTARY LAPSE OF REASON</b>	4
20	16	<b>METALLICA</b> ▲ <sup>3</sup> ELEKTRA 60812 (9.98/15.98)	<b>...AND JUSTICE FOR ALL</b>	145
21	19	<b>YANNI</b> ▲ PRIVATE MUSIC 2067 (9.98/15.98)	<b>REFLECTIONS OF PASSION</b>	10
22	23	<b>CREEDEENCE CLEARWATER REVIVAL</b> ▲ <sup>2</sup> FANTASY 2* (10.98/17.98)	<b>CHRONICLES VOL. 1</b>	63
23	21	<b>THE EAGLES</b> ▲ <sup>9</sup> ELEKTRA 103 (7.98/11.98)	<b>HOTEL CALIFORNIA</b>	60
24	22	<b>BEASTIE BOYS</b> ▲ <sup>4</sup> DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	<b>LICENSED TO ILL</b>	86
25	24	<b>THE DOORS</b> ▲ <sup>2</sup> ELEKTRA 60345 (12.98/19.98)	<b>BEST OF THE DOORS</b>	140
26	25	<b>AEROSMITH</b> ▲ <sup>6</sup> COLUMBIA 36865 (7.98 EQ/11.98)	<b>GREATEST HITS</b>	151
27	27	<b>METALLICA</b> ▲ <sup>2</sup> MEGAFORCE 60396/ELEKTRA (9.98/13.98)	<b>RIDE THE LIGHTNING</b>	137
28	26	<b>SMASHING PUMPKINS</b> ● CAROLINE 1705* (9.98/14.98)	<b>GISH</b>	13
29	29	<b>DANZIG</b> ● AMERICAN 24208/WARNER BROS. (9.98/15.98)	<b>DANZIG</b>	15
30	37	<b>PATSY CLINE</b> ▲ <sup>4</sup> MCA 12* (7.98/12.98)	<b>GREATEST HITS</b>	149
31	30	<b>METALLICA</b> ▲ <sup>2</sup> ELEKTRA 60439 (9.98/15.98)	<b>MASTER OF PUPPETS</b>	136
32	31	<b>YANNI</b> ● PRIVATE MUSIC 82096 (10.98/15.98)	<b>DARE TO DREAM</b>	4
33	32	<b>FLEETWOOD MAC</b> ▲ <sup>2</sup> WARNER BROS. 25801 (9.98/15.98)	<b>GREATEST HITS</b>	127
34	34	<b>THE BEATLES</b> ▲ <sup>8</sup> CAPITOL 46442* (10.98/15.98)	<b>SGT. PEPPER'S LONELY HEARTS CLUB BAND</b>	77
35	50	<b>ELTON JOHN</b> ▲ MCA 10693 (7.98/11.98)	<b>GREATEST HITS 1976-1986</b>	46
36	—	<b>LYNYRD SKYNYRD</b> ▲ MCA 42293* (7.98/12.98)	<b>BEST - SKYNYRD'S INNRYDS</b>	41
37	39	<b>U2</b> ▲ <sup>5</sup> ISLAND 842298*/PLG (10.98/16.98)	<b>THE JOSHUA TREE</b>	118
38	38	<b>THE BEATLES</b> ▲ <sup>5</sup> CAPITOL 97039 (14.98/31.98)	<b>1967-1970</b>	28
39	43	<b>ALICE IN CHAINS</b> ▲ COLUMBIA 46075 (9.98 EQ/15.98)	<b>FACELIFT</b>	33
40	33	<b>GRATEFUL DEAD</b> ▲ WARNER BROS. 2764 (7.98/11.98)	<b>THE BEST OF SKELETONS FROM THE CLOSET</b>	62
41	35	<b>ORIGINAL LONDON CAST</b> ▲ <sup>3</sup> POLYDOR 83173/PLG (17.98 EQ/33.98)	<b>PH-ANTOM OF THE OPERA</b>	31
42	48	<b>BONNIE RAITT</b> ▲ <sup>3</sup> CAPITOL 91268 (9.98/15.98)	<b>NICK OF TIME</b>	4
43	47	<b>AEROSMITH</b> ▲ <sup>3</sup> Geffen 40329 (7.98/12.98)	<b>PERMANENT VACATION</b>	8
44	49	<b>THE BEATLES</b> ▲ <sup>9</sup> CAPITOL 46446 (10.98/15.98)	<b>ABBEY ROAD</b>	52
45	36	<b>MARIAH CAREY</b> ▲ <sup>6</sup> COLUMBIA 45202* (10.98 EQ/15.98)	<b>MARIAH CAREY</b>	22
46	42	<b>NINE INCH NAILS</b> ● TVT 2610* (9.98/15.98)	<b>PRETTY HATE MACHINE</b>	32
47	—	<b>MARVIN GAYE</b> MOTOWN 6058* (7.98/11.98)	<b>EVERY GREAT MOTOWN HIT</b>	11
48	40	<b>PINK FLOYD</b> ▲ COLUMBIA 44484 (15.98/28.98)	<b>DELICATE SOUND OF THUNDER</b>	2
49	—	<b>THE BEATLES</b> ▲ <sup>5</sup> CAPITOL 97036 (14.98/31.98)	<b>1962-1966</b>	27
50	44	<b>CHICAGO</b> ▲ REPRISE 26080/WARNER BROS. (9.98/15.98)	<b>GREATEST HITS 1982-1989</b>	140

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. HS indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan Inc.

## CONCRETE GETS SOLID RESULTS WITH HARD MUSIC

(Continued from page 65)

A week before the release date, Godas adds, Concrete mails invitations to the 20,000 consumers in its database and gives each of its stores invitations to mail to a targeted group of customers. The advertisements and invitations highlight release-night raffles for things like autographed guitars, as well as promotional pricing.

The first listening party and midnight sale promotion, centered on the November release of Metallica's boxed set, was a success, Godas says.

"Of our 325 stores, 318 participated with listening parties, and 60 stores also had midnight sales," Godas reported. According to a survey of participating merchants, he says, 8,411 consumers attended; 1,040 units of the Metallica boxed set were sold at \$89.98 for CDs and \$79.98 for cassettes, though many stores reduced the price by about \$10 on the night of release.

"That's a lot of units for a high-ticket item such as a boxed set," Godas notes.

Elektra, Metallica's label, was happy with the promotion. "The midnight sales and parties were an excellent way to get the independent stores involved in the launch of the boxed set," says Jeff Jones, VP of marketing. "We were very pleased with it. It's the kind of thing that can only work for certain bands, bands that are big enough, like Metallica and Motley Crue, so that the small mom-and-pop stores can get excited enough to get behind it."

### PRODUCTIVE PROMOTIONS

Duke Ward, owner of Side One Music in Richmond, Ind., says the promotions have been productive for his store. "They create some extra excitement and hype, which is what this consumer and this business thrive on," he adds, noting that his November Metallica midnight sale yielded good results. "We did really well that night. We had about 125 people come to the listening party, which is a lot for our community, and we sold 26 pieces, which were discounted \$10 that night." Richmond's population is roughly 40,000, he says.

Ward also notes that the sampler tapes Concrete gives its stores to distribute for free on a monthly basis, have been helping sales. "We put the tapes out on the first of the month, and they're gone in

the next day or two," he says. "They people come in and buy the records they heard samples of on the tapes."

Co-Op Records in East Peoria, Ill., a town with a population of only 23,000, did even better with the Metallica boxed set. "We sold about 40 sets, and we got more than 100 people into the store," says owner Bob Herington. "These midnight sales really give us an opportunity to get a head start making some money on important metal titles before a store like Best Buys starts to undercut our price. It also gives us a chance to win the loyalty of our customers, and gives us more of a hip appeal in the eyes of the kids who buy this music."

In related news, Chiappardi

says Concrete has started the Concrete Corner Tour to promote developing hard-music acts. "We're taking bands that normally wouldn't draw a big crowd and promote their shows through our Concrete Corners, radio, and print ads," he says. "It's going to be like a mini-Lollapalooza, only the draw isn't going to be the unknown bands so much as the raffles and sampler giveaways that will take place at the clubs where they play."

The current Concrete tour features Greta, Shootyz Groove, and Varga X.

Also in the works, he says, is a syndicated radio show, which is in the production stages.



**There Goes God.** God Street Wine performs at An Die Musik, an independent retailer in Towson, Md., in support of its Ripe + Ready album, "Who's Driving?" Shown, from left, are Aaron Maxwell, John Bevo, Lo Faber, Tomo, and Dan Pifer.

## TIME WARNER AUDIOBOOKS

(Continued from page 65)

In August, TWAB will release an audio version of "Get In The Van" by Henry Rollins, detailing his life on the road with hardcore band Black Flag. The three-hour audio, read by the author, will be available on cassette and CD, and will be released simultaneously with the paperback edition by Rollins' publishing company, 2.13.61 Publications.

In the how-to genre, TWAB will release "Three Steps To A Strong Family" by parenting experts Linda and Richard Eyre in April, simultaneously with the Simon & Schuster hardcover. The agreement with the Eyres includes audio rights to their next four

Simon & Schuster hardcovers.

TWAB has also obtained rights to produce audios of the next three novels from mystery/thriller writer James Patterson, whose last book, "Along Came A Spider," spent 12 weeks on The New York Times' best-seller list and sold 1.5 million paperback copies, according to Time Warner.

Last December, TWAB announced a three-year deal with Playboy Enterprises for original fiction and nonfiction audio programs.

Time Warner AudioBooks was launched as a joint venture of the Atlantic Group and Time Warner Trade Publishing in July 1993.

### TOP NEW AGE ALBUMS (CONTINUED)

TITLE/ARTIST LABEL

16. NOUVEAU FLAMECO OTTMAR LIEBERT  
HIGHER OCTAVE
17. PURSUIT OF HAPPINESS PETER KATER  
SILVER WAVE
18. CHRONOLOGIE JEAN MICHEL JARRE  
DISQUES DREYFUS
19. HIGHER OCTAVE COLLECTION VARIOUS  
HIGHER OCTAVE
20. SACRED SITE MICHAEL STEARNS  
HEARTS OF SPACE
21. GUITAR PASSION CHARO UNIVERSAL WAVE
22. EOLIAN MINSTREL ANDREAS  
VOLLENWEIDER SBK/ERG
23. FLIGHT OF THE PHOENIX ERLEND  
KRAUSER HIGHER OCTAVE
24. SOMEWHERE IN A DREAM HISHAM  
REAL MUSIC
25. THE VISIT LOREENA MCKENNITT  
WARNER BROS

**SOMETHING TERRIBLE HAPPENS  
WHEN YOU DON'T ADVERTISE ...**

NOTHING ...

CALL BILLBOARD CLASSIFIED  
1-800-223-7524 (OUT OF STATE)  
212-536-5174

# Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

## POP

### AFRO-PLANE

PRODUCERS: Brian "Blues" Perry & Dave "Hard Drive" Pensado  
RCA 66291

Featured in *Music To My Ears*, March 5.

### ROLLINS BAND

Weight  
PRODUCER: Theo Van Rock  
Imago 72787-21034

Every bit as potent as its acclaimed 1992 debut, Rollins Band's latest has exploded onto The Billboard 200 with scant radio support. Whether he's venting his spleen on vitriolic tracks like "Civilized" and "Liar," lowering his voice to a whisper on the appropriately languid "Tired," or commenting on the ugly side of gender relations on "Wrong Man," former Black Flag waver Henry Rollins is always dead on target, his voice mated to a wall of guitar-driven, punk-fueled sound. The prolific artist's visibility on the spoken-word circuit will only heighten interest in this project, which appears to be standing on its own muscular legs.

### JIMMIE VAUGHAN

Strange Pleasure  
PRODUCER: Nile Rodgers  
Epic 57202

The much-anticipated solo debut from the ex-Fab Thunderbird—his first recording since 1991's Rodgers-produced "Family Style" with brother Stevie Ray—finds Vaughan sifting his rockabilly bent through a rich gospel filter of Hammond B3s and choirs. The result is a stunning shade of blues whose highlights include "Six Strings Down," a moving tribute to Stevie Ray made all the more powerful by stripped-down guitar-and-vocal approach and the sweet-and-slow burn of "(Everybody's Got) Sweet Soul Vibe." There also is a pair of songs co-written by Dr. John ("Two Wings" and "Love The World") and a pair of instrumentals among this winning hand.

### KING MISSILE

PRODUCER: Daniel Rey  
Atlantic 82589

"Detachable Penis" (from third album "Happy Hour") provided both the most unlikely sing-along chorus of last year and a wider platform for ascendant post-underground band that mixes spoken-word passages with noise-driven rock and unexpected melodies. Group follows up with another winner in emphasis track "Love Is..." a sweet treatise that reveals, "Love is not ugly like rats in a puddle of vomit." Charming alternative pop of "Open Up," about as straight-on as this quirky band gets, also promises wide appeal, but the accurately off-kilter likes of "Socks" and "The Commercial" that have best shot at overcoming "Penis" envy.

### GIGOLO AUNTS

Flippin' Out  
PRODUCER: Mike Denneen  
RCA 66392

Sporting a hard-edged but melodious pop/rock sound with alternative leanings, Boston-based quartet has a solid shot at succeeding at mainstream modern rock radio and, with a little luck, album rock. Lead track "Cope" is a vibrant, catchy starter that sets up such similarly appealing selections as "Bloom," jangly "Where I Find My Heaven," and wall-of-sound "Lullaby." Other highlights include the slow, harmonically rich title cut and the derisive "Gun." A promising major-label debut.

### GALLIANO

What Colour Our Flag  
PRODUCERS: Various  
Talkin' Loud/Mercury 314 512 220

Acid-jazz band from the U.K. is a

## SPOTLIGHT



### ORIGINAL BROADWAY CAST

Beauty And The Beast  
PRODUCERS: Alan Menken, Bruce Botnick  
Walt Disney 60861

The stage version of the Disney animated smash has apparently settled in as a Broadway triumph, likely to bestow best-selling status on the expanded score, which adds six new songs by Menken and Tim Rice to the melodious delights of the original songs, with lyrics by the late Howard Ashman. While the original numbers already had a Broadway feel, the newcomers further enhance this impression, lending, at times, an Andrew Lloyd Webber tone to the stage work, especially on "If I Can't Love Her."

delightful grab bag of genres, influences, and members (ranging from Irish to British to Jamaican), à la Digable Planets. Even the album is a mixture, combining the band's first two U.K. sets (a new release is due Stateside this fall). While overall sound melds hip-hop, rap, jazz, dance, and soul into a spirited stew of peace, hope, and love, individual tracks showcase the musical elements to varying degrees, yielding everything from Brit-inflected rappers to flat-out rockers to groovy soul of single "Prince Of Peace."

### LEO KOTTKE

Peculiaroso  
PRODUCER: Rickie Lee Jones  
Private Music 82111

Kottke's like the checkered cab in a fleet of sedans: The destination may be the same, but the getting there is always something else. Which is only to say that while the singular singer/songwriter/guitarist offers an instrumental cover of the Platters' "Twilight Time"—and faithfully, no less—it's pure, perfect Kottke, as much as the seven originals included. "Turning Into Randolph Scott (Humid Child)" is one of three tracks with Kottke vocals; producer Jones adds backing here and there, too. All told, another glorious ride. Hail hail.

## R & B

### FOR REAL

It's A Natural Thang  
PRODUCERS: Various  
A&M 31454

Latest entry in the "girl group" genre has the pipes to become a fixture on the musical landscape. Soothing four-part harmony, combined with friendly lyrical themes make the quartet's tempered R&B style readily embraceable. With its harmonic intro, "You Don't Wanna Miss" morphs into a rock-steady midtempo keeper. "Lil Bit" offers catchy hip-hop sensibilities, while the full-bodied Brian McKnight-produced ballad "Don't Wanna Love You Now," and the dreamy "Thinking Of You" make this set a high crossover candidate.

## SPOTLIGHT



### ALL-4-ONE

PRODUCERS: Gary St. Clair, Tim O'Brien  
Blitz/Atlantic 82588

Doo-wop foursome turns in handsome musical portfolio that features the golden retail darling "So Much In Love." Album offers intimately focused ballad selections, but also brings along infectious backstreet beats and creeping urban grooves. Group holds court with tracks like the memorable anthem ballad "I Swear," midtempo melody "Something About You," and swaying "Oh Girl." But then it ups the ante with the racy, slo-mo funk track "(She's Got) Skillz" and the Charlie Wilson-ish "The Bomb."

## RAP

### SHYHEIM

Aka The Rugged Child  
PRODUCER: RNS  
Virgin 39385

On debut set, 16-year-old MC from the Wu-Tang Clan camp exudes cool confidence as he displays loads of potential. Over pulsing grooves and booming breaks, he flexes a sharp narrative tongue (as on first single "On & On," which vividly describes the street goings-on in his Staten Island, N.Y., neighborhood) and spotlights a gift for cool braggadocio. Whether rhyming alone or alongside older associates, Shyheim shines.

### NAS

Illmatic  
PRODUCERS: Various  
Columbia 57684

Since freestyling fluidly on "Live At The BBQ," from Main Source's 1990 debut album, "Breaking Atoms," artist has been winning kudos and building a

## SPOTLIGHT



### FRENTE!

Marvin The Album  
PRODUCERS: Michael Koppelman & Frente!  
Mammoth 92390

The best thing that could happen to this offbeat, acoustic rock outfit from Australia is for people to respond to one of its originals as enthusiastically as they have embraced the group's skeletal cover of New Order's "Bizarre Love Triangle." Songs like swinging "Labour Of Love," up-tempo "No Time," lilting "Ordinary Angels," and enigmatic "Accidentally Kelly Street" provide a charming setting for 21-year-old lead singer Angie Hart's enchantingly soft voice. The sound is a perfect fit for modern rock radio, with ample crossover potential at pop and album-alternative outlets.

following. On his debut long-player, his slippery, no-pose ghetto realism gets solid musical support from producers DJ Premier (from Gang Starr), Q-Tip (from A Tribe Called Quest), Large Professor, and Pete Rock. It is the jazzy-phat-funky set the rap world has been waiting for.

## LATIN

### LOS FANTASMAS DEL CARIBE

Más Y Más  
PRODUCER: Luis Alva  
Rovden 3095

Cute and cuddly Venezuelan sextet with choirboy vocals and large following of pubescent females scored two chart-topping hits on the Hot Latin Tracks chart last year and should fare no worse with its second helping of cotton candy love ditties. Titular leadoff single is a certain top 10 smash, along with "Mientras Más Te Veo, Más Te Quiero,"

## VITAL REISSUES™

### CHET BAKER

The Pacific Jazz Years  
REISSUE PRODUCER: Michael Cuscuna  
Pacific Jazz 89292

From 1952 to '57, the late, cult-inspiring trumpeter/vocalist recorded for the noted West Coast label with such sidemen as Stan Getz, Shelly Manne, Russ Freeman, Bobby Timmons, Herb Geller, Bob Brookmeyer, and Bud Shank. This four-disc, 49-track set is sensibly selective rather than all-inclusive, and its booklet is informative despite confusing session history and no songwriting credits. The evolved bop of Gerry Mulligan-led dates are Baker's first, and the final session reunites the two, backing Annie Ross on "My Old Flame." This strong, diverse survey includes a long, live, Getz-accompanied version of "All The Things You Are"; dates co-led with Art Pepper; and intriguing large-group pieces. Baker-the-singer fans will find only a handful of vocals here, but the beloved "Let's Get Lost" is among them.

### VARIOUS ARTISTS

The Doo Wop Box  
REISSUE PRODUCERS: Bob Hyde & Walter DeVerne  
Rhino 71463

With 101 close-harmony gems on four discs, this set should encompass anyone's idea of doo-wop's best, including notable oddities. Its comprehensive 78-page booklet has a timeline, bibliography, quiz, and highly enjoyable annotation. Set features such top 10 pop hits as the Chords' "Sh-boom," the Penguins' "Earth Angel," the Dell Vikings' "Come Go With Me," the Platters' "The Great Pretender," the Teenagers' "Why Do Fools Fall In Love," the Crests' "16 Candles," Dion & The Belmonts' "A Teenager In Love," the Monotones' "Book Of Love," the Marcells' "Blue Moon," the Imperials' "Tears On My Pillow," and others, including songs remade by the Beach Boys (the Regents' "Barbara Ann") and Blondie (Randy & The Rainbows' "Denise"). Will bring out the streetcorner singer in everyone.

"Mi Pequeño," and "Celina."

### VICEVERSA

Un Amigo De Verdad  
PRODUCERS: José María Castells, Andreu Ugas  
Max Music 101

Prominent Spanish dance label, now attempting to replicate domestic success in stateside dance and Latino markets, bows with a pleasant techno-pop effort by the brothers Beato that sold 400,000 units in Spain alone. While both Spanish hits from album—first U.S. Latino single "Ella" and "No Es Verdad"—should score with progressive Latino outlets, this record's greatest potential lies with Anglo danceries.

## COUNTRY

### RANDY TRAVIS

This Is Me  
PRODUCER: Kyle Lehning  
Warner Bros. 45501

Widely regarded as the father of "young country," Travis has been diverted for the past couple of years making movies and singing about cowboys. That's a long time to the country music audience. This record reunites Travis with producer Lehning and is a strong return to mainstream contention. While these songs may not sound quite as traditional as those on his 1987 debut, they do sound every bit as fresh. From the lighthearted look at heartbreak in "Before You Kill Us All" to the musical storytelling of "The Box" and "Oscar The Angel," "This Is Me" sounds like the Randy Travis we know and love.

### BOB WOODRUFF

Dreams And Saturday Nights  
PRODUCER: Steve Fishell  
Asylum 61590

On his debut, Woodruff serves up the kind of undiluted, from-the-heart, honky-tonk songwriting you just don't hear much anymore. Fishell's in-your-face production, with instrumental support from the likes of James Burton, Glen D. Hardin, and Emmylou Harris, helps to make this one of most unself-consciously rocking country records in recent memory. In his songs, with titles like "The Year We Tried To Kill The Pain," "I'm Standing Here (With Both Knees On The Ground)," and "Hard Liquor, Cold Women, Warm Beer," Woodruff deals in cold, hard truths. Reality never sounded so good.

## CLASSICAL

### ★ RACHMANINOFF: PIANO CONCERTO NO. 2

RAVEL: PIANO CONCERTO IN G  
Helene Grimaud, Piano, Royal Philharmonic Orchestra, Lopez-Cobos

Denon 75368  
This is the first orchestral recording by the brilliant young pianist, and it's a stunner. Free and flexible in phrasing, Grimaud seems always to generate the right rhetorical impulse—and she has technical facility to spare. Lopez-Cobos is a sympathetic partner, and the Denon crew provides superior sound. In the Rachmaninoff, the piano is realistically positioned in the lush orchestral texture. It emerges a bit more forward in the leaner, jazzy Ravel.

### HAYDN: SYMPHONIES NOS. 23, 35 & 42

Apollo Ensemble, Hsu  
Dorian 90191

Conductor John Hsu adds a prime entry to the expanding discography of Haydn symphonies performed on period instruments. His tempos are brisk and the expert players he has assembled follow his lead with enthusiasm. There are only 14 musicians in the band, but they generate a full sound as captured by Dorian in the Troy (New York) Music Hall. More early Haydn is due from Hsu and his group.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard 200 chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artist. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITIC'S CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203.



# Single Reviews

EDITED BY LARRY FLICK

## POP

► **JON SECADA** *If You Go* (3:45)  
PRODUCERS: Jon Secada, Emilio Estefan Jr.  
WRITERS: J. Secada, M.A. Morejon  
PUBLISHERS: Foreign Imported, BMI  
SBK/ERG 53242 (c/o Cema) (cassette single)

Any similarity between this first offering from Secada's new "Heart, Soul & A Voice" and his first top 40 hit, "Just Another Day," is probably anything but a coincidence. From the swelling choir of inspirational backing vocals to the shuffling pop beat, this song oozes with familiarity. That is not likely to stop radio programmers or consumers from gobbling this up in a flash. Secada's flexing vocal has a degree of sincerity that contributes to making this a guilty pleasure.

► **ALL-4-ONE** *I Swear* (4:18)  
PRODUCER: David Foster  
WRITER: F.J. Meyers, G. Baker  
PUBLISHERS: Morgan Active Songs/Rick Hall, ASCAP  
Atlantic 5625 (cassette single)

Follow-up to the gold-selling "So Much In Love" once again spotlights this male quartet's seamless harmonies. Producer David Foster supplies soft and pillowy synths, a caressing sax solo, and an overall splash of drama, which complements the unabashed romance of this hit-bound ballad. As teens enter prom season, expect this song to be the peak tune of the evening. Ahhh, young love . . .

► **SNOOP DOGGY DOGG** *Doggy Dogg World* (4:26)  
PRODUCER: Dr. Dre  
WRITERS: Snoop Doggy Dogg, Dat Nigga Daz, Kurupt Tha Kingpin, The Dramatics  
PUBLISHERS: Sage/Membership, ASCAP  
Death Row 5637 (c/o Interscope) (cassette single)

The Dogg-man once again tells it like it is, layering a slow flow with a rugged rap. The groove merges together the old and the new, represented by the raw and raunchy rap of newcomers Tha Dogg Pound and the cool and collected crooning of '70s legends the Dramatics. It's a lethal mixture, hitting hard on the senses. Dramatics fans will delight in hearing elements of the 1971 hit "Whatcha See Is Whatcha Get."

★ **K7** *Hi De Ho* (3:41)  
PRODUCERS: Tony Moran, K7  
WRITERS: K7, T. Moran, C. Calloway, Mills  
PUBLISHERS: Blue Ink/Moran/Mills/Tee Girl, BMI  
Tommy Boy 616 (cassette single)

Utterly charming, pop/hip-hop ditty goes to radio as charismatic Latino makes great strides in his quest to be noted as solid rapper and highly videogenic entertainer. Stompin' anthem is framed by Cab Calloway musical loops and K7's now-signature gang-chanted choruses. Should prove irresistible to top 40 and crossover programmers. From the fun album "Swing Batta Swing."

**MASS APPEAL** *Naasty* (no timing listed)  
PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Suspect 020975 (CD single)

Smooth debut achieves the difficult task of successfully transforming an aural seduction into an interesting pop song. From start to finish, this track oozes of over-adrenalized, under-sexed bad behavior (though the dramatized orgasm, represented by the sound of an explosion, is a little much). A spoken whisper lapses into lust-filled doo-wop that builds to a crooning climax. Definitely lives up to its title.

**LAURA ENEA** *Catch Me Now* (3:44)  
PRODUCERS: Mauro DeSantis, Jerry Melillo  
WRITERS: M. DeSantis, J. Melillo, L. Dvoskin  
PUBLISHERS: Next Plateau/In House/Pentaleo, ASCAP;  
Cool Guy/Warner-Tamerlane, BMI  
REMIXERS: Mauro DeSantis, Jerry Melillo  
Next Plateau/London 857497 (c/o PLG) (cassette single)

Old-school freestyle has begun to make a radio comeback, and Enea jumps into fray with a contagious twirler. Track easily rises above the pack, thanks

mostly to Enea's clear and palatable vocal style along with brisk production by DeSantis and Melillo that is rife with ear-catching keyboard blips and loops.

**ANOTHER CLASS** *Don't You* (3:47)  
PRODUCER: Another Class  
WRITER: not listed  
PUBLISHER: not listed  
REMIXERS: Another Class  
Max 11 (CD single)

Italian dance act brings a decidedly disco/rave flavor to the song Simple Minds took to the top of the pop charts in 1985. This new interpretation doesn't deviate drastically from the original, but its already familiar hook could prove a surprise novelty hit. Could this be the K.W.S. of 1994? Contact: 305-593-2525.

**JAMARIAH** *Hello Stranger* (3:30)  
PRODUCER: Hal Blatt  
WRITER: B. Lewis  
PUBLISHERS: EMI-Blackwood/Cotillion/Lovelane, BMI  
Street Heat 01 (CD single)

Barbara Lewis' pop chestnut is goosed with a glitzy hip-hop beat and a flexing male vocal. Sadly, some of the smoldering subtlety of the original has been lost in favor of over-the-top vocal drama, though any chance to go back to this timeless tune is worth taking. Contact: 215-828-7030.

## R & B

► **ATLANTIC STARR** *I'll Remember You* (4:24)  
PRODUCERS: Eliot Wolff, Vassal Benford  
WRITERS: E. Wolff, S. Piersa  
PUBLISHERS: Eliot Wolff/EMI-Virgin, ASCAP; Stacey Piersa/Chrysalis, BMI  
Arista 2678 (c/o BMG) (cassette single)

Venerable R&B act makes its Arista debut with a nostalgic love song that glistens with rolling piano lines, soothing rhythms, and lead vocals that are soulful without flying over the top. Track has an overall sound that will likely find ardent approval at several formats, though group's enduring base at R&B radio will make the loudest noise first. Look for the forthcoming album, "Time."

★ **NANCY WILSON** *Love Won't Let Me Wait* (4:09)  
PRODUCER: Andre Fischer  
WRITERS: B. Eli, V. Barrett  
PUBLISHERS: Warner-Tamerlane/Wimot, BMI  
Columbia 6020 (c/o Sony) (cassette single)

The first single from Wilson's gorgeous 55th album, "Love, Nancy," shows the supreme song stylist in tip-top shape. She transforms a steamy R&B nugget made famous by Major Harris into a grand, romantic interlude. Producer Fischer walks a fine line between traditional jazz and orchestral pop, surrounding Wilson with smooth strings and tight, soulful piano lines that provide plenty of room for the singer to work her vocal magic. Sophisticated gem

## NEW & NOTEWORTHY

**TRICKY** *Aftermath* (4:01)  
PRODUCERS: Tricky, Kevin Petrie, Howie B.  
WRITERS: Tricky, Howie B.  
PUBLISHERS: PolyGram International, ASCAP; Sony, BMI  
4th & Bway 440590 (c/o Island) (cassette single)

**U.K. act has already blazed a path through the underground acid-jazz scene and right onto the British pop charts with this blues-drenched hip-hop gem. The odds of similar stateside success look quite good, given its uniquely textured production and captivating melody. As a dense beat chugs along at a slow and insinuating rate, a sensual male/female vocal exchange gives the track a haunting quality. Icing on the cake are fluttering flute lines and an occasional dash of sawing guitars. Completely satisfying single gets high marks for creativity, though its radio prospects seem mighty strong, too.**

is perfect for R&B stations that cater to mature, seasoned audiences.

**GARY** *Inner City Blues* (3:26)  
PRODUCERS: Robert Palmer, Paul Ring  
WRITERS: M. Gaye, J. Nyx  
PUBLISHER: Jobete, ASCAP  
REMIXERS: Joey Batts, Ralphe Rosario  
C-Four/Par 11010 (CD single)

Newcomer bravely dives into a Marvin Gaye classic, dragging it into the new-jack era with an earnest tenor and urgent delivery. Although track could never match the intensity of the original, it's a respectable effort that deserves a fair listen from R&B programmers.

**GROOVE U.** (*Seek & You'll Find*) *The Kinda Right Baby* (4:12)  
PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Big Beat 5544 (c/o Atlantic) (cassette single)

Debut ditty offers an off-center vibe that is so clunky it's incredibly funky. A stop-start, slightly distorted bassline slips and slides through a steady backbeat, while smooth vocals command control of an otherwise chaotic jam. This is innovative R&B that is relentless in groove and reckless in rhythm. Seek it out.

**MINT CONDITION** *Someone To Love* (4:15)  
PRODUCER: Mint Condition  
WRITER: L. Waddell  
PUBLISHER: New Perspective, ASCAP  
Perspective/A&M 8274 (c/o PGD) (CD single)

Third single from the second album, "From The Mint Factory," shows the sextet is no victim of the sophomore slump. A jazzy rhythm gives way to interwoven melodies and from-the-soul vocals in this full-frontal Flyte Tyme assault on the lovelorn. A delicious Mint for R&B/crossover and adult contemporary programmers.

## COUNTRY

► **TIM MCGRAW** *Don't Take The Girl* (4:09)  
PRODUCERS: James Stroud, Byron Gallimore  
WRITERS: C. Martin, L.W. Johnson  
PUBLISHERS: Eric Zanetti, BMI  
Curb 1084 (cassette single)

Look out for McGraw. He is on a serious roll. This classic country weeper already has them crying in their beer in the dancehalls down in Texas, and once radio gets its hands on it, just watch this song take off.

► **ASLEEP AT THE WHEEL FEATURING LYLE LOVETT** *Blues For Dixie* (3:07)  
PRODUCER: Ray Benson  
WRITER: O.W. Mayo  
PUBLISHER: Unichappel Music, BMI  
Liberty 79038 (c/o Cema) (CD promo)

Ray Benson and band's collaboration with Lovett is one of the best moments from one of last year's best albums. Group does its mentor, Bob Wills, proud here, providing the perfectly laid-back swing for Lovett's appropriately lazy vocal.

► **MARTINA MCBRIDE** *Independence Day* (3:24)  
PRODUCERS: Paul Worley, Ed Seay, Martina McBride  
WRITER: G. Peters  
PUBLISHER: Sony Cross Keys, ASCAP  
RCA 62828 (c/o BMG) (7-inch single)

McBride gets a chance to flex her formidable vocal muscles on this uplifting tale of a woman busting loose from her chains. Once again, she proves herself a singer who knows how to find the right material and exactly what to do with it.

► **MARK COLLIE** *It Is No Secret* (3:37)  
PRODUCER: Don Cook  
WRITERS: M. Collie, M. Reid  
PUBLISHERS: Music Corporation of America/Mark Collie, BMI; Almo/Brio Blues, ASCAP  
MCA 54832 (c/o Uni) (7-inch single)

Working with producer Cook, Collie has found a nice little formula, and he sticks to it closely on this midtempo ode to big love in a small town. Hey, if it ain't broke, don't fix it.

**KENNY CHESNEY** *The Tin Man* (3:29)  
PRODUCER: Barry Beckett  
WRITERS: K. Chesney, D. Lowe, S. Slate  
PUBLISHERS: Acuff-Rose/Songwriters Ink, BMI/Texas Wedge, ASCAP  
Capricorn 2023 (c/o Warner Bros.) (CD promo)

Chesney is an artist capable of turning in a

fine country vocal, but, sadly, he's yet to find the right song. But he is hitting his stride as a singer, even if the "Wizard Of Oz" references here are a little tired.

**BOBBIE CRYNER** *You Could Steal Me* (2:50)  
PRODUCER: Doug Johnson  
WRITERS: B. Cryner, J. Hunter  
PUBLISHERS: Famous/Sultan Of Song, ASCAP, Nocturnal Eclipse/Minnetonka, BMI  
Epic 77487 (c/o Sony) (7-inch single)

Cryner is one the most promising artists in Nashville, and this bittersweet ballad is the best showcase yet for the backwoods purity of her seasoned country voice.

## DANCE

► **RENEGADE SOUNDWAVE** *Renegade Soundwave* (6:12)

PRODUCERS: Renegade Soundwave  
WRITERS: Renegade Soundwave  
PUBLISHER: not listed  
REMIXERS: Leftfield, Tony Garcia, Julian "Dickie" Brottet, Danny Brottet  
Mute/Elektra 5683 (12-inch single)

Ever-evolving alternative/club act ends a long absence from the dancefloor with an eponymous track that not only hangs on the tip of current trends, it also redefines a few of 'em. Smooth electro beats are the order of the day, with a plush ambient/trance feel. Remixers Leftfield and Tony Garcia tap into the band's vision well, injecting the track with interesting new elements that enhance rather than obliterate the original tone. Not to be missed by any DJ with a thirst for something new and adventurous.

★ **DAVID MORALES & THE BAD YARD CLUB** *Featuring Delta In De Ghetto* (10:45)

PRODUCER: David Morales  
WRITERS: D. Morales, H. Tucker, L. Dunbar, D. Bennett  
PUBLISHERS: Def Mix/EMI-April/EMI-Virgin, ASCAP; Ixal/Paisley Park, BMI  
REMIXER: David Morales  
Mercury 858657 (c/o PolyGram) (12-inch single)

Morales' underappreciated 1993 album, "The Program," is sent into club waters one more time via this intense ragga-house anthem. The hook konks you on the head, as featured toaster/rapper Delta swerves around the groove with hipswaying grace. Morales does all of the remixing himself, having a field day with tribal beats on the dub. Will be the source of much dancefloor catharsis.

**DRUEADA** *U R So Good 2 Me* (6:21)

PRODUCERS: Stevie C., CFT, The Wave  
WRITER: not listed  
PUBLISHER: Rojo, BMI  
REMIXER: Robert E. Muccino  
Wall Street 1501 (12-inch single)

Drueada has an untrained but passionate voice that is a fair match for the track's familiar but insinuating house tendencies. She would be better served by a real song, instead of a series of vamps and refrains. Still, single has club merit, and should be of interest to above-ground, pop-minded DJs.

## AC

**MARLENE** *Stay With Me* (5:28)

PRODUCER: not listed  
WRITERS: Marlene, V. Warita  
PUBLISHER: not listed  
Monster 01 (CD single)

Beautiful ballad bow from single-named singer is a solid standout. Lush vocals and gliding guitars smoothly sail through a sweeping symphonic orchestration that is unashamedly light and breezy. An innocent enough offering that contrasts nicely with the generally jaded Gen X fare now dominating airwaves. Adult contemporary programmers should embrace the invitation and stay with this tempting track. Contact: 415-871-6000.

**KATEY SAGAL** *Can't Hurry The Harvest* (3:55)

PRODUCER: Rupert Hine  
WRITERS: K. Sagal, B. Thiele Jr.  
PUBLISHERS: Cat Hotel, BMI; WB/Behind Bars/Sony Tunes, ASCAP  
Virgin 14138 (c/o Cema) (cassette single)

Did you know that Sagal was a singer way before finding fame on Fox-TV's "Married With Children"? On this first peek into her debut, "Well . . ." she displays a rich and creamy alto range that breathes depth into

a song that pleads (perhaps too hard) to be taken seriously. Will help distinguish Sagal from her comedy alter-ego, and make a few friends at adult contemporary radio.

## ROCK TRACKS

► **TRAFFIC** *Here Comes A Man* (4:48)

PRODUCER: Steve Winwood  
WRITERS: S. Winwood, J. Capaldi  
PUBLISHERS: F.S./Freedom Songs, PRS  
Virgin 14133 (c/o Cema) (CD promo)

After a 19-year absence, the British rock act return in full force. Steve Winwood delivers a solid vocal, ornamented with uninhibited soul and seasoned assurance. A creeping bassline, coupled with sly, saucy guitarwork, will keep album rock radio braking for more. True Traffic fans will want to check out the extra track, an invigorating live version of the 1970 classic "Glad."

**OCTOBER PROJECT** *Bury My Lovely* (3:59)

PRODUCER: Glenn Rosenstein  
WRITERS: J. Flanders, E. Adler  
PUBLISHERS: Famous/October Project, ASCAP  
Epic 5451 (c/o Sony) (CD promo)

Ethereal offering sounds a lot like a rock-oriented Enya sans the new age. It begins with a few subtle strokes of piano, segueing into a lissome blend of sweeping synthesizers and vigorous violins. An air-thin vocal straddles the highly dramatic delivery with solid emotions and strong strains. A powerful project.

**JUNKHOUSE** *Out Of My Head* (3:45)

PRODUCER: Malcolm Burn  
WRITERS: T. Wilson, Memphis  
PUBLISHERS: Sony Music/Junkhouse Music  
Epic 5704 (c/o Sony) (CD promo)

Song locks into a hypnotic vocal/guitar groove of the rock radio variety and band rides it throughout, focusing on the roll in the rock. Tune will first become memorable through sheer repetition of title line, but it also boasts a subtle, catchy melody that will sink in after a few listens. Program directors should lend an ear.

**GREG GINN** *Don't Tell Me* (6:27)

PRODUCER: Greg Ginn  
WRITER: G. Ginn  
PUBLISHER: Cestone, BMI  
Crux 034 (CD single)

Long Beach, Calif.-based Ginn surfs through his trademark style of sonic turbulence, dodging an odd assortment of tribal backbeats, sliding guitars, and contorted vocals. Fans of Ministry may want to come along for the ride. Don't overlook the cynical hardcore remix of "Yes Officer" and the explosive "You're Going To Get It."

**FAT TUESDAY** *High & Low* (3:24)

PRODUCER: Tim O'Hair  
WRITERS: M. Moore, L. Branstetter  
PUBLISHER: not listed  
Red Decibel/Columbia 5388 (c/o Sony) (CD promo)

Dismal intro pulls itself into a sharp, catchy roots-rock track; band injects equal parts pop sensibility and noise to separate it from that genre's pack. Vocal lacks distinguishing characteristics as well as the sense of melody that might have made this track an easy add.

**SKATENIGS** *Regret* (4:30)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Red Light 88371 (CD single)

Punk energy and some key, clear guitar lines raise this track from the ranks of run-of-the-mill industrial rock. Vocal and lyrics are a bit dull but overall, track sounds like a good, if somewhat punishing, add for college and modern rock.

**LOVE/HATE** *Spinning Wheel* (no timing listed)

PRODUCER: Skid  
WRITER: Skid  
PUBLISHER: not listed  
Caliber 2005 (CD single)

Fat, ripped-off Metallica riffs open track and immediately meet up with abrasive, screechy metal vocal, only to collide with a few promisingly melodic bars—which are promptly squashed by more sludge-ola.

PICKS (►): New releases with the greatest chart potential. CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# The Enter\*Active File

ENTERTAINMENT INDUSTRY NEWS OF INFO SYSTEMS, VIDEO GAMES & RETAIL-TECH MEDIA

## Kids Have Their Say At VSDA Game Meet

■ BY MARILYN A. GILLEN

CHICAGO—Home video retailers who have entered the game business and seen one basketball title fly off the shelf while a similar-looking one gathers dust nearby are shaking their heads and muttering, "What do kids want?" So they asked some.

"What Players Look For In Video Games" proved one of the most popular—and talked-about—sessions at the first Video Software Dealers Assn. Video Game & New Technology Conference, held April 10-11 here. In hallways and over sandwiches afterward, dealers could be heard sharing revela-

tions about everything from advertising placement (in sports sections, the kids suggested) to store setup (reviews should be posted) imparted by the six panelists, who ranged in age from 10-25. Although all were male, the younger boys said their sisters were equally enthusiastic players; the older panelists said their female friends were not.

Members also described themselves as fairly regular movie renters, and the older panelists as music followers but not avid album buyers.

So what exactly do kids want? In terms of content, the panelists demanded games walk the line between

being "too complicated" instruction-wise and "too easy" to master.

At \$60, "it's got to be entertaining for a long time," said Chris Braun, 10, who noted that his three favorite games are "Sonic The Hedgehog," "Aladdin," and "Ecco The Dolphin."

"You shouldn't be done in a week," added Tom Wolfson, 25, citing "PGA Golf" as fitting that bill.

Ian Heilman, 16 and a fan of action and adventure games like "Super Star Wars" and "John Madden Football '94," demanded that games "keep my mind busy." "'Punch high or punch low' isn't enough to keep me interested," he noted dryly.

As for the violence quotient as a driving factor in fueling interest, the six young men tended to downplay its importance to them. Braun added, though, "When your parents don't want you to play them, that makes the kids want to buy them more."

Format favorites found in almost all their homes were Nintendo and/or Super Nintendo and Sega Genesis (generally both systems), though several also own portable units, one of the six also has a CD-i player in his house ("my dad wanted it"), and another one has a multimedia PC (also a parent-driven purchase on which the gamer plays "education" titles bought by his dad).

Newer format 3DO rated some interest from the panelists, but all agreed they would prefer more high-quality games for the systems they already own rather than more platforms to play them on.

All the panelists said they like to rent games before they buy them, generally keeping a game for two or three days to decide if they enjoy it. If so, they said, they go buy a copy.

### BYE BUY

Where? Although they rent the games at video chains like Blockbuster and West Coast Video, all said they head to mass-merchants like Wal-Mart and Target when they want to buy.

### WHAT KIDS WANT

- Games that aren't easily mastered
- Instructions that aren't complicated
- Sports, action, adventure
- Titles from Sega and Nintendo
- In-store game-play setups with 5-10-minute samples
- Special multi-day rental rates
- Competitive sales prices with mass-merchants
- Clerks who are game enthusiasts

"I don't just go to any one store," Kevin Sloan, 14, said. "I go wherever they are cheapest," a statement seconded by all. And no wonder, since the younger boys have no income other than allowances and baby-sitting money—and, as Braun added, "lunch money that I don't spend on lunch."

Avid sale shoppers, they said—and the excitement they build—do play a big part in their buying decisions, noting that the "gotta have it" factor is a driving one, as is friends' word of mouth. And, somewhat surprisingly, they do take into account the manufacturer, with several citing Electronic Arts as one company whose name would be a big selling point.

Though "hi-tech displays" of the sort suggested by one audience member considering refixturing his store were applauded as additions that would draw kids into a store, drawing money out of their pockets was another story. "If I installed this and let you play the game, would you buy it in my store?" the retailer asked. Nope, the kids said. "We'd go where it's cheapest."

And about those two basketball games? "It's gotta be cool," the kids said, struggling to explain why one would fare better. In other words, they know it when they see it.

## 'Brief History' Due On CD-ROM

IN A MOVE OF, well, cosmic proportions, Stephen Hawking's best-selling book "A Brief History Of Time" is coming to CD-ROM. New York-based Scientific American and Santa Monica, Calif.'s Crunch Media will collaborate on "A Brief History Of Time: An Interactive Adventure With Stephen W. Hawking," due out this summer at \$59.95 for Windows and Macintosh. The disc will boast Hawking as guide through the book, and will include excerpts from last year's documentary film about Hawking as well as new images and interactive animations.

One "layer" of access will present the complete text of the book; users can peruse this until they hit upon a concept that interests or puzzles them, and then can trigger an animated demonstration of the concept. The "tour" layer allows users to tour animated, graphic depictions of the universe.

Scientific American and its book subsidiary, W.H. Freeman & Co., will market the title, which will debut at the American Booksellers Assn. convention in Los Angeles this month.

SEGA SHUFFLE: Sega Corp. has bowed out of June's Summer CES and stepped up its profile at July's VSDA.

The video game giant says it will pass on the June 23-25 edition of the Consumer Electronics Show, which has evolved into a major multimedia showcase, but will stage its usual Florida sales meeting just prior.

Additionally, Sega will sponsor a dinner at the Video Software Dealers Assn. convention some weeks after CES. The 1994 VSDA conference is set for July 24-27 in Las Vegas.

The VSDA dinner—which could cost upward of \$500,000—is seen as a concrete sign of Sega's declarations that it highly values the support of home video retailers in renting and selling its games (as opposed to Nintendo, the inference goes, which, for the moment at least, will not allow retailers to rent its games—but stay tuned).

IN OTHER SEGA retailer-friendly news, the gamer introduced "Sega Direct" at the first VSDA Videogame & New Technology Conference in Chicago. Under the program, retailers can call a toll-free number and order the latest P-O-P materials at cost. Sega will no longer disseminate merchandising materials through distributors.

THREE TIME WARNER Inc. game and multimedia units are being integrated under a common umbrella. Time Warner Interactive Group, coin-op group Atari Games Corp., and Tengen Inc. now will operate as part of the new Time Warner Interactive. "By combining the resources of these three operating units, we bring together an enormous pool of talent, experience, and content to serve the interactive market," says Geoff Holmes, chairman of Time Warner Interactive.

Four new arcade games and more than 40 cartridge and CD-ROM titles are due from Time Warner Interactive this year, including "Dating & Mating," "Thumbelina's Giant Book Of Adventures," and "Peter & The Wolf," all on CD-ROM.

### NEW RELEASES

#### WRATH OF THE GODS

Luminaria

Macintosh and MPC CD-ROM,

\$79.95

Who wouldn't like to take a break from studies or work in order to navigate the minotaur's labyrinth, steal the Golden Fleece from a fire-breathing dragon, and do battle with Medusa, who's having a bad hair day? This disc gives you the chance to engage in the above and many other noble quests, all drawn from the myths of Ancient Greece.

In this live-action adventure game, a cast of 60 costumed actors play Zeus, Athena, the Cyclops, and other famed mythic figures. Each is shown in full motion with high resolution, superimposed atop still photos shot in Greece and digitally altered in the computer. Creatures such as Pegasus are brought to life through stop-motion animation. The visuals delivered by these

techniques are surreal and compelling, and the video in "Wrath Of The Gods" avoids the grainy, jerky motion that plagues many current CD-ROM titles. A rich, high-quality soundtrack adds to the game's absorbing atmosphere.

In the 40 hours of game time, there are dozens of different interactive adventures and puzzles, with timeless pointers provided by the Oracle when you get in trouble. There also is educational benefit to this title, as an "information space" provides background about the Greek myths, and users can view photos of statues and paintings of Greek mythology housed in famed museums.

With its artful and high-quality visuals, seamless effects, and wealth of interactive adventures, "Wrath Of The Gods" is a landmark effort in the realm of live-action games on CD-ROM.

CHRIS MCGOWAN

## Hemdale Branches Out With Interactive Label

NEW YORK—Hemdale Communications is the latest media company to attempt to multiply its assets through an interactive label spinoff.

The company, which encompasses Hemdale Home Video, launched new subsidiary Hemdale Interactive Publishing this month, with an eye toward releasing its first CD-ROM titles by year's end, according to division president Timothy Waters.

Waters previously served as VP of operations for Hemdale Communications, which he joined in 1991.

"I've been researching the interactive arena throughout my existence here at Hemdale, and presenting different findings to the company along the way," Waters says. "And I now believe the market has grown to the point where it makes it feasible for an independent company like ourselves to enter into the marketplace, cautiously

but also aggressively."

Waters says Hemdale Interactive is taking a two-pronged approach to title development. "One is to enter into the children's interactive marketplace through potential or possible acquisitions—licensing—and through development of some of our own titles," he says.

"Obviously, in the children's marketplace there are a lot of synergies to be developed with the type of product that we already have."

Hemdale has developed a number of animated children's features for theatrical and home video release—including the forthcoming theatrical release "Princess And The Goblin," due out on video in the

fourth quarter—and Hemdale is looking at retooling and redeveloping some of those properties into CD-ROMs, Waters says.

The second avenue for title development will come through the licensing of European interactive product for publication and distribution in the U.S. and Canada, Waters says. "What we are looking for specifically there is intelligent levels of interactivity—simulation, strategy games, and so forth," he adds.

Waters says Hemdale Interactive's debut slate this year likely will consist of two or three CD-ROMs, drawn from both in-house products and outside licenses. He anticipates releasing at least 12 titles per year thereafter.

Marketing and sales will be handled through Hemdale's existing divisions, and cross-marketing will be a key focus. "The opportunity to bring a product out both in



WATERS

# HomeVideo

BILLBOARD'S VIDEO NEWSWEEKLY

Shelf Talk: Tower Drops CD-I ..... 72 Closing France's Video Window ..... 74  
 Child's Play: Putting Kids First ..... 73 Video Previews: 'Paul Is Live' ..... 77

## PICTURE THIS



By Seth Goldstein

**NEXT STEP:** Philips Interactive Media and Paramount Home Video are discussing the next step in a relationship that began last year, when the studio licensed features for 5-inch, full-motion video.

**Emiel Petrone**, Philips Interactive Media senior VP of entertainment acquisitions, says the two may use footage from a Paramount movie currently in production to develop an interactive program with viewer participation. Philips earlier introduced a title called "Voyeur" built along those lines.

"It's in the very early stages of development," says Petrone, who promises that the result won't be another "shoot-'em-up game." More details are due "in the next couple of months," he adds. Petrone, hoping for a day-and-date release with VHS, says Paramount "stepped forward" with the idea; studio executives would not comment.

The project reflects what Petrone considers Paramount's happy experience to date with Video CD. Some of the titles have been reordered at retail, but Petrone says that's related more to bigger inventories of Video CD cartridges. Severe shortages were hampering hardware sales, and software too.

Philips expects to have product in 6,000-7,000 outlets by the year's end, up from the present 4,000-5,000. Blockbuster's Bay Area test is part of the mix, although Petrone has no idea how his multimedia platform ranks among the five being tried. One experiment that flopped: Columbia House's effort to sell a Video CD hardware/software package via direct response. The fault, says Petrone, "was 100% not Columbia House." They likely will try again.

**FEWER, BETTER?** Rumors abound, again, about further distributor consolidations. While ETD completed its Best Video acquisition, talk surfaced that Ingram Entertainment is discussing the possible purchases of Baker & Taylor's video and book operations from owner Carlyle Group.

One source claims that Ingram, the largest distributor to independent book stores, first approached Carlyle about buying B&T Books. (Continued on page 73)

## Viacom's Biondi Trumpets Vid Retail Low Prices Help Ensure Future, He Says

BY DON JEFFREY

**NEW YORK**—Despite the growing possibility that plans to merge Viacom with Blockbuster Entertainment will fall through, Viacom president/CEO Frank Biondi Jr. recently trumpeted the prospects for home video powerhouse Blockbuster and retail video in general.

"I don't think the information superhighway is going to happen that fast," Biondi said after a questioner at an industry conference here asked him why Viacom wanted to acquire "a wasting asset" such as a video retail chain when movies will be delivered to the home electronically in the future.

Biondi implied that the price consumers would pay for video-on-demand might be less attractive than what they pay at the video store. "Video-on-demand won't be \$2.99," he said. "The studios are not going to allow \$2.99 pricing."

He also suggested that video stores would be able to "lean on the studios to get better per-cassette rates." That is meaningful coming from Biondi, because Viacom has just acquired a major movie studio—Paramount Communications. If the Blockbuster deal goes through, then video supplier Paramount and video retailer Blockbuster would be part of the same company. Price is the sticking point in the proposed merger.

"I think the video retail business has a lot of juice left, domestically and internationally," Biondi main-

tained. He pointed out that in international markets, the creation of information superhighways and full-service digital networks lags far behind the U.S. He added that, except for Blockbuster, there is no dominant video retailer overseas.

Later, during the keynote address at The Big Picture conference, co-sponsored by the investment

*'I think the business has a lot of juice left, domestically and internationally'*

bank Wertheim Schroder & Co. and the trade publication Variety, Gerald Levin, chairman of Time Warner, predicted that in 10 years, "Fifty percent of the video rental business will be over digital networks" such as the one his company is now preparing to test near Orlando, Fla. But he added that video over fiber-optic systems to the home would be "accompanied by a robust sell-through market in five-inch digital discs, backwardly compatible with CD machines."

In another address at the conference, Raymond Smith, chairman of the regional phone company Bell Atlantic, said that the recent breakup of the merger between his firm and cable operator Tele-Communications Inc. would not change Bell's plans to become "one of the



**Why Are These Gents Smiling?** The baseballs decorating the tie worn by producer Ken Burns, center, are a clue. Burns, Public Broadcasting System president Ervin Duggan, left, and Turner Broadcasting chairman Ted Turner are celebrating a home video agreement that will add PBS programming to Turner Home Entertainment's release schedule. Burns' nine-cassette "Baseball" epic is expected to be a fence-buster when it goes on sale in the fall.

## Independent Vid Producers Seek Sell-Thru Niches

BY EILEEN FITZPATRICK

**LOS ANGELES**—Although exercise and kids' titles, along with big movie hits, rule the sell-through video market, a number of independent video producers are looking for their own niches with martial arts and horror titles and erotic thrillers.

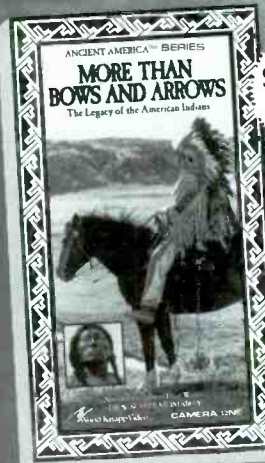
While repricing rental product is common at most suppliers, sell-through product from companies like Imperial Entertainment Group, PM Video, A.I.P. Home Video, Concorde-New Horizons, and Vidmark Entertainment, among others, is growing.

"This is a fresh catalog that's never been exploited before," says Don Gold, VP of sell-through at Vidmark. "And if you track what our product has done at rental, you see that B titles have a better return on invest-

(Continued on page 73)

## REACH FOR ANCIENT AMERICA

Reach for the first award-winning video in this new series from Wood Knapp!



ONLY \$19.98 EACH  
SUGGESTED RETAIL PRICE

AVAILABLE NOW

MORE THAN BOWS AND ARROWS probes into the past and explains the influences of the fascinating people who once inhabited Ancient America.

LOOK FOR THE ENTIRE "ANCIENT AMERICA SERIES" (coming soon)  
Nomadic Indians of the West  
Indians of the Eastern Woodlands  
Indians of the Northwest  
Indians of the Southwest

WK1225

Winner of the CINE Golden Eagle Award.

Distributed by Wood Knapp Video  
(213) 549-3511 (800) 521-2666 ©1994 Wood Knapp & Co., Inc. Produced by CAMERA ONE

## Tower Video Dumps CD-I; VSDA Adds Game Seminars

**INTERACTIVE REJECTION:** After a yearlong test, Tower Video will discontinue carrying Philips' CD-Interactive software, according to Vicky Mehring, product manager and game buyer for the chain.

"It just did not have the consumer impact we had hoped for," she says. "A lot of people looked at the machine, but weren't into the expense of buying the hardware."

Philips priced the machine at \$700, and last Christmas reduced it to \$499. Seven stores in the chain tested the software—those in the San Francisco, Southern California, Boston, New York, and Chicago areas. Title offerings were movies and music, such as Todd Rundgren's interactive album.

"The Chicago store did better than the others, but still, less than 100 pieces were sold," Mehring says. "We just weren't seeing that many turns on the product."

But Tower isn't giving up on interactive media altogether. Within the next month, 10-15 stores will begin stocking about 100 CD-ROM titles. "The vast majority of press is around CD-ROM, not CD-I," she says.

Tower is working out the details on how to demonstrate the format in-store and may invite software representatives in for weekend shifts.

Mehring says the stores won't have computers set up because of wear-and-tear and cost issues. "At Blockbuster [which launched its interactive test last fall], they had someone standing by the computers demonstrating to customers," she says. "But that would be hard for us, to have someone there all day."

In other interactive news, Tower also will discontinue carrying Nintendo's Gameboy systems. "The sales aren't worth it," Mehring says. The chain, however, will continue selling Sega's Game Gear portable game unit.

**HI-TECH SEMINARS:** Bolstered by rave reviews from the Videogame & New Technology Convention in Chicago, the Video Software Dealers

Assn. is setting up additional seminars for chapters across the country.

Barry Freilich, manager of chapter meetings, says seminars will feature product and format demonstrations, as well as distribution information. Freilich plans to schedule between five and 20 sessions before the end of the year.

"A few seminars have already been conducted by distributors, and they've had tremendous turnouts," says Freilich.

VSDA plans to schedule the seminars around chapter expos, such as

those held in Syracuse, N.Y., and Virginia Beach, Va., which combine seminars and exhibits.

As another example, the South Florida

chapter is planning to set sail Sept. 23 on a three-day "Fun N'Games Cruise."

Sega of America, Capcom, and Sony Games will be on board for the three-day cruise through the Bahamas.

"Our original idea was to provide speakers to talk about the information highway and how it would affect video stores," says Freilich. "But now it's important to tie in new technologies and games."

Another point of the seminars will be to encourage dealers to become more familiar with video games or hire a game specialist to manage that part of their business. "Not everyone plays the games, and therefore [many] know very little about them," Freilich says. He hinted that VSDA may be looking to add a game specialist to its staff.

Although the Chicago conference has given VSDA the confidence to go ahead with additional seminars, Freilich says, much of the credit for starting the program goes to Larry DeVuono, president of Sight & Sound Distributors and chairman of VSDA's game committee.

DeVuono, in conjunction with other distributors, orchestrated game seminars at chapter meetings in St. Louis, Indianapolis, Birmingham, Ala., and Louisville, Ky. The seminars most likely will

(Continued on page 74)

## SHELF TALK

by Eileen Fitzpatrick



**BASSIN DISTRIBUTORS IS YOUR**

The Largest Laser Disc Selection Bar None!

We can fill your special order needs!

**bassin DISTRIBUTORS**

TOLL FREE: 800-329-7664 • FAX: 305-620-2216

**LASER DISC HEADQUARTERS**

Music Videos  
Exercise  
Kid's Stuff  
Movies & Much More!

15959 N.W. 15 Ave.  
Miami, Florida 33169

Call for a free catalog, ask for Dwight

# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				<b>★ ★ ★ NO. 1 ★ ★ ★</b>			
1	1	5	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13
2	2	9	IN THE LINE OF FIRE	Columbia TriStar Home Video 52315	Clint Eastwood John Malkovich	1993	R
3	6	3	WHAT'S LOVE GOT TO DO WITH IT	Touchstone Pictures Touchstone Home Video 2011	Angela Bassett Larry Fishburne	1993	R
4	4	5	THE GOOD SON	FoxVideo 8553	Macaulay Culkin Elijah Wood	1993	R
5	3	6	DEMOLITION MAN	Warner Bros. Inc. Warner Home Video 12985	Sylvester Stallone Wesley Snipes	1993	R
6	9	2	THE JOY LUCK CLUB	Hollywood Pictures Hollywood Home Video 2291	Kieu Chinh Ming-Na Wen	1993	R
7	5	6	STRIKING DISTANCE	Columbia TriStar Home Video 53683	Bruce Willis Sarah Jessica Parker	1993	R
8	<b>NEW ▶</b>		CARLITO'S WAY	Universal City Studios MCA/Universal Home Video 81630	Al Pacino Sean Penn	1993	R
9	7	5	JUDGMENT NIGHT	Largo Entertainment MCA/Universal Home Video 51563	Emilio Estevez Cuba Gooding, Jr.	1993	R
10	<b>NEW ▶</b>		THE AGE OF INNOCENCE	Columbia TriStar Home Video 52633	Daniel Day-Lewis Michelle Pfeiffer	1993	PG
11	14	2	DAZED AND CONFUSED	Universal City Studios MCA/Universal Home Video 81495	Jason London Rory Cochrane	1993	R
12	10	7	SON-IN-LAW	Hollywood Pictures Hollywood Home Video 1998	Pauly Shore	1993	PG-13
13	<b>NEW ▶</b>		THE BEVERLY HILLBILLIES	FoxVideo 8561	Lily Tomlin Cloris Leachman	1993	PG
14	8	8	THE MAN WITHOUT A FACE	Warner Bros. Inc. Warner Home Video 12987	Mel Gibson	1993	PG-13
15	<b>NEW ▶</b>		A BRONX TALE	Savoy Pictures HBO Video 90954	Robert De Niro Chazz Palminteri	1993	R
16	12	6	MUCH ADO ABOUT NOTHING	Columbia TriStar Home Video 71753	Kenneth Branagh Emma Thompson	1993	PG-13
17	11	8	THE PROGRAM	Touchstone Pictures Touchstone Home Video 2312	James Caan Halle Berry	1993	R
18	16	5	SO I MARRIED AN AXE MURDERER	Columbia TriStar Home Video 52423	Mike Myers Nancy Travis	1993	PG-13
19	22	4	GETTYSBURG	Turner Entertainment Co. Turner Home Entertainment 6139	Tom Berenger Jeff Daniels	1993	PG
20	<b>NEW ▶</b>		FEARLESS	Spring Creek Production Warner Home Video 12986	Jeff Bridges Rosie Perez	1993	R
21	18	5	MANHATTAN MURDER MYSTERY	Columbia TriStar Home Video 71393	Woody Allen Diane Keaton	1993	PG
22	15	17	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG
23	13	11	KALIFORNIA	PolyGram Video 4400889333	Brad Pitt Juliette Lewis	1993	NR
24	23	2	M BUTTERFLY	Geffen Pictures Warner Home Video 12984	Jeremy Irons John Lone	1993	R
25	26	2	FATHER HOOD	Hollywood Pictures Hollywood Home Video 2226	Patrick Swayze	1993	PG-13
26	17	7	FOR LOVE OR MONEY	Universal City Studios MCA/Universal Home Video 81511	Michael J. Fox Gabrielle Anwar	1993	PG
27	20	16	THE FIRM	Paramount Pictures Paramount Home Video 32523	Tom Cruise	1993	R
28	28	4	UNDERCOVER BLUES	MGM/UA Home Video 903063	Kathleen Turner Dennis Quaid	1993	PG-13
29	19	7	STRICTLY BALLROOM	Miramax Films Touchstone Home Video 1701	Paul Mercurio Tara Morice	1993	PG
30	24	5	WE'RE BACK!: A DINOSAUR STORY	Amblin Entertainment MCA/Universal Home Video 81289	Animated	1993	G
31	36	2	MONEY FOR NOTHING	Hollywood Pictures Hollywood Home Video 2313	John Cusack	1993	R
32	37	7	THE MAGIC VOYAGE	Hemdale Home Video 7215	Animated	1993	G
33	30	14	TRUE ROMANCE	Morgan Creek Productions Inc. Warner Home Video 13158	Christian Slater Patricia Arquette	1993	NR
34	29	7	NEEDFUL THINGS	New Line Home Video Columbia TriStar Home Video 53223	Ed Harris Max Von Sydow	1993	R
35	33	3	MR. WONDERFUL	Warner Bros. Inc. Warner Home Video 12988	Matt Dillon Annabella Sciorra	1993	PG-13
36	21	6	THE FOX AND THE HOUND	Walt Disney Home Video 2141	Animated	1981	G
37	27	11	ROOKIE OF THE YEAR	FoxVideo 8521	Thomas Ian Nicholas Gary Busey	1993	PG
38	32	11	HARD TARGET	Universal City Studios MCA/Universal Home Video 81570	Jean-Claude van Damme	1993	R
39	25	16	DAVE	Warner Bros. Inc. Warner Home Video 12962	Kevin Kline Sigourney Weaver	1993	PG-13
40	35	7	BOXING HELENA	Orion Pictures Orion Home Video 2670	Julian Sands Sherilyn Fenn	1993	R

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

## Coalition Puts Kids First; Vid Cos. Offer More For Money

**QUALITY AND QUANTITY:** The Coalition for Quality Children's Videos is making strides in its campaign to increase public awareness of award-winning kid vid titles—for the most part, titles driven neither by film nor TV. The nonprofit organization, based in Santa Fe, N.M., has added 117 new titles to its endorsed Kids First! collection, bringing the total to 176. Plus, a quintet of high-profile corporations have become members of the organization.

A\*Vision Entertainment, the Children's Television Workshop, Discovery Communications Inc., and LIVE Home Video/Family Home Entertainment have become charter members of the Coalition, and Bell Atlantic Corp. has become a founding member. Charter members help support the Coalition's initiatives, such as evaluating and endorsing superior kid vids, as well as assist with public awareness and public service initiatives.

Currently, all endorsed titles are identified by the Kids First! sticker; the Coalition is firming up plans for developing entire Kids First! sections in participating retail stores, a program that will kick off this fall, according to Coalition president **Ranny Levy**.

The Coalition's evaluation and endorsement program involves more than 95 adults and 2,000 children of diverse ethnic, geographic, and socioeconomic backgrounds. Candidates for the Kids First! collection are evaluated based on criteria such as entertainment value, production and artistic quality, learning potential, packaging, content, humanistic

values, and cultural sensitivity.

Endorsed programs include titles from a wide spectrum of manufacturers, most of them independent. Among the indies are Children's Circle, Kid Vidz, Smarty Pants, Shadow Play Video, Bright Ideas Productions, and publisher Price Stern Sloan, whose "The Wee Sing Train" is one of the new Kids First! inductees. Major manufacturers represented on the list include



by *Moira McCormick*

LIVE Home Video, A\*Vision, Lightyear Entertainment/BMG Kidz, MCA/Universal, CBS/Fox Video, and Sony Wonder.

**EXTRA, EXTRA:** There's a mini-trend afoot in the kid vid business: packaging videos with "extras"—audiotapes, books, even popcorn. Golden Book Video, for instance, is releasing three new titles in its children's literature-based "Bunch Of Munsch" series with a free full-length audiocassette shrink-wrapped to each video. The new titles are "Pigs," "Murmel, Murmel, Murmel," and "Something Good," each \$12.95. The audiocassette, titled "Love You Forever," consists of best-selling author **Robert Munsch** reading aloud a dozen

of his short stories (including the classic title piece) to a highly appreciative audience of kids. Street date is May 19; the free-cassette deal runs through Aug. 31.

Buena Vista Home Video has released a pair of new **Alvin & the Chipmunks** videos packaged with companion audiocassettes. The new "Video Audio Fun-Packs," each \$15.99, are "I've Been Working On The Railroad" and "School's Out For Summer." The first Chipmunks video sing-along, "Ragtime Cowboy Joe," also is being packaged with a companion audiocassette. Videos also are available separately at \$12.99 each.

Walt Disney Home video has bowed two new book and video combos, "Anne Of Green Gables" and "Anne Of Avonlea," each \$29.95. Each package pairs a two-volume video set with a companion book by Lucy Maud Montgomery. Disney also has released two more titles in its "Tales Of Avonlea" series: Volume Three ("The Witch Of Avonlea" and "Nothing Endures But Change") and Volume Four ("How Kissing Was Discovered" and "Aunt Hetty's Ordeal"), each \$19.99.

Walt Disney's Studio Collection line of popular live-action family movies is part of a promotion involving Jolly Time Microwave Pop Corn. Ten titles, including "The Parent Trap," "Old Yeller," and "20,000 Leagues Under The Sea," are packaged with a free bag of the popcorn; offered in each package is a \$3 money-back coupon good for further video/popcorn combinations. Also enclosed are two Jolly Time Pop

Corn retail coupons. The \$3 rebate on this limited-time promotion is good through July 31.

**LIVE AND KICKING:** LIVE Home Video's Family Home Entertainment Theater series has ended its first year with five new titles, released April 20. According to LIVE exec **Beth Bornhurst**, the series (which, with new releases, numbers 18 titles) has shipped nearly 500,000 units. The latest titles, each \$14.98, are "The Last Unicorn," "Bach & Broccoli," "Tuck Everlasting," "Goldy: The Last Of The Golden Bears," and "Goldy II: The Saga Of

The Golden Bear."

**MORE FUN:** PolyGram Video/Saban Entertainment has rushed its new "Mighty Morphin Power Rangers" video titles into stores, which is cause for much good cheer at retail: The original five titles have sold more than 2 million units total nationwide. The new titles make up a five-part miniseries, "Green With Evil," which aired on Fox Children's Network last fall and debuted a new character, the Green Ranger. Each title in the series is \$12.95. Company sources say the series shipped

(Continued on page 77)

Billboard® FOR WEEK ENDING APRIL 30, 1994

Top Kid Video™					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					
★ ★ ★ NO. 1 ★ ★ ★					
1	1	5	<b>THE FOX AND THE HOUND</b> Walt Disney Home Video 2141	1981	24.99
2	3	3	<b>WE'RE BACK!: A DINOSAUR STORY</b> Ambli Entertainment/MCA/Universal Home Video 81289	1993	24.98
3	2	29	<b>ALADDIN</b> Walt Disney Home Video 1662	1992	24.99
4	6	77	<b>BEAUTY AND THE BEAST</b> Walt Disney Home Video 1325	1991	24.99
5	4	7	<b>THE MAGIC VOYAGE</b> Hemdale Home Video 7215	1993	19.95
6	21	5	<b>THERE GOES A BULLDOZER!</b> Kidvision/A*Vision Entertainment 50701	1994	12.95
7	8	234	<b>PINOCCHIO</b> ♦ Walt Disney Home Video 239	1940	24.99
8	<b>NEW ▶</b>		<b>MIGHTY MORPHIN GREEN RANGER: PART 3</b> Saban Entertainment/PolyGram Video 8006311393	1994	12.95
9	5	13	<b>MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER</b> ◊ Saban Entertainment/PolyGram Video 4400881193	1993	9.95
10	<b>NEW ▶</b>		<b>MIGHTY MORPHIN GREEN RANGER: PART 2</b> Saban Entertainment/PolyGram Video 8006311373	1994	12.95
11	11	13	<b>MIGHTY MORPHIN: VOL. 4-NO CLOWNING AROUND</b> ◊ Saban Entertainment/PolyGram Video 4400881133	1993	9.95
12	18	3	<b>THERE GOES A FIRE TRUCK!</b> Kidvision/A*Vision Entertainment 50700	1994	12.95
13	9	13	<b>MIGHTY MORPHIN: VOL. 3-HIGH FIVE</b> ◊ Saban Entertainment/PolyGram Video 4400881233	1993	9.95
14	<b>NEW ▶</b>		<b>MIGHTY MORPHIN GREEN RANGER: PART 5</b> Saban Entertainment/PolyGram Video 8006311433	1994	12.95
15	13	11	<b>LET'S PRETEND WITH BARNEY</b> The Lyons Group 2000	1994	14.95
16	<b>NEW ▶</b>		<b>MIGHTY MORPHIN GREEN RANGER: PART 4</b> Saban Entertainment/PolyGram Video 8006311413	1994	12.95
17	14	13	<b>THE REN &amp; STIMPY SHOW: ON DUTY</b> Nickelodeon/Sony Wonder LV49215	1994	14.98
18	17	3	<b>THE REN &amp; STIMPY SHOW: IN DISGUISE</b> Nickelodeon/Sony Wonder 49216	1994	14.98
19	<b>NEW ▶</b>		<b>MIGHTY MORPHIN GREEN RANGER: PART 1</b> Saban Entertainment/PolyGram Video 8006311353	1994	12.95
20	12	105	<b>101 DALMATIANS</b> Walt Disney Home Video 1263	1961	24.99
21	16	7	<b>SPEEDRACER: THE MOVIE</b> Family Home Entertainment 27505	1993	19.98
22	10	13	<b>MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHDAY ZACK</b> ◊ Saban Entertainment/PolyGram Video 4400881113	1993	9.95
23	15	272	<b>CHARLOTTE'S WEB</b> Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
24	7	13	<b>MIGHTY MORPHIN: VOL. 2-FOOD FIGHT</b> ◊ Saban Entertainment/PolyGram Video 4400881213	1993	9.95
25	25	3	<b>CHILDREN'S CIRCLE: HAROLD AND THE PURPLE CRAYON</b> Wood Knapp Video 1198	1994	14.95

♦ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

### INDEPENDENT VID PRODUCERS SEEK SELL-THRU NICHES

(Continued from page 71)

ment."

Gold says Vidmark has shipped about 10,000 units on titles such as "Whore," "La Femme Nikita," "The Cook, The Thief, His Wife And Her Lover," and Stephen King's "Sometimes They Come Back." Rose Mary Atkins, VP of product at Videosmith, a 16-store chain based in Boston, says a B title's rental performance can be used as a gauge to predict its sell-through potential.

"If a title has a good number of turns for 90 to 120 days, it's probably being rented again and again to the same people," she says. "It tells you there's

a core audience out there that might want to buy the title."

While the goal is to get consumers to purchase secondary product, suppliers most often use lower price points to encourage dealers to fill in their rental inventories.

"My rental customers love it," says Brad Marcus, a sales rep for Entertainment Distributing. "They can bring in multiple copies at a low price, and it keeps the supplier's name in a positive light."

Sundip Shah, executive VP of Imperial, also says that most of that company's titles are being used as low-pri-

ced rental product. On its first crack at sell-through, Imperial shipped about 20,000 units on a package of four spaghetti westerns.

"It's just the beginning," Shah says. "We're just trying to figure out how to attack the market."

But the company may also be laying the groundwork for future direct-to-sell-through product in the family features area.

"In direct-to-sell-through, there really hasn't been a market created for anything other than family films," he says. "We're not going to have anything out before this fall, but we're looking into it."

At Baker & Taylor Distributors, rental orders have also picked up, but video stores also are special-ordering secondary product.

"A lot of retailers can't carry all the inventory," says Chris Arns, VP of sales. "And secondary product has become a hot property."

But not every independent is looking to jump into sell-through. Concorde-New Horizons put off launching its sell-through line from this spring to the summer.

"We decided to wait because we felt like there was a glut of big titles this spring," says Concorde-New Horizons president Jonathan Fernandez. "But everyone's feeling the business is mature enough to have a sell-through line."

### PICTURE THIS

(Continued from page 71)

big in libraries and schools. Carlyle, so the story goes, responded by adding B&T Video to the mix. Neither Ingram nor Carlyle executives were available for comment.

The topic may be the subject of further speculation at the National Assn. of Video Distributors annual conference, May 1-4 in Carlsbad, Calif. NAVD is going through its own consolidation in recognition of a changing market. With 26 suppliers scheduled to meet with only 13 distributors, the association decided to shorten the time available for sessions. Studios and independents had first come, first

serve chances for appointments on Sunday and Monday or Tuesday and Wednesday. As a result, they'll likely spend one day less at the La Costa Resort.

NAVD also has restructured the board to include the CEO or COO of each of the 10 U.S. distributors and one representing the three Canadian members. "With the number of distributors decreasing over the past few years, it didn't make sense to have six" U.S. directors, says NAVD VP **Tony Dalesandro**. Simultaneously, the Distributors Advisory Council has been disbanded.

## BAD TIDINGS FOR BLOCKBUSTER AS GOOD NEWS VIDEO FILES SUIT

(Continued from page 6)

was devoted to testing. Once it decided Good News founder Basil Hero was on to a good thing, Blockbuster supposedly plotted to replace "Hot Pix" with its own production, claims Good News. In October, Blockbuster senior VP James Hilmer is said to have advised a franchisee that Blockbuster could do a better job.

Hero and Blockbuster, along with CBS, had been partners in the monthly 10-minute cassette, which went to about 2,000 stores from July-October, when store management pulled the plug on the deal. In fact, Blockbuster now may have a replacement, hosted by Leeza Gibbons of "Entertainment Tonight."

The suit claims that Blockbuster has "reached an agreement with 'Entertainment Tonight' whereby a similar version of 'Hot Pix' will be produced." A source at Paramount Television, which owns "ET," confirms that discussions were under way but didn't know at press time if a deal had been concluded.

Blockbuster would not comment on a new preview tape or any aspect of the lawsuit.

Good News says it was frustrated by Blockbuster at every turn, and was forced into Chapter 11 Jan. 26. Hero claims that Blockbuster executives had fought his concept of a tape containing trailers of movies in theaters and on cassette soon after he brought them the idea in 1987. Senior VP Thomas Gruber tried to get Fred Montesi, a Blockbuster franchisee in Tennessee and Alabama, to remove test cassettes from his stores a year later, according to the complaint.

Later, after "Hot Pix" had been tested successfully in five markets, the suit says Blockbuster tried to

impose on Good News "an enormous fee" of \$1.25 per tape per month, "and threatened the destruction" of Hero's business "unless [it was] paid." The chain reduced the distribution charge to 25 cents, but eventually got what it wanted.

Good News claims that its major expense was the \$1 per cassette paid to Technicolor Video Services for duplication and packaging.

In fall 1991, Blockbuster and Good News finally entered what the suit calls "a wide-ranging distribution agreement" for a six-month trial in New York and Dallas. Even then, Blockbuster senior VP of operations Gerald Weber's "negative attitude" led to "inadequate store performance" that convinced NBC not to get involved, the complaint alleges. Others were interested, however, including Turner Broadcasting, which finally withdrew an ad and promotional package worth an estimated \$23 million in media time.

CBS ultimately signed on, providing network celebrities to host the tapes and on-air plugs worth \$25 million. In return, it received 3 minutes on each "Hot Pix" to promote its shows and to sell to advertisers. Meanwhile, the suit argues, Blockbuster "continued to implement its plan to usurp the 'Hot Pix' idea for its own benefit."

One Blockbuster tactic, the suit charges, was to torpedo a \$12 million deal that Good News claims it was close to signing with Sony, which would have bought an "entire year of promotional time" for its Columbia Pictures and TriStar movies and Columbia and Epic Records labels. Blockbuster blew the agreement out of the water when it announced its joint venture with IBM to make CDs in-store, the suit al-

leges. Responding sarcastically, the suit maintains, Warner told Hero it "would not take time for free" on any Blockbuster product.

When "Hot Pix" appeared to be succeeding despite these machinations, the suit says, Blockbuster "resorted to the one tried-and-true method of destroying any company, to wit, stealing all of its money." Blockbuster volunteered to collect ad revenues, then refused to pay Good News its share, \$1,045,822 of \$1,739,000, the suit continues. "In order to cloak its bad faith and common theft," Blockbuster "abruptly terminated" the project Oct. 28, citing Good News' "inability to generate revenue to meet distribution fees to the franchisees."

To keep the idea alive, Blockbuster is accused of resorting to "mail fraud" in January by sending 100 letters to franchisees on Good News stationery, signed by former employee Darlene Smith, saying that "Hot Pix" would continue.

## French Vid Window Targeted

### 12-Month Rule Blamed For Rental Woes

BY PETER DEAN

LONDON—The French video trade association, Chambre Syndicale de l'Edition Audiovisuelle (CSEA), and the International Video Federation (IVF) are joining forces to try to reduce France's mandatory 12-month theater-to-video window. CSEA has written to the Ministers of Communication and Culture demanding an immediate change in the wake of an influential court ruling and a new law adopted by the French parliament that favors pay TV.

To date, French video distributors have been bound by a legally enforced one-year hiatus between a film's theatrical and cassette releases, hindering efforts to recoup unsuccessful cinema runs. Pay TV operates on the same cycle, so home entertainment rivals operate on day-

and-date schedules.

Special permission for a waiving (or derogation) of the restriction has been granted in cases where cinema admissions in the Paris region fall below 400,000. If it's below 100,000, a six-month video window can be negotiated. No derogation is supposed to be granted if admissions top 400,000.

On Dec. 3, 1993, France's highest administrative court, the Conseil d'Etat, ruled that the law setting the 12-month pay TV window is no longer applicable where there is a contractual agreement between the rights holder and the broadcaster. The Sept. 1, 1992, decree was null and void, it ruled, because it contravened the European Community's "Television Without Frontiers" directive.

In addition, a new Communication Law was adopted by Parliament Feb. (Continued on page 76)

## Billboard

FOR WEEK ENDING APRIL 30, 1994

# Top Special Interest Video Sales™

RECREATIONAL SPORTS™							HEALTH AND FITNESS™						
Compiled from a national sample of retail stores sales reports.							Compiled from a national sample of retail stores sales reports.						
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	
<b>★ ★ NO. 1 ★ ★</b>							<b>★ ★ NO. 1 ★ ★</b>						
1	3	47	NBA JAM SESSION	FoxVideo (CBS/Fox) 5559	14.98		1	1	9	JANE FONDA'S YOGA EXERCISE WORKOUT	A*Vision Entertainment 55021-3	19.98	
2	2	19	BAD GOLF MADE EASIER	ABC Video 45003	19.98		2	2	25	CINDY CRAWFORD/THE NEXT CHALLENGE	GoodTimes Home Video 05-7100	19.99	
3	NEW▶		1994 WINTER OLYMPIC FIGURE SKATING HLTS	FoxVideo (CBS Video) 8117	19.98		3	3	17	BUNS OF STEEL STEP 2000 WITH TAMILEE WEBB	The Maier Group TMG1142	14.95	
4	NEW▶		1994 WINTER OLYMPIC HLTS.	FoxVideo (CBS Video) 5985	19.98		4	7	19	ABS OF STEEL 2000 WITH TAMILEE WEBB	The Maier Group TMG227	14.95	
5	1	59	MICHAEL JORDAN: AIR TIME	FoxVideo (CBS/Fox) 5770	19.98		5	18	35	THIGHS OF STEEL WITH TAMILEE WEBB	The Maier Group TMG158	9.95	
6	4	7	DALLAS COWBOYS: SUPER BOWL XXVIII CHAMPIONS	PolyGram Video 4400876913	19.95		6	14	103	ABS OF STEEL 2 WITH TAMILEE WEBB	The Maier Group TMG133	9.99	
7	5	11	MAGIC MEMORIES ON ICE II	ABC Video 44002	24.98		7	19	29	KATHY SMITH'S GREAT BUNS AND THIGHS	A*Vision Entertainment 50446-3	19.95	◇
8	9	51	THE SECRET NBA	FoxVideo (CBS/Fox) 5789	14.98		8	5	27	SUSAN POWTER: LEAN, STRONG & HEALTHY	A*Vision Entertainment 50466-3	19.95	◇
9	14	21	NFL ROCKS-EXTREME FOOTBALL	PolyGram Video 4400876853	19.95		9	4	39	TONY LITTLE: TOTAL BODY SHAPE UP	Parade Video 94	12.98	◇
10	RE-ENTRY		1992 WINTER OLYMPICS HIGHLIGHTS	FoxVideo (CBS/Fox) 5553	19.98		10	12	109	BUNS OF STEEL 3 WITH TAMILEE WEBB	The Maier Group TMG131	9.99	
11	RE-ENTRY		WRESTLEMANIA VIII	Coliseum Video 102	39.95		11	9	33	BOXOUT WITH SUGAR RAY LEONARD	PolyGram Video 4400877493	19.95	
12	7	15	100 GREATEST NFL TOUCHDOWNS	PolyGram Video 4400876793	14.95		12	11	73	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	19.99	
13	10	17	CNN SPORTS: PLAY OF THE DAY FAVORITES	Turner Home Entertainment 3111	12.98		13	RE-ENTRY		KATHY SMITH'S SECRETS-VOL. 1	A*Vision Entertainment 50457-3	19.95	
14	8	23	THE JOE MONTANA STORY	PolyGram Video 4400881953	19.95		14	8	105	ABS OF STEEL WITH TAMILEE WEBB	The Maier Group TMG132	9.99	
15	6	5	WWF: ROYAL RUMBLE '94	Coliseum Video 200	59.95		15	13	17	NIKE: TOTAL BODY CONDITIONING	A*Vision Entertainment 50532-3	19.95	
16	RE-ENTRY		WHEN IT WAS A GAME	HBO Video 90538	19.98		16	16	210	JANE FONDA'S COMPLETE WORKOUT	A*Vision Entertainment 55006-3	19.98	
17	15	232	MICHAEL JORDAN: COME FLY WITH ME	FoxVideo (CBS/Fox) 2173	19.98	◆	17	20	3	YOGA PRACTICE FOR BEGINNERS	Healing Arts 1088	19.98	
18	20	3	NBA GUTS & GLORY	FoxVideo (CBS/Fox) 5981	14.98		18	10	25	TONY LITTLE: ABDOMINAL MUSCLE TONING	Parade Video 92	12.98	◇
19	18	7	HOCKEY-HERE'S HOWE: POWER SKATING	Barr Entertainment	14.95		19	NEW▶		RICHARD SIMMONS: SWEATIN' TO THE OLDIES 3	GoodTimes Home Video 9307	19.99	
20	12	159	MICHAEL JORDAN'S PLAYGROUND	FoxVideo (CBS/Fox) 2858	19.98		20	NEW▶		T'AI CHI FOR HEALTH	Healing Arts 1044	39.98	

◆ 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. ©1994, Billboard/BPI Communications.

## SHELF TALK

(Continued from page 72)

be the model for the VSDA meetings.

ANYTHING YOU CAN DO... No doubt, the on-air bickering of Regis Philbin and Kathie Lee Gifford will get a little hotter this summer with the release of the "Kathie Lee Gifford Workout" through Video Treasures.

Gifford's tape is scheduled to hit stores Aug. 17 and will feature fitness expert C.B. Yelverton leading the workout, as well as Kathie Lee's friend Denise Carley and her son's god-mother, Laurie Johnson. The tape will be priced at \$19.95.

As you may recall, Philbin has his

own tape on the market through PPI Entertainment Group/Parade Video. His tape features a guest appearance by Gifford, and Philbin may get a guest shot on her tape, according to a spokesman.

Gifford's tape also may carry a number of exercises consumers can do while cleaning up around the house or cooking.

"The producers have talked about things like having Kathie Lee in the kitchen doing leg lifts while peeling potatoes," says a spokesman.

Whatever jabs the morning hosts choose to throw at each other, retailers are sure to benefit from the publicity.

'LOOCIE, I'M HOME': CBS Video is gearing up for the release of the original pilot episode of "I Love Lucy."

Although the episode has aired previously on TV, this will mark its video debut; the episode was the one used to sell the show to CBS.

The video will feature silver-anniversary collector's packaging and will be supported by a two-week radio promotion on CBS Radio stations in New York, Los Angeles, and Chicago, from the street date (June 15) through June 28. Local dealers in those cities will get advertising tags. "I Love Lucy: The Very First Show" is priced at \$12.98.

**Reach For The STARS! MOVING? RELOCATING?**

ARE YOU INTERESTED IN RESIDENTIAL, COMMERCIAL OR STUDIO PROPERTIES? BE SURE TO READ THE ADS IN THE REAL ESTATE TO THE STARS CLASSIFIED SECTION EVERY WEEK IN BILLBOARD.

# CONGRATULATIONS

# JANE

*You're Still Number One!*

FOR WEEK ENDING APRIL 16, 1994

Billboard.

## Top Special Interest Video Sales™

Compiled from a national sample of retail store sales reports.

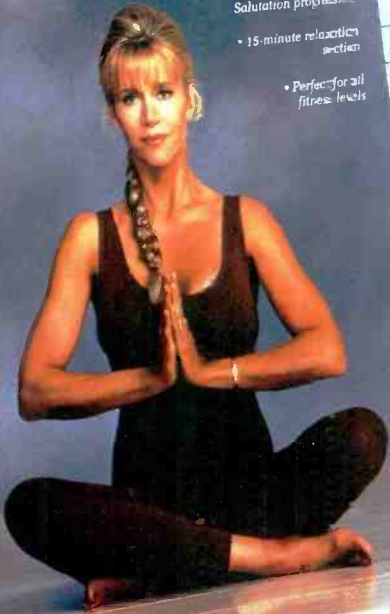
Compiled from a national sample of retail store sales reports.



JANE FONDA'S  
YOGA EXERCISE WORKOUT

JANE FONDA'S  
**YOGA EXERCISE WORKOUT**

- 20-minute stretch and tone program
- 15-minute Yoga Sun Salutation progression
- 15-minute relaxation section
- Perfect for all fitness levels



STEREO  
55021-3  
Color/RS front  
WBS  
MA

### HEALTH AND FITNESS™

★★ No.1 ★★

**JANE FONDA'S YOGA EXERCISE WORKOUT**  
A\*Vision Entertainment 55021-3

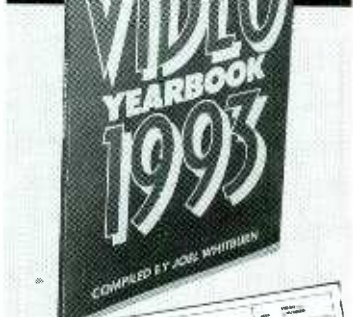
RANK	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
1	1			JANE FONDA'S YOGA EXERCISE WORKOUT	A*Vision Entertainment 55021-3	19.98
2	2					19.98
3	3					14.98
4	4			TONY LITTLE: TOTAL BODY SHAPE UP		19.95
5	5	25		SUSAN POWTER: LEAN, STRONG & HEALTHY	A*Vision Entertainment 50466-3	19.98
6	6	27		JANE FONDA'S FAVORITE FAT BURNERS	A*Vision Entertainment 55008-3	14.95
7	9	17		ABS OF STEEL 2000	The Maier Group TMG227	9.98
8	11	103		ABS OF STEEL WITH TAMILEE WEBB	The Maier Group TMG132	19.95
9	14	31		BOXKOUT WITH SUGAR RAY LEONARD	PolyGram Video 4400877493	12.98
10	7	23		TONY LITTLE: ABDOMINAL MUSCLE TONING	Parade Video 92	19.98
11	RE-ENTRY			CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	9.99
12	16	107		BUNS OF STEEL 3 WITH TAMILEE WEBB	The Maier Group TMG131	19.95
13	19	15		NIKE: TOTAL BODY CONDITIONING	A*Vision Entertainment 50532-3	9.99
14	12	101		ABS OF STEEL 2 WITH TAMILEE WEBB	The Maier Group TMG133	9.99
15	RE-ENTRY			BUNS OF STEEL 2: STEP WORKOUT	The Maier Group TMG116	19.98
16	RE-ENTRY			JANE FONDA'S COMPLETE WORKOUT	A*Vision Entertainment 55006	9.98
17	10	7		TONY LITTLE: TIGHTEN, FIRM & SMILE	Brentwood Home Video BC106	9.95
18	8	33		THIGHS OF STEEL WITH TAMILEE WEBB	The Maier Group TMG158	19.95
19	12	27		KATHY SMITH'S GREAT BUNS AND THIGHS	A*Vision Entertainment 50446-3	19.98
20	NEW			YOGA PRACTICE FOR BEGINNERS	Healing Arts 1088	14.98

*A\*Vision Is Proud To Represent You*



Distributed by A\*Vision Entertainment, 75 Rockefeller Plaza, N.Y., N.Y. 10019. The Atlantic Group, A Warner Music Group Company.

# '93 Video Rewind



WEEK	TITLE	WKS. ON CHART	PERFORMERS
1	THE FUGITIVE	5	Harrison Ford, Tommy Lee Jones
2	THE FOX AND THE HOUND	6	Animated
3	WE'RE BACK!: A DINOSAUR STORY	4	Animated
4	THE SECRET GARDEN	8	Kate Maberly, Andrew Knott
5	YANNI: LIVE AT THE ACROPOLIS	5	Yanni
6	ALADDIN	29	Animated
7	PLAYBOY: COLLEGE GIRLS	7	Various Artists
8	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	23	Dian Parkinson
9	PENTHOUSE: 25TH ANNIVERSARY SWIMSUIT VIDEO	10	Various Artists
10	PLAYBOY VIDEO CENTERFOLD 40TH ANNIVERSARY	7	Anna Marie Goddard



## Billboard 1993 VIDEO YEARBOOK

Compiled by Joel Whitburn

Detailed Research On BILLBOARD'S TOP VIDEO RENTALS & TOP VIDEO SALES Charts

LISTS COMPREHENSIVE DATA ON EVERY VIDEO TG DEBUT ON THE '93 CHARTS:

- Chart debut date • Peak position • Weeks charted • Weeks at #1 or #2 • Subject category (Action, Adventure, etc.) • Film content or plot description • Principal stars/performers • Director • Producer • Theatrical release year • MPAA rating • Running time • Video manufacturer and catalog number

**PLUS:** • #1 Hits Section • Top 25 Sales/Rentals Video Rankings • Alphabetical Star/Performer Section • Weekly Top 5 Movies At Theatres • '93 Time Capsule & Entertainment Obituaries Size: 6"x9 3/4". Softcover. Over 80 pages.

### 1993 VIDEO YEARBOOK . . . \$25

Shipping & Handling . . . . . \$  
 All Orders - \$4 per book  
 (U.S. dollars only)  
 Total Payment \$

VISA/MasterCard accepted.  
 (Include number/expiration date/signature)

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ State/Prov. \_\_\_\_\_  
 ZIP/Postal Code \_\_\_\_\_ Country \_\_\_\_\_



## FRENCH VID WINDOW

(Continued from page 74)

2, providing for a future decree to determine possible new windows for the sequential exploitation of movies. The IVF and CSEA think it's time to lobby Parliament, arguing that video deserves the same privilege afforded pay.

"What applies to one media should apply to all media," says Martin Boulton, director general of the IVF. "If one media can be allowed by contract to reduce the 12-month window and the others not to, it makes a complete nonsense of the whole regulatory system in France."

The current window traditionally has been blamed for lackluster French video rentals; the window was created in the first place out of the fear that video would decimate theater admissions. Also at fault initially were high import taxes on VCRs.

These recent moves by the CSEA and IVF for a more flexible system come at a time when American distributors seem to be lagging behind their French counterparts. Nowhere has this been more apparent than in the case of "Les Visiteurs," France's biggest-selling video of all time.

Jean-Marie Poire's "Back To The Future"-style time-traveling farce opened in January 1993 to an ecstatic reception and a total cinema audience of more than 13.5 million admissions, grossing more than \$80 million and easily eclipsing 1993's second-place film, "Jurassic Park."

By law, "Les Visiteurs" could be released to video only in January 1994. Distributor Gaumont Columbia TriStar Home Video applied to the Minister of Culture for a derogation and was granted one, allowing it to be sold in time for Christmas.

"Les Visiteurs" has now become the biggest-selling video ever in France, with more than 2 million units sold at about \$23 suggested list. The movie was given an unprecedented pre-Christmas sales campaign involving television advertising and giant 1,000-unit dumper bins placed in hypermarkets. Jacques Nahoum, marketing director of Gaumont Columbia TriStar Home Video, predicts that the total will top 3 million units by year's end.

But it would have been a different story if the derogation hadn't been granted. Without a waiver, "Les Visiteurs" would have sold only 500,000-800,000 units, Nahoum estimates.

The unexpected granting of a derogation was hard for Warner Home Video to swallow. Its plans for a Christmas release of "The Bodyguard" were scuttled when the minister rejected Warner's request for a derogation, even though its film had been showing theatrically for a comparable length of time with far fewer admissions. Worse, "The Bodyguard" was gone from theaters at the time of the two requests, while "Les Visiteurs" played on.

Nahoum openly admits that being French could have had something to do with the minister's decision. "Yes, I think so, absolutely! I do not know about 'The Bodyguard' or whether we got a special derogation—all I know is we applied before Christmas and the minister gave it," he says. "I think that it was a big and very important French movie, and there was a big change if we released it before or after Christmas."

Asked whether he thought the "favoritism" was akin to the GATT treaty, in which the French managed to exclude the country's movie industry from the talks, Nahoum says, "Unlike GATT, this wasn't a political decision, but there may have been something there initially."

# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	2	5	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	24.96
2	1	6	THE FOX AND THE HOUND	Walt Disney Home Video 2141	Animated	1981	G	24.99
3	3	4	WE'RE BACK!: A DINOSAUR STORY	Amblin Entertainment MCA/Universal Home Video 81289	Animated	1993	G	24.98
4	4	8	THE SECRET GARDEN	Warner Bros. Inc. Warner Home Video 19000	Kate Maberly Andrew Knott	1993	G	24.96
5	8	5	YANNI: LIVE AT THE ACROPOLIS	Private Music BMG Home Video 82163	Yanni	1994	NR	19.98
6	5	29	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
7	6	7	PLAYBOY: COLLEGE GIRLS	Playboy Home Video Uni Dist. Corp. PBV0750	Various Artists	1994	NR	19.95
8	10	23	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
9	7	10	PENTHOUSE: 25TH ANNIVERSARY SWIMSUIT VIDEO	Penthouse Video A*Vision Entertainment 50549	Various Artists	1994	NR	19.95
10	11	7	PLAYBOY VIDEO CENTERFOLD 40TH ANNIVERSARY	Playboy Home Video Uni Dist. Corp. PBV0748	Anna Marie Goddard	1994	NR	19.95
11	9	10	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R	19.98
12	12	21	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG	24.96
13	13	13	MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER ◊	Saban Entertainment PolyGram Video 4400881193	Various Artists	1993	NR	9.95
14	17	77	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
15	14	7	THE MAGIC VOYAGE	Hemdale Home Video 7215	Animated	1993	G	19.95
16	19	22	PLAYBOY 1994 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0744	Various Artists	1993	NR	19.95
17	18	2	MIGHTY MORPHIN GREEN RANGER: PART 1	Saban Entertainment PolyGram Video 8006311353	Various Artists	1994	NR	12.95
18	15	20	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R	19.98
19	16	7	PLAYBOY: NIGHT DREAMS	Playboy Home Video Uni Dist. Corp. PBV0749	Various Artists	1994	NR	19.95
20	NEW ►		THE SANDLOT	FoxVideo 8500	James Earl Jones Mike Vitar	1993	PG	19.98
21	27	13	MIGHTY MORPHIN: VOL. 2-FOOD FIGHT ◊	Saban Entertainment PolyGram Video 4400881213	Various Artists	1993	NR	9.95
22	26	11	MIGHTY MORPHIN: VOL. 3-HIGH FIVE ◊	Saban Entertainment PolyGram Video 4400881233	Various Artists	1993	NR	9.95
23	28	2	THE REN & STIMPY SHOW: IN DISGUISE	Nickelodeon Sony Wonder 49216	Animated	1994	NR	14.98
24	30	10	MIGHTY MORPHIN: VOL. 4-NO CLOWNING AROUND ◊	Saban Entertainment PolyGram Video 4400881133	Various Artists	1993	NR	9.95
25	24	44	GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13	14.95
26	20	201	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	24.99
27	NEW ►		THE INN OF THE SIXTH HAPPINESS	FoxVideo 1170	Ingrid Bergman Curt Jurgens	1958	NR	19.98
28	33	14	MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHDAY, ZACK ◊	Saban Entertainment PolyGram Video 4400881113	Various Artists	1993	NR	9.95
29	21	7	SCENT OF A WOMAN ◆	Universal City Studios MCA/Universal Home Video 81283	Al Pacino Chris O'Donnell	1992	R	19.98
30	RE-ENTRY		PENTHOUSE: THE GIRLS OF PENTHOUSE-VOL. 2	Penthouse Video A*Vision Entertainment 50426-3	Various Artists	1993	NR	19.95
31	37	3	PAUL IS LIVE	PolyGram Video 8006305273	Paul McCartney	1994	NR	19.95
32	NEW ►		IT HAPPENS EVERY SPRING	FoxVideo 8543	Ray Milland Paul Douglas	1950	NR	19.98
33	38	34	PLAYBOY PLAYMATE OF THE YEAR 1993	Playboy Home Video Uni Dist. Corp. PBV0734	Anna Nicole Smith	1993	NR	19.95
34	NEW ►		1994 WINTER OLYMPICS FIGURE SKATING HLTS.	FoxVideo (CBS Video) 8117	Various Artists	1994	NR	19.98
35	NEW ►		MIGHTY MORPHIN GREEN RANGER: PART 2	Saban Entertainment Polaris Communication 8006311373	Various Artists	1994	NR	12.95
36	31	35	HOMEWARD BOUND: THE INCREDIBLE JOURNEY	Walt Disney Home Video 1801	Michael J. Fox Don Ameche	1993	G	22.99
37	NEW ►		MIGHTY MORPHIN GREEN RANGER: PART 5	Saban Entertainment PolyGram Video 8006311433	Various Artists	1994	NR	12.95
38	32	8	SPEED RACER: THE MOVIE	Family Home Entertainment 27505	Animated	1993	NR	19.98
39	22	11	BRAM STOKER'S DRACULA	Columbia TriStar Home Video 51413-5	Gary Oldman Anthony Hopkins	1992	R	19.95
40	23	24	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	Animated	1973	G	14.95

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.



# Video Previews

EDITED BY CATHERINE APPLEFELD

## MUSIC

**Paul McCartney, "Paul Is Live,"** PolyGram Video, 80 minutes, \$19.95.



The cleverly updated "Abbey Road" cover that adorns McCartney's complementary album and video is just the first of many treats awaiting fans who pick up this live-performance project. Producers culled most of the footage from McCartney's '93 world tour, and they intersperse lots of grainy black-and-white photography with what boils down to basic full-color stage shots. Along with his solo work, McCartney covers many Beatles and Wings classics. Renditions of McCartney's Beatles tunes include three that are unavailable on the album: "Let It Be," "Hey Jude," and "Yesterday." The video also includes home movies of McCartney and his family as well as archival Beatles footage. Several tunes are embellished with visual aids that work to varying effect: A smattering of psychedelia appears during "Magical Mystery Tour," and colorful snippets of reviews whiz by the screen during "Paperback Writer." In one quasi-comical moment, McCartney tips his hat to Guns N' Roses before launching into a spirited "Live And Let Die," saying flatly, "Here's a song that was recently covered by another group."

**Steve Taylor, "Squint: Movies From The Soundtrack,"** Warner Reprise Video, 45 minutes.

The Warner family is so keen on contemporary Christian rocker Taylor that it just introduced this longform video companion to his Warner Alliance album at the inaugural "Squinternational Film Festival" at Nashville's Belcourt Cinema. The *piece de resistance* summarizes Taylor's recent 32,000-mile world trek through such exotic locales as Turkey, Vietnam, Thailand, and the United Arab Emirates. Along with the intriguing scenery, the program includes a live concert clip, a smattering of behind-the-scenes shots, and six

videoclips from the "Squint" album.

## CHILDREN'S

**"Sesame Street Sing-Along Earth Songs,"** Sesame Songs Home Video/Random House Home Video, 30 minutes.

Children who crave more interaction with the familiar characters from the ever-popular television series during off-hours will delight in this video collection of tales and tunes from Sesame Street's finest. As its title would suggest, "Earth Songs" concerns itself with teaching youngsters about the beauty and proper care of Mother Earth and her many assets. The gang is shown on an overnight camping trip and in the woods, among other scenes. Video comes packaged with a Sesame song sheet that lists the words to all featured songs, so viewers at home can join in the chorus.



**"Moses In Egypt," "Moses The Lawgiver,"** Rabbit Ears Productions (800-800-EARS), 30 minutes each, \$12.98 each.

Danny Glover and the Sounds Of Blackness, and Ben Kingsley and Lyle Mays, respectively, grace these much-shortened versions of the DeMille classic that portrays the story of the freeing of the Israelites from bondage in Egypt and their subsequent journey to the Promised Land. The "Moses" duo presents a complicated story in easily understandable, child-friendly terms. However, some integral aspects of the biblical tome, particularly the issue of the slaying of first-born children, may be tough even for children familiar with the Passover story to swallow. Thus, these additions to Rabbit Ears' "Greatest Stories Ever Told" series are good ones for the whole family to watch together, and should be presented as such.

**"Winnie The Pooh: Making Friends,"** Walt Disney Home Video, 48 minutes, \$12.98.

This trio of stories featuring the silly old bear and his pals concern themselves with the wonderful subject of friendship—all kinds of friendship. First story is the most user-friendly of the three: Tigger learns the true meaning of having a cloud hanging over his head when he incites the wrath of a little cumulus after he insults it for getting in the way of his bouncing. Tale two features a lonely Tigger who decides to befriend a termite who's fast making enemies of everyone else in the woods. Third story details the exploits of Pooh and company when they attempt to find a bug to complete Christopher Robin's science project. All three exercise the art of subtlety in delivering some very important messages to children.

## HEALTH/FITNESS

**"Tamilee Webb: Building Tighter Assets,"** Body Vision (212-275-2900), 60 minutes, \$14.98.

Webb leaves behind her "Buns Of Steel" and strikes off on her own with this highly detailed aerobic workout that can be completed with or sans step. Webb introduces her program with a congenial chat about what motivated her to begin getting fit and a plea for viewers at home to consider her their own personal trainer. The program is complex and thorough, with segments devoted to cardiovascular and muscle-toning. A graphic at the bottom of the screen marks the moves geared toward beginner, intermediate, and advanced fitness levels; however, the routine clearly is geared toward those at the experienced end of the spectrum, and beginners



will spend a good deal of the hour sitting on the sidelines. Webb wraps up the same way she begins, with a brief discussion, this time of nutrition and health.

## INSTRUCTIONAL

**"Your Baby's First Six Months," "Your Baby's First Steps,"** Video Parents/Consumer Vision (212-677-2380), approximately 50 minutes each, \$19.95 each.

These well-paced programs are packed with information for parents and make nice complements to the advice of physicians and sundry relatives. "First Six Months" is a straightforward guide to newborn care that includes breast and bottle feeding, bathing and diapering, making the transition to solid food, and last but not least, play time. Along with the title Kodak moment, "First Steps" includes other milestones that occur between six months and 2 years. Topics include teething, vision and muscle development, pacifiers and thumb-sucking, sociability, and day care and babysitting. Production values are basic, children are adorable, and the messages are unmistakably '90s: One particularly poignant piece of advice warns parents to watch out for discarded syringes when they take children to the park.



**"What About Sex?,"** 45 minutes, "If You Can Talk To Your Kids About Sex You Can Talk To Them About Anything," 54 minutes, BMG Video, \$19.98 each, \$34.98 for twin pack.

These complementary "workshops" geared toward parents and educators who want to get the inside track on adolescents' feelings, fears, and thoughts about sexual relationships falls short of expectation on two counts. Firstly, seasoned talk-show guest Lennie Roseman's lecture/Q&A-style format tends toward the dull side, despite the fact that she and her featured teenagers and parental types do manage to shed some light on several potent points. For someone who claims to have mastered the art of communication, she falls short of dazzling audiences via these vehicles. Further dragging down the videos is the shabby quality of the production, which leaves viewers straining to hear the audio track at times. Better to read a book on the subject.

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefeld, 2238-B Cathedral Ave., NW, Washington, D.C. 20008.

# Home Video

## CHILD'S PLAY

(Continued from page 73)

750,000 units before its March 22 release.

**DINO DOINGS:** The Lyons Grop, creator of *Barney the Dinosaur*, has inked a deal for international licensing with London-based 3D Licensing. This month, "Barney & Friends," the hugely popular PBS TV series, debuted in the U.K., Australia, New Zealand, and Hong Kong. The purple dino's audio series "Bedtime With Barney," which began Jan. 30, is now aired on 28 stations. Barney's latest video, "Barney's Alphabet Zoo"—which is packaged with a growth chart/alphabet list of endangered species—is released Wednesday (27). A portion of the proceeds go to San Diego's Center For Reproduction of Endangered Species. Barney also conquered Broadway last month at Radio City Music Hall in a series of 11 sold-out concert performances.

**KIDBITS:** Random House Home video has bowed a charming new Sesame Street Home Video title, "A New Baby In My House," for \$9.95... Evanston, Ill.-based HMS Media snagged Phil Collins as host and narrator of the production company's upcoming TV special, "Kira The Young Hunter," which is expected to see video release in the near future... "I Dig Fossils," a live-action video in which a boy (9-year-old Sam Salletta, who will appear in the Steven Spielberg-produced film "The Little Rascals") and his dad hunt for 300 million-year-old fossils, is available from Mazon Productions, Northbrook, Ill.... New from Children's Circle (Weston, Conn.) is "Here

Comes The Cat! And Other Cat Stories," animated and iconographic feline tales for ages 3-8... Bright Ideas Productions (Westlake Village, Calif.) has premiered the third title in its award-winning "Karate For Kids" home video series, "Karate For Kids III"... Joe Scruggs has won the 1993 National Parenting Publications' gold award for his lively, colorful "Joe Scruggs In Concert" video (Shadow Play Video, Austin, Texas)... "Tuneland, Starring Howie Mandel," a CD-ROM billed as "the first truly interactive cartoon" and featuring the actor/comedian (whose "Bobby's World" is the most goofily engaging kids' cartoon series around), is available from 7th Level, Los Angeles... Upcoming from Hemdale Home Video is "Merlin," about a young woman who discovers she's the reincarnated daughter of the legendary wizard... A dance production of "Tales Of Beatrix Potter," performed by members of the Royal Ballet, is on tap from Republic Pictures... The latest releases from Rabbit Ears (Rowayton, Conn.) include a pair of Bible stories, "Moses In Egypt" (told by Danny Glover), "Moses The Lawgiver" (told by Ben Kingsley), and (no relation) "Mose The Fireman" and "American Heroes And Legends," narrated by Michael Keaton... "My First Skates" teaches 15 basic ice-skating skills to kids ages 3-12 (Independent Productions, Allentown, Pa.)... Best Film & Video is releasing three new titles in its "Biker Mice From Mars" line, taken from the popular animated Marvel cartoon series. "A Mouse And His Motorcycle," "We Don't Need No Stinking City," and "The Pits" are due out in May.

## THE REPORTER® TOP 10 WEEKLY MOVIE GROSSES

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Four Weddings And A Funeral (Gramercy)	4,162,489	721 5,773	5	14,040,118
2	Cops and Robbersons (TriStar)	3,724,254	1,831 2,034	—	3,724,254
3	The Paper (Universal)	3,335,355	1,577 2,115	4	26,340,675
4	D2: The Mighty Ducks (Buena Vista)	3,311,805	2,119 1,563	3	34,339,110
5	Major League II (Warner Bros.)	3,017,781	2,092 1,443	2	21,796,156
6	Surviving the Game (New Line)	2,907,468	1,025 2,837	—	2,907,468
7	Naked Gun 33 1/3 (Paramount)	2,731,463	1,744 1,566	4	43,539,887
8	White Fang 2 (Buena Vista)	2,692,624	1,853 1,453	—	2,692,624
9	Threesome (TriStar)	2,630,880	1,218 2,160	1	7,885,112
10	Schindler's List (Universal)	2,289,815	1,343 1,705	17	83,075,968

## Reach For The STARS! MOVING? RELOCATING?

ARE YOU INTERESTED IN RESIDENTIAL COMMERCIAL OR STUDIO PROPERTIES? BE SURE TO READ THE ADS IN THE REAL ESTATE TO THE STARS CLASSIFIED SECTION EVERY WEEK IN BILLBOARD



**Studio Vigilantes.** Capricorn rock group Vigilantes Of Love recently was at Bosstown Studios in Atlanta recording its label debut, "Welcome To Struggleville." Shown in front of the facility's SSL 4000G board, from left, are Dan Russell of Fingerprint Productions, band members Travis Aaron and Bill Mallonee, producer Jim Scott, and band members David LaBruyere and Newton Carter.

## Extreme Method Builds Hardy Career Gigs Swing From Hi-Tech To Roots Rock

■ BY RICK CLARK

MEMPHIS—Joe Hardy has managed to create a successful production/engineering career balancing projects that range from rootsy, guitar-based rock to hi-tech, computer-intensive undertakings. Some of Hardy's gigs have even combined those two extremes.

Since 1976, when he began working as an engineer at Ardent Recording here, Hardy has engineered or produced ZZ Top, Al Green, Booker T. & the MGs, Tom Cochrane, the Hooters, Carl Perkins, Steve Earle, Jeff Healey, Thelouise Monster, C.J. Chenier, Georgia Satellites, and many others.

Hardy recently finished work on the latest ZZ Top album, "Antenna," a project in which the Texas trio's computer blues sound took the leap into optical recording (as opposed to tape). As with most of its projects, ZZ-Top recorded "Antenna" at Ardent.

"This time around, we didn't even use the console," says Hardy, who engineered the project. "We used a Fairlight MFX 16-track optical recorder. When you say 16 tracks, most people who are used to regular analog or digital recorders are thinking of 16 linear tracks. This thing has 16 linear tracks, but each track is as many tracks deep as your hard disc space will allow. It's like you have tapes behind tapes behind tapes, but you can only play 16 of them at a time."

Even though optical recording has its pluses, Hardy still prefers

regular digital tape as his recording medium.

"Personally, I don't care for optical systems, because they make you look at what you are doing instead of listen to what you are doing," he says. "You see the wave form on it, and you start going, 'I don't know if that looks right.' Lots of time is spent occupying the visual input to your brain, which is absolutely irrelevant in sound."

Hardy's most recent productions include Mother Station, an R&B-influenced, Faces-style Memphis band fronted by high-powered vocalist Susan Marshall; Bloodline, a blues-based rock band consisting of

sons of Robbie Krieger, Miles Davis, and Berry Oakley; and Canadian rock star Kim Mitchell, whose latest album is tentatively titled "Vibe To The Sternum."

For the Mitchell project, Hardy says he used vocal tracks that the artist cut at his home on A-DAT.

"We did a couple of vocals in the studio and it would take about two days [per] vocal," remarks Hardy, who himself has three A-DAT units in his home studio. "At his home, where he's comfortable, he probably gets around three vocals a day. He bought the A-DAT from the money we saved on studio time."

"I could probably get a better vocal sound in a nice isolated studio, where you don't hear jets going over and dogs barking in the background," Hardy continues. "But if the choice is having a vocal that is down 1/10 dB at 15kHz that took you three days to do and made the artist crazy, or one that is down 1/2 dB at 15kHz but is a great performance and the artist feels wonderful about it, which one would you take? It is real obvious to me."

Hardy considers A-DAT and project studios "godsend," because they allow artists the flexibility of experimenting with sounds

without spending money on studio time.

"The amount of money spent on record budgets is insane," says Hardy. "People go into these studios and write songs in there. They will spend half a million dollars on an album, and I think it's a stupid thing to do."

To that end, Hardy is a strong advocate of getting great songs lined up before the recording process begins.

"Songs are the thing," Hardy emphasizes. "I had been working with Kim Mitchell for a year and a half. That's how long it took for him to come up with the songs, and the songs are great this time out. Mother Station has five or six songs on its [upcoming EastWest Records album, 'Brand New Bag'] that are radio songs."

Hardy is gearing up to work with the Leslie Spit Treeo at his house. He says it will be "a low-key situation. You can record for a little bit and go jump in the pool or drink a beer, then go back and record some more. I think it is way easier, especially for young bands, to hole up in some house and record this way."

Nevertheless, Hardy does enjoy working in certain studios. Hardy's favorite cutting rooms are Little Mountain Studio in Vancouver, British Columbia, and Ardent's "A" room. For mixing, Ardent's "B" Room is "without a doubt the best mixing room I have ever been in, and I've worked in lots of places," says Hardy.

Regardless of where he records—in a top-flight facility like Ardent or at home—Hardy firmly believes the producer's job is to be invisible, to capture the creative sparks without getting in the way.

"To me, you play music," he says. "You don't work music. No one starts off doing this to make money. You got into music because it was fun, and it's important to never lose sight of that."



HARDY

## AUDIO TRACK

### NEW YORK

ATLAS/PLG recording artist **LaJuan** has been in East Hill Recording Studios recording vocals for her new album. Producing the sessions was **Joel Kipnis**.

The **Blue Man Group** recently was in Looking Glass Studios recording tracks and overdubs for a forthcoming CD of music from its off-Broadway show "Tubes." **Kurt Munkacsi** produced the sessions, while **Anne Pope** engineered with **James Law**.

Warner Bros. act **Repercussions** has been busy recording its debut release at River Sound. **Gary Katz**, **Genji Siraisi**, **Daniel Wyatt**, and the band members themselves have all been acting as producers on the project. Chief engineer **Elliot Scheiner** is working with fellow engineers **Tony Volante**, **David Dill**, and **Jay Ryan**. The album is being recorded on the 3M digital format, using Akai DR4s. **Anthony Gillis** and **Tony Gonzalez** assisted.

### LOS ANGELES

MOONSTONE act **Rhino Bucket** has been in Mama Joe's Studios recording its third album. Production is being handled by **Ricky DeLena**.

EastWest recording group **Brandy** recently was at Skip Saylor Recording mixing tracks with producers **Sauce** and **Rochad**. **Kevin Davis** engineered and **Eric Flickinger** assisted.

Capitol artist **Tracie Spencer** has been working on her upcoming project at Encore Studios with producers **Matt** and **Paul Sherrod**. **Elliott Peters** engineered the sessions behind the SSL G-series console. **David Bantancourt** assisted.

Chrysalis act **Slaughter** recently was at Red Zone Studios working on an upcoming release. Band member **Dana Strum** produced and engineered the sessions with the assistance of **Scott Sebring**.

Slash recording group **L7** has been tracking its upcoming release at Sound City Studios. **GGGarth** is producing the sessions with engineer **Joe Barresi** and assistant **Billy Bowers**.

Parachute/Mercury group **Jump In The Water** recently tracked its debut release at Master Control with producer **Jim Scott**.

**David Hentschel** has been in Andora Studios producing and engineering tracks for saxophonist **Mark Russo of the Yellowjackets**. Hentschel used the Neve 8078A console.

### NASHVILLE

COLUMBIA artist **Billy Joel** was in town this week to contribute a track to an upcoming tribute to **Leonard Cohen**. Working with producers **Steve Lindsay** and **Tony Brown** at Javelina Studios, Joel sang Cohen's "Light As The Breeze," accompanied by a band

(Continued on next page)

## newsline...

**DESIGNED TO SUCCEED:** The award-winning team of Beth Walters and John Storyk has been commissioned to design Synchrosound, a state-of-the-art recording facility in Kuala Lumpur, Malaysia. The 18,000-square-foot, six-suite complex—estimated at \$8 million—will serve the recording and postproduction needs of the growing Far Eastern pro market, according to a Walters-Storyk release. Synchrosound's spec list includes a 112-input Capricorn digital console; a 120-input, 48-fader Logic 2 LCRS digital disk with 24-output Audiofile Spectra; a Logic 3 with eight-output Audiofile Spectra; a VR72 Legend with Flying Faders; and three Studer D827 48-track DASH machines that will allow up to 24 bits of digital audio resolution when used with the Capricorn and Logic 2 desks, according to the release.

Noting that the Synchrosound site "has tremendous potential," Storyk cites its loft-like structure and 30-foot, high-peaked ceilings. "We intend to use interformat recording environments and a multiple CMR configuration," he adds.

Walters-Storyk's other credits outside the U.S. include Fonovision in Bogota, Colombia; Hijoort Studios in Reykjavik, Iceland; and Bob Marley Studios in Kingston, Jamaica. Stateside, the group has designed JSM, Howard Schwartz, and National Recording in New York; Margarita Mix and Stevie Wonder's Wonderland in Los Angeles; the Peavy Electronics Media Education Center in Meridian, Miss.; and Whitney Houston's home studio.

**SAN FRANCISCO-BASED RACER RECORDS** is the latest company to hold an electronic record release party. On April 20, the indie label unveiled the latest album by alternative rock group Big Umbrella, "Guru," with a traditional party at Club Lingerie in Los Angeles that was accessible to CompuServe subscribers, who downloaded digitized sound files and communicated with Racer founder Kristi Wachter, according to a Racer statement.

## PRO FILE

## Sony Introduces Recordable CDs Discs Accompany New Player/Recorder

NEW YORK—In a move calculated to fulfill broadcast and recording studios' growing needs for reference discs, Sony Electronics has just unveiled a line of write-once recordable CDs with audio capacities of up to 74 minutes.

The move follows the recent introduction of Sony's CDW-900E professional CD player/recorder, for which the new discs are intended. The 650-megabyte, 74-minute CDQ-74 disc carries a list price of \$29.99, while the 533-megabyte,

63-minute CDQ-63 retails for \$27.99, according to Joe Tibensky, director of marketing for professional media for Sony Recording Media Products Group. Both models are available through professional audio retailers.

Tibensky says the discs are compatible with the Orange Book standard for recordable CDs, and with the Red Book for write-only CDs. A company statement claims that the discs have a shelf life of more than 10 years.

## AUDIO TRACK

(Continued from preceding page)

that included RCA artist **Clint Black** on harmonica. **Justin Niebank** engineered the session for the upcoming A&M Records release.

MCA artist **Vince Gill** recently completed mixing chores on his soon-to-be-released album at Masterfonics. Producer **Tony Brown** and engineer **John Guess** mixed the project with the new AT&T Disq Digital Mixer Core on the SSL 4064E with G-series automation. **Derek Bason** assisted.

At the Sound Emporium, RCA recording artist **Ruby Lovett** has been working on her upcoming release with producer **Garth Fundis**. **Gary Laney** and **Dave Sinko** engineered the project behind a Neve console.

Giant recording artist **Chad Mullins** recently was at Woodland Digital overdubbing tracks for an upcoming release. **Tom Collins** produced the sessions, while **Eric Prestidge** handled engineering chores.

### OTHER LOCATIONS

**AT FLYTE TYME STUDIOS** in Edina, Minn., producers **Jimmy Jam** and **Terry Lewis** have been working on tracks to be included in the upcoming film "Beverly Hills Cop III." Among the songs recorded were "Mood" by **Chante Moore** and "Wrong Way" by **Terence Trent D'Arby**. **Steve Hodge** handled mixing chores on the sessions.

At the Plant in Sausalito, Calif., Warner Bros. recording artist **Tyler Collins** is working on tracks for her upcoming album with producer **Paisley**. Engineer **Dale Everingham** is recording the tracks on the Neve VR72 with Flying Faders.

At Bearsville Studios in Bearsville, N.Y., Elektra duo **They Might Be Giants** has been busy recording its upcoming project. **Paul Fox** is producing with engineer **Ed Thacker**.

Please send material for Audio Track to **Peter Cronin**, Billboard, 49 Music Square W., Nashville, Tenn. 37203; fax: 615-320-0454.

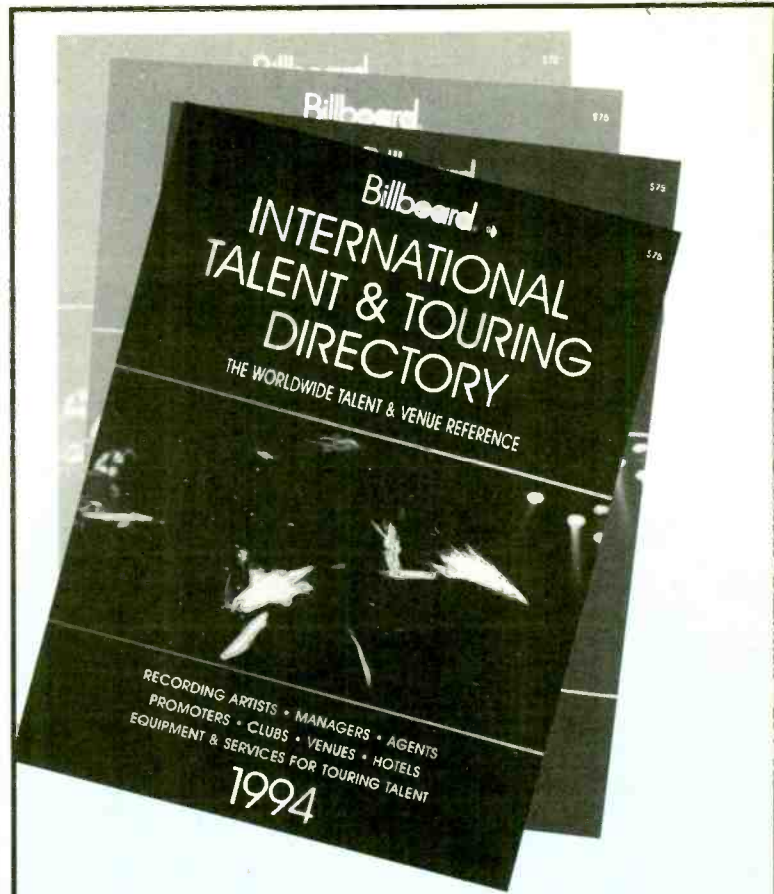
Billboard

# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING APRIL 30, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE-PLAY	MODERN ROCK
TITLE Artist/ Producer (Label)	BUMP & GRIND R. Kelly/ R. Kelly/ (Jive)	BUMP & GRIND R. Kelly/ R. Kelly (Jive)	IF THE GOOD DIE YOUNG Tracy Lawrence/ J. Stroud (Atlantic)	MOVING ON UP M People/ M People (Epic)	THE MORE YOU IGNORE ME, THE CLOSER I GET Morrissey/ S. Lillywhite (Sire/Reprise)
RECORDING STUDIO(S) Engineer(s)	CHICAGO RECORDING COMPANY (Chicago, IL) Peter Mokran	CHICAGO RECORDING COMPANY (Chicago, IL) Peter Mokran	ELEVEN ELEVEN (Nashville) Lynn Peterzell	STRONGROOM (London, ENGLAND) James Reynolds	HOOK END MANOR (Reading, ENGLAND) Chris Dickie
RECORDING CONSOLE(S)	Neve VR 72	Neve VR 72	Neve V Series II	Neve V3 Flying Faders	SSL 4048 with Focusrite
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Studer A827	Studer A827	Mitsubishi X-850	Otari MTR90	Studer A800 MKIII
STUDIO MONITOR(S)	Lakeside/TAD	Lakeside/TAD	Hidley/Kinoshita	Neil Grant Boxer 5 System	Yamaha NS10 Quested
MASTER TAPE	3M 996	3M 996	Ampex 467	3M 996	3M 996
MIX DOWN STUDIO(S) Engineer(s)	CHICAGO RECORDING COMPANY (Chicago, IL) Robert Kelly Peter Mokran	CHICAGO RECORDING COMPANY (Chicago, IL) Robert Kelly Peter Mokran	SOUNDSTAGE (Nashville) Lynn Peterzell	STRONGROOM (London, ENGLAND) James Reynolds	HOOK END MANOR (Reading, ENGLAND) Chris Dickie
CONSOLE(S)	SSL 4064G With Ultimation	SSL 4064G With Ultimation	SSL 4000E G Computer	Neve V3 Flying Faders	SSL 4048 with Focusrite
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Studer A827	Studer A827	Mitsubishi X-850	Studer A800 MKIII	Otari MTR90
STUDIO MONITOR(S)	Lakeside/TAD	Lakeside/TAD	Yamaha NS10	Neil Grant Boxer 5 System	Yamaha NS10 Quested
MASTER TAPE	3M 996/DAT	3M 996/DAT	Ampex 467	3M 996	3M 996
MASTERING (ALBUM) Engineer	HIT FACTORY Tom Coyne	HIT FACTORY Tom Coyne	MASTERFONICS Glenn Meadows	TOWNHOUSE Jacko Adams	ABBEY ROAD Chris Blair
PRIMARY CD REPLICATOR (ALBUM)	BMG Manufacturing	BMG Manufacturing	WEA Manufacturing	Sony Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	BMG Manufacturing	BMG Manufacturing	WEA Manufacturing	Sony Manufacturing	WEA Manufacturing

© 1994, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.



Eagerly awaited by the industry —  
**The 1994 International Talent & Touring Directory is here!**

"The Billboard International Talent & Touring Directory is an invaluable resource — we use it all the time, and our job would be much harder without it."

*Michael Shore, Managing Editor, MTV News.*

"The Billboard International Talent & Touring Directory is a lifesaver! Year-to-date, I have booked over 150 room nights thanks to your directory. This is a must in sales offices."

*Carol A. Lobaito, Director of Sales, Days Inn Santa Rosa.*

The 1994 International Talent & Touring Directory puts a global network of talent and touring professionals in the palm of your hand. Getting you the information you need to do business—fast!

The brand new 1994 edition features: \*4,000 agents and managers \*7,500 artists \*sound & lighting services \*venues \*clubs \*hotels \*instrument rentals \*staging and special effects \*security services \*charter transportation \*PLUS merchandisers are now included for the very first time!

*If you're a player in the talent and touring industry you're not doing business without it!*

**Order your copy today!**  
**Order multiple copies for your entire staff!**

YES! Please send me Billboard's 1994 International Talent & Touring Directory. I am enclosing \$75 per copy plus \$4 shipping & handling (\$10 for international orders. NY, NJ, CA, TN, MA, IL, PA & DC residents please add applicable sales tax).

# of copies \_\_\_\_\_ Check enclosed for \$ \_\_\_\_\_

Charge \$ \_\_\_\_\_ to my \_\_\_\_\_ Amex \_\_\_\_\_ Visa \_\_\_\_\_ Master Card

Card # \_\_\_\_\_ Exp. Date \_\_\_\_\_

Signature (required) \_\_\_\_\_

Cardholder (please print) \_\_\_\_\_

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_

Please note: Orders are payable in U.S. funds drawn on a U.S. bank only. All sales are final.

Mail coupon to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701.

For faster service call toll-free: 1-800-223-7524 or 1-800-344-7119.

In NY call (212) 536-5174. In NJ call (908) 363-4156. BDTD3103

**CALL TOLL FREE**  
**1-800-223-7524**

Regular Classified: \$4.85 per word, minimum order: \$98.00  
DISPLAY CLASSIFIED:  
1" - 1 INSERTION \$136.00 PER  
1" - 3 INSERTIONS 125.00 PER  
1" - 13 INSERTIONS 119.00 PER  
1" - 26 INSERTIONS 111.00 PER  
1" - 52 INSERTIONS 92.00 PER  
REVERSE ADVERTISEMENT: \$17.50  
POSITION WANTED: \$65.00 PER COLUMN INCH  
BOX NUMBER: \$17.50/BROADCAST/MEDIA: \$80.00 PER INCH

# Billboard Classified Action Mart

Call Jeff Serrette NY State - 212/536-5174 • Outside NY State - toll free 800/223-7524  
Billboard Classified • 1515 Broadway • New York, NY 10036

**\*\*REAL ESTATE TO THE STARS\*\***

For Real Estate information call Laura Rivchun

1 (800) 223-7524 - in NY (212) 536-5173 • NY OFFICE FAX # (212) 536-5055  
**800 223-7524 - For Classified Advertising Only**

**FAX YOUR AD**  
**212-536-5055**

Real Estate To The Stars  
\$65.00 per inch

## SERVICES

**"AUDIOPHILE QUALITY"...**  
**EUROPADISK LTD.**  
*All Manufacturing in Our Plant!*

**SPECIALS - "With This Ad Only"**

**500 Promo CD's - \$1,380**  
3 - WEEK DELIVERY!  
Everything included - Pre-Mastering, 2 Color CD Label w/ Typesetting, Jewel Case & Shrink-Wrap

**500 Color CD's - \$1,995**  
Complete with **FULL COLOR** Front Card, B/W Back & Tray Card, 2-Color Label, Pre-Mastering, Typesetting & Layout Jewel Case & Shrink-Wrap

**500 Cassettes - \$715**  
Complete with **COLOR J-Card & Norelco Box!**  
Everything included - Test, Typesetting & Layout, Full Color J-Card, Norelco Box & Shrink-Wrap (to 50 Min.)

**500 12" Vinyl - \$995**  
Complete 12" Single Package  
Direct Metal Mastering, Test, Label Layout & Printing, Plastic Sleeve, Die-Cut Jacket & Shrink Wrap

*Best Values in The Industry!*  
Call For Our Complete Catalog  
**EUROPADISK LTD.**  
75 Varick Street, New York, NY 10013  
☎ (212) 226-4401 FAX (212) 966-0456

## SERVICES

**PROFESSIONAL RECORDING AND DUPLICATING SUPPLIES**

CUSTOM AUDIO CASSETTE BLANKS  
1 Min. - 126 Min.  
Loaded With:  
**BASF CHROME PLUS, CHROME SUPER & MAXELL XL II HIGH BIAS TAPE**

COMPLETE LINE OF  
**AMPEX - BASF MAXELL - SONY - TDK**  
Studio Mastering and Multitrack Products  
**DAT'S - 489/289 (S-VHS) HI-8MM - CDR'S U-MATICS**  
499/456 - 911/468

**ROUND EDGE NORELCO BOXES**  
CRYSTAL POLY BOXES  
COLOR CASSETTE LABELS & J-CARDS  
SPlicing AND LEADER TAPE  
REELS AND BOXES  
BASF AND MAGNETIC MEDIA AUDIO PANCACKES  
C-0 CASSETTE SHELLS  
CD JEWEL BOXES  
CUSTOM VIDEO CASSETTE BLANKS

**SONY - TELEX - NOWI RECORDING SYSTEMS**  
Tape Duplicating Equipment

ON CASSETTE PRINTING - PRINTED LABELS & J-CARDS - SHRINK WRAPPING

CALL FOR OUR FREE CATALOG  
764 5th Avenue, Brooklyn, New York 11232  
In New York Telephone: (718) 369-8273  
24 Hour Fax: (718) 369-8275

**NRS**  
National Recording Supplies Inc.

**TOLL FREE 1-800-538-2336**

## SERVICES

**CUSTOM BLISTER PACKAGING**

WE SPECIALIZE IN BLISTER PACKS FOR CASSETTES, CD'S, VCR'S AND CUSTOM PACKAGING

**DESIGN PLASTICS INC.**  
3550 KEYSTONE DR. OMAHA NE 68134-4800  
(402) 572-7177 FAX (402) 572-0500

**COMPACT DISCS • CASSETTES • RECORDS**

1000 CDS \$2090  
500 CASS \$599  
FINEST QUALITY  
FROM YOUR 44.1 DAT AND FOUR-COLOR COMPOSITE PRINTERS FILM.

CD & CASS PACKAGE  
1000 EACH \$2999  
COMPLETE IN-HOUSE PROFESSIONAL ART DEPT.

**ALSHIRE**  
PHONE: (800) 423-2936  
FAX: (818) 569-3718  
BURBANK, CALIFORNIA

**CD PACKAGE**  
FROM YOUR CD-READY MASTER

**1000 \$1899**

INCLUDES:  
• ORIGINATION  
• 2-PAGE BOOKLET\* WITH 4-COLOR COVER  
• 1-COLOR BACK  
• 4-COLOR INLAYCARD  
• CD LABEL FILM & 2-COLOR LABEL IMPRINT  
• JEWEL BOX & SHRINK WRAP

DOES NOT INCLUDE TYPESETTING OR COMPOSITE FILM  
\* 4-PAGE BOOKLET ADD \$95.00

**Rainbo Records and Cassettes**  
1738 Berkeley Street, Santa Monica, CA 90404 • (310) 829-0355 • Fax (310) 828-8765

**D2 ENTERTAINMENT**

COMPLETE PACKAGE  
500 CD: 1379.50 1000 CD: 1959.00  
DAT or 1630, 2 color imprint,  
4 color front card, B/W tray card,  
jewel box, shrink wrap.

Tel: 818 288-2123  
Fax: 818 288-7362

**KLARITY KASSETTE**  
800-458-6405

COMBINATION SPECIAL !!  
500 TAPES AND 500 CD'S  
COMPLETE RETAIL READY PACKAGE  
Combination Special Price only \$2,355

**COMPACT DISCS • 95¢ EACH**  
(Bulk from your C.D. ready master and label positives) minimum 1000  
Complete CD and Cassette Packages Available in quantities of 250/500/1000  
**1-800-874-4174**  
CALL FOR A QUOTE  
Digital Mastering Systems • Digital Audio Duplication • Computer Graphics  
**NATIONAL TAPE DISC**  
1110-48th Avenue North • Nashville, TN 37209

**FOR SALE**

**ALBUMS — CASSETTES — CD'S**  
At the Best Prices  
Major Label overstocks and deletes. Send for our free 100 page catalog.  
Dealers Only  
Foreign customers and fleamarkets welcome.  
Phone:  
314 531 4644 Fax: 314 531 4646  
Great Atlantic & Pacific Music  
3310 Samuel Shepard Dr.  
St. Louis MO 63103

**APD**  
american pro digital inc.

**CD & CASSETTE PRODUCTION**  
F.O. BOX 550 Tel: (315) 769-0034  
ROOSEVELT TOWN, N.Y. Fax: (315) 769-0342  
13683-8550

**1-800-APD-DISC**

**CASSETTES & CDs**  
...EXPERIENCE THE DIFFERENCE!

- CASSETTE DUPLICATION
- QUALITY PRINTING & PACKAGING
- CUSTOM LOADED BLANKS
- COMPACT DISCS
- CD ONE OFFS
- DIGITAL EDITING & MASTERING
- DEALER FOR 3M, MARANTZ PRO. & DENON

CALL FOR A FREE BROCHURE  
**1-800-527-9225**

**ESP**

**EASTERN STANDARD PRODUCTIONS**  
37 John Glenn Dr. Buffalo NY 14228  
716-691-7631 FAX 716-691-7732

**ANDL**  
Audioproducts Inc.

BLANK AUDIO AND VIDEO CASSETTE TAPES  
FROM 1 MINUTE TO 126 MINUTES

WE CARRY A FULL PRODUCT LINE OF:  
3M  
AMPEX  
BASF  
MAG MEDIA  
MAXELL  
POLYMATRIX  
SHAPE, TDK  
PANCACKES & C-0'S  
NORELCO, JEWEL, POLY BOXES & EMPTY REELS  
DISCOVER VISA MASTERCARD AMEX

**AUDIO, VIDEO & DIGITAL TAPES**  
1-800-221-6578  
IN NYC 718-435-7322  
24 HOUR FAX 718-853-2589

**RECORD PROMOTION**  
EXPERIENCE! EXCELLENCE!  
25+ YEARS!  
Working All Leading National Charts.  
"One Of The Foremost Names in Music Promotion"  
RCI Records Inc., 1-800-737-9752  
4721 Trousdale Dr., Nashville, TN 37220  
615-833-2052 • FAX 615-833-2101

**FOR COMPLETE CASSETTE, C.D., RECORD MANUFACTURING & PACKAGING SERVICES CALL:**  
**QCA (800) 859-8401**  
2832 SPRING GROVE AVE. - CINCINNATI, OH 45225

**BLANK TAPE & ACCESSORIES**  
Widest Selection Anywhere!  
Call For Free Catalog  
**(800) 355-4400**  
**A. I. ROSENTHAL**  
207 WELSH ROAD HORSHAM, PA 19044

**PROFESSIONAL DEMOS AND masters made. Nashville Sound.**  
Immediate response. Songs plugged.  
Jim Reeves Recording, P.O. Box 1022, Madison, TN 37116-1022  
615-860-2747 800-792-1072

**RETAIL-WHOLESALE-EXPORT**  
LATEST SELECTION ON RECORDS  
TAPES AND CD'S, TURNTABLES,  
MIXERS, DJ EQUIPMENT  
12" - \$3.99 - \$4.44  
LPS - TAPES - \$6.99 - \$7.99  
CD'S - \$7.99 - \$11.99  
MAIL ORDERS \$100.00 MINIMUM  
CALL OR FAX  
**ROCK & SOUL ELECTRONICS, INC.**  
PH (212) 695-3953-4  
FAX (212) 564-5358

**DIGITAL HOUSE**

MASTERING REPLICATION  
PRINTING TOTAL PACKAGING  
GRAPHIC DESIGN STUDIO  
POSTERS  
PERSONALIZED EXPERT SERVICE

COMPLETE CD AND CASSETTE PRODUCTION  
"For Those Who Hear The Difference"  
**212 - 333 - 5950**  
330 WEST 58TH ST. NEW YORK, N.Y. 10019

**Betail Disc Manufacturing**  
• CD, Cassette • Video Duplication  
• Full Graphics  
CALL FOR OUR BROCHURE  
**1-800-737-7624**

**CD Singles**  
\$35  
1 day turnaround - w/ Inserts  
Big Dreams Studio 708-945-6160

Attention Label Executives: We can manufacture, distribute, promote and market your finished product. Our promo network gets results, AOR/Alternative, R&B Urban.  
Call 213-931-1105.

**Campus Records**  
Wholesale Distributor of "Deletions/Overstocks"  
874 Albany Shaker Road  
Latham, NY 12110  
(518) 783-6698  
(518) 783-6753 FAX

For a Unique Blend of Independent and Major Label Closeouts and Overstocks

## FOR SALE

### OPERATING SUPPLIES

Jewel Boxes • CD Blisters  
Security Packaging  
Plastic & Paper Sleeves  
Price Guns • Mailers • Dividers

### WRAPPING & PACKAGING

The Jewelmaster™ Packaging System  
Retail-level shrinkwrapping. Does CD's, Videos  
cassettes, LP's, posters & more... only \$189.95!  
Low-cost shrinkwrapping solutions for  
retailers & distributors. Dealers available!  
Money-back guarantee!

### MUSIC AND MORE...

Indie Labels • Budget & Cut-Out CD's, Tapes, LP's  
Novelties • Comics/Rags • Accessories • Blank Tape

**PERFORMANCE DISTRIBUTORS**  
2 Oak St., New Brunswick NJ 08901  
Tel: 908.545.3004 Fax: 908.545.6054

Buy direct and save! While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50%. Your choice from the most extensive listings available. For free catalog call (609) 890 6000. FAX: (609) 890 0247 or write SCORPIO MUSIC, INC. P.O. Box A Trenton, NJ 08691 0020

## DON'T BUY CUTOUTS!

Until You See Our Catalog  
Of Great Cassettes and CD'S  
TARGET MUSIC DISTRIBUTORS  
7925 NW 66th ST., DEPT J  
MIAMI, FL 33166  
Phone: (305) 591-2188  
Fax: (305) 591-7210

## WANTED TO BUY

SMITH-ALSTER  
AND COMPANY

Music & Video  
INVENTORY  
CONSULTANTS

WE BUY  
NAME BRAND MERCHANDISE

> Audio Books > Video Games  
> Consumer Electronics > Computers  
> Videos > Compact Discs  
> Laser Discs > Cassettes

(516) 420-8300  
Fax: (516) 420-8455

## CASH - CASH - CASH

Top \$ paid on CD's, Cassettes,  
LP's, Music Books, Rock  
T-shirts. No quantity too big or  
too small. Call 201-662-7600 or  
Fax: 201-662-8060

## ACCESSORIES

**PROSING Karaoke**  
Free Catalog: World's largest  
selection. All Brands of equipment.  
CD+G, LD's, Vocal Eliminators,  
Players, Speakers, Mics  
CSP/P.O. BOX 1106  
Bridgeview, IL 60455  
1-800-800-8466

## HELP WANTED

## NATIONAL PROMOTION MANAGER FOR EUROPEAN HOT DANCE LABEL

YOUNG, AGGRESSIVE, CREATIVE & INNOVATIVE.  
EXPERIENCE IS A MUST.  
POSITION BASED IN NEW YORK OR FLORIDA.

SEND RESUME TO:



MAX MUSIC & ENTERTAINMENT, INC.  
8250 N. W. 27 Street, Suite 301  
MIAMI, FL 33122  
Tel.: (305) 593-2525 Fax: (305) 593-1914

Attn.: MARKETING DIRECTOR

**MAJOR VIDEO SELL-THRU  
COMPANY SEEKS THREE  
SALES ASSOCIATES TO BE  
LOCATED IN ATLANTA,  
CHICAGO, AND  
NEW YORK.**

**SALARY PLUS BONUS.  
SEND RESUME TO:**

Box 8145  
Billboard Magazine  
1515 Broadway  
New York, NY 10036

### SALES MANAGEMENT TRAINEE

Music industry manufacturing  
company has outstanding opportunity  
in our NY sales office for motivated  
individual with proven record of sales  
accomplishment. College degree and  
three years experience in direct sales  
required. Bi-lingual (Spanish/English)  
a big plus. Training program,  
competitive salary, and excellent  
benefits package. Send resume to:  
DISC MAKERS, DEPT. NY,  
1328 N. 4TH ST.,  
PHILADELPHIA, PA 19122

### MUSIC LAWYER

Film Company seeks NY based lawyer  
2+ years experience. Send resume to:  
Box 8146  
Billboard Magazine  
1515 Broadway  
New York, NY 10036

Product Manager sought by rapidly  
growing independent label. Experienced,  
highly organized, motivated serious  
professional. 90 miles from NYC.  
Resume, letter and salary history to:  
Box 8141, Billboard Magazine,  
1515 Broadway, NYC, NY 10036

VOICE INSTRUCTOR - to teach popular music styles  
in innovative Commercial Music Program.  
Bachelor's degree and minimum of three years  
professional experience required. Competitive  
salary. Closing Date 4/29/94 (may be extended)  
(817) 750-3505, Fax (817) 756-0934 or write  
Personnel Office McLennan Community College,  
1400 College Dr. Waco, Tx 76708. MCC is an  
affirmative action and equal opportunity institution.

World's largest Karaoke manufacturer is  
seeking national sales manager to expand  
sales. Must be comfortable with record  
chains as well as consumer electronics  
chains & manufacturers. Forward resume  
to: Dkkaraoke Entertainment Inc. ATTN:  
VP, Sales Mktg, 660 Maple Ave., Torrance,  
Ca. 90503 or FAX to: (310) 782-2324

Work in Paradise - Earn to \$12/hr. + tips.  
Tropical & Mountain destinations worldwide.  
1-800-807-5950 ext R9063

## BUSINESS OPPORTUNITIES

**LABELS AND ARTISTS LOOKING TO EXPAND**  
into the U.S. We are a company with extensive  
experience of A&R, Marketing, Promotion and  
Distribution in both the U.S. and International  
marketplace, and are available to help you  
maximize your potential in the U.S. and abroad.  
Contact: MIA MIND MUSIC (212) 861-8745  
Fax: (212) 465-2367

## VIDEO

Put Your Music Video On TV!  
Sell Your CD's & Tapes On TV!

Rock  
Heavy  
Metal  
Dance



Blues  
Country  
Gospel  
Jazz

Call (615) 251-3102 USA  
49-2238-923066

## POSTERS

### Free Poster Catalog

48 Page Color Catalog. Hottest Rock,  
Metal, Alternative, & Much More!

POSTERSERVICE, INC.

For Immediate Delivery, Call Us At  
1-800-666-7654

## TAPES

### INCREASE PROFITS BY REDUCING THEFT!

PROTECT YOUR RETAIL  
OUTLETS WITH LOW COST  
EASY TO USE CASSETTE &  
CD SECURITY PRODUCTS

FAST SHIPMENT FROM  
INVENTORY WITH 7 SELECTIVE  
MODELS FROM WHICH TO  
CHOOSE!

CALL OR WRITE TODAY FOR  
SAMPLES & SPECIAL PRICES!

C & D SPECIAL PRODUCTS  
309 SEQUOYA DRIVE  
HOPKINSVILLE, KY 42240  
1-800-922-6287  
502/885-8088

## FIXTURES

### FACTORY DIRECT

• **CD JEWELBOX STORAGE  
CABINETS.** In Stock Now, No  
Waiting. Choice of colors, 2 sizes  
2 drawer, 570 capacity \$234  
3 drawer, 855 Capacity, \$289  
Prices INCLUDE locks. Textured  
steel construction

• **CD JEWELBOX SHELF, 2-TIER.**  
Gridwall, Slatwall, Pegboard 8  
facings, capacity 64, 25" long,  
double tier. Black, white, grey.  
Adjustable dividers. "Flip-thru"  
browsing. Use for CD-ROM too.

Architectural Merchandising Floor  
Plans at no cost or obligation.

• JEWELBOX OR LONG BOX  
COMPACT DISC DISPLAYERS  
• AUDIO CASSETTE DISPLAYERS  
• LASER DISC DISPLAYERS  
• VIDEO CASSETTE DISPLAYERS  
• ELECTRONIC ARTICLE  
SURVEILLANCE SYSTEMS  
Stocked in Chicago, Baltimore,  
Los Angeles and London, England

Free 100 Page Color Catalog  
1-800-433-3543  
Ask for Jim McFarland  
Fax: 213-624-9022

## TALENT

### WANTED: WORLD CLASS TALENT

Radio Express, the world's leading distributor and  
marketer of international radio programming,  
announces a search for the host of a new show  
designed for worldwide coverage.

If (YOU) are the experienced, tuned-in radio  
entertainer ready and able to help launch this  
exciting new project, please call 1-310-575-5072  
from anywhere on the planet (on a fax machine  
touch tone phone) to order voice test copy and  
mailing instructions.

## EQUIPMENT FOR SALE

### STORE 850 CDs

In Stackable,  
Lockable, Textured  
Steel Cabinets.

CAN-AM  
Storage Systems  
1-800-387-9790  
900 Hertel Ave, Buffalo, NY 14216 (905) 475-6622

## COMPUTERS

**Bonafide**

(818) 999-9888

With over 11 years experience and 3,500  
POS systems installed worldwide, count on  
Bonafide for the best computerized solution  
for your music, video and book stores.

- ✓ Headquarter Control
- ✓ Automatic Reordering
- ✓ Purchase Forecasting
- ✓ On-Sale & Promotions
- ✓ 24 Hr/365 Day Support

## MUSICWARE the Positive Choice

Complete POS/Inventory Control  
for your Record Store

Available in user selectable  
English or Spanish.

Musicware USA  
6300 Creedmoor Rd.  
Suite 138  
Raleigh, NC 27612  
(919) 833-5533  
Fax (919) 833-1900

Musicware Europe  
Saxony House  
Easthampton, Chichester  
Sussex, England  
PO18 0JY  
(0243) 775419 Fax (0243) 776327

Choosing the right Software is serious business.  
So, talk to Music Software before you decide.

Cost effective POS solutions &  
One-Stop / Distributors Software

**MSI** MUSIC SOFTWARE INC.  
1-800-877-1634

(516) 625-6660 Roslyn Heights, NY Fax: (516) 625-6663

## YSL COMPUTER SYSTEMS MEAN MORE PROFIT!

Call or fax today to see why YSL is undeni-  
ably the leader in computer systems for  
music and video retailers and wholesalers.  
We built 20+ years of music and video in-  
dustry experience into our computer systems  
to help make your business more profitable.

YOUNG SYSTEMS LIMITED Phone (404) 449-0338  
Fax (404) 840-9723  
Australia: (08) 338-2477  
6185 Buford Hwy Ste C-100, Norcross, Ga 30071

## RecordTrak

Computerized Inventory Management  
for Record Stores

800-942-3008

Voice 203-265-3440 Fax 203-269-3930

### Computers & More . . .

POS - Inventory - Management System for:  
Music Stores - Distributors - Mail Order  
Quick Point-of-Sale - Customer History  
Inventory Tracking - Bar Code Printing  
Multiple Vendor - Purchase Orders  
Single Station - Multi User and Multi Site -  
Call Now & Save! Phone: 305-534-0999  
\* FREE CONSULTATION \*

SOMETHING TERRIBLE HAPPENS  
WHEN YOU DON'T ADVERTISE . . .

NOTHING . . .

CALL BILLBOARD CLASSIFIED  
1-800-223-7524 (OUT OF STATE)  
212-536-5174

(Continued on page 82)

# REALESTATE TO THE STARS

**REAL ESTATE RATES**  
Rate \$65  
1 Inch by 1 Column  
See Coupon For Details

## WARREN COUNTY

Grand 39-acre country estate secluded in Northwest New Jersey. Magnificent historical home dates from 1789, 1828 and 1976. 12 rooms, 3 bedrooms suites, 4½ baths. Stunning amenities to the traditional period. 3 fireplaces, wide-board flooring, original "Tavern Room," 2 historical staircases. Inground pool, tennis court, 30 x 40 Garrison Barn w/5 car garage and second fl unfinished studio, guest house. Pond, "Blue Ribbon" trout stream. Beautiful woodlands, open pastures and rolling lawn. Convenient to Rts 80 and 78, New York City and trade zone. Just north of Clinton in Warren County.

Call (908) 850-0100  
**WEICHERT, REALTORS**

## SAUGERTIES, N.Y.

Home of Woodstock '94! 1½ miles from concert site, 31+ acre horse farm for sale. Farm offers super location, views, over 1600 ft. rd. frontage, charming 1810 farmhouse with 5 br, 2.5 baths, 2 barns, pastures, ponds, woods. SAUGERTIES is a happening town, a great place to be, "The Gateway To The Catskills", charm, antiques, marinas, mountains, app. 2 hrs N.Y.C. Come on!! It's a great farm, a great investment, be a part of the History!! \$350,000.

Call now (914) 246-4633

## ULSTER COUNTY DELAFIELD HOUSE

Circa 1830 frame house restored to perfection with all amenities for contemporary living. Gracious entertaining spaces. Totally separate renovated barn contains smashing contemporary quarters for guests. Located in an estate setting with lavish gardens and mature shade trees on Leggett Road in Stone Ridge. \$460,000.

MARY COLLINS REAL ESTATE  
(914) 687-0911

## 24-TRACK STUDIO FOR SALE

BB&N designed in the Berkshires. OtariMTR 90, automated Trident, old tube gear, etc. 3 hrs. from NYC; 1½ hrs. from Boston. \$385K for studio & 6 rm. contemp. & lot. \$265K for studio & building lot.

HOLT R.E. (413) 586-2239

\*\*\* EXCLUSIVE \*\*\*  
**BEVERLY HILLS P.O.**  
10½ acres. Views.  
Above Beverly Hills Hotel  
Off Benedict Canyon  
(800) 484-9875 x2726

# Update

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

### APRIL

April 25-29, **Video Expo/Image World Chicago**, presented by Knowledge Industries, Expo-Center Downtown, Chicago. 914-328-9157.

April 26, "Making Music On Your Own Terms: Survival As An Independent," presented by the Chicago chapter of NARAS, the Empty Bottle, Chicago. 312-786-1121.

April 26, **Urban Intellectual Property Seminar**, ASCAP, New York. Gina Andriolo, 212-675-4820.

April 27-April 30, **Classical Music Broadcasters Assn. Convention**, Century Plaza Hotel, Los Angeles. KKHI Radio, 415-986-2151.

April 28, **Gospel Music Assn. Dove Awards Show**, Grand Ole Opry House, Nashville. 615-242-0303.

April 28, **Meeting of the Southern Ohio chapter of VSDA; Topic: "The Big Picture—Increase Store Profits By At Least 20%,"** Blue Ash Hotel, Cincinnati. Kathi Reed, 513-779-1900.

April 28, **Artist Workshop**, presented by the National Academy of Popular Music, taught by Ann Curless of Expose; topics include A&R, contract law, artist development, and promotion, 11 Vestry, New York. Bob Leone, 212-319-1444.

April 30-May 1, **21st Annual Music City Tennis Invitational**, benefit for Children's Hospital, Vanderbilt University, Nashville. Patsy Bradley, 615-291-6704.

### MAY

May 1-4, **National Assn. of Video Distributors Convention**, La Costa Resort and Spa, Carlsbad, Calif. 202-872-8545.

May 2, **T.J. Martell Concert**, honoring MTV Networks chairman Tom Freston, featuring performance by Eric Clapton, Avery Fisher Hall, Lincoln Center, New York. 212-245-1818.

May 2, "The Changing Face Of Country," symposium presented by the Los Angeles chapter of NARAS, A&M Records, Los Angeles. 818-843-8753.

May 3, **Academy of Country Music Awards**, Universal Amphitheatre, Los Angeles. 213-462-2351.

May 3, **Meeting of the North Carolina chapter of VSDA; Topic: "Making Money In Video Games And Other Alternative Product,"** Embassy Suites Hotel, Greensboro, N.C. Monty Winters, 910-434-5350.

May 3, "Copyrights And Trademarks: How To Protect Your Creative Work," seminar presented by entertainment lawyer Wallace Collins, the Learning Annex, New York. 212-570-6500.

May 4, **World Music Awards**, Monte Carlo Sporting Club, Monaco. 011-33-93-254369.

May 4, **International Managers Forum Meeting**, ASCAP Building, New York. Barry Bergman, 718-332-8500.

May 4, **Meeting of the New Mexico/West Texas chapter of VSDA; Topic: "What The VSDA Can Do For You,"** Laffs Comedy Caffe, Albuquerque, N.M. Sue Baylor, 505-842-6386.

May 7, **Music And Multimedia Conference**, presented by the San Francisco chapter of NARAS, Castro Theater, San Francisco. Beverly Sommerfeld, 415-433-7112.

May 8-11, **Conference On Interactive Marketing/East**, Marriott's Orlando World Center Resort and Convention Center, Orlando, Fla. Jenny Roelle, 310-473-4147.

May 10-15, **National Assn. of Black-Owned Broadcasters Broadcast Management Conference**, location to be announced, the Virgin Islands. Fred Brown, 202-463-8970.

May 11-15, **NAIRD Convention**, Chicago.

606-633-0946.

May 12, **Vision Fund Of America 11th Annual Awards Banquet**, honoring Ingram Entertainment CEO John Taylor, proceeds benefiting the Lighthouse National Center For Vision And Aging, Plaza Hotel, New York. Gilda Gold, 212-808-0077.

May 13-14, **Radio Only Convention**, Scanticon Conference Resort, Princeton, N. J. Kyle Rufin, 609-424-6800.

May 14, "How To Start And Run Your Own Record Label," seminar presented by Revenge Productions, Roosevelt Hotel, New York. 212-688-3504.

May 15-19, **International Council Of Shopping Centers Spring Convention**, Las Vegas Convention Center, Las Vegas. 212-421-8181.

May 16-18, **Fifth Annual Billboard International Latin Music Conference**, including **Billboard Latin Music Awards**, Hotel Intercontinental, Miami. Melissa Subatch, 212-536-5018.

May 17, **BMI Motion Picture And Television Awards Dinner**, Regent Beverly Wilshire Hotel, Beverly Hills, Calif. Stacy Nick, 310-289-6328.

May 21, **SPARS 1994 Los Angeles Business/Technical Conference on Audio Work Stations**, Beverly Garland's Holiday Inn, North Hollywood, Calif. 800-771-7727.

May 22, **The Great Music Experience**, Nara City, Japan. 011-44-71-727-7333.

May 22-25, **National Cable Television Assn. Convention**, New Orleans Convention Center, New Orleans. 202-775-3550.

May 25, **Meeting of the New England chapter of VSDA; Fourth Annual Educational Forum and Video Showcase**, Bentley College Campus, Waltham, Mass. Tom Welch, 800-451-5160, x2030.

May 26, **BMI Pop Awards Dinner**, Plaza Hotel, New York. Pat Baird, 212-830-2528.

### JUNE

June 1, **Songwriters Hall of Fame Annual Celebration and Awards Dinner**, honoring Lionel Richie, Carly Simon, the Bee Gees, Otis Redding, Irving Caesar, and Buddy Morris, Sheraton New York Hotel and Towers, New York. 212-206-0621.

June 1, **International Managers Forum Meeting**, ASCAP Building, New York. Barry Bergman, 718-332-8500.

June 2-3, "Current Topics and Advanced

**Production Techniques In Audio Recording,"** series of workshops sponsored by the Center For Recording Arts, Technology and Industry at the University of Massachusetts at Lowell, Lowell, Mass. 508-934-2405.

June 2-4, **American Women In Radio & Television National Convention**, Hilton Towers, Minneapolis. 703-506-3290.

June 8-11, **PROMAX International Seminar**, New Orleans Convention Center, New Orleans. 213-465-3777.

June 8-12, **BRE Conference**, Sheraton Hotel, Universal City, Calif. Barbara Cleveland, 213-469-7262.

June 14-16, **REPLItech International**, presented by Knowledge Publications, Santa Clara Convention Center, Santa Clara, Calif. Benita Roumanis, 914-328-9157.

June 23-25, **Summer Consumer Electronics Show**, McCormick Convention Center, Chicago. 202-457-8700.



**A Gift For The Children.** Representatives of the Nordoff-Robbins Music Therapy Center receive a \$6,000 donation from Billboard, raised by the publication's supplement about U.K. entertainment insurance brokers Robertson Taylor. Pictured, from left, are Bob Taylor of Robertson Taylor; Pat Rod Jennings, Billboard's European advertising manager; Willie Robertson of Robertson Taylor; writer Ray Coleman; Andrew Miller, chairman of the Nordoff-Robbins U.K. fundraising committee; and Nordoff-Robbins appeals organizer Audrey Balfour. (Photo: Pattie Clapton)

## LIFELINES

### BIRTHS

Boy, Grandon Remon, to **Anthony and Aimee Gonzalez**, March 20 in Miami Beach, Fla. He is Latin product buyer for Bassin Distributors.

Girl, Storm Briean, to **Nikki and Brandi Sixx**, April 14 in Tarzana, Calif. He is a member of Elektra record-

ing group Motley Crue.

### DEATHS

**Rodney William Trovinger**, 43, of complications from AIDS, April 17 in Arlington Heights, Ill. Trovinger served as VP/chief financial officer for LIVE Entertainment Inc. since 1992 and senior VP/chief financial officer for LIVE Home Video since 1986. He is survived by his companion, Robert Moon; his parents, John and Evelyn; and his brothers, Douglas and Mark. Donations in his memory may be made to the AIDS Legal Council of Chicago, 220 South State St. #1330, Chicago, Ill. 60604.

Send information to *Lifelines*, c/o *Billboard*, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

## GOOD WORKS

**GOODWORKS AIRTIME:** MTV Networks donated more than \$50 million worth of airtime to public service messages in 1993, an increase of more than \$3 million over the year before. The combined programming services of MTV Networks—MTV: Music Television, VH-1, and Nickelodeon/Nick At Nite—acquired a combination of spots from a variety of outside organizations, as well as having created others as part of MTV Networks' own campaigns, and aired them in more than 20,000 time slots.

**COBAIN-SIGNED POSTER:** Among the rock memorabilia being auctioned by the Magic Of Music, a Kernersville, N.C.-based charity that fulfills a wish-list for seriously ill or handicapped children is a gift from Geffen Records of a poster of Nirvana signed by the band, including its late leader, **Kurt Cobain**. Bids on this item and others can be mailed to Make A Wish, P.O. Box 263, Kerns-

ville, N.C. 27284-9397. To receive an official form call 910-788-4298.

**STROUSE HONOR:** Composer **Charles Strouse**, whose scores include "Bye Bye Birdie" and "Annie," will receive the creative arts award from the Elaine Kaufman Cultural Center in New York June 6 at a "Tomorrow Can Come True" dinner dance at the Plaza Hotel in New York. The event will raise funds for the multi-arts institution that offers students programs in both the Jewish and secular communities. Songwriter and ASCAP president **Marilyn Bergman** is a co-chair. For more info, call 212-362-8060 or fax 874-7856.

**GOOD WORKS** didn't get it right in a correction last week involving a **Barbra Streisand** concert in Madison Square Garden that will benefit LIFEbeat, the music industry AIDS charity. The date of the event is June 28.

## FOR THE RECORD

In the April 16 issue, a story on the new Jon Secada album "Heart, Soul & A Voice," should have credited several of Secada's co-songwriters. Lawrence P. Dermer co-wrote four songs, Tom McWilliams co-wrote two songs, and Scott Shapiro co-wrote one song. In addition, Diane Warren wrote one song by herself, not with Secada as reported.

## NEW GENERATION OF ARTISTS DRAWS ATTENTION TO SICILIAN SCENE

(Continued from page 1)

on Polydor, the alternative edge of bands like Flor De Mal (Cyclope/Polydor) or Uzeda (A.V. Arts), rap from Nuovi Briganti (Cyclope/Polydor; Billboard, June 26, 1993), and the folk, rock, and soul-rooted music of the young artist Gerardina Trovata (Sugar/RTI Music).

Even though some of these artists relocated to other parts of Italy to seek stronger music industry support, they have maintained a keen sense of their Sicilian roots. Those who remained have found that the music industry infrastructure of indie labels and major-label A&R scouts has begun to build in Sicily.

Polydor (Italy) was one of the first major companies to tap the new generation of talent from Sicily. Adrian Berwick, who took over as managing director of the company in 1990, made it clear from the outset that he wasn't about to limit his talent scouting to the traditional mainland, and quickly dispatched Zappaterra to check out Catania.

Zappaterra admits that he often asks himself why such a flood of talent should emerge from a city like Catania, but gives some credit to Mount Etna, the volcano that overshadows the city. "We always joke about the volcano," he says. "And, while I can't say the Catanians are mad, they are explosive, and probably this has something to do with the volcano."

### INDUSTRY FOUNDATION

A growing base of independent record companies, retailers, and live clubs is augmenting the strong talent pool. While many mainland Italian indie labels are struggling to survive, the few that exist in Catania are holding their own in the biting recession. "I've also noted on my visits to the city that there's so much live music happening. I discovered two of the most informed record retailers I've ever encountered in my life," says Zappaterra. "They were talking about and selling records that I've never heard of, records that you'll never find in Milan." A visitor to Catania will find not only savvy indie retailers, but also a club scene promoted by handbills plastered along the streets of the city.

Francesco Virlinzi, fondly regarded as the "godfather" of Catanian rock, owns the indie label Cyclope Records, which has a long-term licensing deal with Polydor for his product on the domestic market. He's a manager, talent scout, producer, and owns his own Catanian recording studio. He enjoys a strong professional relationship with the members of R.E.M. and last year opened up an office in that band's hometown of Athens, Ga., with the aims of promoting Cyclope's roster in the U.S. market and signing American indie talent.

Virlinzi was the mastermind behind "Commemorativo," a 17-track Gram Parsons tribute album that features a range of U.S. and U.K. musicians. To date, it has been released in Italy, Germany, and Scandinavia by PolyGram under license from Cyclope. Virlinzi secured a separate license deal with Rhino Records for the U.S., where it was released late last year.

Also, R.E.M. guitarist Peter Buck plays Sicilian mandolin and 12-string guitar on two of the tracks included on "Revisioni," the latest album by Cyclope rock band Flor De



The new generation of artists drawing attention to the creative scene in Sicily includes, clockwise from top left, English-language rock act Uzeda; the alternative-edged band Flor De Mal; singer Kaballa, a self-styled Sicilian exile; Catanian rocker Brando; and singer/songwriter Gerardina Trovata.

Mal.

Virlinzi has a passion for U.S. rock, but he's also a fierce defender of the unique beauty pulsing through the veins of Sicilian music. "You can't forget history," he explains. "There have always been African, Arabian, and Mediterranean influences. For centuries we were dominated by the Arabians, and we're closer to the Tunisian border than we are to Naples. It's also in the Sicilian language. If you go to one of the street markets in Catania, it's like being in the kasbah. Every musician tries to find something different in order to stamp a trademark on Sicilian music. Flor De Mal vocalist Marcello Cunsolo moves his voice in a typical Arabian/Sicilian way on some songs. It's the same with my rap act, Nuovi Briganti."

### NEW BREED OF ROCKERS

Brando is one of the new breed of Sicilian rockers. Catanian born, he sweated it out in dingy European dives with his English-language rockabilly outfit, Boppin' Kids, before returning to his home base. Brando then signed to Polydor and his 1992 debut album, "Santi E Peccatori" (Saints And Sinners), sold almost 20,000 units in a domestic market suffering from recession. It was greeted favorably by Italian critics, and his follow-up album, "Fuori Dal Branco" (which loosely translates as Not One Of The Pack), released in February, is widely tipped to break him into the major league.

Brando is aware of the musical rumblings in Sicily but finds it hard to explain the reasons for this new upsurge of creativity. "Maybe it's because Catania is a crazy town," he says with a laugh. "It can seem almost unreal, and it's not unusual to see a Sicilian wearing a cowboy hat and singing 'Stand By Your Man.'"

But it hasn't all been fun, Stetsons, and Tammy Wynette for this young Sicilian musician. "When you leave behind the shit that exists on your own island, you meet more shit," Brando says. "I lived in London for a year, and when people

found out I came from Sicily they said, 'Oh yeah, Mafia.' It was the same in Italy, and record companies would only work with talent from Rome or Milan. They wouldn't dream of getting involved with singers or bands from Sicily. There were no recording studios on the island, no clubs to play in, nothing. But all that's changed. We've got everything now, and people are sitting up and taking notice."

While Brando insists that there is special magic about Sicily, he admits that youngsters are left with limited choices when it comes to thinking about their futures. "You can do one of three things," he says. "You can be a bad boy and be in the Mafia if you want, getting a lot of money from the bad life. You can be lucky and come from a rich family, or be in the middle where maybe music is the answer."

Virlinzi acknowledges Sicily's problems with the Mafia, the murders of judges on the island, and its many social ills, but insists that they shouldn't dominate its music completely. "We live with those problems every day," he says. "Nuovi Briganti protest against them in their songs, and Flor De Mal and Brando make certain non-political protests. But it gets too heavy to protest all the time, it ends up reactionary. Sicily is not just about the Mafia and spaghetti stereotypes. It's also about beautiful coastlines, mountains, suns, volcanoes, friendly people, and beautiful music. Young people and musicians are intent on winning back this image."

But Sicily's natural beauty can't keep everybody within its grip. Catanian-born Massimo Rendo moved from the island to operate his A.V. Arts record company in the northern Italian town of Monza. He retains musical ties with his birthplace through the bands Quartered Shadows and Uzeda, which release records on his label.

In 1991, English-language rock act Uzeda released a promising debut album, "Out Of Colours"; it fell on deaf ears. The band's second al-

bum, "Waters," co-produced by Uzeda and Steve Albini, was released in mid-1993 only in Italy, although it has received excellent reviews in the U.K. music weeklies New Musical Express and Melody Maker.

"They insisted that we didn't give a great blaze of publicity about Albini's involvement with the album, because it came about out of natural friendship," says Rendo. "And the fact that they insist on retaining their Catanian base makes it bloody expensive to develop them to an international level. To achieve this, I'm investing more than an indie would usually ever do." Travel and phone costs between Sicily and mainland Italy, as well as the rest of Europe, add to the label's expenses.

Rendo believes that the hard attitude of bands like Uzeda makes the new generation of Sicilian musicians stand out from the rest. "Music is like a poor people's psychoanalyst," he comments. "It's one way for young Sicilians to react to poverty. They believe in music, and it becomes their lives. In Sicily you'll find 100% dedicated jazz, classical, rock, and pop musicians. The only problem was that there was no music industry in the past. A lot of talent got burned. They either gave up their instruments or got hooked on heroin. Virlinzi, and myself to a smaller extent, are changing that."

Trovata, one of the few female Italian singer/songwriters, is a young Catanian exile who moved to Rome before all eyes and ears focused on the new generation of Sicilian musicians. She appeared at the 1993 Sanremo Song Festival and came in second in the newcomers section with the song "Non Ho Piu La Mia Citta" (Not My City Anymore). It was a fierce attack on social and political injustice in Catania.

"It's an autobiographical song which was natural for me to write," she says. "It's about my escape from a situation where many people were murdered by the Mafia. It seemed like a phenomenon that had arrived from the stars. It was a living hell."

"Non Ho Piu La Mia Citta" was a hit on many of Italy's radio stations last summer. The artist's debut album, "Gerardina Trovata," on the Sugar/RTI Music label, peaked at No. 16 on the Italian album chart and has sold 180,000 units in Italy to date, according to the record company. Trovata has lost none of her love for Catania, but says she had to move from the city in an attempt to realize her musical dreams—relocating well before a scene evolved that allowed other artists to stay. "I don't know why there's such a current musical buzz in Sicily, but there is," she muses. "Maybe it's because of its geographical position, or maybe there's a new desire to change things."

### A CASE OF LOVE AND HATE

If one artist could be credited with focusing attention on the new musical activity in Sicily, Kaballa would be a leading contender. His debut album, "Pietra Lavica" (Lava Stone), was released in 1991 on CGD Records to critical acclaim. The artist, whose name means the alchemy of numbers, has since signed to Polydor. His new album, "Le Vie Dei Canti" (loosely translated as The Roads Of Chants), was released in Italy in late 1993 and is a true musical testament to the magic, mysticism, and melody of Sicily.

The artist, in voluntary exile from his birthplace, is based in Milan. "It's a case of love and hate as far as living in Sicily is concerned," he says. "It's sometimes better to keep your distance in order to love the place truly. It makes it easier to understand its defects. Many have done the same as me. The writers Consolo, Alverga, Bellini, and Pirandello did, and so did major artist Franco Battiato, although he's now returned to the island after a number of years."

Sicily remains close to Kaballa's heart, and he's keen to preserve its rich cultural tradition through his music. His first album was sung in strict Sicilian dialect, but his latest is in a Sicilian/Italian language that the whole of Italy can understand.

Kaballa believes Sicily's island status has isolated its people but has given them a strength of character to succeed against the odds. He is aiming to succeed on the international market and has had an international debut through writing the lyrics to a Nino Rota composition featured in the Francis Ford Coppola movie "The Godfather Part III." The artist recently composed the soundtrack music for the film "La Delegation," directed by the Russian Alexander Galin.

Kaballa is guarded in his optimism about international success for the new breed of Sicilian musicians. "All genres of good music can transcend national barriers, but if it's not promoted right it'll be pushed into a corner and forgotten. That leaves the door open for well-promoted bad music. I guess it's down to Italian record companies."

Although it is often argued that songs sung in Italian, or even Sicilian, stand little chance of cross-border success, Trovata disagrees. "My idols are Tina Turner and Elton John, but I don't understand a word they're singing about," she says. "Music is not about the English, Italian, or even Chinese language. It's about feeling and total emotion."

## Cabbie Fares Well With Radio Gigs Franklin Spins N.Y. Stories For Int'l Audiences

BY ERIC BOEHLERT

NEW YORK—City cab driver Peter Franklin (Taxi And Limousine Commission No. 432358) likes to say he has the largest radio audience in the world, and that his voice is the most heard anywhere. "I know it sounds outlandish," he says, "but it's true."

Franklin's unlikely radio odyssey began five years ago, when the 20-year vet picked up a BBC reporter staying in New York. The two got to talking (riding in Franklin's cab, that's a given), and at the end of the ride the scribe asked if he could call Franklin from England and interview him on the air, since the wise-cracking hack seemed like the typical New York cab driver. ("That's not true," says Franklin. "I speak English.")

Nonetheless, he agreed, got a call from the BBC, told a quirky story he had overheard in his cab, and got a check for \$60 in the mail from the BBC. Two weeks later, a London station phoned Franklin asking for the same arrangement. Three weeks after that, it was Ireland's national broadcasting company. Each time, Franklin got a check in the mail. Says the cabbie, "I thought, Holy Macaroni!"

A New Yorker born and raised, Franklin knew found money when he saw it. He printed up flyers hawking his street-smart, three-minute tales (such as the drunk passenger who just wanted to be driven around the same block again and again) and sent them off to N/T stations across the country and across the pond.

Franklin says that since then, he has logged more than 4,000 broadcasts reaching 71 countries.

Franklin regularly sends faxes to programmers with stories that he's



CABBIE PETER FRANKLIN

collected during his weekly 50 hours behind the wheel. (Cab Driving 101: Every day, Franklin rents his cab from its owner for \$80 a day, plus \$20 for gas. Anything above \$100 collected is profit. As for tipping, Franklin strongly suggests 20%.)

Talk show hosts then call Franklin, at home or in his cab (Franklin's front seat is equipped with a cellular phone and beeper to make sure business runs smoothly). He goes on the air live with quips, a joke *du jour* (heavy on the cornball side), and New York tales. He prefers not to practice or talk to hosts beforehand, in order to keep the exchanges fresh.

During a typical week in April, Franklin fielded 30 calls from around the world, including ones in Yorkshire, England; Altoona, Pa.; Toronto; Stockton, Calif.; Washington, D.C.; Cleveland; Davenport, Iowa; Syracuse, N.Y.; and South Africa.

"He's a real natural," says Guy Phillips, morning show host at KYKY St. Louis, which dials up Franklin every week.

Franklin thinks two things help explain his popularity. One, folks worldwide are fascinated with the Big Apple. "Everybody wants to come here," he says. After hearing him, he figures, listeners sense they have a friend in New York.

Although Franklin's stories help perpetuate the idea that stuff happens here—and in the back of his cab—that doesn't happen just any-

where, he says he tries to paint the best picture he can of his hometown. "It isn't easy," he admits.

Franklin also figures that listeners are fed up with "mean, nasty" talk show hosts and want to hear "regular people" on the radio. Franklin, as he would be proud to tell you, is definitely regular. A consummate chatterer who would talk with both hands if he could figure out a way to drive at the same time, Franklin, whether charming a passenger or working live with a morning man, wears his regular-guy status like a badge.

He clearly loves his job. "What's not to like?" he says. "I meet people and see the city." As the BBC reporter suspected, Franklin is the typical New York cab driver—but typical for 1960 or 1970, when the city Checkers were filled with out-of-work actors and local middle-class workers. Today, as passenger after passenger laments to Franklin, very few drivers offer witty conversation because very few speak English fluently.

The radio money Franklin first envisioned is not exactly rolling in. (He figures he pocketed \$4,000 last year from his chats.) Some stations pay Franklin for his remotes, but others don't have the budget for his expense. That's OK with Franklin, who doesn't push for a paycheck. He does ask stations that cannot pay him to plug the daylong tours of New York City Franklin offers to listeners for a price. (KYKY's Phillips says more than 100 listeners have called the station asking about Franklin's big-city guides.)

Franklin says he would love to secure a sponsor who would underwrite a brief, weekly broadcast (à la Paul Harvey). In the meantime, he pumps his riders for info and stockpile stories. That, he admits, is the easiest part of his moonlighting job. "You don't have to make anything up," he beams. "This is New York."

### EMI ENTERS DIGITAL CABLE RADIO DEAL

(Continued from page 6)

The product is available to 8 million homes via local cable operators. DCR is counting on the addition of Time Warner Cable systems offering the music service to increase DCR's subscription base.

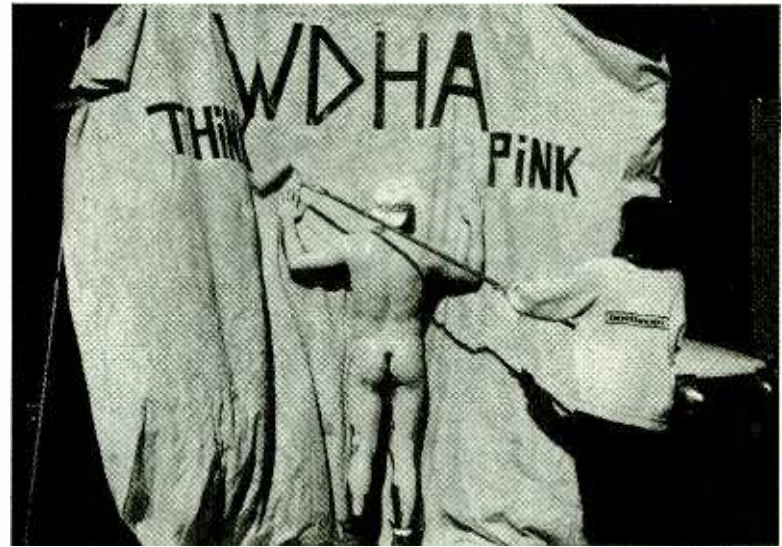
Like its competitor, Digital Music Express, DCR offers subscribers continuous, CD-quality niche programming rarely found on radio, such as a 24-hour hip-hop or gospel channel. DCR's channels are commercial-free and available for a monthly fee of \$6-\$12. Del Beccaro says that as the network expands and offers more specialty programming, advertising remains a possibility.

EMI's agreement with DCR appears to be identical to Sony and Warner's. To discourage home taping, EMI, like Sony and Warner, has asked DCR not to air more than three cuts in a row from one of its artists.

EMI also signed licensing agreements for use of its repertoire on all the service's channels. That kind of

agreement seems to be getting ahead of the Recording Industry Assn. of America and the performance right bill that it's championing (see story, page 1), but RIAA president/CEO Jay Berman downplays any connection the action of the labels might have to the performance right bill. "It doesn't affect what we're doing," he says. "The fact that EMI has now joined that group really doesn't change the need for us to continue to go forward."

Since joining DCR, Sony and Warner have overseen programming of eight channels. Now with EMI, the number of label-produced channels will move to 12. (To date, DCR counts 56 channels, 44 of which are music channels.) Del Beccaro says the label-produced channels must reflect the realities of the marketplace. For instance, if Sony garners 18% of the hip-hop market, the label could not program 25% of its music on DCR's label-programmed hip-hop channel.



The Big Pink. A WDHA Morristown, N.J., listener gets painted pink—head to toe—in an effort to score Pink Floyd summer concert tickets.

## Australia's Top FM Web Set To Launch 2nd Network

BY CHRISTIE ELIEZER

MELBOURNE—Australia's most successful FM radio network, Austereo, has been the first to take advantage of a change in radio ownership laws. It has started to set up its second national FM network.

Austereo recently acquired its second Melbourne radio station—the financially beleaguered Gold 104—and managing director Paul Thompson confirms that the Adelaide-based firm intends to look at stations in other parts of Australia.

Austereo currently owns FOX in Melbourne, 2DAT in Sydney, B105 in Brisbane, SA FM in Adelaide, and FM 104 in Canberra.

"We set up the first network in the 1980s," says Thompson. "When the government brought in changes to the Broadcasting Services Act in 1992, which allowed companies to own two stations per city, we were determined to build a second FM network through the other capital cities.

"This will be set up to attract a different type of listener and, to an extent, a broader selection of advertisers," he adds.

FOX's classic rock format has the lead in the 24-29 age group and is runner-up in 10-17 (a demographic station management says it is not actively chasing). Gold 104, with its oldies format of music from the '50s, '60s, and early '70s, is the city's top-rated in the 35-44 age group and runner-up in the broader 25-54 age group.

Gold 104 was acquired from KZFM Radio Pty. Ltd., which went into receivership March 1 after defaulting on loan repayments. KZFM had borrowed heavily to fund its \$31 million conversion from an AM to an FM license five years ago.

Austereo itself has money problems, and the purchase is conditional on the company's financial restructuring. Its public listing is expected by the second week of May to reduce its \$100 million-plus borrowings. Although the company, like Gold 104, is profitable, interest costs are absorbing approximately two-thirds of its

earnings before interest and tax. It is no secret that Austereo is staying afloat thanks to the State Bank of South Australia and various Adelaide corporate and government shareholders.

While the merger has been hailed as a shrewd one by the music industry, it has aroused the interest of the Trade Practices Commission. Its head, professor Allan Fels, confirms "the TPC, as a routine matter, will make inquiries about this merger. But it's too early to say whether it will have concerns or not."

Last year, the TPC opposed Austereo's bid to buy out its major rival, the nationwide Triple M FM licenses. Austereo sought an injunction to restrain the TPC, but Triple M ultimately was bought by Village Roadshow film distributors. It was obvious that, although it is the Australian Broadcasting Authority that regulates the radio industry, the Commission was testing its regulatory powers in order to press its claims for the central competition policy regulation role.

Although Austereo has made it clear that FOX and Gold 104 will run as two separate entities and will retain current formats, staff, and facilities, Fels intends to make sure the move doesn't give the radio network an unfair advantage in the marketplace.

"The TPC is aware that it is relatively easy to change formats and compete," he says. Austereo's Thompson declines to comment on Fels' remarks.

The "two stations per market" ownership provisions of the Broadcasting Services Act was introduced by the federal government to recognize the continuing deregulation of the Australian airwaves and ownership restrictions, and to provide scope for cost reduction and economies of sale. But unexpected shifts in its policy, particularly in regard to community radio and the government-run ABC network, has brought an air of uncertainty to the running of commercial radio stations here.

### '70s Oldies Picks Up Sales Steam, Study Shows

NEW YORK—Until recently, oldies was one of the few remaining formats that had not splintered into several distinct components. In the last nine months, however, the growing popularity of '70s-based oldies has begun to change all that.

Now, a new study by Katz Radio Group, "Gold In The '90s: Picking Up Good Vibrations," has tracked the format's sales power in the face of those changes. Author Howard Granat, market research specialist for Katz, refers to the '70s-based outlets as the oldies stations "for the next generation," and adds, "The time is right for a new era of oldies."

One of the oldies format's sales strengths is that its listeners are heavy radio users. According to the study, 26% of oldies listeners are considered very heavy radio

(Continued on page 87)



# Hot Adult Contemporary™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 60 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
1	1	1	18	*** NO. 1 *** NOW AND FOREVER CAPITOL 58005	RICHARD MARX 6 weeks at No. 1
2	2	2	18	EVERYDAY ATLANTIC 87300	PHIL COLLINS
3	6	6	12	STREETS OF PHILADELPHIA COLUMBIA 77384	BRUCE SPRINGSTEEN
4	4	4	13	WITHOUT YOU COLUMBIA 77358	MARIAH CAREY
5	3	3	23	THE POWER OF LOVE 550 MUSIC 77230	CELINE DION
6	7	7	8	LOVE SNEAKIN' UP ON YOU CAPITOL 58125	BONNIE RAITT
7	8	12	10	THE SIGN ARISTA 1-2653	ACE OF BASE
8	5	5	21	BREATHE AGAIN LAFACE 2-4054/ARISTA	TONI BRAXTON
9	9	10	8	COMPLETELY COLUMBIA 77376	MICHAEL BOLTON
10	10	9	27	PLEASE FORGIVE ME A&M 0422	BRYAN ADAMS
11	11	8	26	SAID I LOVED YOU...BUT I LIED COLUMBIA 77260	MICHAEL BOLTON
12	12	13	19	BECAUSE THE NIGHT ELEKTRA 64595	10,000 MANIACS
13	13	11	18	HAVING A PARTY WARNER BROS. 18424	ROD STEWART
14	19	23	5	I'LL REMEMBER MAVERICK/SIRE 18247/WARNER BROS.	MADONNA
15	15	14	27	HERO COLUMBIA 77224	MARIAH CAREY
16	14	15	22	I CAN SEE CLEARLY NOW CHAOS 77207	JIMMY CLIFF
17	22	24	7	BABY I LOVE YOUR WAY RCA 62780	BIG MOUNTAIN
18	18	18	10	LULLABY (GOODNIGHT, MY ANGEL) COLUMBIA 77363	BILLY JOEL
19	16	16	40	THE RIVER OF DREAMS COLUMBIA 77086	BILLY JOEL
20	25	27	5	BEAUTIFUL IN MY EYES SBK 58099/ERG	JOSHUA KADISON
21	17	19	10	IN WALKED LOVE ARISTA 1-2679	EXPOSE
22	21	20	15	WHAT MIGHT HAVE BEEN WARNER BROS. 18385	LITTLE TEXAS
23	23	21	23	ALL FOR LOVE A&M 0476	BRYAN ADAMS/ROD STEWART/STING
24	24	25	26	ALL ABOUT SOUL COLUMBIA 77254	BILLY JOEL
25	31	39	3	YOU MEAN THE WORLD TO ME LAFACE 2-4064/ARISTA	TONI BRAXTON
26	26	26	9	ROCK AND ROLL DREAMS COME THROUGH MCA 54757	MEAT LOAF
27	29	29	25	ALL THAT SHE WANTS ARISTA 1-2614	ACE OF BASE
28	27	22	13	THE ONES YOU LOVE RCA 62721	RICK ASTLEY
29	32	34	5	IN THE TIME IT TAKES REPRISE ALBUM CUT	BETH NIELSEN CHAPMAN
30	30	28	17	WILL YOU BE THERE (IN THE MORNING) CAPITOL 58041	HEART
31	36	—	2	THE WOMAN IN ME CAPITOL 58154	HEART
32	40	—	2	MISLED 550 MUSIC 77344	CELINE DION
33	35	33	7	BECAUSE OF LOVE VIRGIN 38422	JANET JACKSON
34	37	35	8	FOUND OUT ABOUT YOU A&M 0418	GIN BLOSSOMS
35	NEW	1	1	***HOT SHOT DEBUT*** SOME KIND OF WONDERFUL ELEKTRA 64542	HUEY LEWIS & THE NEWS
36	33	32	11	FOR WHOM THE BELL TOLLS POLYDOR 855 332/PLG	BEE GEES
37	34	31	20	LINGER ISLAND 862 800/PLG	THE CRANBERRIES
38	39	38	3	IN YOUR EYES SPONTANEOUS 1002	DAN HILL WITH RIQUE FRANKS
39	NEW	1	1	COME TO MY WINDOW ISLAND 858 028/PLG	MELISSA ETHERIDGE
40	NEW	1	1	MR. JONES DGC ALBUM CUT/GEFFEN	COUNTING CROWS

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 500 detections for the first time. ♦ Videoclip availability. © 1994, Billboard/BPI Communications.

## HOT ADULT CONTEMPORARY RECURRENTS

1	—	—	1	JESSIE SBK 50429/ERG	JOSHUA KADISON
2	1	1	6	DREAMLOVER COLUMBIA 77080	MARIAH CAREY
3	2	2	9	FIELDS OF GOLD A&M 0258	STING
4	3	3	17	I DON'T WANNA FIGHT VIRGIN 12652	TINA TURNER
5	—	—	1	AGAIN VIRGIN 38404	JANET JACKSON
6	4	4	14	I'M FREE SBK 50434/ERG	JON SECADA
7	5	5	9	ANOTHER SAD LOVE SONG LAFACE 2-4047/ARISTA	TONI BRAXTON
8	—	—	3	TWO PRINCES EPIC 74804	SPIN DOCTORS
9	7	8	42	JUST ANOTHER DAY SBK 07383/ERG	JON SECADA
10	6	7	42	DO YOU BELIEVE IN US SBK 50408/ERG	JON SECADA

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Billboard's **PD** of the week™

**Greg Griffin/Ken Farley**  
KOKF Oklahoma City



**T**HINK ABOUT MOST Christian music stations, and AC-friendly artists like Amy Grant and Michael W. Smith probably spring to mind. KOKF Oklahoma City, however, has developed a strong, devoted audience by playing a mix of R&B, dance, alternative, and what staffers call "gangsta gospel"—most of it falling within the loose boundaries of what constitutes Christian music.

The noncommercial station has been programming this mix for two years under the supervision of manager Greg Griffin and PD Ken Farley.

In addition to Christian music, approximately 5% of the records heard on KOKF are secular crossovers like Robin S.'s "I Want To Thank You" and Mariah Carey's "Make It Happen." Griffin says that when choosing these crossovers, "it has to be positive and moral in nature. We look at the Judeo-Christian ethics, and if it matches up with that, we put it on."

He stresses, however, that the station is very mainstream in its sound, even if the majority of artists are unfamiliar to most secular radio listeners.

"We believe in putting the best of the best, musically and lyrically, on the air," says Farley. "We want stuff that has mainstream appeal. By and large, our listeners are people who grew up listening to mainstream radio, so we want to make sure when they're scanning the dial the music grabs their attention. It has to be the best we have to offer in terms of production values and vocals, and then the message is important, too."

The station targets 18-34-year-olds during the day by skewing top 40/rhythm, and then it targets 12-24-year-olds at night with an alternative format.

Explaining the decision to play primarily R&B music during the day, Griffin says, "That kind of a sound is very dominant, and a lot of research we have done with our listeners [indicates] that's what they like."

The nighttime format includes most forms of alternative music, including techno, grunge, and industrial, which Farley says are all represented by Christian artists making that type of music.

Some listeners don't immediately notice that the station is Christian-formatted, Farley says. "We don't hide the fact that we're a Christian station, but we believe you earn the right to be heard," he says. "People call at night and ask for Nine Inch Nails or Nirvana, and are not really aware that we're a Christian station. That's why the quality of the music is important."

Farley says some of the songs heard on the station "blatantly mention Jesus Christ. Others never mention him."

Another part of the music mix is "gangsta gospel" (also the name of a group), which Farley defines as being "basically along the lines of gangsta rap [artists] like Snoop Doggy Dogg and Dr. Dre—same kind of sound, different kind of message."

Unlike some religious stations, KOKF has no preaching, relying exclusively on the music to get its message across. But the station does provide listeners with a 24-hour help line and a 24-hour prayer line to call if they wish.

The station's primary purpose is to reach young listeners with positive messages during their impressionable years. "One of the major thrusts of what KOKF is all about is to reach young adults and teens, and even late pre-teens," says Griffin. "In those years, kids are forming their values, and they need positive influences because there is so much negative [influence]."

A major part of that effort is community involvement, which Farley says is "key to what we do... We feel we are community-involved 24 hours a day." Promotions include events like "Heal The Hood" and "Peace In The Hood," in which staffers go out to parks in areas with a history of gang-related activity, provide free food, and bring in a rap group like Preaches to perform.

Griffin says the first such event was "touch and go" because members of five different gangs turned up, some of them armed, but the police presence the station had arranged turned out to be an unnecessary precaution.

Another regular station promotion is "City Jams," in which staffers set up a music stage and a basketball court in an inner-city area and invite listeners out for the day. Farley describes the event as "a combination of sports and a rave."

A popular on-air feature is "High School Happenings," in which a rotating group of student correspondents report on upcoming events at their schools. Those reports are run in morning and afternoon drive time.

Because of its unusual format, KOKF is hard to classify, but Griffin and Farley prefer it that way. By avoiding the Christian radio label, they believe the station provides more of an opportunity for potential listeners to tune in and judge for themselves without a preconceived bias.

Farley started as an intern at the station almost nine years ago, joining the staff full time as PD in 1987. Griffin's background includes stints in secular radio, including stops at Fort Wayne, Ind., stations WLYV and WXKE.

PHYLLIS STARK

# Va. Rep. Wants Infinity Hit Hard By Fines

BY BILL HOLLAND

## WASHINGTON ROUNDUP

WASHINGTON, D.C.—A member of the House Committee that controls the FCC's purse strings told commission chairman Reed Hundt that the FCC should slap Infinity Broadcasting with stiffer fines for its syndicated Howard Stern show.

"If you're going to hit 'em, hit 'em hard," said Rep. Jim Moran (D-Va.) during an April 18 Appropriations Committee hearing on the FCC's FY 1995 budget. "It's got to be stiff enough that the publicity value is not more than the amount of the fine."

He added that Infinity must "rein in" Stern. "Otherwise, others are going to follow his example as long as they can get away with it," he said.

Infinity now has been cited with \$1.6 million in fines due to Stern broadcasts judged indecent by the

commission. It has yet to pay any of the fines, however, and is among those challenging the indecency rules in court.

The FCC has asked for a '95 budget of \$167.4 million, and more than half of that budget, about \$95 million, will come from user fees, Hundt told legislators.

### FCC BRASS TO MEET WITH NAB

The National Assn. of Broadcasters' small-market radio owners and members of the NAB Radio Board will meet with senior FCC offi-

cial Monday (25) to discuss the ongoing concerns of FCC fines and toughed-up equal employment opportunity guidelines.

FCC mass media bureau chief Roy Stewart and general counsel Bill Kennard will join the radio officials at an informal luncheon meeting.

Recently, the NAB, wary of the increasing scrutiny of stations' EEO policies at license renewal time, have set up a series of regional seminars.

### SEVEN TO NAB RADIO BOARD

The NAB has re-elected Randy Odeneal of Sconnix Broadcasting, Bill Fignshu of Viacom Broadcasting, and Joe Field of Entercom to the NAB Radio Board.

Newly elected to the board are Paul Hiddick of Heritage Media and Mark Mays of Clear Channel Com-

(Continued on page 87)

# Radio

## Grant Targeted For APR On Mother's Day

LOS ANGELES—American Public Radio is going all out with its May 8 Mother's Day special, "Music Of The Spirit," featuring A&M recording artist Amy Grant. With Target as the sponsor, the hourlong show, featuring the music of Grant and various choirs, is being promoted heavily in newspapers, magazines, and in Target stores nationwide.

Beginning the last week of April, 10 million shopping bags will bear the phrase "Music Of The Spirit," and signs will be posted in the movie and music departments of stores that will include local radio station call letters and broadcast times. Target also will highlight the show by placing a multi-page Mother's Day insert in the May issue of Ladies' Home Journal, which hits newsstands this month. Also, ads featuring radio station call letters are being placed in the entertainment sections of newspapers the day before the broadcast.

On the Sunday before the special, Target will use a portion of its weekly advertising circular to promote "Music Of The Spirit."

The special is produced by Minnesota Public Radio in cooperation with Tom Voegeli Productions. In addition to music from Grant, the show will feature the St. John's University Boy's Choir, the St. John's University Concert Choir, and the St. Benedict's University Concert Choir.

Eric Friesen and Philip Brunelle are the host and artistic director, respectively.

### CBS/UPI SPANISH NET

Four-year-old CBS Hispanic Radio Network, now known as CBS Americas, has joined forces with UPI for an hourly news service in Spanish, called "Noticias CBS Americas," for listeners in the U.S. and Latin America. The deal makes CBS Americas a full-service network. The launch date is June 27.

Newscaats will air daily at the top and bottom of the hour, with three-minute top-of-the-hour broadcasts and two-minute newscasts on the half-hour. The newscasts will be fed from UPI's Latin American Bureau in Miami to its headquarters in Washington, D.C.

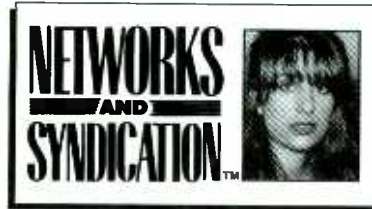
### AROUND THE INDUSTRY

Westwood One reports net revenues of \$20.635 million in the first quarter of this year. Net revenues for the first quarter of last year were \$17.137 million. The increase can be attributed to the Feb. 3 acquisition of Unistar Radio Networks.

Former KJR-AM Seattle afternoon sports host Nancy Donnellan (aka "the Fabulous Sports Babe") joins ABC Radio Network's ESPN Radio Network July 4 as the first female host of a national sports talk show.

Ron Huntsman Entertainment Marketing Inc.'s "A McEntire Mother's Day Reunion" is scheduled for May 6-8. The hourlong special features songs and comments from Reba McEntire, including thoughts from her sister, Integrity Music recording artist Susie Luchsinger, and their mother, Jesse McEntire.

Sports Byline USA and Sega Of America are taking the sports talk show on the road as the "Sports Byline USA 1994 College Tour" this



by Carrie Borzillo

month. At each stop, the companies will stage a sports marketing seminar, product demonstration, and a Sega Sports video game tournament with "NFL Football '94" starring Joe Montana. A live broadcast of Sports Byline USA will be hosted from the campuses.

WW1 will broadcast from Fanfest '94 in Los Angeles May 6-7. Artists on the bill include John Anderson, Boy Howdy, Mark Chesnutt, Toby Keith, Tracy Lawrence, Martina McBride, and Doug Stone. Profits

from ticket sales will benefit L.A. earthquake victims. An 800 number will be given out for quake donations.

The WFMT Fine Arts Network is introducing five new series, including "Chicago's Music Of The Baroque," "The Art Of Wilhelm Furtwangler With Henry Fogel," "The Golden Ages Of The Harpsichord," "The Russian Pianists With Vladimir Leyetchkiss," and the four-week pilot "Noteworthy Women."

ABC Radio Networks' "American Top 40" with Shadoe Stevens continues its celebration of International Guitar Month with interviews with Bon Jovi guitarist Richie Sambora and Bad English guitarist Neal Schon, along with guitar giveaways.

On Travel Radio is offering "On California" and "D-Day Remembered," which were produced for the State of California's Office of Tourism.

## Modern Rock Tracks

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 32 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
<b>*** NO. 1 ***</b>					
1	1	1	7	<b>THE MORE YOU IGNORE ME, THE...</b> VAUXHALL AND I	◆ MORRISSEY SIRE/REPRISE
2	2	2	10	<b>RETURN TO INNOCENCE</b> THE CROSS OF CHANGES	◆ ENIGMA VIRGIN
3	3	4	12	<b>NO EXCUSES</b> JAR OF FLIES	◆ ALICE IN CHAINS COLUMBIA
4	6	9	6	<b>POSSESSION</b> FUMBLING TOWARDS ECSTASY	◆ SARAH MCLACHLAN NETTWERK/ARISTA
5	8	12	7	<b>LONGVIEW</b> DOOKIE	◆ GREEN DAY REPRISE
6	4	3	14	<b>GOD</b> UNDER THE PINK	◆ TORI AMOS ATLANTIC
7	10	20	4	<b>SELLING THE DRAMA</b> THROWING COPPER	◆ LIVE RADIOACTIVE/MCA
8	11	10	5	<b>I'LL TAKE YOU THERE</b> "THREESOME" SOUNDTRACK	◆ GENERAL PUBLIC EPIC SOUNDTRACK/EPIC
9	7	6	7	<b>CAN'T GET OUT OF BED</b> UP TO OUR HIPS	◆ THE CHARLATANS BEGGARS BANQUET/ATLANTIC
10	12	16	4	<b>BIZARRE LOVE TRIANGLE</b> MARVIN THE ALBUM	◆ FRENTE! MAMMOTH/ATLANTIC
11	14	19	6	<b>CUT YOUR HAIR</b> CROOKED RAIN, CROOKED RAIN	◆ PAVEMENT MATADOR
12	5	5	15	<b>MMM MMM MMM MMM</b> GOD SHUFFLED HIS FEET	◆ CRASH TEST DUMMIES ARISTA
13	15	13	11	<b>BACKWATER</b> TOO HIGH TO DIE	◆ MEAT PUPPETS LONDON/PLG
14	9	7	19	<b>LOSER</b> MELLOW GOLD	◆ BECK DGC/GEFFEN
15	18	11	20	<b>DISARM</b> SIAMESE DREAM	◆ SMASHING PUMPKINS VIRGIN
16	17	18	4	<b>ROCKS</b> GIVE OUT BUT DON'T GIVE UP	◆ PRIMAL SCREAM SIRE/WARNER BROS.
17	16	14	8	<b>SPOONMAN</b> SUPERUNKNOWN	◆ SOUNDGARDEN A&M
<b>*** AIRPOWER ***</b>					
18	25	—	2	<b>BLACK HOLE SUN</b> SUPERUNKNOWN	◆ SOUNDGARDEN A&M
19	23	25	3	<b>ROUND HERE</b> AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS DGC/GEFFEN
20	13	8	9	<b>13 STEPS LEAD DOWN</b> BRUTAL YOUTH	◆ ELVIS COSTELLO WARNER BROS.
<b>*** AIRPOWER ***</b>					
21	NEW ▶	1	1	<b>NIGHT IN MY VEINS</b> LAST OF THE INDEPENDENTS	◆ PRETENDERS SIRE/WARNER BROS.
22	19	15	12	<b>LEAVING LAS VEGAS</b> TUESDAY NIGHT MUSIC CLUB	◆ SHERYL CROW A&M
<b>*** AIRPOWER ***</b>					
23	NEW ▶	1	1	<b>ALWAYS</b> I SAY I SAY I SAY	◆ ERASURE MUTE/ELEKTRA
24	20	23	4	<b>KIM THE WAITRESS</b> FREAK CITY SOUNDTRACK	◆ MATERIAL ISSUE MERCURY
25	27	—	2	<b>MISS WORLD</b> LIVE THROUGH THIS	◆ HOLE DGC/GEFFEN
26	RE-ENTRY	28	28	<b>LAI D</b> LAID	◆ JAMES MERCURY
27	21	22	23	<b>MR. JONES</b> AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS DGC/GEFFEN
28	NEW ▶	1	1	<b>GENTLEMAN WHO FELL</b> THE DIVINE COMEDY	◆ MILLA SBK/ERG
29	26	28	3	<b>DISTANT SUN</b> TOGETHER ALONE	◆ CROWDED HOUSE CAPITOL
30	NEW ▶	1	1	<b>UNTIL I FALL AWAY</b> NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 300 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.

## Album Rock Tracks

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 110 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
<b>*** NO. 1 ***</b>					
1	1	1	5	<b>KEEP TALKING</b> THE DIVISION BELL	4 wks. at No. 1 ◆ PINK FLOYD COLUMBIA
2	2	2	12	<b>NO EXCUSES</b> JAR OF FLIES	◆ ALICE IN CHAINS COLUMBIA
3	3	3	8	<b>THE CALLING</b> TALK	◆ YES VICTORY/PLG
4	4	6	7	<b>HIGH HOPES</b> UNBOXED	◆ SAMMY HAGAR GEFFEN
5	5	4	9	<b>SPOONMAN</b> SUPERUNKNOWN	◆ SOUNDGARDEN A&M
6	8	11	8	<b>DISSIDENT</b> VS.	◆ PEARL JAM EPIC
7	11	16	6	<b>SHINE</b> HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	◆ COLLECTIVE SOUL ATLANTIC
8	9	10	9	<b>BACKWATER</b> TOO HIGH TO DIE	◆ MEAT PUPPETS LONDON/PLG
9	6	5	16	<b>DEUCES ARE WILD</b> THE BEAVIS AND BUTT-HEAD EXPERIENCE	◆ AEROSMITH GEFFEN
10	7	7	8	<b>BREAKAWAY</b> ANTENNA	◆ ZZ TOP RCA
11	14	19	7	<b>DISARM</b> SIAMESE DREAM	◆ SMASHING PUMPKINS VIRGIN
12	12	12	10	<b>HARD ACT TO FOLLOW</b> BROTHER CANE	◆ BROTHER CANE VIRGIN
13	10	8	18	<b>MR. JONES</b> AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS DGC/GEFFEN
14	15	14	23	<b>LOW</b> KEROSENE HAT	◆ CRACKER VIRGIN
15	13	13	10	<b>TOO COLD IN THE WINTER</b> BROTHER	◆ CRY OF LOVE COLUMBIA
16	17	20	20	<b>ALL APOLOGIES</b> IN UTERO	◆ NIRVANA DGC/GEFFEN
17	16	18	5	<b>WOKE UP WITH A MONSTER</b> WOKE UP WITH A MONSTER	◆ CHEAP TRICK WARNER BROS.
18	22	30	3	<b>WHAT DO YOU WANT FROM ME</b> THE DIVISION BELL	◆ PINK FLOYD COLUMBIA
19	31	—	2	<b>FAR BEHIND</b> CANDLEBOX	◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
20	19	15	10	<b>NOBODY'S HERO</b> COUNTERPARTS	◆ RUSH ATLANTIC
21	21	22	26	<b>MARY JANE'S LAST DANCE</b> TOM PETTY & THE HEARTBREAKERS GREATEST HITS	◆ MCA
22	26	32	5	<b>EVERY GENERATION...</b> MONO	◆ FURY IN THE SLAUGHTERHOUSE RCA
23	33	—	2	<b>BIG EMPTY</b> "THE CRDW" SOUNDTRACK	◆ STONE TEMPLE PILOTS ATLANTIC
24	35	36	3	<b>TAKE IT BACK</b> THE DIVISION BELL	◆ PINK FLOYD COLUMBIA
25	28	29	6	<b>LOVE SNEAKIN' UP ON YOU</b> LONGING IN THEIR HEARTS	◆ BONNIE RAITT CAPITOL
26	38	—	2	<b>MILES FROM NOWHERE</b> A DATE WITH THE SMITHEREENS	◆ THE SMITHEREENS RCA
27	25	26	5	<b>MMM MMM MMM MMM</b> GOD SHUFFLED HIS FEET	◆ CRASH TEST DUMMIES ARISTA
28	18	9	11	<b>HIGH ROAD EASY</b> RATS	◆ SASS JORDAN IMPACT/MCA
29	34	38	3	<b>ALL AMERICAN GIRL</b> YES I AM	◆ MELISSA ETHERIDGE ISLAND/PLG
30	24	23	22	<b>YOU</b> CANDLEBOX	◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
<b>*** HOT SHOT DEBUT ***</b>					
31	NEW ▶	1	1	<b>NIGHT IN MY VEINS</b> LAST OF THE INDEPENDENTS	◆ PRETENDERS SIRE/WARNER BROS.
32	27	25	25	<b>CREEP</b> CORE	◆ STONE TEMPLE PILOTS ATLANTIC
33	NEW ▶	1	1	<b>SOLD MY FORTUNE</b> SUGAR TOOTH	◆ SUGAR TOOTH DGC/GEFFEN
34	NEW ▶	1	1	<b>ROCKS</b> GIVE OUT BUT DON'T GIVE UP	◆ PRIMAL SCREAM SIRE/WARNER BROS.
35	36	33	14	<b>DAY IN THE SUN</b> PETER FRAMPTON	◆ PETER FRAMPTON RELATIVITY
36	30	27	24	<b>MOTHER</b> THRALL-DEMONSWEATLIVE	◆ DANZIG AMERICAN/REPRISE
37	NEW ▶	1	1	<b>WATCH THE GIRL DESTROY ME</b> POSSUM DIXON	◆ POSSUM DIXON INTERSCOPE
38	40	—	2	<b>MORE WINE WAITER PLEASE</b> WHO CARES	◆ THE POOR 550 MUSIC
39	29	28	26	<b>FOUND OUT ABOUT YOU</b> NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
40	20	17	10	<b>HOOLIGAN'S HOLIDAY</b> MOTLEY CRUE	◆ MOTLEY CRUE ELEKTRA

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 750 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.

### ALBUM ROCK RECURRENT TRACKS

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/DISTRIBUTING LABEL
1	—	—	1	<b>DAUGHTER</b> VS.	◆ PEARL JAM EPIC
2	1	1	28	<b>PLUSH</b> CORE	◆ STONE TEMPLE PILOTS ATLANTIC
3	—	—	1	<b>BAD THING</b> BROTHER	◆ CRY OF LOVE COLUMBIA
4	2	2	31	<b>ARE YOU GONNA GO MY WAY</b> ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
5	3	3	19	<b>NO RAIN</b> BLIND MELON	◆ BLIND MELON CAPITOL
6	9	5	23	<b>HEY JEALOUSY</b> NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
7	5	4	23	<b>PEACE PIPE</b> BROTHER	◆ CRY OF LOVE COLUMBIA
8	4	6	40	<b>HARD TO HANDLE</b> SHAKE YOUR MONEY MAKER	◆ THE BLACK CROWES AMERICAN/REPRISE
9	8	7	43	<b>BAD TO THE BONE</b> THE BADDEST OF GEORGE THOROGOOD	◆ GEORGE THOROGOOD EMI/ERG
10	6	—	23	<b>COME AS YOU ARE</b> NEVERMIND	◆ NIRVANA DGC/GEFFEN

Recurrents are titles which have appeared on the Album Rock Tracks chart for 26 weeks and have dropped below the top 20.

## WINTER '94 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright, 1994, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'93	Sp	Su	Fa	'94	Call	Format	'93	Sp	Su	Fa	'94
<b>NEW YORK—(1)</b>													
WLTW	AC	5.3	5.2	4.3	4.8	4.7	WKJY	AC	2.7	2.6	2.8	3.9	3.7
WCBS-FM	oldies	4.8	4.8	3.9	4.5	4.6	WBLI	AC	4.3	4.1	4.7	3.9	3.5
WINS	N/T	4.0	3.4	3.4	3.9	4.3	WFAN	sports	2.9	4.3	3.4	3.7	3.5
WRKS	R&B	5.8	5.8	5.7	5.8	4.3	WOR	N/T	4.6	4.0	4.2	3.0	3.5
WABC	N/T	3.8	4.8	4.5	4.6	4.2	WPLJ	top 40	4.0	3.6	4.4	3.4	3.4
WBLS	R&B	4.4	4.7	4.1	4.0	4.2	WLTW	AC	2.9	3.1	3.0	2.6	3.2
WQHT	top 40/rhythm	3.7	3.6	3.6	3.8	4.1	WYNY	country	2.7	3.1	2.5	2.9	3.1
WHTZ	top 40	3.8	3.8	4.7	4.5	4.0	WHLI	adult std	3.0	2.7	2.6	4.0	2.9
WXRK	cls rock	3.8	4.1	4.1	3.6	4.0	WINS	N/T	2.1	2.3	2.1	1.9	2.8
WCBS-AM	N/T	3.7	3.0	3.6	2.9	3.6	WMXV	AC	2.2	2.8	1.6	1.4	2.2
WMBX	AC	3.2	3.4	2.8	2.8	3.6	WAXQ	album	1.2	.8	.8	1.2	2.1
WQCD	adult alt	2.9	2.8	3.0	3.6	3.6	WNEW	album	2.4	2.3	2.3	2.2	2.1
WPLJ	top 40	3.7	4.0	4.0	3.9	3.4	WQCD	adult alt	2.1	2.2	2.1	1.8	2.1
WOR	N/T	4.0	3.5	3.9	3.6	3.1	WGSN	adult std	2.7	1.6	1.5	2.0	1.8
WSQX-FM	Spanish	2.2	2.1	2.3	3.0	3.1	WDRS	modern	1.7	1.6	1.1	2.1	1.7
WFAN	sports	2.3	2.8	3.1	3.1	2.7	WBJC	oldies	.8	.8	1.6	1.4	1.6
WPAT-FM	easy	3.0	2.7	3.3	3.3	2.6	WMJC	AC	2.5	2.0	1.9	2.2	1.6
WNEW	album	3.5	2.8	3.0	3.0	2.2	WQHT	top 40/rhythm	2.7	3.0	3.2	2.6	1.6
WQXR	classical	1.4	1.5	1.1	1.8	2.2	WQXR	easy	1.2	1.1	.8	1.5	1.5
WYNY	country	2.4	2.1	2.3	2.3	2.1	WPAT-FM	easy	2.5	2.5	2.1	2.7	1.4
WADO	Spanish	1.7	1.6	2.0	1.4	1.7	WRKS	R&B	2.2	2.8	2.6	2.5	1.3
WAXQ	album	1.4	1.2	1.5	1.5	1.6	WBLS	R&B	1.5	1.2	1.9	1.7	1.2
WQEW	adult std	1.4	1.5	1.7	1.6	1.6	WEZN	AC	1.0	.7	1.1	1.1	1.0
WLIR	N/T	1.9	1.4	1.1	1.0	1.3	<b>SAN DIEGO—(15)</b>						
WSKQ-AM	Spanish	9	1.0	.7	.6	1.1	KSON-AM-FM	country	7.9	7.7	7.7	6.5	7.9
WALK-AM-FM	AC	9	.9	1.0	.8	1.0	KKLQ-FM	top 40	3.3	5.7	6.1	6.4	6.8
<b>LOS ANGELES—(2)</b>													
KLAX	Spanish	7.2	5.7	6.6	7.0	5.6	XHTZ	top 40/rhythm	4.4	4.0	6.1	4.6	5.8
KOST	AC	5.5	5.1	4.7	4.4	4.7	KJQY	AC	4.6	4.2	3.7	4.5	5.4
KPWR	top 40/rhythm	5.0	5.0	4.9	4.8	4.7	KSDD	N/T	6.7	6.1	5.4	7.1	5.2
KFI	N/T	4.3	4.5	4.1	4.3	4.5	KYXY	AC	4.0	4.2	4.7	4.6	5.0
KABC	top 40	3.9	3.7	3.5	3.0	3.8	KGB	cls rock	4.6	4.1	4.4	4.4	4.3
KIIS-AM-FM	modern	4.3	4.0	3.8	4.2	3.8	KBZS	oldies	4.1	3.4	3.6	3.8	4.0
KROQ	oldies	3.9	4.3	3.9	4.2	3.8	KFSD	classical	3.5	2.7	3.7	3.5	3.5
KRTH	AC	3.7	3.9	3.3	3.4	3.5	XTRA-FM	modern	4.0	4.6	4.1	4.4	3.5
KBIG	AC	3.5	3.2	3.2	3.2	3.4	KIOZ	album	2.2	3.2	2.5	2.9	3.2
KKBT	R&B	3.4	3.1	3.3	3.4	3.3	KPMP	adult std	3.6	3.7	3.6	3.2	3.1
KCBS-FM	oldies	1.7	1.7	1.6	2.8	3.2	KIFM	adult alt	3.7	3.3	4.0	4.0	3.0
KLVE	N/T	2.4	3.5	2.9	2.5	3.2	KFMB-AM	N/T	4.0	5.1	4.4	3.6	2.9
KFWB	N/T	2.9	3.2	2.6	2.7	3.0	XHRM	modern	3.3	3.0	2.7	2.8	2.8
KLSX	cls rock	3.8	3.6	3.2	3.5	2.9	KFI	N/T	3.1	2.7	3.1	2.9	2.7
KTNQ	Spanish	2.2	2.1	2.5	2.9	2.9	KCBQ-FM	oldies	1.4	1.6	1.2	2.0	2.4
KLOS	album	3.8	3.9	3.6	2.8	2.7	XTRA-AM	sports	1.9	1.7	1.5	2.3	2.4
KNX	N/T	2.7	2.2	2.3	2.6	2.6	KCLX-FM	cls rock	2.5	2.8	2.4	2.3	2.0
KYSR	AC	3.0	3.0	3.1	2.6	2.5	KFMB-FM	AC	4.8	3.6	2.6	2.3	1.7
KZLA	country	2.1	2.2	2.1	2.5	2.3	KNX	N/T	1.4	1.0	1.0	1.2	1.4
KKGO	classical	1.4	1.6	1.5	1.7	2.0	KCBQ-AM	oldies	1.0	1.3	1.4	.4	1.3
KTWV	adult alt	2.3	2.2	2.5	1.9	1.8	KOWF	country	1.1	1.1	.4	.7	1.0
KXEZ	AC	1.4	1.0	1.4	2.2	1.8	<b>NASSAU-SUFFOLK, N.Y.—(14)</b>						
KXED	Spanish	.8	1.1	1.1	1.4	1.4	WALK-AM-FM	AC	5.9	5.7	5.7	5.1	6.5
KMQA	Spanish	.8	1.1	1.1	1.4	1.4	WCBS-FM	oldies	4.2	3.6	4.5	3.9	4.5
KRLA	oldies	.5	.9	1.0	.8	1.1	WABC	N/T	3.9	5.2	4.4	4.3	4.4
KKKW	Spanish	1.1	1.5	1.4	1.3	1.1	WHTZ	top 40	4.2	3.5	4.3	5.0	4.4
KJLH	R&B	1.0	.7	.7	.8	1.0	WXRK	cls rock	4.2	5.3	4.6	4.8	4.3
KLAC	adult std	.8	.6	.7	.7	1.0	WCBS-AM	N/T	4.0	4.0	3.2	3.8	4.2
							WBAB	album	4.3	4.8	5.4	5.1	4.1

### '70s OLDIES FORMAT PICKS UP SALES STEAM

(Continued from page 84)

users, compared to 14% of oldies listeners who are considered heavy users of television and 19% who are considered heavy newspaper users. The study also found that "non-intrusive promotions" work best for the oldies audience, whose core audience is adults 35-54. Since many of these listeners tend to be parents, the study suggests awarding prizes to amusement parks, ice shows, or sports events). Also, since most oldies listeners tend to be employed in jobs that don't afford them a lot of "getaway time," the study suggests that

"smaller one- and two-day trips sometimes draw more interest than one-week-long trips." The Katz study also recommends tie-ins with festivals and outdoor concerts ("great ways for [oldies] stations to not only draw a large upscale crowd, but give advertisers a terrific opportunity to showcase their products and services").

PHYLLIS STARK

### WARNER MUSIC REPORTS SLUGGISH FIRST QUARTER

(Continued from page 6)

aging for CDs. Outside the U.S., Gold says, sales growth was sluggish due to the "negative impact" of a dollar that was stronger than European currencies. Profits declined, says the company, because of "losses from new startup ventures in cable music programming and direct marketing." Warner is a partner in Digital Cable Radio (see story, page 6), the European cable radio venture Music Choice Europe, the European music video channel Viva, and a 24-hour cable music video service being planned for the U.S. In direct marketing, Warner Music has launched Music Sound Exchange, which sells music and other merchandise through catalogs, and new music magazines that feature direct selling of recordings. Time Warner's filmed entertainment division reports that revenues jumped 18.1% in the quarter, to \$1.08 billion from \$917 million a year ago.

### SAN DIEGO NORTH—(60)

Call	Format	'93	Sp	Su	Fa	'94
KJQY	AC	5.4	4.2	2.8	4.6	6.6
KIOZ	album	4.5	6.8	3.5	3.4	6.2
KFI	N/T	5.9	4.6	7.4	6.3	5.5
KKLQ-FM	top 40	2.5	5.9	4.0	5.1	5.4
KYXY	AC	4.3	3.5	4.4	3.5	4.2
KFSD	classical	4.4	3.5	4.6	5.4	4.0
KBZS	oldies	4.1	3.7	4.0	3.8	4.0
KIFM	adult alt	3.1	3.1	2.3	2.2	3.4
KCLX	cls rock	3.3	2.9	2.6	2.9	3.3
KFMB	N/T	2.5	2.9	4.1	3.0	3.3
KSDD	N/T	4.0	3.5	3.9	4.2	3.2
KSON-AM-FM	country	5.4	4.0	5.2	5.0	3.2
XTRA-AM	sports	1.9	2.1	1.6	2.8	3.1
XTRA-FM	modern	3.2	2.3	3.0	4.4	2.9
KOWF	country	3.4	3.2	1.2	2.3	2.6
KGB	cls rock	3.3	2.7	1.9	2.8	2.3
KSPA	adult std	1.4	1.0	2.1	2.7	2.3
XHTZ	top 40/rhythm	2.3	3.5	3.3	1.7	2.3
KCBQ-FM	oldies	.5	.6	.8	2.0	2.1
KNX	N/T	2.6	1.1	1.4	2.0	2.1
KPOP	adult std	.8	1.7	2.3	1.4	1.9
KFMB-FM	AC	6.4	5.1	3.6	2.5	1.8
XEMO	Spanish	1.4	3.4	4.3	.6	1.4
KCEO	N/T	2.4	1.2	2.2	2.6	1.3
XHRM	modern	.4	1.4	2.3	1.5	1.1
XPRS	Spanish	.3	1.3	1.2	.1	1.1
KCBQ-AM	oldies	.7	1.2	.6	.1	1.0
KOST	AC	.4	.1	.1	.1	1.0
<b>BAKERSFIELD, CALIF.—(86)</b>						
KUZZ	country	15.9	13.7	15.0	17.2	15.3
KERN-AM	N/T	6.8	7.7	7.1	6.3	8.4
KKXX-FM	top 40	9.2	11.8	6.3	9.2	7.2
KIWI	Spanish	3.0	3.3	5.4	5.5	6.0
KRAB	album	6.9	5.9	7.4	6.2	5.2
KLXY	AC	3.9	3.6	4.1	4.1	4.9
KGFM	AC	5.8	5.2	4.7	5.2	4.6
KERN-FM	oldies	3.6	4.6	4.6	4.9	3.8
KSUU-AM-FM	Spanish	4.8	3.9	4.3	3.3	3.2
KWAC	Spanish	—	3.0	2.8	1.7	2.8
KCWR	country	2.7	2.3	4.1	1.6	2.6
KCNQ	country	1.9	2.1	1.6	.8	2.1
KCHT	AC	1.6	1.1	2.5	1.6	1.8
KCHJ	Spanish	—	—	.4	.6	1.7
KBOS	top 40/rhythm	1.0	1.5	.7	2.5	1.5
KNZR	N/T	2.9	2.4	1.6	1.4	1.5
KTIE	country	1.3	2.0	1.2	.9	1.2
KAFY	Spanish	1.0	—	1.5	.9	1.1
KERI	religious	.7	—	.9	.6	1.1
KHIS-FM	religious	1.0	.5	1.6	.1	1.1
KMKB	cls rock	2.7	3.3	2.5	4.7	1.1
KMYX-FM	album	.7	1.2	2.9	1.3	1.1
KVLI-AM-FM	adult std	1.2	1.4	—	.5	1.1

### WASHINGTON ROUNDUP

(Continued from page 85)

munications. Designated seats went to Carol Reilly of the Griffin Group and Bill Shearer of KGFJ Los Angeles.

### NOW HERE'S THE REST OF THE STORY

Returning to the NAB's Radio Show Oct. 12-15 in Los Angeles is veteran radio personality Paul Harvey, who this year will serve as keynote speaker Oct. 14 as well as next-day recipient of the NAB Spirit of Broadcasting award. Harvey was inducted into the NAB Broadcasting Hall of Fame in 1979 and won Marconi Awards in 1989 and 1991.

### WARNER MUSIC REPORTS SLUGGISH FIRST QUARTER

Operating profit for the unit that includes Warner Bros. Pictures and Warner Home Video rose 10.3% to \$117 million, compared to \$106 million a year ago. Video revenues were boosted by the U.S. sell-through title "The Fugitive." Cable operations were disappointing in the quarter because of the new rate regulations approved last year by the Federal Communications Commission. Revenues edged up to \$551 million from \$546 million, while operating profit fell to \$244 million from \$255 million. Overall, Time Warner reports that consolidated revenues for all its businesses, which also include HBO and publishing concerns, went up 6.4%, to \$3.48 billion from \$3.27 billion. The net loss shrank to \$54 million from \$124 million last year. The big losses are due to interest payments on debt and dividends on preferred stock.



# Hits! in Tokio

Week of April 10, 1994

- Goody Goody Lisena Melendez
- Dream On Dreamer Brand New Heavies
- The Sign Ace Of Base

## The Naked Truth About WQHT Campaign; American Media Sells To MBD, Chancellor

THEY HADN'T EVEN HIT the walls yet, and already WQHT (Hot 97) New York's new subway ads were stirring up controversy.

The four-poster campaign, unveiled April 21, features station morning men Dr. Dre and Ed Lover in various states of undress. In one poster the duo appears dressed as the Blues Brothers, in another as the couple immortalized in the painting "American Gothic," in a third as sumo wrestlers, and, in the controversial fourth, for no apparent reason, naked and holding frying pans in front of their crotches. In the pans, the station logo is spelled out in breakfast foods.

The Metropolitan Transit Authority apparently gave the ads a green light, but city transportation committee chairman Noach Dear, in an interview with the New York Post, called them "disgusting." "What kind of message are we sending to our kids?" he asked. "Ads like these only plant one thing in kids' minds: sex, sex, sex, sex."

Those who have seen the corpulent Dr. Dre undressed might disagree...

In business news, American Media is selling off its 11 radio stations to MBD Broadcasting and Chancellor Communications for \$150 million. Steven Dineitz is president of MBD and Chancellor, both of which are backed by Dallas-based investment firm Hicks, Muse, Tate & Furst.

Chancellor is acquiring just one station, KHYL Sacramento, Calif. That company already owns KFBK/KGBY Sacramento. The remaining stations will go to MBD. They are WUBE-AM-FM/WYGY Cincinnati, KTCJ/KTCZ Minneapolis, WALK-AM-FM Long Island, N.Y., KMEN/KGGI Riverside, Calif., and WOCL Orlando, Fla.

In another mega-bucks deal, Paxson Communications Corp. has acquired 68% of the common stock of the American Network Group for \$2.5 million. As part of the deal, ANG will be merged into PCC if the deal is approved by company stockholders.

PCC Chairman/CEO Bud Paxson also has acquired 226,422 shares of ANG's common stock from outgoing chairman John Casey. Those shares represent 3.5% of the company's issued and outstanding stock.

ANG operates WPTN/WGSQ Cookeville, Tenn., and is the licensee of WTMC Ocala, Fla. The company also operates numerous regional radio networks, which serve more than 125 affiliates with state news and sports coverage.

Strategic Radio Research adds nine new markets for its AccuRatings service, beginning with the spring '94 survey. AccuRatings is now available in a total of 32 markets, including 10 of the top 20. The new markets are: Pittsburgh; Roanoke/Lynchburg, Va.; Savannah, Ga.; Augusta, Ga.; Springfield, Mo.; Benton Harbor, Mich.; Flint, Mich.; Eau Claire, Wis.; and Racine, Wis.

In the first 16 markets released in the Winter Arbitron survey, there was a 13% response-rate gain over the previous winter survey, according to Arbitron. Compared to the fall 1993 survey, the most recent survey shows a 22% response-rate increase. The winter

1994 average metro response rate for these 16 markets was 36.8%.

The ratings company credits the boost partly to a shortening of the time between recruitment of diary-keeper households and the start of the actual survey week. That lag time has been reduced from a maximum of four weeks to a maximum of two weeks.

Arbitron will release the response-rate results for the first 62 markets of the winter survey at an audio press teleconference Tuesday (26). Fall sur-



by Phyllis Stark

with reporting by Eric Boehlert, Carrie Borzillo, and Brett Atwood

vey results will be released after the winter book delivery cycle ends May 2.

### PROGRAMMING: KATZ GOES JAZZ

KATZ-FM St. Louis drops ABC/Satellite Music Networks' "the Touch" format and the syndicated Tom Joyner morning show and flips to adult alternative as KNJZ. Ted Habeck, who had been doing weekends at crosstown KEZK-FM, joins KNJZ as PD. Chuck Atkins is upped from director of operations to VP of operations at KMJM/KATZ-AM/KNJZ... Mark Daniels moves from WRKZ Harrisburg, Pa., to become OM at religious WPHY Philadelphia.

Religious WRFA Tampa, Fla., flips to N/T as WYTA. The station picks up three syndicated shows: Alan Colmes, Morton Downey Jr., and Michael Reagan. The rest of the lineup includes GM/PD Nick Ashton in mid-mornings, Herman Bailey in middays, and local WTSP-TV anchor Al Ruchel in afternoons. Brian Holmes, last at crosstown WWRM/WSUN/WCOF, joins as APD.

Following OmniAmerica's closing on WMMS Cleveland, OM/PD John Gorman from crosstown sister station WMJI now oversees WMMS, too. Doug Kubinski stays on as WMMS' APD/MD. Much of the on-air staff is new. Morning co-host Jeff Kinzbach is out. Current co-host Ed "Flash" Ferenc is now paired in mornings with Ross Brittain, last at WHTZ (Z100) New York. Rounding out the morning show are former night jock Spaceman Scott and Len "Boom Boom" Goldberg. Middays are hosted by BLF, who previously hosted overnights. BLF replaces Lisa Dillon. Lou Santini from WRQK Canton, Ohio, joins WMMS for afternoons, replacing Rocko. Jennifer Wyld, also from WRQK, joins for nights.

As for the new sound of WMMS, Gorman calls it a current-based collection of rock, pop, and alternative... Bob Richards, PD at WUFX Buffalo, N.Y., takes over as PD at KBPI Denver. Sister KRFX OM Jack Evans

had been handling those duties. KBPI has moved up the dial from 105.9 to the 106.7 frequency that previously housed rival KAZY.

The 105.9 frequency is now home to a new hot AC station known on-air as "Alice." Sister KMJI is repositioned from AC to '70s-based oldies.

The former WSAI (1360 AM) Cincinnati is now programming Children's Satellite Networks' "Radio AAHS" format. New call letters are pending.

KJFX Fresno, Calif., PD David Moore exits to program WGFX Nashville. He takes over May 1 and replaces Kidd Redd, who is now senior PD overseeing sister WKDF... WJBT Jacksonville, Fla., MD Nate Bell is upped to PD, replacing Gary Young, who exits for afternoon duties at WHUR Washington, D.C. Midday personality K.J. adds MD duties at WJBT.

WKY Oklahoma City flips from easy listening to N/T and sports... WHRL Albany, N.Y., flips from adult alternative to Jones Satellite Networks' "FM Lite" format.

JSN's "Team Sports Radio Networks" pick up five new affiliates in addition to flagship WTEM Washington, D.C. The new stations are KAKC Tulsa, Okla., KCMJ-AM Palm Springs, Calif., KLCL Lake Charles, La., WGN-AM Panama City, Fla., and WLAP Lexington, Ky. WLAP had programmed an all-business format.

Former presidential candidate Ross Perot is talking with Chicago-based Tribune Radio Networks about hosting a weekly, syndicated radio talk show, according to the Chicago Sun-Times... WLZR-AM Milwaukee, which had been modern rock, is now simulcasting album rock sister WLZR-FM.

KRAB Bakersfield, Calif., PD Chris Squires adds those duties at new sister station KKXX-FM, where he replaces Ken Richards. Squires relinquishes his midday shift at KRAB and picks up syndicated morning men Mark Thompson and Brian Phelps, who are also now heard on sister KSLY San Luis Obispo, Calif. KRAB midday host/promotion director Anne Kelly adds APD duties and shortens her shift by an hour. KRAB overnight jock Danny Spanks moves into the 1-3 p.m. shift and has not been replaced in overnights.

WPGC-FM Washington, D.C., has pulled morning man Donnie Simpson out of the syndication race for now, according to the Washington Post. Simpson had not managed to pick up any affiliates in the eight months his program was available, due in large part to ABC Radio Networks' January launch of rival Tom Joyner in syndication.

WLAN-FM Lancaster, Pa., MD Dave Skinner is handling programming duties on an interim basis following the exit of Brad Brueske. Cadillac Jack takes over Brueske's morning show duties. Jack was last at WEGX (now WJZZ) Philadelphia.

A&M Records, CBS Radio Networks, House Of Blues Productions, and Ben Manilla Productions are presenting a live, one-hour concert with the Neville Brothers April 30-May 1 from the House Of Blues in New Orleans. WNEW New York's Pat St. John will host the show, which is avail-

## newslines...

GARY TAYLOR will join KXRK Seattle as VP/GM when Alliance Broadcasting takes over the station. He will replace current GM Steve West. Taylor exits the VP/GM position at KIOI San Francisco. Unconfirmed market speculation has album rock KXRK changing formats soon, to country or '70s-based oldies.

JAMES BRYANT, GM of WKRQ Cincinnati, is upped to president/GM of WKRQ and WWNK. KBPI Denver GM Tom Sly takes on those duties at WWNK. WKRQ parent Great American is now operating WWNK for Booth American Company as part of a local marketing agreement.

TERRENCE RODDA, a veteran of 23 years in radio, has been named GM of WWKB/WKSE Buffalo, N.Y.

BILL HOOPER joins Vallie/Gallup as VP. He previously managed WWIN-AM-FM and WERQ-AM-FM Baltimore.

STATION SALES: WECK/WJYE Buffalo, N.Y., from Ralph Guild's Guild Radio to American Radio Systems, owner of crosstown WYRK, for an undisclosed price.

SALE CLOSINGS: KFMH Davenport, Iowa, from Flambo Broadcasting to Jeffrey Warshaw's Connoisseur Communications; KPGM Casper, Wyo., from Western Inspirational Broadcasters to Mongo Broadcast Group; WGLU Johnstown, Pa., from PAC Media Inc. to TeleMedia Broadcasting.

able to all affiliates of CBS' "House Of Blues Radio Hour"... KNCI Sacramento, Calif., morning team Pat Still and Lisa Kay will host Westwood One's coverage of "Fanfest '94" May 6-7 in Los Angeles.

### PEOPLE: CADET TO KBLX

Former XHRM San Diego PD Ron Cadet joins KBLX San Francisco as MD, replacing Ken Glaser... KDIA San Francisco P/T jock John Christenarty is upped to late nights, replacing Nick Harper, now at crosstown KSOL (Wild 107).

Former XHTZ (Z90) San Diego MD/night jock Mark Adams joins KBOS (B95) Fresno, Calif., for those duties, replacing Kid Stevenz, who exited for nights at WLUM (Hot 102) Milwaukee. KBOS morning hosts Jerry Heart and Carolyn Coffey also exit for that shift at Hot 102, and have not been replaced.

KOGO (formerly KKLQ-AM) San Diego's air staff for its new N/T format includes Unistar Radio Networks personalities Don Imus and G. Gordon Liddy in mornings and late mornings, respectively. Former KCMO-AM Kansas City, Mo., midday host Dave Dawson joins for that shift. PD Peter Weissback is handling afternoon duties, as previously reported. American Entertainment Network syndicated personalities Michael Reagan and Raoul Lowrey-Contreras will handle nights and late nights, respectively. Chancellor Broadcasting personality Art Bell will be heard in overnights. Weekend syndicated shows include Morton Downey Jr. and Jim High-tower.

KKJZ Portland, Ore., afternoon personality Stevie Knox moves to mornings. PD Chris Miller is handling afternoons in the interim... Former KGW Portland, Ore., afternoon news anchor Cheryl Marshall joins crosstown KEX as managing editor. KEX production director Bob King is upped to middays, replacing Bob Swanson, who retired. P/T host Todd Tolces becomes production director.

KGCI Riverside, Calif., production director Jesse Duran takes over late mornings (10 a.m.-noon), replacing Doug Vincent, now doing mornings at

crosstown KOOJ. New to overnights are Dalyce Kelly and Juanita Saucedo, aka "The Late Night Ladies," who land their first radio gig.

KXOA Sacramento, Calif., overnight jock Jim O'Brien joins sister KQPT for those duties, replacing Laura Joyce, who is now doing middays at KXOA... Former WAHC and WWHT (now WAKS) Columbus, Ohio, APD/afternoon jock Geronimo segues to nights at WZJM Cleveland.

Willie B. Right moves from overnights to nights at WBNS-FM Columbus, replacing Johnny B. Goode, who is now in middays. Jim Hudson arrives from WDIF Marion, Ohio, for overnights at WBNS... KTFM San Antonio midday jock Robin Flores adds MD stripes, replacing Steve Anthony, who exits.

WKLR Indianapolis morning host Dennis John Bailey joins WHKO Dayton, Ohio, for those duties, replacing Paul Ellis, who exited for mornings at crosstown WLQT... WFBQ Indianapolis morning personality Dick Spenneberg, known on-air as "Dangerous Dick," joins KRRK Omaha, Neb., for those duties, replacing Greg Perkins, who exits.

KIOT/KOYT Santa Fe/Albuquerque, N.M., has shifted its lineup around. MD/afternoon jock Stacia Saunders relinquishes her MD duties and moves to middays. PD Mike Marrone adds MD/afternoon duties. Midday host Joe Whittamore and former weekend Mikki move to mornings as "Mikki and Mr. Lawford." Morning jock Honey Harris moves to late nights. Late-nighter Lonnie Shore moves up to nights. Overnight jock Jon Walding adds assistant MD duties.

WAAF Worcester, Mass., night jock John Osterlind is upped to MD, replacing Mark Razz, now at WAXQ New York. Osterlind will move to middays in July, and PD Ron Valeri wants T&Rs from potential new night jocks... KBCO Denver morning man-turned-consultant Dennis Constantine returns to the air as host of a new Sunday-night alternative show on KBCO. George Abbott moves his Sunday-night jazz show from KBCO to sister KHII.



## CLINTON ADMINISTRATION BACKS PERFORMANCE RIGHT BILL

(Continued from page 1)

behind the creation of a performance right for recordings and has called for the repeal of the compulsory mechanical license in sound recordings, a feature of the federal copyright law since 1909.

There are pending performance right bills in both the House and Senate. Neither contains a section calling for repeal of the compulsory license, although such an amendment could be added, sources say.

Administration support for the record industry-sponsored performance right bill came in the form of an April 13 letter from the general counsel of the Commerce Department, Ginger Lew, that was made public April 19.

The recommendation increases the chances of passage for the pending House performance right bill, H.R. 2576, and its slower-moving Senate companion bill, S. 1421.

Jay Berman, chairman/CEO of the Recording Industry Assn. of America, called the announcement "welcome news for us," and added that "our hope is that a House mark-up will occur soon, and that the bill will pass this year."

The legislation would give greater distribution and transmission authority to record companies by allowing them to charge a fee for the use of sound recordings on digital delivery

systems. The legislation would also give labels the right to refuse broadcast of repertoire over such systems. Under current law, broadcasters can use recordings free of charge.

A source on Capitol Hill says the bill's sponsor, Rep. William J. Hughes (D-N.J.), chairman of the Intellectual Property Subcommittee, plans to mark up the bill and send it to the full Judiciary Committee early in May.

A subcommittee spokesperson says Hughes has not decided whether to take the administration's suggestion and add a section that would repeal the compulsory mechanical license.

Hughes, who is retiring after this session of Congress, has called the performance right bill his No. 1 legislative priority.

Even though AM and FM broadcasters would be exempt under the bill, the National Assn. of Broadcasters still opposes the proposed legislation.

NAB spokesman James C. May calls the Clinton administration move "a politically and practically ill-considered attempt by the administration to make amends for the failure to obtain greater recognition of national treatment as part of the GATT [international trade] negotiations."

May says Congress would not be receptive "to the idea of throwing 11,000 American owned-and-operated radio stations to the foreign-based recording industry wolves."

Despite the administration support, the RIAA still must deal with the massive opposition of broadcasters, as well as concerns aired by music publishers and performance rights groups fearful that a new right might subordinate their rights.

The call for a repeal of the compulsory license in the sound recording section of the Copyright Act is based on Clinton administration priorities that include greater U.S. economic competition (and, subsequently, repeal of all compulsory licenses) and updating of the U.S. copyright law to be on the same footing as those overseas and in Canada.

Under the present law, once a song is recorded and released, anyone has a right to record the song, as long as they comply with the licensing laws and fees.

The call for the repeal, meaning that direct negotiation between publishers and labels would replace legislative fiat, drew a generally negative reaction from a key official in the music publishing community.

Irwin Robinson, CEO of Famous Music and chairman of the National

Music Publishers Assn., says, "I am not an advocate of change [in the law], because I feel we have a reasonable deal. It would bring us back into an area of total uncertainty."

Robinson says he understands the government's interest in marketplace economic competition rather than compulsory licenses, and in putting the U.S. on the same plane as the laws in Europe and Canada.

However, he says, "With the end of the compulsory license, labels can come to us and say, 'We're making less money, so we want to pay less.' They've already accomplished this with the controlled composition clause."

Interestingly, Robinson adds, if publishers have to negotiate a new mechanical payment system, the issue of controlled composition—in which labels pay mechanicals at a rate of 75% of the statutory rate for new and developing acts—might not be applicable. "Without [the compulsory license]," says Robinson, "everything is on the table."

The government probably would grant labels and publishers an anti-trust exemption in order to negotiate a new mechanical royalty system; if they didn't come to terms, an arbitrator or tribunal likely would be set up to make the decision.

According to a source close to the subcommittee, a similar compulsory license repeal section was in an earlier version of the Hughes bill, because lawmakers had heard from music publishers who had suggested they felt the mechanism was outmoded.

However, a source on the Hill says that when the draft appeared, music publishers reassessed their position and asked that the section be struck because it weakened control over distribution of songs.

NMPA's Robinson could not recall such a turnaround, and NMPA president Ed Murphy, who has spent many hours on the Hill talking to Hughes' staff about the bill's sections, could not be reached for comment by press time.

But the RIAA's Berman remembers the change of position. "It was the music publishers who said 'no' initially," he says. "It's a very difficult thing to figure out, but nevertheless, they were the ones who nixed it [from the draft legislation]."

A repeal would be seen as a "bitter pill" by record companies, says one source, because it would force labels to negotiate with music publishers and songwriters beyond the current rates.

"We have come to grips with it," says a resigned Berman. "We're not troubled that they eventually want to get rid of the compulsory license, and we told Mr. Hughes as early as last year it was a fair arrangement."

Under law, the mechanical royalty rate is 6.60 cents per song or 1.25 cents per minute of playing time. The rate is set by the Copyright Office and adjusted to reflect inflation in the cost of living index.

Compulsory license was created in 1909 to prevent companies from signing exclusive deals with music publishers, which could lead to possible monopoly situations.

Such a license was more important in the days before singer/songwriters, who now usually are the first to record their compositions. In that earlier era, music publishers felt it important to choose which stars would be permitted to record the song.

The Commerce Department letter says that the compulsory license "has no place in our law today."

Assistance in preparing this story was provided by Irv Lichtman in New York.

## HOLE DEBUT

(Continued from page 8)

April 10.

Love's delicate emotional state is having an effect on promotional efforts for "Live Through This." Gefen head of publicity Bryn Bridenthal says that Hole's May concert dates have been canceled, and that future plans are unclear at this juncture.

"Courtney is still having a very rough time, and we can't predict when she'll even be equipped to deal with this," Bridenthal says. "We can't predict the future... Our concern is that she do whatever she needs to do to take care of herself emotionally."

The initial run on retail stores for Nirvana albums (Billboard, April 23) continued with a vengeance this week, with all three DGC sets and the Sub Pop title "Bleach" making sharp gains on the charts (see Between the Bullets, p. 99).

CHRIS MORRIS

## OVIS IS RESTLESS' FIRST POP 'THANG'

(Continued from page 8)

and pop songs, peppered with references to the Brady Bunch, Donny Osmond, and the Partridge Family, "Schadenfreude" was released in January, a year and a half after the label signed Ovis.

Regis says a few strategic steps had to be taken before the label felt comfortable working an artist to top 40 for the first time.

"We had to get our distribution first, and that's when we formed ADA with Warner Music Group," he says. "Then we just got [distribution of] Twin/Tone, and had to integrate that into our system. And we had other artists that we needed to focus on at the time. Once that was all in place, we could focus on developing new artists like Ovis."

Restless VP of marketing Rich Schmidt says the label waited until the holiday glut of major-label releases passed before releasing "Schadenfreude."

"Regular Thang" was released commercially in February, and sales have been climbing steadily. According to SoundScan, the single has sold a total of 1,800 units. During the past four weeks it moved from 150 to 600 pieces sold per week.

"We tested it out by putting the track on a Hitmakers compilation CD last October," says Schmidt. "We got a great response and the confirmation that it could be a hit."

While top 40 stations WYYS Ithaca, N.Y., and KYYY Bismarck, N.D., were the first to give "Regular Thang" a shot, support from heavy hitters like KIIS Los Angeles, KHKS Dallas, and WXKS Boston helped take the song to the next level.

KIIS PD Jeff Wyatt says the song stands out from the crop of new artists because "it's a bright pop song with attitude, and there's not enough [of those kinds of songs] around... We've got a relatively quick response from it and it's building."

Sean Phillips, PD of KHKS, is also pleased with how well "Regular

Thang" is doing at the station. "I can't put my finger on why, but I found it out of a pile of releases and found myself going back to it a lot. It's one of those records that you find, and no one else is aware of it."

Restless has been supporting the single with trade ads and co-op ads in heavy airplay markets.

"We're happy where we're at now," says Schmidt. "But we still have a long way to go. It gets easier when you can tell stories like the ones in L.A. and Dallas. And we're not just working a track here—we're trying to develop an artist."

The videoclip for "Regular Thang" starts on the Box Wednesday (27) and

went to MTV the week of April 18.

While it's too soon to go with a second single, Schmidt says the label is leaning toward the ballad "Never Come" as the next offering to top 40 and "Queen Of The In-Betweens" and "Girlsinger" as possible modern rock tracks.

Regis says he is mindful of the backlash that might result from taking an alternative-leaning artist to top 40 before modern rock.

"We're taking steps to develop the artist, and not just the song, by working press and retail to put a face on the project and [get people] familiar with who he is," says Regis. "[Top 40] is breaking artists now. You can't

## NEW PRIVATE MUSIC IMPRINTS OFFER LIVE, BLUES, FILM MUSIC

(Continued from page 11)

album since 1978. The title will feature new songs recorded at the West L.A. acoustic venue McCabe's in February.

"This label came about mostly because we were getting calls from terrific artists who had good careers in the '60s and '70s, but who don't have current deals," says Ron Goldstein, president/CEO of Private Music. "They're still touring and still have great voices, but it's tough to make a studio record based on the production costs. The idea to do a live-performance recording made perfect sense."

An Etta James concert of R&B tunes, recorded at the Boarding House in San Francisco in 1981, is scheduled for release by On The Spot in late September or early October.

"We're looking at these projects as a stepping stone; if we have success with these live records, we may produce a studio album with the same artist," says Goldstein.

The titles will carry the On The Spot logo and will be promoted and marketed by the Private staff. Distribution is handled by BMG.

Goldstein says he hopes to create a label image through graphics, merchandising, and advertising that sets the On The Spot albums apart from Private output.

On The Spot was introduced to music retailers and BMG sales staffers during the National Assn. of Recording Merchandisers convention in March.

Private's other new label is House Of Blues, a joint venture with entrepreneur Isaac Tigrett, who owns and operates the new House Of Blues restaurant/nightclub chain. The Private staff will promote and market the House Of Blues product, with distribution by BMG (Billboard, April 2). Titles should begin to hit the streets in about six months, says Goldstein.

"I believe there will be a strong run for the blues in the next five years," says Goldstein. "And not just for the older guys, but for young kids."

Linking with Tigrett provides a cross-promotional boon for Private and the House Of Blues label. There is a syndicated House Of Blues radio show hosted by Dan Aykroyd, and

abide by the pre-existing rules."

Ovis, who has signed with Peter Asher Management, will begin club dates at the end of May with a full band. He also will perform at WPXY Rochester, N.Y.'s "1994 Summer Jam" June 2 with Tony Toni Toné, Richard Marx, Zhané, and Gabrielle, and at WXKS' "Kiss Concert 15" June 4.

Now that it's gotten its feet wet at top 40, Schmidt says Restless plans to take such acts as the Swains and Sister Psychic to top 40. The Swains' "Unfulfilled Desire" on KK/Restless is No. 39 with a bullet on the Hot Dance Music/Club Play chart this week.

the nightclubs, in such major cities as Boston, New Orleans, and L.A., provide a built-in showcase for the label's talent, says Goldstein.

As for the main label, after a three-year period in which Private signed only a handful of acts, Goldstein is stepping up plans to add new talent to the roster. One of the newest signings is Texas-based blues artist/rapper Chris Thomas. His debut album will be produced by John Porter, whose credits include albums for Buddy Guy and Taj Mahal.

"We had been in a healthy position, but had not been expanding," says Goldstein. "Since the BMG deal, we've decided this was a time for us to spread our wings. But we're being very careful and are only putting out music that we know how to market."

Some of that music will appear on a film soundtrack to the Ted Danson/Macaulay Culkin film "Getting Even With Dad." The soundtrack will feature songs by Private recording artists such as A.J. Croce and Taj Mahal. "Weight Of The World," from Ringo Starr's 1992 Private album, also appears on the soundtrack.

# HOT 100 SINGLES SPOTLIGHT™



by Kevin McCabe

**REPEAT:** "Bump N' Grind" by R. Kelly (Jive) holds at No. 1 for a fourth week, but continues to slide in sales and monitored airplay. "The Most Beautiful Girl In The World" by Prince (NPG/Bellmark) is the only bulleted title in the top five, but still trails "Bump" and "The Sign" by Ace Of Base (Arista) in overall points. "The Sign" also is on the decline; however, it might reclaim the top spot next week simply because its point losses are less than those for R. Kelly's single. "Bump" and "The Sign" are very close in overall points. "Return To Innocence" by Enigma (Virgin) is the biggest point-gainer in the top 10 and jumps 13-9. It ranks No. 1 in airplay at WPOW (Power 96) Miami, No. 5 at WPXY Rochester, N.Y., and No. 10 at WHTZ (Z100) New York.

**EXPLODING:** "I Swear" by All-4-One (Blitzz/Atlantic) is far and away the biggest point-gainer on the Hot 100. It wins the Greatest Gainer/Airplay award and makes a big move from 72-39. The commercial single just arrived in stores, so all its points are from airplay. "I Swear" already ranks No. 1 at nine of the 28 top 40/rhythm-crossover outlets on the monitored panel, including KUBE Seattle, KLUC Las Vegas, and KBOS (B95) Fresno, Calif. "Sweet Potatoe Pie" by Domino (Outburst/RAL/Chaos) wins the Greatest Gainer/Sales and jumps 68-41. It's the second-biggest point-gainer overall due to its impressive 67-28 jump on the Hot 100 Singles Sales chart. "Sweet" is breaking in Detroit with an early No. 4 showing at WHYT.

**THE THIRD-BIGGEST** point-gainer overall is "You Mean The World To Me" by Toni Braxton (LaFace/Arista). It's gathering airplay at top 40/mainstream, rhythm-crossover, and adult. "You Mean The World" is No. 21 on the Hot 100 Airplay chart and moves 23-17 on the big chart. It's No. 2 in airplay at WTWR Toledo, Ohio., No. 6 at WVSR Charleston, W. Va., and No. 8 at WHOT Youngstown, Ohio. The fourth-biggest point-gainer on the chart is Xscape's "Love On My Mind" (So So Def/Columbia). It zooms 98-67 overall with a potent combination of sales and monitored airplay. "Love" is breaking in San Francisco at rhythm-crossover stations KMEL (No. 7) and KSOL (Wild 107) (No. 12).

**QUICK CUTS:** "Mr. Jones" by Counting Crows (DGC/Geffen) does not appear on the Hot 100 because there is no commercial single available. However, this week it jumps 11-6 on the Hot 100 Airplay chart. It's crossing over from modern rock and top 40/mainstream, and now top 40/adult is coming to the party. "Mr. Jones" ranks No. 8 at WPLJ New York, No. 11 at KMXV Kansas City, Mo., and No. 14 at WKTJ Milwaukee. "Back & Forth" by Detroit native Aaliyah (Blackground/Jive) is the highest debut, at No. 56. It was written and produced by label mate R. Kelly. "Back" also is the top debut on the sales chart, at No. 36. It's already No. 7 at WJMH Greensboro, N.C. . . . Enduring New York rappers 2 In A Room bow at No. 86 with "El Trago (The Drink)" (Cutting). It's No. 3 at WBBM (B96) Chicago and No. 6 at WQHT (Hot 97) New York. "Worker Man" by Kingston, Jamaica, native Patra (Epic) enters at No. 88. The reggae single is No. 14 at WPGC Washington, D.C.

## SONY CLASSICAL'S INFINITY

(Continued from page 10)

shall adds that Sony's attractive packaging and advertising clout contributed to its success with Infinity. Another major merchant agrees, saying, "There was definitely a strong urging from Sony to take this in bulk."

Despite the swift success of its new line, Sony's focus is still on its front-line repertoire, according to Gavigan.

"When it comes to Infinity, it's not our main business, nor do we want it to become our main business," he says. "The front-line titles are where the future lies. This is just an opportunity that we wanted to explore with accounts that we had difficulty selling front-line product to," like Target, Best Buy, and other discount chains.

Gavigan says the super-budget business not only will co-exist with the front-line business, but also will promote it.

"We're cultivating a new audience, and this is a way to ease people into the classical arena," he adds. "Years ago, when there was only one front-line price point, if you wanted classical music you had to buy front-line. Now, because you have a lower price point, people who are not strict classical buyers are buying a lot more. Chances are, when a Yo-Yo Ma record comes out, people who have been exposed to classical music [via budget titles] will have the inclination to buy a front-line release."

While not all industry pundits subscribe to Gavigan's theory, they agree Sony has defied tradition by becoming the first major to capitalize on a business that previously had belonged to indies like Laserlight Digital, Naxos, Madacy, and Pilz.

Joe Micallef, president of independent classical distributor Allegro Corp. of Portland, Ore., says, "Up until Infinity, the super-budget market was really the domain of the independents, because the majors took the position that they could not compete in that market. Sony is the first player to say, 'I'm going to match what the independents are doing.'"

A look at the Billboard Classical 50 chart during the past two months illustrates Infinity's success. On the week preceding the launch of the line, Sony's front-line product claimed eight of the chart's 50 positions—a 16% share. A month later, only one front-line title remained, compared with the full roster of 22 Infinity releases. By the week ending April 23, Sony front-line repertoire had rebounded to occupy three chart positions, while the 22 Infinity albums remained entrenched.

Although he acknowledges that Sony may have unintentionally hurt itself by knocking its own titles out of the Classical 50, Gavigan says the chart merely reflects the "reality of the marketplace."

His competitors disagree. They ar-

gue that the chart, which was converted to SoundScan point-of-sale data late last year (Billboard, Dec. 4, 1993), is not realistic because it's heavily weighted toward mass-merchandisers and other accounts likely to favor super-budget repertoire over traditional classical fare.

Doug King, president of Cherry Hill, N.J.-based Naxos of America, says, "There are an awful lot of big accounts that sell classical music that aren't in there. I know we sell a lot more product [than some of the majors], only we sell it through different chains and small mom-and-pop stores."

"Prior to the Infinity launch, full-priced traditional fare was the chart's most-represented category," says Geoff Mayfield, Billboard associate director of charts/retail. "We are considering some options that would allow Billboard to give more graphic prominence to full-priced titles, because we are concerned about artist development. But, in some manner, either through a published chart or through the Billboard Information Network, we are committed to maintaining an all-titles chart, because it gives the less-informed buyer a more complete picture of the market's realities."

Infinity plans a new round of 15 releases in late May, and intends to have a total of 75 titles in the marketplace by year's end, says Gavigan.

## MARTINEZ'S ROUTE TO SUCCESS

(Continued from page 10)

The retail outlook for "Roscoe Martinez" certainly appears bright in his home market, according to Cisco Puntonet, store manager of Spec's flagship store in Coral Gables, Fla. "'Neon Moonlight' is playing heavily on Y-100 [WHYI-FM] down here," says Puntonet, "and my educated opinion is that the album will sell well in Miami."

Indeed, "Neon Moonlight" rises 13-11 this week at Y-100, where station PD Rob Roberts says, "We've had a great response to the record, and if anything, it will probably get better."

The Spanish and English albums—which feature some of the same songs in their respective languages—were recorded at the Embassy in Simi Valley, Calif., and

Ton-ZOO in Dornburn, Austria. Produced by Peter Wolf (Go West, Chicago, Jefferson Starship), the records feature session drummers Vinnie Colaiuta (Sting) and Trish Imboden (Chicago, Al Jarreau), as well as vocal notables Bill Champlin, Merry Clayton, and J.D. Nicholas.

The 13-song English-language set melds Martinez's blazing guitar licks with an assortment of throbbing, Latino-flavored funk grooves. Three tracks from the album were cut in Spanish, including "Captúrame," the Latino counterpart to "Neon Moonlight," and "Dulces Tiempos," a touching homage to legendary Cuban singer Beny Moré.

Brad Hunt, Zoo Entertainment's senior VP, marketing, says exposure is crucial in breaking a new act

like Martinez at radio. Hunt has set up a spring/summer tour consisting of radio-sponsored music festivals, the first of which will take place May 29 in Pittsburgh at an event hosted by WVAQ. Martinez will also perform at a showcase May 16 at Billboard's fifth annual International Latin Music Conference in Miami.

"We're hoping to create the scenario so that he can go out and catch on to a major tour or go out and grab enough of the [sales] marketplace to be able to play some venues [as a solo act]."

Tied in to Martinez's radio shows will be in-store appearances at retail outlets. While noting that the album's initial shipment will be 100,000 units, Hunt says that "we're trying to do as many listening stations and as much in-store play as possible to get the depth of the album across."

Martinez also has put the finishing touches on a video.

"It feels good to be back in the charts and to be doing something after five or six years," says Martinez.

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	11	4	FREAKS/I-GHT (ALRIGHT)	DOUG E. FRESH (GEE STREET/ISLAND)
2	19	2	OLD TIMES' SAKE	SWEET SABLE (STREET LIFE/SCOTTI BROS.)
3	8	3	I'LL WAIT	TAYLOR DAYNE (ARISTA)
4	9	3	DIVINE HAMMER	THE BREEDERS (4AD/ELEKTRA)
5	6	6	BELIEVE IN LOVE	TEDDY PENDERGRASS (ELEKTRA)
6	4	6	I WANT TO THANK YOU	ROBIN S. (BIG BEAT/ATLANTIC)
7	12	4	POSSESSION	SARAH McLACHLAN (NETTWERK/ARISTA)
8	15	2	COMPUTER LOVE	ZAPP & ROGER (FEVER/RAL/CHAOS)
9	23	2	I BELIEVE	SOUNDS OF BLACKNESS (PERSPECTIVE)
10	20	2	WILL YOU EVER SAVE ME	LISETTE MELENDEZ (FEVER/RAL/CHAOS)
11	16	2	SELLING THE DRAMA	LIVE (RADIOACTIVE/MCA)
12	10	3	GANG STORIES	SOUTH CENTRAL CARTEL (DJ WEST/RAL)
13	14	8	FOR WHOM THE BELL TOLLS	BEE GEES (POLYDOR/PLG)
14	21	3	LOVE BUG	GEORGE STRAIT (MCA)
15	—	1	MOVING ON UP	M PEOPLE (EPIC)
16	17	5	PIECE OF MY HEART	FAITH HILL (WARNER BROS.)
17	25	2	TREAT U RITE	ANGELA WINBUSH (ELEKTRA)
18	—	1	THE WOMAN IN ME	HEART (CAPITOL)
19	—	1	WILLING TO FORGIVE	ARETHA FRANKLIN (ARISTA)
20	18	8	RIBBON IN THE SKY	INTRO (ATLANTIC)
21	13	9	IT ALL COMES DOWN TO THE	TERMINATOR X & THREATT (RAL/CHAOS)
22	—	1	YOU DON'T WANNA MISS	FOR REAL (A&M)
23	—	1	LEAVIN'	TONY! TONI! TONE! (WING/MERCURY)
24	—	3	SOUND BOY KILLING	MEGA BANTON (VP)
25	—	1	WE WAIT AND WE WONDER	PHIL COLLINS (ATLANTIC)

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

## CAPRICORN TO BE DISTRIBUTED BY RELATIVITY

(Continued from page 10)

ville"; and a two-CD, 50-track boxed set, "The Swingtime Records Story," which is part of the ongoing "Capricorn Records Presents" series.

For the past three years, the Nashville-based imprint has been distributed by Warner Bros. Records, which had relaunched Capricorn in 1991 after 12 years of dormancy. The labels ended that relationship earlier this year (Billboard, Feb. 9).

In an interview, Phil Walden, president and founder of Capricorn, said, "We were a startup company with Warner Bros. Records. We were way down in the pecking order. At RED we're at the top of the pack. Attention is something that is very important to us at this stage."

Walden said he weighed proposals from other major labels and distributors, but decided on RED because of the chemistry between himself and

RED's president, Sal Licata.

Although RED is wholly owned by a major, Capricorn's releases will go through the independent system.

### The Right Combination: Your promo release and the Safety-sleeve Jewelpak™



Economically and environmentally, the Jewelpak™ is better because it uses 1/8th the plastic of a jewel box, so it costs \$0.69 less to mail first class. Find out more about "The Right Combination" today and stop spinning your dials.

See your disc manufacturer or call us for details.

UNIVENTURE  
CD PACKAGING & STORAGE

P.O. Box 570 • Dublin, Ohio 43017-0570 • 1-800-992-8262 • FAX (614) 793-0202



# 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  
APRIL 30, 1994



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	—	2	<b>PINK FLOYD</b> COLUMBIA 64200* (10.98 EQ/16.98) 2 weeks at No. 1	<b>THE DIVISION BELL</b>	1
2	3	2	21	<b>ACE OF BASE</b> ▲ <sup>2</sup> ARISTA 18740 (9.98/15.98)	THE SIGN	1
3	2	3	4	<b>SOUNDTRACK</b> DEATH ROW/INTERSCOPE 92359/AG (10.98/16.98)	ABOVE THE RIM	2
4	7	8	4	<b>TIM MCGRAW</b> CURB 77659 (9.98/13.98)	NOT A MOMENT TOO SOON	4
5	5	4	18	<b>COUNTING CROWS</b> ▲ DGC 24528/GEFFEN (10.98/15.98) HS	AUGUST & EVERYTHING AFTER	4
6	12	13	5	<b>BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS</b> ANGEL 55138 (10.98/15.98)	CHANT	6
7	4	1	4	<b>BONNIE RAITT</b> CAPITOL 81427 (10.98/16.98)	LONGING IN THEIR HEARTS	1
8	6	5	23	<b>R. KELLY</b> ▲ <sup>7</sup> JIVE 41527 (10.98/15.98)	12 PLAY	2
9	9	6	33	<b>MARIAH CAREY</b> ▲ <sup>6</sup> COLUMBIA 53205* (10.98 EQ/16.98)	MUSIC BOX	1
10	10	7	23	<b>CELINE DION</b> ● 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	4
<b>*** Greatest Gainer ***</b>						
11	27	72	30	<b>NIRVANA</b> ▲ <sup>2</sup> DGC 24607*/GEFFEN (10.98/16.98)	IN UTERO	1
12	11	12	14	<b>CRASH TEST DUMMIES</b> ▲ ARISTA 16531 (9.98/15.98) HS	GOD SHUFFLED HIS FEET	11
13	14	11	40	<b>TONI BRAXTON</b> ▲ <sup>3</sup> LAFACE 26007/ARISTA (9.98/15.98)	TONI BRAXTON	1
14	8	10	7	<b>YANNI</b> PRIVATE MUSIC 82116 (10.98/15.98)	LIVE AT THE ACROPOLIS	5
15	13	16	10	<b>ENIGMA</b> ● CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	10
16	15	14	6	<b>SOUNDGARDEN</b> A&M 0198* (10.98/16.98)	SUPERUNKNOWN	1
17	18	22	38	<b>SMASHING PUMPKINS</b> ▲ <sup>2</sup> VIRGIN 88267 (9.98/15.98)	SIAMESE DREAM	10
18	16	15	27	<b>SALT-N-PEPA</b> ▲ <sup>2</sup> NEXT PLATEAU/LONDON 828392*/PLG (10.98/16.98)	VERY NECESSARY	4
19	17	17	21	<b>SNOOP DOGGY DOGG</b> ▲ <sup>3</sup> DEATH ROW/INTERSCOPE 92279*/AG (10.98/15.98)	DOGGY STYLE	1
20	21	20	7	<b>VARIOUS ARTISTS</b> MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	18
21	22	21	22	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> ▲ <sup>2</sup> MCA 10813 (10.98/17.98)	GREATEST HITS	5
22	19	9	4	<b>PANTERA</b> EASTWEST 92302*/AG (10.98/15.98)	FAR BEYOND DRIVEN	1
23	20	19	7	<b>BECK</b> DGC 24634*/GEFFEN (10.98/15.98)	MELLOW GOLD	13
24	24	23	10	<b>SOUNDTRACK</b> ● RCA 66364 (10.98/16.98)	REALITY BITES	13
25	30	28	7	<b>HAMMER</b> GIANT/REPRISE 24545/WARNER BROS. (10.98/16.98)	THE FUNKY HEADHUNTER	12
26	25	24	12	<b>JOHN MICHAEL MONTGOMERY</b> ▲ ATLANTIC 82559/AG (10.98/15.98)	KICKIN' IT UP	1
27	23	18	15	<b>SOUNDTRACK</b> ▲ EPIC SOUNDTRAX 57624/EPIC (10.98 EQ/16.98)	PHILADELPHIA	12
<b>*** Pacesetter ***</b>						
28	56	167	128	<b>NIRVANA</b> ▲ <sup>5</sup> DGC 24425*/GEFFEN (9.98/13.98)	NEVERMIND	1
29	26	29	25	<b>TEVIN CAMPBELL</b> ▲ QWEST 45388/WARNER BROS. (10.98/16.98)	I'M READY	18
30	29	26	12	<b>ALICE IN CHAINS</b> ▲ <sup>2</sup> COLUMBIA 57628* (7.98 EQ/11.98)	JAR OF FLIES (EP)	1
31	35	33	31	<b>MEAT LOAF</b> ▲ <sup>4</sup> MCA 10699 (10.98/15.98)	BAT OUT OF HELL II: BACK INTO HELL	1
32	31	31	17	<b>JODECI</b> ▲ UPTOWN 10915/MCA (10.98/15.98)	DIARY OF A MAD BAND	3
<b>*** Hot Shot Debut/Heatseeker Impact ***</b>						
33	NEW ►	1	1	<b>ROLLINS BAND</b> IMAGO 21034* (9.98/15.98)	WEIGHT	33
34	32	25	74	<b>SOUNDTRACK</b> ▲ <sup>11</sup> ARISTA 18699* (10.98/15.98)	THE BODYGUARD	1
35	28	27	48	<b>JANET JACKSON</b> ▲ <sup>6</sup> VIRGIN 87825 (10.98/16.98)	JANET.	1
36	34	35	26	<b>PEARL JAM</b> ▲ <sup>5</sup> EPIC 53136* (10.98 EQ/16.98)	VS.	1
37	36	37	22	<b>MICHAEL BOLTON</b> ▲ <sup>3</sup> COLUMBIA 53567 (10.98/16.98)	THE ONE THING	3
38	33	30	6	<b>NINE INCH NAILS</b> NOTHING/TVT-INTERSCOPE 92346/AG (10.98/16.98)	THE DOWNWARD SPIRAL	2
39	38	40	23	<b>BRYAN ADAMS</b> ▲ <sup>2</sup> A&M 0157 (10.98/16.98)	SO FAR SO GOOD	6
40	40	38	36	<b>BILLY JOEL</b> ▲ <sup>4</sup> COLUMBIA 53003 (10.98 EQ/16.98)	RIVER OF DREAMS	1
41	NEW ►	1	1	<b>ALL-4-ONE</b> BLITZZ/ATLANTIC 82588/AG (10.98/15.98)	ALL-4-ONE	41
42	37	36	52	<b>AEROSMITH</b> ▲ <sup>4</sup> GEFFEN 24455 (10.98/16.98)	GET A GRIP	1
43	45	46	42	<b>THE CRANBERRIES</b> ▲ ISLAND 514156/PLG (10.98 EQ/15.98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
44	48	50	23	<b>CANDLEBOX</b> ● MAVERICK/SIRE 45313/WARNER BROS. (9.98/15.98) HS	CANDLEBOX	43
45	41	44	19	<b>ICE CUBE</b> ▲ PRIORITY 53876* (10.98/15.98)	LETHAL INJECTION	5
46	52	56	23	<b>WU-TANG CLAN</b> ● LOUD 66336*/RCA (9.98/15.98)	ENTER THE WU-TANG (36 CHAMBERS)	41
47	43	42	17	<b>US3</b> ● BLUE NOTE 80883/CAPITOL (9.98/15.98) HS	HAND ON THE TORCH	31
48	44	43	33	<b>GARTH BROOKS</b> ▲ <sup>4</sup> LIBERTY 80857 (10.98/16.98)	IN PIECES	1
49	54	69	3	<b>SOUNDTRACK</b> ATLANTIC/INTERSCOPE 82519/AG (10.98/16.98)	THE CROW	49
50	51	47	74	<b>KENNY G</b> ▲ <sup>6</sup> ARISTA 18646 (10.98/15.98)	BREATHLESS	2
51	57	91	10	<b>GREEN DAY</b> REPRISE 45529*/WARNER BROS. (9.98/15.98) HS	DOOKIE	51
52	39	32	11	<b>TORI AMOS</b> ● ATLANTIC 82567/AG (10.98/15.98)	UNDER THE PINK	12
53	98	—	2	<b>SOUNDTRACK</b> EPIC SOUNDTRAX 57881/EPIC (10.98 EQ/16.98)	THREESOME	53
54	64	57	29	<b>REBA MCENTIRE</b> ▲ <sup>2</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	5
55	NEW ►	1	1	<b>HOLE</b> DGC 24631/GEFFEN (10.98/15.98)	LIVE THROUGH THIS	55

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
56	55	55	48	<b>LITTLE TEXAS</b> ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	55
57	42	41	4	<b>MORRISSEY</b> SIRE/REPRISE 45451/WARNER BROS. (10.98/15.98)	VAUXHALL & I	18
58	60	59	122	<b>PEARL JAM</b> ▲ <sup>6</sup> EPIC 47857 (10.98 EQ/16.98) HS	TEN	2
59	46	62	19	<b>DOMINO</b> ● OUTBURST/CHAOS 57701*/COLUMBIA (9.98/15.98)	DOMINO	39
60	49	48	13	<b>ZZ TOP</b> ● RCA 66317 (10.98/16.98)	ANTENNA	14
61	53	52	4	<b>CONFEDERATE RAILROAD</b> ATLANTIC 82505/AG (10.98/15.98)	NOTORIOUS	52
62	47	45	13	<b>SOUNDTRACK</b> ● MCA 10927 (10.98/16.98)	8 SECONDS	33
63	61	54	27	<b>VARIOUS ARTISTS</b> ▲ <sup>2</sup> GIANT 24531/WARNER BROS. (10.98/16.98)	COMMON THREAD: THE SONGS OF THE EAGLES	3
64	62	49	69	<b>STONE TEMPLE PILOTS</b> ▲ <sup>3</sup> ATLANTIC 82418/AG (9.98/15.98) HS	CORE	3
65	59	74	14	<b>FAITH HILL</b> WARNER BROS. 45389 (9.98/15.98) HS	TAKE ME AS I AM	59
66	58	60	10	<b>RICHARD MARX</b> ● CAPITOL 81232 (10.98/15.98)	PAID VACATION	37
67	68	78	166	<b>ENIGMA</b> ▲ <sup>2</sup> CHARISMA 86224/VIRGIN (9.98/13.98)	MCMXC A.D.	6
68	63	58	53	<b>GIN BLOSSOMS</b> ▲ A&M 54039 (9.98/13.98) HS	NEW MISERABLE EXPERIENCE	30
69	65	66	20	<b>CRACKER</b> ● VIRGIN 39012 (9.98/13.98) HS	KEROSENE HAT	59
70	50	39	5	<b>MOTLEY CRUE</b> ELEKTRA 61534 (10.98/16.98)	MOTLEY CRUE	7
71	77	75	60	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	9
72	66	65	80	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA 18711 (10.98/15.98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
73	135	—	16	<b>NIRVANA</b> ● DGC 24504*/GEFFEN (10.98/15.98)	INCESTICIDE	39
74	78	84	42	<b>TOOL</b> ● ZOO 11052 (9.98/15.98) HS	UNDERTOW	50
75	76	77	140	<b>METALLICA</b> ▲ <sup>2</sup> ELEKTRA 61113* (10.98/15.98)	METALLICA	1
76	72	64	47	<b>ROD STEWART</b> ▲ <sup>2</sup> WARNER BROS. 45289 (10.98/16.98)	UNPLUGGED... AND SEATED	2
77	79	71	94	<b>MARY-CHAPIN CARPENTER</b> ▲ <sup>2</sup> COLUMBIA 48881 (10.98 EQ/15.98)	COME ON COME ON	31
78	71	53	43	<b>SOUNDTRACK</b> ▲ <sup>3</sup> EPIC SOUNDTRAX 53764/EPIC (10.98 EQ/16.98)	SLEEPLESS IN SEATTLE	1
79	70	51	15	<b>SOUNDTRACK</b> VIRGIN 88274 (10.98/15.98)	THE PIANO	41
80	81	70	83	<b>GEORGE STRAIT</b> ▲ <sup>3</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	6
81	75	63	25	<b>10,000 MANIACS</b> ▲ ELEKTRA 61569 (10.98/15.98)	MTV UNPLUGGED	13
82	73	79	5	<b>SAMMY HAGAR</b> GEFFEN 24702 (10.98/15.98)	UNBOXED	51
83	85	81	9	<b>SARAH MCLACHLAN</b> ARISTA 18725 (9.98/15.98) HS	FUMBLING TOWARDS ECSTASY	65
84	94	99	30	<b>MELISSA ETHERIDGE</b> ● ISLAND 848660/PLG (10.98/15.98)	YES I AM	16
85	67	67	6	<b>GANG STARR</b> CHRYSALIS 28435*/ERG (10.98/15.98)	HARD TO EARN	25
86	80	68	10	<b>ZHANE</b> ● ILLTOWN 6369/MOTOWN (9.98/15.98)	PRONOUNCED JAH-NAY	37
87	86	82	85	<b>VINCE GILL</b> ▲ <sup>2</sup> MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	10
88	82	88	45	<b>RAGE AGAINST THE MACHINE</b> ● EPIC 52959 (10.98 EQ/15.98) HS	RAGE AGAINST THE MACHINE	45
<b>*** Heatseeker Impact ***</b>						
89	120	147	5	<b>MEAT PUPPETS</b> LONDON 828484/PLG (9.98/13.98) HS	TOO HIGH TO DIE	89
90	84	86	35	<b>BABYFACE</b> ▲ EPIC 53558 (10.98 EQ/16.98)	FOR THE COOL IN YOU	16
91	93	97	56	<b>DWIGHT YOAKAM</b> ▲ REPRISE 45241/WARNER BROS. (10.98/15.98)	THIS TIME	25
92	74	61	4	<b>YES</b> VICTORY 480033/PLG (10.98/16.98)	TALK	33
93	87	87	27	<b>XSCAPE</b> ▲ SO SO DEF 57107*/COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA	17
94	92	93	29	<b>GEORGE STRAIT</b> ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	5
95	104	114	7	<b>SHERYL CROW</b> A&M 0126 (9.98/15.98) HS	TUESDAY NIGHT MUSIC CLUB	95
96	91	96	19	<b>DEEP FOREST</b> 550 MUSIC 57840/EPIC (10.98 EQ/15.98) HS	DEEP FOREST	59
97	69	34	3	<b>PHISH</b> ELEKTRA 61628 (10.98/15.98)	HOIST	34
98	88	90	4	<b>DFC</b> ASSAULT/BIG BEAT 92320/AG (9.98/15.98)	THINGS IN THA HOOD	71
99	100	83	24	<b>FRANK SINATRA</b> ▲ <sup>2</sup> CAPITOL 89611 (11.98/17.98)	DUETS	2
100	101	98	35	<b>CLAY WALKER</b> ● GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	52
101	96	100	14	<b>K7</b> TOMMY BOY 1071 (10.98/15.98) HS	SWING BATTY SWING	96
102	83	76	25	<b>SHAQUILLE O'NEAL</b> ▲ JIVE 41529* (10.98/15.98)	SHAQ DIESEL	25
103	102	89	8	<b>VARIOUS ARTISTS</b> WARNER BROS. 45500 (10.98/16.98)	A TRIBUTE TO CURTIS MAYFIELD	56
104	103	85	58	<b>STING</b> ▲ <sup>2</sup> A&M 0070 (10.98/16.98)	TEN SUMMONER'S TALES	2
105	97	94	22	<b>QUEEN LATIFAH</b> MOTOWN 6370 (9.98/15.98)	BLACK REIGN	60
106	122	125	5	<b>ANGELA WINBUSH</b> ELEKTRA 61591 (10.98/15.98)	ANGELA WINBUSH	96
107	99	95	10	<b>NEAL MCCOY</b> ATLANTIC 82568/AG (10.98/15.98) HS	NO DOUBT ABOUT IT	84
108	90	92	26	<b>EAZY-E</b> ▲ <sup>2</sup> RUTHLESS 5503*/RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA (EP)	5
109	139	159	31	<b>PATTY LOVELESS</b> ● EPIC 53236 (9.98 EQ/15.98)	ONLY WHAT I FEEL	69

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. \* Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows artists removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.





**IMAGINE WHAT THE ENTERTAINMENT INDUSTRY COULD SAVE IF IT WORKED THIS HARD TO RECYCLE ITS PACKAGING.**

**Introducing BASF EcoShuttle™ reusable packaging system for audio and video tape.**

The entertainment industry is well-known for supporting social and environmental causes. But to truly make an impact on the environment, the industry only needs to look as far as its own backyard.

Each year, the entertainment industry produces tons of waste when packing material that's used to ship audio and video duplicating tape is thrown out. The enormity of this problem prompted BASF to spend \$3 million over the last three years in the development of an alternative packaging solution.

BASF EcoShuttle is the first environmentally responsible packaging system for audio and video tape packages.



*EcoShuttle components are made of recyclable material and are reused within their individual life cycles.*

All components are made of reusable and recyclable material. Everything, from the empty holders, to the core supports, hubs and liners, is returned to BASF. Duplicators simply collect and stack the components. BASF takes care of the rest, including picking up the used shuttles and components.

The environment isn't all EcoShuttle protects. Its thick ridge, double-wall construction protects our tapes from shock, moisture, dust and temperature fluctuations.

If you're concerned about the environment, ask your label or studio to specify BASF audio or video tape in BASF EcoShuttle, or call 1-800-225-4350 (in Canada, 1-800-651-8273). For an industry with so much experience saving things, this should be easy.

**DEMAND IT.**



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
110	107	109	4	THE BRAND NEW HEAVIES DELICIOUS VINYL 9231/AG (10.98/15.98)	BROTHER SISTER	95
111	89	80	6	ELVIS COSTELLO WARNER BROS. 45535 (10.98/15.98)	BRUTAL YOUTH	34
112	111	101	33	BARNEY ▲ <sup>2</sup> SBK 27115/ERG (9.98/15.98)	BARNEY'S FAVORITES VOL. 1	9
113	116	138	8	ARETHA FRANKLIN ARISTA 18722 (10.98/16.98)	GREATEST HITS 1980 - 1994	85
114	117	—	2	BOZ SCAGGS VIRGIN 39489 (9.98/15.98)	SOME CHANGE	114
115	112	102	217	ORIGINAL LONDON CAST ▲ <sup>2</sup> POLYDOR 831563*/PLG (10.98 EQ/16.98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
(116)	127	131	12	COLLIN RAYE EPIC 53952 (9.98 EQ/15.98)	EXTREMES	73
(117)	124	140	51	TOBY KEITH ● MERCURY 514421 (9.98 EQ/15.98) HS	TOBY KEITH	99
118	110	108	83	QUEEN ▲ HOLLYWOOD 61265/ELEKTRA (10.98/16.98)	GREATEST HITS	11
119	113	111	126	ENYA ▲ <sup>3</sup> REPRISE 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	17
120	114	112	86	ERIC CLAPTON ▲ <sup>7</sup> DUCK/REPRISE 45024*/WARNER BROS. (10.98/15.98)	UNPLUGGED	1
121	95	73	4	WILLIAMS/PERLMAN MCA 10969 (11.98/17.98)	SCHINDLER'S LIST (SOUNDTRACK)	45
122	106	107	39	CYPRESS HILL ▲ RUFFHOUSE 53931*/COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY	1
123	108	104	70	DR. DRE ▲ <sup>3</sup> DEATH ROW/INTERSCOPE 57128*/PRIORITY (10.98/15.98)	THE CHRONIC	3
124	109	106	23	A TRIBE CALLED QUEST ● JIVE 42197* (10.98/15.98)	MIDNIGHT MARAUDERS	8
125	130	—	3	SOUNDTRACK MEDICINE/GIANT 24533/WARNER BROS. (9.98/15.98)	DAZED AND CONFUSED	125
126	119	121	40	CLINT BLACK ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	14
(127)	NEW	►	1	JIMMIE VAUGHAN EPIC 57202 (10.98/15.98) HS	STRANGE PLEASURE	127
128	121	122	76	SADE ▲ <sup>3</sup> EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE	3
129	125	164	21	AARON HALL SILAS 10810/MCA (9.98/15.98)	THE TRUTH	47
130	131	128	49	WYONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	5
131	105	105	3	SOUNDTRACK HOLLYWOOD 61603 (9.98/15.98)	D2: THE MIGHTY DUCKS	105
132	123	110	51	YANNI ● PRIVATE MUSIC 82106 (10.98/15.98)	IN MY TIME	24
133	133	129	74	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98) HS	CONFEDERATE RAILROAD	53
134	129	113	52	AARON NEVILLE ▲ A&M 0086 (10.98/16.98)	GRAND TOUR	37
(135)	156	168	3	JOHN BERRY LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	135
136	134	124	41	BLIND MELON ▲ <sup>2</sup> CAPITOL 96585 (9.98/13.98) HS	BLIND MELON	3
137	132	123	189	GARTH BROOKS ▲ <sup>10</sup> LIBERTY 93866 (9.98/13.98)	NO FENCES	3
138	118	119	25	TOO SHORT ● JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN	4
139	115	103	14	JAMES MERCURY 514943 (10.98/15.98) HS	LAID	72
140	138	132	125	BROOKS & DUNN ▲ <sup>3</sup> ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	10
(141)	164	—	2	PATRA EPIC 53763* (9.98 EQ/15.98) HS	QUEEN OF THE PACK	141
142	128	133	67	SWV ▲ <sup>2</sup> RCA 66074 (9.98/13.98) HS	IT'S ABOUT TIME	8
(143)	NEW	►	1	COLLECTIVE SOUL ATLANTIC 82596/AG (10.98/15.98) HS	HINTS, ALLEGATIONS & THINGS LEFT UNSAID	143
144	144	134	11	BLACKHAWK ARISTA 18708 (9.98/15.98)	BLACKHAWK	98
145	140	115	23	PHIL COLLINS ▲ ATLANTIC 82550/AG (10.98/16.98)	BOTH SIDES	13
146	141	116	21	BEAVIS & BUTT-HEAD ▲ GEFFEN 24613 (10.98/16.98)	THE BEAVIS & BUTT-HEAD EXPERIENCE	5
147	146	146	81	ALICE IN CHAINS ▲ <sup>2</sup> COLUMBIA 52475 (10.98 EQ/15.98)	DIRT	6
148	142	137	49	JOE DIFFIE ● EPIC 53002 (10.98 EQ/15.98)	HONKY TONK ATTITUDE	67
149	152	144	57	SAMMY KERSHAW ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	57
150	143	135	57	BIG HEAD TODD & THE MONSTERS ● GIANT/REPRISE 24486/WARNER BROS. (9.98/15.98) HS	SISTER SWEETLY	117
151	149	143	67	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	27
152	161	161	6	ETERNAL EMI 28212/ERG (10.98/15.98) HS	ALWAYS & FOREVER	152
153	145	136	38	UB40 ▲ VIRGIN 88229 (9.98/15.98)	PROMISES AND LIES	6
154	155	148	39	TAG TEAM ● LIFE 78000/BELLMARK (9.98/14.98)	WHOOPI! (THERE IT IS)	39
155	154	151	5	12 GAUGE STREET LIFE 75439/SCOTTI BROS. (9.98/15.98) HS	12 GAUGE	141

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
156	126	118	33	THE BREEDERS ● 4AD 61508/ELEKTRA (7.98/11.98)	LAST SPLASH	33
157	165	166	25	TINA TURNER ● VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK)	17
158	159	150	54	THE JERKY BOYS ● SELECT 61495*/AG (10.98/15.98) HS	THE JERKY BOYS	80
159	157	141	51	JIMI HENDRIX ● MCA 10829 (10.98/16.98)	THE ULTIMATE EXPERIENCE	72
(160)	172	177	6	THE MAVERICKS MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	160
(161)	186	—	9	JOSHUA KADISON SBK 80920/ERG (10.98/15.98) HS	PAINTED DESERT SERENADE	133
162	137	130	11	THE NEW 2 LIVE CREW LUKE 207 (9.98/14.98)	BACK AT YOUR ASS FOR THE NINE-4	52
163	153	154	13	VARIOUS ARTISTS THUMP 4010 (9.98/16.98)	OLD SCHOOL	123
164	147	139	58	LENNY KRAVITZ ▲ VIRGIN 86984 (9.98/15.98)	ARE YOU GONNA GO MY WAY?	12
165	168	156	8	RICK TREVINO COLUMBIA 53560 (9.98 EQ/15.98) HS	RICK TREVINO	119
166	160	157	205	VAN MORRISON ▲ POLYDOR 841970*/PLG (9.98 EQ/16.98)	THE BEST OF VAN MORRISON	41
167	148	149	21	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98) HS	THEY'RE ALL GONNA LAUGH AT YOU	131
168	151	126	19	DANZIG AMERICAN 45286/WARNER BROS. (7.98/11.98)	THRALL-DEMONSWEATLIVE	54
169	166	153	96	SPIN DOCTORS ▲ <sup>3</sup> EPIC 47461 (10.98 EQ/16.98) HS	POCKET FULL OF KRYPTONITE	3
170	136	120	21	GUNS N' ROSES ▲ GEFFEN 24617* (10.98/16.98)	THE SPAGHETTI INCIDENT?	4
171	150	152	25	ZAPP & ROGER REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS	39
(172)	RE-ENTRY	26	SOUNDTRACK CHAOS 57553*/COLUMBIA (10.98 EQ/16.98)	COOL RUNNINGS	111	
173	174	175	5	BILLY DEAN LIBERTY 28357 (10.98/15.98)	GREATEST HITS	148
174	163	178	8	GERALD ALBRIGHT ATLANTIC 82552/AG (10.98/16.98)	SMOOTH	151
(175)	191	171	12	CE CE PENISTON A&M 0138 (10.98/15.98)	THOUGHT 'YA KNEW	96
176	158	145	42	WHITE ZOMBIE ▲ GEFFEN 24460 (9.98/13.98) HS	LA SEXORCISTO: DEVIL MUSIC VOL. 1	26
177	169	158	208	GARTH BROOKS ▲ <sup>5</sup> LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	13
178	179	190	8	VARIOUS ARTISTS RADIKAL/QUALITY 6705/WARLOCK (12.98/17.98)	DANCE MIX U.S.A.	167
179	170	160	57	4 NON BLONDES ▲ INTERSCOPE 92112/AG (9.98/13.98) HS	BIGGER, BETTER, FASTER, MORE!	13
180	187	193	43	MARK CHESNUTT ● MCA 10851 (10.98/15.98)	ALMOST GOODBYE	43
(181)	194	198	7	ME'SHELL NDEGECELLO MAVERICK/SIRE 45333/WARNER BROS. (9.98/15.98) HS	PLANTATION LULLABIES	181
182	189	192	68	ZZ TOP ▲ WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	9
183	192	176	4	LOREENA MCKENNICHT WARNER BROS. 45420 (10.98/15.98)	THE MASK AND MIRROR	155
184	182	194	48	TRACY LAWRENCE ▲ ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	25
185	178	162	43	GLORIA ESTEFAN ● EPIC 53807 (10.98 EQ/16.98)	MI TIERRA	27
186	171	163	26	RUSH ● ATLANTIC 82528/AG (10.98/16.98)	COUNTERPARTS	2
187	183	180	43	BILLY RAY CYRUS ▲ MERCURY 514758 (10.98/16.98)	IT WON'T BE THE LAST	3
188	180	155	21	ELTON JOHN ▲ MCA 10926 (10.98/17.98)	DUETS	25
(189)	NEW	►	1	PAUL HARDCASTLE JVC 2033 (8.98/14.98)	HARDCASTLE	189
(190)	RE-ENTRY	24	ALABAMA RCA 66296 (9.98/15.98)	CHEAP SEATS	76	
191	181	—	2	JOHN SCOFIELD & PAT METHENY BLUE NOTE 27765/CAPITOL (9.98/15.98)	I CAN SEE YOUR HOUSE FROM HERE	181
192	200	186	76	GLORIA ESTEFAN ▲ EPIC 53046 (10.98 EQ/16.98)	GREATEST HITS	15
(193)	RE-ENTRY	75	CELINE DION ▲ EPIC 52473 (10.98 EQ/15.98)	CELINE DION	34	
(194)	RE-ENTRY	146	MICHAEL BOLTON ▲ <sup>6</sup> COLUMBIA 46771* (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS	1	
(195)	RE-ENTRY	7	TEDDY PENDERGRASS ELEKTRA 61497 (10.98/15.98)	A LITTLE MORE MAGIC	92	
196	162	165	8	5TH WARD BOYZ RAP-A-LOT 53844/PRIORITY (6.98/10.98)	GANKSTA FUNK	105
(197)	RE-ENTRY	27	ABBA POLYDOR 517007/PLG (10.98/16.98)	GOLD	63	
198	199	170	41	BARBRA STREISAND ▲ COLUMBIA 44189 (10.98 EQ/16.98)	BACK TO BROADWAY	1
199	167	142	43	TONY! TONI! TONE! ▲ WING 514933/MERCURY (10.98/15.98)	SONS OF SOUL	24
200	196	182	76	SOUL ASYLUM ▲ <sup>2</sup> COLUMBIA 48898* (10.98 EQ/15.98) HS	GRAVE DANCERS UNION	11

### TOP ALBUMS A-Z (LISTED BY ARTISTS)

12 Gauge 155  
4 Non Blondes 179  
5th Ward Boyz 196  
Abba 197  
Ace Of Base 2  
Bryan Adams 39  
Aerosmith 42  
Alabama 190  
Gerald Albright 174  
Alice In Chains 30, 147  
All-4-One 41  
Tori Amos 52  
Babyface 90  
Barney 112  
Beavis & Butt-Head 146  
Beck 23  
Benedictine Monks Of Santo Domingo  
De Sitos 6  
John Berry 135  
Big Head Todd & The Monsters 150  
Clint Black 126  
Blackhawk 144  
Blind Melon 136  
Michael Bolton 37, 194  
The Brand New Heavies 110

Toni Braxton 13  
The Breeders 156  
Garth Brooks 48, 137, 177  
Brooks & Dunn 71, 140  
Tevin Campbell 29  
Candlebox 44  
Mariah Carey 9  
Mary-Chapin Carpenter 77  
Mark Chesnut 180  
Eric Clapton 120  
Collective Soul 143  
Phil Collins 145  
Confederate Railroad 61, 133  
Elvis Costello 111  
Counting Crows 5  
Cracker 69  
The Cranberries 43  
Crash Test Dummies 12  
Sheryl Crow 95  
Cypress Hill 122  
Billy Ray Cyrus 187  
Danzig 168  
Billy Dean 173  
Deep Forest 96  
DFC 98

Joe Diffie 148  
Celine Dion 10, 193  
Domino 59  
Dr. Dre 123  
Eazy-E 108  
Enigma 15, 67  
Enya 119  
Gloria Estefan 185, 192  
Billy Joel 40  
Elton John 188  
K7 101  
Joshua Kadison 161  
Toby Keith 117  
R. Kelly 8  
Sammy Kershaw 149  
Lenny Kravitz 164  
Tracy Lawrence 184  
Little Texas 56  
Patty Loveless 109  
Richard Marx 66  
The Mavericks 160  
Neal McCoy 107  
Reba McEntire 54  
Tim McGraw 4  
Lorena McKennitt 183

Hole 55  
Ice Cube 45  
Alan Jackson 72  
Janet Jackson 35  
James 139  
The Jerky Boys 158  
Jodeci 32  
Gin Blossoms 68  
Green Day 51  
Guns N' Roses 170  
Sammy Hagar 82  
Aaron Hall 129  
Hammer 25  
Paul Hardcastle 189  
Jimi Hendrix 159  
Faith Hill 65

Sarah McLachlan 83  
Meat Loaf 31  
Meat Puppets 89  
Metallica 75  
John Michael Montgomery 26, 151  
Morrissey 57  
Van Morrison 166  
Motley Crue 70  
Me'Shell Ndegeocello 181  
Aron Neville 134  
The New 2 Live Crew 162  
Nine Inch Nails 38  
Nirvana 11, 28, 73  
Shaquille O'Neal 102  
ORIGINAL LONDON CAST  
Phantom Of The Opera  
Highlights 115  
Pantera 22  
Patra 141  
Pearl Jam 36, 58  
Teddy Pendergrass 195  
Ce Ce Peniston 175  
Tom Petty & The Heartbreakers 21  
Phish 97

Pink Floyd 1  
Queen 118  
Queen Latifah 105  
Rage Against The Machine 88  
Bonnie Raitt 7  
Collin Raye 116  
Rollins Band 33  
Rush 186  
Sade 128  
Salt-N-Pepa 18  
Adam Sandler 167  
Boyz Scuzz 114  
John Scofield & Pat Metheny 191  
Frank Sinatra 99  
Smashing Pumpkins 17  
Snoop Doggy Dogg 19  
Soul Asylum 200  
Soundgarden 16  
SOUNDTRACK  
8 Seconds 62  
Above The Rim 3  
The Bodyguard 34  
Cool Runnings 172  
The Crow 49  
D2: The Mighty Ducks 131

Dazed And Confused 125  
Philadelphia 27  
The Piano 79  
Reality Bites 24  
Sleepless In Seattle 78  
Threesome 53  
Spin Doctors 169  
Rod Stewart 76  
Sting 104  
Stone Temple Pilots 64  
George Strait 80, 94  
Barbra Streisand 198  
SWV 142  
Tag Team 154  
10,000 Maniacs 81  
Tony! Toni! Tone! 199  
Too Short 138  
Tool 74  
Rick Trevino 165  
A Tribe Called Quest 124  
Tina Turner 157  
UB40 153  
US3 47  
VARIOUS ARTISTS  
Common Thread: The Songs Of The

Eagles 63  
Dance Mix U.S.A. 178  
Old School 163  
Rhythm Country & Blues 20  
A Tribute To Curtis Mayfield 103  
Jimmie Vaughan 127  
Clay Walker 100  
White Zombie 176  
Williams/Perlman 121  
Angela Winbush 106  
Wu-Tang Clan 46  
Wynonna 130  
Xscape 93  
Yanni 14, 132  
Yes 92  
Dwight Yoakam 91  
Zapp & Roger 171  
Zhané 86  
ZZ Top 60, 182

## IN REVERSAL, NINTENDO WILL PLAY THE RENTAL GAME

(Continued from page 6)

third- and fourth-party distributors. Often, distributors and retailers have been cut off once Nintendo discovers they are involved in renting product.

Since the decision, Philadelphia-based West Coast Entertainment has opened a direct account with Nintendo, but other retailers, including Torrance, Calif.-based Warehouse and Ft. Lauderdale, Fla.-based Blockbuster Video, would not confirm any new business agreements with the game supplier.

Steve Apple, VP of new business development at West Coast, says the retailer will receive "all the terms and conditions afforded to mass merchants."

West Coast's direct status with Nintendo will save the retailer approximately 6%-8% off dealer costs, Apple says.

"We've always been two steps away from the source, and we didn't give Nintendo product a fair shake," says Apple. "This removes all the negatives and gives us all the tools necessary to market the product."

Earlier this month, at the Video Software Dealers Assn.'s Videogame and New Technology summit in Chicago, Nintendo's announcement appeared imminent. At the conference, word had spread that the game manufacturer was studying game rental activity from Blockbuster and Warehouse, as well as Tower Video (Billboard, March 23).

According to a Blockbuster spokesman, "Any comment about our relationship with Nintendo must come from Nintendo." The gamemaker would not confirm which retailers have been signed direct.

Warehouse video game buyer Mike Reynolds says the chain hasn't "moved forward" to go direct with Nintendo.

Tower game buyer Vicky Mehring says the chain would not welcome di-

rect-account status. "We're not interested at this time, because Nintendo doesn't have a return or stock balancing program," Mehring says.

Tower is direct with Sega, which offers 20% stock balancing. Under the policy, retailers can return inventory within six months, but must purchase 20% more on another title.

At press time, video distributors contacted by Billboard said Nintendo had not yet informed them of its decision, but speculated that the compa-

ny probably was attempting to downplay the announcement.

"Babbages and Toys 'R' Us are going to react to this," says one distributor, "and they probably don't want a lot of fanfare."

"It's a positive move for our members," says VSDA executive VP Rick Karpel. "But the question remains, how big will they be in a few years?"

Karpel says that Nintendo plans to stick with a cartridge format, while Sega predicts CD-ROM discs will be

the preferred format by 1997.

Regardless of the format, Nintendo's spokeswoman says the company will continue its fight to get video games included in copyright protection laws. Section 804 of the Computer Software Rental Amendment Act of 1990 is a provision of the Copyright Act which prohibits the rental of computer software. But video games are not included under that provision. The amendment expires in 1995, at which time the debate about

the addition of video games could reopen.

"We are still going to push for Congress to review that law," the Nintendo spokeswoman says. "That doesn't mean that we won't be doing business with the rental trade, but it might mean that the economics of the relationship may then change."

Assistance in preparing this story was provided by Marilyn A. Gillen in New York.

## DIGITAL VCR COMING; LITTLE IMPACT EXPECTED

(Continued from page 6)

rect-account status. "We're not interested at this time, because Nintendo doesn't have a return or stock balancing program," Mehring says. Tower is direct with Sega, which offers 20% stock balancing. Under the policy, retailers can return inventory within six months, but must purchase 20% more on another title. At press time, video distributors contacted by Billboard said Nintendo had not yet informed them of its decision, but speculated that the compa-

nny probably was attempting to downplay the announcement. "Babbages and Toys 'R' Us are going to react to this," says one distributor, "and they probably don't want a lot of fanfare." "It's a positive move for our members," says VSDA executive VP Rick Karpel. "But the question remains, how big will they be in a few years?" Karpel says that Nintendo plans to stick with a cartridge format, while Sega predicts CD-ROM discs will be

the addition of video games could reopen. "We are still going to push for Congress to review that law," the Nintendo spokeswoman says. "That doesn't mean that we won't be doing business with the rental trade, but it might mean that the economics of the relationship may then change." Assistance in preparing this story was provided by Marilyn A. Gillen in New York.

Under the proposed specifications, tapes used with both SD and HD digital VCRs must be metal evaporated tape or tape with the same performance quality. The tape will be 1/4-inch wide, and two cassette sizes will be used: a standard cassette measuring 125mm by 78mm, and a smaller cassette measuring 68mm by 48mm. The larger SD cassettes will have a 4.5-hour running time, while their HD counterparts will have a running time of 2 hours and 15 minutes; the

smaller cassettes will have a 1 hour running time in SD, and a 30-minute running time in HD.

Audio also will be digital. The conference's Editorial Working Group is preparing the specifications for submission to the International Electronics Commission by the end of this year, in the hope that they will be accepted as the international standard.

The conference plans to form another working group to study meth-

ods of recording signals of the type being developed by the European Digital Video Broadcasting Project, including HDTV.

The Electronic Industries Assn. of Japan estimates that the digital VCR market will be worth 700 billion yen (\$6.8 billion) annually in Japan by the year 2000.

Assistance in preparing this story was provided by Eileen Fitzpatrick in Los Angeles.

## NEW YORK HAS NEW CHAMP IN WINTER ARBITRONS

(Continued from page 6)

(4.8-4.7) managed to hold on to second place, where it tied with AC KOST (4.4-4.7).

N/T KFI remained in fourth place, but rose only marginally (4.3-4.5) from the fall. Talk station KABC appeared to benefit much more from the quake. That station was up 3.0-3.8, and tied for fifth place with modern rock KROQ (4.2-3.8) and top 40 KIIS-AM-FM (4.2-3.8). Oldies KRTH (3.4-3.5) took eighth place, followed by AC KBIG (3.2-3.4) and R&B KKBT (3.4-3.3).

Also in L.A., Spanish KLVE came on strong with a 2.5-3.2 jump, while classic rock KLSX dipped 3.5-2.9.

### WILD RIDE IN CHICAGO

Chicago's winter survey was marked by some wild ratings fluctuations. R&B WGCI-FM dipped 7.3-7.1 but recaptured first place in the market, thanks to N/T WGN's 7.7-6.2 plummet. Top 40/rhythm WBBM-FM (B96) took third place with its huge 4.7-5.4 rise. N/T WLS-AM-FM was up 4.4-5.1 to take fourth place, and country WUSN (US99) took fifth despite losing a full share point (5.4-4.4).

Rounding out Chicago's top 10 are N/T WBBM-AM (3.8-4.2), AC WLIT (4.1-4.0), talker WLUP-FM (4.0-3.9), modern rock WKQX (3.4-3.5), and R&B adult WVAZ (3.5-3.3).

New York's new album rock station, WAXQ, scored a 1.6 share in its first book in the format, while the

station it is taking on, WNEW, dipped dramatically (3.0-2.2). Elsewhere in New York, top 40/adult WPLJ was off 3.9-3.4, N/T WOR dipped 3.6-3.1, and all-sports WFAN was off 3.1-2.7.

Easy listening WPAT-FM also was way off (3.3-2.6) from New York's fall book, while country WYNY dipped 2.3-2.1.

Other major moves in Chicago came from album WXRT, which was up 2.1-2.7; N/T WMAQ, which was off 3.1-2.6; hard rocker WWBZ (the Blaze), which dipped 3.0-2.3; adult standards WAIT, which came on strong with a .7-1.6 rise; and R&B oldies WGCI-AM, which was up 1.2-1.5. New suburban '70s-based oldies outlet WYSY had a strong debut, rising .9-1.7 from fall.

For complete ratings information on the first eight markets released by Arbitron, see page 87.

## 'MOUNTAIN STAGE' SETS PIQUE ACTS' INTEREST

(Continued from page 10)

1984 as a local monthly show, and subsequently moved to National Public Radio in 1986 and to Public Radio International (formerly American Public Radio) in 1989.

Prine was among the guests on the show, which features two hours of live-to-two-track performances each week, 30 weeks a year.

Einstein says, "This program is one of the last frontiers for performing live in a more organic setting. It truly shows what [the artists] are made of. And it showcases these acts to audiences that may not see these acts live... They want to present everything from A to Z in terms of style."

"Mountain Stage" executive producer Andy Ridenour, who co-produces the show with host Larry Groce, says, "With the archive that we had, we were obviously putting together programs that were fresh on the [album alternative] format. [The label] saw an opportunity to capitalize on a quickly developing format."

An agreement was made with West Virginia Public Radio to produce a series of albums from the shows. "One of the requirements was there be no overdubbing, and obviously there's no remixing [of the two-track tapes]," Ridenour says.

However, Einstein notes, "The only thing that 'Mountain Stage' guaranteed us was opening their closet door and letting us take a peek." Bunetta adds, "There were no guarantees of

getting any of the artists."

However, managers and artists proved eager to get involved with the album project, for commercial and non-commercial reasons.

Nanci Griffith's manager, Ken Levitan, says, "We've always liked the show. 'Mountain Stage' has always presented an interesting array of music... Oh Boy seems to be doing a great job of marketing this series, and we thought this would expose her to a new audience. We wanted to be part of the musical integrity of the series."

Jackson Haring, who manages Cracker, says he was a fan of the "Mountain Stage" series from the first volume.

Haring adds, "When Dan called me about putting a track on, I immediately said, 'Yes!' Then, 'Uh, wait a minute, let me talk to my artist.'"

While Haring says that Cracker's presence on "The Best Of Mountain Stage, Volume 6" may sell some of the group's albums, he says, "I did it maybe to place Cracker's music with other artists whose music I think has quality."

Ridenour says the excellence of the artists showcased on the "Mountain Stage" albums helps enlist other talent: "When you have artists like R.E.M. agreeing to do it a second time... when you talk to a new artist about doing it, it gives you something to show them."

Bunetta says that Oh Boy's expectations "weren't that high" as far as sales were concerned. According to SoundScan data, the second volume, featuring R.E.M.'s first appearance, is the best seller so far at 9,000 units.

The "Mountain Stage" albums also are proving useful to PRI stations as fund-raising incentives. Einstein notes, "Every [PRI] newsletter has a reminder that the stations can get them as premiums."

The additional prominence lent to the radio series by the Blue Plate albums has led to an interesting development in the label's home market: "Mountain Stage" is now being carried by album alternative WRLT (Lightning 100) Nashville.

"For the first time in history, we've gotten a public radio show picked up by a commercial radio station," Bunetta says.

The "Mountain Stage" albums soon will make an international leap: In late May, BMG in Canada will distribute a unique "Mountain Stage" package, "Up Front," featuring performances by Canadian acts.

Regarding the future of the album series here, Ridenour, who notes that "Mountain Stage" has over 500 hours of live broadcasts in its vaults, says that Blue Plate "can do as many as they want." He hopes that a seventh volume will be available before Christmas.

## Fight Not Over On 'Erotic Music' Wash. Lawmakers Expected To Try Again

The Washington State Supreme Court's ruling that a 1992 "erotic" music statute is unconstitutional will not stop lawmakers there from trying again next year, according to industry observers.

Paul Lawrence, the attorney who argued the case for the plaintiffs before the Supreme Court, calls the decision a victory and a "positive statement," but adds, "unquestionably [state lawmakers] will be back with another bill."

On April 14, the state's Supreme Court affirmed by unanimous consent a lower court decision declaring the statute unconstitutional on due process and First Amendment grounds. The law, while intending to protect minors, had criminalized the sale of an unlabeled sound recording deemed erotic by a local judge. Retailers could have been charged even if they had no notice

of prior determination.

Lawrence, of Preston, Gates & Ellis, argued the case for the plaintiffs including the American Civil Liberties Union, the Washington Music Industry Coalition, the Sub Pop Records label, minors, the Recording Industry Assn. of America, and bands such as Soundgarden, Pearl Jam, and Alice In Chains.

"I'm afraid the political issues here dominate over constitutional issues when it comes to legislation concerning minors," Lawrence says, "although it's nearly impossible to craft legislation that will restrict access to minors without running into constitutional problems."

Lawrence also argued that the legislation, which went into effect June 11, 1992, before being challenged, chilled the creative efforts of recording companies and their artists.

BILL HOLLAND

## INDIE LABELS ENJOY SLIM GAINS AS COUNTRY MUSIC BOOMS

(Continued from page 1)

market. Some deal heavily in repackaging and re-releasing catalog material, but others have rosters of young and veteran artists who are creating new music.

The indie labels' piece of the country pie is slim but growing. According to data compiled by SoundScan, the indies' first-quarter share of the country album market was 6.91%, a significant gain over previous performances (see story, page 61). For all of 1993, indies had 4.86% of the country albums market; in 1992, their share was 4.21%.

Among the indies maintaining or increasing their presence in the country market are Step One, K-tel, Intersound, Sugar Hill, Rounder, Hightone, Gusto, and Vanguard.

In Nashville, indie labels have had to settle for a lower profile than they enjoyed in the '80s. They no longer have their own show at Fan Fair, and there has not been an indie act on Country Radio Seminar's New Faces Show since 1992 (unless one counts privately owned but major-distributed Curb Records as an indie). However, such acts appear regularly on a variety of TNN shows, and their videos are programmed—albeit sparingly—on CMT.

A fair number of once-promising indie labels have bitten the Music Row dust in recent years, including MTM (which had hits in the late '80s with Judy Rodman, Holly Dunn, and Paul Overstreet), Opryland Music's 16th Avenue (which originally signed current Atlantic star Neal McCoy), and Airborne. Cabin Fever Music, a property of U.S. Tobacco, never was able to gain a toehold, though it did see minor chart action with the Marshall Tucker Band.

In addition to McCoy, currently charting country acts that got started on indies include Brooks & Dunn (as individual artists), the Mavericks, Marty Stuart, Sammy Kershaw, Lorie Morgan, and Collin Raye (as a member of the Wrays).

### PROSPERITY HURTS

Ironically, a major factor hurting country independents is the industry's mounting prosperity over the past few years. More profits have meant more latitude for the major labels to sign and develop new acts, instead of waiting for indies to take that first risk.

Counting the recent spinoffs, there are now 16 major country labels operating in town, all eager to break new artists and revivify old ones. Their combined rosters total just over 200 acts.

With such intense chart competition by the majors, it is difficult for a small label to get a foot in the door. Similarly, the competition among country radio stations discourages them from taking chances with indies, which, even if they can deliver the right sound, may not be able to deliver their albums to the local markets.

"The promotion effort out there now by major labels is [intense]," observes Paul Lovelace, whose Compact Disc Express services music to radio stations. "They've got a lot of guns aimed at trying to bring their records home. Sometimes a smaller label can't muster that much manpower."

While he concedes that some stations are simply prejudiced against indie tracks, Lovelace says there's at least one reservation that's well-founded: "A lot of times, radio will

look at a record and [think that] if anyone wants to buy it and there's no place to buy it, that will cause a lot of confusion. It can generate a lot of phone calls [to the station] about, 'Where can I buy this?' If the station wants to do sales research—if they play the record and then call five record shops to see if it's moving and none of them have got it—then that kind of throws a kink into their deal."

In servicing stations with compilation CDs that include tracks from various labels, Lovelace says he has learned that smaller stations are still open to indies. "We sometimes list the phone numbers of small labels, and I know they're inundated by stations who want more. They want the album. They want interviews and liners. A lot of that is because they can get [this participation] much easier than from a major label."

Lovelace predicts that Intersound, with its roster of once-prominent country acts—including Eddy Raven, Crystal Gayle, and the Gatlin Brothers—will be a strong contender in the market, noting that the label has its own field staff and nationwide distribution.

Buzz Ledford, VP of promotion for Step One Records, says the "biggest problem" indies face is lack of distribution. "We've been in business for 10 years. And it's taken us almost nine of them to put the very last piece of our distribution together—which was the Handleman and Western Merchandisers accounts." Step One uses a patchwork of about 10 distributors to cover the U.S. market.

Ledford also notes that some people confuse legitimate indies with

dream-selling custom labels, which will put anybody on record who is willing to overpay for it.

In recent years, Step One has made a name for itself in country circles by launching the career of Clinton Gregory. Gregory has since signed with Polydor. The label also has had considerable success with the Geezinslaws, a comic singing duo whose single, "Help, I'm White And I Can't Get



GREGORY

Down," remains a strong seller. The current Step One roster includes Gene Watson, Don Cox, Western Flyer, Rhonda Hart, and contemporary Christian artist Terry McMullan.

However, Step One's bedrock is catalog, Ledford notes. "We have a lot of what we call catalog acts—Ray Price, Faron Young, Kitty Wells, Jack Greene, Floyd Cramer. You would be absolutely amazed at the amount of product they sell in the Wal-Mart and Kmart stores."

Although these older artists occasionally record new material, in most cases their Step One product is repackaged and reissued music.

By Ledford's count, only three stations in the country have been steadfast in not playing Step One records. Otherwise, he says he thinks the label's singles have gotten a fair hearing. Even so, Gregory remains the label's greatest chart triumph, and his highest-ranking effort only went to No. 25 on the Hot Country Singles & Tracks listing in early 1992.

Step One has seven in-house pro-

motion people and frequently takes its artists on radio tours. "If we're hurting anywhere," Ledford says, "it's in not having field reps."

### MEDIA ATTENTION GROWING

Unlike Step One, Sugar Hill Records of Durham, N.C., has never looked to country radio to help it sell records. Radio did play a part in its success in 1983, however, when Epic Records released an album Ricky Skaggs had originally recorded for the smaller label. The album, "Don't Cheat In Our Hometown," was issued as Sugar Hill/Epic. It spawned three No. 1 singles and became one of Skaggs' best sellers.

Since then, Sugar Hill has contented itself with alternative marketing and promotion. One of its newer signings is Sweethearts Of The Rodeo, the sister act that recorded on Columbia Records for five years. Currently, the act has a music video, "Things Will Grow," in light rotation on CMT.

"We're definitely growing," says Bev Paul, Sugar Hill's marketing and sales director, "and we're seeing a lot more attention from media." She cites New Country magazine, which has a bluegrass section, and Rolling Stone, for its coverage of such Sugar Hill acts as Townes Van Zandt and Robert Earl Keen.

Paul also is encouraged by the upcoming Martha White-sponsored bluegrass concert series at Nashville's Ryman Auditorium. "It is another really good sign to us that there are alternative outlets—even in Nashville—for the music to be heard." She points out that the International Bluegrass Music Assn. will

be doing a market study to help labels pinpoint their consumers.

Sugar Hill got another media boost recently when its Nashville Bluegrass Band won a Grammy for best bluegrass album. The band has since been spotlighted on TNN's "Music City Tonight" show.

Paul says that video exposure has helped the label. "We have a much better time of it with television programming than we do with radio programming, [although] there've been some small successes on [album alternative radio]."

CMT currently programs music videos from the indie labels Rounder, Bellamy Brothers, Intersound, River North, Sugar Hill, and Justice.

Jeff Walker, president of Aristo-Media, headed the Con Brio country label that flourished in the late '70s. He says that things may change for the better for indies at radio. "There is no album-oriented country format yet, but with the duopoly situation enabling stations to have two or three outlets in every market, they're not going to compete with themselves on an AM and an FM. But if they're country fans, they might have a younger, progressive format on the FM and a more traditional, gold album format on the AM.

"I think we're going to see more of this in the next 12 months, and I think the Alison Krauss [Rounder] and the Jimmie Dale Gilmore [now on Elektra, formerly on Hightone] types are going to benefit."

Walker says that "playing the chart game tends to get independent labels in trouble . . . They just have to use a lot more marketing savvy."

## EMI KEEPS MULTIMEDIA PROJECTS IN THE FAMILY

(Continued from page 1)

Bell Atlantic to provide longform music videos for its interactive-TV rollout—it's not necessarily joining in their approaches to it, says Don Harder, EMI Records Group's senior VP of information technology and a member of its newly formed "emerging technologies team."

"We are trying to make this a very organic process within the company," says Harder. "Rather than creating a new entity and building walls within the company, we want to have these projects and initiatives come out of our existing operations. So the opportunity to produce and market the [CD-ROM] titles can come from Capitol or Angel, say, and not from some new multimedia label."

In addition to exploring various new business opportunities for ERG in all realms of new technologies, the emerging technologies team will function as a resource for those labels—suggesting, coordinating, and overseeing multimedia activities, Harder says, likening it to a "quarterbacking" role.

Also on the team are ERG senior VP of operations/logistics Joe Kiener; Steve Murphy, EMI Classics/Angel Records president; and Capitol Records executive VP Ralph Simon. The group reports to Terri Santisi, executive VP/GM of ERG.

"We are a music company, so one of the things the team had to conceptualize right off is, what is multimedia and emerging technologies to a music company?" Harder says.

The answers they have arrived at thus far encompass everything from the creation of music-driven interactive products, such as CD-ROMs, to

the exploitation of new methods of delivering traditional music products and merchandise, to the manufacture of CD-ROMs themselves.

Several CD-ROM projects are now in development, ranging from a retrospective-type project on the Beach Boys to classical liner notes to a disc featuring Queensryche, which is expected to be the first out of the gate by the end of this year. The Queensryche CD-ROM is due to bow along with that metal band's new album, Harder says—an approach he champions. "We are looking at creating as much synergy as possible between the CD and the CD-ROM. With both of those titles being carried in many of the same locations, we want to do a lot of cross-marketing."

As to the possibilities of one cannibalizing the other, Harder says that's an issue being studied for future simultaneous releases. "But the ROM will play initially to a different market than the audio CD," he notes.

Pricing for ERG's CD-ROMs will vary according to the type of product, Harder says. Angel Records' interactive liner notes, for instance—actually the first interactive products from the company—carry a price tag of only \$5. (Billboard, March 5).

ERG also is planning to use its vast musical resources in other novel ways, Kiener says, including artist-specific computer "screen savers" that would offer sound bites. It is talking with game publisher Crystal Dynamics about putting some of its developing artists onto games, as other labels have done, and also is in talks with game companies about expanding its distribution into new out-

lets, Kiener adds.

The CD-ROMs themselves will be manufactured in-house through EMI's manufacturing operation in Jacksonville, Fla., which added ROM capacity in January and already has turned out 2 million discs for a variety of outside game companies.

### BELL ATLANTIC VENTURE

Another key focus for the group is exploiting new delivery channels, and an early move on that front is the link with Bell Atlantic's Stargazer system, the first such association by a major record label with the interactive network. After having already tested the Stargazer on-demand service with its own employees, Bell Atlantic is expected to roll out services including movies-on-demand to about 1,000 consumer households in the Washington, D.C., area this summer, and expand rapidly thereafter.

Kiener says EMI will be part of that initial rollout, offering three longform videos on demand: Bonnie Raitt, Tina Turner, and Duran Duran. Pricing has not been set.

Although the initial videos are existing product, Kiener says EMI foresees creating compilation titles exclusively for on-demand use.

Equally of interest to EMI are the home shopping possibilities that interactive TV opens up for music product, Kiener says, as well as the unique synergies possible between, say, watching a film like "Sleepless In Seattle" and then going into the "virtual shopping mall" Stargazer environment to order the soundtrack.

"We believe, too, that there is a strong relationship between new

channels and old products in terms of new life," he says, referring to music-related merchandise such as T-shirts.

While Kiener and Harder acknowledge retailers' fears about labels providing digitized music over cable lines or selling merchandise via TV, they believe they are unfounded. "We see a coexistence here," Harder says. "These new channels provide the basis for us to get in contact with consumers that do not actively shop in the retail environment."

### WEA MOVES

Also looking at the retail environment is WEA Corp., which has formed a new multimedia division to be headed by VP David Archambault, most recently VP of Warner Custom Music's multimedia division from 1993-94.

"We are taking advantage of the existing distribution structure of WEA, and we are going to take a lot of the knowledge and expertise we have gained there and apply it to multimedia," Archambault says.

Any multimedia product developed by the Warner Music Group labels will flow through the multimedia division for distribution, but outside software companies also are a key target.

The division is yet another piece in WEA's one-stop-shopping option for software publishers, Archambault says. WEA Manufacturing replicates ROMs; Warner/Chappell Music licenses soundtrack music; Warner Special Products provides clearance and licensing of original masters from the Warner Music Group family

(Continued on next page)

## MCA TO REISSUE WHO BACK CATALOG

(Continued from page 8)

Marsh.

A 2½-hour video, "30 Years Of Live R&B," is being prepared for simultaneous release with the CD box in July. It contains mostly unseen performances, such as the band's Isle of Wight Festival appearance in 1970, a performance of "Anyway, Anyhow, Anywhere," and new interviews with Townshend, Roger Daltrey, and John Entwistle. The video has been compiled by Charlesworth and John Atkins, editor of the Who fanzine "Generations."

Since the delay of "30 Years Of Maximum R&B" has also stalled the start of the reissue series, both Polydor and the Who's management company here, Trinifold, were reluctant to divulge detailed information about the project. But it's thought likely that the program will begin with the

reappearance of the Who's classic 1970 album "Live At Leeds," with the inclusion of much new material from the concert, recorded at Leeds University.

"There are plans afoot for the back catalog to be revamped and re-aligned," Charlesworth told Billboard. "The thinking here is that, in putting the boxed set together, we've remastered a huge amount of the catalog. So if the catalog is going to be reissued, [Polydor] might just as well use the remastered versions and put on some bonus tracks."

Charlesworth estimates that the reissues will run over a two- or three-year period, with new liner notes added to each album in the series, which probably will be pitched at full price. None of the Who's catalog has been deleted in the U.K., but much of it is

available at mid-price.

Charlesworth acknowledges that "Live At Leeds" is the "first likely" release. "We've unearthed two-and-a-half hours of tapes [from the Leeds show]. We had access to Pete's library, and he's a real magpie. Everything's logged on computer. You look up 'Pinball Wizard' and there's, like 37 versions of it. He's saved things to such a degree that there's enormous amounts of stuff to choose from. There's also vague talk about doing another Who live album of stuff from 1965 to 1975—we turned up so many tapes that were so good."

The promise of new Who product has already been welcomed at both radio and retail. Richard Skinner, di-

rector of music programs at national commercial rock outlet Virgin 1215, says the boxed set "will probably increase the amount of Who that we play, especially as there's new material on there. In their day, they were my No. 1 band—one of the finest groups I ever saw live, and I love their old stuff."

Ian Lloyd, ground floor manager at HMV's Oxford Circus store in London's West End, adds, "The catalog sells very well, not only in terms of the common best-ofs for the uncommitted, but there's definitely a Who fan base replacing their vinyl with the CDs. The Who market would benefit from anything, including rarities, and any repackaging would do well."

For now, Who collectors can look forward to the appearance on "30 Years Of Maximum R&B" of such never-available nuggets as the band's version of Bo Diddley's "Here It Is," from its formative days as the High Numbers; a Keith Moon composition called "Girl's Eyes" on which he sings lead vocal; and a piece well-known to diehard fans titled "Jaguar," a complete three-minute song recorded as an automobile commercial. Charlesworth says with regret that he was unable to gain permission from the BBC to license any of the 22 tracks recorded by the Who for various broadcasts between 1965 and 1971.



by Geoff Mayfield

**THE 'BELL' TOLLS:** So, how big is the new Pink Floyd album? Well, although it sells a little less than half its first-week total, its tally is still large enough to outsell the No. 2 album by more than a two-to-one margin. In fact, this week's sum, roughly 226,000 units, is the second-largest number The Billboard 200 has seen since the post-holiday rush. Aside from last week, when Pink Floyd rang the bell with more than 456,000 units, you have to go back to the Jan. 15 issue—when Snoop Doggy Dogg topped the chart with 270,000 units—to find a bigger number, and in that case, Snoop benefited from the big traffic stores drew in the week that fell between Christmas and New Year's Day.

**HALF MAST:** By April 17, when "60 Minutes" commentator Andy Rooney aired his views on Kurt Cobain's suicide, a mess of folks had already rushed out to buy Nirvana albums, continuing the surge seen on last week's charts. "In Utero" again sees The Billboard 200's largest unit gain over the previous week (at No. 11, it misses the top 10 by less than 200 units), while "Nevermind" again posts the largest percentage gain (56-28). Both titles log sales gains larger than 70%, as does "Incesticide," which jumps 135-73. On Top Pop Catalog Albums, Nirvana's Sub Pop set "Bleach" rises 6-3 on a 39% increase... It is difficult to tell if news of Cobain's death had any impact on the debut by Hole (No. 55), the band fronted by his widow, Courtney Love, because some chain buyers had already predicted it would open with strong sales before either his death, or news stories about her own drug problems, came to light (see story, page 8).

**THE BILLBOARD 200** sports your typical top 10: a bit of rock, some pop and some R&B, a little country, and, oh yeah, some Gregorian chants. The Benedictine Monks of Santo Domingo de Silos, whose success has already made much noise in the consumer media, jump 12-6 on an 8% gain. What differentiates this from past Gregorian chant albums that haven't even dented the classical charts, let alone the big chart, is awareness. Beyond Angel's savvy publicity push, we wonder if Enigma's first album, which featured some chanting, whetted consumers' appetites for the real deal.

**BIG SCREEN, LITTLE SCREEN:** Despite the film's so-so box office run, the "Threesome" soundtrack explodes 98-53 on a 67% increase. General Public's cover of "I'll Take You There," which jumps 11-8 on Modern Rock Tracks, seems to be pushing the album... In the last three weeks, home video releases have stirred re-entries for "Dazed And Confused" (No. 125), Tina Turner (No. 157), and "Cool Runnings" (No. 172).

**NOTABLE:** Rollins Band's last album, "End Of Silence," peaked at No. 160 on The Billboard 200 and spent 27 weeks on Heatseekers, and a subsequent spoken-word set, "The Boxed Life," by front man Henry Rollins, failed to chart. But the group's newest, "Weight," weighs in at No. 33, a debut that removes it from Heatseeker status. The band appeared on Conan O'Brien's show April 15... Blue Note, the historic jazz label, still makes history. Last month, US3 earned the label's first gold record in its 50-plus-year life; last week, John Scofield & Pat Metheny's "I Can See Your House From Here" became the first Blue Note set to debut at No. 1 on Top Jazz Albums.

**SEE:** In the week the cancellation of "The Arsenio Hall Show" was announced, the show benefits Joshua Kadison (186-161) and Wu-Tang Clan (52-46). "The Tonight Show with Jay Leno" helps Patty Loveless jump 30 places (No. 109), and a "Late Show with David Letterman" rerun might have helped Meat Loaf's rise (35-31).

## CONTI, FOLIART TOP ASCAP FILM, TV WINNERS

(Continued from page 8)

to "Home Improvement" and "Roseanne." He also won a third award in the most-performed TV theme category.

This year's black-tie fete honored Ennio Morricone with the Golden Soundtrack Award. Morricone's hundreds of film scores include the forthcoming "Wolf," starring Jack Nicholson, and "Love Affair," starring Warren Beatty, and the music for "In The Line Of Fire," "Bugsy," and "The Untouchables."

Beatty presented the lifetime achievement award to Morricone. ASCAP's Bergman, composer Conti, and Jeff Apple, who produced "In The Line Of Fire," also participated in the tribute.

In addition, composer Henry Mancini was honored with the first ASCAP Masters Medallion. The award is presented to ASCAP members "who show a mastery of all the elements of leadership in the music world." Mancini, who was unable to

attend the ceremony due to illness, accepted the award from Bergman in a videotaped presentation.

Morricone (an SIAE member, licensed through ASCAP) was among the composers honored with the award for scores from the top box office films of 1993 for "In The Line Of Fire." Other recipients of the award included Anne Dudley (a PRS member licensed through ASCAP) for "The Crying Game," Elliot Goldenthal for "Demolition Man," James Horner for "The Pelican Brief," Trevor Jones (a PRS member licensed through ASCAP) for "Cliffhanger," James Newton Howard for "Dave" and "The Fugitive," Marc Shaiman for "A Few Good Men" and "Sleepless In Seattle," Howard Shore for "Mrs. Doubtfire," and Toru Takemitsu (a JASRAC member licensed through ASCAP) for "Rising Sun."

Additional top-rated TV theme winners included John Addison and Jeff Sturges ("Murder She Wrote"); Judy Hart Angelo, Gary Portnoy, and Craig Safan ("Cheers"); Jesse Frederick ("Full House"); Quincy D. Jones III, Will Smith, and Jeffrey Townes ("Fresh Prince Of Bel Air"); John Morris and J.A.C. Redford ("Coach"); Howard Pearl ("Roseanne"); and Jonathan Wolff ("Seinfeld").

Those honored for the most-performed TV themes included Angelo, Frederick, Portnoy, and Wolff.

Honorees for most-performed TV background scores were David Kurtz, Gary Remal Malkin, Dennis McCarthy, Earl Rose, and Christopher Stone.

## 'BEETHOVEN' SEQUEL GOES STRAIGHT TO SELL-THRU

(Continued from page 6)

the title is 5 million.

"We think we have the opportunity of a 'Free Willy,'" says Kairey.

Another surprise hit for Warner Home Video, "Free Willy," has sold more than 7.5 million units since its release last October.

In addition, the \$51 million box-office performance of "Beethoven's 2nd's" is just \$6 million shy of the original's box office.

MCA will support the title with a \$5 rebate with an additional tape purchase. Qualifying titles include "Beethoven," "We're Back," "Cop And A Half," "Kindergarten Cop," and "Twins."

The title also will be available in a

limited-edition "Puppy Pack," which includes the tape and a mini-plush "Beethoven" toy. The pack is priced at \$29.98 and is housed in a doghouse package.

Three phases of television ads are lined up, including a three-week campaign at street date, a Labor Day follow-up, and a final holiday push in December.

In total, the target-market group of women ages 25-49, as well as grandmothers 55 and older, will be exposed to "Beethoven's 2nd" ads about five times. The media frequency for kids ages 2-11 is four times.

Kairey says retailers will benefit from added exposure when CBS begins running the Saturday morning animated series "Beethoven" this fall.

MCA plans to unveil marketing details for "Jurassic Park" next month, Kairey says. EILEEN FITZPATRICK

## EMI MULTIMEDIA

(Continued from preceding page)

of labels; and Ivy Hill Corp. provides printing and packaging services.

Archambault expects the first multimedia titles—both in-house and from third-party suppliers—to begin flowing through his division in late summer or early fall.

In other WEA news from the content side of the multimedia equation, Andrew Leary has been appointed to the newly created position of VP of A&R and multimedia for Atlantic Records, reporting to Atlantic Records president Danny Goldberg.

His emphasis for the moment is on the development of film and TV soundtrack projects, he says, but he also will be responsible for exploring multimedia ventures for the label. Atlantic already is working on putting some of its artists' music on video games (Billboard, April 16).

Assistance in preparing this story was provided by Irv Lichtman.

## RELEASE YOUR OWN CDs!

Ready in 3 weeks!

500 CDs and 500 Chrome Cassettes only \$2,790

with two-color inserts and chrome tape



- INCLUDES:**
- Free Graphic Design
  - Proof Positive™ Reference CD
  - Major Label Quality
  - Money Back Guarantee

Call today for our new 1994 full color catalog: 1-800-468-9353

**DISC MAKERS**

1328 North Fourth Street • Philadelphia, PA 19122 • Outside USA (215) 232-4140 • FAX (215) 236-7763

# UPCOMING IN Billboard

A glance ahead at Billboard Specials

## MUSIC PUBLISHING

ISSUE DATE: MAY 7  
CLOSED

## SOUNDTRACKS

ISSUE DATE: MAY 7  
CLOSED

## BLUES

ISSUE DATE: MAY 14  
CLOSED

## INDIE AWARDS

ISSUE DATE: MAY 14  
CLOSED

## BILLBOARD LATIN MUSIC AWARDS PROGRAM GUIDE

ISSUE DATE: MAY 21  
AD CLOSE: APRIL 26

## FRANCE

ISSUE DATE: MAY 28  
AD CLOSE: MAY 3

## R & B

ISSUE DATE: JUNE 4  
AD CLOSE: MAY 10

## ARIF MARDIN 30TH ANNIVERSARY

ISSUE DATE: JUNE 4  
AD CLOSE: MAY 10

## PRODUCTION PEOPLE

ISSUE DATE: JUNE 18  
AD CLOSE: MAY 24

## CES/KARAOKE

ISSUE DATE: JUNE 25  
AD CLOSE: MAY 31

## "ENTER•ACTIVE FILE"

ISSUE DATE: JUNE 25  
AD CLOSE: MAY 17

NEW YORK: (212) 536-5004  
LOS ANGELES: (213) 525-2300  
NASHVILLE: (615) 321-4294  
FLORIDA: (305) 441-7976  
LONDON: (071) 323-6686

# The Billboard Bulletin...

EDITED BY IRV LICHMAN

## ARISTA 'PRODUCER' LABELS

Arista Records is about to release the first titles from the four new producer-driven R&B labels it has started up this year. Getting ready to debut are **Sean "Puffy" Combs'** New York-based imprint, **Bad Boy Entertainment**; **Vassal Benford's** Vaz Records, based in North Hollywood, Calif.; **Hiriam Hicks'** Philadelphia-based **Hiriam**; and a second label from Atlanta-based **Rowdy Records'** president **Dallas Austin**, called **R & Beats**. These new labels are modeled after **L.A. Reid** and **Babyface's** **LaFace Records**, which is distributed through Arista. No other information was available from Arista at press time.

## GEORGE MICHAEL TRIAL ENDS

**George Michael's** marathon 74-day trial ended April 13 with closing arguments from Sony counsel **Gordon Pollack** claiming that the singer's case was "deeply flawed" and that it differed from other artists' disputes with labels over restraint of trade. Justice **Jonathan Parker** refused to say when he would deliver the verdict, although insiders expect a decision in early May.

## BMG JAZZ MOVING TO CLASSICS DIV?

Bulletin hears there is a tug-of-war over whether the **Novus** and **Bluebird** jazz lines, with some 250 albums, should remain with the **RCA Records** pop unit under **Joe Gallante** or switch over to the classics

division. **BMG classics** chief **Guenter Hensler** marketed both classical and jazz product at **PolyGram** and apparently would like to do the same at **BMG Music**. **Steve Backer** oversees **BMG's** jazz interests. A spokesperson for **BMG Music** said the company has no comment.

## WILL U.K. BAN HORROR VIDEO?

Film censors in the U.K. are playing down reports that they have banned the release of horror film "**Beyond Bedlam**" after they took the unprecedented step of withdrawing its video rating a week after it was awarded. Film classification chief **James Ferman** has "put on ice" decisions to award ratings to any films containing high levels of violence until he receives clear guidelines from Parliament. This move delays and potentially prohibits the video release of a large number of U.K. films.

## BOURNE APPEAL ON 'RED' CASE

**Bourne Music** was expected at press time to file a federal appeals court action in New York calling for reversal of a lower court's denial of its claims that it had post-termination performance rights to "**When The Red Red Robin Comes Bob-Bob-Bobbin' Along**" (**Billboard**, Jan. 15). The case is considered a counterpart to a 1985 U.S. Supreme Court decision giving **Mills Music**, despite its loss of the song to the writers' heirs, continu-

ing mechanical royalty rights to "**Who's Sorry Now?**"

## LOOK FOR ORION ON CD VIDEOS

**Orion Home Video** has become the latest company to pact with **Philips Media** to release titles on 5-inch video CD, following earlier agreements with **Paramount Home Video** and **MGM/UA Home Video**. Under the agreement, **Philips** will be able to select titles from an **Orion** catalog that includes "**Silence Of The Lambs**," "**Dances With Wolves**," and "**Robocop**." **Philips**, which plans an initial release of 10 titles in the second half of the year, says the discs will be encoded based on the **White Book** standard, which should allow playback on any **White Book-compatible** Video CD machine as well as on **Philips'** own CD-I player.

## ZITO EXITS SONY VP SLOT

**Bob Zito** leaves his post as VP of communications for **Sony Corp.** of America, **Sony's** corporate parent in the U.S., and for **Sony Parent Corp.** to rejoin the **New York Stock Exchange** as VP of communications, effective May 2. He joined **Sony** in 1990 as director of public affairs. He reported to **Sony U.S. chief Mickey Schulhof**.

## QUEEN'S AWARD TO EMI U.K.

**EMI Records U.K.** has won the prestigious **Queen's Award for Export Achievement**, thanks in part to the global sales of **Paul McCartney**, **Tasmin Archer**, **Duran Duran**, **Jesus Jones**, and **Queen**.

## Monks, In Top 10, Make Surprises A Habit

THERE IS ONLY ONE new title in the top 10 on the **Billboard 200**, and it's a history-making one. Sandwiched between **Counting Crows** and **Bonnie Raitt** is an album by the **Benedictine Monks of Santo Domingo de Silos**. The historic aspect of "**Chant**" moving from No. 12 to No. 6 is that **Angel Records**, **EMI's** classical label, has its first top 10 album on **The Billboard 200**. **Angel** made a splash in 1985 with **Andrew Lloyd Webber's** "**Requiem**," featuring the voices of **Placido Domingo** and **Sarah Brightman**, but even with such heavyweight names, that disc only made it to No. 77. Perhaps the brothers will match the **Singing Nun's** peak of No. 1 after all.

LONG DIVISION: In its second week on **The Billboard 200**, **Pink Floyd's** "**The Division Bell**" has eclipsed the group's classic "**Dark Side Of The Moon**" in terms of weeks at No. 1. "**Moon**" had a solitary week at the top, while "**Bell**" now has a second week under its clapper.

THIS I SWEAR: **All-4-One** continues its chart blitz with a second top 40 single. While the remake of "**So Much In Love**" is still in the top 10 (at No. 7), the quartet's second release, a cover of "**I Swear**," rockets from No. 72 to No. 39. So the group has scored with two songs that originally were hits 31 years apart. "**So Much In Love**" was No. 1 for the **Tymes** in 1963, and "**I Swear**" was a No. 1 country hit and a No. 62 pop hit earlier this year for **John Michael Montgomery**. Both versions of "**I Swear**" are on the **Hot 100**.

AS IN DION, CHER, AND MADONNA: Of the six singles that debut on the **Hot 100**, three are by artists who use only one name. **Aaliyah** has the highest new entry

with "**Back & Forth**," written and produced by the artist who tops the **Hot 100** for the fourth week, **R. Kelly**. **Gabrielle** debuts with her second single, "**I Wish**," and **Patra** is new on the chart with "**Worker Man**." The only solo artist who goes by two names to debut on the **Hot 100** is **Celine Dion**, new at No. 65 with "**Misled**."

BUMP TRUMPS: **R. Kelly** is this close to setting a new record. No, not for the most mentions in **Chart Beat**. His "**Bump N' Grind**" is the No. 1 R&B single for the 10th consecutive week, tying **Marvin Gaye's** "**Sexual Healing**" for the second-longest run at the top since the chart was reintroduced in 1965. If **Kelly** remains king of the hill for two more weeks, he'll have the longest-running No. 1 R&B single of modern times.

TOP OF THE WORLD: Where in the world is **Ry Cooder**? Sitting at No. 1 on the **Top World Music Albums** chart with **Ali Farka Toure**. Their "**Talking Timbuktu**" on **Rykodisc's** **Hannibal** label is the first disc to enter at No. 1 since the chart was introduced May 19, 1990. Ironically, they knock out "**Love & Liberte**" by the **Gipsy Kings**. That group had the first No. 1 album on the world music chart, "**Mosaique**."

YOU GOTTA HAVE FAITH: Newcomer **Faith Hill** is two-for-two as her remake of "**Piece Of My Heart**" tops the **Hot Country Singles & Tracks** chart. Her first single, "**Wild One**," had a four-week run at No. 1.

BOSS/NOT BOSS: **Larry Dhooghe** of **Forest Grove, Ore.**, observes that the top 10 status of "**Streets Of Philadelphia**" extends **Bruce Springsteen's** record of having the most top 10 hits (12) without ever hitting No. 1.



by Fred Bronson