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PAGE 8

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MAY 21, 1994

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WOMAD Back For 2nd U.S. Tour Western, World Music Acts Team Again

BY PAUL SEXTON

LONDON—Peter Gabriel, Arrested Development, and Midnight Oil are among the Western stars joining a roster of world music luminaries in July on the U.S. leg of the 1994 World Of Music And Dance festival.

The North American WOMAD tour is set to run July 8-20 and capitalize on the success of last September's U.S. debut of the multicultural music, arts, and technology fest, which originated in the U.K. in



GABRIEL



DIBANGO

1982. Although the full West Coast itinerary is still subject to confirmation, the eight-date tour is slated to open in Los Angeles July 8 and include stops in San Francisco, Atlanta, Columbus, Ohio, Washington, D.C., New York City, Saratoga Springs, N.Y., and Boston.

West Coast dates would star Arrested Development, Midnight Oil, Gipsy Kings, Manu Dibango, and Yousou N'Dour, with Queen Latifah added for one date. The East Coast bill features Gabriel, Arrested Development, Midnight Oil, the Levellers, Live, and South African Lucky Dube. All shows include Ghana's Mustapha Teddy Addy and the Royal Obunu Drummers, Turkmenistan's Ashkhabad, the Guo Brothers from China,

(Continued on page 73)

Al Bell Turns Bellmark Into A 'Beautiful Experience'

BY J.R. REYNOLDS

LOS ANGELES—With the single "The Most Beautiful Girl In The World" sitting pretty near the top of several Billboard charts, recording industry veteran Al Bell's dream of creating an enduring business entity appears to be coming true—much as it did when he piloted Stax Records to success some 20 years ago.

"The Most Beautiful Girl," the current single by the artist formerly known as

Prince, landed on Bellmark after the artist arranged with Warner Bros. to take a project outside of the WEA system. After surveying the indie landscape, Levi Seacer, president of the artist's recently formed NPG label, decided Al Bell was the man for the job.

The decision proved fruitful. Bellmark's promotion, marketing, and distribution efforts have taken "The Most Beautiful Girl," which was released Feb. 14, beyond

(Continued on page 74)



BELL



SEACER



TAG TEAM



BELLMARK RECORDS

Slow Build Pays Off For SBK's Kadison

BY CARRIE BORZILLO

LOS ANGELES—Since its release a



KADISON



year ago, Joshua Kadison's SBK/EMI Records Group debut, "Painted Desert Serenade," has gained

(Continued on page 73)



Canadian Inuit Singer Susan Aglukark's 'Arctic Rose'

PAGE 44

Green Jelly's Land Of Ooz: Zoo Act Opens Vid Facility

BY DEBORAH RUSSELL

LOS ANGELES—Green Jelly is oozing into the production business. The Zoo Entertainment rock act, known for its elaborate costumes, interactive stage shows, and outrageous videos, has opened the doors to its own Hollywood-based production house, Ooz Jelly.

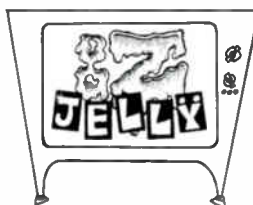
The company is a joint venture between Zoo president Lou Maglia and Green Jelly leader Bill Manspeaker. Zoo Entertainment in-

vested about \$1 million to equip the state-of-the-art, digital audio/video production and postproduction facility, which opened its doors May 9.

"This is part of my original concept for Zoo," says Maglia, "which was to have a synergy of companies that would feed off of each other and utilize one another's creative abilities."

The Ooz Jelly site, housed in a studio once owned by Frank Zappa, comprises an office building and

(Continued on page 81)



Jorge Ben Jor, WEA Turn Efforts To U.S.

BY JOHN LANNERT

MIAMI—With his showcase Tuesday night (17) at Billboard's fifth annual

International Latin Music Conference here, Brazil's renowned singer/songwriter Jorge Ben Jor hopes to take his initial step toward penetrating the U.S., a market he covets but has been un-

able to crack.

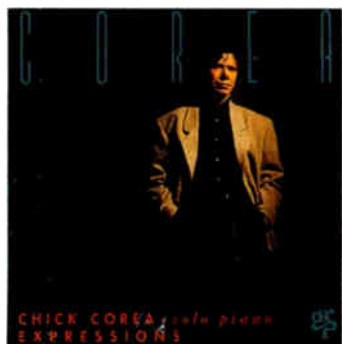
"I want to have a career in the United States, but it is difficult," admits Ben Jor, whose latest album, "Jorge Ben Jor 23," is scheduled to ship June 7 on Tropical Storm Rec-

(Continued on page 75)



BEN JOR

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The Billboard Latin Music Conference
A Billboard Spotlight

FOLLOWS PAGE 44

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the live side of the story

Phil Collins

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TOUR

5/17, 18, 20, 21	Mexico City	Sports Palace
5/23	Monterrey, Mexico	Monterrey Amphitheatre
5/25	The Woodlands, TX	Cynthia Woods Mitchell Pavilion
5/26	Houston	The Summit
5/27	Dallas	Reunion Arena
5/29	St. Petersburg, FL	Thunderdome
5/30, 31	Miami	Miami Arena
6/2	Orlando	Orlando Arena
6/4	Atlanta	Lakewood Amphitheatre
6/5	Charlotte, NC	Blockbuster Pavilion
6/7	Raleigh, NC	Walnut Creek Amphitheatre
6/9, 10	Mansfield, MA	Great Woods
6/11	Saratoga Springs, NY	S.P.A.C.
6/13, 14	Montreal	Forum
6/16, 17	Toronto	Skydome
6/19, 20, 22	Philadelphia	Spectrum
6/23	Landover, MD	U.S. Air Arena
6/25, 26	East Rutherford, NJ	Meadowlands
6/28, 29	Auburn Hills, MI	The Palace of Auburn Hills
6/30	Burgettstown, PA	Star Lake Amphitheatre
7/2, 3	Wantagh, NY	Jones Beach Amphitheatre
7/5	Hartford	Hartford Civic Center
7/6, 7	New York City	Madison Square Garden
7/9	Hershey, PA	Hershey Park Stadium
7/11, 12	Richfield, OH	Richfield Coliseum
7/14	Noblesville, IN	Deer Creek Amphitheatre
7/15	Columbus	Polaris Amphitheatre
7/16	Milwaukee	Marcus Amphitheatre
7/18	Cincinnati	Riverbend Music Center
7/20, 21	Rosemont, IL	Rosemont Horizon
7/22	Moline, IL	The Mark
7/24	Maryland Heights, MO	Riverport Amphitheatre
7/25	Kansas City, KS	Sandstone Amphitheatre
7/27	Englewood, CO	Fiddler's Green Amphitheatre
7/28	Salt Lake City	Delta Center
7/30	Las Vegas	MGM Grand Garden Arena
7/31	Phoenix	Desert Sky Pavilion
8/4	Sacramento	Arco Arena
8/5	Mountain View, CA	Shoreline Amphitheatre
8/8, 9	Inglewood, CA	Great Western Forum

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HOT SINGLES

TOP VIDEO

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A*Vision Agrees To Buy Rival Maier Group Deal Will Give WEA Lion's Share Of Fitness Market

BY SETH GOLDSTEIN

NEW YORK—Time Warner subsidiary A*Vision Entertainment, which became embroiled in a lawsuit with The Maier Group a few weeks ago, has decided acquisition is the better way to outmuscle the competition in the fitness video market.

Its early-May agreement to purchase Maier, distributor of the top-selling "Buns Of Steel" series, gives A*Vision more than a 50% share of the exercise tape market, which was estimated by Cambridge Associates Inc. at \$280 million in 1993 and \$300 million this year. A*Vision could garner fitness revenues of \$90 million-\$100 million this year, based on Cambridge's projected wholesale total of \$174 million, up from \$160 million.

If the "Buns" series' popularity holds, the other beneficiary will be Time Warner's WEA, which distributes the A*Vision line. WEA video revenues, primarily from A*Vision, LIVE Home Video, and ABC Video, now exceed \$200 million, says WEA VP John Scott. "A*Vision has a very aggressive strategic plan to be the dominant player in exercise. This is one of the final pieces."

Neither A*Vision nor Maier, which had gotten the once-over from several interested parties in recent months, will comment on the purchase price. However, trade sources say New York-based A*Vision has agreed to pay as much as \$40 million for its crosstown competitor, thought to have sales of \$15 million-\$20 million. Both parties anticipate a June closing.

The buyout gives A*Vision the right to exploit the "Buns" trademark and could take the company into syndicated television and brand-name accessories such as clothing and workout equipment. Maier was already headed in that direction when it sued A*Vision for trademark infringement (Billboard, April 23) involving releases featuring former "Buns" star Tamilee Webb, who had changed labels.

A*Vision's addition of Webb was preceded by its signing of exercise heavyweights Jane Fonda, Kathy Smith, and newcomer Susan Powter. Powter's second tape, a food-and-fitness program titled "Shopping With Susan Powter," is slated for release later this year.

At the same time, A*Vision president Stuart Hersch is moving vigorously into children's entertainment. This spring, he outbid PolyGram Video for the rights to Saban Entertainment's "Mighty Morphin

Power Rangers" TV series. The agreement between A*Vision and Saban, finalized in early May, also includes the Saban catalog and "VR Rangers," premiering in syndication this fall. PolyGram, which retains Saban's "X-Men," another syndication hit, says it has delivered more than 6 million copies of 10 "Power Ranger" episodes.

Sources indicate that A*Vision is paying a higher advance and will receive a much lower distribution fee than usual to pick up where PolyGram leaves off. "It shows me they continue to have a war chest," says an industry executive familiar with children's

product. "But what's their agenda? With what [A*Vision] is paying, they can't afford to make a single mistake."

Similar questions about returns on investment follow the Maier announcement. "How much do you really want of the exercise market?" a video executive asks.

Much depends on the continued success of the original "Buns" series, at \$9.95 suggested list. The first release, "Buns Of Steel," was a mail-order item until Maier acquired it, developed a retail strategy, ex-

(Continued on page 81)

Nat'l Music Foundation Gala To Honor Billboard's 100th

NEW YORK—The National Music Foundation will host a gala party to honor Billboard magazine on its 100th birthday. The party, to be held Nov. 15 at the Marriott Marquis here, will benefit the foundation's National Music Center in Lenox, Mass.

The evening will be highlighted by star-studded entertainment showcasing the artists and music that have been covered in Billboard's pages over the past century.

"Billboard exemplifies the music industry," says Gloria Pennington, president/CEO of the National Music Foundation. "What better way to celebrate Billboard's 100th anniversary—and our first anniversary—than with a party paying tribute to Billboard's role in music history."

The National Music Foundation is a non-profit organization whose mission is to build the National Music Center. The center will be a multi-functional facility, including a residence/retirement complex for professionals from the music, radio, and recording worlds; an interactive museum of American music; performance spaces; educational programs; a library; and a music archive. Warner Music Group, Sony Music, and Dick Clark Productions are among the early supporters of the project. The center already has granted scholarships and conducted mentor programs for young students.

It was the foundation's charter and music industry support that convinced Billboard president and publisher Howard

Lander to proceed with the event. "The National Music Foundation has made great strides in a short time frame to establish the viability of creating a cultural oasis for the music industry. We are proud they have chosen the milestone of our centennial to focus attention on such a worthy cause," says Lander.

The foundation's board of directors is chaired by Dick Clark and includes artist members Johnny Cash, Hammer, Reba McEntire, Jessye Norman, and Smokey Robinson, as well as industry executives Charles Koppelman, chairman/CEO of EMI Records Group North America; Bob Morgado, chairman of Warner Music Group; Ed Saloman, president of UniStar Radio Networks; and Al Teller, chairman of MCA Music Entertainment Group.

Billboard's 100th anniversary also will be commemorated with a special centennial issue, to hit newsstands Nov. 1. The special issue will chronicle Billboard's role in shaping American music, as well as the magazine's profound effect on popular culture.

Founded Nov. 1, 1894, Billboard originally was devoted to the interests of advertisers, billposters, printers, and organizers of fairs and carnivals. Today, Billboard is the leading newsweekly of the music, home video, and home entertainment industries with more than 200,000 readers in 107 countries.

For more information on the anniversary dinner, call 413-637-1800.

THIS WEEK IN BILLBOARD

MULTIMEDIA FACES THE MUSIC

Billboard's Deborah Russell reports on a May 7 symposium sponsored by NARAS, where the music and interactive industries came together to discuss ways in which the two will connect in the future. Also in the Enter*Active File, Marilyn A. Gillen has the story of a Princely new CD-ROM from the artist who dares not speak (or at least pronounce) his name. **Page 52**

PROFIT ISSUES DOMINATE NAVD

Attendees at the April 30-May 4 National Assn. of Video Distributors convention in Carlsbad, Calif., focused on issues that affect their own bottom line. That agenda was disturbed only by a dispute over the trade group's membership rules. Seth Goldstein reports. **Page 53**

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Eagles May Rise Above Lawsuits

Actions Not Expected To Hamper Album

BY MELINDA NEWMAN

NEW YORK—Despite the number of lawsuits circling the Eagles, attorneys for the band contend that none of the existing cases have to be resolved in order for a new album to come out in the fall as planned.

"There would be legal complications, but they're not insurmountable," says Don Henley's attorney, Don Engel. "[Releasing the new record] is something we're working toward. We definitely feel that the album can come out."

Glenn Frey's attorney, Peter Lopez, concurs. "This is obviously an issue which lawyers can differ about, but we take the position that it would not be necessary to resolve the suits" before a record can come out.

The Eagles have announced plans to release a new album in August or September, culled from the band's recent MTV taping and four new songs that were recorded in the studio. The

new songs are "Get Over It," "The Girl From Yesterday," "Learn To Be Still," and "Love Will Keep Us Alive." The record will coincide with the band's first tour in 14 years.

Stumbling blocks complicating the issue are primarily Geffen Records' suit against Henley and his counterclaim, as well as MCA's suit against Frey and his counterclaim.

In January 1993, Geffen Records filed suit against Henley, alleging breach of contract on the part of the singer for failing to deliver three albums per a 1988 agreement. Henley contends that the 1988 agreement was merely an addition to Henley's 1984 contract with Geffen, and that therefore he was allowed to terminate the contract in 1992 in accordance with a California labor code clause known as "the seven-year-rule." (Billboard, Feb. 13, 1993).

In August 1993, Henley amended his counterclaim against Geffen, alleging that David Geffen had held dis-

cussions with other record companies to ensure that they would not sign Henley (Billboard, Sept. 11, 1993).

There has been no resolution of those suits, according to Engel. "The appearance of the [new] album increases the possibility of a settlement slightly," he says, but adds that he doesn't see the case "any closer to settlement than it was one, two, or three months ago." Geffen's attorney did not return calls by press time.

In February 1994, MCA filed a similar suit against Frey, alleging that the singer breached his contract with

(Continued on page 74)

Artists, Labels Rally Around Musicians Assistance Program

BY BRETT ATWOOD

LOS ANGELES—The death last month of Nirvana frontman Kurt Cobain ignited a sudden flurry of industry support for the Musicians Assistance Program (MAP), a 2-year-old drug and alcohol abuse resource and referral service. The activity includes a benefit album that will feature Eric Clapton and Elton John and concerts featuring the Spin Doctors.

Several major labels have become active sponsors of the non-profit program since Cobain, an

admitted heroin addict, committed suicide April 8. Label sponsors are asked to pledge \$10,000 per year for at least five years.

Participating labels include Atlantic, Capitol, Geffen, and Motown, as well as the film unit of Warner Bros. Pictures. Program founder Buddy Arnold says he has a verbal commitment from Warner Bros. Records, but the label was not an official sponsor at press time.

"Some very powerful people have just come aboard, which enables us to move ahead nicely," says Arnold, who used his experience as both a musician and ex-addict to start the program in April 1992.

With a yearly budget of \$150,000, MAP is taking a more aggressive approach to fundraising this year that will include the album and concerts.

Clapton and Dr. John are the first two acts to commit to the benefit compilation album, according to producer Stewart Levine, who is also on the MAP board of directors. Most of the donated tracks on the project will have been previously released, but Levine hopes to include a few original songs. All profits from the yet-to-be-titled album will benefit MAP. A label and distributor for the record, due later this year, were not determined at press time.

The benefit concerts featuring Epic act the Spin Doctors are scheduled for June 12 and 13 at the Bottom Line in New York City. All proceeds will go to MAP, according to David Sonenberg, who man-

(Continued on page 77)

Gaylord Adds Christian Vid Channel Z Music To Stable

NASHVILLE—Gaylord Entertainment has added a fourth cable network to its holdings with the purchase of 95% of the outstanding stock of Z Music, a contemporary Christian music video channel.

Z Music—which has already begun moving its base of operations from Lake Helen, Fla., to Nashville—reaches an estimated 10 million homes, including 1 million via cable. The 24-hour-a-day service began

broadcasting a little more than a year ago.

Gaylord's other networks are the wholly owned TNN and the majority-owned CMT and CMT Europe.

E.W. Wendell, Gaylord's president/CEO, cites both the recent history and immediate prospects of Christian music sales increases as prompting his company's purchase of the new network. "With our expertise in managing music video networks and the growth in this musical genre," he said in a prepared statement, "we think this will become a real growth opportunity [for us]."

Wendell says he expects the growth rate for Z Music to be considerably slower than it has been for CMT—which is available to 27 million cable-connected homes in the U.S.

Ken Yates will remain Z Music's president and will report to David Hall, Gaylord's senior VP for cable networks.

A spokeswoman for Hall could not confirm whether Gaylord executives had consulted with Christian music labels before making its deal with Z Music. But she noted that the company had done "countless hours of research" before reaching its decision to buy.

Robert Beeson, head of Brentwood Music's Essential Records, a contemporary Christian label, says, "We're very excited about this acquisition. Video is going to be a primary vehicle for us, and it renews our commitment to make video a priority for our artists. We're probably reaching only 10% to 15% of the true Christian market. So it's exciting to see that it's going to branch out from there. It's going to be good for ministry and business, as well as for Gaylord and Z Music."

Z Music's current playlist, as reported to Billboard, includes clips by Wayne Watson, Cindy Morgan, Steven Curtis Chapman, Hokus Pick, Twila Paris, Al Denson, Michael Sweet, Bruce Carroll, D.C. Talk, Rich Mullins, Audio Adrenaline, Iona, Eric Champion, and Ray Boltz.

EDWARD MORRIS



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

'Jurassic' Video Game Arrives In 3DO

BY MARILYN A. GILLEN and EILEEN FITZPATRICK

NEW YORK—Dinosaurs extinct? Not judging by the activity surrounding the hit film "Jurassic Park," which is getting another life as a video game from Universal Interactive Studios several months before it will bow in video stores via MCA Home Video.

Developed for the fledgling 3DO multimedia system and expected to retail for \$55-\$59, the game is the first title from Universal Interactive Studios, formed in January with a mandate to develop interactive properties (Billboard, Jan. 15), but it is only the latest in a line of movie spinoffs to target the retail marketplace.

Although some spinoffs, such as "Aladdin," have proved as big as their progenitors, others, like "E.T.," have been big disappointments at cash registers for video retailers who have recently gotten into gaming and have felt most comfortable (rightly or wrongly) ordering film-related products.

"The whole thing is the game," says Rob Biniatz, COO for Universal Interactive Studios, which plans to develop its titles both in-house and through outside producers. "We've seen from the marketplace that it doesn't matter how popular the movie was—the game has to be good. Not everyone in Hollywood recognizes that, and retailers still need to edu-

cate themselves [on] how to recognize that, to sort the good from the bad. We believe we've made a great game."

Greg Goriski, the director/designer of "Jurassic Park Interactive" who says he sat through 22 screenings of the film, says most movie games have had "very little to do with the movie—other than licensing the name to put on the box. We used models of the actual dinosaurs from

the film, we used the story and characters from the movie—so you avoid that disappointment from people who have seen the movie."

"That's why we formed Universal Interactive," Biniatz adds. "We didn't just want to license out the name anymore."

Debuting with a title for the 3DO player, which is manufactured so far only by Panasonic and in the early

(Continued on page 79)

Christian Singer Michael English Leaves Industry

BY BOB DARDEN

WACO, Texas—Warner Alliance lost its best-selling artist May 6 when Christian music superstar Michael English announced his decision to leave the Christian music industry and the label dropped him from its roster.

At press time, meetings were still under way to determine what action the label should take regarding returns of existing English product, catalog, and pre-existing orders.

Following the Dove Awards, held April 28 at the Gospel Music Assn.'s annual convention in Nashville, English and Warner Alliance issued a joint statement saying English "would be withdrawing from the Christian music industry because of mistakes he has recently made." English returned the six Dove Awards he had won this year.

English and Warner Alliance have declined further comment or elaboration.

Although official releases from Warner Alliance and the GMA have not specified the reasons for

(Continued on page 77)

Compton's New Order For CD-ROM Vid Distributors Applaud Firm's Efforts

BY SETH GOLDSTEIN

CARLSBAD, Calif.—Compton's NewMedia wants to bring video industry-style order to the chaotic CD-ROM marketplace, and its efforts apparently will have the support of video distributors eager to introduce computer-driven programming to their account bases.

Beginning in June, under the direction of worldwide marketing VP Bill Perrault, Compton's will put precise dates on the ordering and delivery deadlines for CD-ROM releases scheduled to reach retail in the third and fourth quarters. Perrault, who joined Compton's recently from Columbia TriStar Home Video, where he had marketing responsibilities,

hopes to create what he calls an "orderly system" that will include in-store promotional aids and national print advertising, long commonplace with prerecorded videocassettes.

Computer software retailers dominate CD-ROM sales at present, but Perrault sees Compton's line as "just another [stock keeping unit]" for mass merchants and record and video chains. "It's really another form of entertainment," he adds, especially as Compton's continues to widen its releases to include titles like "Imagine," featuring John Lennon, and the rock musical "Tommy."

Perrault needs the participation of video outlets to fulfill the "test drive" function, allowing consum-

(Continued on page 57)

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Artists & Music

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O'Brien's Late-Night Show Shines Light On New Acts

BY JIM BESSMAN

NEW YORK—It doesn't offer the audience share of its competitors, but "Late Night With Conan O'Brien" is delivering more exposure for new music artists than has been available heretofore on regular broadcast outlets.

"They're putting on quality young artists covering the entire gamut, which is great from a business standpoint," says Wayne Isaak, A&M Records' executive VP of publicity and East Coast operations. "But personally, as a viewer who occasionally stays up late, I love being able to get to see acts I

don't get to see anywhere else. They've really turned having a smaller audience into a positive by booking adventuresome music."

"Late Night," which went on the air in the fall of 1993, was the first show to book A&M's Sheryl Crow, who has since appeared on "The Late Show With David Letterman." "We just had on David Wilcox—an artist we love and
(Continued on page 85)



PITT

Continued on page 85

Nordenstam Big In Japan, Europe Swede's Soft Singing Is Heard Globally

BY THOM DUFFY

STOCKHOLM—With a voice as soft and enchanting as a child's whisper, singer Stina Nordenstam is being heard around the globe, from her native Sweden to the U.K.—where EastWest Records has signed her for the world—to Japan, where she has achieved her strongest sales to date.

The jazz, folk, and classical influences of Nordenstam's 1991 debut album, "Memories Of A Color," and its 1994 follow-up, "And She Closed Her Eyes," have prompted a growing awareness of the artist in Europe. In a breakthrough this month for Nordenstam, MTV Europe added the video of "Little Star," the

first single from "And She Closed Her Eyes," to its Buzz Bin rotation with 17 plays weekly. The atmospheric clip was filmed by French director Michel Gondry, known for his 1993 work with Björk.



NORDENSTAM

Klas Lunding, A&R manager of Telegram Records in Sweden, which released "Memories Of A Color" in 1991 in a joint venture with Caprice

Records.

Max Hole, managing director of EastWest Records U.K., whose ear for unique singer/songwriters previously led him to sign Tori Amos, says he was taken with Nordenstam's distinctive style. "She has such a tremendous command of the English language and is as good as anybody in lyric writing," says Hole. "And her voice is so unique. It is recorded very 'dry,' as if it is touching you as she sings."

However, marketing Nordenstam's music has presented a distinct challenge to EastWest and its sister labels worldwide. The singer prefers the creative seclusion of the studio to the concert circuit. "I can
(Continued on page 77)

Dutch Dance Duo Scores Int'l Hit With 'Doop'

BY WILLEM HOOS

AMSTERDAM—A simple home recording studio in the western outskirts of Dutch port city The Hague is the breeding ground for what is likely to become a global hit single once it is released this summer in the U.S. and Japan.

Two Dutch musicians, Ferry Ridderhof and Peter Garnefski, composed, arranged, and produced the single, "Doop," which has sold nearly 1 million copies in Europe, according to Dutch record company CNR Music, which originally released the house production in the Benelux on its Clubstitute dance label.

"Doop" is described by the duo as "a happy, 130 beats-per-minute house production with strong charleston influences." It became a huge hit in the U.K., where it sold some 600,000 copies, topped the national singles chart for three weeks, and caused a Charleston revival in young and old sections of the British population.

The single also has become a hit in various other European countries, including Germany, France, Ireland, Holland, Belgium, Spain, Italy, and Finland. "Doop" also entered the charts in Australia. In the near future, it will be released in Japan and other territories. The release likely will come out on MCA in the U.S. and Canada in the first half of June, although the agreement had not been finalized at press time, according to an MCA spokesman.

The Dutch duo is quite surprised by the international chart impact of "Doop," an instrumental with only three words: "Doopi, Doopi, Doop." Garnefski says, "Of course, we know that it is a strong composition. However, we didn't expect that it would become such a huge chart."
(Continued on page 79)



Lena's Label. Blue Note Records president Bruce Lundvall welcomes Lena Horne to the label. Horne's first Blue Note recording, "We'll Be Together Again," is due out May 9. Shown, from left, are Lundvall; Horne; Tom Evered, Blue Note VP of marketing; and Sherman Sneed, Horne's manager.

RCA's Patrick Bruel Aims To Break Down Language Barriers

Written by Philippe Crocq in Paris and Dominic Pride in London.

PARIS—With French singers such as Liane Foly and Patricia Kaas already eroding the prejudices of English-speaking audiences, hopes are high that "Bruel," by French phenomenon Patrick Bruel, could be among the biggest-selling international albums to come out of France.

A multilingual singer/songwriter with a double life as an actor, Bruel's popularity comes from his ability to translate his songs and personality into other languages and into other media.

Bruel's last album, "Alors Re-

garde," released in 1990, has broken the 2.5 million-unit barrier worldwide in its different forms, according to his label, RCA France, and a double album, "Live," has sold more than 900,000 copies.

More intriguing is the fact that of a combined total 3.4 million units, Bruel has sold 800,000 outside France, a proportion that at one time would have been unheard of, but is beginning to appear normal as French artists command a wider audience.

"Bruel" marks a change of direction for the artist: the same themes of love, longing, and social consciousness are in the lyrics, but
(Continued on page 79)



BRUEL

Albert Collins Honored At Handy Ceremony Late Singer/Guitarist Gets 3 Top Blues Trophies

BY CHRIS MORRIS

MEMPHIS—Voters paid homage to Albert Collins at the 15th annual W.C. Handy Blues Awards, naming the late singer/guitarist blues entertainer of the year, top blues instrumentalist (guitar), and contemporary blues male artist of the year during the May 5 ceremonies here.

Vocalists Etta James and Bobby "Blue" Bland and pianist/singer Pinetop Perkins were the other multiple-award winners announced during the Orpheum Theatre show.

Sentimental favorite Collins, who died of cancer in November (Billboard, Dec. 11, 1993), finally dethroned Buddy Guy as entertainer of the year. Guy had won the award, which is the top prize in the blues world, the last four years in a row.

John Boncicino, who managed Collins until his death, was visibly moved as he accepted the three Handy trophies. "His spirit will al-

ways be here, even though his flesh isn't," he said.

The '94 ceremony followed last year's Handy presentation by just seven months. The event was moved from October to coincide with the city's monthlong Memphis In May celebration.

On May 6-8, thousands of fans clogged Beale Street and packed

four stages on the shores of the Mississippi River for the Beale Street Music Festival, which featured entertainers ranging from bluesmen like Guy and Otis Rush to Bob Dylan, the Black Crowes, and Beck.

The hoopla did not appreciably increase attendance at the Handys, which moved to the opulent Orpheum this year from the relatively modest confines of the nearby Peabody Ho-

tel. The 2,400-seat hall was about half full; the '93 show drew 700.

Still, David Less, executive director of the Blues Foundation, which presents the Handys, expressed some satisfaction with the turnout. "We sold more tickets this year than we did last year," Less said. "We couldn't stage the show we did [May 5] at the Peabody."

Performers at the well-paced awards show included Joe Louis Walker, Marcia Ball (with guest Delbert McClinton), Koko Taylor, Jimmy Rogers, Kenny Neal, John Hammond, and the eccentric acoustic bluesman CeDell Davis.

Several in attendance voiced skepticism about the incongruous pairing of two well-known Memphians, actress Cybill Shepherd and singer Isaac Hayes, as hosts. Shepherd kicked off the evening with a medley of "Walking The Dog" and "Who's
(Continued on page 67)



COLLINS

Songwriting Teams Are Among ASCAP's Top Of The Pops

BY CRAIG ROSEN

LOS ANGELES—The classic songwriting teams of Elton John and Bernie Taupin and Don Henley and Glenn Frey, along with country songsmith Marc Beeson and soundtrack master Tim Rice took the top honors at the 11th annual ASCAP Pop Awards Dinner, held May 7 at the Beverly Hilton Hotel here.

The honors recognize the most-performed ASCAP songs during the 1993 survey year (Oct. 1, 1992-
(Continued on page 75)

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<p>ASCAP POP AWARD</p> <p>ANGEL <i>Jon Secada</i> Estefan Music Publishing, Inc.</p>	<p>ASCAP POP AWARD</p> <p>CONSTANT CRAVING <i>k.d. lang</i>(SOCAN) <i>Ben Mink</i>(SOCAN) Bunstead Productions US Inc. Jane Hathaway's Publishing Company Polygram International Publishing, Inc. Zomba Enterprises Inc.</p>	<p>SONGWRITER OF THE YEAR</p>  <p>Elton John (PRS)</p>		<p>ASCAP POP AWARD</p> <p>I'M IN A HURRY (AND DON'T KNOW WHY) <i>Randy VanWarmer</i> Partridge Hill Music Sawsong Music VanWarmer Music</p>	<p>ASCAP POP AWARD</p> <p>LIFE'S A DANCE <i>Steve Seskin</i> <i>Allen Shamblin</i> Almo Music Corp. Hayes Street Music Love This Town Music</p>
<p>ASCAP POP AWARD</p> <p>BABY BABY <i>Amy Grant</i> <i>Keith Thomas</i> Age To Age Music, Inc. BMG Songs, Inc. Yellow Elephant Music, Inc.</p>	<p>ASCAP POP AWARD</p> <p>DO YOU BELIEVE IN US <i>Jon Secada</i> Estefan Music Publishing, Inc.</p>	<p>ASCAP POP AWARD</p> <p>FREAK ME <i>Keith Sweat</i> E/A Music Inc. Keith Sweat Publishing Warner/Chappell Music, Inc.</p>	<p>SONGWRITER OF THE YEAR</p>  <p>Bernie Taupin</p>		<p>ASCAP POP AWARD</p> <p>LOOK HEART NO HANDS <i>Trey Bruce</i> <i>Russell Smith</i> MCA Music Publishing</p>
<p>ASCAP POP AWARD</p> <p>BURN ONE DOWN FOR ME <i>Clint Black</i> <i>Frankie Miller</i>(PRS) <i>Hayden Nicholas</i> Howlin' Hits Music Inc.</p>	<p>ASCAP POP AWARD</p> <p>DREAMLOVER <i>Dave Hall</i> Stoac Jam Publishing Inc. Warner/Chappell Music, Inc.</p>	<p>ASCAP POP AWARD</p> <p>I CROSS MY HEART <i>Eric Kaz</i> Zena Music Company</p>	<p>ASCAP POP AWARD</p> <p>I'LL BE THERE <i>Hal Davis</i> <i>Berry Gerdy</i> <i>Willie Hutch</i> <i>Bob West</i> Tobete Music Co., Inc.</p>	<p>ASCAP POP AWARD</p> <p>JUST ANOTHER DAY <i>Jon Secada</i> Estefan Music Publishing, Inc.</p>	<p>ASCAP POP AWARD</p> <p>LOVE IS <i>Tonio K.</i> NYM Music Pressmancherry Music Warner/Chappell Music, Inc.</p>
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MCA Sharpens Int'l Pitch For Country Campaign

BY DOMINIC PRIDE

LONDON—Building on the successes and learning from the shortcomings of its international "Streetbeat" black music campaign, MCA is mounting a similar campaign for its country artists.

In the same way that Streetbeat used magazines, samplers, logos, and merchandise to create a brand identity for its R&B acts outside the U.S. (Billboard, April 24, 1993) MCA International is creating a campaign for "New American Music" which it hopes will encourage fans of one country act to explore the records or live performances of others.

The push coincides with Vince Gill's European tour, which started with dates at London's Albert Hall last week.

The focus of the campaign is a magazine containing features on CMT and artists including Gill, Trisha Yearwood, Reba McEntire, the Mavericks, and the "Rhythm Country & Blues" project, which has its international release this month with an initial shipment of 100,000 units.

The magazine, whose costs are effectively covered by advertising from clients such as Ford and Wrangler Jeans, will be distributed at concerts, through major record dealers in each territory, and in clothing outlets. The first issue will be printed in English, but editions are planned in other languages.

MCA International senior VP Stuart Watson says one of the aims is to translate the acts' substantial live followings into record sales. "Our figures for concerts are higher than the sales," he says. "We've got a captive audience at the concerts, and we hope we can direct them to retailers through discounts and other incentives."

Watson says the label decided to use the "New American Music" moniker rather than country "because that's what the media are already

calling it in Japan now, and it tested very well in our research."

Watson says that for 17 years, MCA Nashville chairman Bruce Hinton "has been asking me what we can do with country music, and we've tried before. We had the 'Music Country America' campaign back in 1978-79, which had a limited effect. What's changed since then is [that] artists [are] singing songs with real crossover potential. Also, artists are more receptive to what radio wants internationally."

MCA is planning its campaign at the same time that the Country Music Assn. is stepping up its own international activities. Watson explains

(Continued on page 75)



Al's Awards. Scotti Brothers recording artist "Weird Al" Yankovic receives a U.S. gold award for sales of his "Alapalooza" album, a U.S. platinum award for his "Even Worse" album, a U.S. gold award for his "Weird Al Yankovic Video Library," and a Canadian platinum award for "Alapalooza." Shown, from left, are Myron Roth, president, All American Communications (Scotti Brothers' parent company); Yankovic; Tony Scotti, CEO, All American Communications; Chuck Gullo, VP/GM, Scotti Brothers Records; and Jay Levey, president, Imaginary Entertainment and Yankovic's manager.

Curry's Internet Service Draws MTV Suit Former Employer Says VJ Infringed Channel Trademark

BY MARILYN A. GILLEN

NEW YORK—MTV Networks is hitting former VJ Adam Curry where he lives—at his Internet address.

The company filed suit against Curry May 5 in U.S. District Court here, claiming, among other things, infringement of its trademarks, unfair competition, and deceptive trade practices due to Curry's activities on the Internet online computer network, which boasts an estimated user base of 20 million people worldwide.

The dispute centers around mtv.com, the address for Curry's server on the Internet, from which he has dispensed music-industry gossip, record reviews, sound bites, and tour dates, among other music-related information, for almost a year.

In its court filing, MTVN says mtv.com activities also have included the posting of "MTV's Top Ten Music List," outtakes from

MTVN programming, a printout of the text of a dialog between MTVN characters Beavis and Butt-head, and a giveaway to subscribers of MTV-logo T-shirts.

MTVN says that none of this activity was undertaken with its authorization, but that consumers likely would assume an official affiliation.

"By virtue of [Curry's] long association with MTVN [and] his use of the MTV Marks to identify his Internet service, as well as his use of the MTV logo, materials and press releases from MTV, MTV outtakes, and MTV-owned materials such as dialog between the characters Beavis and Butt-head, [are] all likely to further the erroneous impression that the personal service on Internet is sponsored, authorized, or otherwise affiliated with MTVN," the suit states.

Curry, who resigned from MTV April 21 (Billboard, May 7), says he had been in negotiations with MTVN about changing the ad-

dress as early as January, and that those negotiations had been ongoing. "But right after I resigned, they filed a lawsuit," he says. "So it's very obvious that it's just a retaliation for my resignation."

Curry disputes the contention that Internet users might have been confused as to the official MTV standing of his service, as well as the contention that MTVN was unaware of what Curry was up to.

"There are disclaimers all over the place that mtv.com is not affiliated with MTV Networks," he says. "Everybody on the Internet is very aware that this site was maintained by me, everywhere it was stated that this was a completely independent venture. MTV gave me their blessing—not in writing, but that's fairly consistent for MTV."

Besides asking the court to enjoin Curry from continuing his contested activities, the suit also asks

(Continued on page 77)

Police File Suit Over Appearance In Rappers' Art

BY J.R. REYNOLDS

Rap-A-Lot Records and its act Trinity Garden Cartel are among the defendants named in a lawsuit filed by two Houston police officers who allege that their appearance on the gangsta rap group's "Don't Blame It On Da Music" album and poster art endangers their lives.

The suit seeks to have the product and promotional materials featuring the officers recalled from the market.

The image in question depicts a fictional scene of the Trinity Garden Cartel, flanked by two actors dressed as police officers, standing over a dead body, while the two plaintiffs stand in the background.

Also named in the suit are JAS Management, Pen & Pixel Graphics Inc., Cartel Records, Phensograph, Rex Harbison, Skyline Photograph, David Lovelace, and distributor Priority Records.

Richard London, counsel for the policemen, says that the officers' photos were used without permission. He adds that their presence in the artwork "jeopardizes their health and safety," and insists on the replacement of the artwork on future CDs and the removal of all product featuring the officers from retail racks. In addition, the plaintiffs are seeking unspecified damages.

Attorney Michael Minns, representing Rap-A-Lot Records, says that once the label became aware that the image of the officers was used without their permission, the artwork was pulled from the manufacturing line. The decision cost the label "from \$10,000-\$15,000," according to Minns. He adds that a request was made to record distributors to cease servicing the CD, and for retail outlets to pull the product in question. It was unclear at press time whether retailers and distributors were honoring the requests.

A hearing is set for Monday (16) to determine if further legal proceedings are in order.

EXECUTIVE TURN TABLE

RECORD COMPANIES. Linda Ferrando is promoted to VP of video promotion and media development for Atlantic Records in New York. She was senior director of video promotion and media development.

Michael Halley is named VP of black music promotion for the RCA Records Label in New York. He was VP of promotion for Silas Records.

Bruce Benson is appointed senior VP of management information systems at Sony Music in New York. He was a partner in Price Waterhouse's management consultant group.

Mika Salmi is appointed director of marketing for Sony Music International in New York. He was a business planner with EMI Music France.

Gerhard Blum is appointed VP of distribution planning, European region, for Sony Music International in London. He was manager of demand and inventories for imaging at Du Pont in Germany.



FERRANDO



HALLEY



BENSON



SALMI



BLUM



FERTIG



FRANK



OSTERER

Stefan Bown is named international marketing coordinator for Warner Classics International in London. He was a part-time employee of the company.

Samantha Schwam is promoted to director of joint venture accounting for Atlantic in New York. She was senior manager of contract accounting.

DISTRIBUTION. Cema Distribution in Woodland Hills, Calif., appoints Michael Mooney senior VP of finance and administration and Gene Rumsey VP of national accounts. They

were, respectively, VP of finance for Allergan Inc. and New York branch manager for Cema.

PUBLISHING. Richard Manners is named managing director of PolyGram Music Publishing U.K. in London. He retains his position as head of Island Music U.K.

RELATED FIELDS. Warner Music Group in New York names Stanley B. Fertig VP of strategic planning and business development, Fred Anton VP of finance, Diane Kenney VP of human

resources, and Bob McCormack VP of information technology. They were, respectively, VP of Time Warner International, VP of international finance and administration for Time Warner, assistant VP of human resources at Paramount Communications, and VP of MIS in the London office of Warner Music International.

Doug Frank is promoted to senior VP of music for Warner Bros. in Burbank, Calif. He was VP of music.

The Columbia House company promotes Mark J. Osterer to executive VP and chief financial officer in New

York, Sharon Kuroki to executive VP of music club marketing in New York, Brian S. Wood to executive VP of Columbia House Video in New York, and Harjinder Atwal to executive VP and GM of Columbia House Canada in Toronto. They were, respectively, senior VP of finance, VP of music club marketing, director of video operations, and senior VP/GM of Columbia House Canada.

Peter J. Cline is appointed executive VP and president of distribution at Handleman Co. in Troy, Mich. He was group VP at Borden Inc.

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- Rob Gibson, Director
Jazz at Lincoln Center



"ICM ARTISTS, LTD. salutes Wynton Marsalis, an artist whose creativity knows no bounds. His latest achievement as composer, lyricist, band leader and trumpeter in *Blood On The Fields* is monumental. Bravo, Wynton."

- Lee Lamsont, President
Byron Gustafson, Senior Vice
President ICM Artists, Ltd.



"The music and the libretto of *Blood On The Fields* are shockingly rich with democratic caution and democratic technique. They prove that Wynton Marsalis is opening up a path much bigger than that of the outstanding instrumentalist who has conquered both jazz and European concert music. He is taking the lead in American composition by creating a full language for everyone, musician and listener. Even those of us who know him well are astonished as we are proud of him."

- Victoria A. Asinof
Stanley Croshaw, Author & Critic

"Hearing Wynton and his outstanding musicians perform *Blood On The Fields* was one of the most moving musical and spiritual experiences of my life in the business. I know history was being made. Every time I hear Wynton as a musician, a composer and speak to him as a human, I am proud and happy to know the world has another Ellington and Armstrong with intelligence, understanding and ambition to make a positive difference in our crazy world."

- D.J. McLachlan, Senior Vice
President Agency for the Performing
Arts, Inc.



"Jazz in the hands of Wynton Marsalis continues to flower cumulatively, taking on and transforming the new without abandoning the old. While Marsalis' jazz traits are inextricable and consummate, what one veritably finds in his music is not the resurgence of an old style but the emergence of a highly personal one. That style may be ineluctably tied up with the past; but like a relay runner - it takes up the stick from its predecessor and forges ahead on its own power."

- Dr. George Butler, Senior Vice
President/Executive Producer
Jazz & Progressive A & R, Sony Music

"Wynton Marsalis is not only a unique artist on his instrument conversant in both classical and jazz music but is now emerging as a major American composer. I don't use the word lightly - Wynton Marsalis is a true genius."

- George Wein, President & CEO
Festival Productions, Inc.



"*Blood On The Fields* was an incredibly moving experience. Wynton Marsalis has that special talent to touch the deepest part of one's soul through his music and performance. It is something that everyone should experience for themselves. I love it!"

- Arthur Indursky
Managing Partner, Grubman
Indursky Schindler & Goldstein



"*Blood On The Fields* is one of the most masterful productions that I have ever experienced. Wynton, knowing that this work is a stepping stone far from your destination is astounding. Equally incredible is your strength to withstand commercial and prejudicial forces, wisdom to keep praise in perspective, your commitment to study and practice and determination to occupy the artistic highground. My relationship with you and your relationship to society is a true blessing."

- Edward C. Arrendell II,
President & Chairman
The Management Ark, Inc.

"You're right, Wynton - freedom is in the trying. The first performances of *Blood On The Fields* were pure magic, ... a dream that a lion has dreamed / Till the wilderness cried aloud ... (Yeats). We're tremendously proud of you."

- Marilyn Laverly, President
Victoria Clark, Senior Account
Executive Shore Fire Media



"*Blood On The Fields* is a remarkable piece of music in its own right. It is an innovation and an excellent example of the fact that being truly avant garde is not a matter of rebellion against existing convention, but of revitalizing it through an ongoing synthesis of the old and the new. Wynton Marsalis' knowledge of the old is precisely that which enables him to create something new. Of course, being a genius also helps."

- Albert Murray
Author, Historian



"Wynton Marsalis continues to amaze us all. I can't wait until we record *Blood On The Fields* in August. Our Jazz Department came back from the premier of this piece with praises I've never heard before. It is a masterpiece that the world will embrace as one of the 20th century's greatest works. Wynton is one of America's greatest composers and musicians."

- Don Jenner, President,
Columbia Records Chairman,
Columbia Records Group



Freedy Johnston's 'Perfect World' Fans & Friends Boost Artist's Elektra Bow

BY BARBARA DAVIES

NEW YORK—When Freedy Johnston titled his major-label debut "This Perfect World," he wasn't kidding. For an artist who literally sold the family farm to finance completion of his previous album, 1992's "Can You Fly" on Bar/None, the creation of the new record, due June 28 on Elektra, has been downright easy. Johnston's world has indeed shaped up to be perfect—or pretty close to it.

"I'm amazed that I'm on Elektra, because that was my choice destination," Johnston says. "I'm lucky in that respect."

He has been lucky in other respects, too, points out his manager, Jamie Kitman of the Hornblow Group. The artist's brand of smart, thoroughly American lyrics and melodic, folk-tinged rock and pop has drawn some important supporters.

"There's this pantheon of swell people who've been Freedy boosters from the beginning," Kitman says. "It's really been quite exceptional at Elektra that [some executives] were Freedy fans going to shows a year before anybody thought of signing him to a major. That gives us a head start."

One of those boosters was Elektra senior VP of A&R Nancy Jeffries, who signed Johnston to the label last summer and encouraged his artistic freedom in the creation of the record.

Another stroke of luck came after Johnston told the label he wanted independent producer Butch Vig to work on "This Perfect World." Jeffries says she told Johnston, "Well, shoot for the moon." Why not?

In a surprise move, Vig took on the project. "He's a superlative song-

writer, and that's why I wanted to work with him. And I kinda wanted to do some projects that were not, um, big rock records," Vig says. "I thought he wouldn't be into it, he'd be afraid that I would make this 'big rock record.'"

Johnston, with his label and producer secure, enlisted a band comprising no fewer than five guitarists, a cellist, and various other musicians ("It's like putting together a baseball team, but that's not a very graceful metaphor, is it?" he asks).

Marshall Crenshaw plays 12-string guitar on "Evie's Tears," and guitarist Dave Schramm, who came aboard for one song, stayed for five more. Vig added drums to the album's first single, "Bad Reputation," which ships to alternative, album rock, album alternative, and college radio June 14.

All in all, Johnston and company managed the rare feat of creating a record that artist, management, and label agree is the album everyone was hoping for—which also shocked Johnston.

"Artists are always surprised when you let them do what they want to do," Jeffries comments.

"I really like the way this one came out. I want to do another this way," Johnston says. "But I have to admit, I'm not going to rest easy until I hear positive or negative feedback. I'm totally braced for all these 'Can You Fly' fans to dis this record."

Though the sound and songwriting on the new record are "twice or 10 times better than 'Can You Fly,'" ac-

ording to Johnston, fans of "Fly" will find the songwriter revisiting certain themes. For example, a runaway character from the previous album reappears in slightly different form in a trilogy of songs on "This Perfect World."

"I worried about that," Johnston says. "When I wrote 'Gone Like The Water,' 'Disappointed Man,' and 'I Can Hear The Laughs,' I thought, 'Oh God, a theme record. I really do relate to kind of disaffected youth from any rural area who want to come to the city but they don't know yet that what they want isn't there. And at the same time, I didn't want to knock songs off the record because they had pretty much the same characters. Some people write the same damn song, same chord changes, same melodies all their

(Continued on page 36)



JOHNSTON



Golden Moments. Members of Anthrax clutch their gold records for sales of "Sound Of White Noise," presented to them by Elektra Entertainment staffers following the band's show at New York's Roseland Ballroom. Kneeling, from left, are band members John Bush, Charlie Benante, and Frank Bello. Standing, from left, are Jon Zazula and Marsha Zazula, Crazy Management; Steven Raibovsky, Elektra; Anthrax's Dan Spitz; Jeff Jones, Elektra; Lauren Spencer, Elektra; Jessica Harley, Elektra; Scott Ian, Anthrax; and Paul Brown, Elektra.

Women's Health Issues Get Their Due At Sony-Sponsored Benefit Luncheon

LADIES WHO LUNCH: Under the guidance of executive VP Michele Anthony, Sony Music Entertainment was to present the first "Women's Health '94 Luncheon" on May 13 at the Sony Club. Open only to women in the music industry, the occasion was to feature speakers from Memorial Sloan-Kettering Cancer Center addressing the topics of overall wellness, early detection of breast cancer, and—an issue that knows no gender boundaries—stress management.

Tickets for the lunch were \$150, with the entire amount being divided between the Kristen Ann Carr Fund and the Memorial Sloan-Kettering Breast Cancer Research Center. The one problem? The Sony Club holds only 60-65 people, and the demand for tickets was so great that Sony had to create a waiting list.

To all this, we say hear! hear! Through all the various and worthy charities it supports, from the T.J. Martell Foundation to LIFEbeat and Nordoff-Robbins, the music industry has proven to be more than generous with its time and dollars, but this is the first function we're aware of where the money raised has been earmarked specifically for a disease that predominantly strikes women. We also like the idea that the event is as much, if not more, an awareness campaign than a fund-raiser. Roasts and salutes are fine, but it never hurts to enlighten and inform while you're passing the collection plate.

According to a Sony Music Entertainment spokesperson, the idea for the luncheon came about when certain members of the company were "trying to figure out which issues needed more attention and which ones we wanted to focus a bit more on. One of them was women's health. The Kristen Ann Carr Fund is a favorite organization that we like to support, and then, because breast cancer is such a hot topic and is very important to women, we decided that would be of interest."

The Kristen Ann Carr Fund, which is dedicated to cancer research and is administered by the T.J. Martell Foundation, was established last year after the death of its namesake, the 21-year-old daughter of writer Dave Marsh and Barbara Carr, Bruce Springsteen's co-manager.

"I love this whole idea, and I think it's wonderful how all the women have responded to it," says Carr. "Kristen had been through so much and had been to so many doctors, she would ask her friends, 'Haven't you gotten a check-up?' This represents part of her spirit and her

grown-up side."

Julia McCormack, director of special gifts for the Memorial Sloan-Kettering Cancer Center, says the event marks a first. "This is a first for the Memorial Sloan-Kettering Breast Cancer Research Center, and a first within the industry, where women's issues are being addressed [in this way]. We're really excited about being involved."

Sloan-Kettering's involvement extends after the luncheon. Included in a package given to women after the event is information on the "Be Smart" program, through which the center brings a mobile mammography machine to corporations and gives mammograms at cost.

Given that Sony is calling this the "first" luncheon, we can only hope its involvement will continue as well, or that other labels will sponsor similar events. A Sony spokesperson says the company most likely will pursue similar events that may include other beneficiaries. "I think certainly the one thing that will prevail will be that [the events] will address topics that relate to women."



by Melinda Newman

SBK/ERG Sets Out To Make Stars Of U.K.'s Superstar

BY THOM DUFFY

LONDON—When the Glasgow group Superstar released its first six-song EP on Creation Records in the U.K. two years ago, the same tongue-in-cheek wit tapped for the band's name was applied to the set's title. It was called "Greatest Hits Volume 1."

Of the self-titled U.S. debut album from Superstar, due June 28 from SBK/ERG Records, frontman and songwriter Joe McAlinden



SUPERSTAR: Nellie Grant, Raymond Prior, Jim McColloch, and Joe McAlinden.

den wryly notes, "We were going to call it Volume 3, and then people would wonder where the second one went" (Billboard, April 2).

Superstar's droll sense of humor may be typically Scottish, but the band's pure pop sound has distinctly American roots, with influences from Brian Wilson to Burt Bacharach to Big Star's Alex Chilton, who guests on the album.

"At the time we were recording the album, the Big Star reunion was happening, and they played in Glasgow," McAlinden says. "I went along to the concert and was just chatting away with Alex. And he said, 'Well, I'll come down to the studio.' We went and picked him up, thinking he was just coming down to listen, but he walked in with his guitar. So I thought, 'Whoaaa!' He also heard what we'd done, and said, 'People are going to listen to this for a long, long time.'"

The album "Superstar" was recorded at Riverside Studios on the

(Continued on page 36)



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New Orleans Jazz & Heritage Festival Stays True To Its Roots

BY NICK MARINELLO

NEW ORLEANS—It has been 25 years since the first New Orleans Jazz and Heritage Festival brought 250 musicians together to play to an audience half that size. As the event hit its quarter-century mark, an estimated 424,000 people occupied the infield of the New Orleans Fair Grounds race track for seven days from April 21 to May 1, listening to more than 370 acts perform on nine stages.

Beyond record-breaking numbers in both attendance and performers, this year also was distinguished by a commemorative prefestival second line parade in downtown New Orleans. The festival, however, remained true to its roots in offering a mix of modern and traditional jazz, blues, R&B, Cajun, zydeco, gospel, country, and bluegrass, performed primarily by local and regional artists. Typically, there was a liberal sprinkling of big-name acts, too, including performances by Little Richard, Aretha Franklin, the Band, Willie Nelson, the Allman Brothers Band, Boz Scaggs, Jimmy Buffett (who was joined on stage briefly by Lenny Kravitz), Etta James, B.B. King, Randy Newman, Ry Cooder, and Robert Cray.

While much of the festival seemed substantially unchanged from years past, executive producer Quint Davis says the event underwent an evolutionary transformation this year.

"I think this year was one of those landmark stepping stones that happens to the festival every eight to 10 years," says Davis, who believes that several logistical changes, including the doubling of the number of portable toilets on hand, substantially improved the "functional reality" of the event. "Our goal is to focus the awareness of the world on the fundamentally noncommercial forms of music such as jazz, gospel, and zydeco, and have a festival this size. On another level, I think a lot of people have found out about the festival and have come to feel that the fest is an important institution for American culture."

The festival also is an important institution in the local economy. According to an economic survey conducted last year, the 1993 New Orleans Jazz and Heritage Festival brought \$139 million to the local economy, with 41.8% of attendees arriving from out of town.

Beyond the numbers, and even the



Among the many artists participating in the recent New Orleans Jazz & Heritage Festival were, clockwise from top left, pianists Ellis Marsalis and Ahmad Jamal; sax player Donald Harrison and trumpeter Jon Faddis; Aretha Franklin; Little Richard; Marcia Ball; C.J. Chenier; and drummers Max Roach and Jason Marsalis. (Photos: Melody Mineo)



performances themselves, the festival also serves as a kind of water cooler for the industry, where the buzz of shop talk is music to everybody's ears. Here then, are some random notes collected from around the festival:

- Look for a CD compilation of rare Greg Allman tracks to be released before the end of the year as part of PolyGram's Chronicles series. The compilation is being assembled by the Allman Brothers' tour manager and

archivist, Kirk West. "I spend weeks at a time in the vault at PolyGram, people's garages, and other places, just sorting through tapes," says West, who also plans to create a mail-order label, licensed by PolyGram, through the band's fan club. "Every two to four months, we'll put out classic concerts such as live at the Fillmore, Watkins Glen, and New Orleans Warehouse," added West, who predicted that the direct-mail CDs will be available by October.

- Marcia Ball will have a new release on Rounder this summer titled "Blue House," which will feature a cover of Professor Longhair's "Red Beans" as well as eight original tunes by Ball. A regular performer at the jazz festival, vocalist/pianist Ball delivers New Orleans R&B with a Texas twang. "Blue House" was recorded at Willie Nelson's Pedernales studio in Austin, Texas. "There's a country-club atmosphere at the studio," says Ball; "it's kinda like 'cut and putt.'"

- Bluesman Buddy Guy also has been recording in Austin. According to road manager Frank Gallagher, Guy has been laying down tracks with Double Trouble for an upcoming CD on SilverTone. Guy also will make a live recording of sets played during May at Irving Plaza in New York and at his Legends club in Chicago.

- Al Jarreau did not perform at the Fair Grounds but was in town to attend a Qwest/Warner Bros. party promoting "Tenderness," a longform video from Warner Reprise Video that will accompany his new Qwest album of the same name. The video, which features interviews and 10 of the album's 12 tracks, is scheduled for release May 24.

- Also at the Warner party was 19-year-old trumpeter Derrick Shezbie, whose first CD, "Spodie's Back," will be released on Qwest/Reprise May 10. Shezbie, a New Orleans native who has been a player in the Rebirth Brass Band, was signed by Qwest CEO Quincy Jones. "Spodie's Back" was produced by Delfeayo Marsalis, brother of Wynton and Branford Marsalis, and features Branford on saxophone as well as family patriarch Ellis Marsalis on piano.

- Producer/musician Harold Battiste, who teaches with Ellis Marsalis in the University of New Orleans' jazz studies program, has just released "A Tribute To Edward Blackwell" on his AFO (All For One) label. Battiste, who played saxophone with Blackwell in the American Jazz Quintet in the mid-'50s, described the late Blackwell as "the spiritual leader for us young players." The CD features a live 1958 performance by the quintet.

- Fans of modern New Orleans jazz can look forward to a new release by the Tony Dagradi Trio on the local Turnip Seed label. The trio features James Singleton on bass and Johnny Vidacovich on drums.

- During the festival, local diva Wanda Rouzan introduced a CD titled "It's What I Do" on her own Huckle Buck Records label. Rouzan, a staple of local clubs and musical theater, including a long-running portrayal of Billie Holiday, gathered some of the city's hottest players for the session, including Scott Goudeau, Wardell Querezque, David Torkanowsky, Chris Severin, Herlin Riley, and Carl LeBlanc.

- A hub for much of the independent distribution on the festival grounds was the Sound Warehouse

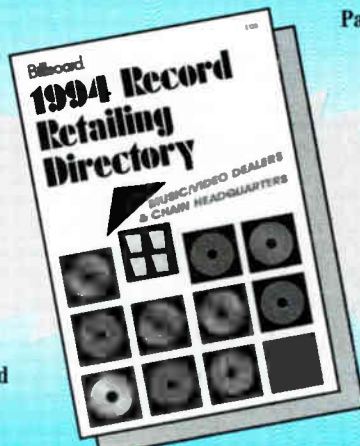
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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	1	2	*** No. 1 *** FRENTE! MAMMOTH/ATLANTIC 92390/AG (9.98/15.98)	MARVIN THE ALBUM
2	2	2	LINDA DAVIS ARISTA 18749 (9.98/15.98)	SHOOT FOR THE MOON
3	3	14	THE MAVERICKS MCA 10961 (9.98/15.98)	WHAT A CRYING SHAME
4	4	29	ADAM SANDLER WARNER BROS. 45393 (9.98/15.98)	THEY'RE ALL GONNA LAUGH AT YOU
5	5	63	BIG HEAD TODD & THE MONSTERS ● GIANT/REPRISE 24486/AB (9.98/15.98)	SISTER SWEETLY
6	6	8	12 GAUGE STREET LIFE 75439/SCOTTI BROS. (9.98/15.98)	12 GAUGE
7	7	16	ME'SHELL NDEGECELLO MAVERICK/SIRE 45333/AB (9.98/15.98)	PLANTATION LULLABIES
8	14	50	DOUG SUPERNOW 8NA 66133* (9.98/13.98)	RED AND RIO GRANDE
9	12	30	BLACK MOON WRECK 2002*/NERVOUS (9.98/15.98)	ENTA DA STAGE
10	9	12	PAVEMENT MATADOR 92343*/AG (10.98/14.98)	CROOKED RAIN, CROOKED RAIN
11	8	4	JIMMIE VAUGHAN EPIC 57202 (10.98 EQ/15.98)	STRANGE PLEASURE
12	18	23	GABRIELLE GO/DISCS/LONDON 28443/PLG (9.98/13.98)	GABRIELLE
13	22	34	MARTINA MCBRIDE RCA 66288 (9.98/15.98)	THE WAY THAT I AM
14	20	15	PRONG EPIC 53019 (9.98 EQ/15.98)	CLEANSING
15	15	14	MASTA ACE INC. DELICIOUS VINYL 92249*/AG (9.98/15.98)	SLAUGHTERHOUSE
16	—	1	PAUL WELLER GO/DISCS/LONDON 828513/PLG (10.98/15.98)	WILD WOOD
17	11	3	OFFSPRING EPITAPH 86432* (8.98/14.98)	SMASH
18	17	21	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF...
19	29	5	SUBDUDES HIGH STREET 10323/WINDHAM HILL (9.98/15.98)	ANNUNCIATION
20	23	29	EIGHTBALL & MJG SUAVE 0001 (9.98/15.98)	COMIN' OUT HARD

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	—	1	ANOTHA LEVEL PRIORITY 53867* (9.98/15.98)	ON ANOTHA LEVEL
22	19	4	KOKANE RUTHLESS 5512*/RELATIVITY (9.98/16.98)	FUNK UPON A RHYME
23	25	24	HADDAWAY ARISTA 18730 (9.98/15.98)	HADDAWAY
24	16	10	SASS JORDAN MCA 10980 (9.98/15.98)	RATS
25	10	9	ETERNAL EMI 28212/ERG (10.98/15.98)	ALWAYS & FOREVER
26	26	4	CELLY CEL SICK WID' IT 1724 (8.98/13.98)	HEAT 4 YO AZZ
27	30	42	URGE OVERKILL GEFEN 24529* (9.98/13.98)	SATURATION
28	27	5	SAUSAGE PRAWN SONG/INTERSCOPE 92361/AG (10.98/15.98)	RIDDLES ARE AROUND TONIGHT
29	24	5	FRENTE! MAMMOTH 0056 (6.98/9.98)	LABOUR OF LOVE
30	31	4	IRIS DEMENT WARNER BROS. 45493 (9.98/15.98)	MY LIFE
31	32	40	BROTHER CANE VIRGIN 87797 (9.98/13.98)	BROTHER CANE
32	—	2	STUTTERING JOHN ATLANTIC 82542*/AG (10.98/15.98)	STUTTERING JOHN
33	34	2	KATEY SAGAL VIRGIN 39543 (9.98/15.98)	WELL...
34	35	38	CRY OF LOVE COLUMBIA 53404 (9.98 EQ/15.98)	BROTHER
35	38	10	RACHELLE FERRELL MANHATTAN 93769*/CAPITOL (9.98/13.98)	RACHELLE FERRELL
36	—	2	PRIMAL SCREAM SIRE 45538/WARNER BROS. (9.98/15.98)	GIVE OUT BUT DON'T GIVE UP
37	21	15	OCTOBER PROJECT EPIC 53947 (9.98 EQ/15.98)	OCTOBER PROJECT
38	—	10	MAZZY STAR CAPITOL 98253 (10.98/15.98)	SO TONIGHT THAT I MIGHT SEE
39	28	22	THE AFGHAN WHIGS ELEKTRA 61501 (10.98/15.98)	GENTLEMEN
40	40	9	SAM PHILLIPS VIRGIN 39438 (9.98/13.98)	MARTINIS & BIKINIS

POPULAR • UPRIISINGS

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

CAMPAIGNING HARD: Hard Core Marketing has put together a retail campaign for two touring Zoo Entertainment metal acts: Crowbar and Varga.

The marketing company targeted 300 retailers with custom-designed "Get Greedy Wallets." The photo or business card sections of the black, velcro wallets contained photos of the bands, a Hard Core Mar-

information on the bands, and a to-do list informing retailers about a "buy two, get one free" offer at CD One Stop, Bassin Distributors, and Abbey Road Distributors through May.

This campaign promoted Crowbar's tour with Pantera and Varga's tour with Greta. However, the two Zoo acts have teamed for a tour of their own, which began May 11 and runs through June. In addition, Pavement Music/Zoo released another Crowbar album, the "Live + 1" EP, March 29.

LOST TEXAN Souls: The third album (and Epic debut) from Austin, Texas, favorite Soulhat, "Good To Be Gone," showcases the heavier side of the quartet's blues-based funk sound, which is often described as ZZ Top meets the Red Hot Chili Peppers.

The Nick DiDia-produced album is the No. 6 best-selling Heatseeker title in the South Central region and is bubbling under the Heatseekers chart.

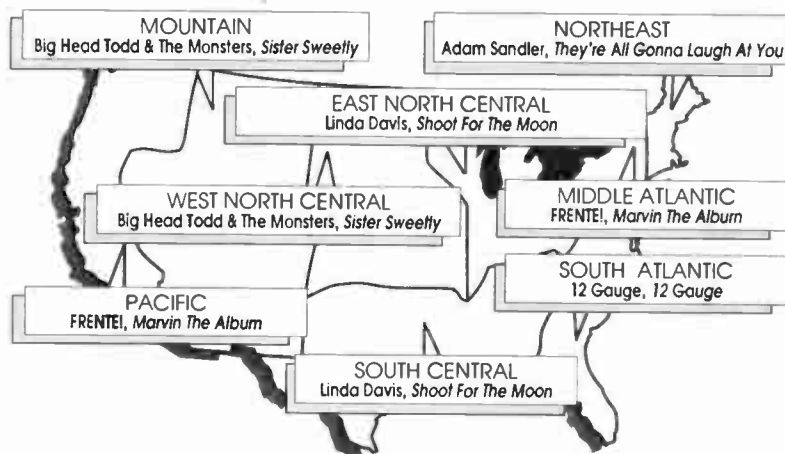
Soulhat was named rock band of the year at the 1993 Austin Music Awards.

The band is in the middle of a four-week club tour, which wraps up June 6. No stranger to the road, Soulhat has opened for Blues Traveler, Big Head Todd & the Monsters, Wide-spread Panic, and Aquarium Rescue Unit on regional tours in support of its last album, "Outdebox," which originally



High Volume. L.A.-based rapper Volume 10's debut, "Hip-Hopera," on Immortal/RCA is seeing healthy gains in the Pacific and East North Central regions. The album, produced by KPWR L.A.'s Baka Boyz, is No. 82 on the Top R&B Albums chart, and the first single, "Pump," is No. 41 on Hot Rap Singles this week.

REGIONAL HEATSEEKERS #1'S



THE REGIONAL ROUNDUP

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

WEST NORTH CENTRAL	MIDDLE ATLANTIC
1. Big Head Todd/Monsters, <i>Sister Sweetly</i>	1. FRENTE!, <i>Marvin The Album</i>
2. The Mavericks, <i>What A Crying Shame</i>	2. Black Moon, <i>Enta Da Stage</i>
3. Adam Sandler, <i>They're All Gonna Laugh...</i>	3. Stuttering John, <i>Stuttering John</i>
4. FRENTE!, <i>Marvin The Album</i>	4. Adam Sandler, <i>They're All Gonna Laugh...</i>
5. Linda Davis, <i>Shoot For The Moon</i>	5. Me'Shell Ndegeocello, <i>Plantation Lullabies</i>
6. Doug Supernaw, <i>Red & Rio Grande</i>	6. Paul Weller, <i>Wild Wood</i>
7. Pavement, <i>Crooked Rain</i>	7. Urge Overkill, <i>Saturation</i>
8. Martina McBride, <i>The Way That I Am</i>	8. Pavement, <i>Crooked Rain</i>
9. The Indians, <i>Indianism</i>	9. Prong, <i>Cleansing</i>
10. Peter Dinklage, <i>Skin</i>	10. Big Head Todd/Monsters, <i>Sister Sweetly</i>

was released on Spindletop Records in October 1992 and rereleased on Epic in September 1993.

Ari Martin, Epic product

manager, says, "This is a live band in the mold of Big Head Todd and Spin Doctors. We want to follow that blueprint of letting their live shows build,

and save radio until we have the right momentum."

The album will be in Tower's listening posts in June. A promotional six-song live CD will be used as an added-value item at retail to cover the June tour dates. Two-song cassette samplers and stickers also will be handed out to concertgoers.

ROAD WORK: Zoo/Praxis country act Shaver has just begun a three-month tour through July 31. The band recently wrapped up a tour with Willie Nelson and Waylon Jennings and performed its new single, "Georgia On A Fast Train" from "Tramp On Your Street," on "Late Night With Conan O'Brien" May 4 and on TNN's "Music City Tonight" May 9. The videoclip is in hot shot rotation on CMT... 550 Music/Epic act Eve's Plum heads out on the road with Dig May 20.

CATCHING ON: Recently formed American Empire Records, distributed by Priority Records, is hoping to branch punk outfit Flycatcher out of its Amherst, Mass., base with its debut album, "Ovulation."

Label president Joe Grillo is planning extensive touring and a heavy push to college radio with the emphasis track, "Sound," to break the band.

"Their local success is all tied

down now," says Grillo. "They've been playing here for a few years and are local favorites. We're just trying to spread it, and move them along and out of the Northeast."

The trio performed at the "Loud Music Festival," a punk, hard rock, and metal gathering in North Hampton, Mass., in March, which landed the group a load of positive press in the regional music papers.



Making Noise. Country-infected folk singer John Gorka's fourth album, "Out Of The Valley," on High Street/Windham Hill Records is packed with an all-star cast including Mary-Chapin Carpenter, Kathy Mattea, and Leo Kottke. The clip for the first single, "Good Noise," has been added at CMT.

The 17-song album was produced by Jimmy Destri of Blondie fame.

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

A New 'Thang' From Ex-Girlfriend Reprise Quartet Sharpens Image With 2nd Set

■ BY J.R. REYNOLDS

LOS ANGELES—When Ex-Girlfriend returns with its second Reprise set, "It's A Woman Thang," it will boast stronger vocals, additional producers, and a sexier sound. The label believes the enhanced package will help the group fulfill its commercial promise.

"It's a women-of-the-'90s thing," says group member Stacy Francis of the album. "You always get the man's take on matters of romance. Well, our album talks about things from women's point of view. We think it's good to offer a sensual perspective from a woman's side."

Monica Boyd, Tisha Hunter, and Julia Roberson round out the group. Francis suggests that they may have misstepped regarding the group's image on its last album. "Last time out, we wore big jeans and boots," says



EX-GIRLFRIEND

Francis. "I think that because En Vogue came out a year earlier, people weren't ready for boots and jeans, so maybe we were ahead of our time. I also think that we didn't come strong enough with that look, because TLC came right after us and went overboard with that hard gear, and everybody accepted it."

"Their original image was kind of tomboy-ish and very hip-hopish—very street," says Carolyn Baker, VP of A&R development for Reprise. "Now it's street-sexy, but more femi-

nine."

Baker admits the act's first album was not as successful commercially as the label might have hoped, but stresses that Ex-Girlfriend's image change was not a result of that first album's mixed results. "It wasn't about what we could do to change their image—it was more about the girls maturing and evolving."

Full Force handled production chores for the first album, but the team's efforts were supplemented on the new set, which will be released July 19. Says Francis, "We're still with their production organization, Forceful, but we worked with different producers, and because of it we got to sing more, which gave us a chance to show greater vocal range

(Continued on next page)



A Musical "Treat." Elektra Entertainment artist Angela Winbush celebrates the release of her self-titled album at a party in Los Angeles. Her current single, "Treat U Rite," has reached the top 10 on Billboard's R&B Singles chart. Her upcoming single is a cover of Marvin Gaye's "Inner City Blues." Shown, from left, are radio personality Frankie Crocker; Winbush; Ronald Isley, Winbush's husband; and Joe Morrow, Elektra VP of urban marketing.

ARTIST DEVELOPMENTS

RILEY GETS READY

MCA Records hopes the career path of vocalist Melvin Riley, formerly lead singer with Ready For The World, will wind toward success similar to that realized by members of New Edition who embarked on their own solo efforts.

"From a sales point of view, we're looking forward to Melvin doing even better as a soloist than he did as a member of the group—just like the members of New Edition did," says A.D. Washington, senior VP of promotion and marketing for MCA.

The label plans a June 21 release for Riley's solo debut, "Ghetto Love."

Explaining his decision to go solo, Riley says it was a matter of wanting to try things that did not fit the concept of the

group. "I wanted to express things musically that didn't work with Ready For The World," says Riley.

"It wasn't because of anything bad happening in the group—we're all still good friends," he says. "It's just that as part of a group I couldn't do everything I wanted to because there are also the considerations and opinions of the other band members."

Riley wrote and produced or co-produced all the tracks and played many of the instruments on "Ghetto Love."

Ready For The World hit it big on MCA in the early '80s while the members of the band were still teenagers. The six-member group has recorded four albums, delivering along the way the No. 1 R&B hits singles "Oh Sheila" and "Love You Down." The band released its most recent album in '92.

Riley says an eventual solo career

wasn't part of his agenda early on with Ready For The World. "The solo thing was not really in my mind," he says. "But as time moves forward, you mature and evolve. It just sort of happened."

Riley reports that Ready For The World is back in the studio working on new material and that he maintains production ties with the band. The group was one of the forerunners of the sensuous, sexy ballad genre that is popular today.

In fact, the first single off the new Riley release is a ballad, "Whose Is It," which goes to radio May 23. Washington says the song "has a street edge and will appeal to hip-hoppers and the consumers from the 18-plus [demographic]."

"It's a natural R&B radio song," says Washington. "There's a lot of realism to the lyrics, and it's an everyday, simple kind of ballad. People buy into records quicker if words to a song contain common, everyday messages."

The single will be accompanied by a videoclip, which the label will work at BET, the Box, and regional outlets. "We're also hoping to get play at MTV eventually, and maybe VH-1."

Washington adds that "Whose Is It" has attractive crossover potential. "We already have [top 40/rhythm crossover] looking at it," he says. In addition, he says the best way to reach top 40/mainstream is to get a hit song on R&B radio. "Once you do that, it's a natural pop choice."

Washington says that despite the success Riley realized as lead singer with Ready For The World, MCA's marketing campaign will not focus on that aspect of his recording career.

"We want radio to get all the way into Melvin," says Washington. "We're promoting him as if he had never been with Ready For The World. We don't want there to be any confusion."

J.R. REYNOLDS

Al Jarreau Tries A Little 'Tenderness' On New Live Set From Warner Bros.

ON HIS LATEST SET from Warner Bros., five-time Grammy-winning vocalist Al Jarreau feels he has captured some special moments. The album, "Tenderness," was recorded live over five days before an intimate studio audience.

The album is not Jarreau's first live recording, but he considers it unique, largely because much of the material was fresh. "The earlier [live recordings] were typical, in that a band—any band—or any artist out on tour could have recorded them."

But for the new album, he says, "We did standards like 'Summertime,' 'Go Away Little Girl,' 'Try A Little Tenderness,' and 'Save Your Love For Me.' Plus, we did a couple of completely new songs: 'Dinosaur' and 'Wait For The Magic.' The result is that two-thirds of the album is brand-new for the audience. And that's very atypical of a live project."

Jarreau also says the experience was special thanks to the artists assembled for the project. "I've never had a billion-dollar band to play with," he says.

Jarreau had worked with each of the players before, but "we've never performed together in one place and at one time." He credits producer/bassist/musical director Marcus Miller as being "the captain of the ship."

Other players on the project include Joe Sample, acoustic piano; Eric Gale, electric guitar; Paulinho da Costa, percussion; Phillippe Saisse, synthesizers; and Steve Gadd, drums.

Jarreau says the most challenging thing about the project was to bring all the busy artists together and rehearse for four days on material that they had never recorded before.

"I was looking to do a different kind of project that brought together really gifted players, who had as their common thread the ability to fit their talents and sensibilities to the situation, and do their best work in that particular situation," he says.

Jarreau also treasures his experience working with opera singer Kathleen Battle on the album.

"She has such an immense voice—but she's so very tiny," he says. "She's got all the courage in the world to jump in with these jazz people."

As we all know, opera and jazz are about as different as night and day—specifically in that classical opera is stringent in style, requiring disciplined adherence to every written note, whereas jazz is just the opposite, encouraging artists to "go out" and be as creative as possible.

So for Battle to be in the midst of what might have been perceived as undisciplined artists must have been unsettling. But Jarreau says Battle found her own methods of improvising. "She created on her own [some] riffs that weren't written, and I bet you won't be able to tell the places that she did it."

Jarreau is planning to begin a world tour in Europe next month. In August, he returns stateside to headline the first-ever national Playboy Jazz Festival tour. In late fall, he will resume his own tour in the Far East.

MUSIC MONITOR: Give a listen to Zane Massey & the Foundation's "Soul Of Grand Central." The Bart Records set features a scrumptious assortment of easy listening, jazzy tracks. Massey's sax play paces the cruisin' grooves, particularly on "Hip Hop Jazz," which features a friendly rap line. Also included are Latin sounds that will energize your soul. And to top things off, the album cover art features cool black-and-white photos of Grand Central.

AMPLIFICATION: The \$10,000 check that was presented by the Arista Reaching And Teaching campaign for BET's community education program, BET On Learning, also included contributions by Denise Brown-Noel; Whitney Houston's management firm, Nippy Inc.; and Robyn Crawford's Angelway Artists Inc.



by J. R. Reynolds



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 'I'M READY' by Tevin Campbell and 'Always in My Heart' by Tevin Campbell.

Tracks moving up the chart with airplay gains. © 1994 Billboard/BPI Communications.

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/DISTRIBUTING LABEL). Lists songs that have been on the chart for 20 weeks or more.

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

R&B SINGLES A-Z

- 42 100% PURE LOVE (Basement Boys, ASCAP/C-Water, ASCAP/Polygram Int'l, ASCAP)
38 ALL OR NOTHING (Zomba, ASCAP/Black Hand, ASCAP/D.T. Gerrell, ASCAP) CPP
31 AND OUR FEELINGS (Sony Songs, BM/Ecaf, BM/Boobie-Lo, BM/Warner-Tamerlane, BMI) HL/WBM
4 ANYTHING (FROM ABOVE THE RIM) (Warner-Tamerlane, BM/Interscope Pearl, BM/Barn Jams, BM) WBM

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 hits like 'Back & Forth' by Aaliyah and 'I'm Ready' by Tevin Campbell.

Singles with increasing sales. © 1994 Billboard/BPI Communications and SoundScan, Inc.

- 52 OUTSIDE YOUR DOOR (Warner-Tamerlane, BM/Revolutionary Jazz Giant, BM/Nomad-Noman, BM) WBM
10 PART TIME LOVER/I'M STILL IN LOVE WITH YOU (Irving, BM/Al Green, BM/Swing Mob, BM/EMI, ASCAP/EMI April, ASCAP/DeWing Mob, ASCAP) HL/WBM/CPP
20 PLAYER'S BALL (Organized Noise, BM/Chrysalis, ASCAP/Outkast, ASCAP)
61 PLAY MY FUNK (FROM SUGAR HILL) (Tony Toni Tone, ASCAP/Polygram Int'l, ASCAP/TCF, ASCAP) WBM/HL



**TERRI ROSSI'S
RHYTHM
SECTION**

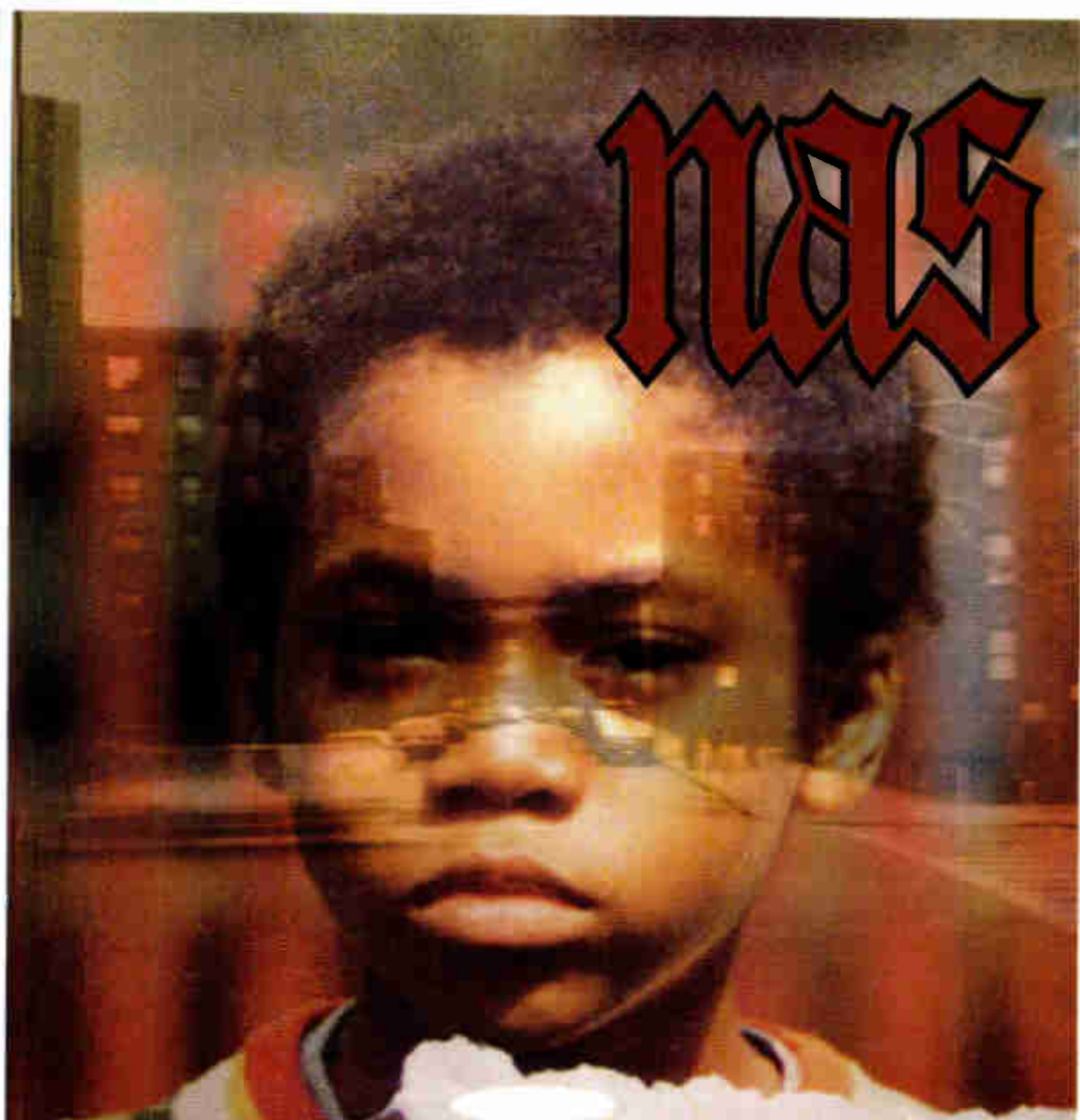
NEW AT LAST: "Bump N' Grind" by R. Kelly (Jive) held on to the top of the Hot R&B Singles chart just long enough to break Whitney Houston's record for "I Will Always Love You" (Arista) as the single with the most consecutive weeks at No. 1 on this chart. But, so what! The new No. 1 also was written and produced by Kelly. "Back & Forth" by Aaliyah (Blackground) may be one of the fastest-breaking new singles. It has been on the chart for only four weeks. It was set up very nicely by a snippet on the back of Kelly's remix of "Bump." Jive laid a strong foundation, and the single entered the chart at No. 13. It is No. 1 in airplay at WKKV Milwaukee, Wis., WUSL Philadelphia, KJLH Los Angeles, and WNOO Chattanooga, Tenn. It is top five at 11 other stations, and ranks No. 6 on the airplay-only chart. Its sales increase by 38%.

LOOKS CAN BE DECEIVING: The top of the singles chart is jam-packed with hits, and three records get forced back on the chart even though they made reasonable gains. "The Most Beautiful Girl In The World" by the artist formerly known as Prince (NPG) continues to sell, and moves up 4-3 with a bullet on the sales-only chart. It increases in sales by 30%. "Got Me Waiting" by Heavy D. & the Boyz continues to make gains at radio, and moves up 11-9 on the radio-only chart. "Sweet Potato Pie" by Domino (Outburst) gains enough sales to bullet on the sales-only chart while moving back 9-10. Real information on radio and sales isn't always neatly packaged, but it reflects just how these records stack up.

GREATEST GAINS: "I Miss You" by Aaron Hall (Silas) nabs the airplay award and moves up 56-34. It's No. 1 in airplay at KJMS Memphis, WQMG Greenboro, N.C., WROU Dayton, Ohio, and WFXE Columbus, Ga. It's top five at four other stations: WUSL Philadelphia (No. 5); WOWI Norfolk, Va. (No. 2); KIPR Little Rock, Ark. (No. 2); and WEAS Savannah, Ga. (No. 3). The video to this song is unusual in that it may have the saddest storyline I've ever seen—you almost cry real tears.

THE NEW YORK HILTON AND TOWERS is the site of the Billboard/Airplay Monitor Radio Seminar, scheduled for Sept. 8-10. Seminar events will kick off the morning of Sept. 9, following the previous night's MTV Video Music Awards at Radio City Music Hall. Registration will open Sept. 8. The radio business seminar, geared toward PDs, MDs, and label promotion executives, will include interactive sessions and training workshops Sept. 9 and 10 hosted by Billboard sister company Broadcast Data Systems, giving registrants two opportunities to attend. In addition, the seminar will feature sessions and keynote speeches focusing on the recent changes in all facets of the radio business. Format-specific gatherings also are planned for AC, album rock, country, Spanish, modern rock, R&B, and top 40.

The Billboard/Airplay Monitor Radio Awards will be held Sept. 10 as the seminar's closing event. The nomination process is under way. Ballots containing the complete list of nominees will appear in the July 2 Billboard and the July 1 Airplay Monitors. The New York Hilton and Towers, located at 1335 Avenue of the Americas, is charging seminar attendees a rate of \$160 a night for single- and double-occupancy rooms. Reservations should be made by Aug. 19, and can be obtained by calling the hotel at 212-586-7000 and mentioning you're registering for the Billboard/Airplay Monitor Radio Seminar. I expect this will be a conference not to miss.



WHOSE WORLD IS THIS?

"...his lyrical style and innovation will play an important role in the evolution of modern hip-hop." —Vibe

"He kinda hits me like a 'ghetto monk.'" —Q-Tip

"A-. Nas promises to do for Queens, N.Y., what Naughty By Nature did for East Orange, N.J., and Snoop did for Long Beach, CA."

—Entertainment Weekly

"He's one of [hip-hop's] saviors now." —DJ Premier

"If you can't appreciate the value of Nas' poetical realism, then you best get yourself up out of hip-hop." —The Source

"Illmatic" - over 400,000 shipped
SoundScan debut at #12
First two weeks sales over 90,000

THE WORLD IS YOURS, next up from Nas.

COLUMBIA

Produced by Pete Rock for Mecca and The Soul Brother Productions, Inc. Executive Producers: Faith N. and M.C. Serch

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

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	2	4	WHEN I FELL IN LOVE LISA LISA (PENDULUM/ERG)	14	12	2	PROPS OVER HERE THE BEATNUTS (VIOLATOR/RELATIVITY)
2	11	2	YOU GO GIRL THE 2 LIVE CREW (LUKE)	15	14	9	PUMP VOLUME 10 (RCA)
3	4	4	FLOW ON LORDS OF THE UNDERGROUND (PENDULUM)	16	13	5	PROVE MY LOVE U-MYND (LUKE)
4	10	3	I'M ALWAYS THINKING ABOUT YOU TEDDY PENDERGRASS (ELEKTRA)	17	19	4	SO TOUGH FREDDIE FOXXX (FLAVOR UNIT/EPIC)
5	9	3	THAT'S THE WAY LOVE GOES NORMAN BROWN (MOJAZZ/MDTOWN)	18	—	1	INNER CITY BLUES GARY (C-FOUR/PAR)
6	—	1	PEOPLE MAKE THE WORLD GO... MARC DORSEY (MCA)	19	23	4	COME WITH ME RONNY JORDAN (4TH & B WAY)
7	17	2	COME HOME II U FREDDIE JACKSON (RCA)	20	—	1	U GO GIRL TAG TEAM (LIFE/BELLMARK)
8	7	4	DRIVING ME CRAZY ERIC GABLE (EPIC)	21	—	1	SLOW SMOOTHIE SYLK (MCA)
9	6	4	GIVE IT TO YA CHANTAY SAVAGE (I D/RCA)	22	—	1	WATERDANCE D.J. FLEXXX (EVERPHUNKY)
10	8	6	THE SHIT IS REAL FAT JOE DA GANGSTA (VIOLATOR/RELATIVITY)	23	—	3	TEARS DA KING & I (ROWDY/ARISTA)
11	18	10	HUSH HUSH TIP N TYCE (WILD PITCH/ERG)	24	24	4	CLOSE THE DOOR DONALD HARRISON (CTI)
12	5	8	I WANT TO THANK YOU ROBIN S (BIG BEAT/ATLANTIC)	25	22	5	DO THANGZ INDONESIA (EM/ERG)
13	20	8	HOW ABOUT SOME HARDCORE M.O.P. (SELECT)				

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

Michelle Weeks Heads For The Mainstream

MICHELLE WEEKS sure gets around.

Not since **Jocelyn Brown's** reign as the omnipresent voice of the '80s club era has one performer lent her pipes to so many records with so many different acts, producers, and labels. But while Brown struggled for rightful respect and visibility, Weeks is taking advantage of what she views as the somewhat higher industry consciousness of the '90s, and has begun to mold a string of juicy international club hits into a vehicle sturdy enough to carry her through a journey into mainstream waters.

"I think there are a still a lot of people who are narrow minded and cannot see the forest for the trees when it comes to the range and talent of a dance music singer," she says. "But I also think that there's now a much greater potential for a woman to grow from the clubs and get the props that others couldn't. When I hear 'Show Me Love' [by **Robin S.**] on the radio, I feel encouraged."

Don't be surprised if the New Jersey-based singer's most recent gem, "Never Leave You Lonely," recorded with **Diva Convention**, is soon receiving equally active play. Available on **Radikal-Q Records**, the wickedly contagious single was produced with a smart, melodic ear by **Eve Nelson** and remixed to groove superiority by **Stonebridge** and **Rob Nice**. Bolstered by a solid import run several months ago on Sweden's **Clubvision** label, the track is now well on the road to becoming a peak-hour dancefloor staple, and is gradually seeping onto crossover radio mix-shows.

It is interesting to consider how Weeks' ever-full plate of projects has the performer occasionally competing with herself for turntable time these days. Besides "Never Leave You Lonely," she can also be heard belting on "Show 'Em How You Do It" with **"Bonzai Jim" Caruso** on **Class-X Records**, and on the double-A-side "Hey"/"Get That Down Pat" as **Skee W.** on **Dance Baby Records**. Plus, we hear that there are a couple more one-off singles in the offing.

"Sure, there are times when I worry about spreading myself thin," Weeks says. "But I also think that you have to grab a good opportunity when it comes your way. I look at each record I do as a chance to show something different about my voice. Each of these records has something distinctive that is interesting for me to sing."

We wholeheartedly agree. A lesser talent would be swallowed by such a high volume of releases, but Weeks approaches each record with the chameleon-like quality of an actor. Seemingly without breaking a sweat, she can swerve from haughty and fun to dark and intense. That ability is logical given Weeks' rich history in



by **Larry Flick**

theater and film.

She began her career at the age of 14 in the Broadway production "Mahalia," which was followed by a string of roles in first-run shows including "Ain't Misbehavin'," "Beehive," and "The Tap Dance Kid." Among her film credits is "Little Shop Of Horrors," in which she appeared as **Ronette**, one of a trio of doo-wop girls. Later, Weeks put her childhood upbringing in gospel music and church singing to good use when she was featured on the **Quincy Jones** spiritual collection, "Handel's Messiah: A Soulful Celebration," on which she gave a stunning rendition of "Glory To God."

"Everything adds up after a while, and you eventually find yourself with the seasoning to handle tough material," Weeks says. "It sets you apart, and, hopefully, makes you special."

And that is perhaps the best way to describe Michelle Weeks. Justice prevailing, she will not be doing one-off singles for much longer. In between promotional appearances for "Never Leave You Lonely," she and manager **Kate Phillipe** are shopping a demo for a major-label album deal. Much of the material, overseen by **Nelson**, runs through a stylistic gamut of retro-funk, trendy jack-swing, and, of course, vigorous pop/house flavors. And if that is not enough to keep her hopping, Weeks is also doing research for a movie she plans to write and produce about a woman who contracts AIDS.

"You cannot just rest on one thing

in this business," Weeks says. "I have a lot of interests, and a lot of things that I want to share with the world. Sometimes, it's nice to lift people up from day-to-day problems, and sometimes you want to shake them up, and educate them. Doing both is a lot of work. Luckily, I have lots of energy."

TRIBAL DANCE: German producer **Claus Zundel** sums up the motivation behind the creation of **Big Beat/Atlantic** act **B-Tribe** and its sterling debut album, "iFiesta Fatale!," quite eloquently.

"When a flamenco singer is wailing for five minutes at a time, everyone listens without speaking—it's so powerful. As the ladies get up to dance, they cross themselves. It's like a religion. I wanted to capture this strength, this purity."

He has—but with a twist. The jams that comprise "iFiesta Fatale!" are an initially jarring, but ultimately satisfying blend of pure flamenco melodies and cutting-edge dance rhythms drawn from electro/ambient, hip-hop, and house sectors. Zundel's obvious vision of bringing the mostly untapped wealth of flamenco to a broad, streetwise audience makes for an album that will appeal not only to fans of **Enigma** and **Deep Forest's** brand of culturally driven dance music, but also to punters in urban corners of the world.

"There was a tremendous amount of creative and emotional freedom in making this album," Zundel says. "I didn't feel tied to strict song structure—there were no rules. The idea was to be true to the culture, but to also move through the process in a primal fashion; if something felt good, or sounded good, then we used it. The only limitation was my own taste."

Sophisticated club-goers will know Zundel from his past productions for **Chaka Khan** and **Sydney Youngblood**. In fact, Zundel has recently completed a new project with **Youngblood** that should be released before the end of 1994. **B-Tribe** jelled in his brain after moving from Germany to Ibiza.

"I learned to speak Spanish and started hanging out with locals," he recalls. His love affair with flamenco music quickly blossomed, and he began recording musicians on a portable **DAT** machine. After gathering 250 performances on tape, Zundel began to process the music in his digital studio. He assembled bits and pieces over modern dance grooves.

"Some of these performers are famous flamenco artists," he says, "and I was free to record them as long as I didn't reveal their identities."

The album's title cut already has gotten a heavy dose of exposure in clubs throughout world. **Big Beat** is about to launch a multiformat attack on the forthcoming single, "You Won't See Me Cry," which marries cathartic male chants and breathy female cooing to the major-key melody from **Vangelis' "I'll Find My Way Home."** The track has a warm, com-

elling midtempo personality that has the potential to be one of the sleeper hits of this summer. Club jocks will find remixes by **DJ EFX** more than worthy of their time, though we think Zundel's original concoction is the real deal, and should not take a commercial backseat.

In fact, as we dive in "iFiesta Fatale!" for the umpteenth time, all we can wonder is what unusual new ideas are floating inside Zundel's brilliant, creative mind. He certainly has set an incredibly high standard.

NOW SERVING: Arista has dusted off **Aretha Franklin's** timeless "Jump To It," bringing in fab producer **C.J. Mackintosh** to refashion it for clubs with vibrant trance/house colors. Franklin's vocal seems to take on a new edge when sewn into the thick bassline that Mackintosh has woven. The actual song also now seems a bit fleshier and more festive, due in part to the array of ear-catching synth passages that have been added. A job well done. Destined to be an across-the-board smash, this one should click particularly well with DJs who couldn't go the distance with the previous "A Deeper Love" . . . It's heartbreaking how underappreciated **Reprise** band **D:Ream** continues to be in the U.S.—especially given its considerable multiformat success overseas. How anyone can resist the group's combination of chewy, long-lasting hooks, solid rhythms, and **Peter Dinklage's** appeal voice is truly beyond us. The label will take another stab at radio next month with "U R The Best Thing," which gets a second lease on life via the soundtrack to "Naked In New York." Club jocks will be offered **Paul Oakenfold's** spankin' U.K. import remixes at the same time . . . **D:Ream's** Warner Bros. label mate **Ultra Nate** has just returned from a tour of Japan, where her gorgeous "One Woman's Insan-



Stirring Up Limelight. Arista singer **Haddaway**, pictured with one of his dancers, recently appeared at New York's **Limelight** nightclub and performed his international smash "What Is Love," as well as his new single, a cover of **Bob Marley's** "Stir It Up." He is in the middle of an extensive club trek across the U.S. (Photo: Tina Paul)

ity" opus is major hit. Funny how some stateside artists have to travel to the other end of the earth to get the props they should be getting in their backyard. Gossip has it that **Matthew Rolston** is such a fan of **Nate's** that he's practically offered to direct her next video for free. It looks like the next single will be the album's head-trippin', hip-hop-vibed title cut (a personal fave), which trivia fans will want to know was originally written as an uptempo jam called "Susie Vixen" . . . Seek out the CD-5 format of **Janet Jackson's** "Any Time Any Place" (Virgin) for "And On And On," a previously unavailable gem with a tasty funk vibe that tangles elements of **Sly Stone's** "Family Affair" with the carnal spirit of "Pull It Up To The Bumper" by **Grace Jones**. Quite frankly, we would have rather heard club mixes of this than "Throb," which is on the flipside of the 12-inch pressing of "Any Time Any Place."



WEEKS

Billboard. **Dance** **HOT Breakouts** FOR WEEK ENDING MAY 21, 1994 **CLUB PLAY**

1. MISLED CELINE DION 550 MUSIC
2. LOVE COME HOME OUR TRIBE FEATURING FRANKIE PHAROAH CHAMPION
3. LIFESTYLE ELEKTRIC MUSIC EASTWEST IMPORT
4. YOU WON'T SEE ME CRY B-TRIBE ATLANTIC
5. VOILA VOILA RACHID TAHA FFRR

MAXI-SINGLES SALES

1. HI DE HO K7 TOMMY BOY
2. EROTIC CITY CLINTON/PARLIAMENT/FUNKADELIC FOX
3. RHYTHM OF LIFE CAPTAIN HOLLYWOOD IMAGO
4. ME-O-MI-O CASUAL JIVE
5. DANGER ROCHELLE FLEMING CUTTING

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



Imago Emerges. Imago Records executives recently broke bread with various dance music tastemakers at Joe's Stone Crabs in Miami to discuss the label's increased output of club-rooted material. Besides "I Want It, I Need It (Real Love)" by **Sandra Williams**, which advances to No. 9 on **Billboard's** Club Play Chart this week, the label is also actively working releases by **Big Fun** and **Captain Hollywood**, and is prepping for new signing **Wild Planet**, as well as **Kylie Minogue's** much touted post-**Stock Aitken Waterman** effort. Pictured, from left, are **Dan Miller**, director, **Dixie Dance Kings** record pool; **Jackson Taylor**, mix-show DJ, **WBCX**; **Fred McFarlin**, Southeast radio promoter, **Imago**; **Chantay Taylor**, national director of dance music, **Imago**.

HOT DANCE MUSIC™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE <small>LABEL & NUMBER/DISTRIBUTING LABEL</small>	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
1	2	4	7	100% PURE LOVE MERCURY 858 485	◆ CRYSTAL WATERS
2	6	9	6	I'LL TAKE YOU THERE (FROM "THREESOME") EPIC SOUNDTRAX 77460/EPIC	◆ GENERAL PUBLIC
3	1	3	8	I BELIEVE PERSPECTIVE 7447/A&M	◆ SOUNDS OF BLACKNESS
4	5	7	7	DREAM ON DREAMER DELICIOUS VINYL 95952/EASTWEST	◆ THE BRAND NEW HEAVIES
5	7	10	6	HOW LONG WARNER BROS. 41415	◆ ULTRA NATE
6	9	13	5	GOOD TIME LOGIC 62839/RCA	SOUND FACTORY
7	4	2	9	MOVING ON UP EPIC 77417	◆ M PEOPLE
8	3	1	9	LOVE & HAPPINESS STRICTLY RHYTHM EP4	RIVER OCEAN FEATURING INDIA
9	13	19	6	I WANT IT, I NEED IT (REAL LOVE) BOLD! SOUL 25066/AMAGO	SAUNDRA WILLIAMS
10	12	11	8	I WANT TO THANK YOU BIG BEAT 10148/ATLANTIC	ROBIN S.
11	15	22	6	SOMEDAY WE'LL BE TOGETHER MOTOWN 6381	DIANA ROSS
12	14	15	8	STOMP IMAGO 25035	◆ BIG FUN
13	10	6	12	I'LL WAIT ARISTA 1-2659	◆ TAYLOR DAYNE
14	18	25	6	WORKER MAN EPIC 77290	◆ PATRA
15	11	5	10	DO YA COLUMBIA 77401	◆ INNER CITY
16	8	8	9	WHEN A MAN LOVES A WOMAN MCA 54802	◆ JODY WATLEY
17	17	21	7	BEAUTIFUL MORNING 550 MUSIC 77399/EPIC	◆ SENSATION
18	25	41	3	I'M NOT OVER YOU A&M 0575	◆ CE CE PENISTON
19	20	26	6	COME ON AND DO IT MOONSHINE MUSIC 88402	FPI PROJECT
20	24	35	4	CHEBBA BARCLAY IMPORT	KHALED
21	16	14	10	WHEN YOU LOVE SOMEONE MAXI 2015	DAPHNE
22	26	34	4	WHAT'S UP ZYX 6691	◆ DJ MIKO
23	28	33	5	UNFULFILLED DESIRE KK PROMO/RESTLESS	SWAINS
24	35	46	3	IF 60'S WAS 90'S CONTINUUM 13315	◆ BEAUTIFUL PEOPLE
25	29	36	4	ALL I DO WARNER BROS. 41372	JANE CHILD

Power Pick					
26	44	—	2	IN DE GHETTO MERCURY 858 657	DAVID MORALES & THE BAD YARD CLUB
27	30	42	3	DON'T LET IT GO TO YOUR HEAD RCA 62787	CHANTAY SAVAGE
28	19	23	9	WOW! MR. YOGI (CONTROL THE MIND) ZOO 14139	THE OVERLORDS
29	22	16	11	YOU USED TO HOLD ME '94 STRICTLY HYPE 112	RALPHI ROSARIO PRESENTS XAVIERA GOLD
30	40	—	2	ALWAYS MUTE 66225/ELEKTRA	◆ ERASURE
31	36	—	2	I'VE GOT THE MUSIC MOONSHINE MUSIC 88400	MOUNT RUSHMORE
32	33	37	5	YOU DON'T WANNA MISS A&M 0537	◆ FOR REAL
33	31	39	5	LIGHT WAX TRAX 8712	KMFD
34	27	24	10	I CRIED THE TEARS BIG BEAT 10150/ATLANTIC	JOMANDA
35	39	44	3	GIVIN' IT UP TALKIN LOUD IMPORT/MERCURY	INCOGNITO
36	38	—	2	TAKING IT LIKE A MAN 550 MUSIC 77463/EPIC	NO-MAN
37	49	—	2	PARTY HAPPENIN' PEOPLE ELEKTRA PROMO	DEEE-LITE
38	21	17	14	WORK THAT BODY GREAT JONES 530 629/ISLAND	CHANELLE
39	43	47	3	MAS SUAVE ANGEL EYES 5419	DOGMA FEAT. THE AFRO-CUBAN RHYTHMS
40	48	48	4	RESTE SUR MOI COLUMBIA PROMO	PATRICIA KAAS
41	23	12	13	BEAUTIFUL PEOPLE STRICTLY RHYTHM 015	◆ BARBARA TUCKER
42	46	—	2	GOIN' UP IN SMOKE COLUMBIA 77266	TEN CITY
43	50	—	2	GOIN' KRAZY MJM 7272	JF (JOSE FELICIANO)
44	32	27	10	BREAKDOWN FFRR 120 015	◆ ONE DOVE
45	42	49	3	EL TRAGO (THE DRINK) CUTTING 297	◆ 2 IN A ROOM

Hot Shot Debut					
46	NEW	1	1	IF YOU REALLY LOVE SOMEONE TRIBAL AMERICA 58086/IRS	LIBERTY CITY
47	NEW	1	1	PUMPS AND A BUMP GIANT/REPRISE 41260/WARNER BROS.	◆ HAMMER
48	NEW	1	1	NOTHING BETTER ORE MUSIC IMPORT	COLOURBLIND
49	NEW	1	1	GET YOUR HANDS OFF MY MAN TRIBAL AMERICA 58145/IRS	JUNIOR VASQUEZ
50	NEW	1	1	NEVER LEAVE YOU LONELY RACIAL Q 15002	DIVA CONVENTION FEAT. MICHELLE WEEKS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE <small>LABEL & NUMBER/DISTRIBUTING LABEL</small>	ARTIST
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. <small>SoundScan</small>					
No. 1/Greatest Gainer					
1	1	6	3	BUCKTOWN (M) (T) WRECK 20069/NERVOUS	◆ SMIF-N-WESSUN
2	2	2	4	100% PURE LOVE (M) (T) (X) MERCURY 858 485	◆ CRYSTAL WATERS
3	10	11	4	BACK & FORTH (T) (X) BACKGROUND 42173/JIVE	◆ AALIYAH
4	4	3	5	ANYTHING (FROM "ABOVE THE RIM") (T) (X) RCA 62823	◆ SWV
5	16	24	8	MOVING ON UP (T) (X) EPIC 77417	◆ M PEOPLE
Hot Shot Debut					
6	NEW	1	1	D. ORIGINAL (T) PAYDAY 120 022/FFRR	◆ JERU THE DAMAJA
7	3	4	25	FREAKS/I-IIGHT (ALRIGHT) (M) (T) (X) GEE STREET 440 583/ISLAND	◆ DOUG E. FRESH
8	9	—	2	FLOW ON (M) (T) PENDULUM 58146/ERG	LORDS OF THE UNDERGROUND
9	15	16	15	IT AIN'T HARD TO TELL (M) (T) COLUMBIA 77320	◆ NAS
10	7	9	6	WORKER MAN (M) (T) EPIC 77290	◆ PATRA
11	8	10	14	C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME) (M) (T) (X) LOUD 62766/RCA	◆ WU-TANG CLAN
12	17	8	8	EL TRAGO (THE DRINK) (M) (T) (X) CUTTING 297	◆ 2 IN A ROOM
13	5	7	14	BUMP 'N' GRIND (T) (X) JIVE 42206	◆ R. KELLY
14	6	1	3	GOT ME WAITING (T) UPTOWN 54825/MCA	◆ HEAVY D. & THE BOYZ
15	18	20	9	THE MOST BEAUTIFUL GIRL IN THE WORLD (T) NPG 72514/BELLMARK	◆ JAY-Z
16	13	13	8	I GOT CHA OPIN (T) WRECK 20083/NERVOUS	◆ BLACK MOON
17	12	5	9	SWEET POTATOE PIE (M) (T) OUTBURST/RAL 77349/CHAOS	◆ DOMINO
18	25	15	11	I LIKE TO MOVE IT (M) (T) (X) STRICTLY RHYTHM 12192	◆ REEL 2 REAL FEATURING MAD STUNTMAN
19	23	—	2	WARRIOR'S DRUM (T) BLACK FIST 27491/SELECT STREET	◆ KING JUST
20	11	12	9	PLAYER'S BALL (M) (T) (X) LAFACE 2-4067/ARISTA	◆ OUTKAST
21	21	23	6	PLAY MY FUNK (FROM "SUGAR HILL") (T) (X) BEACON 10004/FOX	◆ SIMPLE E
22	NEW	1	1	WHERE MY HOMIEZ? (M) (T) MERCURY 858 463	◆ ILL FEATURING AL SKRATCH
23	32	25	5	I'M NOT OVER YOU (T) A&M 0575	◆ CE CE PENISTON
24	27	18	11	GIN AND JUICE (M) (T) (X) DEATH ROW/INTERSCOPE 95951/AG	◆ SNOOP DOGGY DOGG
25	47	—	2	STIR IT UP (M) (T) (X) ARISTA 1-2699	HADDAWAY
26	26	19	6	I BELIEVE (T) (X) PERSPECTIVE 7447/A&M	◆ SOUNDS OF BLACKNESS
27	NEW	1	1	SENDING MY LOVE (T) ILLTOWN 4854/MOTOWN	◆ ZHANE
28	34	21	10	ELECTRIC RELAXATION (T) (X) JIVE 42196	◆ A TRIBE CALLED QUEST
29	20	31	5	LOVE ON MY MIND (M) (T) (X) SO SO DEF 77408/COLUMBIA	◆ XSCAPE
30	NEW	1	1	I'LL REMEMBER (FROM "WITH HONORS") (M) (T) (X) MAVERICK/SIRE 41355/WARNER BROS	◆ MADONNA
31	22	26	12	THE SIGN (M) (T) ARISTA 1-2673	◆ ACE OF BASE
32	NEW	1	1	PART TIME LOVER/I'M STILL... (M) (T) (X) DEATH ROW/INTERSCOPE 98283/AG	H-TOWN/AL B. SURE!
33	24	32	15	MASS APPEAL (T) CHRYSALIS 58111/ERG	◆ GANG STARR
34	33	33	17	A DEEPER LOVE (FROM "SISTER ACT 2") (M) (T) (X) ARISTA 1-2651	◆ ARETHA FRANKLIN
35	36	42	5	DUNKIE BUTT (PLEASE PLEASE PLEASE) (T) (X) STREET LIFE 5373/SCOTTI BROS.	◆ 12 GAUGE
36	37	—	6	COMIN' ON STRONG (T) EASTWEST 95969/AG	◆ SUDDEN CHANGE
37	19	17	9	HOW DO YOU LIKE IT? (M) (T) (X) ELEKTRA 66235	◆ KEITH SWEAT
38	RE-ENTRY	3	3	WORK THAT BODY (T) GREAT JONES 530 629/ISLAND	CHANELLE
39	NEW	1	1	DON'T TURN AROUND (M) (T) ARISTA 1-2692	◆ ACE OF BASE
40	RE-ENTRY	3	3	GOOD TIME (T) (X) LOGIC 62839/RCA	SOUND FACTORY
41	28	43	3	WHAT'S UP (T) (X) ZYX 6691	◆ DJ MIKO
42	46	30	10	BEAUTIFUL PEOPLE (M) (T) (X) STRICTLY RHYTHM 015	◆ BARBARA TUCKER
43	RE-ENTRY	2	2	ALWAYS (T) VIRGIN 38429	◆ MK FEATURING ALANA
44	40	—	2	GOTTA LET YOU GO (M) (T) MICMAC 304	DOMENICA
45	NEW	1	1	OLD TIMES' SAKE (T) (X) STREET LIFE 75380/SCOTTI BROS.	◆ SWEET SABLE
46	43	34	3	CEASE & SECKLE (M) (T) DELICIOUS VINYL/EASTWEST 95912/AG	◆ BORN JAMERICANS
47	RE-ENTRY	2	2	I'LL TAKE YOU THERE (FROM "THREESOME") (T) (X) EPIC SOUNDTRAX 77460/EPIC	◆ GENERAL PUBLIC
48	41	27	4	ALWAYS (T) (X) MUTE 66225/ELEKTRA	◆ ERASURE
49	14	—	2	PROPS OVER HERE (T) VIOLATOR 1.219/RELATIVITY	◆ THE BEATNUTS
50	NEW	1	1	HERE IT IS, BAM! YOU GO GIRL (T) LIFE 79520/BELLMARK	TAG TEAM

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



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Tribune Gets 'The Road' Rolling TV Shows Set To Follow Concert Kickoff

BY EDWARD MORRIS

NASHVILLE—After months of planning, "The Road" is finally getting paved. And it's starting to look like a very broad superhighway.

"The Road," the umbrella logo for a variety of country music-oriented properties, is designed and financed by Tribune Entertainment Co. of Chicago. A television component has been cleared to air weekly in more than 100 markets this fall, and the first of a series of "The Road"-themed concerts was scheduled for May 12 in Mobile, Ala.

Besides the television and concert elements of "The Road," there also will be home videos, pay-per-view specials, syndicated radio programs, live performance clubs, and direct merchandise sales.

Tribune Entertainment president/CEO Don Hacker says his company has budgeted more than \$30 million for the rollout phase of "The Road" during the next two to three years. "It amounts to a lot of investment," he notes, "but it's something we really believe in and want to do with the sort of

quality that the Nashville community will be proud of. And that takes a commitment—not only of money, but also of quality and time."

Hacker currently is meeting with potential advertisers for the varied entertainment package, and says he will soon announce the first ones to sign on.

While television and radio are Tribune Entertainment's particular areas of expertise and were its first priorities, according to Hacker, the company knew that it had to offer more. "In this day and age, you need to impact the audience in a lot of different ways. So we felt early on that if we were going to make this effort, we'd need to do it on a lot of different levels. We knew that to attract the advertisers and sponsors that we felt were important, we had to serve their needs—which go beyond [television and radio]."

High Five Productions, which has offices in Nashville and Los Angeles and which produced Garth Brooks' two network specials, will produce the television programs for "The Road" (Billboard, Jan. 22).

High Five also produced the critically acclaimed TV special "The

Women Of Country." It will be transformed into the first home video to bear "The Road" logo and will be released through ABC Home Video by the end of this year.

Jim Corboy, Tribune Entertainment's VP of creative services, reports that "The Road" will be carried in prime time either Saturday or Sunday on all eight of the company's independent TV stations: WPIX New York, WGN Chicago, KTLA Los Angeles, WLVI Boston, WPHL Philadelphia, WGNO New Orleans, WGNX Atlanta, and KWGN Denver.

These stations alone, Corboy points (Continued on page 30)



Breathtaking Bluegrass. Some of the most legendary and luminous pickers in the world are shown assembled here for a Grand Old Opry tribute to bluegrass music. Shown, from left, are Marty Stuart, Earl Scruggs, Ricky Skaggs, Vince Gill, and Alison Krauss.

Merle Watson Fest Celebrates Bluegrass' Emerging Strength

BY PETER CRONIN

NASHVILLE—High visibility bluegrass artists like Alison Krauss and Mark O'Connor have helped bring increased attention to acoustic music over the past few years, and, as commercially viable forms, bluegrass and acoustic music have never been stronger.

These two musicians were among the hundreds of acts that performed April 28-May 1 at the Merle Watson Memorial Festival. Held on the campus of Wilkes Community College in Wilkesboro, N.C., the annual gathering showed beyond a doubt that the bluegrass/acoustic music audience has expanded to include everyone from longtime, lawn chair-toting bluegrass fans to hacky sack-kicking neo-hippies from the "MTV Unplugged" generation. It also showed that, true to the spirit of the music, it's possible for even those two disparate camps to co-exist peacefully, as they did while sitting side by side on the grass at the Watson Fest.

Now in its seventh year, the festival has grown from a relatively modest gathering of 6,000 into this year's crowd of 29,000-plus music fans. It originally was the brainchild of F.W. "B" Townes, dean of development at Wilkesboro Community College.

"This whole campus is a network of gardens, and one of those I conceived to be a garden for the blind," says Townes. "Back in '87, I approached one of our board members about making a gift, and it turned out he was good friends with Doc Watson."

Watson, the venerable singer/guitarist and North Carolina institution

who lost his sight in infancy, was approached about performing a benefit for the college's "garden of the senses." The gathering of a few musical friends soon grew into a full-blown festival, with top bluegrass musicians anxious to participate in what quickly became a tribute to the memory of Merle Watson, Doc's son and picking partner, who was killed in a tractor accident in 1985.

"This festival originally was built on the memory of Merle and was formed out of musical friendship, so it really is different," says dobro player Jerry Douglas, a veteran of countless bluegrass festivals who has played at every Watson Fest since its inception. "It's also the first festival of the season. So for a lot of the musicians, this is the first place we see each other and really get a chance to catch up."

The feeling of family that pervades the festival's backstage area extends into the audience and out into the surrounding community as well. By increasing the number of available activities and responding to the needs of its audience, the Watson Fest has managed to grow up gracefully. In addition to performances on the main stage and an adjacent, smaller "cabin" stage, the 1994 festival included intimate workshops with participating performers, mountain crafts, musical instrument vendors, storytelling, hot air balloons, nature hikes, and community outreach concerts that brought visiting artists into 17 different area schools for workshops and performances that reached more than 4,000 kids.

"A lot of area people contribute to (Continued on page 30)

When A Simple 'Thank You' Would Suffice In Acceptance Speeches, Blather Takes On New Meaning

IN OTHER WORDS: "Wow! I really wasn't expecting this. I'm still knocked out at just being nominated. I don't know what to say. Well, let me start by thanking my manager, Larry Tentacles . . . my lawyer, Neville Asp . . . my producer . . . and all the people at my label. Oh, and thanks to the fine folks at radio who play my records. You're all special. This award is for all of us."

To the untutored ear (and don't get me started on the dismal state of ear education in this country), the acceptance speech above is so much nervous blather and is virtually interchangeable with all the other fawning remarks that have gone before it. Not so, my confused compadres. It throbs with revealing nuance.

Like great art, which inevitably conveys the psychology of its creator, an acceptance speech always hints at that which the speaker declines to say outright. In order to decipher such a speech, the listener must keep in mind three key indicators: *order of mention* (who's thanked first, second, third, etc.), *specificity of mention* (whether the person thanked is named or merely alluded to), and *frequency of mention* (how many times a person's name comes up during the course of the awards show). From these indicators, we can deduce who is currently significant in the industry and who is not, as well as determine the general level of bitterness infecting the recipient.

Applying these principles to the speech above, for example, we see that the manager remains at the top of the pecking order, either because he is new and is still the beneficiary of his client's naivete or because he has something on the client. The lawyer is still formidable—but he'd better watch his back. And the poor, unnamed producer is obviously on his way to doing custom sessions. As for the "people at my [unspecified] label," they are so removed from the honoree's regard and affection that he can't even bring himself to call them his "team." The line about "the fine folks at radio who play my records" suggests that the artist is really steamed at the oafs at radio who don't. His assertion that the award belongs to "all of us" is an oblique way of saying that it isn't worth fighting over.

In years past, it was common for award winners not only to thank God for their good fortune but also to go into exhaustive detail about His benevolence in delivering them from obscurity. Alas, they failed to recognize that He also has a keen sense of mischief, a trait that subsequently manifested itself in their loss of label deals. Prudence has since prevailed.

MAKING THE ROUNDS: The Nashville Songwriters Assn. International alerts us that California songwriter Alan Roy Scott was a key player in the project that took 10 Nashville writers to Romania to co-write with natives of that country (Billboard, May 7). Scott is a veteran organizer of and participant in international music festivals, says NSAI executive director Pat Rogers. He was a founder of the "Music Speaks Louder Than Words" project, a collaboration between American and Russian songwriters that resulted in an album on Epic Records.

Jean Stromatt has joined Tessier-Marsh Talent, a Nashville booking agency that handles such acts as Bill Anderson, Little Jimmy Dickens, and Porter Wagoner . . . Mandy Barnett, an 18-year-old singer from Crossville, Tenn., has won the nationwide search for an actress to play the lead role in "Always . . . Patsy Cline." The musical will have a five-month run at Nashville's historic Ryman Auditorium, which reopens in June after extensive repairs and modernization . . . Former talent booker and manager Jim Halsey has been named director of music business for Oklahoma City University. The university is inaugurating a new

Bachelor of Science degree in music business. In addition to overseeing the curriculum, Halsey will teach a beginning and advanced seminar in the music business.

MARK YOUR CALENDAR: On June 7, the Country Radio Music Awards show will be broadcast live by satellite to participating stations from the Tennessee Performing Arts Center in Nashville. Billy Dean will host the show . . . The 1994 Rocky Gap Music Festival is set for Aug. 4-7 at Rocky Gap State Park in Cumberland, Md. Performing will be the Baltimore Symphony Orchestra, Emmylou Harris, Neal McCoy, Merle Haggard, Tammy Wynette, John Anderson, Bill Harrell & the Virginians, Northern Lights, Daron Norwood, Martina McBride, the Bellamy Brothers, Victoria Shaw, Billy Ray Cyrus, Claire Lynch, Lonesome River Band, the Mavericks, Shenandoah, Tracy Lawrence, and Wynonna.

SIGNINGS: Becky Hobbs, Eddy Raven, and Banjomania to recording deals with Intersound/Branson Entertainment.



by Edward Morris

Billboard **TOP COUNTRY ALBUMS**

FOR WEEK ENDING MAY 21, 1994

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	7	TIM MCGRAW CURB 77659 (9.98/13.98)	*** No. 1 *** NOT A MOMENT TOO SOON	1
2	2	—	2	REBA MCENTIRE MCA 10994 (10.98/15.98)	***GREATEST GAINER*** READ MY MIND	2
3	4	3	15	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC B2559/AG (10.98/15.98)	KICKIN' IT UP	1
4	3	2	10	VARIOUS ARTISTS ▲ MCA 10965 (10.98/16.98)	RHYTHM COUNTRY & BLUES	1
5	7	5	36	GARTH BROOKS ▲ LIBERTY 80857 (10.98/16.98)	IN PIECES	1
6	16	15	83	ALAN JACKSON ▲ ARISTA 18711 (10.98/15.98)	***PACESETTER*** A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	1
7	5	4	32	REBA MCENTIRE ▲ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	1
8	6	—	2	PAM TILLIS ARISTA 18758 (9.98/15.98)	SWEETHEART'S DANCE	6
9	8	8	63	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	2
10	12	—	2	RANDY TRAVIS WARNER BROS. 45501 (10.98/15.98)	THIS IS ME	10
11	17	16	88	VINCE GILL ▲ MCA 10630 (10.98/15.98)	I STILL BELIEVE IN YOU	3
12	10	7	26	FAITH HILL WARNER BROS. 45389 (9.96/15.98) HS	TAKE ME AS I AM	7
13	11	14	55	PATTY LOVELESS ● EPIC 53236/SONY (9.98 EQ/15.98)	ONLY WHAT I FEEL	11
14	15	13	97	MARY-CHAPIN CARPENTER ▲ COLUMBIA 48881/SONY (10.98 EQ/15.98)	COME ON COME ON	6
15	9	6	52	LITTLE TEXAS ▲ WARNER BROS. 45276 (9.98/15.98)	BIG TIME	6
16	13	10	30	VARIOUS ARTISTS ▲ GIANT 24531/WARNER BROS. (10.98/15.98)	COMMON THREAD: THE SONGS OF THE EAGLES	1
17	14	9	7	CONFEDERATE RAILROAD ● ATLANTIC B2505/AG (10.98/15.98)	NOTORIOUS	6
18	20	18	59	DWIGHT YOAKAM ▲ REPRIS 45241/WARNER BROS. (10.98/15.98)	THIS TIME	4
19	23	20	40	CLAY WALKER ● GIANT 24511/WARNER BROS. (9.98/15.98) HS	CLAY WALKER	8
20	24	23	9	JOHN BERRY LIBERTY 80472 (9.98/13.98) HS	JOHN BERRY	20
21	25	21	13	NEAL MCCOY ATLANTIC 82568 (10.98/15.98) HS	NO DOUBT ABOUT IT	14
22	18	12	86	GEORGE STRAIT ▲ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	1
23	22	19	15	COLLIN RAYE EPIC 53952/SONY (9.98 EQ/15.98)	EXTREMES	12
24	27	24	43	CLINT BLACK ▲ RCA 66239 (10.98/15.98)	NO TIME TO KILL	2
25	30	28	191	GARTH BROOKS ▲ LIBERTY 93896 (9.98/13.98)	NO FENCES	1
26	29	—	2	JOHNNY CASH AMERICAN 45520/WARNER BROS. (9.98/15.98)	AMERICAN RECORDINGS	26
27	26	22	55	TOBY KEITH ● MERCURY 514421 (9.98 EQ/15.98) HS	TOBY KEITH	17
28	31	27	14	BLACKHAWK ARISTA 18708 (9.98/15.98)	BLACKHAWK	17
29	21	17	32	GEORGE STRAIT ▲ MCA 10907 (10.98/15.98)	EASY COME, EASY GO	2
30	40	31	78	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE	4
31	19	11	16	SOUNDTRACK MCA 10927 (10.98/16.98)	8 SECONDS	3
32	32	25	52	WYNONNA ▲ CURB 10822/MCA (10.98/15.98)	TELL ME WHY	1
33	28	—	2	LINDA DAVIS ARISTA 18749 (9.98/15.98) HS	SHOOT FOR THE MOON	28
34	33	26	143	BROOKS & DUNN ▲ ARISTA 18658 (9.98/13.98)	BRAND NEW MAN	3
35	34	29	106	CONFEDERATE RAILROAD ▲ ATLANTIC 82335/AG (9.98/15.98) HS	CONFEDERATE RAILROAD	7
36	36	35	30	ALABAMA RCA 66296 (9.98/15.98)	CHEAP SEATS	16
37	39	36	262	GARTH BROOKS ▲ LIBERTY 90897 (9.98/13.98)	GARTH BROOKS	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
38	35	30	14	THE MAVERICKS MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME	30
39	38	32	55	JOE DIFFIE ● EPIC 53002/SONY (10.98 EQ/15.98)	HONKY TONK ATTITUDE	10
40	43	33	11	RICK TREVINO COLUMBIA 53560/SONY (9.98 EQ/15.98) HS	RICK TREVINO	23
41	37	37	9	BILLY DEAN LIBERTY 28357 (10.98/15.98)	GREATEST HITS	29
42	44	40	139	GARTH BROOKS ▲ LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND	1
43	41	38	46	MARK CHESNUTT ● MCA 10851 (10.98/15.98)	ALMOST GOODBYE	6
44	46	41	17	BOY HOWDY CURB 77656 (6.98/9.98) HS	SHE'D GIVE ANYTHING	19
45	42	34	61	SAMMY KERSHAW ● MERCURY 14332 (9.98 EQ/15.98)	HAUNTED HEART	11
46	53	53	46	JOHN ANDERSON BNA 66232 (9.98/15.98)	SOLID GROUND	12
47	50	47	39	AARON TIPPIN ● RCA 66251 (9.98/15.98)	CALL OF THE WILD	6
48	55	46	49	DOUG SUPERNOW BNA 66133 (9.98/15.98) HS	RED AND RIO GRANDE	27
49	57	55	90	TRAVIS TRITT ▲ WARNER BROS. 45048 (10.98/15.98)	T-R-O-U-B-L-E	6
50	51	42	103	BILLY RAY CYRUS ▲ MERCURY 510635 (10.98 EQ/16.98)	SOME GAVE ALL	1
51	67	60	117	JOHN ANDERSON ▲ BNA 61029 (9.98/13.98)	SEMINOLE WIND	10
52	49	43	37	SHENANDOAH RCA 66267 (9.98/15.98)	UNDER THE KUDZU	38
53	56	48	110	WYNONNA ▲ CURB 10529/MCA (10.98/15.98)	WYNONNA	1
54	45	44	9	SUZY BOGGUSS LIBERTY 28457 (10.98/15.98)	GREATEST HITS	38
55	47	39	61	TRACY LAWRENCE ▲ ATLANTIC 82483/AG (9.98/15.98)	ALIBIS	5
56	48	45	46	BILLY RAY CYRUS ▲ MERCURY 514758 (10.98 EQ/16.98)	IT WON'T BE THE LAST	1
57	61	57	73	REBA MCENTIRE ▲ MCA 10673 (10.98/15.98)	IT'S YOUR CALL	1
58	58	54	25	DOUG STONE EPIC 57271/SONY (9.98 EQ/15.98)	MORE LOVE	20
59	54	50	8	MARTY STUART MCA 10880 (10.98/15.98)	LOVE AND LUCK	28
60	62	51	34	MARTINA MCBRIDE RCA 66288 (9.98/15.98) HS	THE WAY THAT I AM	40
61	63	58	83	LORRIE MORGAN ▲ BNA 66047 (9.98/13.98)	WATCH ME	15
62	52	52	9	CHRIS LEDOUX LIBERTY 28458 (10.98/15.98)	BEST OF	51
63	60	49	28	TRISHA YEARWOOD ● MCA 10911 (10.98/15.98)	THE SONG REMEMBERS WHEN	6
64	RE-ENTRY	83		GARTH BROOKS ▲ LIBERTY 93783 (10.98/16.98)	THE CHASE	1
65	66	63	156	ALAN JACKSON ▲ ARISTA 8681 (9.98/13.98)	DON'T ROCK THE JUKEBOX	2
66	69	66	165	VINCE GILL ▲ MCA 10140 (9.98/15.98)	POCKET FULL OF GOLD	5
67	65	62	39	SAWYER BROWN CURB 77626 (10.98/15.98)	OUTSKIRTS OF TOWN	13
68	59	56	17	JEFF FOXWORTHY WARNER BROS. 45314 (9.98/15.98) HS	YOU MIGHT BE A REDNECK IF...	52
69	64	61	33	SUZY BOGGUSS LIBERTY 89261 (10.98/15.98)	SOMETHING UP MY SLEEVE	27
70	68	64	29	TANYA TUCKER LIBERTY 89048 (10.98/15.98)	SOON	18
71	RE-ENTRY	71		VINCE GILL RCA 61130* (7.98/11.98)	I NEVER KNEW LONELY	47
72	RE-ENTRY	24		DOLLY PARTON, LORETTA LYNN, TAMMY WYNETTE ● COLUMBIA 53414/SONY (10.98 EQ/15.98)	HONKY TONK ANGELS	6
73	RE-ENTRY	201		ALAN JACKSON ▲ ARISTA 8623 (8.98/13.98)	HERE IN THE REAL WORLD	4
74	72	69	7	HANK WILLIAMS, JR. CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	66
75	73	68	126	COLLIN RAYE ● EPIC 47468*SONY (9.98 EQ/13.98) HS	ALL I CAN BE	7

○ 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 MAY 21, 1994

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	WKS. ON CHART
1	1	PATSY CLINE ▲ MCA 12* (7.98/12.98) 135 weeks at No. 1	GREATEST HITS	157
2	3	REBA MCENTIRE ▲ MCA 4979* (7.98/12.98)	GREATEST HITS	155
3	4	GEORGE STRAIT ▲ MCA 42035 (7.98/12.98)	GREATEST HITS, VOL. 2	157
4	5	GEORGE JONES ● EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	142
5	7	THE CHARLIE DANIELS BAND ▲ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	157
6	6	GEORGE STRAIT ▲ MCA 5567* (7.98/12.98)	GEORGE STRAIT'S GREATEST HITS	155
7	10	VINCE GILL ● RCA 9814* (4.98/9.98)	BEST OF VINCE GILL	155
8	16	VINCE GILL MCA 42321 (8.98/13.98)	WHEN I CALL YOUR NAME	30
9	9	CONWAY TWITTY ▲ MCA 31238 (4.98/11.98)	THE VERY BEST OF CONWAY TWITTY	46
10	11	THE JUDDS ▲ CURB 8318/RCA (9.98/15.98)	GREATEST HITS	40
11	13	REBA MCENTIRE ● MCA 6294* (4.98/11.98)	SWEET SIXTEEN	127
12	8	GEORGE STRAIT MCA 10450 (9.98/15.98)	TEN STRAIT HITS	4
13	12	DAVID ALLAN COE ▲ COLUMBIA 35627/SONY (5.98 EQ/9.98)	GREATEST HITS	63

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	WKS. ON CHART
14	14	ALABAMA ▲ RCA 6825 (7.98/11.98)	ALABAMA LIVE	33
15	15	ALABAMA ▲ RCA 7170* (9.98/13.98)	GREATEST HITS	156
16	22	THE JUDDS CURB 52070/RCA (9.98/13.98)	LOVE CAN BUILD A BRIDGE	17
17	20	DWIGHT YOAKAM ● REPRIS 25989*WARNER BROS. (9.98/13.98)	JUST LOOKIN' FOR A HIT	109
18	—	MARY-CHAPIN CARPENTER ● COLUMBIA 44228/SONY (7.98 EQ/11.98)	STATE OF THE HEART	30
19	19	DOUG STONE EPIC 47357 (5.98 EQ/9.98)	I THOUGHT IT WAS YOU	34
20	17	DWIGHT YOAKAM ▲ REPRIS 25372/WARNER BROS. (9.98/13.98)	GUITARS, CADILLACS, ETC., ETC.	18
21	—	THE JUDDS CURB 61018/RCA (9.98/13.98)	GREATEST HITS VOL. II	16
22	—	KENNY ROGERS ▲ LIBERTY 5112*/CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	65
23	21	WAYLON JENNINGS ▲ RCA 3378* (8.98)	GREATEST HITS	41
24	18	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	3
25	25	KEITH WHITLEY RCA 52277 (9.98/13.98)	GREATEST HITS	17

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



by Lynn Shults

REGISTERING THE FIRST NO. 1 of his career with "Your Love Amazes Me" (5-1) is John Berry. The song was co-written by Amanda Hunt and Chuck Jones and produced by Chuck Howard. The ecstasy that normally accompanies an artist's first No. 1 has taken on new meaning for Berry, his family, friends, and fans. On May 10, he underwent a 5 1/2-hour surgical procedure to remove fluid from a benign cyst located deep within his brain. Doctors at Emory University Hospital in Atlanta say the operation was a success. Berry, whose wife recently gave birth to their second child, is expected to resume normal activities soon (Billboard, May 14).

THE MOST ACTIVE TRACK on the Hot Country Singles & Tracks chart is "I Take My Chances" (33-28) by Mary-Chapin Carpenter. The track is the seventh single to be released from her double-platinum album, "Come On Come On" (15-14). The album is five weeks short of being 2 years old and is the senior album inside the top 20 on the Top Country Albums chart. There are a total of six albums inside the top 20 that have logged more than 52 weeks on the album chart. Following "I Take My Chances" on the most-active list are "Don't Take The Girl" (8-5) by Tim McGraw; "Wish I Didn't Know Now" (7-3) by Toby Keith; "Lifestyles Of The Not So Rich & Famous" (38-33) by Tracy Byrd; "Every Once In A While" (32-27) by BlackHawk; "Foolish Pride" (31-25) by Travis Tritt; "One Night A Day" (57-40) by Garth Brooks; "Wink" (24-16) by Neal McCoy; "Whenever You Come Around" (16-14) by Vince Gill; and "They Don't Make 'Em Like That Anymore" (28-23) by Boy Howdy.

THE NO. 1 ALBUM on both the Top Country Albums chart and The Billboard 200 is "Not A Moment Too Soon" by Tim McGraw. The album continues to grow in sales thanks to its two singles: "Indian Outlaw," which moves from No. 8 to No. 12 on the Hot 100 Singles Sales chart, and "Don't Take The Girl," which debuts at No. 27 on the same chart. Although it has no pop airplay, the latter title also debuts at No. 62 on the overall Hot 100. McGraw is the fourth country artist to top The Billboard 200 since Billboard began using SoundScan point-of-sale data for the album chart rankings in May 1991. The others to do so are Garth Brooks, Billy Ray Cyrus, and John Michael Montgomery. Anyone care to guess who will be next?

COUNTRY ALBUM SALES SOARED behind the power of television. Fueled by Garth Brooks' NBC special and the Academy Of Country Music awards show, retail sales of country product increased 24% over the previous week. In comparison, overall album sales were up 9%. The big winners were the ACM awards show's co-hosts, Reba McEntire and Alan Jackson. McEntire's "Read My Mind" (2-2) is the week's Greatest Gainer, with a sales gain of 32,800 units; Jackson's "A Lot About Livin' (And A Little 'Bout Love)" (16-6) wins the Pacesetter award with a 92% increase in sales over the previous week. Also benefiting from the exposure are "Kickin' It Up" (4-3) and "Life's A Dance" (40-30) by John Michael Montgomery; "In Pieces" (7-5) by Brooks; "I Still Believe In You" (17-11) by Vince Gill; and "This Is Me" (12-10) by Randy Travis.

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TRIBUNE GETS 'THE ROAD' ROLLING

(Continued from page 28)

out, reach a quarter of the country's population. When the other TV stations that have agreed to carry the series are added in, "The Road" will be available for viewing in at least 90% of American homes.

The syndicated radio programs, Corboy says, will run two hours a week. They will be drawn from the audio portions of the musical performances and interviews that are broadcast on TV and from live behind-the-scenes recordings. The radio shows also will feature music from young and developing artists who may get little or no exposure on the televised segments, Corboy adds.

RADIO, PPV BEING PLANNED

"The radio is just getting going," Corboy adds. Syndication will be handled through Tribune Radio Networks, under the direction of John Cowan, the former president of Interstate Radio Network. Winslow Stillman, who earlier produced the "NASCAR Country" show, will produce "The Road" radio shows in conjunction with High Five.

The pay-per-view programs are still in the planning stage, Corboy says, but are expected to begin airing late this year or in the spring of 1995.

Corboy observes that country music's popularity has reached the point that it is impressing major national advertisers. "They're one of the last groups to finally fall into place. They're getting it now."

According to Corboy, the home video division will deal in everything from "brand-new releases of a special concert" to "something more archival."

"The Road" merchandise line was scheduled to debut at the May 12 concert. It will include logo-emblazoned denim jackets and shirts, sweatshirts,

T-shirts, hats, and other items. The concert, which will feature performances by Faith Hill, Hal Ketchum, the Mavericks, Trisha Yearwood, and Aaron Neville, also is the first that will be filmed for the TV series.

In addition to being sold at all "The Road" concerts, the merchandise will be advertised by direct mail and be available in "The Road" clubs Tribune Entertainment plans to set up with former Hard Rock Cafe CEO Jock Weaver. "We're going to put out real high-quality stuff," Corboy says. "At the same time, we're also going to keep

the prices down, just as we do with the concert tickets" (Billboard, Feb. 19).

Pace Concerts of Houston is promoting "The Road" live shows. Upcoming ones are set for May 19 in Columbia, S.C., and May 25 in Richmond, Va. Five others will be scheduled in the West and Northwest this summer, and in the Midwest and on the eastern seaboard this fall.

While a number of sites are under consideration for the proposed chain of "Road" clubs, Hacker says he hopes to locate the first one in Denver.

FEST CELEBRATES BLUEGRASS' STRENGTH

(Continued from page 28)

this festival with no remuneration to themselves," says Tom White, VP of the Mikaw Corporation, which owns several Burger King franchises in the area. "They come to support Doc Watson and promote old-time bluegrass and more modern country music."

This year, White and company joined forces with other area Burger King restaurants in sponsoring the festival's Little Pickers Area, which included an array of creative activities for children, including a petting zoo. Other sponsors of this year's festival included Tyson Foods, which has a large food-processing facility in Wilkesboro, and Duke Power, the local utility company. The two companies have joined forces to help sponsor "Pickin' For Merle... Doc Watson & Friends," an eight-part series that chronicles the 1992 Merle Watson Memorial Festival. The series will air on PBS TV stations nationwide over the coming year.

Other festival attractions included the well-attended Learning Stage,

sponsored by instructional video stalwart Homespun Tapes, and the final round of the WarnerSongs-sponsored Chris Austin Songwriting Contest. The latter was established last year in memory of Reba McEntire's late guitarist, who grew up in the area. Proceeds from the contest go toward a music scholarship at the college.

Townes estimates that this year's gathering pumped \$1.1 million into the local economy, with everyone from the local Boy Scout troop to the college itself reaping the benefits.

In addition to Krauss and O'Connor, performers at this year's Merle Watson Memorial Festival included Doc Watson, Emmylou Harris, Junior Brown, Sweethearts Of The Rodeo, Ricky Skaggs, Sam Bush & John Cowan, the Seldom Scene, the Tony Rice Unit, Jerry Douglas, the Nashville Bluegrass Band, Iris DeMent, Ralph Stanley, Tim & Mollie O'Brien, Peter Rowan, Cephas & Wiggins, and Barry & Holly Tashian, among others.

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

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

- 10 ADDICTED TO A DOLLAR (Bekool, ASCAP/Brian's Dream, ASCAP/That's A Smash, BMI)
- 56 ALL OVER TOWN (Edge O' Woods, ASCAP/Taguchi, ASCAP/Richard Rankin, ASCAP) CPP
- 58 BABY NEEDS NEW SHOES (Gibson, BMI/Antic, BMI/Howe Sound, BMI/Frankly Scarlett, BMI/Stork, BMI/Blackwood, BMI) HL
- 74 BAYOU GIRL (Big Eldorado, BMI/April, ASCAP/Princeton Street, ASCAP)
- 2 BEFORE YOU KILL US ALL (Careers-BMG, BMI/Breaker Maker, BMI/Famous Island Bound, ASCAP) HL/CPP
- 65 BETTER YOUR HEART THAN MINE (Sister Ehsabeth, BMI/Sluggo Songs, BMI) CPP
- 24 THE CHEAP SEATS (Careers-BMG, BMI/With Any Luck, BMI) WBM/HL
- 75 COMPANY TIME (Beginner, ASCAP) WBM
- 36 COWBOYS DON'T CRY (Jim's AllSongs, BMI/16 Stars, BMI) HL
- 57 CRY WOLF (BMG, ASCAP/Manor House, ASCAP/Starstruck Writers Group, ASCAP) HL
- 20 DADDY NEVER WAS THE CAILLAC KIND (Maypop, BMI/Colgems-EMI, ASCAP) WBM/HL
- 5 DON'T TAKE THE GIRL (Eric Zanetti, BMI) CPP
- 69 EAGLE OVER ANGEL (Gum Island Enterprises, BMI)
- 27 EVERY ONCE IN A WHILE (EMI Blackwood, BMI/Stroudacaster, BMI/WB, ASCAP) CPP/WBM/HL
- 50 FALLING OUT OF LOVE (Fat'N'Brite, BMI/Santeela, BMI)
- 25 FOOLISH PRIDE (Post Oak, BMI)
- 8 A GOOD RUN OF BAD LUCK (Blackened, BMI) CPP
- 60 HONKY TONK CROWD (Songs Of PolyGram, BMI/Tubb's Bus, BMI) HL
- 7 HOW CAN I HELP YOU SAY GOODBYE (Reynsong, BMI/Burton B Collins, BMI/W.B.M., SESAC/K T. Good, SESAC) HL/CPP
- 29 I CAN'T REACH HER ANYMORE (Ray Stevens, BMI/Grand Avenue, ASCAP)
- 6 IF BUBBA CAN DANCE (I CAN TOO) (Sugar Bend, BMI/Polygram, ASCAP/Ranger Bob, ASCAP) HL
- 30 IF THE GOOD OIE YOUNG (Sony Tree, BMI/Almo, ASCAP) CPP/HL
- 70 IF YOU CAME BACK FROM HEAVEN (Englishtown, BMI/BMG, BMI)
- 34 I'M HOLDING MY OWN (Pookie Bear, ASCAP/Bug, ASCAP)
- 51 INDEPENDENCE DAY (Sony Cross Keys, ASCAP) HL
- 46 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
- 28 I TAKE MY CHANCES (EMI April, ASCAP/Getaareljob, ASCAP/Oon Schlitz, ASCAP/Almo, ASCAP) HL
- 53 IT IS NO SECRET (Music Corp. Of America, BMI/Mark Collie, BMI/Almo, ASCAP/Bro Blues, ASCAP) CPP
- 32 IT WON'T BE OVER YOU (MCA, ASCAP/Kicking Bird, BMI) HL
- 35 I WISH I COULD HAVE BEEN THERE (Almo, ASCAP/Holmes Creek, ASCAP/Irving, BMI/Cotter Bay, BMI) CPP
- 41 JUST ONCE (N20, ASCAP/Brian's Dream, ASCAP)
- 71 KISS ME, I'M GONE (Songs Of PolyGram, BMI/Tubb's Bus, BMI/Little Big Town, BMI/American Made, BMI) HL/WBM
- 45 LIFE #9 (Songs Of PolyGram, BMI/Seven Angels, BMI) HL
- 33 LIFESTYLES OF THE NOT SO RICH & FAMOUS (MCA Canada, SOCAN/Sold For A Song, SOCAN/Brother Bart, ASCAP/MCA, ASCAP) HL
- 18 LITTLE ROCK (Sony Tree, BMI) HL
- 55 LOOKIN' IN THE SAME DIRECTION (Cupit Memories, ASCAP/Ben Hall, ASCAP)
- 9 LOVEBUG (Glad, BMI/Blackjack, BMI)
- 31 MY LOVE (Square West, ASCAP/Howlin' Hits, ASCAP/Edge O' Woods, ASCAP/Taguchi, ASCAP) CPP
- 54 MY NIGHT TO HOWL (Great Cumberland, BMI/Diamond Struck, BMI/Hits Alright, SESAC/Cantro, SESAC/Francis George, SESAC/Scramblers Knob, ASCAP/Five Bar-B, ASCAP) CPP
- 62 NATIONAL WORKING WOMAN'S HOLIDAY (Murray, BMI/Castle Street, BMI/Ears Last, ASCAP/On The Mantel, ASCAP)
- 40 ONE NIGHT A DAY (MCA, ASCAP/Gary Burr, ASCAP/Foreshadow, BMI/Uncle Pete, BMI) HL
- 61 O WHAT A THRILL (Musique Chanteclair, ASCAP)
- 17 PIECE OF MY HEART (Unichappell, BMI/Web IV, BMI) HL/WBM
- 64 RED AND RIO GRANOIE (I-Keys, ASCAP/Supernaw, ASCAP)
- 26 ROCK BOTTOM (BCL, BMI) HL/CPP
- 4 ROPE THE MOON (Almo, ASCAP/Bamatuck, ASCAP/Just A Dream, ASCAP/Pearl Oancer, ASCAP) CPP
- 63 RUNAWAY TRAIN (Mighty Nice, BMI/Blue Water, ASCAP/EMI April, ASCAP/EMI Blackwood, BMI) HL
- 59 SOMETHING ALREADY GONE (High Stepper, ASCAP/Humble Artist, ASCAP/AI Andersongs, BMI/Mighty Nice, BMI)
- 15 SPILLED PERFUME (Ban's Future, BMI/Sony Tree, BMI/Acuff-Rose, BMI) HL/CPP

- 66 STOP ON A DIME (Square Lake, ASCAP/Howlin' Hits, ASCAP)
- 67 TAKE THESE CHAINS FROM MY HEART (Milene, ASCAP)
- 12 THAT AIN'T NO WAY TO GO (Sony Tree, BMI/Buffalo Prairie Songs, BMI/Don Cook, BMI) HL
- 38 THAT'S MY BABY (Almo, ASCAP/LaSongs, ASCAP/Taste Auction, BMI/Wacissa River, BMI) CPP
- 23 THEY DON'T MAKE 'EM LIKE THAT ANYMORE (Farren Curtis, BMI/Mike Curb, BMI/Full Keel, ASCAP/Farrenuff, ASCAP/CurbSongs, ASCAP) WBM
- 44 THINKIN' PROBLEM (New Court, BMI/Low Country, BMI/Almo, ASCAP/Hayes Street, ASCAP/EMI April, ASCAP) HL/CPP
- 72 THE TIN MAN (Acuff-Rose, BMI/Songwriters Ink, BMI/Texas Wedge, ASCAP)
- 37 (TIGHTEN WE JUST MIGHT) FALL IN LOVE AGAIN (AI Andersongs, BMI/Mighty Nice, BMI/Hecktone, BMI/Foreshadow, BMI) CLM
- 42 TRYIN' TO GET OVER YOU (Benefit, BMI) WBM
- 39 TRY NOT TO LOOK SO PRETTY (Coal Dust West, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI/Warner-Tamlerlane, ASCAP) HL/WBM
- 13 WALKING AWAY A WINNER (Great Cumberland, BMI/Diamond Struck, BMI/Little Big Town, BMI/American Made, BMI) WBM/CPP
- 52 WE DON'T HAVE TO DO THIS (BMG Songs, ASCAP/Gary Burr, ASCAP/MCA, ASCAP) HL
- 14 WHENEVER YOU COME AROUND (Benefit, BMI/Foreshadow, BMI/Uncle Pete, BMI) CLM/WBM
- 11 WHERE DO I FIT IN THE PICTURE (Linda Cobb, BMI/Lon Jayne, BMI)
- 68 WHERE WAS I (Sony Tree, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL
- 47 WHOLE LOTTA LOVE ON THE LINE (Acuff-Rose, BMI) CPP
- 43 (WHO SAYS) YOU CAN'T HAVE IT ALL (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Sony Cross Keys, ASCAP) HL/WBM
- 19 WHY HAVEN'T I HEARD FROM YOU (Bash, ASCAP/Life Of The Record, ASCAP)
- 16 WINK (Little Big Town, BMI/American Made, BMI/Great Cumberland, BMI/Diamond Struck, BMI) WBM/CPP
- 3 WISH I DIDN'T KNOW NOW (Songs Of PolyGram, BMI/Tokeco, BMI) HL
- 21 WOMAN, SENSUOUS WOMAN (Acoustic, BMI) CPP
- 48 WORDS BY HEART (Englishtown, BMI/Warner-Tamlerlane, BMI) WBM
- 73 YOU COULD STEAL ME (Famous, ASCAP/Sultan Of Song, ASCAP/Nocturnal Eclipse, BMI/Minnetonka, BMI)
- 1 YOUR LOVE AMAZES ME (Gla Monster, SESAC/Great Cumberland, BMI/Diamond Struck, BMI) CPP
- 49 YOU WOULDN'T SAY THAT TO A STRANGER (August Wind, BMI/Hendershot, BMI/Longitude, BMI/Lazy Kate, BMI) WBM

Billboard HOT COUNTRY SINGLES & T

FOR WEEK ENDING MAY 21, 1994

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 <small>PRODUCER (SONGWRITER)</small>	ARTIST <small>LABEL & NUMBER/DISTRIBUTING LABEL</small>
(1)	5	7	15	*** No. 1 *** YOUR LOVE AMAZES ME C.HOWARD (A.HUNT, C.JONES)	JOHN BERRY LIBERTY ALBUM CUT
(2)	3	5	11	BEFORE YOU KILL US ALL K.LEHNING (K.FOLLESE, M.T.BARNES)	RANDY TRAVIS (C) (V) WARNER BROS. 18208
(3)	7	10	10	WISH I DIDN'T KNOW NOW N.LARKIN, H.SHEDD (T.KEITH)	TOBY KEITH (V) MERCURY 858 290
(4)	6	8	10	ROPE THE MOON S.HENDRICKS (J.BROWN, J.DENTON, A.BROWN)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87248
(5)	8	11	8	DON'T TAKE THE GIRL J.STROUD, B.GALLIMORE (C.MARTIN, L.W.JOHNSON)	TIM MCGRAW (C) (V) CURB 76925
(6)	1	2	15	IF BUBBA CAN DANCE (I CAN TOO) D.COOK (M.RAYBON, M.MCGUIRE, B.MCDILL)	SHENANDOAH (C) (V) RCA 62761
(7)	12	16	10	HOW CAN I HELP YOU SAY GOODBYE E.GORDY, JR. (B.B.COLLISS, K.TAYLOR-GOOD)	PATTY LOVELESS (V) EPIC 77416
(8)	2	1	12	A GOOD RUN OF BAD LUCK J.STROUD, C.BLACK (C.BLACK, H.NICHOLAS)	CLINT BLACK (C) (V) RCA 62762
(9)	9	9	13	LOVEBUG T.BROWN, G.STRAT (C.WAYNE, W.KEMP)	GEORGE STRAIT (C) (V) MCA 54819
(10)	4	4	13	ADDICTED TO A DOLLAR J.STROUD, D.STONE (D.STONE, R.HOOD, R.MADDOX, K.TRIBBLE)	DOUG STONE (C) (V) EPIC 77375
(11)	11	13	13	WHERE DO I FIT IN THE PICTURE J.STROUD (C.WALKER)	CLAY WALKER (V) GIANT 18210
(12)	13	15	7	THAT AIN'T NO WAY TO GO D.COOK, S.HENDRICKS (R.DUNN, K.BROOKS, D.COOK)	BROOKS & DUNN (V) ARISTA 1-2669
(13)	15	17	9	WALKING AWAY A WINNER J.LEO (T.SHAPIRO, B.DIPIERO)	KATHY MATTEA (C) (V) MERCURY 858 464
(14)	16	20	6	WHENEVER YOU COME AROUND T.BROWN (V.GILL, P.WASNER)	VINCE GILL (C) (V) MCA 54833
(15)	17	18	9	SPIILLED PERFUME S.FISHELL, P.TILLIS (P.TILLIS, D.DILLON)	PAM TILLIS (C) (V) ARISTA 1-2676
(16)	24	28	5	*** AIRPOWER *** WINK B.BECKETT (B.DIPIERO, T.SHAPIRO)	NEAL MCCOY (C) (V) ATLANTIC 87247
(17)	10	3	15	PIECE OF MY HEART S.HENDRICKS (B.BERNIS, J.RAGAVOY)	FAITH HILL (C) (V) WARNER BROS. 18261
(18)	18	22	7	LITTLE ROCK J.HOBBS, E.SEAY, P.WORLEY (T.DOUGLAS)	COLLIN RAYE (V) EPIC 77436
(19)	19	21	7	WHY HAVEN'T I HEARD FROM YOU T.BROWN, R.MCENTIRE (S.KNOX, T.W.HALE)	REBA MCENTIRE (C) (V) MCA 54823
(20)	21	23	11	DADDY NEVER WAS THE CADILLAC KIND B.BECKETT (B.NELSON, D.GIBSON)	CONFEDERATE RAILROAD (C) (V) ATLANTIC 87273
(21)	23	27	8	*** AIRPOWER *** WOMAN, SENSUOUS WOMAN M.WRIGHT (G.S.PAXTON)	MARK CHESNUTT (C) (V) MCA 54822
(22)	22	25	11	*** AIRPOWER *** IN MY OWN BACKYARD J.SLATE, B.MONTGOMERY (A.SPOONER, K.K.PHILLIPS, J.DIFFIE)	JOE DIFFIE (V) EPIC 77380
(23)	28	30	8	THEY DON'T MAKE 'EM LIKE THAT ANYMORE C.FARREN (J.STEELE, C.FARREN)	BOY HOWDY CURB ALBUM CUT
(24)	26	29	6	THE CHEAP SEATS J.LEO, L.M.LEE, ALABAMA (M.HUMMON, R.SHARP)	ALABAMA (V) RCA 62623
(25)	31	34	5	FOOLISH PRIDE G.BROWN (T.TRITT)	TRAVIS TRITT (C) (V) WARNER BROS. 18180
(26)	14	6	14	ROCK BOTTOM T.BROWN (J.R.COBB, B.BUIE)	WYNNONNA (C) (V) CURB 54809/MCA
(27)	32	40	6	EVERY ONCE IN A WHILE M.BRIGHT, T.DUBOIS (H.PAUL, V.STEPHENSON, D.ROBBINS)	BLACKHAWK (C) (V) ARISTA 1-2668
(28)	33	43	4	I TAKE MY CHANCES J.JENNINGS, M.C.CARPENTER (M.C.CARPENTER, D.SCHLITZ)	MARY-CHAPIN CARPENTER (V) COLUMBIA 77476
(29)	25	12	19	I CAN'T REACH HER ANYMORE B.CANNON, N.WILSON (M.PETERSEN, B.THEIEN)	SAMMY KERSHAW (C) (V) MERCURY 858 102
(30)	27	19	16	IF THE GOOD DIE YOUNG J.STROUD (P.NELSON, C.WISEMAN)	TRACY LAWRENCE ATLANTIC ALBUM CUT
(31)	30	26	19	MY LOVE J.STROUD, C.DINAPOLI, D.GRAU (P.HOWELL, B.SEALS, T.BARNES)	LITTLE TEXAS (C) (V) WARNER BROS. 18295
(32)	34	41	7	IT WON'T BE OVER YOU S.HENDRICKS (T.BRUCE, T.MCHUGH)	STEVE WARINER (V) ARISTA 1-2672
(33)	38	49	4	LIFESTYLES OF THE NOT SO RICH & FAMOUS J.CRUTCHFIELD (B.HILL, W.TESTER)	TRACY BYRD (C) (V) MCA 54778
(34)	29	24	20	I'M HOLDING MY OWN S.HENDRICKS (T.ARATA)	LEE ROY PARNELL (C) (V) ARISTA 1-8739
(35)	36	46	5	I WISH I COULD HAVE BEEN THERE J.STROUD, J.ANDERSON (J.ANDERSON, K.ROBBINS)	JOHN ANDERSON (V) BNA 62795
(36)	39	47	6	COWBOYS DON'T CRY J.STROUD, J.CARLTON (J.JALLISON, J.RAYMOND, B.SIMON, D.GILMORE)	DARON NORWOOD (C) (V) GIANT 18216
(37)	40	48	5	(TONIGHT WE JUST MIGHT) FALL IN LOVE AGAIN A.REYNOLDS, J.ROONEY (A.ANDERSON, H.KETCHUM)	HAL KETCHUM (C) CURB 76922

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE <small>PRODUCER (SONGWRITER)</small>	ARTIST <small>LABEL & NUMBER/DISTRIBUTING LABEL</small>
(38)	43	50	7	THAT'S MY BABY G.FUNDIS (L.WHITE, C.CANNON)	LARI WHITE (C) (V) RCA 62764
(39)	20	14	14	TRY NOT TO LOOK SO PRETTY P.ANDERSON (D.YOAKAM, KOSTAS)	DWIGHT YOAKAM (C) (V) REPRISE 18239/WARNER BROS.
(40)	57	—	3	ONE NIGHT A DAY A.REYNOLDS (G.BURR, P.WASNER)	GARTH BROOKS LIBERTY ALBUM CUT
(41)	45	52	12	JUST ONCE T.BROWN (D.L.MURPHY, K.TRIBBLE)	DAVID LEE MURPHY (C) (V) MCA 54794
(42)	42	36	20	TRYIN' TO GET OVER YOU T.BROWN (V.GILL)	VINCE GILL (C) (V) MCA 54706
(43)	35	38	17	(WHO SAYS) YOU CAN'T HAVE IT ALL K.STEGALL (A.JACKSON, J.MCBRIDE)	ALAN JACKSON (V) ARISTA 1-2649
(44)	48	53	6	THINKIN' PROBLEM B.CHANCEY (D.BALL, A.SHAMBLIN, S.ZIFF)	DAVID BALL (C) (V) WARNER BROS. 18250
(45)	37	37	20	LIFE #9 P.WORLEY, E.SEAY, M.MCBRIDE (KOSTAS, T.PEREZ)	MARTINA MCBRIDE (C) (V) RCA 62697
(46)	41	39	18	INDIAN OUTLAW J.STROUD, B.GALLIMORE (T.BARNES, G.SIMMONS, J.D. LOUDERMILK)	TIM MCGRAW (C) (V) CURB 76920
(47)	49	54	5	WHOLE LOTTA LOVE ON THE LINE S.HENDRICKS (A.TIPPIN, D.KEES)	AARON TIPPIN (V) RCA 62832
(48)	47	33	17	WORDS BY HEART J.SCAIFE, J.COTTON (R.NIELSON, M.POWELL)	BILLY RAY CYRUS (C) (V) MERCURY 858 132
(49)	56	65	3	YOU WOULDN'T SAY THAT TO A STRANGER J.BOWEN, S.BOGGUSS (P.BUNCH, D.CRIDER)	SUZY BOGGUSS (V) LIBERTY 17907
(50)	54	58	4	FALLING OUT OF LOVE J.SCAIFE, J.COTTON (J.W.WIGGINS)	JOHN AND AUDREY WIGGINS (C) (V) MERCURY 858476
(51)	64	69	3	INDEPENDENCE DAY P.WORLEY, E.SEAY, M.MCBRIDE (G.PETERS)	MARTINA MCBRIDE (C) (V) RCA 62828
(52)	50	45	19	WE DON'T HAVE TO DO THIS J.CRUTCHFIELD (G.BURR, V.SHAW)	TANYA TUCKER (V) LIBERTY 17803
(53)	61	70	3	IT IS NO SECRET D.COOK (M.COLLIE, M.REID)	MARK COLLIE (C) (V) MCA 54832
(54)	44	31	10	MY NIGHT TO HOWL R.LANDIS (R.GILES, A.ROBERTS, C.BLACK)	LORRIE MORGAN (V) BNA 62767
(55)	55	56	8	LOOKIN' IN THE SAME DIRECTION J.CUPIP (K.MELTONS, D.DODSON, J.MELTON)	KEN MELLONS (C) (V) EPIC 77390
(56)	60	59	7	ALL OVER TOWN R.PENNINGTON (T.BARNES, R.RANKIN)	DON COX (V) STEP ONE 474
(57)	63	64	3	CRY WOLF A.BYRD, J.E.NORMAN (V.SHAW, J.LEARY)	VICTORIA SHAW (C) (V) REPRISE 18235/WARNER BROS.
(58)	62	63	4	BABY NEEDS NEW SHOES J.LEO, G.JENNINGS, RESTLESS HEART (R.GUILBEAU, B.CRAIN, T.MCHUGH)	RESTLESS HEART (C) (V) RCA 62827
(59)	73	—	2	SOMETHING ALREADY GONE J.STROUD, C.CARTER (C.CARTER, A.ANDERSON)	CARLENE CARTER (V) ATLANTIC B2595
(60)	51	35	15	HONKY TONK CROWD S.BUCKINGHAM (M.STUART)	RICK TREVINO (C) (V) COLUMBIA 77373
(61)	70	—	2	O WHAT A THRILL D.COOK (J.WINCHESTER)	THE MAVERICKS (C) (V) MCA 54780
(62)	NEW	—	1	*** HOT SHOT DEBUT *** NATIONAL WORKING WOMAN'S HOLIDAY B.CANNON, N.WILSON (R.MURRAH, P.PERRY, J.D.HICKS)	SAMMY KERSHAW (C) (V) MERCURY 858 722
(63)	66	74	3	RUNAWAY TRAIN M.WRIGHT (K.RICHEY, T.BURNS)	DAWN SEARS (C) (V) DECCA 54834
(64)	52	42	16	RED AND RIO GRANDE R.LANDIS (D.SUPERNAW, L.ATKINSON)	DOUG SUPERNAW (V) BNA 62757
(65)	53	44	16	BETTER YOUR HEART THAN MINE G.FUNDIS (L.ANGELLE, A.GOLD)	TRISHA YARBWOOD (C) (V) MCA 54786
(66)	NEW	—	1	STOP ON A DIME J.STROUD, C.DINAPOLI, D.GRAU (P.HOWELL, D.O'BRIEN, B.SEALS)	LITTLE TEXAS WARNER BROS. ALBUM CUT
(67)	NEW	—	1	TAKE THESE CHAINS FROM MY HEART S.HENDRICKS (F.ROSE, H.HEATH)	LEE ROY PARNELL (C) (V) ARISTA 1-2695
(68)	65	61	19	WHERE WAS I S.BUCKINGHAM (H.STINSON, G.BURR)	RICKY VAN SHELTON (C) (V) COLUMBIA 77334
(69)	58	55	9	EAGLE OVER ANGEL D.PHELPS, R.L.PHELPS (G.GUINN, Y.GUINN, J.PETERS)	BROTHER PHELPS (V) ASYLUM 00012
(70)	NEW	—	1	IF YOU CAME BACK FROM HEAVEN R.LANDIS (L.MORGAN, R.LANDIS)	LORRIE MORGAN (V) BNA 62864
(71)	59	51	18	KISS ME, I'M GONE T.BROWN, M.STUART (M.STUART, B.DIPIERO)	MARTY STUART (C) (V) MCA 54777
(72)	74	—	2	THE TIN MAN B.BECKETT (K.CHESENEY, D.LOWE, S.SLATE)	KENNY CHESNEY (C) (V) CAPRICORN 49223
(73)	75	—	2	YOU COULD STEAL ME D.JOHNSON, C.JACKSON (B.CRYNER, J.HUNTER)	BOBBIE CRYNER (C) (V) EPIC 77487
(74)	NEW	—	1	BAYOU GIRL S.FISHELL (B.WOODRUFF, M.SMOTHERMAN)	BOB WOODRUFF (V) ASYLUM 64553
(75)	68	57	13	COMPANY TIME J.GUESS (M.MCANALLY)	LINDA DAVIS (C) (V) ARISTA 1-2664

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	1	3	NO DOUBT ABOUT IT J.S.S.H	NEAL MCCOY ATLANTIC	14	17	16	20	GOD BLESSED TEXAS J.STROUD, C.DINAPOLI, D.GRAU (P.HOWELL, B.SEALS, T.BARNES)	LITTLE TEXAS WARNER BROS.
2	2	2	3	STANDING OUTSIDE THE FIRE A.REYNOLDS (J.YATES, G.BROOKS)	GARTH BROOKS LIBERTY	15	13	18	4	THAT'S MY STORY P.WORLEY, J.Y.L.PARN, T.	COLLIN RAYE
3	3	3	3	HE THINKS HE'LL KEEP HER J.JENNIN, C.CARPENTER (M.C.CARPENTER, D.SCHLITZ)	MARY-CHAPIN CARPENTER COLUMBIA	16	11	10	10	LIVE UNTIL I DIE J.C.WALKER	CLAY WALKER GIANT
4	4	4	4	I'VE GOT IT MADE J.STROUD, J.ANDERSON (M.BARNES)	JOHN ANDERSON BNA	17	16	13	8	JOHN DEERE GREEN J.TE.B. NT RY D. N	JOE DIFFIE
5	5	5	4	I JUST WANTED YOU TO KNOW M.WRIGHT (G. T)	MARK CHESNUTT MCA	18	19	14	22	MY BABY LOVES ME P. Y. G	MARTINA MCBRIDE RCA
6	6	7	3	I SWEAR S.HENDRICKS (F.J.MYERS, G.BAKER)	JOHN MICHAEL MONTGOMERY ATLANTIC	19	—	—	1	WHAT A CRYING SHAME D.COOK (R.MALO, KOSTAS)	THE MAVERICKS
7	8	6	4	ROCK MY WORLD (LITTLE COUNTRY GIRL) D.COOK, S.HENDRICKS (B.LABOUNTY, S.O'BRIEN)	BROOKS & DUNN ARISTA	20	20	20	9	SHE'D GIVE ANYTHING C.F. TE. C.F. V	BOY HOWDY CURB
8	7	8	7	GOODBYE SAYS IT ALL M.BRIGHT, T.DUBOIS B.FISC	BLACKHAWK TA	21	21	21	8	WE JUST DISAGREE J.BOWEN, B.DEAN J.KRUEGER	BILLY DEAN
9	14	15	—	CHATTAAHOOCHEE K.STEGALL (A.JACKSON, MCBRIDE)	ALAN JACKSON ARISTA	22	22	25	—	I DON'T CALL HIM DADDY R	DOUG SUPERNAW BNA
10	9	9	—	A LITTLE LESS TALK AND A LOT MORE ACTION N.LARKIN, H.SHE (K.HINT, STEWART)	TOBY KEITH MERCURY	23	18	19	—	WHAT'S IT TO YOU J.STROUD, C.WRIGHT, R.E. ORRAL	CLAY WALKER T
11	10	12	—	WILD ONE S.HENDRICKS (P.BUNCH, J.KYLE, W.RAMBEAUX)	FAITH HILL WARNER BROS.	24	—	24	—	THE BOYS & ME Y. Y	SAWYER BROWN CURB
12	15	17	—	FAST AS YOU P (D. Y)	DWIGHT YOAKAM REPRISE	25	—	22	—	T.L.C. A.S.A.P. J.LEO, L.M.LEE, ALABAMA (G.BAKER, F.J.MYERS)	ALABAMA RCA
13	12	11	—	STATE OF MIND J.STROUD, C.BLACK (C.BLACK)	CLINT BLACK 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.

Influences Coalesce For Spanish Trio

PRESENTOS IMPLICADOS: It is nearly impossible not to become enamored with the soulful pop/jazz sound of Juan Luis and Soledad Giménez and Nacho Mañó, the three members of Spain's best-selling singer/songwriter trio Presentos Implicados.

The sweet-harmonizing threesome consistently crafts lucid, sophisticated tales of the heart, replete with instantly memorable pop melodies and classy sentiment. And of course, the anchor of the band's musical ship is Soledad's liquid mezzo, a warm, soothing voice that never fails to captivate a listener.

Always a pop/soul-oriented outfit, Presentos Implicados spreads it wings a bit wider on its latest album "El Pan Y La Sal," a top five Spanish album that incorporates jazz, reggae, rock, and bossa nova.

"In our previous albums, we have let our musical influences carry us, and on this record we let them carry



by John Lannert

us a little further," explains Mañó. "So that's why this is such a diverse record. It's a little like a recital of what interests us musically."

Each song, in fact, seems to pay homage to a musical genre or artist, including "Mi Tesoro" (bossa nova), "Palabras De Amor" (Carlos Santana), "Flor De La Mañana" (bolero), "Siento Vida" (jazz/funk), and "Actriz," whose closing musical line nearly replicates the moody synthesizer line heard midway through Stevie Wonder's classic "Superwoman."

Soledad points out that composing the material is a team effort "where the songs that go on the record are

the best, regardless of who composed them. All of the notable influences that we have are reflected in this record. Nacho is a lover of Brazilian music, Juan Luis loves black music, and I adore soul. We not only recognize these influences, but we are free to use them to create our own sound."

So smooth is Presentos Implicados that the band's 1992 U.S. release "Ser De Agua" was tapped to be promoted by WEA Latina to jazz/NAC radio before personnel changes at the label scotched the initiative. Unquestionably, Presentos Implicados could score at NAC radio, though an occasional English-language track probably would be a convenient lead-in to adding a Spanish-language cut.

While she neither speaks nor has studied English, Soledad is open to suggestion if the opportunity to record in English arises. "Others have done it, so why couldn't I?" she asks. But first things first. The band has yet to duplicate its Spanish success in other Spanish-speaking countries—except, perhaps, Chile, the only country where the group has



PRESUNTOS IMPLICADOS

played a concert.

Plans call for the band to launch a Spanish stadium tour in June, followed by another domestic swing to the country's theaters and clubs. In July, the troika will perform at the Montreux Jazz Festival. Down the line, the band hopes to embark on theater and club dates in the U.S., Mexico, Argentina, and Chile.

Asked whether the band's next record will stay in the same musical terrain as "El Pan Y La Sal," Juan Luis answers, "I believe each record is simply a thermometer of your personal experience, and I do not like to elaborate beyond that. But I think there is something that characterizes our music, and that is, our songs always carry a stamp that is imprinted as much by Sole's voice as by the way we compose and arrange, whether the music is Brazilian, pop, or soul."

OLIVA DESERVES A SHOT: Over the past 20 years, venerable salsa outfit Carlos Oliva Y Los Sobrinos Del Juez has carved out a comfortable niche in South Florida, performing at a variety of concerts and private dates.

Alas, Oliva—a former producer of Miami Sound Machine during its seminal "Miami sound" era—has not realized deserved widespread success as a recording artist. Currently unsigned, Oliva is shopping a killer demo tape teeming with on-time, me-

(Continued on page 38)

Hot Latin Tracks™

COMPILED FROM NATIONAL LATIN RADIO AIRPLAY REPORTS.

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

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

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Hot Pursuit. Carl Allen celebrates the release of his Atlantic Jazz debut, "The Pursuer," with a performance at New York's Blue Note. Shown backstage, from left, are Michelle Taylor, senior director, Atlantic Jazz; Allen; Yves Beauvais, director of A&R/special projects, Atlantic; Fran Lichtman, VP of International, Atlantic; Eulis Cathey, national director of promotion, Atlantic Jazz; and Bob Kaus, senior director of artist relations and media service, Atlantic.

WALLACE RONEY MAKES A MAJOR LEAP

(Continued from page 16)

four hours]," he says.

With this album, Roney was afforded the luxury of being able to stretch out. "I could rehearse as much as I needed to make the music right, and I can use my band to tour in support of the record," he says.

Roney spent two months preparing to record "Misterios," working on the arrangements with pianist Geri Allen, who is part of his regular working band, and arranger Gil Goldstein.

The album includes material by such composers as Astor Piazzolla, Milton Nascimento, and Egberto Gismonti. It opens with a cover of the Beatles' "Michelle."

Says Roney, "I'm not a Beatles fan, but I like good music, and that's a great song. It has an exotic lyrical quality to it."

Noted producer Teo Macero, known for his work with Charles Mingus, Paul Horn, and Miles Davis, manned the board on "Misterios." Says Roney, "I didn't use him because of his association with Miles Davis. I knew of his association with Miles, but I didn't know how much impetus he had put into Miles' records, because Miles was so great—what could a producer do?"

"I've never seen anybody work as hard to get a sound that is this accurate coming out of your bell," he adds. "He does his job as well as any great instrumentalist does his job."

Roney's decision to work with Ma-

zero likely will bring on another round of comparisons to Davis, the artist with whom Roney is most closely associated.

At the Montreux Jazz Festival in the summer of 1991, Roney played alongside his idol. The performance was captured on "Miles Davis & Quincy Jones: Live At Montreux." The following year, Roney was tapped to play Davis' part in "A Tribute To Miles Davis," which featured the young trumpet player blowing alongside former Miles Davis Quintet members Wayne Shorter, Ron Carter, Tony Williams, and Herbie Hancock.

"I don't want [Miles Davis'] contribution and his legacy to go away, just like I don't want Charlie Parker or John Coltrane to go away," says Roney. "If it wasn't for Miles Davis, I wouldn't be where I am musically. He influenced me. He was my greatest inspiration on the trumpet. I modeled my trumpet playing and my outlook on music from what he did."

"He also gave me the opportunity to play with him. Not only was that a lesson for me, it also brought me exposure... Hopefully, I can justify why he did that for me."

Warner Bros.' Schultz says the Davis connection is "a double-edged sword" for Roney, and is "not something [the label is] going to go out of its way to expand or exploit."

What the label hopes to do with "Misterios" is spread the fast-growing word on Roney as one of jazz's rising stars. "This is a handsome situation for us to be in," Schultz says. "We're not starting from scratch. Wallace has been making records for a few years, and he is a highly visible and well-known quantity at radio and with the critics."

Warner Bros. may issue a sampler of material to radio in advance of the release date, Schultz says, but the label generally plans to work the release as a whole. "The nature of this project, even more so than your usually jazz project, is that it is a complete work," he says.

Roney will support the album by playing various festival dates in the U.S. and abroad, beginning July 1 with an appearance at the JVC Jazz Festival in New York.

Jazz BLUE NOTES



by Jeff Levenson

HOT, HUMID, COOL, CRISP: The Puerto Rico Heineken Jazzfest, an annual bash that celebrates Latin jazz (as much as suds, I presume), will give the summer a proper kickoff May 26-29. Scheduled to appear are Eddie Gomez, Giovanni Hidalgo, Michel Camilo, Terence Blanchard, and Alex Acuna, among others. Acuna receives the additional honor of having this year's fest dedicated to him. (Can't tell you why). Also on the program: a music scholarship search conducted in conjunction with the Berklee College of Music.

SHOW BIZ KIDS: Donald Fagen and Walter Becker are once again hitting the road. Their 26-date tour runs through August and September, and it will feature new band members, drummer Dennis Chambers (who I know) and guitarist George Wadenius (who I don't). Otherwise, all things—players, songs, wacked-out Dan-heads with "Josie" tatoos—remain the same as last year.

SO THIS IS WHAT IT MEANS TO MISS NEW Orleans: In case anyone thinks that trumpeter Terence Blanchard is just a-sittin' and a-noodlin', rest assured—the boy's been busy. Not only did it take him and his Billie Holiday tribute record about a minute to break into the upper reaches of the Top Jazz Albums chart (No. 6 this week), but he's got a scoring credit on Spike Lee's "Crooklyn" and he shows up on the soundtrack album

for "Backbeat" (which deals with young Beatle Stu Sutcliffe and his Hydra-pal John Paul Ringo George, yet has a jazz score created by Don Was). Also on the soundtrack is pianist Eric Reed.

INITIALLY YOURS: Dave Grusin and Larry Rosen—the G and the R in GRP—have established the National Foundation for Jazz Education to advance the cause of jazz education. The organization's first undertaking will be sponsorship of the jazz component of the 1994-95 Arts Recognition and Talent Search, an annual program overseen by the National Foundation for Advancement of the Arts. In case the wording on this item has got you bug-eyed and confused, here's an abbreviated summation: GRP establishes NFJE to aid ARTS on behalf of NFAA. L-O-S-T, anyone?

BIG HORN, CLEAN SCENE: This headline is easy: "Underappreciated Saxist Finally Gets Record Deal." Ronnie Cuber, who has spent a fair bit of his time baritone for the likes of Frank Sinatra, Paul Simon, Eric Clapton, Curtis Mayfield, the aforementioned Donald Fagen, and, most recently, Dr. John, has got his very own Milestone, "The Scene Is Clean." What's so special? you ask. Not much, except that a talent deserving wider recognition finally gets some. Which, come to think of it, is plenty special—if not for us, then him.

TRUE OR FALSE, GREAT PIANISTS FOR 50: Verve is maintaining that Tommy Flanagan's newly released "Lady be Good... For Ella" is his first major-label release as a leader. A quick perusal of the various resource materials within reach bear out the claim. But, more importantly, how is that possible?

FACTOID 55: Nancy Wilson's latest from Columbia, "Love Nancy," is her 55th album.

JAZZ FESTIVAL

(Continued from page 18)

record tent. According to district manager Ray Genovese, the emphasis at the Fair Ground site was on musicians who are performing at the fest or local and regional artists. Sound Warehouse accepts many independent label titles on consignment. "For a lot of artists who are independently produced, this is how they get their product sold," says Genovese. The record tent, which was participating in its third jazz fest, continued its in-store autograph signings, this year featuring the Neville Brothers, the Subdudes, Solomon Burke, Evangelina, Ellis Marsalis, the Zion Harmonizers, and Terrance Simien.

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Top Jazz Albums™

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1	2	25	TONY BENNETT COLUMBIA 57424	★★★ No. 1 ★★★ 22 weeks at No. 1 STEPPIN' OUT
2	1	4	JOHN SCOFIELD & PAT METHENY BLUE NOTE 27765/CAPITOL	I CAN SEE YOUR HOUSE FROM HERE
3	4	47	HARRY CONNICK, JR. ● COLUMBIA 53172	25
4	3	6	ETTA JAMES PRIVATE 82114	MYSTERY LADY
5	6	27	CASSANDRA WILSON BLUE NOTE 81357/CAPITOL	BLUE LIGHT 'TIL DAWN
6	5	6	TERENCE BLANCHARD COLUMBIA 57793	THE BILLIE HOLIDAY SONGBOOK
7	7	25	ELLA FITZGERALD VERVE 519084	THE BEST OF THE SONGBOOKS
8	10	31	SOUNDTRACK HOLLYWOOD 61357/ELEKTRA	SWING KIDS
9	8	7	WYNTON MARSALIS SEPTET COLUMBIA 53220	IN THIS HOUSE ON THIS MORNING
10	11	2	ARTURO SANDOVAL GRP 9761	DANZON (DANCE ON)
11	9	7	HANCOCK/SHORTER/CARTER/RONEY/WILLIAMS QWEST #902#REFR/FRS	A TRIBUTE TO MILES DAVIS
12	13	2	MACEO PARKER NOVUS 63175/RCA	SOUTHERN EXPOSURE
13	12	3	NINA SIMONE VERVE 518 198	VERVE JAZZ MASTERS VOL. 17
14	14	25	BILLIE HOLIDAY VERVE 513943	BILLIE'S BEST
15	15	7	CHARLIE HADEN QUARTET WEST VERVE 521 501	ALWAYS SAY GOODBYE
16	16	4	KEITH JARRETT/GARY PEACOCK/PAUL MOTIAN ECM 21531	AT THE DEER HEAD INN
17	18	33	JOSHUA REDMAN WARNER BROS. 45365	WISH
18	19	2	BILLIE HOLIDAY VERVE 519 825	VERVE JAZZ MASTERS VOL. 12
19	21	60	JOE HENDERSON VERVE 517674	SO NEAR, SO FAR
20	17	13	CHET BAKER BLUE NOTE 28262/CAPITOL	MY FUNNY VALENTINE
21	22	8	DAVE BRUBECK TELARC 83345	LATE NIGHT BRUBECK
22	23	11	THE MODERN JAZZ QUARTET & FRIENDS ATLANTIC 82538 A 40TH ANNIVERSARY CELEBRATION	
23	RE-ENTRY		MILES DAVIS & QUINCY JONES WARNER BROS. 45221	LIVE AT MONTREUX
24	RE-ENTRY		JOE SAMPLE WARNER BROS. 45209	INVITATION
25	24	39	NINA SIMONE ELEKTRA 61503	A SINGLE WOMAN

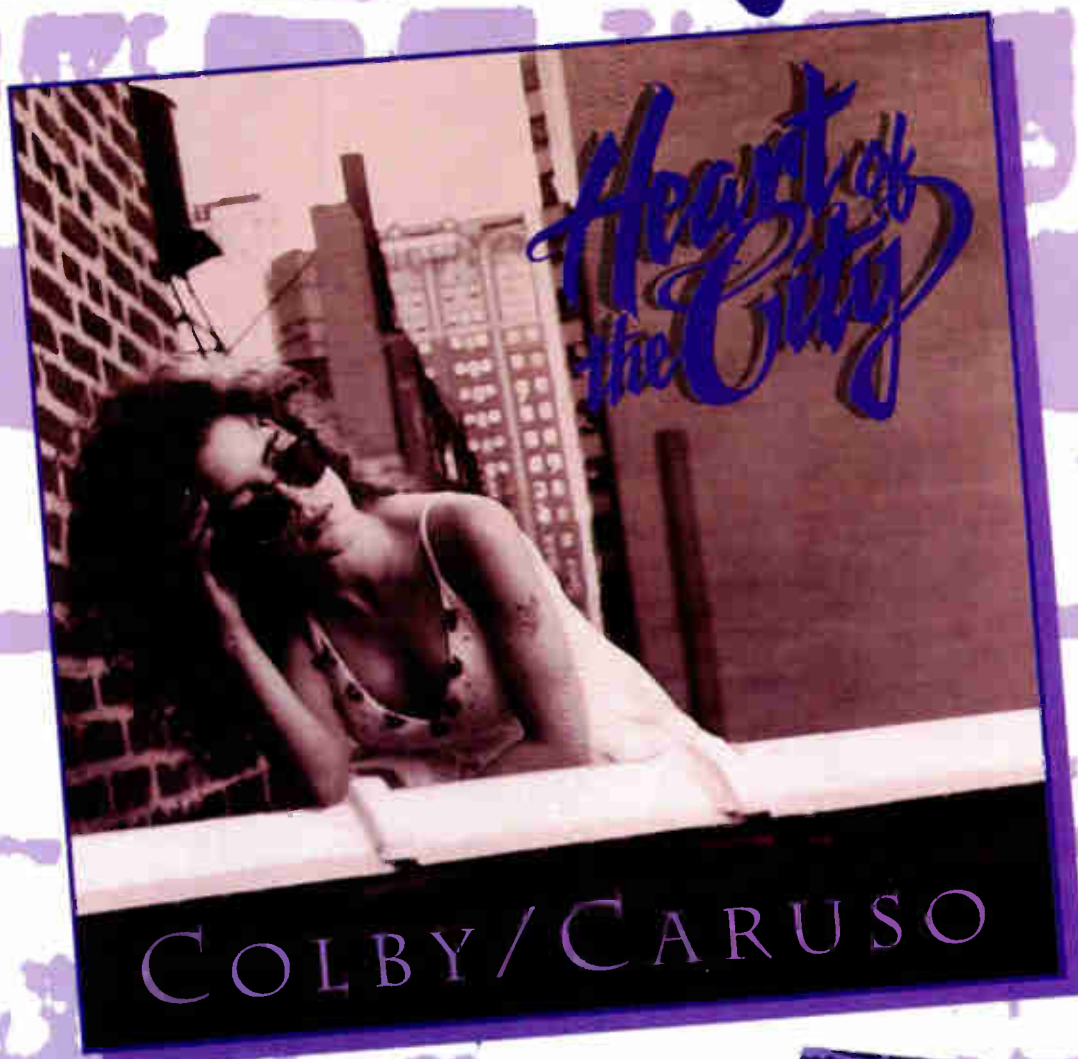
TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	75	KENNY G ▲ ⁶ ARISTA 18646	★★★ No. 1 ★★★ 37 weeks at No. 1 BREATHLESS
2	2	6	PAUL HARDCASTLE JVC 2093	HARDCASTLE
3	6	5	INCOGNITO VERVE FORECAST 522 036/VERVE HS	POSITIVITY
4	3	11	GERALD ALBRIGHT ATLANTIC 82552	SMOOTH
5	5	9	BOB JAMES WARNER BROS. 45536	RESTLESS
6	4	12	THE BENOIT/FREEMAN PROJECT GRP 9739	THE BENOIT/FREEMAN PROJECT
7	NEW ▶		JOHN TESH PROJECT GTS 34573	SAX BY THE FIRE
8	NEW ▶		NANCY WILSON COLUMBIA 57425	LOVE, NANCY
9	7	37	FOURPLAY WARNER BROS. 45340	BETWEEN THE SHEETS
10	9	43	DAVE KOZ CAPITOL 98892	LUCKY MAN
11	8	14	CANDY DULFER RCA 66248	SAX-A GO-GO
12	10	8	MARION MEADOWS NOVUS 63167/RCA	FORBIDDEN FRUIT
13	NEW ▶		GIL SCOTT-HERON TVT 4310	SPIRITS
14	12	12	STANLEY JORDAN ARISTA 18703	BOLERO
15	13	35	STANLEY CLARKE EPIC 47489	EAST RIVER DRIVE
16	14	25	RONNY JORDAN 4TH & 8'WAY 444060#ISLAND HS	THE QUIET REVOLUTION
17	11	24	MARCUS MILLER PRA 60201	THE SUN DON'T LIE
18	15	45	GEORGE BENSON WARNER BROS. 26685	LOVE REMEMBERS
19	RE-ENTRY		DONALD HARRISON CTI 67237	THE POWER OF COOL
20	16	55	THE JAZZMASTERS FEATURING PAUL HARDCASTLE JVC 2021 HS	THE JAZZMASTERS
21	18	16	TOM SCOTT GRP 9752	REED MY LIPS
22	NEW ▶		PAT METHENY OGC 99998	ZERO TOLERANCE FOR SILENCE
23	RE-ENTRY		DAVID SANBORN ● ELEKTRA 61272	UPFRONT
24	19	12	YELLOWJACKETS GRP 9754	RUN FOR YOUR LIFE
25	17	5	DIANNE REEVES EMI 28494/ERG	ART & SURVIVAL

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available. **HS** indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan, Inc.

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ARTISTS & MUSIC

New Clip Promotes . . . A Novel? Douglas Cooper's 'Amnesia' Gets A 'Book Trailer'

BY DEBORAH RUSSELL

LOS ANGELES—The music videoclip has proven to be an effective marketing tool to promote and sell audio product. Now the book publishing industry is testing video's mettle as a method to move titles in the print medium.

Canadian novelist Douglas Cooper recently wrapped a music video to promote his first Hyperion novel, "Amnesia." The book is darkly cinematic, haunting, and hallucinatory as it explores the mysteries of memory and tragedy, obsession and morality.

NewCity Productions Inc.'s Susan Kaplan directed and produced the video, which couples a dramatic reading by Cooper with nonlinear, layered imagery. Jane Siberry's Reprise track "Sweet Incarnadine" provides the musical backdrop.

"It's like a 'book trailer,'" says documentary filmmaker Kaplan, "where music video meets literature. It helps to draw in the younger population while maintaining the integrity of the work."

Cooper's publicist and the video's executive producer, Judith Keenan helped to underwrite the clip with the aid of NewCity and the Canadian consulate. Hyperion was supportive of the idea, but did not participate in the production.

"It's very tough to promote literary fiction," says Keenan. "And publishers are very staid. Profit margins are so slim that it's tough for them to go out on a limb financially for a book that's a first novel."

But Keenan was eager to rewrite the rules. "This book is so cinematic, and Doug is thrilling on camera," she says.

Adds Kaplan, "People respond to music, and are familiar with music videos. This works along the lines of the poetry in motion movement, and is in keeping with the spoken word trend. Young people are getting more familiar with it, and now are starting to turn toward the written word."

Videos have been used to promote books in the past, notes Cooper's Hyperion editor, Mary Ann Naples. But the lo-tech clips are designed to give



Author Douglas Cooper, shown at left, confers with cameraman Kramer Morgenthau and director/producer Susan Kaplan during the music video shoot to promote his book "Amnesia."

talk show producers an idea of how the writer appears on camera.

The "Amnesia" clip, however, is a complete departure for the publishing industry, and Naples notes that a number of her peers have expressed curiosity about the video concept.

"This is an experiment, and it will be interesting to see if it can increase book sales," says Naples. "We're interested in any new venue that can get attention for a book."

The 3 1/2-minute short, reeled in a month on a budget of \$30,000, mixes layers of video imagery with black-and-white Hi-8 footage. More than 200 effects were used in the impressionistic, multidimensional clip.

"The last thing we wanted to do was illustrate the novel, because that's dull," says Cooper, a self-described "video virgin." He admits he was "very, very pessimistic" about the concept of shooting a music clip to promote his novel. Once the creative team came together, however, his mood quickly took a turn toward optimism.

"I figured, if we did this well, it could change the way books are perceived in the modern landscape," he says.

Leading production/title designer Barry Deck, cinematographer Kramer Morgenthau, and editor M. Watanabe Milmore donated their time and services to the project. New York's Stable Edit provided free access to its Avid editing system.

Even Siberry granted a gratis license for the use of her lush, mysterious "Sweet Incarnadine."

The Canadian singer/songwriter was

eager to accept an opportunity to engage in this type of "guerilla marketing" for her offbeat music, says manager Bob Blumer.

For Cooper, Siberry's song epitomized the surrealistic, moody essence he sought for the video.

"It's a heart-rending song," Cooper says. "I think this is the first time that a very important piece of music has been wed to a reading."

Hyperion's Naples sees the forum as a mutually beneficial arrangement between the book publishing and recording industries. "Labels should think about packaging developing bands and developing authors together," she says.

Keenan is distributing the clip to bookstores and music retailers for in-store play. In addition, she plans to submit the video to a variety of music and arts-oriented networks. MTV, in particular, has embraced the spoken-word movement of late, programming clips by poets Reg E. Gaines and Maggie Estep.

Says Cooper, who started a 12-city book tour May 2, "This is a subversive sort of thing to do. It's an attempt to take serious literature and sneak it onto a medium that is not always receptive to serious literature. And it's done in a way that will take people by surprise. I hope that it scares and excites them."

PRODUCTION NOTES

LOS ANGELES

- Industrial Artists director Tony Peck recently reeled "Violent And Funky," a new clip for Epic's Infectious Grooves. Adam Stern produced. In addition, Industrial Artists' Julia Heyward shot Live's "Selling The Drama" for Radioactive Records. Carol Ruthberg produced.

- Raven Knite Productions director Mark Rucker shot Menajhtwa's Ruthless Records clip "La La La." David West directed photography; Rae Haun and Brian Permann produced.

- Director Craig S. Brooks is the eye behind H-Town's Interscope video "Part Time Lover." Gary Rapp produced the shoot for Roll Wit It/Power Films; Jim Chressanthis directed photography.

NEW YORK

- Chelsea Pictures director Jim Swaffield shot and produced KRS-One's new Jive clip "Return Of The Boom Bap."

- Carnival Strippers' new Zoo video "Shifting Sands" is a Maddhatter Films production directed by Ellen Weissbrod. Victoria Vallas produced; Paul Gibson directed photography.

NASHVILLE

- Travis Tritt's new Warner Bros. video "Foolish Pride" is a Planet Pictures production directed by Gustavo Garzon. Craig Anderson produced the shoot.

MTV: Monk Television?; Savage's Good Taste

MONKS ON FILM: The Benedictine Monks of Santo Domingo de Silos are not exactly pop stars, and their label, Angel Records, is not in the business of pop video promotion.

But that reality has changed with the unprecedented crossover success of the monks' album "Chant," which recently cracked the top five on The Billboard 200. Angel now is attempting to wing its way onto the mainstream video airwaves with its first broadcast production, "Alleluia."

The clip, directed by Andrew Moore of New York-based R. Greenberg & Associates, contrasts the soothing, lulling music of Gregorian chant with fast-paced visuals that depict the frenetic pace of human existence in the late 20th century. (The monks don't appear onscreen).

"We wanted to make the video hip enough so the MTV generation wouldn't fall asleep," says Jay Barbieri, Angel's director of record and creative production. "The music is so serene, enlightening, and relaxing. We wanted the imagery to be super impactful, so the viewer would be visually stimulated."

MOR Music TV is playing the video in its test rotation; the Box debuted it May 11. Angel had yet to hear from MTV and VH-1 at press time, but both networks are running 30-second commercials for the album. The ads include some visuals unique to the spot, and also draw upon imagery taken from the video.

Barbieri says Angel was compelled to shoot the clip after EMI Spain produced its own "Alleluia" video, which drove up album sales in that country.

KISS AND TELL: Hartford, Conn.'s Jeremy Savage of "KISS TV" is hoping to create a "KISS TV" booth during the June 9-12 Taste of Hartford festival. Participating labels would pay a fee to run videos in the booth, and could distribute product to the festival attendees. Savage produces his show in conjunction with top 40 WKSS Hartford (95.7). Participating labels would be cross-promoted on the radio station, as well as on "KISS TV."

RESEARCH: Nicole Waite, the college student who delivered a research paper on behalf of the Music Video Assn. during Billboard's 15th Annual Music Video Conference in 1993, is trolling the research trenches once again. This time Waite is exploring videos that are most influential in promoting record sales, violent attitudes in videos, and the viewing habits of male and female music buyers. She will also strive to discover the respondents' definition of the "ideal video show." Waite is surveying viewers ages 15-18 in a variety of U.S. cities. Her 1993 research explored the

impact of video viewing on the buying patterns of college and high-school students.

SHOP 'TIL YOU DROP: Electronic retailing is set to bow on the MTV Networks, with Brian J. Diamond, VP of production, at the helm. He will be executive producer for the development of programming on MTV; Gwynne Thomas, executive producer, will head the VH-1 shopping programming; and Jim Burns, executive producer, will oversee the shopping programming at Nick At Nite. Matt Farber, VP of programming/new business, will be in charge of

acquiring music product and related merchandising for the test. The networks will be selling audio product, concert tickets, clothes, merchandise, videos, and lifestyle items.

FRESH CLIP: Doug E. Fresh's Gee Street Independent track "I-Ight" has been chosen as the theme for MTV's "NBA Slam And Jam Wrap Up Show." A basketball-specific version of the clip, directed by Danny Mieseles of NBA Entertainment, is in production now. Lisa Holmes is producing. The crew is traveling to various playoff games to lens popular basketball players chanting the tune's catchy chorus.

REEL NEWS: Eileen Katz is now VP of series development and Sarah Condon is director of series development at MTV. David Cohn is VP of consumer marketing at MTV. Harriet Seidler is senior VP of marketing at the entertainment-oriented home shopping service Q2.

In production: Director David Mallet has signed for U.S. representation with L.A.-based FYI. Mallet and FYI's Paul Flattery first worked together in 1979 on the groundbreaking video album "Eat To The Beat" by Blondie.

We hear director James Brummel of Flashframe-Freedman productions is on the road to recovery after being shot in New York. His recent credits include Kracked RIBZ's "125th Street" and Sheer Terror's "Broken."

Beth LaMure is heading up her own L.A.-based video production company called Daisy Force Pictures. Directors include Cyndi Lauper, Rocky Morton, and Annabel Jankel.

Riviera Films has joined forces with L.A.'s Panic Films for the representation and co-production of music videos. Panic principals Bruce Spears and Marty Thomas currently are in development for a feature film and a syndicated TV show.

John Randolph, formerly of Kolbeco Productions, is heading N. Hollywood-based Visual Artists. The End has moved to 8060 Melrose Ave., Penthouse, L.A., Calif. 90046.



Snake Eyes. Parallax Productions Inc. director Alan Chebot, far left, sets up a shot on Restless Heart's new RCA video "Baby Needs New Shoes." With him, from left, are band members Paul Gregg, John Dittrich, and Greg Jennings. Not pictured are Larry Boothby, who directed photography, and John Nelson, who designed a set that resembled a giant game board.

International

German Court Outlaws Stones Box Victory For Labels In Protection Gap Fight

■ BY WOLFGANG SPAHR

HAMBURG—The German industry is taking heart from the country's Federal Supreme Court keynote decision outlawing a Rolling Stones boxed set on the basis of a European Court of Justice decision last year.

It is the first time German courts have interpreted that decision on a national level, and it is seen as the green light for record companies to take more action on protection gap recordings.

The European Court in Luxembourg decided last October that artists who are nationals of a European Un-

ion country must receive the same copyright protection as German artists (Billboard, Oct. 30, 1993). Under current German copyright law, foreign performers are entitled to only 25 years' protection. However, after the European Court decision, British and other European nationals receive the same treatment as Germans.

Some two years prior to the decision, Polydor Germany sued German independent Falcon for infringement of Polydor's rights when Falcon released a three-CD box featuring the Rolling Stones' hits from their Decca period in the '60s. Before the EC decision, this material effectively would have been in the public domain.

The German Supreme Court in Karlsruhe gave the PolyGram/Falcon verdict April 21, and confirmed that the artists' rights contractually assigned to Polydor via Decca are protected for 50 years in the same way as the rights assigned by a German artist. The case originated in a Hamburg regional court.

Goetz Kiso, managing director of Polydor Germany, says, "We are very pleased with the decision of the federal Supreme Court. This clearly confirms the position which we and our legal advisers have always taken in this case. This is the successful conclusion of our efforts of several years to have this position acknowledged by the courts."

Wolf-D. Gramatke, president of PolyGram Germany, adds, "The back catalog of U.K. origin, or from other European countries, which we represent in this country, receives now the same legal protection as repertoire by

German artists. This is a milestone in our efforts to stop unauthorized third parties from exploiting our back catalog without paying royalties for the recordings to the artist and to us."

Peter Kaundinya, legal counsel of PolyGram Germany, says the company will make sure that the market will now be cleared from all such oldies releases by the Rolling Stones and other British hitmakers.

He stresses that the same principle will apply to all bootlegs by British artists, including group members, which can now be stopped from being sold in Germany. He also points to the important role that other majors and, in particular, the IFPI have played in clarifying the legal situation and securing equal treatment of all European Union nationals compared to German artists.

The written judgment is expected within a few weeks. As a consequence of this decision, Polydor will now continue its court battle against coffee chain Tchibo, which sold a similar Rolling Stones four-CD box last year. That court hearing is set for the end of May.

The problem of protection gap repertoire has been endemic in Germany. As well as independent companies trying to exploit the gap, Tchibo has attempted to use CD boxed sets as a means of attracting customers to its stores. BMG's Strategic Marketing Division and IFPI successfully removed more than 250,000 Elvis Presley CDs from the market last winter (Billboard, Dec. 18, 1993).

(Continued on page 44)

Singapore Court Acquits Store Again In C'right Case

■ BY PHILIP CHEAH

SINGAPORE—The owners of Singapore's Valentine Music Centre, who were accused of copyright infringement through parallel importing, have been acquitted a second time. The case is significant because of its implications for local copyright law.

Valentine principals Nghoh Chin Heng and his wife Teo Ai Nee originally were prosecuted last year, under Singapore's 1988 Copyright Act, for selling infringing imports of EMI albums by the Beatles and Cliff Richard.

The defendants were acquitted by a district court last fall, but Chief Justice Yong Pung How overturned that decision on appeal. Later, he clarified the law on parallel imports

and said that unless the Singapore copyright owner authorizes the manufacture of products, the import of those articles can be blocked (Billboard, Feb. 12). The chief justice also ordered the case to be reopened at district court level.

Following a five-day hearing in February and March, the district court acquitted Valentine Music again April 30, and affirmed that the prosecution had not proved that the store owners knew the imports had infringed EMI's copyright.

The defense had called a former local director of the IFPI, Kasim Cha Tong, who testified that he had advised the Valentine owners that the discs could be imported into Singapore. The defense also pointed out that because the owners nor-

(Continued on page 41)



Have A Rice Day. At composer Tim Rice's London home, the success of the MCA/PolyGram album "I Know Them So Well: The Best Of Tim Rice" is duly celebrated. Among the guests was David Essex, seen here holding the gold disc for 100,000 copies sold in the U.K.

An Unusual Career Arc For Noa Geffen Builds On Singer's Israeli Roots

■ BY DOMINIC PRIDE

LONDON—Since her 24 years have taken her through a hairy adolescence in the Bronx and an early adulthood spent dodging Scud missiles in the Gulf War, facing an international audience should be as easy as falling off a log for the Yemeni-born artist Achinoam Nini, better known as Noa.

Signed to Geffen Records for the world outside Israel, Noa and her partner Gil Dor are on the road in Europe and the U.S., captivating small but dedicated audiences with a set that incorporates elements of cabaret, jazz, folk, and soul within self-penned songs in both English and Hebrew. Accompanied by Dor on guitar, Noa sings, mimes, plays percussion, and uses her body to generate rhythms.

Already a huge star in her own right in Israel, Noa is the subject of an international push by Geffen affiliates. The campaign will rely on her live performances and build on her fan base in the Israeli community abroad.

Her self-titled album (Blue Notes, Billboard, Jan. 15) was released May 1 worldwide. The set was produced by Pat Metheny, who taught Dor at Boston's Berklee College of Music. It is a departure from her last self-produced album, "Live," which went gold with more than 20,000 copies sold.

"Noa" is smoother and more commercial than Noa and Dor's previous recordings, and is less than representative of the fusion of ethnic music and operatic power which comes across in her live performances—a factor that came from Metheny's studio experience, the singer says.

"I was just thrilled to meet him and be in his company," she adds. "It was very different working with him, as we used to produce ourselves. Sometimes we had contradicting opinions, but we trusted him."

Noa seems singularly unfazed by securing a major-label deal. "Like a lot of things in my life, it just happened. We

(Continued on page 44)



NOA

Australia's Brashs Chain Faces Crisis Over Debts

■ BY CHRISTIE ELIEZER

MELBOURNE—The future of Australia's oldest and largest music retailer, Brashs, appears doubtful now that a consortium of its four major banks has recalled loans totalling \$61 million Australian (\$44.2 million).

Unable to guarantee debt payments, the Melbourne-based chain was forced to call in an administrator May 1.

Brash Holding's shares immediately were suspended on the Australian Stock Exchange until administrator David Beatty goes through the books and advises the Brashs board, within 28 days, on its next strategy.

The market-leading, 132-year-old national music chain (estimates of its share range from 17% to 24%) has been in financial trouble for 18 months. Last month, it announced a \$28.22 million Australian (\$20.45 million) loss for the last half of 1993. In the six months ending Jan. 31, it suffered a \$20 million Australian (\$14.5 million) operating cash flow deficit.

According to its March interim report, Brashs owed suppliers and bankers a total of almost \$130 million Australian (\$94.2 million). Major record labels are among those with significant outstanding receivables.

The move by the four banks—ANZ, Westpac, National Bank Of Detroit, and Société Générale Australia—took Brashs' management, staff, and shareholders by surprise. Retail analysts and record companies thought the timing questionable.

Nonetheless, no one in the music industry was prepared to speculate publicly about the action or the market repercussions if the chain collapsed. "It's too sensitive an issue right now," says John Mlynski, managing director of Virgin Retail, "and I don't want to make any comments that will be seen as talking out of school."

A label executive told Billboard, "Brashs could sometimes be tough to negotiate with. Let's face it, they had their stores in prime real estate locations, and they had the market. Their closest rivals, like Chandlers, Kmart, and Myer, constitute about 10% each.

"But Brashs were always highly supportive when it came to helping us with developing acts, both with media advertising and in-store promotion. Right now, we're all very sympathetic and we'll keep working with them until such time. If the chain is closed, it will create a void in the music industry that will take three or four years to fill."

Late last year, Brashs appointed

Adrian Kloeden as managing director. This was followed by an efficiency drive, massive reduction in stock levels, improved stock and working capital management, and reductions in head office and operating costs. Brashs was optimistic that it would trade back into the black by the second half of this year.

Not surprisingly, Kloeden has reacted to the banks' move as "disappointing, in view of the widespread acknowledgement that Brashs has the right management and right strategies to return the company to profitability."

According to an ANZ spokesman, the banks had lost patience with the length of time it took the company to restructure, and the failure of these changes to alleviate its cash flow problems.

The voluntary appointment of an administrator was the first of its kind under a new companies code similar to the U.S. Chapter 11 process. An optimistic Brashs chairman, Mel Ward, signaled that the appointment "was made so that the positive turnaround plan that is in place for Brashs will continue with minimal disruption."

Although retail analysts are divided over what options the administrator has, it is expected that Brashs will continue to operate, but as a smaller, more focused company. It is understood that



Bart-ered Deal. Tony DiBart, whose single "The Real Thing" recently topped the U.K. singles charts, shakes on a publishing deal with peermusic U.K. managing director Nigel Elderton. DiBart was in peer's London studio laying down tracks for the follow-up single, "Do It," on the indie Cleveland City Blues label. Pictured in front, from left, are DiBart and peer creative manager Matthew Chalk. In back, from left, are DiBart's manager, John Sanderson; producer Robin Hancock; and peer's professional manager, Amy Norman.

SNEP Names BMG's Carbonez To Prez Post New Chief Aims To Reverse Fortunes Of French Mkt.

■ BY PHILIPPE CROCC

PARIS—The French music business federation SNEP has elected BMG France president Bernard Carbonez as its president for the next two years, presenting him with the challenge of helping the business end a period of falling sales.

Carbonez, formerly with Barclay, WEA, and Ariola in his native Belgium before taking up his BMG post in 1986, succeeds Gilles Paire, president of PolyGram France, in the SNEP position, which he begins July 1.

The news came as SNEP announced a 1.4% drop in the value of record and video sales in the first quarter. The

news came after a poor last quarter of 1993, which put the market in negative growth for the year.

As well as the sales crisis, Carbonez has a full agenda facing him. Among items on that agenda is the need for an authentic French chart based on sales and publicized on television.

Carbonez will also have to lead the industry in delicate negotiations on the imposition of a 40% French language quota of songs on radio and TV, which the recently passed legislation, known as the Carignon law, says must be in place by 1996.

The French music business also has to continue its campaign to persuade the authorities to regard recorded music as a cultural commodity and thus benefit from a reduction in Value Added Tax from its present rate of 18% to the 5% enjoyed by such items as books. The business is also lobbying for a TV channel with music and film, aimed at French youth.

SNEP is without a managing director after the departure of Bertrand Delcroix earlier this year (Billboard, March 12).

In spite of the stagnating sales figures, outgoing SNEP president Paire was optimistic that conditions were right for French record makers to break out of the recession. "The diversity of new music-making has never been as fertile as today—a remarkable achievement given the extent of the economic crisis. It's been a powerful performance, too, for the SNEP, which has managed to promote and encourage this diversity in such conditions."

Commenting on the quarterly figures, Philippe Laco, general manager of WEA France, spoke of the dependence of the record as well as the video sectors on production.

Laco says record releases in the coming months would boost industry performance, pointing to scheduled new albums by domestic acts Francis Cabrel (Sony), "Samedi Sur La Terre," and Patrick Bruel (BMG), "Bruel."

Total record and video sales in the first quarter were worth some \$236 million (down 1.4% from the same quarter in 1993).

Shipments totaled 28.7 million units, down 2.8% quarter on quarter. Key figures among SNEP's unit sales are:

- CD albums were up 6.3% to 22.6 million;
- Cassettes were down 24.6% to 5.9 million;
- Vinyl albums were down 55.3% to 184,000;
- CD singles were up 18.49% to 3.1 million.

Single's Success Is Good Omen For German Producer

■ BY ELLIE WEINERT

MUNICH—Germany's fastest-rising, fastest-selling dance music success of the year is the single "Omen III" by Magic Affair on EMI label Electrola, which hit No. 1 and achieved gold status (250,000 copies) within eight weeks of release.

Total sales now exceed 500,000 copies (platinum) in Germany alone, and the single is still in the top 10 after 16 weeks on the chart, making it one of the strongest-performing records in recent memory.

The public face of Magic Affair is a duo made up of energetic female singer Franca Morgano (of Italian descent, born in Frankfurt), whose smoky vocals add a melodic element to the songs, and A.K. Swift (a 24-year-old former GI stationed in Germany), whose idol is Ice Cube and who provides accentuated rapping to the tune of 138 beats per minute. The producer and creator of the series of "Omen" singles is Michael Staab.

Although dance tracks such as Snap!'s "The Power" and Culture Beat's "Mr. Vain" paved the way for techno-influenced tracks to achieve chart acceptance, the single has its own success story to tell.

Marco Quirini, product manager at EMI Electrola in Cologne, says, "Germany's music channel Viva was instrumental in breaking this act, since the video was picked up from the very beginning."

In addition to support from Viva, Electrola's marketing campaign, run in cooperation with department store chain Karstadt, used a slogan, "Dance Power Action," that included bannered point-of-sale material, posters, streamers, and quiz competitions.

"When you achieve sales of 600,000 for a dance single, it has broad appeal. Then you've actually got a pop production on your hands," says Quirini, adding, "Our marketing strategy is directed more along the lines of a

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Spain Hosts Ambassador Of Cuban Culture Milanes Promotes Arts Assn. During 2-Week Stay

■ BY HOWELL LLEWELLYN

MADRID—Spain played host to Pablo Milanes, Cuba's leading exponent of the "nueva trova" singer/songwriter genre, for two weeks in mid-April. Milanes has chosen Spain as the first country outside Cuba to promote his Pablo Milanes Foundation. Cuba's first nongovernmental multicultural foundation since the start of the Castro regime uses music, dance, theater, and art simultaneously.

The nonprofit foundation is dedicated to launching new Cuban artists and preserving Cuban culture. With the Spanish launch, the foundation now has Havana and Madrid as its two world capitals; it was set up with money from Milanes' earnings after

decades of playing global shows.

Milanes, 50, was also presenting his first album in four years, "Origenes." His concerts included one in Gijon, northern Spain, where he appeared with Ana Belen and Victor Manuel, and three in Madrid—one to present new Cuban artists, another with Spanish singer/songwriter Joaquin Sabina, and a third with several other artists.

Throughout Milanes' stay there were roundtable discussions, Cuban music and theater shows, and conferences on aspects of Cuban culture.

The Spanish committee of honor backing the foundation includes film director Pedro Almodovar, VP of the performing right society SGAE Teddy Bautista, singers Sabina, Luis Eduardo Aute, and Joan Manuel Ser-

rat, and leading dancers, actors, and writers. International support comes from such diverse figures as Nelson Mandela, Harry Belafonte, and Nobel Prize-winning writer Gabriel Garcia Marquez.

"The cultures that we have created are less protected than ever, and their existence depends in good measure on our imagination to guarantee their continuation," Milanes said at the presentation of the foundation.

Milanes is a deputy in Cuba's National Assembly, and supports Castro. "I have always been at the side of those who do not have, who cannot and who are not understood. My house is not visited by generals or ministers, but those on the edge, on the margins. That has always been my way of living."

A BILLBOARD SPOTLIGHT

ITALY

In the July 2 issue, Billboard turns its spotlight to Italy to examine the impact Italian stars are making abroad. It will also provide an indepth look at the talent, the business, the potential for future exports and the growing indie label market. It's Italy, Billboard style. A must-read for everyone involved in the Italian music market. Be there!

ISSUE DATE: JULY 2
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LANINO

Japan's Market Shrinks Without Home-Grown Hits

■ BY STEVE McCLURE

TOKYO—The recession hit Japan amid a dearth of home-grown hits in the first quarter, causing its market to contract in terms of both units shipped and their wholesale value.

Prerecorded music shipments totaled 86.24 million units in the first three months of 1994, down 9% from the same period last year, and were worth 105.69 billion yen (\$1.04 billion), a drop of 5%.

The results confirm BMG Victor president Osamu Sato's prediction earlier this year that the market would continue the contraction that began in 1993's second half.

Following is a breakdown of Japan's first-quarter figures:

- Total album shipments: 55.42 million units, down 1.8% from 56.46 million units in first-quarter 1993.

- CD albums: 48.58 million units, up 2%; worth 79.26 billion yen (\$777 million), unchanged.

- Cassettes (separate figures for singles and albums unavailable; most cassettes are albums, however): 6.68 million units, down 21%; worth 5.62 billion yen (\$55.1 mil-

lion), down 18%.

- Vinyl LPs: 160,000 units, down 40%; worth 2.64 billion yen (\$25.88 million), down 19%.

- CD singles (there are no other singles formats worth mentioning in the Japanese market): 30.82 million units, down 19%; worth 20.54 billion yen (\$201.4 million), down 15%.

One observer says the market's decline is due partly to the end of what he calls the "Being phenomenon," which saw production company Being dominate the charts in the last couple of years with acts such as B'z and Wands. "Most people are just fed up with the Being sound," he says.

Breaking the results into foreign (excluding imports) and domestic portions, production of material by non-Japanese artists in the first quarter totaled 18.33 million units, up 4.6% from the same period last year, and was worth 26.6 billion yen (\$260.8 million), up 3.6%.

Production of domestic artists' material scored 67.91 million units, down 11.8%, for a value of 79.08 billion yen (\$775.3 million), a 6.3% decrease.

World Music Awards Gaining Stature

■ BY MARK DEZZANI

MONTE CARLO—The turnout of top recording artists May 4 at the sixth annual World Music Awards in Monte Carlo confirmed the event's growing stature. Among those present: Whitney Houston, Placido Domingo, Kenny G, Ray Charles, Ace Of Base, and Prince.

Packaged as a television special, the show has a May 31 prime-time U.S. slot on ABC-TV and, according to organizer Marcor International, will be aired in more than 80 other countries. Total TV audience will exceed 80 million worldwide, organizers say.

The awards honor the biggest-selling acts from more than a dozen countries, based on 1993 sales statistics validated by the IFPI. The show was

taped at Monte Carlo's Sporting Club before an invited audience. It is sponsored by Delta Airlines and Mercedes Benz, among others.

Houston scooped up five accolades, including best-selling female artist worldwide, and sang "I Will Always Love You." Honors for contributions to the music industry were presented to Prince, Domingo, and Charles.

Others honored as the biggest sellers from their respective homelands were Chage & Aska (Japan), Jordy (France), Ace Of Base (Sweden), Miguel Bose (Spain), Eros Ramazzotti (Italy), Stephan Eicher (Switzerland), Yanni (Greece), and the Scorpions (Germany). Also receiving accolades were Russia's Alexander Malinin, Britain's Eric Clapton, Australia's Crowded House, Ireland's U2, and Ni-

geria's Dr. Alban.

In various categories, awards were presented to Garth Brooks, Kenny G, Gloria Estefan, and Ace Of Base.

Marcor International's Melissa Corken says the show is unique because of its sales-based criteria for the winners. "It is not a jury who decides, but the record-buying public through their purchases." She adds that winning a prime-time TV slot for music programming underlines the format's popularity. "It's a validation of our neutral formula in deciding the winners that major broadcasters around the world collaborate in the organization."

ABC-TV's Patti McTeague says that despite a plethora of awards shows on U.S. television, the exotic Riviera setting of the awards helped the show

(Continued on page 44)

newsline...

CASTLE COMMUNICATIONS has agreed to buy the worldwide rights outside the U.S., Canada, and Africa to the Sound Of Los Angeles (SOLAR) catalog, comprising some 400 soul and disco tracks. "Best Of" compilations for the Whispers, Dynasty, Klymaxx, Lakeside, and Midnight Star are planned, says Bob Fisher, managing director of Castle's Sequel label.

HOLLANO'S MARKET value rose 8% in the first quarter, says industry body NVPI, whose members' shipments were worth 111 million guilders (\$60 million). Unit sales were up 14% from last year's first quarter, at 8.2 million, with the most growth coming from CD two-track singles, with a 193% increase.

TRING INTERNATIONAL and the Canadian Recording Industry Assn. have settled a 1991 lawsuit that arose from CRIA's memo to Canadian dealers concerning Tring's products. Under the settlement, CRIA acknowledges that it should have raised its concerns with Tring, while Tring acknowledges CRIA's rights to pursue its members' interests. The two parties have resolved to "act reasonably and in good faith to resolve their disputes." Financial terms were not disclosed.

SINGAPORE COURT ACQUITS STORE AGAIN

(Continued from page 39)

mally bought their products from MIDE, the annual international music fair in Cannes, it was natural to as-

sume that the discs could be imported without copyright infringement.


Another defense argument was that Valentine Music imported about 20,000 CDs, containing 400,000 songs, every week; hence, it was impossible to check every song for copyright ownership.

Says Valentine's Ngho, "We welcome the acquittal because it is not possible for stores like us to know if we are infringing someone's copyright, considering the volume of discs that we bring in."

Meanwhile, IFPI officials say they intend to appeal this latest acquittal.

FOR THE RECORD

Udo von Stein is executive VP of Sony Classical in Germany and Kirsten Gabriel is artist relations manager with the company. Both were misidentified in photo captions in the May 7 issue of Billboard.



JAPAN



Scaling the music industry!

The Music of Resilience ...

As Japan continues to confront economic challenges, its music industry faces potential changes.

Billboard's August 6th issue will examine the condition of this music market through its comprehensive coverage of:

- Japanese pop culture
- Product sales and trends
- Foreign remixers and their role in helping Japanese acts gain a global audience
- The status of the home entertainment market

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HITS OF THE WORLD

C O N T I N U E D

EUROCHART HOT 100 5/14/94 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
2	2	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE NPG
3	3	WITHOUT YOU MARIAH CAREY COLUMBIA
4	5	LOOK WHO'S TALKING! DR ALBAN CHEIRON
5	14	MMM MMM MMM MMM CRASH TEST DUMMIES ARISTA
6	6	I LIKE TO MOVE IT REEL 2 REAL FEATURING THE MAD STUNTMAN POSITIVA
7	8	OMEN III MAGIC AFFAIR ELECTROLA
8	16	THE REAL THING TONY DI-BART CLEVELAND CITY
9	4	ALWAYS ERASURE MUTE
10	7	ROCK MY HEART HADDADAWAY COCONUT/ARISTA
11	12	DOOP DOOP CLUBSSTITUTE
12	10	IT'S ALRIGHT EAST 17 LONDON
13	9	EVERYTHING CHANGES TAKE THAT RCA
14	NEW	ONE METALLICA POLYGRAM
15	11	DON'T TURN AROUND ACE OF BASE MEGA METRONOME
16	NEW	SWEETS FOR MY SWEET C.J. LEWIS MCA
17	13	THE SIGN ACE OF BASE MEGA/METRONOME
18	17	SLEEPING IN MY CAR ROXETTE EMI
19	15	MOVE ON BABY CAPPELLA INTERNAL
20	NEW	THE RHYTHM OF THE NIGHT CORONA EXTRAVAGANZA
1	1	ALBUMS PINK FLOYD THE DIVISION BELL EMI
2	2	MARIAH CAREY MUSIC BOX COLUMBIA
3	3	ROXETTE CRASH! BOOM! BANG! EMI
4	4	SOUNDTRACK PHILADELPHIA EPIC
5	5	CORO DE MONJES DEL MONASTERIO DE SILOS LAS MEJORES OBRAS DEL CANTO GREGORIANO EMI
6	7	BRYAN ADAMS SO FAR SO GOOD A&M
7	6	TAKE THAT EVERYTHING CHANGES RCA
8	NEW	BLUR PARKLIFE FOOD
9	8	ENIGMA THE CROSS OF CHANGES VIRGIN
10	10	DR ALBAN LOOK WHO'S TALKING! CHEIRON
11	9	DEACON BLUE OUR TOWN - GREATEST HITS COLUMBIA
12	15	MARVIN GAYE THE VERY BEST OF MOTOWN
13	NEW	JOSHUA KADISON PAINTED DESERT SERENADE SBK
14	12	ACE OF BASE HAPPY NATION MEGA/METRONOME
15	14	ACE OF BASE HAPPY NATION (U.S. VERSION) MEGA/METRONOME
16	16	MEAT LOAF BAT OUT OF HELL II VIRGIN
17	11	PANTERA FAR BEYOND DRIVEN ATCO
18	13	LAURA PAUSINI LAURA CGO/WARNER
19	17	CAPPELLA U GOT 2 KNOW INTERNAL
20	NEW	PHIL COLLINS BOTH SIDES VIRGIN

NORWAY (Verdens Gang Norway) 4/23/94

THIS WEEK	LAST WEEK	SINGLES
1	2	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
2	2	LOSER BECK GEFEN
3	4	DUETT ANDRÉASSON/DANIELSEN POLYGRAM
4	5	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE MEGA
5	6	WITHOUT YOU MARIAH CAREY COLUMBIA
6	9	ONE METALLICA POLYGRAM
7	3	RETURN TO INNOCENCE ENIGMA VIRGIN
8	NEW	SWEET LULLABY DEEP FOREST SONY
9	7	LOOK WHO'S TALKING DR. ALBAN ARISTA
10	8	GET A WAY MAXX SONEI
1	1	ALBUMS PINK FLOYD THE DIVISION BELL EMI
2	2	DUM DUM BOYS LUDUM OH YEAH! EMI
3	3	DANCE WITH A STRANGER LOOK WHAT YOU'VE DONE NORSK/BMG
4	4	ERIC CLAPTON THE CREAM OF ... POLYGRAM
5	7	MARIAH CAREY MUSIC BOX COLUMBIA
6	5	SISSSEL KYRKJEBØ INNERST I SJELEN STAGEWAY/ POLYGRAM
7	9	JOSHUA KADISON PAINTED DESERT SERENADE EMI
8	6	ROXETTE CRASH! BOOM! BANG! EMI
9	8	ANNE GRETE PREGUS MILLIMETER WARNER
10	NEW	STAGE DOLLS STORIES WE COULD TELL POLYGRAM

BELGIUM (IFPI Belgium/SABAM) 5/3/94

THIS WEEK	LAST WEEK	SINGLES
1	1	WITHOUT YOU MARIAH CAREY COLUMBIA
2	2	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
3	3	TAKE MY LOVE GOOD SHAPE DINO
4	5	UNITY MIX 3 UNITY MIXERS INOISC
5	4	DON'T TURN AROUND ACE OF BASE METRONOME
6	9	STRANI AMORI LAURA PAUSINI CGO
7	8	POWER OF LOVE CELINE DION COLUMBIA
8	7	DE RODE DUIVELS NAAR AME LUC STEENO SONY
9	6	LA SOLITUDE LAURA PAUSINI CGO
10	NEW	I LIKE TO MOVE IT REEL 2 REAL EMI
1	1	ALBUMS PINK FLOYD THE DIVISION BELL EMI
2	2	MARIAH CAREY MUSIC BOX COLUMBIA
3	3	SILOS CANTO GREGORIANO EMI
4	5	FRANCIS CABREL SAMEDI SOIR SUR LA TERRE COLUMBIA
5	4	SOUNDTRACK PHILADELPHIA EPIC
6	6	LAURA PAUSINI LAURA CGO
7	8	THE RADIOS BABY YES EMI
8	9	ROXETTE CRASH! BOOM! BANG! EMI
9	7	LAURA PAUSINI LAURA PAUSINI CGO
10	NEW	PATRICK BRUEL BRUEL RCA

IRELAND (IFPI Ireland) 5/5/94

THIS WEEK	LAST WEEK	SINGLES
1	NEW	RIVERDANCE BILL WHELAN MOTHER
2	9	ROCK'N'ROLL KIDS PAUL HARRINGTON/CHARLIE MCGETT ACORN
3	3	MMM MMM MMM MMM CRASH TEST DUMMIES RCA
4	5	COME ON YOU REDS MANCHESTER UNITED FOOTBALL CLUB POLYGRAM TV
5	2	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
6	4	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE CLUB TOOLS
7	NEW	SWEETS FOR MY SWEET C.J. LEWIS BLACK MARKET
8	1	WATCH YOUR HOUSE FOR IRELAND COCA-COLA OFFICIAL IRISH TEAM RCA
9	NEW	WATERFALL ATLANTIC OCEAN EASTERN BLOC
10	7	STORM 4TH DIMENSION LIQUID
1	2	ALBUMS FRANCES BLACK TALK TO ME OARA
2	1	GARTH BROOKS NO FENCES CAPITOL
3	6	VARIOUS THE BEST OF EUROVISION SOLID
4	4	SOUNDTRACK PHILADELPHIA EPIC
5	5	VARIOUS NOW THAT'S WHAT I CALL MUSIC 27 EMI/VIRGIN/POLYGRAM
6	7	CRANBERRIES EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE ISLAND
7	3	GARTH BROOKS IN PIECES LIBERTY
8	7	DEACON BLUE OUR TOWN - THE GREATEST HITS COLUMBIA
9	9	PINK FLOYD THE DIVISION BELL EMI
10	NEW	VARIOUS A WOMAN'S HEART OARA

FINLAND (Seura/IFPI Finland) 5/8/94

THIS WEEK	LAST WEEK	SINGLES
1	1	ONE METALLICA VERTIGO
2	NEW	NO MORE MAXX K-TEL
3	7	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
4	3	OMEN III MAGIC AFFAIR ELECTROLA
5	6	ALWAYS ERASURE MUTE
6	NEW	THE PROMISE MAN BASIC ELEMENT EMI
7	4	RIGHT IN THE NIGHT JAM & SPOON EPIC
8	9	WORLD IN YOUR HANDS CULTURE BEAT DANCE POOL
9	NEW	INSIDE YOUR DREAMS U96 MOTOR
10	5	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE BELLMARK
1	5	ALBUMS KUMMELI ARTISTI MAKSAÄ PORKKANA RYHMÄ
2	1	J. KARJALAINEN YHTYEINEEN VILLEJÄ LUPUIINEJA POKO
3	2	ROXETTE CRASH! BOOM! BANG! EMI
4	NEW	TAIKAPEILI SUURI SALAISUUS WARNER MUSIC
5	3	PINK FLOYD THE DIVISION BELL EMI
6	8	KAIJA KOO TUULTEN VIEAÄÄ WEA
7	NEW	LAPINLAHDEN LINNUT KOYHAN TAIVAS MTV MUSIKKI
8	4	DR. ALBAN LOOK WHO'S TALKING! BMG
9	NEW	JANITA SAVVJA REEL ART
10	NEW	POPEDA H.O.N.E.O. POPEDA

PORTUGAL (Portugal/AFIP) 5/4/94

THIS WEEK	LAST WEEK	ALBUMS
1	3	ACE OF BASE HAPPY NATION METRONOME
2	NEW	VARIOUS FILHOS DA MADRUGADA RCA
3	4	ROXETTE CRASH! BOOM! BANG! EMI
4	2	MARIAH CAREY MUSIC BOX COLUMBIA
5	8	SOUNDTRACK PHILADELPHIA EPIC
6	6	VARIOUS ELECTRICIDADE VIDISCO
7	7	CORO DE MONJES CANTO GREGORIANO EMI
8	5	ENIGMA THE CROSS OF CHANGES VIRGIN
9	1	PINK FLOYD THE DIVISION BELL EMI
10	NEW	MICHAEL BOLTON THE ONE THING COLUMBIA

AUSTRIA (Austrian IFPI/Austrian Top 30) 5/7/94

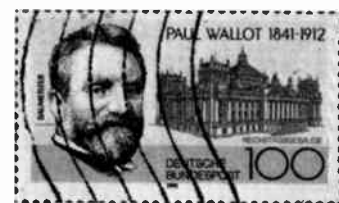
THIS WEEK	LAST WEEK	SINGLES
1	2	WITHOUT YOU MARIAH CAREY COLUMBIA
2	1	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN COLUMBIA
3	3	LOOK WHO'S TALKING DR ALBAN BMG
4	NEW	SUGARDADDY BINGO BOYS WARNER
5	5	OMEN III MAGIC AFFAIR EMI
6	NEW	SLEEPING IN MY CAR ROXETTE EMI
7	7	KATZEKLO HELGE SCHNEIDER EMI
8	4	ALL FOR LOVE BRYAN ADAMS/ROD STEWART/ STING A&M
9	NEW	DON'T TURN AROUND ACE OF BASE POLYGRAM
10	NEW	THE MOST BEAUTIFUL GIRL IN THE WORLD PRINCE EMI
1	1	ALBUMS PINK FLOYD THE DIVISION BELL EMI
2	2	MARIAH CAREY MUSIC BOX COLUMBIA
3	4	ROXETTE CRASH! BOOM! BANG! EMI
4	3	SOUNDTRACK PHILADELPHIA EPIC
5	5	HUBERT VON GOISERN OBNUDUNT N BMG
6	NEW	ZILLERTALER SCHURZENJÄGER REBELLION LIVE IN DEN BERGEN TYROLIS
7	7	DR. ALBAN LOOK WHO'S TALKING BMG
8	8	BRYAN ADAMS SO FAR SO GOOD A&M
9	6	RAYNHARD FENDRICH BRUDER BMG
10	NEW	NOCKALM QUINTETT GOLD KOCH

GLOBAL[®] MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

GERMANY: German-language hip-hop got its first major breakthrough last year with Sony's Die Fantastischen Vier (The Fantastic Four) (Billboard, March 27, 1993), but Frankfurt's Rödelheim-Hartreim Projekt has taken it several steps further. Tipping its hat to the act that forced the door open for German rap, RHP spends half of its new MCA



album, "Direkt Aus Rödelheim" (Live From Rödelheim), poking fun at F4, the all-white boys from Stuttgart in the south of the country. On one track, "Traum" (Dream), RHP imagines that in the year 2006 the F4 is eking out a meager existence as an oompah band in a beer hall, complete with discordant Bavarian brass band. Comprising producer Moses P. (family name Pelham) and rapper Thomas H. (Hoffmann), RHP has garnered press acclaim for the album, released in February, and also is gaining ground by touring in sup-

port of Das EFX. However, winning over the country's notoriously risk-free radio stations is proving more difficult. One track on the album, "Krieg" (War), features a repeated sample from Nazi war minister Josef Goebbels, asking an assembled rally "Do you want total war?" The track has drawn accusations that the duo is raking up the worst parts of Germany's history and possibly inciting racism. Both musicians grew up in the Frankfurt suburb of Rödelheim, but such accusations have difficulty standing up, given that Moses' parents were black Americans and Thomas is part Asian. Witty, ironic, and mature, it is this record, rather than F4's output last year, which should serve as the inspiration for a country whose language is surprisingly well-suited to the cadences of rap.

DOMINIC PRIDE

U.K.: In what could be a sign that the one-man-and-his-melodies genre is coming in from the cold, there has been much positive reaction to the debut single by Nick Green, a 27-year-old singer/songwriter signed to Dave Stewart's WEA-distributed Anxious label after a decade of dues-paying pub and club gigs, supplemented by day jobs around London. Green recently played a series of support slots at the capital's 275-capacity Borderline Club, where he put in a confident, personable performance armed only with an electric keyboard and a set of refreshing adult pop songs. The single "Why Do I Need To Know" recalls the heyday of the '70s solo tunesmith, but is emboldened by a string orchestra and Stewart's modern production. The song has attracted considerable daytime airplay—particularly at BBC Radio 1, where the track was on the national station's first N-list, a section of its revamped playlist that guarantees high rotation for releases by new acts.

PAUL SEXTON

JAMAICA: A new album from Sly and Robbie is always an event in the reggae world. Such is the demand for the definitive bass-and-drums duo to produce other acts that production of their own music is often postponed. But with help from contributing friends including Jack Radics, Papa San, Danny Madden, and Beeniemann, the duo's new album—with the working title "Yesterday, Today And Tomorrow" (Island/Mango)—has been recorded at Mixing Lab Studios in Kingston and is slated for release later this year. "We're mixing it now," Sly says, going on to explain the concept behind the duo's latest work. "We have recorded tunes that take the listener on a reggae journey right from Channel One [Studio] days up to today's dancehall rhythms. It's 25 years of Sly and Robbie delivered on 20 fresh tracks." According to Sly, the proposed double helping of tunes is necessary in order properly to cover the history of the music and that of its two prime movers.

MAUREN SHERIDAN

TURKEY: Winning 12th place in the European Video Grand Prix—MTV's highly entertaining alternative to the Eurovision Song Contest—may not be a cause of national pride in many countries, but then, few nations can match Turkey's record of Eurovision failures (the country didn't even bother to enter the 1994 contest). It was not just that Deniz Celik's measured performance won some approval from an international audience, but that her song "Ya Sen, Ya Hic" (You Or Nothing) is authentic Turkish pop. After years of pandering to Western norms for the restrictive and sterile Eurovision presentation—and failing—this modest success has engendered new confidence in the local music.

ADRIAN HIGGS

IRELAND: Apart from Ireland's third consecutive Eurovision Song Contest win, with Brendan Graham's "Rock'n'Roll Kids," Eurovision '94 has provided a runaway hit for Bill Whelan's "Riverdance," a number commissioned by TV producer Moya Doherty and now available on Son, an associate label of U2's Mother Records. Sung by Anuna with the RTE Concert Orchestra, accompanied by Irish-American dancers Michael Flatley and Jean Butler and featuring a striking call-and-response drum sequence, "Riverdance" proved to be one of the most stunning interludes in the contest's 39-year history. Flatley is listed in the Guinness Book Of World Records as the world's fastest tap dancer (28 taps per second), and his and Butler's dramatic modernization of traditional Irish dancing, fused with tap and flamenco, won a standing ovation. Whelan, who also wrote "The Seville Suite" (Tara Records), points to the strong rhythmic similarities between Irish and flamenco music. KEN STEWART



SINGLES' SUCCESS A GOOD OMEN FOR PRODUCER

(Continued from page 40)

pop product like Roxette, since we believe in the longevity of this act."

The "Omen" moniker that Staab gave to the series was beneficial, Quirini says, since "the name has something mysterious about it, and consumers remembered it from the two previous singles and bought the record because they were curious to hear what the continuation would present."

While Viva and dealers got behind it, Germany's radio stations played a minor role. One of the first (and the few) stations to believe in the record was Tillmann Urmacher of Rheinland-Pfalz Radio (RPR) in Ludwigshafen.

The privately held station has two frequencies: a youth-oriented channel and a folk and oldies channel for mature audiences. The record topped their "in & out" listeners poll for four weeks at the beginning of January, and after that it was added to the

power play list.

It has been a long haul since 1989, when the first single produced by Frankfurt DJ/producer Staab, "Das Omen" by Mysterious Art, hit No. 1 (30 weeks on the Musikmarkt charts). These were the early days before dance music had become a lasting trend, and neither the major record companies nor the radio stations were in tune with hardcore dance rhythms.

Then singles were selling in significant numbers, and "Das Omen" sold 500,000, which then meant gold: nowadays it is platinum, with a total of a million copies worldwide.

That same year, the follow-up single by Mysterious Art, "Das Omen (Part II)," hit No. 9 and spent 15 weeks on the official German charts. The first album, titled "Omen—The Story," sold 70,000 units but never entered the charts because it was a slow-building release. Three years later, in March of this year, Staab struck again with "Das Omen III."

Meanwhile, "Das Omen III" has been released all over Europe and has hit the official charts in Holland, Austria, Switzerland, Belgium, Denmark, and Sweden, as well as the dance charts in Finland, France, and Greece. A U.K. release is slated for May 24, with a U.S. release scheduled for June on the ERG label.

The follow-up single by Magic Affair, "Give Me All Your Love," entered the chart at No. 85 May 9, and was released in Switzerland, Austria, Benelux, Denmark, Scandinavia, and Australia. The worldwide release of the album, "Das Omen—The Story Continues," is scheduled for June.

GERMAN RULING

(Continued from page 39)

Technically, U.S. material older than 25 years is in the public domain in Germany. Record companies are succeeding in taking action where, for example, backing musicians are European nationals or artwork is still protected by copyright.

This gap is expected to close in 1995 with the TRIPS provisions of the GATT treaty, giving 50 years' protection to all performers worldwide.

WORLD MUSIC AWARDS GAINING STATURE

(Continued from page 41)

achieve high ratings when first aired by the network in 1993. "It was among the top 10 shows of its type last year," she says. "This year we're extending coverage to two hours and giving it prime-time placement."

During the Monte Carlo taping, IFPI board chairman David Fine took to the stage to communicate the organization's antipiracy message. "The success of artists and the legitimate recording industry is under serious

threat from the growing problem of piracy," he said. "Sales of pirate recordings reached a new high in 1993 and now stand at 750 million units, costing the industry in excess of \$1.9 billion a year. Investment in emerging talent is being threatened by these pirates."

The awards were attended by its patron, Prince Albert of Monaco, and by Princess Caroline, who is patron of the Princess Grace Charitable Foundation, a beneficiary of the event.

Aglukark Brings Inuit Culture To Mainstream EMI Preparing 2nd Album By Aboriginal Singer

BY LARRY LeBLANC

TORONTO—A household name throughout Canada's north country, Inuk singer/songwriter Susan Aglukark wants to puncture the perceptions of Inuit culture prevalent among people in southern Canada and elsewhere.

The EMI Music Canada performer also wants people to understand that the 35,000 Inuit (referred to in the U.S. as Eskimos) who have occupied the Arctic coast and islands of Canada for more than 4,000 years in eight regional groups, are not "First Nations," the contemporary term describing natives. They are not, in fact, Indian at all. Inuit means "the people."

Aglukark's national emergence, however, parallels the awakening of interest in aboriginal cultures throughout Canada. This has been sparked by the sizable popularity of Inuit duo Kashtin. This year also marked the first year a Juno award was presented for aboriginal music.

For Inuit performers, opportunities to bring their music to wider audiences have been slow in coming. Until 1951, it was illegal for Canadian aboriginal artists to enter or perform in restaurants or bars selling liquor. Since then, such Inuit artists as Charlie Adams, Charlie Panigoniak, Tumasi Quissa, William Tagoona, Etulu Etidlouie, Looee Nowdlak, Susan Etulu and Susan Aningmiuq, and Uvaut have become regionally popular through exposure on CBC Radio and live performances.

Born in Churchill, Manitoba, the daughter of a Pentecostal minister in a family of seven children, Aglukark grew up in Arviat, Northwest Territories, on the shore of Hudson Bay. Despite signing a recording contract with EMI in January, the 27-year-old admits that until quite recently she had never thought seriously of having a full-time music career.

"Even two years ago, I had no intention to get into music," she says. "When I left home four years ago, I had only done one live performance."

One unusual aspect of Aglukark's



The cover art from Susan Aglukark's "Arctic Rose" CD, which EMI recently relaunched after an independent issue sold about 15,000

EMI deal is that it took more than 15 months to complete. EMI is aggressively promoting a remixed version of her 1992 album "Arctic Rose," released April 26. The label initially had planned to record an entirely new album by the singer, but that idea was shelved. Instead, the album contains two re-recorded tracks, "Song Of The Land" and "Still Running."

Explaining the lengthy negotiation time, Tim Trombley, VP of talent acquisition and artist development at EMI Canada, says, "We wanted Susan to feel comfortable with signing with a major label, and to have her feel we were going to handle her career with the right sensitivity. We also felt 'Arctic Rose' is such a personal record for Susan, and it's the right way to introduce her."

While the album has received extensive airplay on CBC Radio nationally since its initial indie release, EMI is now pitching the re-recorded "Song Of The Land" at commercial radio. "We're working it at adult contemporary and country [radio], but we've also stepped up attention at CBC Radio," says Peter Diemer, VP of national promotion at EMI Canada.

Many of her '60s-styled pop, folk, and country melodies are spare and causal, and it is her lyrics and vocals, sung in both English and Inuktitut (the main Inuit language), that make "Arctic Rose" so compelling.

Based on personal experiences, issues that occur in her own life, and people she knows, her songs tackle such northern social problems as teenage suicide, alcohol and drug abuse, and the spiritual and cultural estrangement of Inuit people. Closing the album is a bone-chilling version of "Amazing Grace" in Inuktitut, sung a cappella.

"My audience is young people, and what I pass on to them are my experiences as a young person and the kind of stuff they relate to," says Aglukark. "Historically, Inuit people did not have [conventional] teen-age years. They married at 13 and didn't have experiences of peer pressure. Now, everything is new. This generation is realizing it's okay to have feelings of confusion, of not knowing what to do or where to go."

In 1990, while working as an executive assistant to Rosemarie Kuptana, president of the Inuit Tapirsat of Canada, the national voice of Canada's 35,000 Inuit, Aglukark was contacted by radio producer Les McLaughlin of CBC's Northern Service, who requested a demo for "Nijautit Vol. 1" [The People Sing], a compilation of Eastern Arctic music.

"Her voice just shone through anything I had heard before," says McLaughlin, who, ironically, had recorded Aglukark's parents, David and Dorothy, 20 years earlier for CBC.

McLaughlin and producer Randall Prescott, who has been recording Inuit music for 15 years, recorded Aglukark singing 10 songs live-to-DAT during a one-day session. In 1991, Prescott produced Aglukark's first solo album, "Dreams For You," at the Lakeside Studio in Ottawa. Released on the Aglukark Entertainment label, it featured much of the same repertoire from the CBC sessions.

However, it was "Arctic Rose," released on the Aglukark Entertainment label, that convinced EMI Canada executives that Aglukark could be far more than a regional star. "When I heard her voice, I heard a purity and honesty which captured my imagination," says Trombley.

AN UNUSUAL CAREER ARC FOR NOA

(Continued from page 39)

got it through Gil knowing Metheny, and he got us in touch with Geffen."

While dipping into Hebrew poetry and mythology for songs such as "Uri," most of the songs on "Noa" draw heavily on her experiences as a Yemeni-Israeli girl who grew up in the Bronx.

"People thought I was Puerto Rican" she says, laughing. "Living in New York taught me a lot of things about art and culture; it got me to open my mind."

The song "Wild Flower" is, she says, "about growing up in New York and feeling like a dandelion in a rose garden."

The experience of being an American in public, but still a Yemenite at home, drove her to return to her roots, and she went to Israel to finish her studies "so I could live in the country of my birth," she says. "I ended up living in Israel so I could discover myself."

Drafted into the army after college,

Noa was assigned to an entertainment troupe, touring the military bases. After two years of military service, Noa studied under Dor in Tel Aviv and the two ended up performing together.

At this time, the Gulf War turned life in Israel on its head. Dor and Noa recorded a version of "Ave Maria," a 19th-century air by Gounod based on Bach's First Prelude, with new words to fit the troubled times.

"We had to do something; the soldiers were going up the wall, going crazy," says Noa. "Ave Maria" was released on a cassette and, with their own version of "Can't Buy Me Love," was given to the U.S. soldiers manning the Patriot missiles around Tel Aviv.

"It was crazy recording it," says Dor. "We were underground, and so we couldn't hear the air raid sirens. I came up for some air, and the whole place was deserted."

"Ave Maria" appears on the album,

which Geffen's European marketing director Liz Morris says will be marketed through specific channels. "At the moment, Noa's known more in the Jewish community than anywhere else. We'll try to cross the music over to the rest of the public from that following."

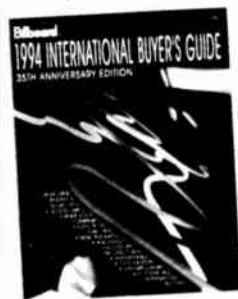
"The best way of understanding Noa is through her live performances," adds Morris, "and that's what we'll be concentrating our efforts on."

Barrie Marshall of promoter Marshall Arts, the promoter of Noa's U.K. dates, says that he initially targeted the Jewish community with the help of the Israeli Artists Foundation, as well as a database of Metheny fans who had been to his concerts. Through ad spots on London station Jazz FM, Marshall also tried to get the interest of the wider jazz audience.

"She'll definitely be back," says Marshall. "This record is a stepping stone to something else."

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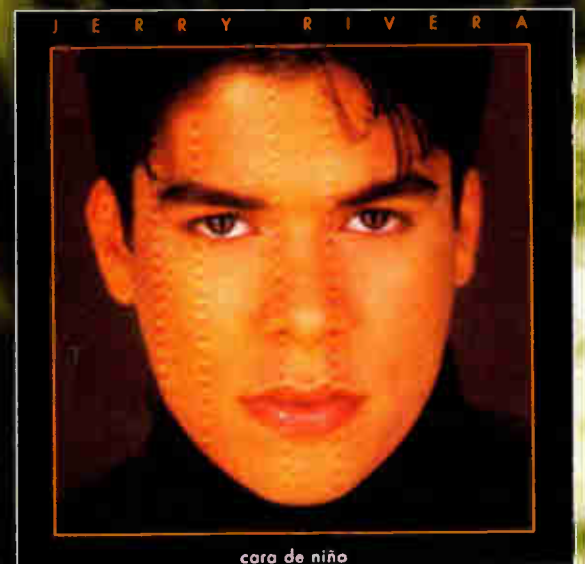


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Tropical/Salsa: Song Of The Year – “mi tierra” Gloria Estefan (Epic)

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Showcased Artists And Panel Experts Take The Fifth Annual Latin Music Conference Into The Genre's *Golden Age*

BY JOHN LANNERT

as Billboard launches the fifth anniversary of the magazine's International Latin Music Conference this week in Miami, there is much to celebrate about the conference, as well as the Latino record industry.

For us at Billboard, the three-day confab, set to take place May 16 through 18 at the Intercontinental Hotel, will offer several new features that we believe will prove yet again that the LMC—the longest-running conference of its kind—remains without peer.

For the first time, the LMC will host panels focusing on the Brazilian and Latin jazz markets. In addition, Billboard is bringing in some of the top Brazilian and Latin jazz artists, who will demonstrate their formidable talent during two evenings of showcases.

Why explore Brazilian and Latin jazz? Simply put, Brazilian and Latin jazz represent two vitally important areas in the international "Latin" market that never have been paid extensive heed, at least as panel topics in a public forum. It goes without saying that Brazilian music has greatly influenced and enriched the musical vernacular of a broad array of such global icons as Frank Sinatra, Paul Simon, Quincy Jones and Sting.

Likewise, Latin jazz—or, perhaps more accurately stated, Afro-Caribbean jazz—has drawn notable attention from musical figures as disparate as Dizzy Gillespie and David Byrne. On Sunday, May 15, the

Board of Trustees of the National Association Of Recording Arts & Sciences (NARAS) is expected to vote on adding Latin jazz as a Grammy category for the 1995 Grammy Awards.

Of course, the addition of the Brazilian and Latin jazz panels and showcases will not detract from the usual sampling of core issues that affect the Latino record business. MTV Networks' chairman/CEO Tom Freston will discuss video in the Latin marketplace, while RIAA chairman/CEO Jay Berman plans to focus on anti-piracy projects in the Hispanic music industry. There also will be a panel on music publishing, as well as a seminar on the application of the Broadcast Data Systems (BDS) technology to Billboard's Hot Latin Tracks chart and Monitor magazine.

Furthermore, this year's conference will culminate with Billboard's inaugural Latin Music Awards,

whose winners are chosen solely on the basis of their performances on the magazine's radio and retail charts. No other Latino awards ceremony uses such objective criteria in selecting its honorees.

And no other conference has helped break Latino talent like Billboard's International Latin Music Conference. Among the conclave's past showcase acts who have gone on to broader fame are Jon Secada, Ottmar Liebert, Selena, Emilio Navaira, Café Tacuba, Fama, Marc Anthony and Ricardo Arjona. This year promises to be no different, since the groundswell of gifted artists in the Hispanic arena continues to flourish without abatement.

Similarly, the U.S. Latino record business is enjoying a sturdy sales upsweep, commercially speaking. By many industry estimates, the U.S. Latino record industry four years ago was worth about \$80 million

wholesale. In 1993, thanks to improved distribution and increased CD sales, that figure had nearly doubled, with most observers pegging the wholesale tally at around \$150 million.

To be sure, the U.S. Latino sales' tiny 2% share of the overall U.S. record market hardly reflects the U.S. Hispanic population percentage, which often is estimated at 10% of the U.S. total. But the Latino record industry currently is clipping along at an annual growth rate of 10%.

More impressive is that, in the past year, four records—"Romance" (Luis Miguel), "Mi Tierra" (Gloria Estefan), "Quiéreme" (Los Bukis) and "Inalcanzable" (Marco Antonio Solís Y Los Bukis)—were certified gold by the Recording Industry Association Of America (RIAA).

Further, there clearly is room for a robust uptick of record sales in the future. According to the fall 1993 Billboard/Arbitron national formats survey, Spanish-language radio accounted for 4.6% of all radio listeners 12 and older—a 2.6% share differential between the number of listeners and record sales.

No sales percentage, however, could calibrate the value of the U.S. Latino market for crossover artists led by Estefan, Secada, Selena or the Barrio Boyzz. What is certain is that the symbiotic relationship between the U.S. Anglo and Latino radio formats and record markets assure maximum prosperity for successful bilingual acts.

The success of Secada and the Barrio Boyzz might explain the incessant stream of R&B-laced pop product being released by many Latino record labels in the last year. Even non-Latino R&B and rap acts led by multiple Grammy winner Toni Braxton, Tag Team and Boyz II Men took a shot at cracking the Latino market. This year's showcase artists who could make a crossover fortune are Nil Lara, Unik-ko, Tommy Anthony & Goza and Rosco Martínez, who has scored a pop hit with "Neon Moonlight."

Still, for all pop's glitz, glamour and upper-chart prosperity, the Latino purveyors of it come in far behind artists recording rancheras, cumbias and salsa. Take a look at a typical Billboard Latin 50 chart and usually at least 60% of the artists making up the chart are rancho-based grupos, Tejano or Tex-Mex artists, and Afro-Caribbean tropical acts.

For example, on the April 16, 1994, retail chart, seven of the Top 10 titles were non-pop and 14 of the Top 20 entries were non-pop as well. The only new pop act to score a hit album since the Billboard Latin 50



Tommy Anthony & Goza have crossover potential.

debuted in July 1993 is crossover vocal quintet the Barrio Boyzz ("Dondequiera Que Estés"). Faced with a dearth of video outlets and few touring prospects, aspiring Latino pop acts are obliged to hit it big in their local markets or embark on a crossover career customarily predicated on Anglo success.

Mexican grupos, Tejano artists and Afro-Caribbean acts do not suffer the same lack of opportunity. There are always dance-hall gigs to be played. Yet they, too, are hampered by the lack of substantial video exposure. Amazingly, little attention has been paid to video possibilities on a national scale.

By contrast, much attention is paid to pirated product, which still creates a terrifically noisier sucking sound on the U.S. Latino industry than NAFTA. Indeed, record piracy harms the publishing arm of the business, as well, along with a decades-old bugaboo—insufficient documentation. This year's music publishing panel is expected to examine possible solutions necessary to correct these shortcomings.

Billboard's closing panel will focus on the magazine's imminent conversion of the Hot Latin Tracks chart to BDS, whereby song airplay information is monitored and compiled by computers. Upon completion of the BDS conversion, airplay and sales data that comprise both of Billboard's Latin music charts will be collected via electronic media.

The conversion of the Hot Latin Tracks to BDS underlines yet another concrete demonstration of Billboard's long-standing commitment to the U.S. Latino market. In recent years, Billboard has increased column, editorial and album-review space directed not only to the U.S. Latino market, but also to foreign Latino and Brazilian music industries.

Best of all, the future looks bright for Billboard's Latino conference and the industry it covers. Conference attendance has risen each year, with an increasing number of attendees being non-Latino entertainment executives who five years ago would not have thought about showing up for a Latin music conclave. Now they'd consider it unthinkable not to attend. ■



A performance at the Billboard Latin Music Conference helped break Ottmar Liebert.

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The Latin Music Hall Of Fame Welcomes

Celia And Cachao

BY JOHN LANNERT

billboard has created the Latin Music Hall Of Fame to pay tribute to the legends who established the artistic foundation for the sounds that eventually became essential ingredients of the audio/visual vernacular of contemporary Latin-rooted music.

This year's inductees, Celia Cruz and Israel "Cachao" López, are undoubtedly two of the most formidable figures in Afro-Cuban music in the 20th century. Cruz has become a global star via her always *muy picante* shows, while López has enjoyed a long-overdue career renaissance. The Cuban bassist's first album for Crescent Moon is slated for release in May.

Here are mini-biographies of the two famed artists, known among their fans simply as Celia and Cachao.

Celia Cruz

Anyone who has seen Celia Cruz perform live knows that sooner or later during her show the fiery "Queen Of Salsa" will shake the house with her trademark growl "Azzuuucccaaa!" It's Celia's personalized pronunciation of the Spanish word for sugar, *azúcar*, which has given sugar a whole new meaning for millions of her multi-generational fans.

Celia's sweet success and vast following span not only generations but nationalities. In short, this hyper-energetic *guarachera* has become a much-adored musical idol wherever she has performed, be it North or South America, Europe or Asia. Her broad array of admirers includes recording partners as diverse and disparate as Tito Puente and David Byrne.

What's more, Celia has been accorded an impressive string of kudos, among them a Grammy, a star on the Hollywood Walk Of Fame, a Yale University doctorate and commemorative keys from numerous cities. She's also appeared in the films "Salsa" and "The Mambo Kings."

Pretty heady accomplishments for a woman singing in the overwhelmingly male-dominated salsa genre. But Celia has been turning heads since 1950, when the then 20-something vocalist stepped on a Havana stage with the fabled La Sonora Matancera *orquesta*. Though her sassy, muscular vocal stylings took Cuban listeners some getting used to, Celia soon won them over with unmatched perseverance, grit and charm.

After emigrating to the U.S. in 1960, Celia married Pedro Knight, familiar to Celia's fans as the distinguished, cotton-haired *caballero* standing behind her, directing musical traffic at her concerts. In the mid-'70s, Celia's career re-ignited with albums recorded with Johnny Pacheco and Willie Colón.

Celia has not looked back since. She routinely sells out

concerts and headlines sold-out festivals. Among her stageside standards are "Pun Pun Catalu," "Quimbara" and "Bemba Colora." Her latest album, "Azucar Negra," was nominated for a Grammy. And while she has never enjoyed a crossover career, Celia has spread enough sugar around to become one of the most recognized singers in the world.

Israel "Cachao" Lopez

One of the most influential of all Latino musicians, "Cachao" played an important role in the development of Afro-Cuban music. Unfortunately, the lofty achievements of the highly respected Cuban bassist had been neglected for decades until Cuban-born actor Andy García brought Cachao's greatness to light via the 1993 film documentary "Cachao...Como Su Ritmo No Hay Dos."

Indeed, perhaps there is no other musician to compare to Cachao, 75, who was born into a family said to include 35 bassists. A former bongo player, Cachao often treats the bass as if it were a percussion instrument by interlacing vigorous slaps on it with thunderous, chicken-plucked notes.

Cachao was still in his teens when he brought his singular bass-playing prowess to the very popular *danzón* ensemble Orquesta Arcaño Y Sus Maravillas, led by revered flutist Antonio Arcaño Betancourt. Cachao and his brother Orestes composed literally thousands of *danzones* for the Arcaño band, later loosening up the stately, waltz-like *danzón* cadence with a catchy swing that evolved into mambo.

While his contemporaries Tito Rodríguez, Machito and Pérez Prado reaped the commercial fruits of the artistic labor of him and his brother, Cachao already was blazing another musical path that would be followed by his fellow musicians: *descarga*.

Descargas were freewheeling jam sessions featuring spontaneous, jazz-like improvisations layered over Afro-Cuban tempos. From the mid-'50s to the late '70s, Cachao cut more than a half-dozen critically acclaimed albums grounded in the *descarga* spirit.

After moving to Miami, Cachao performed session gigs and played bass for *charanga* outfit Hansel Y Raúl. Cachao finally re-emerged with a successful solo tour in 1992, which reconfirmed his deserved stature as the elder statesman of Latino musicians.

Last year, Cachao recorded a live album that will be shipped in May on Crescent Moon Records. Appropriately, the recording is based on the two musical idioms he made famous: mambo and *descarga*. ■



Israel "Cachao" Lopez



Celia Cruz

Emilio Estefan Earns "El Premio Billboard" Award By Promoting Both Latino Artists And The Music Itself

In 1993, Billboard established the "El Premio Billboard" award to recognize those individuals who have made invaluable contributions to the Latino music industry.

The conferment of this award to Emilio Estefan could not be more timely, for he is at the top of his game in the Latino and non-Latino markets alike. In February, the Cuban-born Miami resident was named president of artist and talent development of Sony Music Miami, while securing a distribution deal with Sony Music Entertainment for his own Crescent Moon imprint. One month later, his wife, Gloria, won her first Grammy—for her Emilio-produced album of traditional Cuban music, "Mi Tierra."

This month, two albums from Crescent Moon are to be shipped: an eponymous debut from Puerto Rican singer Cheito and a live premiere from inimitable Cuban bassist Israel "Cachao" López, himself an inductee into Billboard's Latin Music Hall Of Fame. Also due out this month is "Heart, Soul & A Voice," the second record from rising star Jon Secada, who is managed by Estefan. Secada's 1992 bow (produced by Estefan) won a Grammy last year, and "Heart" (co-



Emilio Estefan

produced by Estefan and Secada) may well earn Secada another Grammy kudo.

Albums from R&B songstresses Lagaylia and Donna Allen are soon to come on Estefan's label. In addition, he has produced the soundtrack for the upcoming Sylvester Stallone/Sharon Stone film, "The Specialist."

Estefan's greatest triumph, of course, is the phenomenal success of Gloria and the Miami Sound Machine, a band that started out as the Miami Latin Boys in 1975. When Gloria Fajardo joined the group four years later, the Miami Sound Machine was born and developed into a popular Spanish-language act.

In 1985, the band's Latin-flavored pop song "Conga" became a Top 10 hit and launched a string of six Top 10 smashes, including the No. 1 classic "Anything For You." As a solo artist, Gloria notched two more No. 1 hits before releasing "Mi Tierra," which has nearly gone platinum.

Apart from helping to create star performers, Estefan's prosperous marketing, production and promotion of his artists have served an even bigger purpose: taking Latino sounds from Miami's Eighth Street to America's Main Street.

Because of the crossover success of Gloria and Jon and of the demanding production values Estefan expects of his Spanish-language projects, Latino music no longer is a musical stand-by, but rather a musical staple. For that, the Latino music industry owes its improved profile to Emilio Estefan, this year's recipient of "El Premio Billboard." —JL

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CRISTIAN



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First Latin Music Awards Recognize Range Of Talent

BY JOHN LANNERT

the honorees for Billboard's first Latin Music Awards represent a broad cross-section of Latino talent, covering every musical genre from rap to ranchera.

On the strength of her near-platinum album "Mi Tierra," international superstar Gloria Estefan leads all LMA winners, with three awards. Among the double winners are renowned Latino notables Luis Miguel, La Mafia and Selena, along with Mexico's fast-rising ska/rock act Maná.

Here is the roll call of winners of Billboard's first annual Latin Music Awards.

Marc Anthony (Tropical/Salsa New Artist Of The Year)

The only awardee to score a No. 1 dance smash ("Ride On The Rhythm"), native New Yorker Marc Anthony has parlayed his dance success into a blossoming career as a soulful, one-of-a-kind salsaero. His Soho/Sony debut, "Otra Nota," has generated several Top 40 hits on



Marc Anthony

the Hot Latin Tracks, while charting on the Billboard Latin 50. Anthony began his recording career as a songwriter and backing vocalist in the late '80s, working with Latina dance maven Sa-Fire and the producer team Latin Rascals. He subsequently hooked up with producer Little Louie Vega and cut his dance hit. Anthony kicked off his Latino career four years ago by appearing with venerable Puerto Rican star Danny Rivera at Carnegie Hall.

Banda Machos (Regional Mexican Group Of The Year)

The foremost proponent of the tuba-propelled "banda" sound that is strongly rotated on many U.S. regional Mexican stations, this 11-man unit from Mexico has placed three titles simultaneously on the Billboard Latin 50, including the latest album, "Los Machos También Lloran" (Fonovisa). In addition, Banda Machos is the only banda artist to reach the Top 10 of Billboard's Hot Latin Tracks singles charts, with "Mi Luna Mi Estrella" cresting at No. 6 in March. Such achievement is par for the course for Banda Machos, who became an immediate hit in their hometown of Villa Corona, Jalisco, in 1991 and went on to conquer the Mexican and U.S. Latino markets.



Gloria Estefan

Cristian (Pop Song Of The Year)

The son of popular actress/singer/talk show host Veronica Castro, this 19-year-old Mexico City native is already a showbiz veteran, having performed on radio, TV and the stage. In 1992, Cristian embarked on a recording career, releasing his first album, "Agua Nueva" (Melody/Fonovisa), which contained the much-covered, Top 10 smash "No Podrás." His 1993 follow-up, "Un Segundo En El Tiempo," has produced two Top 10 singles: "Nunca Voy A Olvidarte," which spent four weeks atop Billboard's Hot Latin Tracks chart in 1993, and his recent Top 5 hit "Por Amor A Ti."

Gloria Estefan (Tropical/Salsa Album, Female Artist and Song Of The Year)

The past 12 months of Gloria Estefan's spectacular career have been

Latin Music Award Winners

Recipients of Latin Music Awards were selected based on points accumulated from Billboard's radio and retail charts from March 6, 1993, to March 5, 1994.

POP

Album Of The Year: "Aries," Luis Miguel
Male Artist Of The Year: Luis Miguel
Female Artist Of The Year: Ana Gabriel
Group Of The Year: Gipsy Kings
New Artist Of The Year: Maná
Song Of The Year: "Nunca Voy A Olvidarte," Cristian

TROPICAL/SALSA

Album Of The Year: "Mi Tierra," Gloria Estefan
Male Artist Of The Year: Jerry Rivera
Female Artist Of The Year: Gloria Estefan
Group Of The Year: Juan Luis Guerra Y 440
New Artist Of The Year: Marc Anthony
Song Of The Year: "Mi Tierra," Gloria Estefan

REGIONAL MEXICAN

Album Of The Year: "Level," Selena
Male Artist Of The Year: Emilio Navaira
Female Artist Of The Year: Selena
Group Of The Year: Banda Machos
New Artist Of The Year: Jay Pérez
Song Of The Year: "Me Estoy Enamorando," La Mafia

HOT LATIN TRACKS

Track Of The Year: "Me Estoy Enamorando," La Mafia
Artist Of The Year: Los Fantasma Del Caribe

RAP

Artist Of The Year: El General

POP/ROCK

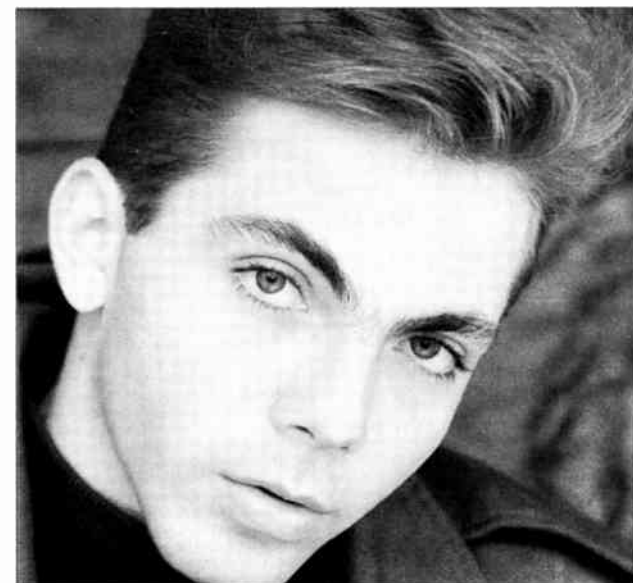
Artist Of The Year: Maná

ROCK

Artist Of The Year: Maldita Vecindad

CONTEMPORARY LATIN JAZZ

Album Of The Year: "Dreams & Desires," Roberto Perera



Cristian

particularly outstanding for the Cuban-born superstar. Last June, Estefan put out "Mi Tierra" (Epic), a deeply cherished tribute to her Cuban musical roots that turned out to be a massive commercial success in the U.S. and Spain. Two No. 1 Latino hits later, Estefan hit the top of Billboard's Club Play chart in December with a souped-up tribal take of "Mi Tierra" track "Tradición." In March, Estefan scored her first Grammy, and now she has snagged three kudos to top all other nominees in Billboard's Latin Music Awards. As if that were not enough, Estefan currently is recording an album of '60s pop evergreens.

Los Fantasma Del Caribe (Hot Latin Tracks Artist Of The Year)

Venezuela's entry into the LMAs is a tropi-pop sextet who earned its Hot Latin Tracks Artist Of The Year honors by dint of a debut album—"Caramelo"—that cranked out two chart-toppers ("Muchacha Triste" and "Por Una Lágrima") and one No. 2 entry ("Ella Es"). Los Fantasma Del Caribe's latest album, "Más Y Más" (Rodven), was released in April.

Continued on page LM-10



FONO VISA FELICITA A

BANDA MACHOS



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[Categoría Regional Mexicana]



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AWARDS

Continued from page LM-8

The group is only one of two new acts (the other being Maná) to win an award in a non-New Artist category.

Ana Gabriel (Pop Female Artist Of The Year)

With oodles of gold and platinum records to her credit, Mexico's emotive singer/songwriter Ana Gabriel is one of the biggest-selling female artists of all time. Gabriel's latest Sony album, "Luna," contains the titular No. 1 hit, her seventh chart-topper—which is a record among female artists. Moreover, "Luna" has been comfortably lodged in the Top 20 of the Billboard Latin 50 for seven months.

El General (Rap Artist Of The Year)

A breakout on power radio in 1991 before he crossed back to the Latino market, Panama native Edgardo Franco was the first rap act to enjoy widespread notice in the Hispanic market. El General's first smash and signature number, "Pu Tun Tun," was a runaway anthem that helped ignite the popularity of Spanish-language rap music. His second album for RCA/BMG, "El Poder De El General," was still doing time on the Billboard Latin 50 more than one year after its September 1992 release.

Gipsy Kings (Pop Group Of The Year)

Or should they be called Crossover Kings? The Gipsy Kings speak French, sing Spanish and attract legions of non-Latino fans to their updated flamenco sound. Further, the Elektra Musician act has dominated both Billboard's world music chart and the Billboard Latin 50, landing all six of its album titles simultaneously on the latter chart. The guitar septet from Valencia—by way of the South of France—also has

Continued on page LM-12



Los Fantasmis Del Caribe



Ana Gabriel



El General



Gipsy Kings

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Album Of The Year—"mi tierra"
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epic records group



AWARDS

Continued from page LM-10

fared well on the Hot Latin Tracks, having snared two No. 1 hits ("Bamboleo" and "Volare") on the Hot Latin Tracks chart. The band's guitarist Tonino Baliardo is due to cut a solo album later this year.

Juan Luis Guerra Y 440 (Tropical/Salsa Group Of The Year)

What Bob Marley did for reggae is what Juan Luis Guerra is trying to do for merengue—to take the breakneck-paced Dominican groove to the international stage via thoughtful lyrics and innovative arrangements. While the group's 1991 Grammy-winning mega-smash, "Bachata Rosa," propelled the band closer to the international forefront, 440 was unable to score its first No. 1 hit until February 1993, when the controversial "El Costo De La Vida" scaled the Hot Latin Tracks chart. Guerra and crew are finishing up their next album for Karen/BMG.

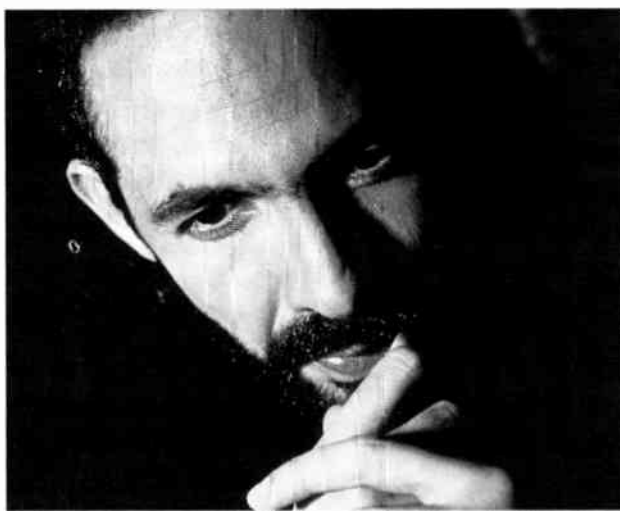
La Mafia (Regional Mexican Song Of The Year and Hot Latin Track Of The Year)

Once an accordion-powered polka outfit, this six-man band from Houston has metamorphosed into a ballad/cumbia group whose album sales have never been better. La Mafia's 1993 smash hit, "Me Estoy Enamorando," became the first song by a Tejano act to reign supreme over the Hot Latin Tracks. Testimony to its popularity, the touching ballad logged more weeks (24) on the HLT than any other tune in 1993. La Mafia's latest Sony effort, "Vida," containing the titular track which recently went to No. 1, is a solid Top 5 staple on the Billboard Latin 50.

Maldita Vecindad (Rock Artist Of The Year)

Perhaps the best-known Mexican rock act outside of Mexico, Maldita

Continued on page LM-14



Juan Luis Guerra



La Mafia



Maldita Vecindad



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AWARDS

Continued from page LM-12

Vecindad was instrumental in making homegrown rock artists viable in their own country. In recent years, the Mexico City sextet has traveled the U.S., South America and Europe performing its singular melange of Caribbean rhythms, funk and rock. Maldita Vecindad has opened for Jane's Addiction and has shared the bill with Santana and Mongo Santamaria. The only rock act to grace the Billboard Latin 50, Maldita Vecindad recently released a live album called "Gira Pata De Perro" (Ariola/BMG).

Maná (Pop New Artist Of The Year and Pop/Rock Artist Of The Year)

Out of nowhere (or maybe was it from heaven?) came Maná in 1993, bearing a ska/rock cloak that wrapped itself around thousands of fans who could not hear the Mexican quintet's music on U.S. Latin radio. Nonetheless, nearly one year after debuting on the Billboard Latin 50, Maná's WEA Latina album "Donde Jugarán Los Niños?" still rides high on the chart. The band even managed to squeeze in a Top 20 hit, "La Chula," during the interim. A re-arranged, remixed version of the album was shipped in April.

Luis Miguel (Pop Album and Male Artist Of The Year)

Indisputably the most popular male vocalist in the Hispanic music world in the past five years, Luis Miguel seems to have little left to accomplish in the Latino market. His 1992 WEA Latina album, "Romance," sold millions worldwide and was the first Spanish-language record to be certified gold by the RIAA in 10 years. "Aries," the 1993 follow-up to "Romance," has proved to be a solid chart contender as well, delivering two chart-topping singles: "Ayer" and "Hasta Que Me Olvides." In fact, this dashing Mexican singer owns eight No. 1 songs

Continued on page LM-16



Luis Miguel



Maná



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AWARDS

Continued from page LM-14

on the Hot Latin Tracks chart—more than any other artist. Luis Miguel is now recording the sequel to "Romance," which will be entitled, predictably enough, "Romance II."

Emilio Navaira (Regional Mexican Male Artist Of The Year)

Probably the only thing keeping this high-flying Tejano star from making it big time in the country music market is a vowel-drenched surname that would make Appalachian country fans gargle their grits. Otherwise, San Antonio's sweet-croonin' Emilio Navaira might be lighting the country charts instead of tearing up the Billboard Latin 50, where his "Southern Exposure" has received plenty of northern exposure on the chart. Navaira, by the way, says he will go with only Emilio if he snags a country music deal.

Roberto Perera (Contemporary Latin Jazz Album Of The Year)

Reserved off-stage, this Uruguayan-born master of the Paraguayan harp often explodes onstage, as his long, well-manicured nails flutter furiously across the strings as if he were hurriedly testing the delicate texture of a fine fabric. Roberto Perera's silky '992 album, "Dreams & Desires"—his second release for Heads Up Records—apparently evoked a similar aural picture for record buyers who helped nudge the record onto Billboard's Contemporary Jazz Chart. Last December, Perera put out a severely overlooked holiday album, "Christmas Fantasies."

Jay Pérez (Regional Mexican New Artist Of The Year)

Go to a Jay Pérez show and you are liable to hear songs by Teddy Pendergrass or Tower Of Power, as well as one of his Tejano hits such as



Emilio Navaira



Jay Pérez



Roberto Perera



Jerry Rivera

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Selena

"Ella." A fiery vocalist, Pérez is one of the few contemporary Tejano singers combining Tex-Mex polkas with rippling R&B. An experienced frontman for seminal Tejano acts Latin Breed and David Lee Garza Y Los Musicales, Pérez stepped out on his own last year with "Te Llevo En Mí," which logged nearly five months on the Billboard Latin 50. Pérez is now looking to duplicate his Tejano success in the Anglo market.

Jerry Rivera (Tropical/Salsa Male Artist Of The Year)

Salsa's biggest act in the past two years is a bashful, baby-faced singer from Puerto Rico whose 1992 album, "Cuenta Conmigo," was the strongest-selling salsa album in 15 years. Jerry Rivera's latest effort—appropriately titled "Cara De Niño (Baby Face)"—has turned out two Top 10 smashes, including the title cut. Additionally, the record has been a fixture in the Top 10 of the Billboard Latin 50 since its release last October.

Selena (Regional Mexican Album and Female Artist Of The Year)

One of the finest singers ever to come out of Corpus Christi, Texas, this exotic-looking Tejana has been on a hot career run lately, landing a deal last year with SBK Records, then winning her first Grammy kudo in March. Selena's performance on Billboard's radio and retail charts has been no less sizzling. Earlier this year, she notched a huge No. 1 hit, "Dondequiera Que Estes," with her EMI Latin labelmates the Barrio Boyzz. She later put out "Amor Prohibido," now entrenched near the top of the Billboard Latin 50 for the past seven weeks. ■

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ARTIST SHOWCASES

Continued from page LM-18

Unik-Ko

From Puerto Rico comes a 20-something vocal quartet with matinee-idol looks and strong vocal harmonies to match. Unik-Ko's second album for Sony, "Razones," features the titular Spanish-language cover of the Earth Wind & Fire evergreen "Reasons." Formed in 1992, the foursome is led by vocalist/producer Dennis Nieves, who pens much of the band's material. The group's latest batch of pop/dance songs includes percussion contributions from Luis Enrique, as well as a duet with Mexican singing star Yuri.

Viceversa

Spain's hottest dance act is the handsome brother duo of Carlos and Angel Beato, whose debut album, "Un Amigo De Verdad," has yielded two Top 10 Spanish hits—"No Es Verdad" and "Ella"—and has sold



Unik-Ko



Viceversa

more than 300,000 units domestically since its 1993 release. Viceversa's techno-pop record recently was put out in the U.S. by Max Music, a prominent dance imprint from Spain that is now attempting to break into the U.S. market. Hailing from Baladona, *los hermanos* Beato began composing four years ago as a hobby. After shopping their demo tape a couple of years later, the Beatos landed a deal with Max.

BRAZILIAN MUSIC SHOWCASE, MAY 17

Mario Adnet

A 27-year-old guitarist/composer/vocalist from Rio de Janeiro, Mario Adnet is a multi-faceted artist who has worked with a variety of Brazilian notables both as an arranger (Joyce, Leny Andrade) and as a bossa/jazz recording artist (Leo Gandelman, Toninho Horta, Danilo Caymmi). Joyce, Andrade and Trio Da Paz also have recorded Adnet's compositions. Since 1991, Antonio Carlo Jobim has been performing Adnet's

arrangement of the Dorival Caymmi classic "Maracangalha." Adnet currently is signed to Nana Records, which is being distributed in Japan by BMG Japan.

Jorge Ben Jor

Last year, many Brazilians could be heard singing "Alo Alo W/Brasil," from Jorge Ben Jor's career-reviving smash "W/Brasil." Now once again on a roll, the 49-year-old much-venerated legend, who composed the international bossa/samba hit "Mas Que Nada," is closing in on 250,000 unit sales of his latest album, "23." A Rio de Janeiro native, prominent member of his beloved Salgueiro samba school and ardent soccer aficionado, Ben Jor has created a singular lyrical and musical landscape melding everyday life with a variety of contagious rhythms from the U.S., Africa and Brazil. His showcase set will be one of his rare U.S. performances in recent years.

Djavan

For the past 15 years, much-admired Djavan (pronounced Dee-jah-vo) has been one of the most popular singer/songwriters inside and outside of Brazil. As famous Brazilian singers (Nana Caymmi, Gal Costa, Caetano Veloso) were recording his songs, highly regarded American artists (Manhattan Transfer, Lee Ritenour, Stevie Wonder) were recording with the native of the northeastern Brazilian state, Alagoas. Djavan now is turning his sights toward the international Latino markets with the release of his Spanish-language bow for Sony entitled "Esquinas," due out May 24. The title track is a Latino cover of one of his biggest Portuguese-language hits, whose lyrics and title were later phonetically translated into English by the Manhattan Transfer as the tune "So You Say."

Leo Gandelman

Multi-instrumentalist Leo Gandelman not only has performed on countless albums by most of Brazil's best-known legends, but he's also shined as a producer for the likes of Gal Costa and Marina. As a young-



Jorge Ben Jor



Djavan

ster, the Rio-born Gandelman was a musical prodigy, performing with the Brazilian Symphony Orchestra before studying at the Berklee College Of Music. Gandelman's 1993 Brazilian release, "Made In Rio" (PolyGram Brasil), was his fifth album and featured standout guest players Joe Sample, Abraham Laboriel, Carlinhos Brown and Ricardo Silveira. Gandelman, who will participate in the Brazil panel of Billboard's International Latin Music Conference, will make his Miami debut at the Brazilian music showcase.

Raul Mascarenhas

Considered one of Brazil's finest tenor saxophonists, Raul Mascarenhas has played with Milton Nascimento, Toninho Horta, Gal Costa, Gilberto Gil and Caetano Veloso. The Minas Gerais native also has performed with Michael Brecker, under whom he studied sax, and Courtney Pine. "Sabor Carioca," Mascarenhas' most recent album,

Continued on page LM-24

AFTER 1 YEAR, WE'RE ON FIRE!

FOR WEEK ENDING APRIL 23, 1994

Billboard Hot Latin Tracks

COMPILED FROM NATIONAL LISTENING SURVEY RADIO AIRPLAY REPORTS

WEEK	WEEKS ON CHART	PEAK POSITION	TITLE	ARTIST
1	1	1	NO. 1	THE BARRIO BOYZZ Y SELENA
2	2	1	NO. 1	LA MAFIA
3	3	1	NO. 1	LA MAFIA
4	4	1	NO. 1	LA MAFIA
5	5	1	NO. 1	LA MAFIA
6	6	1	NO. 1	LA MAFIA
7	7	1	NO. 1	LA MAFIA
8	8	1	NO. 1	LA MAFIA
9	9	1	NO. 1	LA MAFIA
10	10	1	NO. 1	LA MAFIA
11	11	1	NO. 1	LA MAFIA
12	12	1	NO. 1	LA MAFIA

23% OVERALL & THE #1 SINGLE

R&M Exitos Regional Mexicanos

EXITOS PERTENECIENTES A LA SEMANA DE MARZO 28, 1994

SA	SP	ES	INTERPRETE/TITULO	(Sello)	REP/NUEVO
1	1	1	Banda Machos/Mi Luna, Mi Estrella	Fonovisa	43/0
2	2	2	Los Bukis/Tu Ingratitud	Fonovisa	32/4
3	3	3	Los Fugitivos/La Loca	Rodven/Uni	34/1
4	4	4	Vallarta Show/Pa' Yo	Fonovisa	31/2
5	5	5	Grupo Mazz/El Juego Es Tuvo	EMI Latin	29/1
6	6	6	Liberación/Ése Loco Soy Yo	Fonovisa	31/1
7	7	7	Bronco/Aunque Me Duerma	Fonovisa	25/1
8	8	8	Los Bukis/El Amor Es Así	Fonovisa	29/5
9	9	9	Los Bukis/El Amor Es Así	Fonovisa	28/2
10	10	10	Los Bukis/El Amor Es Así	Fonovisa	27/1
11	11	11	Los Bukis/El Amor Es Así	Fonovisa	23/2
12	12	12	Los Bukis/El Amor Es Así	Fonovisa	19/4
13	13	13	Los Bukis/El Amor Es Así	Fonovisa	22/1
14	14	14	Los Bukis/El Amor Es Así	Fonovisa	19/4
15	15	15	Los Bukis/El Amor Es Así	Fonovisa	15/1
16	16	16	Los Bukis/El Amor Es Así	Fonovisa	16/1
17	17	17	Los Bukis/El Amor Es Así	Fonovisa	14/6
18	18	18	Los Bukis/El Amor Es Así	Fonovisa	15/1
19	19	19	Los Bukis/El Amor Es Así	Fonovisa	15/1
20	20	20	Los Bukis/El Amor Es Así	Fonovisa	15/1

33% OVERALL & THE #1 SINGLE

R&M Exitos Contemporáneos

EXITOS PERTENECIENTES A LA SEMANA DE ABRIL 18, 1994

SA	SP	ES	INTERPRETE/TITULO	(Sello)	REP/NUEVO
1	1	1	Barrio Boyzz-Selena/Dondequiera Que...	SBK/EMI	26/0
2	2	2	José Luis Rodríguez/Boca, Dulce Boca	Sony	29/0
3	3	3	Pimpinela/Con Un Nudo En La...	Polygram	27/2
4	4	4	Marta Sánchez/Desesperada	Polygram	21/0
5	5	5	Ednita Nazario/Pensando Siempre...	EMI Latin	23/2
6	6	6	Raphael/Se Muere Por Mi	EMI Latin	24/1
7	7	7	Mijares/Corazón Salvaje	WEA Latina	22/1
8	8	8	Grupo Mana/La Chula	Rodven/Uni	22/1
9	9	9	Eduardo Palomo/Las Cuentas Claras	Epic	23/1
10	10	10	Gloria Estefan/Mi Buen Amor	Polygram	20/0
11	11	11	Carlos Vives/La Gota Fria	Sony	20/5
12	12	12	Yuri/Amiga Mia	Sony	18/2
13	13	13	La Mafia/Vida	Sony	18/1
14	14	14	Mendez/Caricias De Humo	Polygram	20/6
15	15	15	Amiga Mia/El Apagón	Sony	18/2
16	16	16	Pequeña Venecia	Sony	16/4
17	17	17	Pequeña Venecia	Vedisco/Fuente	16/0
18	18	18	Pequeña Venecia	EMI Latin	18/0
19	19	19	Pequeña Venecia	Sony	15/0
20	20	20	Pequeña Venecia	Rodven/Uni	14/1
21	21	21	Pequeña Venecia	Sony	15/5
22	22	22	Pequeña Venecia	WEA Latina	14/2
23	23	23	Pequeña Venecia	Sony	15/2
24	24	24	Pequeña Venecia	Polygram	17/0
25	25	25	Pequeña Venecia	Polygram	11/1
26	26	26	Pequeña Venecia	Sony	12/2
27	27	27	Pequeña Venecia	Melody	13/0
28	28	28	Pequeña Venecia	Sonero	11/0
29	29	29	Pequeña Venecia	WEA Latina	14/0
30	30	30	Pequeña Venecia	Rodven/Uni	13/1

13% OVERALL & THE #1 SINGLE

R&M Exitos De Puerto Rico

EXITOS PERTENECIENTES A LA SEMANA DE MARZO 28, 1994

SA	SP	ES	INTERPRETE/TITULO	(Sello)	REP/NUEVO
1	1	1	Cristian/Por Amor A Ti	Melody	13/0
2	2	2	Yolandita Monge/A Pesar Del Tiempo	WEA Latina	12/1
3	3	3	Barrio Boyzz-Selena/Dondequiera Que...	SBK/EMI	9/1
4	4	4	Alvaro Torres/Angel Caído	EMI Latin	10/0
5	5	5	Ednita Nazario/Pensando Siempre...	EMI Latin	12/1
6	6	6	Luis Miguel/Hasta El Fin	Melody	9/4
7	7	7	Lourdes Robles/Lo Amé	WEA Latina	9/2
8	8	8	Las Triplets/No Estás Conmigo	EMI Latin	9/0
9	9	9	Las Triplets/No Estás Conmigo	EMI Latin	9/0
10	10	10	Las Triplets/No Estás Conmigo	EMI Latin	8/0
11	11	11	Las Triplets/No Estás Conmigo	EMI Latin	7/0
12	12	12	Las Triplets/No Estás Conmigo	EMI Latin	6/1
13	13	13	Las Triplets/No Estás Conmigo	EMI Latin	6/0
14	14	14	Las Triplets/No Estás Conmigo	EMI Latin	8/0
15	15	15	Las Triplets/No Estás Conmigo	EMI Latin	8/0
16	16	16	Las Triplets/No Estás Conmigo	EMI Latin	7/2
17	17	17	Las Triplets/No Estás Conmigo	EMI Latin	7/2
18	18	18	Las Triplets/No Estás Conmigo	EMI Latin	7/0
19	19	19	Las Triplets/No Estás Conmigo	EMI Latin	6/0
20	20	20	Las Triplets/No Estás Conmigo	EMI Latin	5/1
21	21	21	Las Triplets/No Estás Conmigo	EMI Latin	7/1
22	22	22	Las Triplets/No Estás Conmigo	EMI Latin	7/1
23	23	23	Las Triplets/No Estás Conmigo	EMI Latin	5/1
24	24	24	Las Triplets/No Estás Conmigo	EMI Latin	7/1
25	25	25	Las Triplets/No Estás Conmigo	EMI Latin	7/1
26	26	26	Las Triplets/No Estás Conmigo	EMI Latin	7/1
27	27	27	Las Triplets/No Estás Conmigo	EMI Latin	7/1
28	28	28	Las Triplets/No Estás Conmigo	EMI Latin	7/1
29	29	29	Las Triplets/No Estás Conmigo	EMI Latin	7/1
30	30	30	Las Triplets/No Estás Conmigo	EMI Latin	7/1

25% OVERALL & THE #1 SINGLE

*Highlights indicate songs represented by SESAC Latina in the United States.
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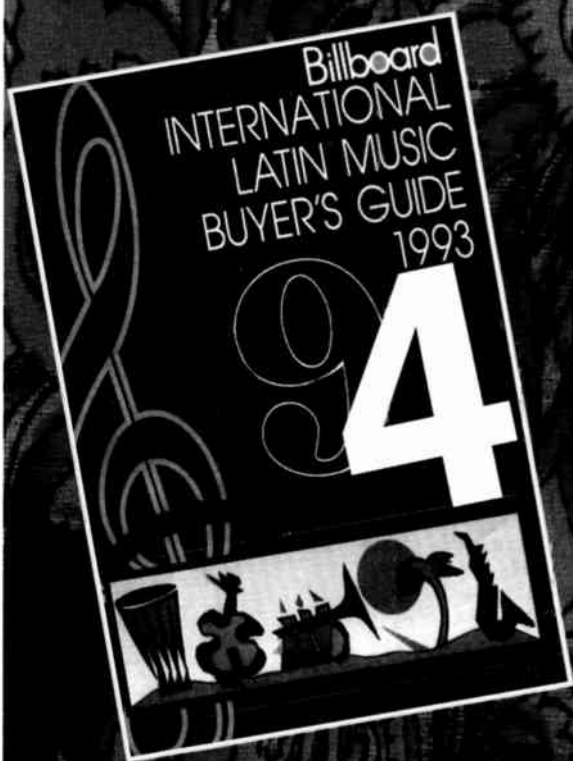


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Billboard

INTERNATIONAL LATIN MUSIC BUYERS GUIDE 1994



ISSUE DATE: August 10, 1994
AD CLOSE: June 20, 1994

Billboard's 1994 International Latin Music Buyers Guide is a comprehensive directory covering the ever expanding latin community reaching thousands of prospective buyers worldwide.

It includes over 3,000 alphabetical listings in 20 categories covering 18 countries. Company Name, Contact, Address, Phone and Fax Number where available are listed as an easy-to-use reference. The International Latin Music Buyers Guide contains listings for: Record and Video Companies, Music Publishers, International Promoters and Artists, Wholesalers and Distributors, Industry Services, Radio Stations, Clubs, Managers and Agents.

Your ad will reach a worldwide audience of: major national sponsors, radio & tv broadcasters, advertising agencies, record and video industry executives, venue and club operators and is also available at industry conferences and meetings. It contains the most extensive compilation of Latin artists and managers available and is the only directory of its kind published in English.

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Billboard Latin Music Conference & Awards

Schedule Of Events

MONDAY, MAY 16

2:00 - 5:00pm

Registration

7:00 - 11:00pm
Grand Ballroom

Live Artist Showcases

Sponsored by Americ Disc Inc.
TOMMY ANTHONY & GOZA
RAFAEL ARMANDO - SDI/Sony
BANDA MACHOS - Fonovisa
NIL LARA
ROSCO MARTINEZ - Zoo
Entertainment
UNIK-KO - Sony Music
VICEVERSA - Max Music

TUESDAY, MAY 17

11:00am - 12:30

Brunch at Hard Rock Cafe

12:30 - 4:00pm

Registration

1:00 - 1:45 pm
Sevilla Room

Keynote Address

TOM FRESTON, Chairman & CEO -
MTV Networks
MTV's CEO discusses the networks'
(MTV, MTV Europe, VH-1 &
Nickelodeon) present and future
activities in Latin America.

2:00 - 3:30pm
Sevilla Room

BRAZIL - "Market On The Rebound"
Moderator: MANUEL CAMERO,
President, Associacao Brasileira de
Produtores de Discos

Panelists:

MARCO BISSI, VP of Latin
American Marketing, Sony Music
International
LEO GANDELMAN, PolyGram/Brazil
Recording Artist
JOSE FORTES, President, Os Quatro
Producers Artisticas
PHIL RODRIGUEZ, President, Water
Brothers Production

3:30 - 5:00pm
Sevilla Room

MUSIC PUBLISHING - "Publishing
Current Trends Of The Latin
Market"

Moderator: CATHERINE
SCHINDLER, Latin Division
Mgr./West Coast, Peermusic

Panelists:

EDUARDO "TEDDY" BAUTISTA,
President, SGAE
ELLEN MARASKIE, Director, Latin
American Division - Sony Music
Publishing
RUDY PEREZ, EMI Latin Recording
Artist
FRANK RITTMAN, International
Business Administrator, NMPA/
Harry Fox Agency
BILL VELEZ, Senior VP of
International, SESAC

8:30pm - 12:00am
Grand Ballroom

A NIGHT OF BRAZILIAN MUSIC
MARIO ADNET - Nana Records
JORGE BEN JOR - Warner Music
Int'l
DJAVAN - Sony Brazil
LEO GANDELMAN - PolyGram/
Brazil
RAUL MASCARENHAS

WEDNESDAY, MAY 18

1:00 - 1:45 pm
Sevilla Room

Keynote Address

JAY BERMAN, Chairman, Recording
Industry Association of America
The RIAA's chairman addresses its
anti-piracy campaigns for the Latin
Markets.

2:00 - 3:30 pm
Sevilla Room

LATIN JAZZ - "Poised To Hit The
Mainstream"

Moderator: LARRY ROSEN, President,
GRP Records

Panelists:

GEOFF FISHER, Program Director,
WLVE-FM Radio Miami
DR. JAZZ, President, Dr. Jazz
Operations
ARTURO SANDOVAL, GRP Records
Recording Artist

RICKY SCHULTZ, VP/GM Jazz &
Progressive Music, Warner Bros.
Records

GOTZ A. WORNER, President,
Messidor Records

3:30 - 5:00pm
Sevilla Room

BDS & LATIN MONITOR -
"Monitoring Latin Radio
Stations"

Panelists:

MICHAEL ELLIS, Associate
Publisher/Charts, Billboard
JOHN LANNERT, Latin American
Bureau Chief, Billboard
JOE WALLACE, VP/GM - Music
Group, Broadcast Data Systems

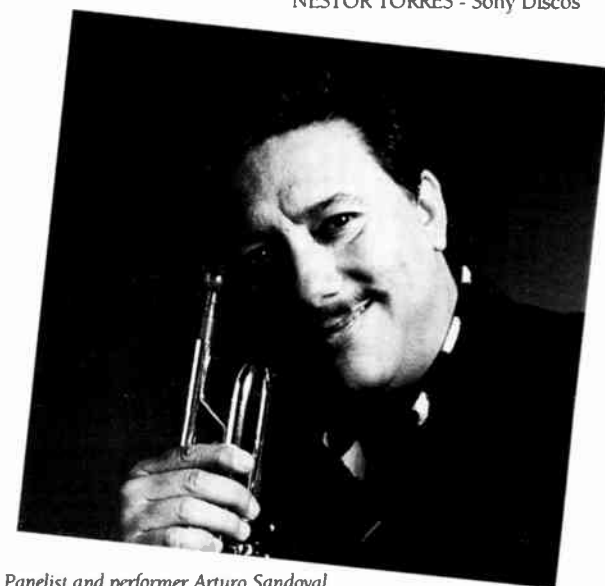
7:00 - 9:00pm
Bay Front Room

BILLBOARD LATIN MUSIC
AWARDS

9:00pm - 12:00am
Grand Ballroom

AFTER AWARDS

Live Artist Showcases
E-TRAIN WITH SHEILA E - HK
Management
HUMBERTO RAMIREZ -
Tropijazz/RMM Records
ARTURO SANDOVAL - GRP Records
NESTOR TORRES - Sony Discos



Panelist and performer Arturo Sandoval

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Of The Year at
Billboard's
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ARTIST SHOWCASES

Continued from page LM-20

came out in 1991 on Brazilian imprint Som Livre and boasted performances from Celso Fonseca, Ricardo Silveira, Serginho Trombone, Rique Pantoja and Artur Maia. Mascarenhas also will play his first-ever Miami set at the showcase.

LATIN JAZZ MUSIC SHOWCASE, MAY 18

E-Train, Featuring Sheila E.

Though perhaps best-known for her 1984 Top 10 hit, "The Glamorous Life," Sheila E. is quite the *umbulera*. She anchored the group led by then-Prince in the late '80s and now is in the middle of a U.S. trek along with her stellar supporting ensemble, E-Train. The E-Train members are saxman Eric "Madhouse" Leeds, Puerto Rican trumpet virtuoso Charlie Sepúlveda, Gilberto Gil's ex-keyboardist Renato Neto, plus studio stars bassist Sekou Bunch and drummer Joey Heredia. E-Train has drawn rave reviews for its shows and appeared on Arsenio Hall's late-night talk program Apr. 15. So far, however, the group is not signed to a label.

Humberto Ramírez

Though well-respected in the salsa and Latino pop world as a first-rate arranger and producer, this Puerto Rican grad of the Berklee College Of Music has been gaining increasing repute within the Latino jazz field as a trumpeter. Formerly a mainstay with Willie Rosario's orchestra, where he snared a Grammy nomination for Rosario's 1986 album "Nueva Cosecha," Humberto Ramírez already has cut a pair of fine albums on the Tropijazz/RMM label—the latest being his 1993 effort, "Aspects." Ramírez will be joined by standout percussionist and labelmate Giovanni Hidalgo on his showcase set.



Sheila E.



Nestor Torres

Arturo Sandoval

After recording five albums in three years for GRP, ace Cuban trumpeter Arturo Sandoval has decided to release two albums simultaneously. One is a classical album ("Arturo Sandoval Plays Trumpet Concertos"), and the other ("Danzón (Dance On)" is a sweeping tribute to Cuban music sporting vocal performances from Sandoval, Gloria Estefan, Vikki Carr, Miami salsero Willy Chirino and Bill Cosby—yes, Bill Cosby. Coincidentally, both Sandoval and Sheila E. played on Estefan's homage to her musical roots, "Mi Tierra." Sandoval, a key linchpin of Cuba's venerated Afro-Cuban fusion outfit Irakere, emigrated to the U.S. several years back, thus introducing American audiences to his blistering trumpet rides. Sandoval's showcase set will feature a 30-piece orchestra, with labelmate Dave Valentiin sitting in on the proceedings.

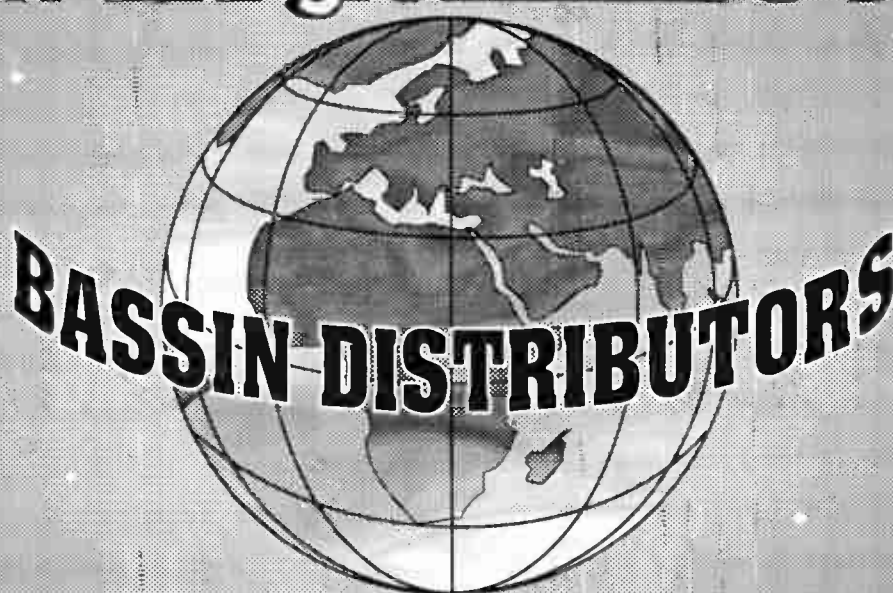
Nestor Torres

Expressive flutist Néstor Torres has battled back from a severe shoulder injury suffered in a boating accident a few years back and has regained the acrobatic form that has delighted fans in South Florida since the late '80s. A virtuoso player who's comfortable playing tropical/salsa, fusion or jazz, Torres can be prominently heard on Estefan's "Mi Tierra" album. Torres was recently inked to Sony Discos, and his label debut is due out in May. ■



Our cover artist, A.J. Alper, a Los Angeles native, received a degree in mechanical engineering from U.C. Santa Barbara and studied illustration at Art Center in Pasadena. He's lived in Manhattan for five years, working as an art director and illustrator for such clients as Warner Music Enterprises, *Esquire* and *Condé Nast Traveler Magazine*. ■

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Viva España '94

A BILLBOARD SPOTLIGHT

Spain has flourished as a center for music and entertainment. Billboard's July 9 issue will delve into the musical activity throughout the country. It will take a look at the talent, the business and the current trends. From the traditional to the contemporary, Billboard's got it covered.

As Spain expands as a force in the music industry, show Billboard's over 200,000 readers worldwide that you're a player.

ISSUE DATE: JULY 9

AD CLOSE: JUNE 14

Europe: Christine Chinetti 44-71-323-6686

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Billboard
1894 100 YEARS 1994

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**Tropical/Salsa Album Of The Year
Tropical/Salsa Song Of The Year
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Of The Year**



EMILIO ESTEFAN
**Lifetime Achievement
El Premio Billboard**



**LOS FANTASMAS
DEL CARIBE**
**Hot Latin Tracks Artist
Of The Year**

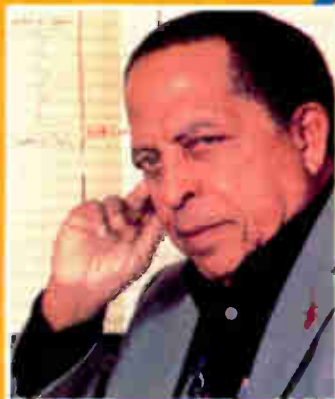


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Live

**Regional Mexican Album Of The Year
Regional Mexican Female Artist Of The Year**



JUAN LUIS GUERRA Y 4.40
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Of The Year**



CACHAO LOPEZ
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JAY PEREZ
**Regional Mexican
New Artist Of The Year**

Audiobook Catalog Titles Get Boost Budget Pricing Brings Paperback-Like Sales

This is the second of a two-part series on the emerging budget audiobook market.

■ BY TRUDI MILLER ROSENBLUM

NEW YORK—While some audiobook publishers are creating new titles specifically for the budget category, others use the low-cost concept to spur sales of previously released product.

These usually are titles out a year or more that may be experiencing slower sales. A reissue at a special low price can re-awaken interest in the title and

'We've found some new outlets where the price of average audio is too high'

gain additional sales without any additional investment.

The strategies of publishers releasing low-priced catalog product vary.

Random House Audio Publishing launched its Price-Less line in fall 1992 with in-store displays and advertising in Publisher's Weekly. Four titles are released in the line three times a year. There are currently 24 Price-Less titles available, retailing for \$8.99 each. Nearly all are two-cassette titles.

"It's similar to the way a mass-market paperback works; it's published a year after the original release," says Susan Butler, Random House director of promotions and publicity.

Audiobooks chosen for the program are "very commercial fiction—very sort-of 'beach listening,'" Butler says, citing titles by Michael Crichton and

John D. McDonald. The low price tends to encourage impulse buys, she says, noting that, on average, Price-Less titles sell five times better than comparable backlist titles. The low price also has "increased our market quite a bit. We've found quite a few new outlets: discount stores, truck stops, stores where the price point of an average audio is too high," she says.

Dove Audio has a similar attitude towards its "Super Sound Buys" line. "It's the equivalent of trying to create a paperback market," says Dove president Michael Viner. "It's a book whose primary sales push is over, and now we're trying to give it an extra sales boost. But in no way are the numbers like the original books." Generally, he says, an audiobook will get 80% of its sales when it is first released, with another 20% as a Super Sound Buy.

Dove launched Super Sound Buys a year ago, releasing titles every month except December. Currently there are about 50 titles in the line, retailing for \$8.99 each. Titles include Jack Higgins' "Night Of The Fox," LaVyrle Spencer's "Spring Fancy," "Dave Barry Talks Back," Stephen Crane's "The Red Badge Of Courage," and Joyce Carol Oates' "Black Water." Mysteries and romances do particularly well as Super Sound Buys, Viner says.

Sometimes titles sell better as Super Sound Buys than they did originally. "Deeked" by mystery author Carol Higgins Clark sold 5,000-6,000 copies as a regular-priced audiobook, as her corresponding hardcover book did not do phenomenally well. Then, unexpectedly, the paperback hit the New York Times paperback bestseller list, and Dove reissued the audio as a Super Sound Buy. In that form, it sold an additional 12,000 copies. "With Carol Hig-

gins Clark, we wanted to widen her audience to help break her," says Viner.

Another example is "Kaffir Boy," which sold reasonably well initially but did poorly on backlist. Dove reissued it as a Super Sound Buy for Black History Month, and it sold 6,000-7,000 copies—about 50% of what it had sold originally.

However, Viner says, the company is careful not to devalue a popular author in the public's mind. "It's important to keep an author's price up. If we have an ongoing relationship with an author, and the author has a proven long-term record, we protect the backlist" by not putting his or her work in the Super Sound Buys program, Viner says.

Dove also occasionally puts books out directly as Super Sound Buys, generally to spark interest in a new author.

But while Random House and Dove see low-priced audio as the equivalent of a paperback, Simon & Schuster Au-

(Continued on page 48)



Nobody Beats The Smithereens. When RCA recording act the Smithereens decides to do an in-store, the band thinks in multiples. On April 26, the group visited three Nobody Beats The Wiz outlets, starting with one in Long Island, moving on to a Manhattan store, and finishing up in New Jersey, all to promote the new album "A Date With The Smithereens." Here, the band sits at the Wiz superstore on lower Broadway in Manhattan. Shown in the front row, from left, are band members Pat DiNizio, vocals and guitar; Jim Babjak, guitar; Mike Mesaros, bass; and Dennis Diker, drums. In the back row, from left, are David Finch, RCA VP of sales; Bob Anderson, RCA senior director of regional sales, Northeast; Dickey Zwirn, BMG Distribution's New York branch manager; Larry Feldstein, BMG Distribution's New York branch sales manager; Rick Bleiweiss, senior VP of marketing at BMG Distribution; Jay Rosenberg, VP of purchasing at Nobody Beats The Wiz; and John Conway, BMG Distribution's New York branch marketing manager. (Photo: Chuck Pulin)

Sam Goody's 'Event' Store Opens In L.A.

■ BY BRETT ATWOOD

LOS ANGELES—The Musicland Group opened the doors to its most expensive retail outlet here April 22, adding one more superstore to an increasingly crowded music retail market.

The two-story, 20,000-square-foot Sam Goody store is located in the high-traffic shopping attraction CityWalk, adjacent to Universal Studios in Universal City.

Competing music superstores in the Studio City/West Hollywood



area include the recently opened Blockbuster Music Plus in Studio City and the Virgin Megastore and Tower Records outlets on Sunset Boulevard.

"This is totally different than any other store we've done," says Musicland CEO Jack Eugster. "This is not a mall—it's a highly visible, event location."

Eugster says that a major draw for the expansive store is the amount of attention to detail in the store design. "We tried to design the store in such a way that it would be an event to come here," says Eugster.

Consumers who pass by the store can't help noticing the presence of a 37-foot gorilla sign that hangs from the building's exterior. The steel-frame signage is reminiscent of the popular King Kong attraction at the neighboring Universal Studios.

Musicland architect John Myklebust, who helped designed the store, says, "The store promotes fun. The objective is certainly to sell product, but in an interesting, entertaining, interactive way. I think that this will be the beginning of more exciting stores for the company."

The look of the superstore is high-tech Hollywood. An abundance of technological gadgetry is highlighted by a 163-foot media wall, a 12-by-16-foot video projection screen, 60 video monitors, and a 10-by-10-foot Tri-Vision rotating video screen.

Metallic catwalks hang over the

main floor, with stairs leading to a second level that contains interactive gaming and an espresso bar. Artificial mist from a fog machine is pumped into the store around the clock, adding to the space-age look.

In keeping with the entertainment theme of CityWalk, movie memorabilia is on display in the store. Props from "Bram Stoker's Dracula," "A League Of Their Own," and "Mrs. Doubtfire" were present at the opening. The display is sponsored by Columbia TriStar Home Video, and will rotate periodically.

The ground floor contains three separate sections for popular music, classical music, and video.

The 15,000-square-foot popular music section includes 28,000 titles, while the 3,000-square-foot classical and jazz section contains 13,000 titles. A 2,000-square-foot Suncoast Motion Picture Company video outlet houses 7,000 videos and 1,500 laserdiscs.

Marcia Appel, Musicland VP of

(Continued on page 49)

Two More Acquisitions In Offing At Alliance Strong Revenue, Profit Gains Result From Prior Purchases

■ BY DON JEFFREY

NEW YORK—Alliance Entertainment Corp., the fast-growing music wholesaler and distributor, has completed an acquisition that will expand its reach into artist management. At press time it also was expected to close a deal that will increase its investment in international distribution.

The company is acquiring Premier Artists Services, a firm that manages such performers as Frank Sinatra and Julio Iglesias, and Premier's interest in CEP (Corporate Entertainment Promotions), a joint venture with the advertising agency Young & Rubicam that does lifestyle and leisure marketing for large corporations.

Alliance also was ready to complete a deal to buy the 50% interest it did not already own in its Latin American music wholesaler, Disque Music, a budget CD supplier to department stores in Brazil. Alliance has created a wholly owned subsidiary, AEC International, to "exploit international opportuni-

ties," according to the company.

During the first week of May, Alliance also bought the assets and customer list of Fiebre Latina, a small, West Coast-based wholesaler of Latin music.

Anil Narang, vice chairman/CFO, says Alliance "will continue to pursue growth through selective acquisitions. We have put out feelers in the marketplace, and we are looking for other opportunities, particularly in Brazil. But we don't have any agreements or understandings with anybody else at this point."

Alliance has grown rapidly in the past three years through a spate of acquisitions. These deals resulted in strong increases in revenues and profits for the first quarter.

For the three months that ended March 31, the New York-based company reports a net profit of \$1.3 million on revenues of \$93.5 million, compared with a loss of \$900,000 on revenues of \$34.6 million last year.

Revenues rose 170% because Alli-

ance has acquired, since late 1990, three one-stops (Jerry Bassin, CD One Stop, and Abbey Road), an independent distributor (Encore), and the assets of another one-stop (Nova).

Alliance's operating cash flow (earnings before interest, amortization, depreciation, and taxes) jumped 104%, to \$4.9 million from \$2.4 million, in the quarter. Narang says, "Basically, it was through economies of scale associated with the growth of our revenues." Selling, general, and administrative expenses declined to 10.4% of sales from 11% in last year's first quarter.

Revenue growth in Alliance's various properties were as follows, according to Narang: CD One Stop, nearly 50%; Abbey Road, nearly 40%; Bassin, 11%; and Encore, 15%.

Alliance's other principal business, independent music distribution—which operates under the AEC subsidiary—"continued to grow at a healthy pace," says Narang. He estimates that 40%

(Continued on page 47)

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Retail

Handleman Makes A Run For The Border With New Facility

GOING DOWN: Handleman Co., the Troy, Mich.-based rackjobber, has already moved south of the U.S. border in preparation for Kmart's move into Mexico, which will open two stores there shortly. As part of that move, Handleman has opened a 17,500-square-foot distribution facility in Mexico City.

But Handleman has its eyes on more than Kmart's business, and has been searching for Mexican companies to partner with. Now Track hears that Handleman is involved in joint-venture negotiations with VideoVisa, the company that runs a 1,700-store video chain in Mexico. If the negotiations are successful, the companies would form a Mexican-based music and video distribution company. In addition to supplying the Video-Visa chain, the company is seeking other accounts in the country.

Of course, Handleman won't be the only U.S. account down there. Western Merchandisers has set up shop down there as part of Wal-Mart's invasion of the country. Most major music chains are figuring out their points of entry into Mexico as well.

REPORTS THAT Western Merchandisers and Hastings Books, Music & Video, based in Amarillo, Texas, will be splitting into separate operations two years from now may be premature. You may remember that the racking arm, Western Merchandisers, was bought from the Marmaduke family by Wal-Mart three years back. As part of that acquisition, a contract was signed whereby the retail chain, still owned by the Marmadukes, would continue to be supplied by Western Merchandisers until 1996. Recently, a Hastings newsletter suggested that the chain would become a self-sustaining entity by gradually assuming the responsibility for services now provided by Western Merchandisers. But that could all change if the contract with Wal-Mart is extended, say people familiar with the situation.

BIG TIME: Alliance Entertainment Corp. has switched from the over-the-counter NASDAQ exchange and is now trading on the New York Stock Exchange, with CDS serving as the company's new ticker symbol. It held a luncheon with Wall Street types to celebrate that accomplishment. Breaking out the results for three of its operating companies, Alliance vice chairman Anil Narang noted that in 1993, Bassin Distributors had sales of \$145 million, CD One Stop sales were \$120 million, and Abbey Road had \$90 million in sales. In 1994, Alliance chairman Joe Bianco observed, analysts estimate that the company will achieve sales of about \$440 million. Bianco also pointed out that the revenues would come from the four groups—one-stop, indie distribution,

international, and ventures—that the company has created this year to manage its business.

MONEY MONEY: Investcorp, the investment company that led a leveraged buyout of Camelot Music, recently strengthened its cash position by arranging a three-year, \$300 million term loan, replacing a \$250 million facility.

Investcorp, which manages assets totaling \$2.2 billion, will use the funds for general corporate purposes. . . . Speaking of Camelot, the chain is installing multimedia departments in 60 stores via a racking arrangement with Brooklyn Park, Minn.-based Navarre, with more stores slated to add the category if the testing proves favorable.



IT'S A DEAL: Profile Records, which needs a distributor with the closing of Landmark Distribution, has finally concluded a

distribution deal. Profile has signed with Alliance Entertainment Music Distribution to distribute the label to retail accounts while it sells direct to one-stops and rackjobbers. Profile owner Steve Plotnicki reports that the company has been hard at work getting about 20 albums ready for release, as well as signing new acts.

ALL ABOARD: WaxWorks, one of the last major chains not to have a point-of-sale system, plans to rectify that situation by the end of the year. Indeed, the Owensboro, Ky.-based company, which runs 143 stores under the logos Disk Jockey and Reel Collections, already has been installing its retail inventory management system, which it has been developing and testing over the last two years, in new stores opened this year. The plan now is to roll out POS on a district-by-district basis, hopefully finishing the job by October, according to WaxWorks president Terry Woodward.

CALLING ALL BUYERS: Kevin Sechrist, owner of the three-store Atlanta CD chain, says he is seeking to sell the chain, which had sales of more than \$2 million last year.

COMING UP: The third annual mid-Air conference, which is designed to address the needs of independent urban retailers, will be held in Chicago June 9-11 at the Swissôtel. The conference will feature seminars on the effective use of point-of-purchase materials, customer service, and a radio and retail panel. The Chicago Assn. of Musicians and Songwriters is doing a seminar, and there will be a big gospel music presentation, as well as product presentations from the six majors. Jimi Starks, VP of sales, black music, at Sony Music Distribution, will make the keynote address. Interested parties can contact midAir via Track One Records in Chicago.

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Abbey Road L.A. Lines Up 13th Black Music Day Celebration

TRADITION: June is Black Music Month, so that means Abbey Road Distributors' Black Music Day is rolling around again.

The event, to be held this year on Sunday, June 5 at Abbey Road L.A. (2430 E. 11th St. in Los Angeles), will be held for the 13th consecutive year. It's the brainchild of Abbey Road L.A. GM Sam Ginsburg, who conceived the get-together when he was running City-1-Stop in the City of Angels.

Black Music Day has traditionally seen a strong turnout of entertainers, who stop by to mingle with the retail community. This year, House Of Pain and Howard Hewett have announced their intention to appear. Last year, guests included L.L. Cool J, Lou Rawls, and Tevin Campbell; Luther Vandross, James Ingram, the Pointer Sisters, Paula Abdul, and Eazy-E have dropped in in the past.

Beyond an opportunity to press the flesh with the stars, Black Music Day serves as a significant charitable event. For the last three years, the day has been used to collect funds for the United Negro College Scholarship Fund; \$40,000 has been raised since the fund was established three years ago.

This year's scholarship is in the name of the late Hank Wylie, the Uni executive who passed away last year. (Ginsburg gave Wylie his first job in the music business.)

"It's a thrill to be able to collect money and send some kids to school," says Ginsburg. "I like giving back to the community."

Worthy cause. Good man. If you're in the L.A. area on June 5, stop by. If you want to enlist your stars in the effort, call Sam at 213-629-5901, extension 106.

QUICKIES: Navarre Corp. has broken ground for its new corporate headquarters in New Hope, Minn., just outside Minneapolis; the 100,000-square-foot building is scheduled for completion in late summer . . . Feisty Rykodisc in Salem, Mass., has signed talented U.K. rock'n'roller Lloyd Cole of *Communions*

note; his debut album for the label, "Bad Vibes," is set for release May 31 . . . Black Top Records in New Orleans is taking its acts on a "Blues Train" tour. On June 1, Earl King, Clarence Holliman, Robert Ward, and Carol Fran will hop the "City Of New Orleans," which will take the entourage from the Crescent City to performance stops in Jackson, Miss., and Memphis; a co-headlining slot at the Chicago Blues Festival will climax the trip.

FLAG WAVING: It only took Doyle Bramhall 13 years to get his first album out, but what an album it is.

The drummer/vocalist's debut for Austin, Texas' Antone's Records, "Bird Nest On The Ground," features a host of Lone Star luminaries, including the late Stevie Ray Vaughan (heard on "Too Sorry," recorded circa 1981) and his sibling Jimmie Vaughan, former Double Trouble bassist Tommy Shannon and drummer Chris Layton, as well as fabled Stax luminaries the

Memphis Horns (trumpeter/trombonist Wayne Jackson and saxophonist Andrew Love), ZZ Top's longtime producer Terry Manning, guitarist Smokin' Joe Kubek, and

(uncredited) Leon Russell.

And—whoa, dude—fellow Dallas native Mike Judge, the creator of "Beavis & Butt-head," plays bass on two tracks.

"When Mike was creating Beavis & Butt-head, we were in a band four years ago," Bramhall recalls. "He was in my band for two years."

The big-name cast on "Bird Nest" is reflective of the heavy dues paid by Bramhall on the Texas roots-rock circuit. Since the late '60s, he has played with both Vaughan brothers, backed Houston's Rocky Hill (brother of ZZ Top's Dusty Hill), and supported bluesmen like Otis Rush and Lowell Fulson.

The music on the album is an especially soulful blend of rock, blues, and R&B, all of which filled the air when Bramhall was a youth. "There was a mix of people in West Dallas," Bramhall says. "There was a lot of music going on in the '50s."

Carrying on the Texas music tradition is Bramhall's son Doyle II (who plays guitar on the title cut), the phenom whose spectacular playing sparked the Arc Angels, the band in which he was paired with another fiery Texas axeman, Charlie Sexton.

"He's one of my favorites," says the senior Bramhall with paternal affection. "He's all my favorites rolled into one." (D.B. the younger now plans to return to Austin after a sojourn in Northern California.)



by Chris Morris

(uncredited) Leon Russell.

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Of "Bird Nest," which comprises sessions cut through the '80s and early '90s, Bramhall says, "We've had some really good response [from radio]. Besides the blues shows and the triple-A stations, we've got 40 AOR stations around the country. I feel very fortunate at this stage of my life to have this

opportunity."

Bramhall just completed a Norwegian tour and a monthlong U.S. swing that included stops on the East Coast and a show during the Memphis In May festival. He anticipates several festival dates during the summer, with a European tour to follow in October.

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ALLIANCE

(Continued from page 45)

50% of the company's prerecorded music sales (from independent distribution and one-stops) comes from independently manufactured recordings; the remainder represents major-label product.

Narang says the net profit would have been higher than \$1.3 million in the quarter if the company had not "continued to build up financial reserves." He says these reserves will "build a cushion" against any possible writedowns if accounts should go out of business or fail to pay their bills.

The company's stock closed at \$6 a share in New York Stock Exchange trading at press time. It went public last year at about \$5.

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Valley, Rounder Form Unusual Partnership New Team To Compete On National, Regional Levels

BY ED CHRISTMAN

NEW YORK—Valley Record Distributors, a leading one-stop, and Rounder Records are joining forces to create a new independent distribution company (Billboard, May 14). But unlike most other strategic moves made over the last year by indie distributors—mainly aimed at enhancing national distribution capabilities—the Valley/Rounder joint venture also will compete for labels on a regional basis.

Principals of Woodland, Calif.-based Valley and Cambridge, Mass.-based Rounder anticipate sales of \$10 million-\$20 million in the new company's first year. Duncan Browne, who heads Rounder's existing distribution entity, Distribution North America, will run the new operation. Valley and Rounder will share costs equally in building the new company.

Valley's one-stop business and Rounder's labels remain independent of the joint venture.

In forming the new company, Rounder's DNA unit brings to the table

the 400 labels it already carries and its 20-person marketing, promotion, and sales staff. Valley brings aboard its fulfillment and system capabilities. Bill Nowlin, one of Rounder's principal owners, says the operation will augment its sales force with new hires.

Nowlin says the new company likely will continue to use the Distribution North America moniker.

Valley Records, known for its deep catalog business, is one of the largest and best one-stops in the country, with annual sales of about \$100 million. For more than a year, Barney Cohen, Valley's principal owner, has made known his ambitions to become involved in independent distribution and has had discussions with many key indies about forming a strategic alliance.

Rounder Records, a leading independent label, has long been involved in distribution and has formed several distribution companies in recent years. More than a year ago, it formed the REP Co. in a joint venture with Rykodisc. REP focuses on a select number of large independent labels, like

Rounder and Ryko, on an exclusive national basis. More recently, Rounder established DNA to handle smaller labels and imprints that want regional distribution.

Of the new company, Nowlin says, "We have the national distribution capability, and there already are quite a few import labels that we handled nationally, like Bear Family and Arhoolie. But we are happy to do regional distribution. We hope that this [new company] proves to be a comfortable home for those who want to stay regional."

Cohen says Rounder's distribution arm and Valley's fulfillment capabilities are compatible. Valley's systems allow it to maximize sales of deep catalog titles that mainly are ordered in "onesies and twosies"—the kind of business Distribution North America handles.

Nowlin says Rounder has always "respected the Valley operation. We came up with the idea [of partnering], and the more we talked about it, the more excited we became. This seems to be a situation where the whole will be greater than the sum of the parts."

AUDIOBOOK CATALOG TITLES GET BOOST FROM BUDGET PRICING

(Continued from page 45)

dio VP/publisher Seth Gershel cringes at the word. "Don't compare it to paperbacks," he says, feeling that paperback lines devalue the product. "You don't want to have to face the question, 'If you can price it at this low price, why have that higher price?'"

Simon & Schuster does have a program called "Sound Values," with audios selling at \$9.95, but unlike the other programs, Sound Values offers only a few titles for a limited time only. This summer, for example, the company is promoting "Summer Sizzler"—a group of six or eight titles in a prepack assortment for retailers to display. After that initial order, those titles will no longer be available at the low price. In the fall, a different handful of titles will be offered.

"We consider it more a promotional thing than anything else," Gershel says. "The idea is that if you're buying a front-end item, you may add on one of these also, to get a sense of the variety of what's available. We also hope that someone who hasn't tried audiobooks yet may be willing to try one at a lower price. But we're careful to choose titles that, although they're older, are still good quality. We don't want a new customer to get, as their first taste of audio, something that's not the best it can be."

The low price also gives Simon & Schuster an entry into mass merchants and other stores that have "an initial fear of sticker shock," Gershel says. "They see the Sound Values price and say, 'Finally, this is a category I can

take.' Then they find the sell-through is so good that they say, 'O.K., now I'll risk the front-line product,' and they find that price is not an issue."

"But it's not my favorite way to get retailers involved, because I'd rather they take what's interesting now," Gershel says. "It's like video: You don't want a video store to take just old movies. We kill ourselves to be timely, to have 'Schindler's List' out at the same time as the movie. If the store waited to get 'Schindler's List' until it was catalog, then they miss out on all the promotion and interest by the public."

EVERYTHING OLD IS NEW AGAIN

Harper Audio's "Harper Classics" line is a genre unto itself. The company has licensed product from Caedmon, a record label that put out spoken word product on vinyl albums in the '50s and '60s—long before the word "audiobook" was ever coined.

As a result, Harper has, in a way, the best of both worlds: The company does not have to hire actors or abridgers or pay for expensive recording sessions, so it can offer its one-hour Harper Classics at \$5.99 each; however, by licensing from Caedmon, the company has unearthed a treasure trove of famous performers reading well-known titles. Examples of Harper Classics include Basil Rathbone reading Sherlock Holmes stories, Louis Jourdan reading "The Little Prince," Leonard Nimoy reading "The War Of The Worlds," and Dylan Thomas, Ernest Hemingway, and T.S. Eliot reading their own work.

"All of these titles are chosen because they're titles you would recognize immediately without description: 'Frankenstein,' 'Tom Sawyer,' 'Curious George,'" says Harper marketing manager Carolyn Willis. "As an impulse purchase, it's only \$5.99, so someone might say, 'Oh, I've heard this is good, I know this story, let's see how they do it.' It's a way to introduce people to audio."

Nat'l Record Mart Reports Sales Up

NEW YORK—National Record Mart reports that sales increased 11% in the past fiscal year to \$80.4 million from \$72.5 million the year before on the strength of new stores and higher comp sales. Meanwhile, Trans World Music Corp. signaled that it will report a bigger loss than expected in the quarter, ended April 30.

Carnegie, Pa.-based National Record Mart's same-store sales (for outlets open at least one year) rose 5.3% for the 12 months that ended March 26.

The company has not disclosed its profits for the recently completed fiscal year. It says in a release that earnings will be revealed next month after an annual audit is completed.

For the fourth fiscal quarter, NRM says sales jumped 14.3% to \$19.5 million from \$17 million. Comp sales rose 3.2%. The company says that "severe

weather conditions" had an impact on the fourth-quarter comps.

At the end of the fiscal year, the company operated 118 stores, an increase of 19 from the year before. This year NRM plans to open 25 new stores.

In the first month of the new fiscal year, the retailer reports a 20.5% increase in sales over last April's figure.

In Albany, Trans World Music reports that its first fiscal quarter saw sales of \$109 million, a 6% increase over the revenue posted in the same-time period last year. But comp sales decreased 4%, and the chain acknowledges that it will post a loss larger than current analyst estimates, which range from a loss of 8 to 10 cents per share. The company will report net income and other financial results later this month.

Top Pop Catalog Albums[™]

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		TITLE	WKS. ON CHART
		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	RECORDING INDUSTRY ASSOCIATION (RIAA) CERTIFICATION		
1	2	PINK FLOYD ¹³ CAPITOL 46001* (9.98/15.98)	★ ★ ★ NO. 1 ★ ★ ★ DARK SIDE OF THE MOON 7 week at No. 1	157	
2	3	THE EAGLES ¹⁴ ELEKTRA 105* (7.98/11.98)	GREATEST HITS 1971-1975	157	
3	1	NIRVANA SUB POP 34* (8.98/14.98)	BLEACH	5	
4	4	PINK FLOYD ⁸ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	157	
5	5	BOB MARLEY AND THE WAILERS ⁴ TUFF GONG/SLANO 846210*PLG (10.98/16.98)	LEGEND	146	
6	6	JIMMY BUFFETT ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	156	
7	9	ENYA ² REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	134	
8	7	THE EAGLES ELEKTRA 60205 (7.98/11.98)	GREATEST HITS VOL. 2	155	
9	8	MEAT LOAF ⁹ CLEVELAND INT'L 34974*EPIC (10.98 EQ/15.98)	BAT OUT OF HELL	157	
10	10	JOURNEY ⁴ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	157	
11	11	ERIC CLAPTON ³ POLYDOR 825382* (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	157	
12	14	JAMES TAYLOR ⁴ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	157	
13	23	YANNI PRIVATE MUSIC 2067 (9.98/15.98)	REFLECTIONS OF PASSION	13	
14	12	STEVE MILLER BAND ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS	155	
15	37	ORIGINAL LONDON CAST ³ POLYDOR 83173/PLG (17.98 EQ/33.98)	PHANTOM OF THE OPERA	34	
16	13	JANIS JOPLIN ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	111	
17	17	BONNIE RAITT ⁵ CAPITOL 96111 (10.98/15.98)	LUCK OF THE DRAW	12	
18	15	ELTON JOHN ¹⁰ POLYDOR 512532*PLG (7.98/11.98)	GREATEST HITS	147	
19	20	BILLY JOEL ⁴ COLUMBIA 40121 (11.98 EQ/28.98)	GREATEST HITS VOL. 1 & II	157	
20	18	THE EAGLES ⁹ ELEKTRA 103 (7.98/11.98)	HOTEL CALIFORNIA	63	
21	16	METALLICA ³ ELEKTRA 60812 (9.98/15.98)	...AND JUSTICE FOR ALL	148	
22	21	BEASTIE BOYS ⁴ DEF JAM 40238/COLUMBIA (7.98 EQ/11.98)	LICENSED TO ILL	89	
23	22	CREEDENCE CLEARWATER REVIVAL ² FANTASY 2* (10.98/17.98)	CHRONICLES VOL. 1	66	
24	19	PINK FLOYD ⁴ COLUMBIA 33453* (10.98 EQ/15.98)	WISH YOU WERE HERE	8	
25	30	PATSY CLINE ⁴ MCA 12* (7.98/12.98)	GREATEST HITS	152	
26	41	YANNI PRIVATE MUSIC 82096 (10.98/15.98)	DARE TO DREAM	7	
27	28	AEROSMITH ⁶ COLUMBIA 36865 (7.98 EQ/11.98)	GREATEST HITS	154	
28	26	THE DOORS ² ELEKTRA 60345 (12.98/19.98)	BEST OF THE DOORS	143	
29	29	CRASH TEST DUMMIES ARISTA 16531 (9.98/13.98)	GHOSTS THAT HAUNT ME	2	
30	25	METALLICA ² MEGAFORCE 60396/ELEKTRA (9.98/13.98)	RIDE THE LIGHTNING	140	
31	33	NINE INCH NAILS TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	35	
32	24	PINK FLOYD ³ COLUMBIA 40599* (10.98/15.98)	A MOMENTARY LAPSE OF REASON	7	
33	—	REBA MCENTIRE MCA 5979* (7.98/12.98)	GREATEST HITS	13	
34	31	FLEETWOOD MAC ² WARNER BROS. 25801 (9.98/15.98)	GREATEST HITS	130	
35	36	METALLICA ² ELEKTRA 60439 (9.98/15.98)	MASTER OF PUPPETS	139	
36	34	GRATEFUL DEAD ² WARNER BROS. 2764 (7.98/11.98)	THE BEST OF SKELETONS FROM THE CLOSET	65	
37	27	SMASHING PUMPKINS CAROLINE 1705* (9.98/14.98)	GISH	16	
38	35	LYNYRD SKYNYRD MCA 42293* (7.98/12.98)	BEST - SKYNYRD'S INNRYRDS	44	
39	44	AEROSMITH ³ GEPHEN 40329 (7.98/12.98)	PERMANENT VACATION	11	
40	38	ALICE IN CHAINS COLUMBIA 46075 (9.98 EQ/15.98)	FACELIFT	36	
41	42	U2 ⁵ ISLAND 842298*PLG (10.98/16.98)	THE JOSHUA TREE	121	
42	32	DANZIG ² AMERICAN 24208/WARNER BROS. (9.98/15.98)	DANZIG	18	
43	39	ELTON JOHN MCA 10693 (7.98/11.98)	GREATEST HITS 1976-1986	49	
44	49	BONNIE RAITT ³ CAPITOL 91268 (9.98/15.98)	NICK OF TIME	7	
45	40	THE BEATLES ⁸ CAPITOL 46442* (10.98/15.98)	SGT. PEPPER'S LONELY HEARTS CLUB BAND	80	
46	50	CHICAGO REPRISE 26080/WARNER BROS. (9.98/15.98)	GREATEST HITS 1982-1989	143	
47	—	CAROLE KING ² COLUMBIA 34946 (7.98 EQ/11.98)	TAPESTRY	20	
48	43	THE BEATLES ⁵ CAPITOL 97039 (14.98/31.98)	1967-1970	31	
49	—	MICHAEL BOLTON ⁵ COLUMBIA 45612* (9.98 EQ/16.98)	SOUL PROVIDER	13	
50	—	ENYA ATLANTIC 81842/AG (9.98/15.98)	ENYA	99	

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■ indicates past or present Heatseeker title. © 1994, Billboard/BPI Communications, and SoundScan Inc.

Can Retail Make Browsers Into Buyers?

BY TERRI HORAK

NEW YORK—A recent consumer behavior study commissioned by NARM and the RIAA reveals that three-quarters of music retail shoppers enter the store looking for something in particular, but that fewer than half of all shoppers actually make a purchase.

Only 10% were "influenced" to buy something after they entered the store, the study shows.

According to the study, 18% of non-buyers said they "could not find" what they were looking for. Another 15% said they didn't make a purchase because the store "didn't have" the desired item.

Forty percent of the shoppers said that radio airplay was a factor in their decision to purchase.

The goal of the study, which was conducted by New York-based Enviro-sell, was to gather and interpret information about the habits of music store shoppers and the variables that affect purchase, such as merchandising and packaging.

The three stores used as test sites were a Hastings in a Russellville, Ark., strip mall, a freestanding Tower Records in Boston, Mass., and a Sam Goody in a Beverly Hills, Calif., shopping mall.

The data was collected on a Friday from 1 p.m.-9 p.m. and a Saturday from 11 a.m.-7 p.m.

The behavioral portion of the study

consisted of surreptitious observation and analysis of 324 shoppers via time-lapse and live-action video cameras and "in-store mapping programs." On-site observers' analysis also was used. Additionally, a questionnaire was used to study consumer attitudes. It yielded 125 responses for tabulation and analysis.

Sixty percent of the shoppers in the group observed were men and 70% of the shoppers were between 19 years old and 40 years old.

Of those interviewed, 59% were male, and the average age was 25. Caucasians made up 81% of those interviewed. The rest of the group of interviewees comprised 9% African-Americans, 5% Asian-Americans, 3% Hispanics, and 1% "other."

The median income of those interviewed was \$40,600.

The largest shopping "group" comprised solo shoppers, constituting 55% of shoppers overall.

The pop/rock category was most often the first section shopped, and it also spawned more than half of the purchases.

On average, shoppers examined (i.e., at least touched) nine items before making a purchase. However, shoppers spent, on average, less than 60 seconds with each item, according to the study, which also said that shoppers spent an average of only 8½ minutes shopping. According to the study, the larger the store, the longer people shopped. Those shopping in

the classical or jazz sections tended to shop the longest.

The report from Enviro-sell also explores merchandising and packaging issues from the consumer's perspective.

For example, top 10 lists and local information get a lot of attention. Also, retailer endcaps drew more attention than label endcaps because of the variety of product on display.

According to questionnaire results, 50% of shoppers were able to recall store merchandising—51% of that was label merchandising, and the rest was retail merchandising. Retail merchandising recall, however, was 94% accurate, compared to 82% accuracy with label merchandising. Posters were the item remembered most often, followed by endcaps, sale signs, and stand-ups. Shoppers gathered information from in-store merchandising on new releases and best sellers.

Bin cards and end caps were rated most "informative/helpful" by shoppers and stand-ups and counter displays the least. Mobiles scored the lowest in shopper recall.

According to the Enviro-sell report, shoppers gave the jewel box a score of 4.07, on average, out of a possible 5 for preferred package. The older the shopper, the more difficulty he or she had opening shrink wrap and dog bones and reading liner notes.

Obscured song titles or other recording information was a frequent shopper complaint.

SAM GOODY'S 'EVENT' STORE OPENS ON L.A.'S CITYWALK

(Continued from page 45)

marketing, estimates that roughly two-thirds of sales are music, with the remaining sales consisting of video titles, video and computer games, T-shirts, and other miscellaneous items.

Eugster and Appel refused to name an expected annual sales figure, but it's clear that Musicland executives are hoping the store can reach, or even top, the sales volume generated by Media Play, the chain's superstore concept that garners \$8 million-\$10 million a year.

Five TelScan media search kiosks are located throughout the store. The user-friendly system provides access to approximately 95,000 popular music titles, 38,000 classical titles, and 60,000 video ti-

ties. After selecting a title, the consumer can request more detailed information, including reviews and complete song listings.

Eighty listening stations are interspersed throughout both levels, with audio selections rotated weekly. Also, a live DJ is on staff eight hours a day to play popular music, video clips, and music videos.

The game area has hands-on display units for the Panasonic REAL 3DO, Nintendo Game Boy, Super Nintendo, Sega Genesis, Sega Game Gear, and Philips CD-I.

The cafe features an espresso bar and lounge, equipped with headphones and listening posts at each of 15 tables. A performance stage is centered for upcoming art-



A 37-foot gorilla (it's only a sign) herds customers into the Suncoast entrance at Musicland's CityWalk store.

ist appearances.

CityWalk is a \$100 million, 200,000-square-foot complex with 36 shops and restaurants. MCA, which owns CityWalk, estimates that 9 million people visit the complex per year. Neighboring tenants include the 18-screen Cineplex Odeon Cinemas, the 16,000-seat Universal Amphitheatre, and the Steven Spielberg-designed Panasonic Pavilion.

Construction on the store began last September. Musicland teamed with CityWalk designers the Jerde Partnership Inc. for the project.

Eugster refused to provide specifics on the cost of construction for the store, but says, "It's the most complete, most expensive store we've ever built." Press reports place the store's buildout at \$2 million-\$3 million.



The Sam Goody in CityWalk is the most expensive store that Musicland has ever built. Pictured above is a view of the store from its second level.

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Album Reviews

EDITED BY PAUL VERNA, MARILYN A. GILLEN, AND PETER CRONIN

POP

► **GEGGY TAH**
Grand Opening
PRODUCERS: Susan Rogers & Geggy Tah
Luaka Bop/Warner Bros. 45254

♪ *Featured in Music To My Ears, April 9.*

► **PRETENDERS**
Last Of The Independents
PRDDUCER: Ian Stanley
Sire/Warner Bros. 45572

Chrissie Hynde reminds us what her Pretenders can do when they are in peak form, as on this latest album (which ends a four-year absence). A rock vocalist without peer—her dusky voice, shaded with irony, can pummel and beseech with cool abandon—Hynde pairs that voice here with a sturdy collection of hook-heavy songs that lean contemplative (“All My Dreams,” Bob Dylan’s “Forever Young”) but slip in the odd kick-ass number (sole sour note “Rebel Rock Me”). Lead single “Night In My Veins,” catchy as glue and as heady, shares best-of honors in a tough competition with British big-ballad single “I’ll Stand By You” and breathtaking “977.” A feast for modern and album rock formats.

GREAT WHITE
Sail Away
PRODUCERS: Alan Niven & Michael Lardie
Zoo 11080

L.A. hard rock band that broke through with Ian Hunter’s “Once Bitten Twice Shy” switches labels and reinvents itself as an acoustic unit in the “Unplugged” vein. The results are mixed. While the stripped-down arrangements are refreshing—especially on “Mother’s Eyes” and the title track—the material on the whole is unexciting. Among the cuts that do stand out, however, are uptempo rockers “Momma Don’t Stop” and “Livin’ In The U.S.A.,” as well as bluesy waltz “Gone With The Wind,” featuring sax by Clarence Clemons.

★ **ENUFF ZNUFF**
1985
PRODUCERS: Chip Z’Nuff & Donnie Vie
Big Deal 9007

Chicago rockers who’ve been unjustly overlooked by the masses unearth their long-lost first album, a genuine rock’n’roll marathon. From an electrifying cover of Miracles classic “Tears Of A Clown” to the Lennon-esque ballad “Day By Day” to the exquisitely catchy “Hollywood Squares” and “I’ll B The 1 2 Luv U,” the record foreshadows the impeccable writing and hot-blooded delivery that would characterize later work. Longtime fan Howard Stern offers commendatory liner notes. Distributed by Caroline.

★ **ADRIAN BELEW**
Here
PRODUCER: Adrian Bewlew
Caroline 1748

Acclaimed guitarist/vocalist goes the indie route on latest release, an alternative pop tour-de-force in league with his recent solo works. Catchy, uptempo selections like “I See You” and “Never Enough” can duplicate modern rock and college radio success of his 1989 hit “Oh Daddy” (with album alternative as another viable venue). Album’s centerpiece, though, is a dobro-accompanied vignette called “Fly,” which stands out as one of Bewlew’s finest moments, either on his own or with such illustrious collaborators as King Crimson, the Bears, Talking Heads, or Frank Zappa.

★ **BLUERUNNERS**
The Chateau Chuck
PRODUCER: Gene Holder
Monkey Hill 6118

Latest from this rowdy, Cajun-influenced rock’n’roll quintet offers a sharp showcase for its distinctive sound. Highlights of a hard-hitting set include the relentless riffery of “Turn It Off,” the tough hooks of “Invitation,” the bright beat of “Solid

SPOTLIGHT



SOLA
Blues In The East
PRODUCER: Bill Laswell
Axiom 524 003

Exiled Chinese singer/author Liu Sola debuts on Laswell’s supremely eclectic label with an album that lives up to its title by merging African, Western, and Chinese influences. Sola goes even further, incorporating elements of funk, R&B, techno, and Japanese Noh theater. Nowhere is this marriage of styles more poignant than in the “duets” between the singer and rap pioneer Umar Bin Hassan, or in Sola’s collaborations with Amina Claudine Myers, whose vocals are as soulful as her organ playing. Other featured players include Fernando Saunders (bass), Wu Man (pipa), James Blood Ulmer (guitar), and Henry Threadgill (sax). It’s a potent genre brew sure to excite listeners whose ears know no boundaries.

Ground,” the poignant power waltz of “Time Being,” and “Burn Up The Night,” whose rockin’ accordion embellishments are hotter than Tabasco.

FRANCIS DUNNERY
Fearless
PRODUCER: Kevin Nixon
Atlantic 82582

Gifted guitarist who scored U.K. hit with It Bites and toured with Robert Plant hasn’t made a guitar record at all. Instead, his U.S. solo debut puts the accent on his voice—a charmingly mottled soul tone—and on a mature, almost Fagenesque vibe. Knockout first single “American Life In The Summertime” is an off-center rock/hip-hop groove boasting dark overtones and lightning-fast lyrics. Other high points of an eclectic set, in which lush strings jostle elbows with jagged blues riffs, are “Homegrown” and “Feel Like Kissing You Again.”

NANCY MARANO & EDDIE MONTEIRO
Double Standards
PRODUCER: Bob Golden
Denon 78901

Giving spring a lift is not an easy task, but jazz vocalists Marano and singer-accordionist Monteiro also did as much with their 1991 release, “A Perfect Match.” Perhaps the new release should have been titled “A Perfect Match 2,” for it is such: ever-inventive, breezy, and hopeful. Again, a nice mix of familiar oldies (e.g., “All Or Nothing At All”) and warm jazz tunes (Clifford Brown’s “Joy Spring” and Johnny Mandel and Dave Frishberg’s “You Are There”).

AL JOLSON
Jolie’s Finest Columbia Recordings
PRODUCER: Didier C. Deutsch
Columbia/Legacy 53419

EDDIE CANTOR
The Columbia Years: 1922-1940
PRODUCER: Brian Gari
Columbia/Legacy 57148

The label’s Art Deco Series continues on its nostalgic road with releases featuring two

SPOTLIGHT



SONIC YOUTH
Experimental Jet Set, Trash And No Star
PRODUCER: Butch Vig
DGC 24632

The seemingly conflicting worlds of melody and noise cohabitate exceedingly well on Sonic Youth albums, this one being no exception. Scorching tunes like “Bull In The Heather,” “Androgynous Mind,” and “Waist” offer a fair supply of both extremes, ensuring that the album will appeal to the angst-ridden cult while pushing the limits of modern rock radio. Not a crossover record, but one that will hit longtime fans where they live and maybe invite new ones to the club.

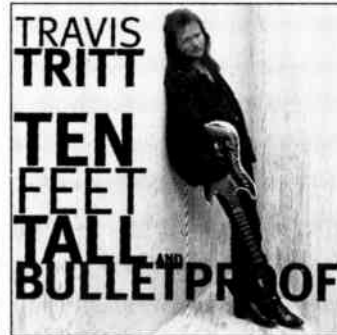
giants of vaudeville, radio, film, and—in the case of Cantor—television. Both stars knew what show business charisma was all about, although it must be said that Jolson by and large had better writers at his service than did Cantor. The Cantor album is a two-disc affair featuring his complete recordings for Columbia and its predecessor labels, thanks to the work of Cantor grandson Gari, who keeps alive the flame of the artist’s great career. Both sets benefit from terrific transfers, including many from the acoustic era.

R & B

DAMION “CRAZY LEGS” HALL
Straight To The Point
PRODUCERS: Various
Silas 10996

Surprise! This ain’t no throwaway set designed to get you to artist’s concert, where he can show off his forte, which is his, well . . . crazy legs. Instead, album presents a well-studied series of tracks worthy of consideration. Included is “Satisfy You,” a soft, engaging duet with label mate Chante Moore, and “A Song For You,” a spirit-enriching duet, this time with brother Aaron. Encompassing production and artist’s vocal sincerity make this album more than passable, especially if new jack

SPOTLIGHT



TRAVIS TRITT
Ten Feet Tall And Bulletproof
PRODUCER: Gregg Brown
Warner Bros. 45603

Tritt has evoked the spirit of Southern rock at every turn in his career, but here, on his fourth album, he brings things all the way back to country. As usual, he sounds equally at home with rowdy and relaxed material, and Brown’s dry-as-a-bone production continues to separate Tritt sonically from the Nashville pack. The biggest change here is his growth as a songwriter (he wrote or co-wrote six tracks). From the barroom bravado of the title cut to the lyric-enhancing key changes of “Tell Me I Was Dreaming,” he displays some inventive touches. Vocally, Tritt has never been stronger. He even takes a shot at Keith Whitley’s “Between An Old Memory And Me,” and rises to the challenge.

crooning is your thing.

RAP

► **ANOTHA LEVEL**
PRODUCERS: Laylaw & D-Maq
Priority 53867

Album is further proof that West Coast rap is about more than just gangsterology. It’s from the Freestyle Fellowship/Pharcyde school of rap and includes frothy, nod-your-head pimp grooves that get attached to swift raps that move smoothly among moods, from the dancefloor to the bedroom.

MAD FLAVA
From The Ground Unda
PRODUCERS: Various
Priority 517199

In hip-hop parlance, flava refers to having coolness or most-down style. Mad means many. Group’s name applies, since its party-time, ego-boosting musings swim in multi-layered jazz, funk, and swamp-soaked soul. These hardcore sensibilities could very well achieve pop success.

VITAL REISSUES™

HANK CRAWFORD
Heart And Soul—The Frank Crawford Anthology
COMPILED PRODUCER: Joel Dorn
Rhino/Atlantic Jazz Gallery 71673

A melodist whose sound is rooted in bop, blues, and R&B, Crawford started out with Ray Charles before venturing on a career that has endeared him to hardened boppers and modern jazz fans alike. This retrospective begins with the alto (and baritone) sax man’s Atlantic sessions with Nesuhi Ertegun, Jerry Wexler, and Arif Mardin—including dates with Charles and David “Fathead” Newman, another R.C. protégé—and continues through his solo work for Atlantic, CTI, and Milestone. Two-disc set also covers Crawford appearances on recent sides by Jimmy McGriff, B.B. King, and Etta James.

VARIOUS ARTISTS
Cajun Dance Party: Fais Do-Do
SERIES PRODUCER: Lawrence Cohn
Legacy/Columbia 46784

Sunk deep in the warm, wheezing sounds of this Roots N’ Blues series collection are the roots of a rich tradition. Included are some of the earliest prewar Cajun dance recordings ever made, among them the first waxing of the “Cajun national anthem” (“Ma Blonde Est Partie,” by Amedee Breaux), and a blues-hewing harbinger, “Rosalia,” recorded by Dewey Segura in 1929. Though “Cajun” would come to include a wide mix of instruments and stylistic variations, accordion and fiddle reign here, and in their skillful interplay one can hear the Acadian heartbeat that still resounds today.

JAZZ

► **BOBBY WATSON**
Midwest Shuffle
PRODUCER: Tim Patterson
Columbia 57697

Top-flight altoist Watson leads intrepid quintet Horizon on this live recording of (almost) all-new material, interspersed with some onstage banter. Watson’s astute, often frenetic saxophone stylings mark this set consisting primarily of Watson originals, including the compelling, propulsive “Blues Of Hope,” the soulful, smart “Mirrors (We All Need),” the relentless, uptempo “Mabel Is Able,” and the jagged, percussive title track.

★ **MULGREW MILLER**
With Our Own Eyes

PRDDUCERS: Mulgrew Miller & Tim Patterson
Novus 63171

One of the unsung heroes of jazz piano, Miller is once again tasteful, poignant, and on-target with a trio that features bassist Richie Goods and drummer Tony Reedus. Miller-composed standouts in a sharp, solid set include the tough, Tyneresque modalities of “Somewhere Else,” the puckish theme of “Small Portion,” and the driving, dramatic changes of “Words.” Includes a lush, rhapsodic “Body & Soul,” as well as material by Michel Legrand and James Williams.

LATIN

► **LALO Y LOS DESCALZOS**
No Tengo Duda
PRODUCER: Eduardo Enriquez
WEA Latina 95546

Six-man pop/ballad grupo from California, which has been quietly building a firm fan base in Mexican-American locales, returns with another fan-pleasing crop of mostly sugar-glazed, romantic numbers. The album’s two leadoff singles, peppy banda number “El Hijo Del Amor” and the titular pop love song, should blanket Latino radio, along with follow-up prospects “Y Dale Alegría A Mi Corazón” and “Amala Tú.”

FRANCISCO ZUMAQUE & SUPER MACUMBIA
Voces Caribes
PRDDUCER: Francisco Zumaque
Shanachie 64051

Label’s first foray into Latino arena spotlights dexterous Colombian composer/arranger’s smorgasbord of Afro-Caribbean and Colombian rhythms, ranging from choppy berejú cadences to leisurely paced boleros. Zumaqué’s stylized arrangements and several politically charged tracks will prevent acceptance at most Latin radio outlets, but world music-leaning NAC stations may find “La Danza” and “New Morning” attractive adds.

COUNTRY

► **RODNEY CROWELL**
Let The Picture Paint Itself
PRODUCERS: Tony Brown & Rodney Crowell
MCA 11042

Reunited with producer Brown, Crowell returns with his most country record since 1988’s “Diamonds And Dirt.” He sounds relaxed and refreshed, with his writer’s eye as sharp as ever. From the stripped-down, workaday wisdom of “Stuff That Works” and the title song to the introspective balladry of “That Ol’ Door” and “Loving You Makes Me Strong,” Crowell shoots down the middle without losing his edge. And when signature Texas shuffles like “Give My Heart A Rest” and “The Rose Of Memphis” hit the airwaves, they’re sure to give a shot of substance to the country mainstream.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more 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

► **JANET JACKSON** *Any Time, Any Place* (4:36)
 PRODUCERS: Jimmy Jam, Terry Lewis, Janet Jackson
 WRITERS: J. Jackson, J. Harris III, T. Lewis
 PUBLISHERS: Black Ice, BMI; Flyte Tyme Tunes, ASCAP
 REMIXERS: R. Kelly, Darryl James, David Anthony
 Virgin 14151 (c/o Cema) (cassette single)

Latest offering from La J's durable "Janet" set is a grinding R&B ballad that benefits greatly from the groove sensibility of R. Kelly's remix. He prunes the seven-plus minute album version down to an accessible length, shining a flattering light on Jackson's writhing vocal and the song's oh-so-sexy lyrical context. Single will keep top 40 diehards more than happy, while adding more muscle to the artist's image at R&B radio. For added consumer incentive, there's David Morales remix of the album cut "Throb" on the 12-inch, and the previously unreleased "And On And On" on the cassette and CD-5 formats.

► **ELTON JOHN** *Can You Feel The Love Tonight* (3:50)
 PRODUCER: Chris Thomas
 WRITERS: E. John, T. Rice
 PUBLISHER: Walt Disney, ASCAP
 Hollywood 10441 (cassette single)

John's distinctive voice slices through the quasi-orchestral tone of this power ballad from the soundtrack to "The Lion King." He taps into the song's pensive lyric, giving it a warm, human dimension that would be lost on a lesser performer. To that end, this single has the potential to reach beyond the built-in dewey-eyed top 40 listener, and possibly please the more discerning longtime EJ fan.

► **SHAI** *The Place Where You Belong* (4:22)
 PRODUCERS: Carl "Groove" Martin, Darnell Van Renssaler, Marc Gay, Garfield Bright
 WRITERS: C. Martin, T. Lorenz, D. Van Renssaler, M. Gay, G. Bright
 PUBLISHER: not listed
 MCA 2949 (c/o Uni) (cassette single)

Track taken from the upcoming "Beverly Hills Cop III" soundtrack displays this doo-hop clique as a viable source for raw funk revelry that is deeper than the glossy fare they have previously served. Those super-tight harmonies remain a wise focal point, but are countered with rugged lead vocals and a nasty li'l groove suitable for top 40 and R&B radio formats. A glimmer of promise for the act's next album.

★ **ETERNAL** *Just A Step From Heaven* (3:20)
 PRODUCERS: Dennis Charles, Ronnie Wilson
 WRITERS: W. Cohen, S. Siomoni
 PUBLISHER: Sony
 EMI/ERG 19839 (c/o Cema) (cassette single)

It is a downright crime that the previous "Stay" did not go the full pop distance. Here's hoping EMI can muster the muscle to take this second single from the U.K.'s answer to SWV and X-Scape all the way. A glowing moment from the noteworthy "Always & Forever" album, this midtempo jam chugs along with rich harmonies, a diva-driven lead vocal, and an arrangement that pads a hip-hop foundation with sweet retro-soul nuances and a killer chorus. Juicy.

TIA CARRERE *State Of Grace* (3:59)
 PRODUCERS: Andres Levin, Camus Mare Celi
 WRITERS: T. Carrere, A. Levin, C. Celi, C. Max
 PUBLISHERS: Sony Tunes/Love Generation/EMI-Virgin
 Songs/Cool Banana, ASCAP; EMI-Virgin/Hula Girl/Boneless, BMI
 REMIXERS: "Little" Louis Vega, Kenny "Dope" Gonzalez
 Reprise 41375 (c/o Warner Bros.) (CD single)

Actress/singer takes another stab at top 40 approval with a cute pop/dance shuffler that is framed by neo-psychedelic sitars and acoustic strumming. Probably her best release to date, single has an anthemic chorus and sultry verses that charm after repeated spins. Rhythm-rooted radio may want to check out the hip-hop-flavored additional track, "I Wanna Come Home With You," which has a couple of solid remixes by club stars Louie Vega and Kenny Gonzalez.

BOOKER T & THE MG'S *Cruisin'* (2:57)
 PRODUCER: Booker T, Jones
 WRITERS: B.T. Jones, S. Cropper, D. Dunn, A. Fig
 PUBLISHERS: House Of Jones/Sixteen Stars/Midnight
 Hour/Duck Dunn, BMI; Fignment, ASCAP
 Columbia 6026 (c/o Sony) (cassette single)

Legendary soul/rock outfit puts forth its first single in nearly 18 years, sounding stronger than ever. Instrumental workout cuts a deep and funky groove, iced with limber guitar licks and tight organ lines. If classics like "Green Onions" are your idea of slammin' dance music, look no further. Kickin' track will add a refreshing breeze to any top 40 or album rock station it graces. Get ready for the upcoming "That's The Way It Should Be" album.

AHMAD *Back In The Day* (4:14)
 PRODUCER: Kendal
 WRITERS: A. Lewis, S. Gordy
 PUBLISHERS: Interscope/Ahmad/WB/Wendal, ASCAP
 Giant 18217 (c/o Warner Bros.) (cassette single)

Remember corduroy? Biker shorts? J.J. Fad? Eighteen-year-old Ahmad certainly does, and he recaptures life in the mid- to late '80s on this laid-back, reminiscent rap. The remix edit of the single samples Teddy Pendergrass' "Love TKO," while the album edit establishes a more chaotic pace with a sample from Curtis Mayfield's "Let's Do It Again." This is instant retro for the steady mobbin' masses.

STAKKA BO *Here We Go* (3:59)
 PRODUCER: Jonas Von Der Burg
 WRITERS: J. Berg, Stakka Bo
 PUBLISHER: not listed
 Polydor 1196 (c/o PLG) (CD single)

High on energy and heavy on the accent, this well-crafted British rap attack invades the body, mind, and soul. Conga drums and fluttering flutes join a strong-piped female backing vocal to create this eccentric, lively track. With radio finally opening its mind to overseas rap, this Stereo MC's-like entry should fit right in at both top 40 and rhythm crossover.

R & B

BLACKGIRL *90's Girl* (4:02)
 PRODUCERS: Christian, Teddy Riley, Walter "Mucho" Scott, Chris Smith
 WRITERS: C. Warren, J. Russell, A. Foote, M. McCann, G. Fields, T. Riley, M. Smith, W. Scott, C. Smith
 PUBLISHERS: Louis St. Louis/Scrap Pyle, BMI; Truteazin Nite Type/Danril/Zomba Enterprises/Mr. Peanut Butter/Smokin' Sound, ASCAP
 REMIXERS: Teddy Riley, Walter "Mucho" Scott, Chris Smith
 Kaper/RCA 62882 (c/o BMG) (cassette single)

Act rising from the latest wave of new-jill-swingers asserts itself as a posse of renegade women who will not succumb to the sexism their moms and sisters did. 'Nuff respect to 'em for taking a solid lyrical stand, and backing up the wordage with potent singing and a gritty funk/hip-hop groove that will sound quite nice on youth-oriented R&B formats.

NIKKI KIXX *What U Do 2 Me* (4:14)
 PRODUCERS: Pete Scott, Al Richardson
 WRITERS: N. Kixx, P. Scott, A. Richardson
 PUBLISHER: PLS/Al Rich, ASCAP
 Street Life 5384 (c/o Scott Bros.) (cassette single)

Proving she's cool and in control, Kixx wrangles a soul-filled chorus with her seductive, throaty-voiced rap style. Keeping the slow-paced groove on steady ground is no easy task, but Kixx successfully shows that she can be vulnerable and demanding at the same time. Rhythm crossover radio should give this positive street vibe a listen.

COUNTRY

► **LORRIE MORGAN** *If You Came Back From Heaven* (3:38)
 PRODUCER: Richard Landis
 WRITERS: L. Morgan, R. Landis
 PUBLISHERS: EnglishTown/Careers-BMG, BMI
 BNA 62824 (c/o BMG) (7-inch single)
 Morgan goes straight for the tear ducts

with this mournful tribute to her late husband Keith Whitley, who, five years after his untimely death, is already a legend among the young country singers he influenced. While it's a status Whitley certainly deserves, it's one this trite little song will likely never attain.

► **TANYA TUCKER** *Hangin' In* (3:24)
 PRODUCER: Jerry Crutchfield
 WRITERS: S. Bogard, R. Giles
 PUBLISHERS: WB/Rancho Bogardo/Great Cumberland/
 Diamond Struck, ASCAP/BMI
 Liberty 79033 (c/o Cema) (CD promo)

Tanya gets walked over once again in this musical tale of woman left waiting. Lately Tucker's been doing much more than hanging in, racking up hit after hit, but this fairly ordinary midtempo number finds her on shaky ground.

► **BILLY RAY CYRUS** *Talk Some* (3:26)
 PRODUCERS: Joe Scarfe, Jim Cotton
 WRITER: D. Von Tress
 PUBLISHER: Millhouse, BMI
 Mercury 1234 (c/o PolyGram) (7-inch single)

From the writer of "Achy Breaky Heart" comes this song about a woman who just won't open her mouth. Since he's perfected his blustery new Springsteenish growl, there are many who wish that Cyrus would come down with that same affliction.

CARLENE CARTER *Something Already Gone* (3:34)
 PRODUCER: James Stroud
 WRITERS: C. Carter, A. Anderson
 PUBLISHERS: High Stepper/Humble Artist, ASCAP; AI
 Andersong/Mighty Nice/Bluewater, BMI
 Atlantic 5615 (CD promo)

Production-wise, this cut from the "Maverick" soundtrack is a departure for Carter, with James Stroud's Nashville sheen replacing the distinctive in-your-face thump provided by her usual producer, Howie Epstein. Still, Carter's artfully mischievous voice comes through loud and clear.

DENNIS ROBBINS *Travelin' Music* (2:58)
 PRODUCERS: James Stroud, Richard Landis, Dennis Robbins
 WRITERS: D. Robbins, T. Seals, J.P. Pennington
 PUBLISHERS: Corey Rock/Large Giant/WB, ASCAP;
 Irving/Baby Dumplin/Pacific Island, BMI
 Giant 6844 (c/o Warner Bros.) (CD promo)

Travis Tritt gets all the credit for marrying the southern rock tradition to '90s country, but, with Dixie-fried slide guitar and a distinctively south-of-the-border songwriting style, Robbins gives ol' Travis a run for his money here.

BRYAN AUSTIN *Radio Active* (3:20)
 PRODUCER: Keith Stegall
 WRITERS: B. Jones, L. David Lewis, K. Williams
 PUBLISHERS: Sony Tree/Bucknote Music/Sony Cross
 Keys, BMI/ASCAP
 Patriot 79024 (CD promo)

This debut for Austin (and for the Patriot label) is a fairly unspectacular ditty about a girl who can't get enough of the radio. Austin will have to come up with something more substantial than this to prove he's not just another Vince Gill wannabe.

DANCE

► **OPUS III** *When You Made The Mountain* (5:29)
 PRODUCERS: Opus III
 WRITER: not listed
 PUBLISHER: not listed
 REMIXERS: Marc "MK" Kinchen, Tony Garcia, Well Hung
 Parliament, Paul Golel
 PWL/EastWest 95906 (c/o Atlantic) (12-inch single)

Act that scored a while back with "It's A Fine Day" returns with a jaunty, futuristic anthem that has a more fully realized song structure and an assured vocal. Naturally, the song has been filtered through a number of remixers, who tweak and manipulate it to fit a variety of club formats, ranging from trance to pop/house. It's a tribute to the act and its creative efforts that the essence of the tune is never totally lost. A dancefloor smash that should get close listen from radio pundits.

REVOLTING COCKS *Crackin' Up* (4:42)
 PRODUCER: Revolting Cocks
 WRITERS: Revolting Cocks
 PUBLISHER: Spurburn/Warner-Tamerlane, BMI
 Sire/Reprise 41383 (c/o Warner Bros.) (12-inch single)

This nerve-wracking industrial dance track will have listeners climbing the walls. Distorted vocals mix with aggressive synthesized beats and grunge guitars to nutty, noisy results. Climb inside a padded cell and go, go, go! Then, tune in to the Timothy Leary-led flip-side, "Gila Copter (Version 2)."

AC

► **BARBRA STREISAND** *Ordinary Miracles* (no timing listed)
 PRODUCER: Walter Afanasieff
 WRITERS: M. Hamlisch, A. Bergman, M. Bergman
 PUBLISHERS: Threesome/Red Bullet, ASCAP
 Columbia 6120 (c/o Sony) (CD promo)

Streisand mania rages on with the onset of this delicious ballad, which places that wonderful, incomparable voice inside a slow-building classic pop environment meticulously arranged by producer Walter Afanasieff. He takes a tune penned by Marvin Hamlisch, Alan Bergman, and Marilyn Bergman, and gives it a contemporary spin without sacrificing its inherent theatrical drama. Adult programmers will have a field day with this one.

ROCK TRACKS

VIOLENT FEMMES *Breakin' Up* (3:55)
 PRODUCERS: Brian Ritchie, Gordon Gano
 WRITER: G. Gano
 PUBLISHER: Gorno Music, ASCAP
 Elektra 8925 (CD promo)

It's a good thing production tricks can't hide the neurotic quiver in singer Gordon Gano's voice, because studio frippery here tends to bury band's (and song's) inherent charms. Already showing promise on modern rock tracks chart.

PAUL WELLER *Sunflower* (4:06)
 PRODUCERS: Brendan Lynch, Paul Weller
 WRITER: P. Weller
 PUBLISHER: BMI
 Go! Discs/London (c/o PLG) (CD promo)

Sly beat and cool guitar chords promise some intriguing rock explorations. However, Weller's assertion that "we have no future, we have no past" proves only half true—the classic rockisms here in vocal and melody show Weller leaning heavily on the past.

★ **VERUCA SALT** *Seether* (3:17)
 PRODUCER: Brad Wood
 WRITER: N. Gordon
 PUBLISHER: not listed
 Minty Fresh 06 (seven-inch single)

Don't be fooled by the fuzzy guitars here—Chicago band's impressive single debut is purely pop, marked by perky vocal harmonies and a sharp, sparkling hook. While they can, modern rock PDs should get in on the ground floor—Veruca Salt probably won't be there for long. (In fact, pop PDs ought to dust off their turntables and have a listen, too.) Contact: P.O. Box 577400, Chicago, Ill., 60657.

THE SUBDUDES *Why Can't I Forget About You* (3:48)
 PRODUCER: not listed
 WRITERS: The Subdudes, P. McLaughlin
 PUBLISHER: not listed
 High Street 9415 (CD promo)

Smartly played, with subtlety, song's folk-rock sound is complemented by overall slickness, making for an AC friendly lover's lament.

ADAM SANDLER *Buddy* (2:12)
 PRODUCER: Brooks Arthur
 WRITERS: A. Sandler, R. Schneider
 PUBLISHER: not listed
 Warner Bros. 6953 (CD promo)

The "Saturday Night Live" team of Sandler and Rob Schneider delivers a twisted tale of four really, really stupid guys (two Buddys, Homey, and Dude).

The result is juvenile, brainless, and dumb-witted—but also quite funny. Along the lines of Beavis And Butt-head, this short routine manages to squeeze 48 references to Buddy (along with 27 to Dude and 13 to Homey) in a little more than two minutes.

SMOOTH BAMBOO *Mr. Mystified* (no timing listed)
 PRODUCERS: Smooth Bamboo, Sean Slade
 WRITER: not listed
 PUBLISHER: not listed
 Smooth Bamboo 001 (7-inch single)

Salem, Mass.-based quartet, with its pop-minded progressive output, proves that all indie rock need not be jaded or anti-everything to succeed. This impressive, infectious rock track is reminiscent of an earlier, rawer INXS. Gritty guitars grind away, while capable vocals capture the inherent melodic intricacies of what is clearly a great pop song. Contact: 508-744-0055.

STOMPBOX *No Woods* (2:46)
 PRODUCER: Evan Seinfeld
 WRITERS: C. Doherty, C. Stiphen
 PUBLISHER: The Hills Are Alive With The Sound of Music, BMI
 Columbia 5639 (c/o Sony) (7-inch single)

Angst-filled and annoying, this bad attitude act, produced by Evan Seinfeld of Biohazard, fails to break any new musical territory. This screechy foursome overcompensates for its lack of originality with volume, creating a loud, disturbed, disposable mess. From the appropriately named, forthcoming album, "Stress."

AGNES STONE *Find Another Place* (4:07)
 PRODUCER: Albyh Galuten
 WRITERS: Zoppi, Menconi
 PUBLISHERS: Zop Songs, ASCAP; Menco Music, BMI
 Qwest/Reprise 6924 (CD promo)

Touches of sitar give a creative edge to a song that otherwise lacks distinctive characteristics. Vocal is over-emoed and lyrics ring hollow. Band settles into a comfortable (and unfortunately brief) groove about two-thirds of the way through.

RAP

► **A TRIBE CALLED QUEST** *Oh My God* (3:29)
 PRODUCERS: A Tribe Called Quest
 WRITERS: J. Davis, A. Muhammas, M. Taylor
 PUBLISHERS: Zomba/Jazz Merchant, ASCAP
 Jive 42211 (c/o BMG) (12-inch single)

The masters of the abstract return with a slick, stylistic jam. Jazzy horns slide against samples from Lee Morgan and Kool & the Gang, while a big beat combats the organized noise. The frantic flipside, "Lyrics To Go," contains spacey sounds and samples from Minnie Ripperton and the Crusaders.

3 FEET *Musical Sista* (4:12)
 PRODUCERS: 3 Feet
 WRITERS: G. Austin, J. Mitchell, T. Mitchell, C. Mayfield
 PUBLISHER: not listed
 London 1183 (c/o PLG) (CD single)

Afrocentric hip-hop trio establishes an immediate hook and refuses to let go. A looped sample from the Curtis Mayfield classic "Right On For The Darkness" creates the rhythmic foundation, layered with a backbeat and a stoned-out, psychedelic vocal chant. If De La Soul is dead, then 3 Feet is high and rising in their musical absence.

MILITANT MASSIVE *Ruffnecks* (no timing listed)
 PRODUCER: Lyvio G.
 WRITERS: D. Raachford, S. Vantull, Lyvio G.
 PUBLISHERS: Militant Massive/Lawless, BMI
 Kick Ass 780 (cassette single)

With a rapid-fire raggamuffin style that is as quick as they come, this hard-edged track comes correct in its own innocent, in-your-face way. Rugged rhythmic posturing plows through a pounding reggae beat, while a militant sound-off delivers a relentless, rough-minded rap. Radio programmers will want to seek out a clean edit. For more massive attacks, flip over to "Check The Rhythm And Vibes." Contact: 212-564-1560.

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

MUSIC STRIKES AN INTERACTIVE CHORD

NARAS-Sponsored Confab Plots Multimedia's Future

■ BY DEBORAH RUSSELL

LOS ANGELES—The home entertainment industry is on the brink of a revolution called multimedia, but the revolution cannot be won until a number of technical and creative issues are resolved.

That was the conclusion reached by a panel of multimedia pioneers who converged on San Francisco May 7 for "Music & Multimedia '94."

The first symposium of the planned annual event was presented by the San Francisco chapter of the National Academy of Recording Arts and Sciences in association with the 37th San Francisco International Film Festival. Co-sponsors included Mix magazine, Multimedia Development Group, and Interactive Records.

"We are experiencing a plateau shift in the way humans deal with information," Tay Vaughan, president of Time-stream Inc., told the audience during the introductory session "Multimedia 101."

But multimedia leaders must remember they are in the business of en-

tertainment, said Alex Melnyk, VP of interactive media at MCA Music Entertainment Group.

"Much of the product I have seen is weak, boring, and generic," she said, speaking on a panel titled "The Record Of The Future." Melnyk noted that she now is working to develop multimedia retrospectives showcasing the careers of B.B. King, the Who, Meat Loaf, and Jimi Hendrix. But she also said she is eager to get away from repurposing material, and plans to explore the feasibility of promoting new artists via the "interactive EP."

The very definition of a "record company" could change completely in the next five years, said panelist Ralph Simon, executive VP at Capitol. He is developing and expanding the label's Digital & Interactive Technologies Group.

"We'll have cross-media companies, and instead of saying, 'let's make a record,' we'll be saying, 'let's take this rainbow of derivative elements to develop this artist with more flexibility than ever before,'" Simon said.

Recording artists of the future may

(Continued on page 59)

Once A Prince, Now King Of Rock'N'Roll CD-ROM?

■ BY MARILYN A. GILLEN

NEW YORK—The artist formerly known as Prince has created something that might once have been known loosely as an album or, perhaps, a music video. Now he is ID'd by an unpronounceable symbol, and his creative outlet is a hi-tech audio/visual blender called a CD-ROM.

Welcome to tomorrowland: it's an E-ticket ride.

The interactive title from Irvine, Calif.-based software publisher Graphix Zone (identified by the artist's symbol and the word "Interactive," and due June 7) joins an expanding list of such discs from a high-profile assemblage of musicians eager to explore the new medium's potential. Todd Rundgren, Peter Gabriel, David Bowie, and Heart head the early-days class, with artists as diverse as the Cranberries, Queensryche, and Green Jelly coming up quickly behind them.

The approach on this disc, though, carves out some new ground for the budding musical genre and the veteran artist alike.



A scene from the new interactive title

When the former Prince announced his retirement from studio recording in May 1993 (Billboard, May 8, 1993), "a big part of the reason was to allow him the time to get involved in interactive projects," says a spokesperson from Paisley Park Enterprises, the artist's Minneapolis-based production entity. "This was his idea from the start, and he was wholly involved in the creation."

That involvement extended to writing new music exclusively for the CD-ROM, a switch from the "retrospective"-type approach taken thus far for similar name-act interactive titles. The

(Continued on page 58)

Book Club Selects Voyager CD-ROM

THE VOYAGER CO. gets the nod as producer of the first-ever CD-ROM to be featured as a selection in the Book Of The Month Club, owned by Time Warner. "Poetry In Motion," featured in the May mailing to club subscribers, showcases poets talking about and reciting their works. The New York Times Book Review earlier this year lent its imprimatur to the multimedia format with a review of "Microsoft Art Gallery: The Collection Of The National Gallery, London," from Microsoft Home, nestled in among its standard, paper-based book coverage.

THE HIGH-PROFILE, proposed \$400 million-plus merger of software publishers Electronic Arts and Broderbund Software (Billboard, Feb. 26) was laid low in the final hours. The companies cited an inability to renegotiate the deal after fluctuations in stock prices caused the earlier agreed-upon pact to collapse. The pact would have produced a powerhouse publisher, combining Broderbund's strength in children's and educational titles with EA's marketing and entertainment-arena muscle. Among Broderbund's recent additions to its juicy catalog: rights to create multimedia titles for kids' faves Dr. Seuss and the Berenstain Bears.

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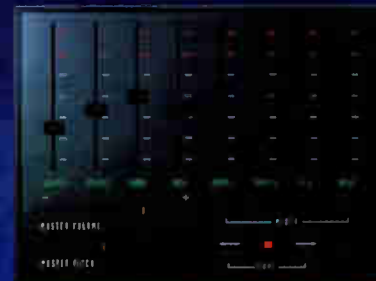
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PICTURE THIS™

By Seth Goldstein



CASH CROP: Academy Entertainment is selling its receivables, giving up an estimated 3%-5% of the money owed it in return for instant cash. Assuming receivables of \$3 million-\$5 million on total sales of \$26 million, the company could be paying a fee of anywhere from \$100,000-\$250,000, according to one distributor. He adds, "You wouldn't think it was the wise thing to do."

The supplier has been hobbled, like most independents, by the slack market for B titles as well as the fallout from the Artec collapse last fall. Both were owned—Academy still is—by **Marty Gold**.

At the NAVD conference, Academy head **Trisha Robinson** confirmed a new financing arrangement, but "that's all you're going to get me to say."

BRACED FOR IT: Warner Home Video—no comment, per usual—reportedly trots out "Thumbelina" July 26 at \$24.96 suggested list. It's the next addition to the clamshell-packaged Family Entertainment line.

"Thumbelina," a March theatrical release, will come with a bracelet, Warner's attempt to repeat its "Secret Garden"-and-rocket success. The competition may be tougher this time. Probably a half-dozen versions of "Thumbelina" are on the market these days, waiting for Warner to provide the coattails.

NO BOAT TO CHINA: MCA/Universal and the Motion Picture Assn. of America hope they have slammed the export door on the Chinese pirates replicating "Jurassic Park" laserdiscs for Pacific Rim consumers. MPAA stopped a shipment, which lacked an import license, at the Hong Kong border.

The bootleg "Jurassic Park" is being manufactured at a former Dutch Philips plant in China's Shenzhen Province, which MPAA's **Tom Schell** says is a piracy hotbed. "Everybody in the world knows laser discs come out of there."

Opinions vary on the quality of the pirated "Jurassic Park." One laser veteran says audio and video are surprisingly good, suggesting the disc would be an acceptable VHS master—an MCA worry. Another studio source claims the opposite; he hadn't seen a copy, but
(Continued on page 56)

Improving Bottom Line Key At NAVD Flash Distrib. Challenges Membership Rules

BY SETH GOLDSTEIN

CARLSBAD, Calif.—Once again, it was all quiet on the western front for the National Assn. of Video Distributors, which held its annual trade conference here April 30-May 4. The issues were anticipated by NAVD veterans well in advance of the meeting—widening same-day street dates to include sell-through titles, standardizing co-op, and instituting electronic data interchange (EDI) with vendors.

All have a single purpose: improving the bottom line for distributors who, according to the latest NAVD statistics, net an average of a penny on each dollar of sales. The association says progress is being made, albeit slowly. Profits actually were up a fraction in 1993 on sales of \$2.68 billion—13% ahead of 1992, it reported.

NAVD, however, found itself embroiled in a controversy that clearly wasn't on the agenda, but could have an impact on who belongs to the organization. Aspirant Flash Distributors has challenged the key qualification applied to NAVD hopefuls. In the process, it will help force NAVD to amend its bylaws, quantifying what has been a finger-to-the-wind decision.

The association now requires that applicants buy direct from the majority of the biggest suppliers as a qualification for membership. These days, that translates to four of the six stu-

dio home video arms of Disney, Warner, 20th Century Fox, MCA, Columbia TriStar, and Paramount. Brooklyn, N.Y.-based Flash falls short at present, but argues that it would pass muster if NAVD included MGM/UA, LIVE Home Video, and Orion among the majors—as it had a couple of years ago.

NAVD argues that the three were dropped when financial problems knocked the bottom out of their sales. It contends that no one is remotely close in size to the Big Six, estimated to control about 93% of wholesale revenues. Flash president Steve Scavelli maintains that he would be admitted if MGM/UA, LIVE, or Orion was considered a major, but won't comment further. Scavelli buys direct from each, giving Flash more than enough accounts to qualify under the old rule, since amended. NAVD, down to 10 distributors in the U.S. and three in Canada, has not fielded a wholesaler application in two years, according to executive director Mark Engle. It hasn't rejected an application for any category of membership in the past year, he adds.

With the ousted suppliers now on the rebound—MGM/UA has about 20 features in production. LIVE has stepped up acquisitions, and Orion is out of Chapter 11—the association soon will have to consider a Big Seven, Eight, or Nine. "I think the board is going to have to address that," says Engle. "It's not a problem

in 1994, but by 1995, it certainly could be." Engle thinks determining "a percentage of business share... might be clearer."

Some distributors profess bemusement over the discussions ignited by Flash's status. "I don't get it," says one chief executive. "They're exactly the kind of distributor that should be part of NAVD. They're new blood. I think it has more to do with two or three guys on the East Coast," already competing aggressively for retail accounts. Because it buys direct from 90% of the most active suppliers, he rates Flash "far better" than Artec, a fixture in NAVD until it folded late last year.

The association, meanwhile, is trying to smooth out rough edges bothering its members. Chief among them: creation of a generic form that would standardize the processing of co-op claims. Once in place, the forms could be transmitted via EDI, meshing with studio computer systems. "We're hoping it's not brain surgery," said Engle at a Carlsbad press conference. "EDI is a much better way
(Continued on page 55)

Sing-Along Seuss Titles Coming From CBS Video

BY EILEEN FITZPATRICK

LOS ANGELES—Dr. Seuss is on the loose at retail again, with a new look and format to celebrate what would have been author Theodore Geisel's 90th birthday.

Under the banner "Dr. Seuss Sing-Along Classics," CBS Video will rerelease four fully animated programs with lyrics scrolling along the bottom of the screen.

Mindy Picard, VP of marketing at CBS/Fox Video, which distributes CBS Video product, thinks the Seuss sing-along video is long overdue.

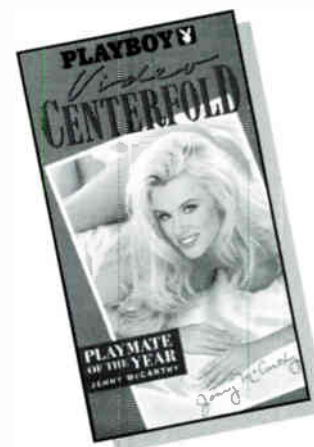
"The whole program is one song after another," Picard says. "We never focused on the music before, and with the exception of Disney, other tapes don't have the words on the screen to help kids learn."

The lead title in the four-tape package is "Dr. Seuss: Green Eggs
(Continued on page 56)



Dog-gone Delighted. Hollywood veterans Missy and Beethoven padded onto the Universal lot with fellow actors Nicole Thom and Chris Castile to promote MCA/Universal Home Video's Aug. 9 release of "Beethoven's 2nd." Preparing to unleash the title, from left, are Doranne Jung, marketing director; Hilary Hoffman, rental product manager; Vincent Di Guilio, rental marketing director; Michael McLeod, Uni Distribution national sales video senior director; Andrew Kairey, marketing and sales senior VP; Craig Reylea, marketing VP; Madeline Di Nonno, sell-through marketing director; and Dan Gant, Uni video distribution VP.

1994 MVP.



Announcing Playboy's 1994 Most Valuable Playmate, Jenny McCarthy. Now starring in her *Playmate of the Year Video Centerfold*, Jenny's a real winner sure to bring you most valuable profits!



PLAYBOY HOME VIDEO

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Jerry Lewis Scores VSDA's Homer At 1994 Confab

CONVENTION COUNTDOWN: Faxes are flying fast and furious as the Video Software Dealers Assn. adds more names to the list of celebs to appear at this year's Las Vegas show, July 24-27.

The nutty professor himself, Jerry Lewis, will be on hand to pick up VSDA's Presidential Award for lifetime achievement. It will be presented to Lewis at the closing-night Homer Awards dinner July 27.

Lewis, who now devotes most of his energies to the Muscular Dystrophy Assn., is being honored for his four decades in the entertainment business, which includes roles in more than 50 films.

Among his most famous are "The Nutty Professor," "The Bellboy," and the critically acclaimed "The King Of Comedy." His most recent role was a cameo in "Mr. Saturday Night," starring Billy Crystal.

Previous Presidential Award winners include Charlton Heston, Anthony Hopkins, and Steven Spielberg. As usual, the Homer Awards dinner will be hosted by "Entertainment Tonight" correspondent Leonard Maltin.

CNN's Larry King also is appearing in Vegas to monitor a panel of industry execs discussing the "Future Of Home Entertainment" during the opening day's business session.

Another big name, Nintendo, has agreed to exhibit for the first time ever. A VSDA spokeswoman says its booth will be the same size as Sega's, which already has booked a large space on the floor.

In other VSDA business, five candidates have been nominated for four open seats on the board of directors. Nominees are VSDA treasurer Tom Warren and national board members Sheila Zbosnik and Mitch Lowe. First-time nominees are Susan Engelman from Scarborough Video in Bellemead, N.J., and Ben Goldman of Do Re Mi Music in Carmel, Calif. Results will be announced at the convention.

SURF'S UP: New Line Home Video is putting together a 10-title family sell-through promotion featuring a \$5 rebate with the purchase of "Surf Ninjas" and the computer software game.

As part of the promotion, "Surf Ninjas," a comedy starring Leslie Nielsen, will be reduced to \$19.95. The game retails for \$34.95.

Director of retail marketing Louise Alaimo says packaged goods companies are beginning to look beyond new releases for cross-promotions.

"We want to give our sell-through product renewed vigor," says Alaimo, "and we're aggressively pursuing cross-promotion partners with a number of titles throughout our

catalog. It's just natural to begin with family and children's product."

In the past, New Line has been unable to capitalize on rebates because most of its releases have been for the rental trade. But those titles are becoming eligible for sell-through. Next in line is a family and comedy promotion, linked with a beverage company.

The "Surf Ninjas" offer will begin in August, with each tape and computer game stickered to alert consumers to the rebate offer. Other titles include the Chubby Checker

rockumentary "Twist," "Teenage Mutant Ninja Turtles 3," "RAD," "George's Island," "The Wacky World Of Mother Goose," and "The Wonders Of Aladdin." Retail prices range from \$9.95-\$19.95.

Later this month, New Line will rerelease John Carpenter's "Escape From New York," featuring an 18-minute interview with the director. The tape also includes never-before-seen footage and a two-minute trailer. Suggested list is \$19.95.

TOWER'S ABOUT-FACE: Philips Interactive Media apparently has convinced Tower Video keep testing its CD-I technology, which was about to be dropped due to lackluster sales (Billboard, April 30).

"As of now, the policy is that we're going to continue carrying it in four locations," says Vicky Mehring, product manager and game buyer at the chain. They are New York, Boston, Sherman Oaks, Calif., and Campbell, Calif. (in the Bay Area). Initially, the test ran at seven spots.

A spokesperson for Philips insists that the yearlong Tower test was "highly successful," but would not comment on the loss of three stores.

Tower, meanwhile, plans to begin stocking CD-ROM titles as well, Mehring says.

BAND ON THE ROAD: Full Moon Entertainment founder Charles Band is taking his act on the road to 12 cities in June.

Band will host each event and explain how some of the special effects from such classics as "Puppet Master" were created. He will choose a number of retailers and distributors who attend the events to appear in a horror scene he will direct. Each will get a videotape of his or her performance as a parting gift. Retailers also will receive a free package of Full Moon tapes.

Cities on the Band tour are Miami (June 2), Charlotte, N.C. (June 6), Birmingham, Ala. (June 7), Louisville, Ky. (June 8), St. Louis (June 9), Boston (June 13), Philadelphia (June 14), Cleveland (June 15), Milwaukee, Wis. (June 16), San Antonio (June 20), Denver (June 22), and Los Angeles (June 29).

SHELF TALK

by Eileen Fitzpatrick



Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★★★ NO. 1 ★★★								
1	23	2	MRS. DOUBTFIRE	FoxVideo 8588	Robin Williams Sally Field	1993	PG-13	19.98
2	2	8	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	24.96
3	1	9	THE FOX AND THE HOUND	Walt Disney Home Video 2141	Animated	1981	G	24.99
4	3	7	WE'RE BACK!: A DINOSAUR STORY	Amblin Entertainment MCA/Universal Home Video 81289	Animated	1993	G	24.98
5	NEW ▶		BATMAN: MASK OF THE PHANTASM	Warner Bros. Inc. Warner Home Video 15500	Animated	1993	PG	19.96
6	5	8	YANNI: LIVE AT THE ACROPOLIS	Private Music BMG Home Video 82163	Yanni	1994	NR	19.98
7	4	32	ALADDIN	Walt Disney Home Video 1662	Animated	1992	G	24.99
8	6	11	THE SECRET GARDEN	Warner Bros. Inc. Warner Home Video 19000	Kate Maberly Andrew Knott	1993	G	24.96
9	7	10	PLAYBOY: COLLEGE GIRLS	Playboy Home Video Uni Dist. Corp. PBV0750	Various Artists	1994	NR	19.95
10	10	26	PLAYBOY CELEBRITY CENTERFOLD: DIAN PARKINSON	Playboy Home Video Uni Dist. Corp. PBV0739	Dian Parkinson	1993	NR	19.95
11	8	13	PENTHOUSE: 25TH ANNIVERSARY SWIMSUIT VIDEO	Penthouse Video A*Vision Entertainment 50549	Various Artists	1994	NR	19.95
12	9	10	PLAYBOY VIDEO CENTERFOLD 40TH ANNIVERSARY	Playboy Home Video Uni Dist. Corp. PBV0748	Anna Marie Goddard	1994	NR	19.95
13	NEW ▶		THE GIRLIE SHOW-LIVE DOWN UNDER	Warner Reprise Video 3-38393	Madonna	1994	NR	29.98
14	14	4	THE SANDLOT	FoxVideo 8500	James Earl Jones Mike Vitar	1993	PG	19.98
15	11	5	MIGHTY MORPHIN GREEN RANGER: PART 1	Saban Entertainment PolyGram Video 8006311353	Various Artists	1994	NR	12.95
16	RE-ENTRY		HEIDI	FoxVideo 8571	Shirley Temple	1937	NR	14.98
17	21	25	PLAYBOY 1994 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0744	Various Artists	1993	NR	19.95
18	13	24	FREE WILLY	Warner Bros. Inc. Warner Home Video 18000	Jason James Richter	1993	PG	24.96
19	12	16	MIGHTY MORPHIN: VOL. 1-DAY OF THE DUMPSTER	Saban Entertainment PolyGram Video 4400881193	Various Artists	1993	NR	9.95
20	16	10	PLAYBOY: NIGHT DREAMS	Playboy Home Video Uni Dist. Corp. PBV0749	Various Artists	1994	NR	19.95
21	17	10	THE MAGIC VOYAGE	Hemdale Home Video 7215	Animated	1993	G	19.95
22	24	3	THE POLAR BEAR KING	Capella Intl. Inc. Hemdale Home Video 7206	Maria Bonnevie Jack Fieldstad	1994	PG	19.95
23	19	2	PENTHOUSE: WINNERS 1994	Penthouse Video A*Vision Entertainment 50659-3	Sasha Vinni Leslie Glass	1994	NR	24.95
24	18	80	BEAUTY AND THE BEAST	Walt Disney Home Video 1325	Animated	1991	G	24.99
25	15	13	UNFORGIVEN	Warner Bros. Inc. Warner Home Video 12531	Clint Eastwood Gene Hackman	1992	R	19.98
26	NEW ▶		BRIGHT EYES	FoxVideo 8567	Shirley Temple	1934	PG	14.98
27	35	4	MIGHTY MORPHIN GREEN RANGER: PART 2	Saban Entertainment Polaris Communication 8006311373	Various Artists	1994	NR	12.95
28	34	17	MIGHTY MORPHIN: VOL. 5-HAPPY BIRTHDAY, ZACK	Saban Entertainment PolyGram Video 4400881113	Various Artists	1993	NR	9.95
29	28	204	PINOCCHIO	Walt Disney Home Video 239	Animated	1940	G	24.99
30	NEW ▶		BARNEY'S ALPHABET ZOO	The Lyons Group 2001	Various Artists	1994	NR	14.95
31	27	3	MIGHTY MORPHIN GREEN RANGER: PART 3	Saban Entertainment PolyGram Video 8006311393	Various Artists	1994	NR	12.95
32	RE-ENTRY		MIGHTY MORPHIN: VOL. 4-NO CLOWNING AROUND	Saban Entertainment PolyGram Video 4400881133	Various Artists	1993	NR	9.95
33	25	27	PENTHOUSE: THE GIRLS OF PENTHOUSE-VOL. 2	Penthouse Video A*Vision Entertainment 50426-3	Various Artists	1993	NR	19.95
34	20	23	THE BODYGUARD	Warner Bros. Inc. Warner Home Video 12591	Kevin Costner Whitney Houston	1992	R	19.98
35	30	2	PENTHOUSE CLASSICS: VOL. 2	Penthouse Video A*Vision Entertainment 50569-3	Various Artists	1994	NR	19.95
36	36	6	PAUL IS LIVE	PolyGram Video 8006305273	Paul McCartney	1994	NR	19.95
37	22	3	MIGHTY MORPHIN GREEN RANGER: PART 4	Saban Entertainment PolyGram Video 8006311413	Various Artists	1994	NR	12.95
38	NEW ▶		THE FLINTSTONES: HOORAY FOR HOLLYWOOD	Hanna-Barbera Prod. Inc. Turner Home Entertainment 1206	Animated	1994	NR	12.98
39	31	16	MIGHTY MORPHIN: VOL. 2-FOOD FIGHT	Saban Entertainment PolyGram Video 4400881213	Various Artists	1993	NR	9.95
40	NEW ▶		DIMPLES	FoxVideo 8570	Shirley Temple	1936	PG	14.98

♦ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

NAVD CONFAB

(Continued from page 53)

to handle that information."

Computerization would enable distributors to eliminate a labor-intensive operation that can absorb as many as two dozen employees. "It generates reams of paper," said Ingram Entertainment's Vern Fross, who estimates that 55%-60% of all claims are for less than \$500. Under EDI, "we would expect to see a near paper-less process." Distributors expect the transition to begin in September 1995.

The common street date instituted for rental titles has already been a boon to distributors who now want to extend the idea to include sell-through releases, the 800-pound gorilla of the marketplace. Those titles generally arrive on Tuesday, a day before new rentals. NAVD nevertheless will alter its 2-year-old program to accommodate multimillion-unit features—and to compete against the rackjobbers supplying mass merchants.

"If Tuesday is practically better, we don't have any pride" in the Wednesday plan, says Engle. "The big problem," he believes, would be shipments going out Friday that arrive at retail Saturday and Monday, giving stores the opportunity to break street dates. Engle doubts a change in 1994: "It's optimistic to say it's going to happen this calendar year." NAVD might also want to take the delivery schedules of video game manufacturers under consideration; there's a strong likelihood that they will be invited to join the association.

Clearly the least stressful event of the conference was the presentation of the Larry Hilford Memorial Award to Andre Blay, who in 1987 dropped out of the home video industry he helped create a decade earlier. Blay regaled the dinner audience with tales of what it was like signing the first distributors to handle Magnetic Video's fifty 20th Century Fox titles; acquiring the United Artists catalog for \$44 million (\$16 million over the next highest bid); selling a then-record 45,000 copies of "Alien"; and putting up his own \$4.5 million to acquire "The Cotton Club" for Embassy Home Entertainment.

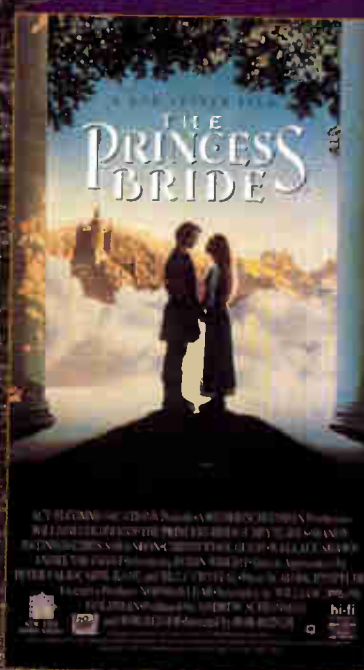
"I got lucky," said Blay, speaking of the original Fox deal that gave birth to an industry. NAVD members liked being told the distance they have traveled since.

Billy Crystal is cracking up!

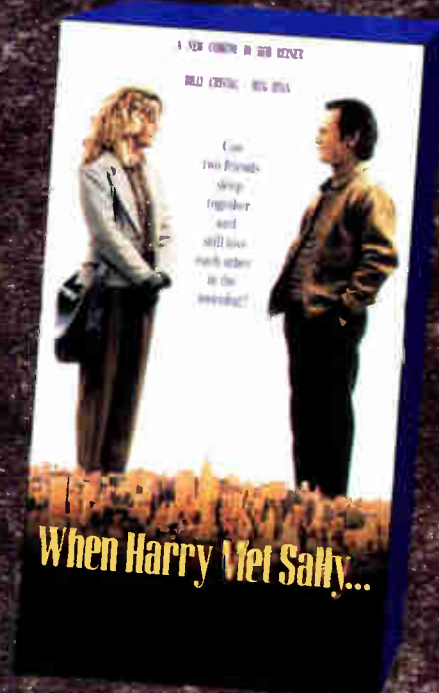
His ground-breaking comedies are now available in this earth-shaking offer.



City Slickers
VHS# 75263
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The Princess Bride
VHS# 7709, Rated PG, □
Individually priced \$14.95



When Harry Met Sally...
VHS# 7732, Rated R, □
Individually priced \$14.95

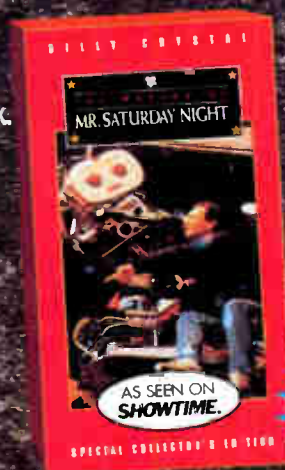


Billy Crystal is one of the hottest screen comedians of all time, with total worldwide film revenues topping \$350,000,000!!! Now customers can have this four-title classic collection, starting Meg Ryan, Daniel Stern, Bruno Kirby and Helen Hunt, all for one very low price. And as an extra bonus, *The Making of Mr. Saturday Night* absolutely FREE!

FREE!
When your customer purchases the four pack.
(*Details for free video on reverse side of band.)

Mr. Saturday Night

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Rated R, □
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DR. SEUSS VIDS

(Continued from page 53)

And Ham And Other Stories," which previously was titled "Dr. Seuss On The Loose." Other titles include "The Cat In The Hat," "The Hooper-Bloob Highway," and "The Lorax."

Each half-hour program is priced at \$9.98 and is available July 27.

CBS/Fox has scheduled consumer print ads in Family Fun, Child magazine, and Sesame Street Parents magazine, as well as cable ads on Lifetime, VH-1, the Family Channel, and Nick At Night.

The label has shipped at least four Dr. Seuss titles over the past eight years, and as many as seven overall. Sales have topped 1 million units, Picard says.

The reformatted tape will kick off a number of fall promotions planned for Geisel's birthday. In November, Turner Network Television will host a Dr. Seuss festival featuring five specials, scheduled to air from November through Christmas. The lead program in the festival will be "In Search Of Dr. Seuss," an original TNT movie starring Kathy Najimi, Christopher Lloyd, and Patrick Stewart. Scheduled to premiere Nov. 20, it will be part of a major promotion with Target Stores.

Esprit clothes also will introduce a kids line of Dr. Seuss clothes for upscale stores. Picard says CBS/Fox is beginning talks for a video tie-in with the new line of clothes.

Random House Children's Media handles 10 other Seuss titles, including three music specials and video storybooks without songs or fully animated characters.

Each of the Random House titles retails for \$6.99. A two-story tape featuring "The Cat In The Hat" and "Green Eggs And Ham" was rereleased this month, priced at \$9.95. Aside from the rerelease, Random House will concentrate most of its attention on re-promoting Dr. Seuss books. More than 50 are available, with combined sales of more than 200 million copies.

The publisher also is discussing plans for an in-store book-and-video boutique concept where Esprit clothes are sold.

Next year, Random House will begin releasing Dr. Seuss titles on CD-ROM as part of its "Living Books" series.

PICTURE THIS

(Continued from page 53)

says the one-disc version, condensed from the 127-minute theatrical print, practically guaranteed mediocrity.

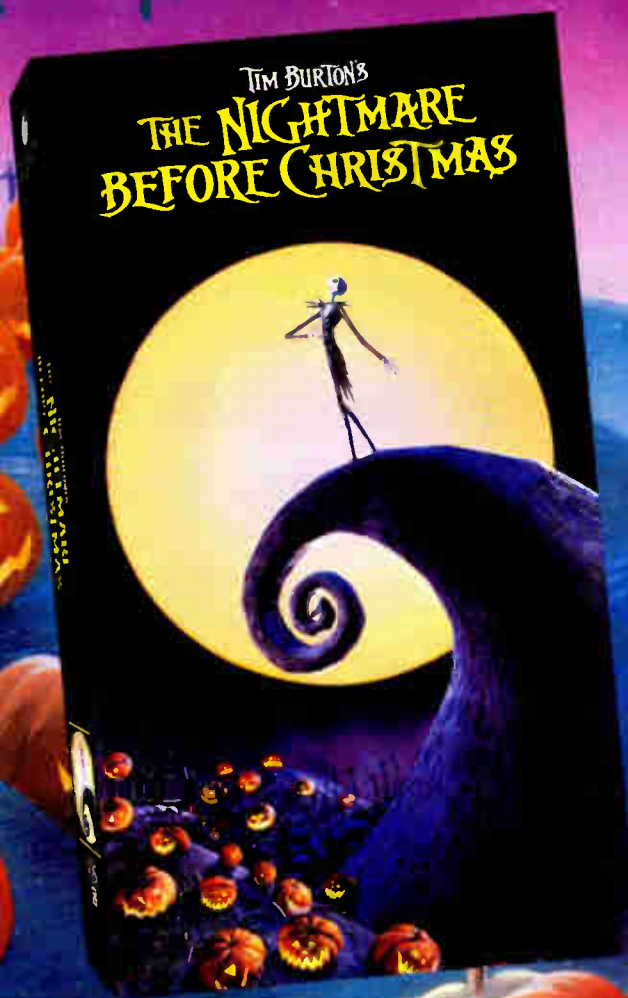
Schell agrees. "It was described to us as being of poor quality." MCA will have the real thing on tape and disc in October. MPAA, meanwhile, is trying to gain the cooperation of the Chinese government on combatting piracy, but as an observer notes, "It's real touchy."

EXPANDING: Portland, Ore., retailer Hollywood Video is buying the 11-store Eastman Video chain in the Bay Area. The deal should close by May 31 for \$12.9 million, says Josephthal analyst Dennis McAlpine. Hollywood used the proceeds from its IPO and a secondary offering to buy grocer H-E-B's Video Central units. BankAmerica is financing this deal, which brings Hollywood's store count to 72. Twenty-eight are company built, the rest acquired.

"Absolutely The Year's

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The \$50 Million Hit With Broad Audience Appeal!

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Purchase Intent Scores	
Title	Total
Nightmare	23%
Free Willy	21%

Source: Independent Research

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- Consumers Get \$400 By Mail From **DURACELL**®!††
- A Dream Of A Campaign With Millions In Marketing Support!



- National Advertising Blitz!
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TOUCHSTONE PICTURES presents TIM BURTON'S
"THE NIGHTMARE BEFORE CHRISTMAS"

A BURTON/DI NOVI Production Music, Lyrics & Score by DANNY ELFMAN
Based on a Story and Characters by TIM BURTON
Adaptation by MICHAEL MC DOWELL Screenplay by CAROLINE THOMPSON
Produced by TIM BURTON and DENISE DI NOVI Directed by HENRY SELICK

Soundtrack available on **Walt Disney RECORDS**

Stock No. 2236 **PG** **CC** Running Time: 76 Minutes/Color /Digitally Mastered *Suggested Retail Price. ** Best Visual Effects. † Best Musical Album For Children.

COMPTON'S NEWMEDIA

(Continued from page 4)

ers to rent CD-ROM programs before committing to purchase. No other class of trade will let the public sample the goods, so video stores are a vital component in Perrault's view, even though he expects mass merchants to corner half of his actual sales.

Baker & Taylor Video senior executive James Warburton believes that the drill of product announcement, solicitation period, pre-order deadline, and delivery will lift the fog surrounding CD-ROM availability. "It's a lot more chaotic" than the cassette business, he says. According to Warburton, B&T has had discussions with CD-ROM publishers about applying home video rules. "We're trying to encourage them" to go that route, he notes, "because it works so well."

Compton's will have its new releases and schedules on display at the Video Software Dealers Assn. convention in Las Vegas in July. Rather than take exhibit space on the show floor, Perrault plans to demonstrate his wares in a meeting room that will allow visitors to gain some hands-on experience. It's a strategy similar to the one taken by many early video suppliers who drew the curious at Consumer Electronics Shows in the early '80s. Perrault, in fact, thinks the CD-ROM market is reminiscent of "video in 1981."

The big concern remains price: CD-ROMs will cost video retailers more than any sell-through cassette, and at least as much as most rental releases. Compton's expects to keep its next batch of titles at the "lower part" of the \$24-\$100 range, Perrault says. As the CD-ROM-equipped PC population grows, many titles "eventually will be under \$30." Compton's is offering one title for much less: a sampler disc that will sell for \$4.95. Perrault regards it as the industry's first promotional CD-ROM.

Consumers, properly equipped for CD-ROMs and knowledgeable about the format, don't appear to be bargain hunting. Mass merchants, Perrault notes, now account for 30% of Compton's revenues and could hold 50% in 1995, compared to "zero percent a year ago." He adds: "Everyone is selling product pretty close to [suggested] retail."

Perrault believes that video stores, devoted to a VCR audience, should grab a 5%-10% share down the road. "It's small, but growing," he says, helped along by the Blockbuster new-media test in the San Francisco Bay Area and distributor Major Video Concept's two-year effort to enlist CD-ROM customers. Half of the 50 stores participating in Major Video's efforts are happy with the results, while half "can't make a buck," says Major Video president Walt Wiseman.

Perrault's home video experience serves Compton's in more ways than standardizing release schedules. He also sees himself as a lightning rod for entertainment projects Hollywood would like presented on CD-ROM. Says Perrault, "I'm apparently their contact through the home video side."

Most Incredible Film!"

— Joel Siegel, Good Morning America

BEFORE CHRISTMAS



Sales Will Explode From October Through The Holidays!
 Prebook: August 16 • Will Call: September 27 • N.A.A.D.: September 30

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PRINCE CD-ROM

(Continued from page 52)

former Prince wrote one new song for the disc—the appropriately named “Interactive”—and shot a companion music video for the track, described as a “funky rocker.” Also included, in addition to samples of 52 songs he recorded as Prince, is a full-length video for the previously unreleased song “Endorphinemachine,” as well as full-length videos for the hits “Diamonds And Pearls” and “Gett Off.”

“The time is ripe for this project,” says Gilbert Davison, president of Paisley Park Enterprises. “CD-ROM technology is a natural medium for extending the impact of recorded music and music videos.”

Of the production, Angela Aber, a co-founder of Graphix Zone, says, “It’s unlike anything you’ve seen so far.” Adds fellow co-founder and Graphix Zone president Chuck Cortright, “We are taking advantage of the unexplored techniques of CD-ROM publishing to create a new genre of multimedia entertainment.”

That new genre is notable for “total immersion,” says Aber. “Unlike other titles that let you click onto something to get a snippet of this, and then move along and click onto that to see something else, this leaves you able to wander, unguided, and to experience things at your own pace—to actually become part of the experience.” Graphix Zone has dubbed this “experiential navigation,” she says.

“Experiences” available for users include touring recording studios and participating in recording sessions. Users can pick up the former Prince’s guitar and hear his greatest riffs, for instance, or can remix music and vocals on a five-channel board.

There also is a “karaoke” experience, where the vocals are stripped off and the lyrics printed.

As users move throughout this virtual world, a variety of solve-as-you-go puzzles, riddles, and mysteries pop up along the way.

There are, for example, “locked” areas of the disc that can be accessed only when certain criteria have been met, and secret passageways. The “locked” areas contain so-called “video treats” and exclusive artist information.

MPEG VIDEO

A true ground-breaker for the Graphix Zone title is that it will be the first designed to support MPEG video—a compression standard that allows for full-screen, full-motion digital video.

A separate version of the disc (required because of compression differences) will allow TV-quality video playback when the disc is used on a computer outfitted with an MPEG board. So far, only Fremont, Calif., company Sigma Designs makes these boards; its ReelMagic Board costs \$350-\$450, depending on the version.

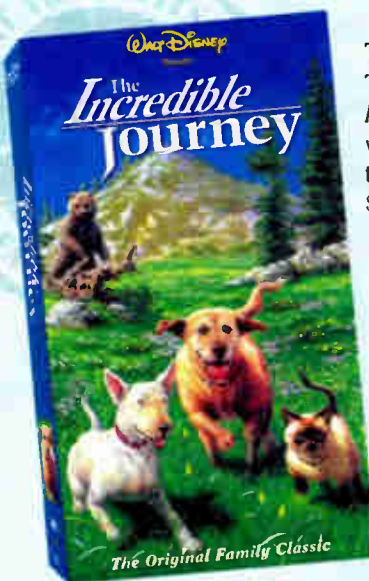
Some copies of the MPEG version, which will be launched later in June, will be bundled with ReelMagic products, the company says.

“With MPEG’s breakthrough in high-quality video, the computer will become as viable an entertainment medium as the TV,” says Sigma Designs chairman/CEO Tinh Tran.

Both versions list for \$59.95, and will be available in music and computer stores, Aber says. Distribution still was being hammered out at press time.

YOUR PASSPORT TO HOME VIDEO

The Inspiring Movie That Started It All!
The Incredible Journey Is Homeward Bound!

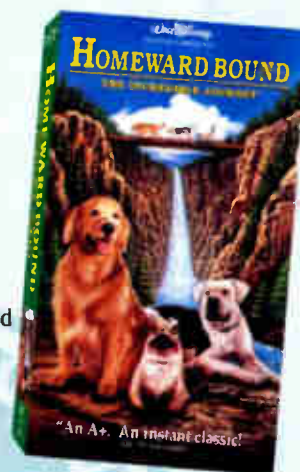


Stock #147

The Incredible Journey

The millions who love *Homeward Bound* will want to own the original theatrical hit.

\$19.99*



Stock #1801

Homeward Bound

Over 6 million units sold to date with purchase intent still strong!

\$22.99*



**Prebook:
Will Call:
NAAD:**

YOUR PASSPORT TO IN-STORE SUPPORT!



45-PIECE
PREPACK
STOCK #2869

ALSO AVAILABLE:
24-PIECE PREPACK STOCK #2870

Plus These Popular Family Hits!



Stock #2008

Super Mario Bros.

A \$20 million+ box-office hit—plus a super-hot kids’ franchise equals super-hot profits!

\$19.99*

Life With Mikey

\$14 million box office favorite starring Michael J. Fox is “very, very funny!”—ABC Radio Network

\$19.99*



Stock #2010

The Best Lineup To Make



Distributed by Buena Vista Home Video, Burbank, CA 91521. © Global Film Enterprises, Inc. © Allied Filmmakers N.V. All Rights Reserved. © Buena Vista Pictures Distribution, Inc.

NARAS SYMPOSIUM

(Continued from page 52)

be able to circumvent the record labels altogether, suggested panelist Stan Cornyn, executive VP at Media Vision.

"As an artist, I would go directly to the CD-ROM publishers and say, 'I have new ideas.' If the publisher is wise, he'll be all ears and eyes," Cornyn said.

Recording engineers also would be wise to acquire new skills and equipment if they want to remain marketable in the evolving industry, said Murray Allen, an audio engineer who is director of audio and video operations for Electronic Arts. He estimates that it would cost an engineer \$30,000 to re-tool one room in a studio with the necessary computer hardware and software to create multimedia product.

Panelists agreed that music will be the door through which the average consumer will be introduced to a wide variety of multimedia platforms. But currently, consumers of multimedia tend to be upper-class white males age 35 and older. The hardware needs to get in the hands of a wider audience, and titles need to become more diverse.

Another key issue that needs resolution, said NARAS president Michael Greene, is artist compensation. He moderated the "Record Of The Future" panel.

But Tom McGrew, VP of market development and product planning for Compton's NewMedia Inc., notes that that issue will be difficult to tackle.

"We have no model to work from," panelist McGrew said, "and we have no way to determine how to structure publishing rights and royalty rates for artists."

Greene argued that the recording industry continuously plays catch-up after new technology is introduced into the marketplace.

"We made that mistake in cable and digital radio," he said. "But now is the time for the creators to get right in the middle of [this business] and determine just what [their contribution] is worth."

The next few years will be characterized by a "shakeout" at every level of the multimedia industry, noted Chris Andrews, president of UniDisc Corp. His firm developed the "Grammy's Interactive" CD-ROM.

"This business may be somewhat unstable for a while, but that's OK because that leads to innovation," he said.

The innovation factor already is high in the industry, as musician Thomas Dolby demonstrated the authoring tool Audio Virtual Reality Engine (AVRE), which he created himself. Musician Todd Rundgren demonstrated his interactive album "No World Order."

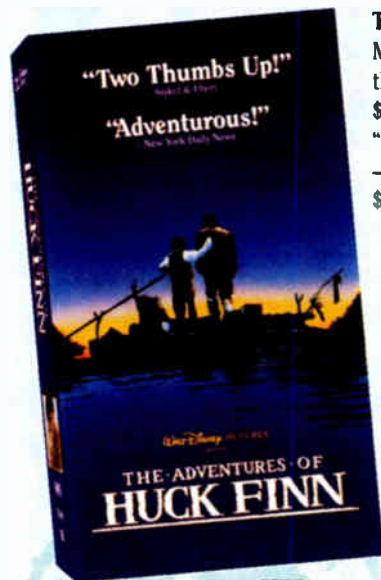
In addition, Eddie Bellinaso, a sound director and composer, demonstrated his "Substance Digizine," a CD-ROM magazine that features audio and video samples, as well as artist interviews.

A variety of innovative titles, including Brilliant Media's "Xplora 1: Peter Gabriel's Secret World," the Cryptic Corp.'s "Freak Show" by the Residents, and Graphix Zone Inc.'s "[Prince] Interactive" (see story, page 52) also were demonstrated during the symposium.

Additional panels explored "Authoring Tools And Technology" and "Multimedia Issues For Artists And Developers."

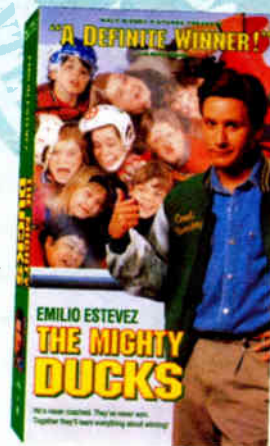
PROFITS BEGINS WITH DISNEY!

With Over \$100 Million Combined Box Office, These Are Sure To Travel!



The Adventures of Huck Finn
Mark Twain's classic tale with the classic Disney touch!
\$24 million box office!
"Two Thumbs Up!"
- Siskel & Ebert
\$19.99*

The Mighty Ducks
Score big bucks with the original \$50 million family smash that spawned the current hit sequel, "D2"! Already over one million units sold!
\$19.99*



Stock #1585 **PG**

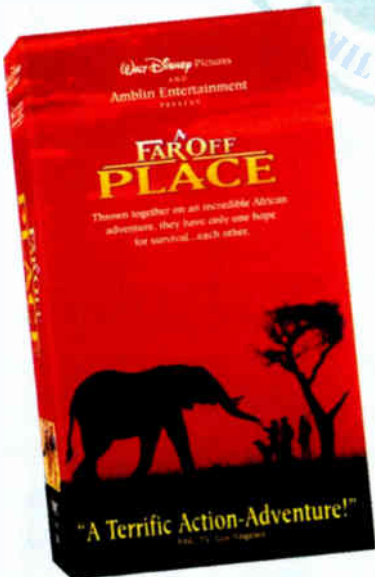
June 7
July 26
July 29

Stock #1896 **PG**



3 Ninjas
This \$30 million hit is an action-packed, high-energy treat for the whole family! Already a video best seller!
\$19.99*

Stock #1575 **PG**



A Far Off Place
The compelling saga of two brave kids thrown together on an incredible African adventure!
"Spellbinding and glorious...will make you cheer!"
-Associated Press
\$19.99*

Stock #1795 **PG**

An Acclaimed Fantasy Adventure From Jim Henson!

The Dark Crystal, Jim Henson's most imaginative and ambitious live-action fantasy adventure at a new low price!

Jim Henson VIDEO

Stock #2596 **PG**



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Summer Sales Take Off!

© Touchstone Pictures. © The Walt Disney Company and Amblin Entertainment, Inc.
© 1993 Nintendo. All Rights Reserved.



*Suggested Retail Price

Home Video

Disney Titles Expected To Join Laserdisc's Top Sellers

"ALADDIN" & "SNOW WHITE" On Disc: Two of the biggest laserdisc titles of the year are due this fall, when Image Entertainment will release Buena Vista's "Aladdin" and "Snow White" on disc at \$29.99 apiece.

The long-delayed "Aladdin" will bow Sept. 21 and list for \$29.99 in a CLV version, and \$49.99 in a letterboxed THX CAV edition. "We expect sales on 'Aladdin' to equal or surpass those of 'Beauty And The Beast,'" says Martin Greenwald, Image president/CEO. "And, taking into account the growth in hardware sales since 'Fantasia' was released, 'Snow White' has the potential to outsell even that title and become one of most successful laserdisc releases of all time."

Disney has chosen not to stagger the release of "Snow White"—as it did with "Aladdin" and "Beauty And The Beast"—and will launch the title on disc day-and-date with the VHS version, Oct. 28.

The CLV "Snow White" disc will cost \$29.99, while a deluxe CAV collector's edition will retail for \$99.99. "Jurassic Park" will probably be the biggest seller of the year, but "Snow White" and "Aladdin" should each be in the range of 200,000-300,000 units.

In other news, Image will bow Buena Vista's "Tim Burton's Nightmare Before Christmas" Nov. 16 on a \$29.99 CLV disc and a \$99.99 deluxe CAV collector's edition.

Image also has a remastered, wide-screen version of "Dark Crystal" for July, and will release a laser-only director's cut of "Tombstone" in August.

LASER SOFTWARE TALLY: Laserdisc sales last year rose 13.5% in dollar volume compared to 1992, reaching a retail value of \$285.5 million, according to the Laser Disc Association (LDA), which has released the first-ever comprehensive software sales survey for the industry. All major laserdisc title holders in the entertainment



by Chris McGowan

business participated and reported sales data for the years 1990-1993.

"It's as close as we're going to get to the real numbers. Everyone reported their figures under strict confidentiality," says Judy Anderson, executive director of the Santa Monica, Calif.-based LDA.

Of the \$285.5 million worth of discs (at retail prices) sold in 1993, karaoke titles accounted for \$18 million. Some 7 million units of movie and other non-karaoke titles were sold, worth \$267.5 million.

Previous estimates by industry experts had pegged last year's sales at more than \$300 million, but it is important to note that the LDA study includes only entertainment titles and not the vast educational and industrial markets. There are estimated to be 3,000 laser titles for classroom use alone.

LDA estimates 1990 home and karaoke sales of \$150.4 million. The following year saw a 30.6% gain to \$196.4 million, and in 1992 a 28.1% jump to \$251.6 million.

Karaoke discs totaled \$2.4 million (1990), \$5 million (1991), and \$12.6 million (1992), in the first three years of the survey.

The LDA report was compiled by Ernst & Young from quarterly reports sent in by BMG Video, Columbia TriStar, FoxVideo, Image, HomeVision/New Vision, Laser Disc Entertainment, LumiVision, MCA, Pioneer, PolyGram, Reference Recordings, Republic, Sony Music Video, Warner Home Video, and WEA Corp. Figures for studios such as MGM/UA, Disney,

(Continued on page 62)

Billboard®


FOR WEEK ENDING MAY 21, 1994

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
1	2	4	CARLITO'S WAY ◊	Universal City Studios MCA/Universal Home Video 81630	Al Pacino Sean Penn	1993	R
2	1	8	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13
3	8	3	MALICE	New Line Home Video Columbia TriStar Home Video 71773	Alec Baldwin Nicole Kidman	1993	R
4	5	3	COOL RUNNINGS	Walt Disney Home Video 2325	Leon Doug E. Doug	1993	PG
5	38	2	MRS. DOUBTFIRE	FoxVideo 8588	Robin Williams Sally Field	1993	PG-13
6	3	6	WHAT'S LOVE GOT TO DO WITH IT	Touchstone Pictures Touchstone Home Video 2011	Angela Bassett Larry Fishburne	1993	R
7	4	5	THE JOY LUCK CLUB	Hollywood Pictures Hollywood Home Video 2291	Kieu Chinh Ming-Na Wen	1993	R
8	6	12	IN THE LINE OF FIRE	Columbia TriStar Home Video 52315	Clint Eastwood John Malkovich	1993	R
9	9	9	DEMOLITION MAN	Warner Bros. Inc. Warner Home Video 12985	Sylvester Stallone Wesley Snipes	1993	R
10	10	4	THE AGE OF INNOCENCE	Columbia TriStar Home Video 52633	Daniel Day-Lewis Michelle Pfeiffer	1993	PG
11	7	8	THE GOOD SON	FoxVideo 8553	Macaulay Culkin Elijah Wood	1993	R
12	11	4	A BRONX TALE	Savoy Pictures HBO Video 90954	Robert De Niro Chazz Palminteri	1993	R
13	17	2	ANOTHER STAKEOUT	Touchstone Pictures Touchstone Home Video 2171	Richard Dreyfuss Emilio Estevez	1993	PG-13
14	15	4	FEARLESS	Spring Creek Production Warner Home Video 12986	Jeff Bridges Rosie Perez	1993	R
15	14	5	DAZED AND CONFUSED	Universal City Studios MCA/Universal Home Video 81495	Jason London Rory Cochrane	1993	R
16	12	9	STRIKING DISTANCE	Columbia TriStar Home Video 53683	Bruce Willis Sarah Jessica Parker	1993	R
17	13	4	THE BEVERLY HILLBILLIES	FoxVideo 8561	Lily Tomlin Cloris Leachman	1993	PG
18	NEW ►		FLESH AND BONE	Paramount Pictures Paramount Home Video 32899	Dennis Quaid Meg Ryan	1993	R
19	20	2	MR. JONES	Columbia TriStar Home Video 52353	Richard Gere Lena Olin	1993	R
20	16	8	JUDGMENT NIGHT ◊	Largo Entertainment MCA/Universal Home Video 51563	Emilio Estevez Cuba Gooding, Jr.	1993	R
21	18	10	SON-IN-LAW	Hollywood Pictures Hollywood Home Video 1998	Pauly Shore	1993	PG-13
22	19	11	THE MAN WITHOUT A FACE	Warner Bros. Inc. Warner Home Video 12987	Mel Gibson	1993	PG-13
23	NEW ►		BATMAN: MASK OF THE PHANTASM	Warner Bros. Inc. Warner Home Video 15500	Animated	1993	PG
24	22	7	GETTYSBURG	Turner Entertainment Co. Turner Home Entertainment 6139	Tom Berenger Jeff Daniels	1993	PG
25	21	9	MUCH ADO ABOUT NOTHING	Columbia TriStar Home Video 71753	Kenneth Branagh Emma Thompson	1993	PG-13
26	23	8	MANHATTAN MURDER MYSTERY	Columbia TriStar Home Video 71393	Woody Allen Diane Keaton	1993	PG
27	25	5	FATHER HOOD	Hollywood Pictures Hollywood Home Video 2226	Patrick Swayze	1993	PG-13
28	24	8	SO I MARRIED AN AXE MURDERER	Columbia TriStar Home Video 52423	Mike Myers Nancy Travis	1993	PG-13
29	NEW ►		RUBY IN PARADISE	Republic Pictures Home Video 3470	Ashley Judd Todd Field	1993	R
30	27	11	THE PROGRAM	Touchstone Pictures Touchstone Home Video 2312	James Caan Halle Berry	1993	R
31	26	14	KALIFORNIA	PolyGram Video 4400889333	Brad Pitt Juliette Lewis	1993	NR
32	36	7	UNDERCOVER BLUES	MGM/UA Home Video 903063	Kathleen Turner Dennis Quaid	1993	PG-13
33	30	10	THE MAGIC VOYAGE	Hemdale Home Video 7215	Animated	1993	G
34	39	2	POLAR BEAR KING	Capella Intl. Inc. Hemdale Home Video 7206	Maria Bonnevie Jack Fieldstad	1994	PG
35	29	10	STRICTLY BALLROOM	Miramax Films Touchstone Home Video 1701	Paul Mercurio Tara Morice	1993	PG
36	33	5	MONEY FOR NOTHING	Hollywood Pictures Hollywood Home Video 2313	John Cusack	1993	R
37	40	10	NEEDFUL THINGS	New Line Home Video Columbia TriStar Home Video 53223	Ed Harris Max Von Sydow	1993	R
38	35	20	SLEEPLESS IN SEATTLE	Columbia TriStar Home Video 52413	Tom Hanks Meg Ryan	1993	PG
39	34	6	MR. WONDERFUL	Warner Bros. Inc. Warner Home Video 12988	Matt Dillon Annabella Sciorra	1993	PG-13
40	37	10	FOR LOVE OR MONEY ◊	Universal City Studios MCA/Universal Home Video 81511	Michael J. Fox Gabrielle Anwar	1993	PG

◊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.



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	With Honors (Warner Bros.)	3,741,737	1,222 3,062	1	9,171,274
2	Four Weddings and a Funeral (Gramercy)	3,645,515	1,064 3,426	8	30,241,801
3	3 Ninjas Kick Back (TriStar)	3,556,310	2,038 1,745	—	3,556,310
4	Clean Slate (MGM)	3,136,130	1,457 2,152	—	3,136,130
5	No Escape (Savoy)	3,125,453	1,765 1,771	1	9,216,480
6	Bad Girls (20th Century Fox)	1,621,483	1,789 906	2	11,851,719
7	You So Crazy (Samuel Goldwyn)	1,469,074	472 3,112	1	5,438,851
8	The Inkwell (Buena Vista)	1,382,326	513 2,695	2	5,990,357
9	Schindler's List (Universal)	1,129,050	1,170 965	20	89,595,683
10	The Paper (Universal)	1,119,460	1,004 1,115	7	33,029,575

Video Previews

EDITED BY CATHERINE APPLEFELD

MUSIC

Madonna, "The Girlie Show—Live Down Under," Warner Reprise Video, 120 minutes, \$29.98.

In its one-time, pay-per-view incarnation, Madonna's visit to the land Down Under earned HBO its highest ratings of last year. Which proves that no matter how raunchy, how overexposed, the Material Girl remains a pop-music enigma worthy of attention on a grand scale. Sixteen songs, and as many outfit changes, grace this revue-style concert-cum-fashion show that parades itself in grand fashion and occasionally degenerates into a silly, sexpot exercise. The scantily clad, fawning entourage that accompanies "Erotica," for example, just manages to cross the line from the sublime to the ridiculous, which calls to mind the question of whether a full dance troupe is necessary for every number. Other eye-popping moments include the opening sequence, "Vogue," and "Express Yourself." Material manages to cover the whole of Madonna's career, and fans will proudly purchase.



U2, "Zoo TV: Live From Sydney," PolyGram Video, 120 minutes, \$19.95.

The 28 cameras that were employed to capture the music and mood at the Sydney Football Stadium at first blush might seem a bit excessive, but just minutes into this video masterpiece, viewers will be praising the merits of each and every one. A veritable blizzard of hi-tech artistry, in the form of U2's performance footage and additional visual assaults (courtesy of Brian Eno and psycho-socio-politically active video troupe Emergency Broadcast Network), blows up a real treat for fans. As for the material covered, no one will be left wanting. The hits blanket the group's career, from numbers such as "Where The Streets Have No Name" through the most recent chart-toppers from "Achtung Baby" and "Zooropa." PolyGram Video couldn't have selected a finer project to kick off its "Videos Worth Listening To" campaign.

CHILDREN'S

"The Last Unicorn," Family Home Entertainment, 93 minutes, \$14.98.



A laundry list of Hollywood personalities, including Alan Arkin, Mia Farrow, Jeff Bridges, and Angela Lansbury, lend their voices to Family Home Entertainment Theatre's mildly maudlin tale, which finds a lonely unicorn going to great lengths to hit home the lesson that beauty is in the eye of the beholder. Those who behold "The Last Unicorn" will find a charming, albeit slightly creepy (a scene implying the pecking to death of a witch by a vulture is a bit unpleasant) presentation that is best suited to older children, who will understand the magic subtlety between those who can see the beauty of a true unicorn and those who can't differentiate it from a run-of-the-mill stallion. Animation is top-notch, and story is ultimately uplifting.

"My First Skates," Independent Productions (610-437-9689), approximately 30 minutes, \$19.95.

Low-budget program takes a stab at instructing children on skating safety and how to pull off some pretty fancy tricks—from bunny hops to skating backward—on the ice. Unfortunately, although its intentions are good, the final product falls flat because it is encumbered with poor production values, a lackluster script, and a general dearth of genuine enthusiasm for the project on the part of both the host and her young entourage. Even Maximilian the skating St. Bernard, clearly thrown into the mix just for novelty's sake, won't keep young viewers' attention from slipping away. It's a shame, because a quality program aimed at getting children started on the road to become the next Nancy Kerrigan or Scott Hamilton would be a welcome addition to the retail shelf.

HEALTH/FITNESS

"Denise Austin: TrimWalk," Parade Video (201-344-4214), 42 minutes, \$24.98.

ESPN fitness personality Austin's 16th home video targets her broadest audience yet with a program of tips on how to walk off excess weight and tone muscles. First part of the video details the correct walking posture and form, how often people should walk to achieve various fitness goals, and the various intensity levels. In part two, Austin runs through her stretch and tone workout, which she suggests participants use to accompany the TrimWalk workout. The routine is thorough and well-rounded; however, because the program focuses on walking, something viewers can't do in front of the television set, it likely will generate only one or two viewings and then be shelf-bound.

sell-through and rental and will find enthusiastic audiences in both markets.

INSTRUCTIONAL

"Destination Sportstown: The Ultimate Triathlon Video," Cherub Productions (303-629-3072), 78 minutes, \$29.95.



This high-action, high-intensity video provides triathletes-to-be with the motivation and confidence-building skills necessary to get out of the gate. The rest will be up to them. Six-time Ironman champion Dave Scott hosts the swirling pastiche of interview clips and action shots, and world-class athletes including Ray Browning, Melissa Mantak, Colleen Cannon, Andy Carlson, Cristian Bustos, and others provide plenty of first-hand knowledge about the physical, mental, and emotional skills necessary to get the job done. Program is best suited to the intermediate-level athlete, although beginners and pros alike will find something to chew on here.

"It's Your Back: Volume I," Family Experiences Productions Inc. (512-338-1318), approximately 25 minutes, \$24.95 (home use only).

Initially available only to hospitals, schools, and other institutions, this video takes on a decidedly scholarly tone as it teaches viewers how to, well, watch their backs. Volume I covers potential back breakers lurking at home and the office, and includes segments on sleeping patterns, driving positions, couch-potato posture, the most supportive way to walk and the importance of proper shoes, the effects of stress on the back, lifting heavy objects, gardening, and more. Family Experiences has included an activities log in its package, as well as sporadic on-screen "pop quizzes," both of which tend to make viewing seem more like homework than a pleasurable exercise. FEPI also just released "Nutrition Facts: The New Food Label," a guide to getting the most out of the FDA/USDA's mandated new food labels.

DOCUMENTARY

"Queen Of The Elephants," Discovery Channel Home Entertainment Group (301-986-1999), 90 minutes, \$59.95.



British author Mark Shand consummates his love affair with the elephant on the 300-mile elephant-back journey across India documented in this moving, albeit sometimes slow-moving, family documentary. Accompanying Shand on the trek is the nation's only female elephant trainer, Parvati Barua, and the program is as much about this mysterious woman and her wealth of knowledge as it is about the gargantuan creatures she manages to tame. Together Shand and Barua explore the dilemmas confronting the elephant and their enduring importance to the Indian culture. Photography, of the varying terrain and people, is exquisite, and the narration is engaging. Discovery's first feature-length release, "Queen Of The Elephants" is priced midpoint between

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.

Billboard

FOR WEEK ENDING MAY 21, 1994

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		Type	Suggested List Price
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers		
			★★ NO. 1 ★★			
1	1	3	LIVE Curb Video 177706	Ray Stevens	LF	16.98
2	2	9	LIVE AT THE ACROPOLIS Private Music BMG Home Video 82163	Yanni	LF	19.98
3	4	55	COMEDY VIDEO CLASSICS ▲ ² Curb Video 177703	Ray Stevens	LF	16.98
4	3	2	THE GIRLIE SHOW-LIVE DOWN UNDER Warner Reprise Video 3-38393	Madonna	LF	29.98
5	6	4	KICKIN' IT UP A*Vision Entertainment 50656-3	John Michael Montgomery	SF	12.98
6	5	31	OUR FIRST VIDEO ▲ ² Zoom Express BMG Kidz 30039-3	Mary-Kate & Ashley Olsen	SF	12.98
7	NEW		INDIAN OUTLAW Curb Video 177708	Tim McGraw	LF	16.98
8	8	30	GREATEST HITS ● MCA Music Video 10932	Reba McEntire	LF	19.98
9	10	28	LIVIN', LOVIN', & ROCKIN' THAT JUKEBOX ● Arista Records Inc. 6 West Home Video 15725-3	Alan Jackson	LF	14.98
10	14	88	REBA IN CONCERT ● MCA Music Video 10380	Reba McEntire	LF	14.98
11	7	24	LIVE SHIT: BINGE & PURGE Elektra Entertainment 5194	Metallica	LF	89.98
12	13	99	THIS IS GARTH BROOKS ▲ ⁸ Liberty Home Video 40038	Garth Brooks	LF	24.98
13	9	23	MARIAH CAREY Columbia Music Video 19V49179	Mariah Carey	LF	19.98
14	11	2	THE MAKING OF ESTRANGED HOME VIDEO Geffen Home Video 39545	Guns N' Roses	LF	16.98
15	18	65	I STILL BELIEVE IN YOU ▲ MCA Music Video 10679	Vince Gill	SF	9.98
16	12	24	DANGEROUS: THE SHORT FILMS Epic Music Video 19V49164	Michael Jackson	LF	19.98
17	25	75	THIS IS MICHAEL BOLTON ▲ Columbia Music Video 19V-49159	Michael Bolton	LF	19.98
18	16	62	DELICATE SOUND OF THUNDER ▲ ⁴ Columbia Music Video 24V-49019	Pink Floyd	LF	24.98
19	15	8	HILLBILLY ROCK MCA Music Video 10881	Marty Stuart	SF	9.98
20	17	7	PAUL IS LIVE PolyGram Video 8006305273	Paul McCartney	LF	19.95
21	19	14	ALAPALOOZA: THE VIDEOS Scotti Bros. Video BMG Home Video 754923	"Weird Al" Yankovic	SF	9.98
22	22	7	SO FAR SO GOOD (AND MORE) PolyGram Video 4400895413	Bryan Adams	LF	24.95
23	21	25	VULGAR VIDEO A*Vision Entertainment 50345-3	Pantera	LF	16.98
24	24	58	THE PREMIERE COLLECTION ENCORE ● PolyGram Video 4400861533	Andrew Lloyd Webber	LF	19.95
25	20	79	BEYOND THE MIND'S EYE ▲ ² Miramar Images Inc. BMG Video 7233380018-3	Jan Hammer	LF	19.98
26	30	120	GARTH BROOKS ▲ ⁴ Capitol Video 40023	Garth Brooks	LF	14.95
27	23	67	FOR MY BROKEN HEART ▲ ² MCA Music Video 10528	Reba McEntire	SF	9.98
28	RE-ENTRY		IN CONCERT ▲ ⁸ PolyGram Video 0712233	Carreras - Domingo - Pavarotti	LF	29.95
29	35	12	A TOUCH OF MUSIC IN THE NIGHT A*Vision Entertainment 50660	Michael Crawford	LF	19.98
30	28	28	CALL OF THE WILD BMG Video 66311-3	Aaron Tippin	SF	9.98
31	26	9	RHYTHM, COUNTRY & BLUES MCA Music Video 10876	Various Artists	LF	19.98
32	RE-ENTRY		ROOF PARTY Columbia Music Video 14V49188	Neil Diamond	SF	14.98
33	38	6	ELVIS ALOHA FROM HAWAII LightYear Ent. BMG Video 75042-3	Elvis Presley	LF	19.98
34	29	84	LIVE AT THE EL MOCAMBO ● Epic Music Video 19V-49111	Stevie Ray Vaughan	LF	19.98
35	31	29	THE VIDEO COLLECTION ● PolyGram Video 4400877893	Billy Ray Cyrus	SF	14.95
36	27	30	NAOMI & WYNONNA-THE FAREWELL TOUR ● MPI Home Video MP6350	The Judds	LF	19.98
37	RE-ENTRY		VAGABOND HEART TOUR Warner Reprise Video 38300	Rod Stewart	LF	24.98
38	36	25	GREATEST VIDEO HITS: VOL. 2 Curb Video 777043	Sawyer Brown	LF	19.95
39	RE-ENTRY		ONE VOICE Barwood Films Ltd. FoxVideo 5150	Barbra Streisand	LF	19.98
40	40	30	ALMOST GOODBYE MCA Music Video 10850	Mark Chesnutt	SF	9.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1993, Billboard/BPI Communications.

Home Video

LASER SCANS

(Continued from page 60)

Paramount, and others were included in the data of Warner, Image, and Pioneer. The karaoke information was provided by KISA (the Karaoke International Sing-Along Association).

THE 8,000-DISC CATALOG: And speaking of software, NewVisions has just published its spring/summer '94 edition of the "Laser Video File" catalog (\$7.95), which lists more than 8,000 laser titles. Also included in the 464-page paperback are a directory of laser distributors, a section on home-theater systems, and a hardware chart that compares 50 different players. NewVisions is located in Paramus, N.J.

MCA will launch "In The Name Of The Father" (widescreen, Digital Dolby Surround Stereo, \$39.98) on laserdisc July 6. Jim Sheridan directed this film, based on political prisoner Gerry Conlon's autobiographical novel. The standout cast is headed by Daniel Day-Lewis and Emma Thompson. Once again, the laser edition of the movie retains the full theatrical image, while the VHS version will lose 28% of the picture due to pan-scan cropping.

On Aug. 17, MCA debuts "Beethoven's 2nd" (widescreen, \$24.98).

COLUMBIA TRISTAR'S "Philadelphia," with Tom Hanks and Denzel Washington (\$39.95), bows June 29. Jason Robards, Antonio Banderas, and Joanne Woodward are also in the Jonathan Demme movie. Due June 22 is Walter Hill's "Geronimo" (\$34.95).

WIDESCREEN TVs & DISCS: Toshiba is now shipping its latest 16:9

widescreen TV set with two letterboxed Warner Home Video laserdiscs. The Toshiba TheaterWide Model TW56D90 is a 56-inch set with a rear-projection screen and Dolby Pro Logic sound. Packaged with it are two special editions of "Free Willy" and "Unforgiven" that have been adapted to exactly fit the 16:9 screen. Craig Eggers, CTV product manager for Toshiba America Consumer Products, predicts that viewing these titles on the set "will certainly delight the most avid videophiles, particularly widescreen enthusiasts."

There's one catch, though: the TW56D90 has a list price of \$4,995, so you're going to have to be a high roller to purchase one. But the packaging of letterboxed laserdiscs with 16:9 TVs looks to be a trend of the near future.

PIONEER has introduced one of the

most affordable dual-side laser players on the market: the CLD-D503, which will retail for \$650 but is expected to sell in stores for under \$500. The unit has direct audio CD loading and digital video noise reduction. Pioneer also has three other new players: the CLD-703 (dual-side play, eight-bit digital field memory, \$1220), the CLD-M403 (LaserKaraoke features, microphone, multi-CD play, \$770), and the CLD-S303 (Karaoke, microphone, \$650).

FIGHTING AIDS: Pioneer is making a \$2 donation to the Video Industry AIDS Action Committee for every copy of HBO's "And The Band Played On" purchased by Pioneer dealers. The

\$39.95 disc debuts June 15.

WARNER just released "Chisum" (wide, \$34.98) and "The Cowboys" (wide, \$39.98) with John Wayne. "Grumpy Old Men" (wide, \$34.98) bows July 6, followed by Abel Ferrara's "Body Snatchers" and Oliver Stone's "Heaven And Earth" (both wide, \$39.98) July 13, and Steven Seagal's "On Deadly Ground" (wide, no SLP) July 20.

PIONEER has LIVE's "The Piano" (\$39.95) for May 25 and Paramount's "Wayne's World 2" (wide or pan-scan, \$34.95) June 8. Just out is "Boeing Boeing" (\$34.95), with Jerry Lewis and Tony Curtis.

COLUMBIA TRISTAR recently launched 10 notable titles: Stanley Kubrick's "Dr. Strangelove," Brian DePalma's "Body Double," the thriller "Mortal Thoughts," and the helicopter action film "Blue Thunder" with Roy Scheider (all wide, \$34.95). Also, Martin Scorsese's "The Age Of Innocence," "Against All Odds," a restored "Midnight Express" (each wide, \$39.95), and a restored "The Wild One," "The Freshman," and "Qiu Ju" (\$34.95 apiece). Titles on the above list are at their finest quality on disc, with aspect ratios intact. If you watch "Blue Thunder" on VHS, you'll miss 43% of the screen image.

Billboard®

FOR WEEK ENDING MAY 21, 1994

Top Laserdisc Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
*** NO. 1 ***								
1	NEW ▶		MRS. DOUBTFIRE	FoxVideo Image Entertainment 8588-85	Robin Williams Sally Field	1993	PG-13	39.98
2	1	7	THE FUGITIVE	Warner Bros. Inc. Warner Home Video 21000	Harrison Ford Tommy Lee Jones	1993	PG-13	39.98
3	NEW ▶		CARLITO'S WAY ◊	Universal City Studios MCA/Universal Home Video 41630	Al Pacino Sean Penn	1993	R	39.98
4	2	9	DEMOLITION MAN	Warner Bros. Inc. Warner Home Video 12985	Sylvester Stallone Wesley Snipes	1993	R	34.98
5	4	3	A BRONX TALE	Savoy Pictures Pioneer LDCA, Inc. 90954	Robert De Niro Chazz Palminteri	1993	R	39.95
6	6	3	GETTYSBURG	Turner Entertainment Co. Image Entertainment 6139	Tom Berenger Jeff Daniels	1993	PG	89.95
7	3	5	WHAT'S LOVE GOT TO DO WITH IT	Touchstone Pictures Image Entertainment 2011	Angela Bassett Larry Fishburne	1993	R	39.99
8	NEW ▶		BATMAN: MASK OF THE PHANTASM	Warner Bros. Inc. Warner Home Video 15500	Animated	1993	PG	34.98
9	9	3	FEARLESS	Spring Creek Production Warner Home Video 12986	Jeff Bridges Rosie Perez	1993	R	34.98
10	5	3	DAZED AND CONFUSED	Universal City Studios MCA/Universal Home Video 41826	Jason London Rory Cochrane	1993	R	34.98
11	NEW ▶		MALICE	New Line Home Video Columbia TriStar Home Video 71776	Alec Baldwin Nicole Kidman	1993	R	39.99
12	NEW ▶		THE GIRLIE SHOW-LIVE DOWN UNDER	Warner Reprise Video 6-38393	Madonna	1994	NR	39.98
13	7	5	THE BRIDGE ON THE RIVER KWAI	Columbia TriStar Home Video 79616	William Holden Alec Guinness	1957	NR	49.95
14	8	11	IN THE LINE OF FIRE	Columbia TriStar Home Video 52316	Clint Eastwood John Malkovich	1993	R	34.95
15	10	5	THE GOOD SON	FoxVideo Image Entertainment 8553	Macaulay Culkin Elijah Wood	1993	R	39.98
16	16	111	TERMINATOR 2: JUDGMENT DAY-SPECIAL EDITION	Carolco Home Video Pioneer LDCA, Inc. 82997	A. Schwarzenegger Linda Hamilton	1991	R	49.95
17	12	3	M BUTTERFLY	Geffen Pictures Warner Home Video 12984	Jeremy Irons John Lone	1993	R	34.98
18	14	5	WE'RE BACK!: A DINOSAUR'S STORY ◊	Amblin Entertainment MCA/Universal Home Video 41907	Animated	1993	G	24.98
19	13	9	MUCH ADO ABOUT NOTHING	Columbia TriStar Home Video 71756	Kenneth Branagh Emma Thompson	1993	PG-13	34.95
20	15	9	STRIKING DISTANCE	Columbia TriStar Home Video 53686	Bruce Willis Sarah Jessica Parker	1993	R	34.95
21	21	7	JUDGMENT NIGHT ◊	Universal City Studios MCA/Universal Home Video 41890	Emilio Estevez Cuba Gooding, Jr.	1993	R	34.98
22	17	17	TRUE ROMANCE	Morgan Creek Productions Inc. Warner Home Video 12992	Christian Slater Patricia Arquette	1993	NR	39.98
23	23	19	RISING SUN	FoxVideo Image Entertainment 8520	Sean Connery Wesley Snipes	1993	R	39.98
24	11	13	HARD TARGET ◊	Universal City Studios MCA/Universal Home Video 41824	Jean-Claude van Damme	1993	R	34.98
25	NEW ▶		YANNI: LIVE AT THE ACROPOLIS	Private Music BMG Home Video 82116-6	Yanni	1994	NR	29.98

◆ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1994, Billboard/BPI Communications.

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Standing On Her Own. Elektra Entertainment artist Sandra St. Victor, formerly of R&B collective the Family Stand, recently worked on her upcoming solo album with producer Andre Betts and special guests. Shown at New York's Greene Street Studios, from left, are Living Colour guitarist Vernon Reid; guitarist Ronny Drayton, whose credits include the Family Stand and Nona Hendryx; St. Victor; Elektra A&R director Michael Alago (standing); and Betts.

Engineer Shuffle Rocks Mastering Biz Masterdisk, Sterling Gear Up For Additional Staff

■ BY PAUL VERNA

NEW YORK—In a business as notorious for its volatility as the record industry, mastering engineers are a beacon of stability, their tenures measured in years or decades rather than weeks or months.

That's why the job transitions of two of New York's top engineers—Sterling Sound's Greg Calbi and the Hit Factory's Tom Coyne—have rocked the otherwise staid mastering business to an extent not felt since Bob Ludwig left Masterdisk last year to open his Gateway Mastering studio in Portland, Maine.

Calbi has joined Masterdisk after 18 years at Sterling Sound, while Coyne has filled the void left by Calbi at Sterling following five years at the Hit Factory and, previously, a 10-year stint at Frankford/Wayne.

Both houses are undergoing sig-

nificant changes to accommodate the arrival of their new engineers. Masterdisk Corp. is building a new room, Studio 5, for Calbi's use. It will be outfitted with a Neve digital console with Prism EQ, a Sonic Solutions 20-bit editing system, Pro Ac Response 4 monitors (the first installation in New York, according to Calbi), Audio Research amps and preamps, a Studer 820 analog playback deck (outfitted with Cello electronics), Manley and DCS A/D converters, and a host of analog and digital signal-processing equipment.

"It's going to be a fantastic, audiophile-sounding room with all brand-new gear in it and 20-bit editing capability," says Calbi of the Jim Maher-designed suite, which is scheduled to begin operation in June. ("If you come now," says Calbi, "the walls aren't even taped up yet.")

Calbi joins veterans Howie

Weinberg, Scott Hull, Andy Van Dette, and Tony Dawsey.

Meanwhile, Sterling Sound also has installed a Sonic Solutions digital audio platform, taking the facility into the 20-bit realm. Its other features include a Neve DTC, a Harmonia Mundi digital 20-bit console, an Apogee 500E 18-bit A/D converter, an Apogee 1000E-20 20-bit D/A converter, and a DCS 900B A/D.

Sterling veteran Bob Tis has been promoted to technical director of the facility, responsible for ensuring that every room has maximum flexibility.

"The way the room was set up by Bob, he's left me many options to fill any needs in terms of expandability, etc.," says Coyne, who has mastered more than 200 gold and platinum records, including R. Kelly's pop/R&B smash "Bump N' Grind." At Sterling, he will work with veterans George Marino, Ted Jensen, and José Rodríguez.

Sterling COO David Anderson says the facility had planned to expand even before Calbi left, and that other recruitments may follow in the wake of Coyne's.

Bill Laswell's Greenpoint: A Golden Opportunity

■ BY BRADLEY BAMBARGER

NEW YORK—The art of alchemy endures in Brooklyn.

On an almost daily basis, master catalyst Bill Laswell melds disparate elements into a precious mix at his Greenpoint Studios, an informal sonic laboratory-cum-refuge where musicians and engineers are free to create without the burden of ticking clocks or other nonmusical hindrances.

Forging cross-cultural synergies between musicians who might seem to have little in common, Laswell has formed a sympathetic community of singularly gifted players from around the world—from former Funkadelic keyboardist Bernie Worrell to Indian violin virtuoso Shankar, from African multi-instrumentalist Foday Musa Suso to guitar phenom Buckehead.

The musical worlds Laswell has brought together at Greenpoint collide on such mind-bending albums as Material's "Hallucination Engine," Nicky Skopelitis' "Ekstasis," and Praxis' "Transmutation," all recorded for Laswell's Island-distributed Axiom label.

The most frequent contributor to Laswell's productions is guitarist Skopelitis, who says the extraordinary results achieved at Greenpoint stem from its relaxed atmosphere and Laswell's sharply focused work sensibility.

"It's a controlled environment," says Skopelitis. "It's Bill's environment, and one that's devoid of stress and anxiety. Not to sound

like a hippie, but there's a vibe that permeates everything that goes on there."

According to Laswell, recording studios are often restrictive—even counterproductive—because the artist is paying a steep price to be there.

"You're victimized by that reality, that you're in someone else's place," he says. "When I'm working [at Greenpoint], I don't feel like I'm intruding. We have freedom, and performances happen [as if the artists were] in their own home, in an environment where they have a comfortable feeling. There's not another session coming in; there aren't people listening whom you don't know."

"Ultimately, musicians are not about instruments, and making records is not about equipment," Laswell adds. "It's about ideas. It's about expression."

With his long history of working in improvisational settings both as a bassist and as a producer—playing in such incendiary post-jazz outfits as Last Exit and directing such landmark recordings as Sonny Sharrock's "Ask The Ages"—Laswell knows how to merge spontaneous invention with studio craft without sacrificing either. The recording of "Hallucination Engine" took place intermittently over two to three years, with some players even overdubbing on parts they had cut a year or two before. Like Teo Macero's shaping of Miles Davis' expansive studio improvisations, Laswell and his main engineers, Robert Musso and

Oz Fritz, mold and mutate of-the-minute performances long after the soloists depart, realizing the recordings through creative tape manipulation.

A large, warehouse-like former rehearsal space, Greenpoint's most distinguishing feature is the absence of a control room; the consoles and monitors are set off by 6-by-6-foot movable, wall-like foam baffles.

While Laswell admits that Greenpoint's setup is "primitive" compared to other state-of-the-art facilities, he says he dislikes control rooms because they force "a big separation between the technical side and the musical side. At Greenpoint, we're all in the same room—and, in some cases, playing

'It's so relaxed, people don't feel like they're on the bridge of the Starship Enterprise'

right in the engineering area. It makes communication more direct."

"Greenpoint is less pretentious than most other studios I've worked in," says Musso. "Because it's so relaxed and open, people don't walk in and feel like they're on the bridge of the Starship Enterprise. So they tend to play better, and it shows on the records we make."

Laswell and company document the proceedings at Greenpoint on 24 tracks, using two Neve 8058 consoles with type 1066 EQ, Studer A80 Mark III and RC A80 half-inch tape machines, and Sony 2500 DAT and Panasonic 3700 Pro

DAT recorders. They occasionally bring in a Sony 3348 for 48-track digital remixes. The team relies on a host of outboard gear, according to Musso, particularly the Eventide H3000 harmonizer, Zoom 9030 multi-effects unit, and Akai S1000 samplers with extended memory, as well as a dbx 120X subharmonic synthesizer.

Greenpoint is used exclusively for Laswell's productions, although sometimes he lends the studio out for favors. The only other production team to have rented the facility has been Hank Shocklee & the Bomb Squad, who worked on some of the upcoming Public Enemy record there. Laswell says he goes outside Greenpoint only for field recordings, as he did in Morocco for the Master Musicians of Jajouka's "Apocalypse Across The Sky," or when he has to accommodate unusually large groups, as he did on Henry Threadgills' "Too Much Sugar For A Dime."

The ease and economy of Greenpoint have so facilitated Laswell's output that he has had to create offshoot labels like Subharmonic (the "Divination" ambient dub series) and Strata ("Dreamatorium" by Death Cube K, aka Buckethead) to avoid overloading Axiom. He also produces albums for such outside labels as CMP.

The newest Axiom release out of Greenpoint is Chinese vocalist Liu Sola's "Blues In The East." Other recent sessions have included an all-star Axiom funk project and an album featuring ambient treatments of Axiom recordings.

Thoroughly devoted to his mission, Laswell works nearly 350 days a year, including the odd tour or two. "There's no rest, and you're never done," he says.

RARE TALENT

"We see where the technology is going, and we want to expand our own horizons by adding the right people," says Anderson. "That's why these changes, Greg's and Tom's, are very important, because it's hard to find talent. I believe there's X amount of talent out there, but the great guys . . . there just aren't that many of them."

In fact, talent is so precious in the mastering industry that engineers take their clientele with them wherever they go, according to Coyne, who has carved a niche for himself as a rap and hip-hop specialist.

"The equipment in a room is only as good as the engineer pushing the buttons, so in that respect, it's a personality-driven industry," he says. "Clients come for a certain sound, and over the years you develop a rapport with them and strive for that sound."

Calbi—who describes himself as a "generalist" whose range spans alternative rock, jazz, dance, and hard rock—agrees that the industry centers on the engineers.

"The mastering engineers in this town have been doing this for so long that the studios really don't have the clientele now, the engineers do, and I think when Bob Ludwig moved he showed that the people will move with the engineer," he says. "There hasn't been much movement of engineers since Herb Powers and Tom Coyne went from Frankford/Wayne to the Hit Factory about five years ago."

FILLING DEMAND

Despite Ludwig's success—he recently told Billboard his biggest problem has been filling the tremendous demand he's had since he

(Continued on next page)



Wiz-Kid. Producer Gary G-Wiz, center, was recently at New York's Hit Factory working on tracks for the upcoming Public Enemy album, "Muse Sick N Hour Mess Age," due from Def Jam Records this summer. Shown with G-Wiz behind the 60-input Neve VRP with Flying Faders, from left, are assistant Studdah Man and engineer Nick Sansano.

ENGINEER SHUFFLE ROCKS MASTERING BIZ

(Continued from preceding page)

set up his own shop—Sterling's Anderson does not foresee a flurry of entrepreneurial activity on the part of engineers. He says, for one, that a studio readily provides the types of support mechanisms that a startup operation needs to work hard to develop, like a front office that keeps the bookings going.

Also, the price of starting up a facility, even with increasingly affordable high-end equipment, is still astronomical, according to Anderson.

"It's a very pricey situation," he says. "There's a financial aspect that must be a deterrent in some way."

Calbi disagrees. He says, "As

the cost of all this stuff comes down, you've got a lot of Sonic Solutions operators, and anybody who buys a bunch of analog gear

and has good ears and good monitors could start a studio. I think you'll see a lot more changes in the next couple of years."



Talkin' 'Bout D Generation. New York glam/punk band D Generation, newly signed to Chrysalis/ERG, was recently at Electric Lady Studio with producer/engineer David Bianco, seated, whose credits include Henry Rollins, Frank Black, and Tom Petty. Shown, from left, are ERG president/CEO Daniel Glass; D Generation guitarists Rick "Atomic Elf" Bacchus and Danny Sage; ERG executive VP Fred Davis; D Generation vocalist Jesse Malin; Chrysalis A&R manager Debbie Southwood-Smith; D Generation drummer Michael Wildwood and bassist Howie Pyro; and ERG VP of rock music Michael Schnapp.

Billboard

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MAY 14, 1994)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MODERN ROCK
TITLE Artist/ Producer (Label)	THE SIGN Ace Of Base/ Joker, Pop, Carr/ (Arista)	BUMP & GRIND R. Kelly/ R. Kelly (Jive)	IF BUBBA CAN DANCE (I CAN TOO) Shenandoah/ D. Cook (RCA)	GOT ME WAITING Heavy D & The Boyz/ P. Rock (Uptown)	THE MORE YOU IGNORE ME, THE CLOSER I GET Morrissey/ S. Lillywhite (Sire/Reprise)
RECORDING STUDIO(S) Engineer(s)	CHEIRON (Stockholm, SWEDEN) Dennis Pop	CHICAGO RECORDING COMPANY (Chicago, IL) Peter Mokran	SOUNDSHOP (Nashville) Mike Bradley	GREENE STREET (New York) Jamey Staub	HOOK END MANOR (Reading, ENGLAND) Chris Dickie
RECORDING CONSOLE(S)	Soundtracs Gade	Neve VR 72	Trident Vector 432	API Legacy	SSL 4048 with Focusrite
MULTITRACK/ 2-TRACK RECORDER(S) (Noise reduction)	Sony APR 24	Studer A827	Sony 3348	Studer 800	Studer A800 MKIII
STUDIO MONITOR(S)	Fountain	Lakeside/TAD	Westlake BBS15 Yamaha NS10	Meyers	Yamaha NS10 Quested
MASTER TAPE	3M 996	3M 996	Ampex 467	Ampex 499	3M 996
MIX DOWN STUDIO(S) Engineer(s)	CHEIRON (Stockholm, SWEDEN) Dennis Pop	CHICAGO RECORDING COMPANY (Chicago, IL) Robert Kelly Peter Mokran	SOUNDSHOP (Nashville) Lynn Peterzell	GREENE STREET (New York) Jamey Staub	HOOK END MANOR (Reading, ENGLAND) Chris Dickie
CONSOLE(S)	Soundtracs	SSL 4064G With Ultimotion	Trident Vector 432	Amek/Massenburg APC 1000	SSL 4048 with Focusrite
MULTITRACK/ 2-TRACK- RECORDER(S) (Noise reduction)	Sony APR 24	Studer A827	Sony 3348	Studer A820	Otari MTR90
STUDIO MONITOR(S)	Fountain	Lakeside/TAD	Westlake BBS15 Yamaha NS10	Quested	Yamaha NS10 Quested
MASTER TAPE	3M 996	3M 996/DAT	Ampex 499	Ampex 499	3M 996
MASTERING (ALBUM) Engineer	STERLING SOUND Jose Rodriguez	HIT FACTORY Tom Coyne	MASTERMIX Hank Williams	STERLING SOUND Jose Rodriguez	ABBEY ROAD Chris Blair
PRIMARY CD REPLICATOR (ALBUM)	BMG Manufacturing	BMG Manufacturing	BMG Manufacturing	Uni Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	BMG Manufacturing	BMG Manufacturing	BMG Manufacturing	Uni Manufacturing	WEA Manufacturing

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newsline...

THE ELECTRONICS INDUSTRIES ASSN. reports an 18% increase in aftermarket autosound products for the month of February, compared to the same period last year. Among the leading subcategories were in-dash cassette decks, which experienced a sales surge of 19%, to \$51 million, that month; and auto amplifiers, which underwent a 30% increase to \$16 million in sales. The EIA also reports gains in the other three major audio categories: portable audio (6.5%), components (0.7%), and systems (3.3%).

A REMINDER: The Society of Professional Audio Recording Services will hold its sixth annual technical conference on digital audio workstations May 21-22 at the Beverly Garland's Holiday Inn in North Hollywood. Among the major manufacturers scheduled to present at the SPARS event are AMS Neve/Siemens Audio, Avid, Digidesign, Fairlight, MTU, Orban, Otari, Roland, Sonic Solutions, Spectral Synthesis, and TimeLine.

ASM LABS of Marionville, Mo., is introducing a system of fiber-optic cable designed to transmit analog audio and video signals between components. Ideal for large installations where wire cable is impractical, the system uses a small device to convert an electronic signal from a component such as a CD player, VCR, tape deck, or receiver into an optical signal. The system then sends that signal over the fiber to another converter, where it's converted back to an electrical impulse. The fiber cables are marketed under the name Cobra, while the converters use the new Mongoose tag.

TOA ELECTRONICS INC. of San Francisco has introduced a line of digital signal processing products called DACsys II. Under the line will be new signal processors DP-0202 and DP-0204 and matrix/mixer DX-0808

TELARC INTERNATIONAL, the renowned classical label, has bought a PRO Spatializer 3-D audio processor. Appropriately enough, the company's first release using the technology is "The Great Fantasy Adventure Album," featuring music from such films as "Jurassic Park" and "Terminator."

BRIEFLY: British console manufacturer Soundtracs unveiled the Megas II Stage sound reinforcement board at the recent Frankfurt Musik Messe . . . Mike manufacturer Shure Bros. Inc. of Evanston, Ill., has formed a technical support group consisting of MaxAnn Buchanan (tech support/administration), Chris Lyons (distance learning), Chris Potter (broadcast/production audio), Jon Tatoes (mixer products), and Tim Vear (pro sound/installed sound) . . . Sound card manufacturer Creative Labs will use Twelve Tone Systems' Cakewalk Apprentice music software with its new Sound Blaster AWE32 audio card . . . Bose Corp. will build a new European distribution headquarters in Tongeren, Belgium . . . Galaxy Audio, maker of personal monitor Hot Spot, will move production of 5-inch speakers in-house to its Wichita, Kan., manufacturing facility.

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(Continued on page 66)

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Update

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

MAY

May 15-19, **International Council Of Shopping Centers Spring Convention**, Las Vegas Convention Center, Las Vegas. 212-421-8181.

May 16-18, **Fifth Annual Billboard International Latin Music Conference**, including **Billboard Latin Music Awards**, Hotel Intercontinental, Miami. Melissa Subatch, 212-536-5018.

May 17, **BMI Motion Picture And Television Awards Dinner**, Regent Beverly Wilshire Hotel, Beverly Hills, Calif. Stacy Nick, 310-289-6328.

May 17, **Music Industry Seminar**, presented by the New York chapter of NARAS, Lubin House, New York. Scott Klein, 212-826-0320.

May 17, **D.A.R.E. America Dinner**, honoring Motown president/CEO Jheryl Busby with the Future Of America Award, Beverly Hilton Hotel, Beverly Hills, Calif. Karen Sherlock, 213-468-3575.

May 19-21, **Undercurrents '94 National Music Conference**, Agora Metropolitan Theater, Cleveland. 216-241-1902.

May 21, **SPARS 1994 Los Angeles Business/Technical Conference On Audio Work Stations**, Beverly Garland's Holiday Inn, North Hollywood, Calif. 800-771-7727.

May 22, **The Great Music Experience**, Nara City, Japan. 011-44-71-727-7333.

May 22-25, **National Cable Television Assn. Convention**, New Orleans Convention Center, New Orleans. 202-775-3550.

May 26, **BMI Pop Awards Dinner**, Plaza Hotel, New York. Pat Baird, 212-830-2528.

May 27, **"Marketing Yourself To The Top,"** presented by Los Angeles Women In Music, Ma Maison Sofitel, Los Angeles. 213-243-6440.

May 28-31, **American Booksellers Assn. Convention**, Los Angeles Convention Center, Los Angeles. 203-325-5001.

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 3-4, **Singers Symposium '94**, Los Angeles Marriott Hotel, Los Angeles. 800-456-1649.

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 9-11, **Radio Montreux International Symposium**, Montreux Convention Center, Montreux, Switzerland. Lynn Christian, 213-938-3228.

June 14-16, **REPLTech International**, presented by Knowledge Publications, Santa Clara Convention Center, Santa Clara, Calif. Benita Roumanis, 914-328-9157.

June 15, **1994 Radio-Mercury Awards**, Waldorf-Astoria, New York. 212-387-2100.

June 22, **Music & Performing Arts Unit Of B'nai B'rith 30th Annual Awards And Dinner Dance**, honoring Clint Black and Vanessa Wil-

liams, Sheraton New York Hotel & Towers, New York. Toby Pieniek, 212-782-1260.

June 23-25, **Summer Consumer Electronics Show**, McCormick Convention Center, Chicago. 202-457-8700.

June 23-25, **Bobby Poe Convention**, Sheraton Premiere, Tyson's Corner, Va. 301-951-1215.

June 23-26, **National Assn. Of Radio Talk Show Hosts Convention**, location to be announced, Los Angeles. 617-437-9757.

June 24, **Make It Big In Concert Promotion And Live Entertainment Booking Conference**, presented by Horizon Management, various locations, Binghamton, N.Y. 607-724-4304.

June 25, **"Music Publishing And Negotiating The Single-Song Agreement,"** seminar presented

by Sun Entertainment, Seton Hall University of Law, Newark, N.J. Troy Griffith, 908-381-9238.

June 30-July 3, **24th Annual Roskilde Festival**, various locations, Denmark. 011-45-42-36-6613.

JULY

July 7-10, **Upper Midwest Communications Conclave**, Downtown Hilton & Towers, Minneapolis. Tom Kay, 612-376-1000.

July 24-27, **VSDA Convention**, Hilton Convention Center, Las Vegas. 818-385-1500.

AUGUST

Aug. 18-21, **Jack The Rapper Convention**, Lake Bonavista Palace, Orlando, Fla. 407-897-6959.

GOOD WORKS

ROCK 'N CHARITY: Los Angeles is the scene Aug. 15-20 of the T.J. Martell Foundation's 12th annual Rock 'N Charity Celebration, to benefit the Neil Bogart Memorial Fund. The weeklong celebrity sports events and entertainment industry parties will raise funds for research to battle leukemia, cancer, and AIDS. For more info, contact Jon Scott/Stefani Wanicur at 818-883-7719.

TURNING 'EM IN: BASS Tickets' "Guns For Tickets" program has passed the 1,000-gun mark in offering concert/sports tickets in exchange for handguns and rifles. Originated last November, the program continues throughout Northern California; with plans to return to the original San Francisco and San Jose sites by year's end. For more info, contact John Glodow at 415-864-2333.

RAPE CRISIS EVENT: Performer

Tori Amos is among the 1994 Visionary Award honorees June 2 at the third annual gala, "Celebrating Change," at Union Station's East Hall in Washington, D.C., sponsored by DC Rape Crisis. The center is committed to ending all forms of sexual violence. A dinner buffet is being provided by 40 restaurants in the Washington area. For more info, call Nancy Kruse at 202-232-0789.

TAKING A LOOK AGAIN: Songwriter Clyde Otis has reactivated the Take A Look Foundation, which he established in the late '60s to help fight bigotry. The foundation is named after Otis' 30-year-old song of the same name, which recently was recorded by Natalie Cole. Otis hopes to build a music and recording center where young people can learn about music industry creativity and technology. For more info, contact Ren Gravatt Associates at 212-582-0252.

ALBERT COLLINS HONORED AT HANDY AWARDS CEREMONY

(Continued from page 8)

Making Love."
"Cybill Shepherd—what did that have to do with the blues?" a perplexed fan asked at the Blues Foundation-sponsored symposium the day after the show.

The Handy nominees are chosen by an international panel of DJs, writers, educators, and other blues experts; the winners are determined in a vote by members of the Blues Foundation and readers of various blues-related magazines. Other Handy winners included:

Blues band of the year: Anson Funderburgh & the Rockets with Sam Myers.

Contemporary blues female artist of the year: Koko Taylor.

Soul/blues male artist of the year: Bobby "Blue" Bland.

Soul/blues female artist of the year: Etta James.

Traditional blues male artist of the year: Robert Jr. Lockwood.

Traditional blues female artist of the year: Jessie Mae Hemphill.

Country/acoustic blues artist of the year: John Hammond.

Male vocalist of the year: Otis Rush.

Female vocalist of the year: Etta

James.
Blues instrumentalist (harmonica): Charlie Musselwhite.

Blues instrumentalist (piano): Pinetop Perkins.

Blues instrumentalist (other): Clarence "Gatemouth" Brown.

Contemporary blues album of the year: B.B. King, "Blues Summit" (MCA).

Soul/blues album of the year: Bobby "Blue" Bland, "Years Of Tears" (Malaco).

Traditional blues album of the year: Taj Mahal, "Dancin' The Blues" (Private Music).

Country/acoustic blues album of the year: Pinetop Perkins, "Portrait Of A Delta Bluesman" (Omega).

Reissue album of the year: Muddy Waters, "The Complete Plantation Recordings" (MCA/Chess).

Blues song of the year: "My Next Ex-Wife," written by Rick Estrin, recorded by Little Charlie & the Nightcats.

Inducted into the Blues Hall of Fame this year were the Mosaic Records boxed set "The Complete T-Bone Walker 1940-1954"; Otis Rush's single "I Can't Quit You Baby"; Lawrence Cohn's book "Nothing But The



Helping Kids Read. Enjoying the second annual Bobby Brooks Foundation Academy Awards Celebration in the atrium of the Creative Artists Agency building in Beverly Hills, Calif., from left, are Creative Artists Agency agents Dan Adler, Jenna Park, and Tom Ross; Columbia Records VP Missy Worth; and A&M Records president Al Cafaro. The event raised more than \$32,000 to fight illiteracy among America's youth. The foundation is finalizing plans with dropout prevention program Cities In Schools to establish the first Bobby Books Academy in September in Newark, N.J. The foundation was established in 1991 in memory of the late CAA talent and booking agent Bobby Brooks.

LIFELINES

BIRTHS

Boy, Deshaun Jae, to Godfrey Phillips and Kimberly Shepherd. Using the stage name J-Crush, he is the leader of rap group SNAFU on Rotten Records.

Boy, Sean Thomas, to John and Robin Berry, April 28 in Athens, Ga. He is a recording artist on Liberty Records.

Boy, Edward Carlton, to Walter Bridgforth and Anita Baker, May 4 in Detroit. She is a Grammy-win-

ning recording artist on Elektra.

MARRIAGES

Michael Schweiger to Irene Mitchelo, May 14 in New York. He is national director of dance/top 40 at Pyramid Entertainment Group. She formerly was office manager at Chrysalis Records.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.

Blues"; performers Arthur "Big Boy" Crudup and Wynonie Harris; WLAC Nashville disc jockeys John Richbourg, Gene Nobles, and Bill Allen; and author/field recorders John and Alan Lomax.

Here's a complete list of winners of this year's Keeping The Blues Alive awards:

Print Media: Jerry Wexler and David Ritz, "Rhythm & The Blues: A Life In American Music."

Blues Organization: Tucson Blues Society.

Blues Club: The Maintenance Shop, Ames, Iowa; and the Double Door Inn, Charlotte, N.C., Nick Kararas.

Promoter: Roger Nabor and George Mayers for the Ultimate Blues Cruise.

Agency: Concerted Efforts (Paul Kahn).

Education: Billy Branch for "Blues In The Schools."

Public Radio: Radio America (Marc Lipsitz) for "The Blues Story: Triumph of an American Musical Art Form."

Commercial Radio: Roberta Penn for "Seattle Blues," KXRX Seattle.

Historical Preservation: Alan Lomax.

Advertising: Hohner Harmonicas.
Film: Nina Rosenstein, MCA Music Video, "Sweet Home Chicago: The Story In Words and Music Of Chicago Blues And Chess Records."
Journalism: Larry Nager.

FOR THE RECORD

Due to a production error in the May 14 issue, the final words were dropped from a story on Star TV's Asian music video service. The final quote (from an unnamed Star TV executive) should have read: "If you want to understand a market, you have to be in it."

In the April 30 issue, the photograph of the Who accompanying the article "MCA Will Issue Who Boxed Set, Back Catalog" was taken in 1977, according to the photographer, Harry Goodwin. The video, "30 Years Of Live R&B," is being compiled by Nick Ryle.

WDAS Showcases S. African Music 'Amandla!' Focuses On Country's Styles, Culture

■ BY CARRIE BORZILLO

LOS ANGELES—James Eoppolo's "Amandla! Music Of South Africa," which airs on R&B adult station WDAS-FM Philadelphia, goes far beyond exploring music from that nation. It also delves into politics and culture and explains the meanings of the songs, which are often sung in the Zulu and Sotho languages.

Eoppolo first came up with the idea for "Amandla! Music Of South Africa" (Amandla is the Zulu word for power) in 1987, after Paul Simon popularized use of South African *mbaqanga* and *mbube* stylings on his "Graceland" album.

"I've been passionate about South Africa and South African music since about 1980," says Eoppolo. "I thought that when 'Graceland' came out we would see more South African music exposed, but we didn't."

Eoppolo began making calls to record labels to see if they would supply him with enough music to put together a radio show focusing on South African music. After getting a positive response from people in the industry and encouragement from the African National Congress, Eoppolo began pitching the show for syndication to National Public Radio and American Public Radio.

Both networks passed. NPR already had a similar show, "Afropop Worldwide," and APR, Eoppolo says, was afraid the addition of his show to its roster would look like the network was "copying" NPR.

Three years later, "Amandla!" found a home at WDAS-FM. It debuted in February 1990—a week after Nelson Mandela was released from prison. The show airs on Sundays from 11 a.m.-noon.

Joe "Butterball" Tamburro, PD of WDAS-FM, says that listeners may have been "a bit confused about the show in the beginning, because it featured music they had never heard before. But James is able to explain the music and tell the story of the people and of their struggles, and how the music came to be."

Eoppolo, who also works in production at crosstown WMGK and has worked in radio production for 16 years, says, "I try to relate culture's role in the anti-apartheid struggle in South African, and not just play the music."

But, he adds, the music is important, too. "I want to spoon-feed information to the listeners about music they haven't heard before."

The music on "Amandla!" includes forms unfamiliar to most Americans as well as the more widely known South African styles such as *mbaqanga*, or township jive (which is what can be heard on "Graceland"). Artists in this genre include Mahlathini and the Mahotella Queens, who have recorded for PolyGram and Shanachie, and the Soul Brothers, who have recorded for Virgin.

Eoppolo also plays a popular jazz



James Eoppolo, left, host of "Amandla! Music Of South Africa," is pictured in 1991 in a township hall outside Johannesburg with now-South African president Nelson Mandela.

sound called *marabi* that originated in the '30s to the '50s with artists such as the African Jazz Pioneers and Elite Swingsters. Another older style is *kwela*, or street corner music from the '50s and '60s. Eoppolo describes this as "penny-whistle, Irish-sounding music."

Eoppolo's music library consists of 200 CDs, 300-400 vinyl albums, and 200 cassettes dating back as far as the '40s.

Much of the music heard on the show can't be found in record stores. Eoppolo says he tries to get as many extra copies of albums and tapes as he can to give away to listeners. However, he says that listeners also tend to tape his shows off the air.

Eoppolo also steers listeners to Tower Records, where some of the music can be bought as imports.

"It's frustrating that BMG or EMI here don't care much about this music," he says. "It is marketable. It's just a matter of marketing it to the right people. 'Graceland' was targeted to the white yuppie audience, and blacks were in awe of it, but they were never approached directly with it before."

"I want the labels on this side to realize that there is a market for this, and not just reggae. They need

to take the time to get it in the right hands."

Listeners often are surprised to learn that Eoppolo is white and American, a matter about which the host himself was concerned when formulating the show.

"I felt that to do the show justice, I had to try to learn the customs and at least one language," he says. "I've even been to South Africa and I've met with Nelson Mandela, who thanked me for doing this. That, to me, made me look more credible, and not like a white guy exploiting South Africa."

Eoppolo also has studied the Zulu language in an effort to teach listeners the song lyrics. "I try to give them at least the hooks or the chorus, so they know what [the artists are] saying," he says.

In addition to educating listeners on the language and the meanings of lyrics, Eoppolo brings in South African journalist Siphos Jacobs for regular five-minute news and commentary segments.

Jacobs, who works at Drum magazine, gives a man-on-the-street report on the ANC, the government, or the police. Even though Jacobs simply reports what people are talking about in South Africa, the government still monitors each call to WDAS-FM, Eoppolo says.

The host is still trying to syndicate his show. "I've mailed out packages and received no response," he says. "Sometimes, they say they really like the show, but they don't know how to market it or where to place it. But it's worked on WDAS-FM for the past four years, and we have 15 minutes of commercials each show."

WDAS-AM-FM GM Kerner Anderson says the show is indeed a commercial success.

"We have clients that specifically ask for this show, and we've sold packages around it," says Anderson. "There aren't enough radio stations that are willing to give exposure to this kind of cultural mix. And there are not enough PDs who are sensitive enough to these issues."



Thanks, But No Thanks. "After Midnight" host Blair Garner, center, receives "thanks" from guest Chris LeDoux, left, and his guitarist, Mark Sissel, after the limo sent by the program to pick up the performers broke down.



Arcane? In light of the caning controversy in Singapore, Dayton, Ohio's WONE-AM graphically displayed the effects of caning by inviting martial arts master Benny Meng to cane a side of beef outside the studios. Pictured is WONE morning show host Bucks Braun, interviewing Meng before the demonstration.

Kool DJ Red Alert Quietly Earns His Props At WRKS

■ BY HAVELOCK NELSON

NEW YORK—Folks call him "propmaster," "pooh-pooh man," and a "B.U.M." (black ultimate man), but by any name, Kool DJ Red Alert is probably the most respected and influential hip-hop jock on any block. Certainly, he was one of the first to have a rap mix show on a commercial radio station. Red, whose real name is Fred Krute, was hired by WRKS New York in 1983 and has been there ever since.

The station, known to listeners as 98.7 Kiss FM, is on the second floor of a high-rise near Times Square. On a recent Friday evening, a few hours before his next broadcast was to begin, Red was lounging in the womb of the Summit Broadcasting-owned station, talking.

That's something he does very little of on his show, which is broadcast to millions of loyal fans every Friday and Saturday night. Red might insert a few of his catch-phrases—a quivering "yeaaaah!" or "You a propmaster"—but most of the voices listeners hear on the show belong to others: rappers and singers who do drops for props, and Kiss air personalities like Wendy Williams, who introduce commercials and field phone calls from fans.

In the early years of the program, Red's son, Li'l Red, announced station IDs and chit-chatted between songs. Red says, "When little kids heard him, they felt a part of the show. [Li'l Red] was someone they could've related to."

In the turbulent world of hip-hop, Red's 11-year run is an amazing accomplishment. It's also legendary in the hip-hop world. When the show started, rap was an underground phenomenon supported exclusively by small-time indie labels. Today, it's a pop thing that's mainly the domain of major corporations.

As the art continues to advance, so will Red. "I look at it this way," he says. "If Frankie Crocker can do it, if Chuck Leonard can do it, if Ken

Webb can do it, why can't I? I'm going to try to go for 11 more years."

The tools of Red's trade are two turntables connected to a mixer. His methods for blending tracks aren't very flamboyant. "I will cut now and then, but I try not to overdo it," he says.

During his show, he might combine an a cappella performance from one record with a phat beat from another. He might facilitate smooth transitions between songs or make abrupt

changes by stopping turntable A while starting up turntable B. His gritty sound collages always simmer before they boil. "I start on the smooth tip, then pick up the pace," he says.

Although Red's show is spontaneous, he still prepares for it. "On a Tuesday or Wednesday I'll drop by the station and stay overnight, just listening to new material," he says. And although he gets serviced by record labels, Red spends much of his time checking for imports at various vinyl shops around the city.

"It might be a little hole-in-the-wall out in Brooklyn, or a shack up in the Bronx. It don't matter," he says. "I still buy records, because I dig for stuff people would not expect."

Along with an ingratiating personality, Red says eclectic musical tastes are the keys to his success. "People get surprised when they hear something like 'Love Rears Its Ugly Head' by Living Colour or 'Keep On Movin' by Soul II Soul," he says.

Red Alert was born in Harlem, the middle child among three brothers and three sisters. An uncle and a friend inspired him to become a DJ. After spending time with them, he started going to Bronx nightclubs with names like Executive Playhouse and the Twilight Zone. There, he worshipped at the altar of pioneering rap

Continued on page 71

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.

Main chart table with columns: T.WK, L.WK, 2 WKS, WKS ON, TITLE, LABEL & NUMBER/DISTRIBUTING LABEL, ARTIST. Includes entries like 'NOW AND FOREVER' by Richard Marx, 'LOVE SNEAKIN' UP ON YOU' by Bonnie Raitt, etc.

HOT ADULT CONTEMPORARY RECURRENTS

Table listing recurrent songs and artists, including 'THE RIVER OF DREAMS' by Billy Joel, 'JESSIE' by Joshua Kadison, etc.

Recurrents are titles which have appeared on the Hot Adult Contemporary chart for 26 weeks and have dropped below the top 20.

Repositioning Move Initiates AC Duopoly 'Drano Format' Clears Path For Baltimore Stations

CLASSIC '90s DUOPOLY STORY happened in Baltimore late last year when Capitol Broadcasting Co., which operates AC WWMX (Mix 106.5), took over crosstown rival WVRT, changed the latter's hot AC presentation and call letters, and installed one PD, David Wood, over both stations.

stream AC; but Wood says, "Baltimore is a very slow current market, [and] we are even slower right now because we don't have anyone to help us expose records. The top 40 is very urban-leaning, [and] the currents that [AC rival] WLIF plays aren't played often enough. I'm still playing 'River Of Dreams' as a power record."

WVRT, which became soft AC WSSF (Soft 104.3), was positioned to target an older audience than the one WWMX was going after, thus eliminating the head-to-head competition between them. To make sure the audience got the point, WVRT aired what staffers called a "Drano format" for about a month, all the while running liners encouraging former WVRT fans to move down the dial to WWMX.

WSSF's format is soft AC of the most traditional kind, focusing on artists like Manilow, Barbra Streisand, Johnny Mathis, and Neil Diamond. While WWMX dominates in the 25-44 cell, Wood says WSSF "picks up its listeners at 45-64, so there is virtually no overlap."

For the first week after the sale, WVRT simulcast its new sister station, which was airing promos encouraging former WVRT listeners to make the switch. To comply with FCC rules about simulcasting, for the next two weeks WVRT aired WWMX's programming on a one-day delay while positioning the changes on the air as a "merger" of the two stations. Next, the "Drano format" debuted on WVRT, consisting of a loop of songs played over and over by artists like Shaquille O'Neal, the Village People, and Barry Manilow that the former WVRT audience was sure to hate.

A look at a music log for both stations illustrates the differences. Here's a recent afternoon hour on Mix: Philip Bailey, "Easy Lover"; Billy Joel, "River Of Dreams"; Jets, "Make It Real"; Rod Stewart, "Tonight's The Night"; Peabo Bryson and Regina Belle, "A Whole New World"; Jude Cole, "Full House Of Reason"; James Ingram, "Just Once"; Donny Osmond, "Sacred Emotion"; Celine Dion, "The Power of Love"; Bill Medley and Jennifer Warnes, "(I've Had) The Time Of My Life"; Rick Astley, "Hopelessly"; and America, "Lonely People."

A recent WSSF afternoon hour sounded like this: Roberta Flack, "Killing Me Softly"; Gordon Lightfoot, "If You Could Read My Mind"; Elvis Presley, "Can't Help Falling In Love"; Barbra Streisand and Neil Diamond, "You Don't Bring Me Flowers"; David Gates, "Goodbye Girl"; Patti Austin and James Ingram, "Baby, Come To Me"; Bee Gees, "How Can You Mend A Broken Heart"; Johnny Mathis, "It's Not For Me To Say"; Paul Mauriat, "Love Is Blue"; Linda Ronstadt, "I've Got A Crush On You"; Bryan Adams, "(Everything I Do) I Do It For You"; Julio Iglesias and Diana Ross, "All Of You"; Peter, Paul & Mary, "Blowin' In The Wind"; Barry Manilow, "Weekend In New England"; Al Jarreau, "After All"; and Billy Joel, "Just The Way You Are."

"The idea was basically to drive these people who might still hold a button down for WVRT down to Mix," says Wood. "The by-product was that we got a lot of publicity out of it, [although] that was not really the intention."

Explaining the decision to keep both stations in the AC arena, Wood says, "WVRT and Mix were so very similar and were fragmenting that audience. We wanted to stay in that [adult] arena on both stations, but saw a hole on the older end [for WSSF]."

On Jan. 12, Wood flipped WVRT to its new format and calls, after four weeks of stunting with the "Drano format."

(Continued on page 73)

In the meantime, WWMX was making a few changes of its own, including adding more '70s product to the mix. "Knowing that we were going to buy WVRT during that period, we had softened Mix a little and added a little more '70s product, because WVRT was a little more '70s-oriented than we were," explains Wood. Those moves seem to have paid off for both stations. In the winter Arbitron book, WWMX was up 4.8-6.7 and was No. 4 in the market 12-plus. WSSF, meanwhile, captured 10th place in the market, rising 3.0-3.5 from the fall. WWMX admittedly is slow on records, even for a main-



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.

Large table of Arbitron ratings for various markets including Columbia, S.C., Little Rock, Ark., Wichita, Kan., Spokane, Wash., Charleston, S.C., Mobile, Ala., and Chattanooga, Tenn. Columns include Call, Format, '93, '93, '93, '93, '94.

Album Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 108 album rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	WKS. ON	TRACK TITLE	ARTIST	
			ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL	
1	2	5	9	*** No. 1 *** SHINE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	◆ COLLECTIVE SOUL ATLANTIC
2	1	1	8	KEEP TALKING THE DIVISION BELL	PINK FLOYD COLUMBIA
3	5	6	11	DISSIDENT	PEARL JAM EPIC
4	3	3	12	SPONSMAN SUPERUNKNOWN	◆ SOUNDGARDEN A&M
5	6	8	12	BACKWATER TOO HIGH TO DIE	◆ MEAT PUPPETS LONDON/PLG
6	4	2	15	NO EXCUSES JAR OF FLIES	◆ ALICE IN CHAINS COLUMBIA
7	7	8	9	DISARM SIAMESE DREAM	◆ SMASHING PUMPKINS VIRGIN
8	14	38	3	NO ONE TO RUN WITH WHERE IT ALL BEGINS	ALLMAN BROTHERS BAND EPIC
9	7	4	10	HIGH HOPES UNBOXED	SAMMY HAGAR Geffen
10	10	18	3	HERE COMES A MAN FAR FROM HOME	◆ TRAFFIC VIRGIN
11	12	14	5	FAR BEHIND CANDLEBOX	◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
12	19	23	6	TAKE IT BACK THE DIVISION BELL	◆ PINK FLOYD COLUMBIA
13	15	19	5	BIG EMPT "THE CROW" SOUNDTRACK	STONE TEMPLE PILOTS ATLANTIC
14	11	10	19	DEUCES ARE WILD THE BEAVIS AND BUTT-HEAD EXPERIENCE	AEROSMITH Geffen
15	17	20	4	NIGHT IN MY VEINS LAST OF THE INDEPENDENTS	◆ PRETENDERS SIRE/WARNER BROS.
16	9	7	11	THE CALLING TALK	YES VICTORY/PLG
17	18	15	26	LOW KEROSENE HAT	◆ CRACKER VIRGIN
18	16	13	21	MR. JONES AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS DGC/Geffen
19	22	22	5	MILES FROM NOWHERE A DATE WITH THE SMITHEREENS	THE SMITHEREENS RCA
20	26	36	3	ROUND HERE AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS DGC/Geffen
21	20	16	6	WHAT DO YOU WANT FROM ME THE DIVISION BELL	PINK FLOYD COLUMBIA
22	27	—	2	BLACK HOLE SUN SUPERUNKNOWN	SOUNDGARDEN A&M
23	13	12	13	HARD ACT TO FOLLOW BROTHER CANE	◆ BROTHER CANE VIRGIN
24	23	17	23	ALL APOLOGIES IN UTERO	◆ NIRVANA DGC/Geffen
25	25	24	6	ALL AMERICAN GIRL YES I AM	MELISSA ETHERIDGE ISLAND/PLG
26	24	21	8	EVERY GENERATION... MONO	◆ FURY IN THE SLAUGHTERHOUSE RCA
27	29	32	3	MISUNDERSTOOD MOTLEY CRUE	MOTLEY CRUE ELEKTRA
28	28	27	4	SOLD MY FORTUNE SUGARTOOTH	◆ SUGARTOOTH DGC/Geffen
29	30	33	4	ROCKS GIVE OUT BUT DON'T GIVE UP	◆ PRIMAL SCREAM SIRE/WARNER BROS.
30	NEW	1	1	***HOT SHOT DEBUT*** CRAZY GET A GRIP	◆ AEROSMITH Geffen
31	39	—	2	I STAY AWAY JAR OF FLIES	ALICE IN CHAINS COLUMBIA
32	32	40	3	GET OFF THIS KEROSENE HAT	◆ CRACKER VIRGIN
33	21	11	11	BREAKAWAY ANTENNA	◆ ZZ TOP RCA
34	NEW	1	1	LONGVIEW DOOKIE	◆ GREEN DAY REPRISE
35	34	—	2	DOWN WITH DISEASE HOIST	◆ PHISH ELEKTRA
36	33	30	5	MORE WINE WAITER PLEASE WHO CARES	◆ THE POOR 550 MUSIC
37	35	31	25	YOU CANDLEBOX	◆ CANDLEBOX MAVERICK/SIRE/WARNER BROS.
38	NEW	1	1	ANIMATE COUNTERPARTS	RUSH ATLANTIC
39	36	—	26	MOTHER THRALL-DEMONSWEATLIVE	◆ DANZIG AMERICAN/REPRISE
40	31	25	9	LOVE SNEAKIN' UP ON YOU LONGING IN THEIR HEARTS	◆ BONNIE RAITT CAPITOL

○ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 750 detections for the first time. ◆ Videoclip availability. © 1994, Billboard/BPI Communications.

ALBUM ROCK RECURRENT TRACKS

1	1	2	3	MARY JANE'S LAST DANCE ◆ TOM PETTY & HEARTBREAKERS TOM PETTY & THE HEARTBREAKERS GREATEST HITS	MCA
2	3	3	31	PUSH CORE	◆ STONE TEMPLE PILOTS ATLANTIC
3	2	1	4	DAUGHTER VS.	PEARL JAM EPIC
4	4	—	2	CREEP CORE	◆ STONE TEMPLE PILOTS ATLANTIC
5	6	6	3	FOUND OUT ABOUT YOU NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
6	5	4	4	BAD THING BROTHER	◆ CRY OF LOVE COLUMBIA
7	7	5	34	ARE YOU GONNA GO MY WAY ARE YOU GONNA GO MY WAY	◆ LENNY KRAVITZ VIRGIN
8	10	8	22	NO RAIN BLIND MELON	◆ BLIND MELON CAPITOL
9	—	9	25	HEY JEALOUSY NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
10	8	7	26	PEACE PIPE BROTHER	◆ CRY OF LOVE COLUMBIA

Recurrents are titles which have appeared on the Album Rock Tracks chart for 26 weeks and have dropped below the top 20.

Radio

Broadcasters Cross Class(ical) Lines

LOS ANGELES—Classical radio executives and music organizations exchanged effective cross-promotion and sales promotion ideas at the Classical Music Broadcasters Assn. conference, held April 28-30 at the Century Plaza Hotel here.

KKGO Los Angeles promotion director Pat Gorman said the station's close relationships with the Hollywood Bowl and the Los Angeles Philharmonic have helped increase awareness of the station. KKGO offers air time in exchange for advertisements in event programs. The station also airs a weekly Hollywood Bowl preview show spotlighting artists performing over the summer.

In a recent listener-oriented promotion, "Bowl Over Beethoven," listeners sponsored the DJs in a bowling contest to raise funds.

One of KKGO's most popular contests is its "Hollywood Bowl Guest Conductor" promotion. The summer-long event ties in with a retail outlet where listeners can register to win the chance to actually conduct an orchestra.

The station's call letters also appear on all of the Philharmonic's newspaper ads, brochures, and programs in exchange for tickets the station gives away on the air.

The Philharmonic's weekly program book also served to announce when KKGO flipped to its all classical format. In addition, Philharmonic managing director Ernest Fleischmann hosts a 90-second show on KKGO informing listeners about upcoming events.

KKGO also sponsors the performance season and gets its call letters in 1 million brochures, on the electronic marquee at the Hollywood Bowl, and in booklets mailed directly to listeners.

During the panel on creating on-air promotions to increase sales, Simona McCray, GSM of WQXR New York, hinted at the possibility of doing CMBA-wide promotions, which could help get the organization more recognition and help promote music education.

WFLN Philadelphia GSM Ed Berger described three promotions the station runs every year. The most popular is the "Vienna Waltz," a fundraiser for multiple sclerosis in which the station sells \$50 tickets for the Grand Ballroom of the Four Seasons Hotel and listeners dress in clothing from different eras. Ten to 12 packages are sold to clients, who get their names on the event.

"We don't do a promotion unless it generates money or impacts the community," said Berger.

The other two WFLN events are a radiothon for the Philadelphia Orchestra and a golf tournament for Special Olympics. The station gets a sponsor for each of the 18 holes and charges \$130-\$140 a head for participation in the upscale event.

Berger also suggested tying in with a retailer, such as Tower Records, to do remotes and air a "Tower Hour" program on the station.

Jenny Sommer, LSM of KRTS/KRTK Houston, unveiled a new promotion, which began May 2. The station centered a promotion on a local venue whose attendance had been down.



by Carrie Borzillo

The station secured Randalls, a large grocery store chain in the area, to carry half-price lawn tickets for the venue's summer events. The station airs 60-second spots for Randalls and the weekly "Randalls' Remarkable Classics" show. KRTS/KRTK also gets its call letters on the posters in Randalls and in newspaper advertisements promoting the events.

KHFM Albuquerque, N.M., GM Mike Langner offered a few suggestions for promotions, such as a recipe contest in the form of a block party tied in with a shopping center.

IDEA MILL: HACKERS CAUGHT
KCBQ San Diego almost became the victim of a group of computer hackers trying to rig its "Black Vault" contest. A group of 30 University of California-San Diego students tried getting into the station's computer system. Fortunately, the system detected the hackers and shut down.

The contest awarded frequent listeners by giving passwords on the air that would lead listeners to a 10-digit combination to open the \$10,000 vault. KCBQ has decided not to prosecute the students.

KRFX (the Fox) Denver is the radio partner in Fey Concerts and MCA Concerts' "Safe Summer '94" promotion. As part of the campaign, 50 cents from every Fey Concert ticket for Red Rocks and Fiddler's Green Amphitheaters will go to support and expand existing youth projects. (Continued on next page)

Modern Rock Tracks™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 32 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

T. WK.	L. WK.	WKS. ON	TRACK TITLE	ARTIST	
			ALBUM TITLE (IF ANY)	LABEL/DISTRIBUTING LABEL	
1	2	3	7	*** NO. 1 *** SELLING THE DRAMA THROWING COPPER	1 week at No. 1 ◆ LIVE RADIOACTIVE/MCA
2	3	8	4	NIGHT IN MY VEINS LAST OF THE INDEPENDENTS	◆ PRETENDERS SIRE/WARNER BROS.
3	1	1	10	THE MORE YOU IGNORE ME, THE CLOSER... VAUXHALL AND I	◆ MORRISSEY SIRE/REPRISE
4	5	5	10	LONGVIEW DOOKIE	◆ GREEN DAY REPRISE
5	6	4	9	POSSESSION FLUMBLING TOWARDS ECSTASY	◆ SARAH MCLACHLAN NETTWERK/ARISTA
6	12	29	3	SHINE HINTS, ALLEGATIONS AND THINGS LEFT UNSAID	◆ COLLECTIVE SOUL ATLANTIC
7	9	11	5	BLACK HOLE SUN SUPERUNKNOWN	SOUNDGARDEN A&M
8	8	13	6	ROUND HERE AUGUST AND EVERYTHING AFTER	◆ COUNTING CROWS DGC/Geffen
9	11	12	4	ALWAYS I SAY I SAY I SAY	◆ ERASURE MUTE/ELEKTRA
10	4	2	13	RETURN TO INNOCENCE THE CROSS OF CHANGES	◆ ENIGMA VIRGIN
11	NEW	1	1	***AIRPOWER*** FALL DOWN DULCINEA	◆ TOAD THE WET SPROCKET COLUMBIA
12	10	10	9	CUT YOUR HAIR CROOKED RAIN, CROOKED RAIN	◆ PAVEMENT MATOR
13	15	15	7	BIZARRE LOVE TRIANGLE MARVIN THE ALBUM	◆ FRENET! MAMMOTH/ATLANTIC
14	13	19	5	MISS WORLD LIVE THROUGH THIS	◆ HOLE DGC/Geffen
15	16	14	14	BACKWATER TOO HIGH TO DIE	◆ MEAT PUPPETS LONDON/PLG
16	7	6	8	I'LL TAKE YOU THERE "THREESOME" SOUNDTRACK	◆ GENERAL PUBLIC EPIC SOUNDTRACK/EPIC
17	20	23	3	CLOSER THE DOWNWARD SPIRAL	◆ NINE INCH NAILS NOTHING/TNT/INTERSCOPE
18	23	28	4	UNTIL I FALL AWAY NEW MISERABLE EXPERIENCE	◆ GIN BLOSSOMS A&M
19	29	—	2	***AIRPOWER*** BREAKIN' UP NEW TIMES	◆ VIOLENT FEMMES ELEKTRA
20	17	17	23	DISARM SIAMESE DREAM	◆ SMASHING PUMPKINS VIRGIN
21	22	22	4	GENTLEMAN WHO FELL THE DIVINE COMEDY	◆ MILLA SBK/ERG
22	21	18	7	ROCKS GIVE OUT BUT DON'T GIVE UP	◆ PRIMAL SCREAM SIRE/WARNER BROS.
23	18	7	15	NO EXCUSES JAR OF FLIES	◆ ALICE IN CHAINS COLUMBIA
24	NEW	1	1	***AIRPOWER*** CORNFLAKE GIRL UNDER THE PINK	◆ TORI AMOS ATLANTIC
25	NEW	1	1	HERE WE GO SUPERMARKET	◆ STAKKA BO POLYDOR/PLG
26	30	30	3	LIAR WEIGHT	◆ ROLLINS BAND IMAGO
27	14	9	17	GOD UNDER THE PINK	◆ TORI AMOS ATLANTIC
28	24	24	3	HOBO HUMPIN SLOBO BABE	◆ WHALE EASTWEST
29	NEW	1	1	SAY SOMETHING LAID	◆ JAMES FONTANA/MERCURY
30	25	26	7	KIM THE WAITRESS FREAK CITY SOUNDTRACK	◆ MATERIAL ISSUE MERCURY

○ 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.

Danforth Blast Disturbs Harmony At FCC Hearing

■ BY BILL HOLLAND

WASHINGTON, D.C.—A key communications lawmaker took the opportunity to blast the TV industry—and by implication, some radio stations—for airing indecent, violent, and, low-quality programming at the otherwise noncontroversial May 10 confirmation hearings for the two FCC commissioner nominees.

Sen. John Danforth, R-Mo., the ranking Republican on the Senate Commerce Committee, said, "The main fare we're being served up is sleaze, sex, and violence," and suggested the FCC inaugurate a "booby prize" for the worst programs.

The FCC nominees, Democrat Susan Ness and Republican Rachelle Chong, told lawmakers they would enforce indecency rules and prohibitions on TV violence.

"As with violence, any FCC action on indecency must balance the legitimate concern for shielding children from exposure to indecent material with due deference to the First Amendment," Ness told lawmakers.

Chong elected not to give any "specifics" related to FCC indecency enforcement.

Despite the Danforth outburst, a positive Senate Commerce Commit-

tee vote is expected soon on the two noncontroversial nominees, followed by a full Senate vote, according to Hill sources.

MORE ON GROSS RECEIPTS

The National Assn. of Broadcasters, faced with putting out an administration brush fire over a plan to tax gross receipts of FCC users, including broadcasters, has found there's not much difference between Democratic and Republican administrations when it comes to floating schemes for pay-the-Feds spectrum fees.

What's different, experts say, is that the Clintonites' gamble to tax a host of American industries to make up for initial GATT tariff losses may be rooted in a scheme to gain a Senate waiver from budget rules in light of the GATT fallout, which the administration hopes will turn around as the economy grows.

Such a scheme could cost radio broadcasters up to 5% of the total industry gross receipts, or about \$450 million a year. In addition to other communications industries, including broadcast TV and cable, the plan also would hit retailers and chemical companies and cut agricultural subsidies.

Veteran insiders here say a sugges-

WASHINGTON ROUNDUP™

tion by the Clinton administration's Office of Management and Budget that broadcasters chip in more than 80% of a stepped spectrum fee (1% to 5% of gross revenues over the next five years) to pay for projected GATT treaty lost revenue (Billboard, May 7) is not a new idea.

While the current version, leaked before it could be brought to Capitol Hill, might be considered the nuttiest by broadcaster opponents, spectrum fee threats have been looming since the George Bush years, when federal budget restraints and schemes for outside revenue increasingly clashed with expanding needs at the commission caused by new technology services.

The larger idea of charging FCC

users for services dates back to the mid-'80s. NAB opposed a Reagan-era proposal for cost-of-regulation fees in 1986, but Congress voted the fees into law. NAB has had to deflect spectrum fee proposals surfacing in the White House ever since.

FCC chairman Reed Hundt has not been in consultation with the administration or lawmakers about the fees, although he has said he supports proposals to "fully fund" the commission, leaving the mechanisms up to Congress.

WHO OWNS THE SPECTRUM?

Pivotal to the spectrum proposal is the underlying notion that the U.S. government and the American public own the airwaves.

Yet a 1984 memorandum resurfacing here, a product of research conducted by the Congressional Research Service and NAB lawyers, concluded that Congress, when it wrote and passed the Radio Act of

Continued on page 73

KOOL DJ RED ALERT QUIETLY EARNS PROPS

(Continued from page 68)

jocks like Pete DJ Jones, Grandmaster Flowers, Grandmaster Flash, Afrika Bambaataa, and Kool Herc.

In 1982, Red hooked up Bambaataa's crew. He didn't get the chance to flex his skills right away, though. He first started breaking out in clubs. Then, when two of Bambaataa's other proteges blew off a stint spinning at Kiss for no pay, Red was next in line.

"They put me on in October 1993," Red says. "That's when I started learning the fundamentals of how to be in and out without playing certain records around the clock."

Meantime, he was getting gigs at downtown Manhattan clubs like Roxy and Area. He also was involving himself in studio production and artist management, working with Jungle Brothers and A Tribe Called Quest. By 1984, Red was put on the Kiss payroll. And by 1989, he was concentrating solely on the radio show.

"One thing I learned is, the more you get on the inside, as far as doing production and things, the more you lose focus on what's going on on the outside," says Red. "So if I was making business moves or producing all the time, I'd relate less to my audience; I'd spread myself too thin. I think that's why great producers like Marley Marl left radio alone."

With all the buzz about syndication, you'd think that Red would be jumping on the bandwagon—and you'd be wrong. He has rebuffed many offers to take his show to a national audience. "Just because your name is popular in one city, it doesn't mean you can hit in every market," he says.

To connect with a wider following, he releases compilation albums that flow like radio shows. To date,

he has been the force behind four multi-artist long-players. The first three came out on Next Plateau Records and emphasized hip-hop. When his contract with Next Plateau expired, he moved over to Epic Records. Last month, the label unleashed "DJ Red Alert's Propmaster Dancehall Show," which features contributions by performers such as Shabba Ranks, Patra, Cutty Ranks, Red Fox, Resident Alien, and Vicious.

"Some of the tracks are new," says Red. "Others are classic, but somehow connected to my show."

PROMOTIONS AND MARKETING

(Continued from preceding page)

grams and extend hours at recreation centers in the five-county Denver metro area.

In Denver, the money will be used for free admission to the city's 25 public swimming pools. KRFX is committing air time to promote the concerts in an effort to increase donations to the campaign.

WLW Cincinnati promotion director Rich Walburg put together a promotion in response to the Cincinnati City Council's ban on smoking in all open seating areas at the Riverfront Stadium. The station encouraged listeners to send used cigarette or cigar butts or pipe tobacco ashes directly to Council members.

KEEY Minneapolis orchestrated a promotion called "Four Weddings And No Funeral," in which four couples were remarried. Listeners registered to win to renew their vows by phoning in creative marriage proposals.

WIYY (98 Rock) Baltimore is sell-



Wake Up Calls. Reunion/RCA recording artist Kathy Troccoli, left, stops by WMMX (Mix 105) New York and visits the morning team of Liz White and Jim Kerr.

ing Kurt Cobain memorial T-shirts featuring the words "R.I.P. Kurt" and an 800-number for the Maryland Youth Crisis Center on the back. Proceeds from the shirts go to the Center. Like many stations nationwide, 98 Rock was giving out crisis hotline numbers to upset listeners following Cobain's suicide.

WGCI-AM (Dusty Radio 1390) Chicago is pulling off the impossible: giving listeners a chance to see Michael Jordan and the Bulls. Not together, however. When listeners hear either the C.O.D.'s "Michael The Lover" or the Intruders' "Love Is Like A Baseball Game," they can call in to win tickets to the Bulls play-off game in town and a trip for two to Orlando, Fla., to see Jordan's Birmingham Barons play the Orlando Cubs.

WXKS-FM (Kiss 108) Boston is gearing up for its 15th annual "KISS Concert" June 4. This year's lineup includes Kenny G., Jon Secada, US3,

Booker T. & the MG's, Meat Loaf, the Knack, and newcomers like Ovis, Zhane, and All-4-One.

The annual "WHFS Festival" in Washington, D.C., is set for May 14. The lineup includes Toad The Wet Sprocket, Counting Crows, Afghan Whigs, Pavement, Cracker, James, and Violent Femmes. KITS San Francisco's "Live 105 BFD" on June 10 will include Toad, Violent Femmes, James, Charlatans U.K., the Knack, Green Day, and Rollins Band.

KKBT (the Beat) Los Angeles, Stop The Violence/Increase The Peace, and NFL/CHILL's June 4 conference/concert has confirmed the following artists to perform: 2nd II None, Sweet Sable, and Coolio.

PRO-MOTIONS

RCA Records national promotion administrator Lisa Caiazzo joins WHLI/WKJY Long Island, N.Y., as promotion director.

Hits! in Tokio

Week of May 7, 1994

- ① Dream On Dreamer Brand New Heavies
- ② The Sign Ace Of Base
- ③ Goody Goody Lisette Melendez
- ④ Stay Eternal
- ⑤ I'll Be The One Boz Scaggs
- ⑥ Drunk On Love Basia
- ⑦ Rocks Primal Scream
- ⑧ So Much In Love All 4 One
- ⑨ I'll Remember Madonna
- ⑩ Sleeping In My Car Roxette
- ⑪ Take It Back Pink Floyd
- ⑫ Baby I Love Your Way Big Mountain
- ⑬ Each And Everyone Laura Fygi
- ⑭ The Most Beautiful Girl In The World Prince
- ⑮ Got Me A Feeling Misty Oldland
- ⑯ I Can't Help Myself Julia Fordham
- ⑰ Hey D.J. Lighter Shade Di Brown
- ⑱ Asahi No Ateru Michi Original Love
- ⑲ I Don't Know Noa
- ⑳ Forever Now Level 42
- ㉑ I'm Still In Love With You Ai B. Sure
- ㉒ Funky Jam Primal Scream
- ㉓ Heaven Come Down Jennifer Brown
- ㉔ Without You Mariah Carey
- ㉕ You Mean The World To Me Toni Braxton
- ㉖ All That I Do Sasha
- ㉗ I Want You Juliet Roberts
- ㉘ You're All I Wanna Do Cheap Trick
- ㉙ Shapes That Go Together A-Ha
- ㉚ Down Town Sugar Babe
- ㉛ River Of Life Hektor
- ㉜ Now And Forever Richard Marx
- ㉝ The Calling Yes
- ㉞ Spiritual Love Uraban Species
- ㉟ Loser Beck
- ㊱ Love Lights The World David Foster
- ㊲ Love Sneakin' Up On You Bonnie Raitt
- ㊳ I Believe Sounds Of Blackness
- ㊴ La Vie En Rose Donna Summer
- ㊵ 13 Steps Lead Down Elvis Costello
- ㊶ Pieces Of A Dream Incognito
- ㊷ Hang On In There Baby Curiosity
- ㊸ Streets Of Philadelphia Bruce Springsteen
- ㊹ Ain't No Mountain High Enough Whoopi And The Cast
- ㊺ Something In Common Bobby Brown & Whitney Houston
- ㊻ Breathe Again Toni Braxton
- ㊼ A Fair Affair Misty Oldland
- ㊽ You Tripped At Every Step Elvis Costello
- ㊾ Skip To My Lu Lisa Lisa
- ㊿ I Believe Marcella Detroit

Selections can be heard on "Pioneer Tokio Hot 100" every Sunday 1 PM-5 PM on FM JAPAN/81.3 FM in TOKYO.

J-WAVE 81.3FM

Loose Lips Sink WBBM Chicago Jocks; Former KIIS Jock Claims Discrimination

WBBM-FM (B96) CHICAGO morning men Joe Bohannon and Ed Volkman get paid to talk for a living, but talking to the wrong person just cost them their jobs.

The jocks, along with the station, are the defendants in an \$8 million defamation lawsuit filed against them last year by local television personality Joan Esposito (Billboard, Oct. 2, 1993). Apparently, the two sides were close to a settlement until the jocks ran into Chicago Sun-Times gossip columnist Bill Zwecker at the racetrack and told him about it, even spilling the terms of the settlement, which reportedly was \$1 million.

Unfortunately, the terms also apparently called for confidentiality on both sides. When the paper ran a story about it, the Sun-Times later reported, "CBS and its attorneys were enraged." The following day, station management announced that the jocks were outta there.

Esposito's attorney, Howard Pearl, says there is still no settlement. B96 VP/GM Tom Matheson didn't return calls seeking comment.

In other legal news, William McKinney (aka Brother Bill), who spent 14 years hosting overnights at KIIS Los Angeles until he was fired last June, has filed a racial discrimination suit against the station and parent Gannett Radio.

The suit, which seeks unspecified damages, alleges McKinney was not promoted to a better shift because he is black, and that his complaints about not being promoted led to his firing. McKinney seeks reinstatement as well as payment for economic and emotional distress and punitive damages.

In a prepared statement, KIIS GM Marc Kaye said the company is "puzzled" by the suit since McKinney's relationship with KIIS ended in accordance with the terms of his contract and that he was "treated fairly in all respects."

A threatened strike at WTOP/WASH Washington, D.C. (Billboard, May 14), appears to have been averted now that station management and the American Federation of Television and Radio Artists have worked out a tentative three-year agreement, the Washington Post reports.

New York City mayor Rudolph Giuliani has included in his new executive budget a proposal to sell WNYC-FM and to provide a comparable non-commercial facility for the current WNYC programming.

PROGRAMMING: SW STAFFS UP

SW Networks, the fledgling joint radio venture between Sony and Time Warner, has picked up two new players. WNIC Detroit GM Gary Fisher joins to run SW's sales and affiliate relations departments. Paul Goldstein leaves the PD post at KOAI Dallas to join the new network.

KHKS Dallas PD Sean Phillips exits over those old "philosophical differences." GM Brenda Adriance is seeking a replacement and wants T&Rs ... Skip Cheatham, PD of WBLX-FM Mobile, Ala., takes over as PD at KKDA-FM Dallas. He replaces Guy Black, who stays on through

June.

KSRY San Francisco has received FCC approval on its call letter change to KSOL ... A rare AM-AM operating arrangement is up and running in Boston. WRCA and WMEX, which are not co-owned, are now both run by La Marca Group, which actually owns no stations in the market but has been running WRCA for a while.

AC KFMB-FM (B100) San Diego, which dipped 2.3-1.7 12-plus in the winter Arbitrons, will drop the format



by Phyllis Stark
with reporting by Eric Boehlert
and Brett Atwood

Monday (16) and begin stunting with an on-air format search, which is being billed as "San Diego's Great Radio Experiment." KFMB will feature a new format each day, without jocks, and will solicit listener input. Program manager Tom Gjerdrum hopes to have a new format in place within the next month.

Adult standards WDRY Minneapolis has gone dark and will be off the air for at least a year while it is re-engineered. The station is better known by its previous calls, KDWB-AM ... WLW Cincinnati is exploring the possibility of syndicating afternoon jock Gary Burbank's show, according to the Cincinnati Post.

Darryl Parks, OM at KTDY/KPEL-AM-FM Lafayette, La., is the new PD at WGR Buffalo, N.Y., replacing Chuck Finney, now with Secret Communications ... Country WHKO Dayton, Ohio, heads more current intensive and adopts the new slogan "New Country K99.1 FM." Ron Scott joins for nights, replacing Steve Clark, who exits radio. Scott most recently was at crosstown WYMJ.

Jeff McHugh is upped from APD to PD at WKZL Greensboro, N.C., but retains his afternoon host duties. He replaces Tom Jackson now at WBT-FM Charlotte, N.C. McHugh is accepting T&Rs from prospective MDs. Bruce Wheeler, VP of programming for parent Dick Broadcasting, adds the station manager title for both WKZL and sister station WKRR. Former GSM Jamey Keer becomes OM for both stations.

Josh Holstead is the new PD/afternoon jock at KTST (formerly KOQL) Oklahoma City. Holstead, former APD/afternoon jock at KGTR New Orleans, replaces Jay Phillips, who had been overseeing both KTST and local marketing agreement partner KXXY but who now concentrates on KXXY. Holstead's replacement at KGTR is morning man Allen Beebe, who also moves to afternoons. Night jock Skid Marks moves to mornings, and P/T jock Lenny Reid takes over

nights. Back at KTST, which had been mostly automated since its switch to country, Paul Orr from KSCS Dallas is now MD/night host. Shana Rose from KLRZ Larose, La., hosts mid-days. Holstead is accepting T&Rs for mornings.

KEDG Las Vegas MD John Griffin is upped to PD in the wake of Jay Taylor's recent departure. GM Dax Tobin is accepting T&Rs for a new MD and also is looking for a morning host to replace the syndicated Mark Thompson and Brian Phelps show, and an afternoon host to replace Taylor.

New classic rocker KKHG (the Hog) Tucson, Ariz., signed on May 4 at 104.1. Consultant Gary Shannon is on board for OM/PD duties at both KKHG and LMA partner KKLD. Mark & Brian fill mornings. KGON Portland, Ore., overnight host Jerome Fischer joins for middays. WWCK Flint, Mich., morning host Bob O'Dell joins for p.m. drive. KZRR Albuquerque, N.M., P/T jock Laurie Larson joins for nights. KJYK Tucson midday host Mike Edmunds joins for overnights.

KWBR San Luis Obispo, Calif., PD Diana Laird joins KJFX Fresno, Calif., for those duties, replacing David Moore, now at WGFX Nashville ... Ruby Cheeks has been named PD/MD at WRQK Canton/Akron, Ohio, replacing Lisa Rodman, who exited. Cheeks previously hosted middays at WNCX Cleveland.

Orange, Calif.-based SMI Broadcasting is launching the Dr. Laura Schlessinger show into national syndication next month. The call-in program currently is heard from noon-2 p.m. daily on KFI Los Angeles. New York-based Radio Today will clear the show on a national basis.

PEOPLE: KHIANG TO KOST

KCAL-TV Los Angeles producer Johnny Khiang joins KOST Los Angeles as APD. He replaces Tip Landay, now at WFLC Miami ... WBBM-AM Chicago reporter James Rowe exits to become assistant ND at WBZ Boston, according to the Chicago Sun-Times, which also reports that WJMK midday jock Shawn Burke exits.

KPLX Dallas APD/MD Diana Underwood becomes special projects director for the station. Morning show producer/music coordinator Chris Huff is upped to MD and will relinquish his morning duties. PD Brad Chambers is looking for a new producer and wants T&Rs.

Carol Preston from NBC Radio News joins WWRC Washington, D.C., as morning co-host, replacing Pat Korlen. Also, Victoria Jones, most recently with WRKO Boston, joins WWRC for afternoons, replacing the syndicated Larry King show. PD Gary Burns also is considering dropping the syndicated "Pat Buchanan & Co." midday program, according to the Washington Post.

At WIOD Miami, night host Phil Hendrie and afternoon host Randi Rhodes swap shifts ... Mike Esparza joins KKLQ San Diego for late nights. Esparza most recently was working in San Luis Obispo, Calif. Also, Jack Broady from crosstown XHRM joins KKLQ for P/T.

newslines...

JOHN GEHRON exits the VP/GM job at WNUA Chicago to become co-COO at American Radio Systems. He also will oversee the company's Boston stations, WRKO, WHDH, and WBMX. Joe Winn, who had been overseeing those properties, will now concentrate on his CFO duties. David Pearlman remains co-COO. Also, WHDH station manager John Maguire has been upped to VP/GM of American Sports, a division of ARS. He will oversee the Red Sox Radio Network, the Celtics Radio Network, and sales for Boston College Sports, as well as WHDH.

FISHER BROADCASTING finalized its acquisition of KVI/KPLZ Seattle from Golden West May 5. KVI/KPLZ Seattle GM Shannon Sweatte adds those duties at new sister station KOMO, which had been without a GM for a year and a half. Also, KOMO OM Rob Dunlap adds those duties at KVI/KPLZ.

GEORGE GREEN, president/GM at KABC Los Angeles, officially adds those duties at new sister station KMPC, as expected. KABC/KMPC acting PD Bob K. is upped to PD.

TOM HAYMOND, VP/GM at WOLL West Palm Beach, Fla., adds VP/Radio stripes at parent Lappin Communications. Haymond will continue to oversee sister station WMAS-AM-FM Springfield, Mass.

RICHARD TREJO has been named VP/GM of KEYQ/KEZL Fresno, Calif., and KEYX/KFSO Visalia, Calif., replacing Karl Crass, who becomes VP/GM of sister KIZS/KODS Reno, Nev. Trejo previously was GSM at KCWR/KUZZ Bakersfield, Calif.

ANDY DENEMARK has been named VP of programming at United Stations Radio Networks. He previously was director of programming at Westwood One Radio Networks and the Source.

JOHN PEROEYEA has been named CEO of Citywide Broadcasting and GM of the group's WYCT Baton Rouge, La. He formerly was president of Narragansett Radio.

BILL GALLAGHER has been named VP of marketing and programming at Douglas Broadcasting Inc. He will oversee the joining of DBI's 11 stations into the first nationwide Asian-language radio network, AsiaOne, which is expected to begin broadcasting by early summer. Gallagher previously was with Sprint.

STATION SALES: WUSL Philadelphia and WTPX Miami from Tak Communications to EZ Communications, owner of WIOQ Philadelphia, for \$50 million (subject to FCC and Bankruptcy Court approval, since Tak currently is a debtor-in-possession operating under bankruptcy protection); KCKI Tulsa, Okla., from Boulder Broadcasting to Great Empire Broadcasting, owner of crosstown KVOO-AM-FM, for an undisclosed price (Great Empire has begun operating the station under a local marketing agreement); WMKT/WKHQ Traverse City, Mich., from the receiver for A.J. Walker Communications to MacDonald Broadcasting Co., for \$1.5 million; WRJN/WHKQ Racine, Wis., from Vision Broadcasting to M G Radio L.L.C., for an undisclosed price (M G Radio is a new company formed by Vision management and members of the Marcus family of Milwaukee. Vision president Anthony Gazzana will be president of the new venture); WTRB-AM-FM Ripley, Tenn., from Lauderdale Broadcasting Co. to Williams Communications for an undisclosed price.

SALE CLOSINGS: WMTG/WNIC Detroit from Fairmont Communications to Broadcasting Partners, owners of crosstown WKQI. WKQI president/GM John Fullam takes over responsibility for all three stations.

RADIO EQUITY PARTNERS has closed its purchase of the 11-station NewMarket Radio group. All GMs have been retained.

JOHN WRIGHT has been named VP/GM at CHUM-AM-FM Toronto. He previously was VP/GM of St. Lawrence Broadcasting.

JEFF SMULYAN, chairman of Emmis Broadcasting, has been selected to head the U.S. delegation to the United Nations' Plenipotentiary Conference of the International Telecommunications Union, which will be held in Kyoto, Japan, Sept. 19-Oct. 14.

KWOD Sacramento, Calif., afternoon host Nick Monroe joins XHTZ (Z90) San Diego for middays, replacing Cha Cha, who segues to afternoons. Mark-In-La Manana shifts from afternoons to mornings, replacing Chris James, who moves off-air to sales. Promotion department staffer Jerry Z. takes over nights, replacing M.C. Scrappy, now at KXTZ Las Vegas.

Marti Ryan moves from overnights to nights at WCLT-FM Columbus,

Ohio, replacing Heather Williams, who exits. The station is running the syndicated "After MidNite" show in overnights ... Gerry Allen returns to radio to host evenings at WHIO Dayton, Ohio. He is best known for his work at crosstown WIZE.

WOLL West Palm Beach, Fla., P/T jock Scott Roberts is upped to afternoons, replacing Lindy Rome, now at crosstown WOVV.

SLOW BUILD PAYS OFF FOR KADISON

(Continued from page 1)

momentum, propelled by an abundance of support from AC radio and VH-1, along with several key television appearances.

The album, released May 18, 1993, is No. 97 on The Billboard 200 this week. Kadison became a Heat-seekers Impact Artist when "Painted Desert Serenade" cracked the top half of The Billboard 200 at No. 91 on May 14. It topped the Heat-seekers chart for new and developing artists May 7 and has sold 209,000 units, according to SoundScan.

Kadison has been likened to singer/pianists Elton John and Billy Joel with his storytelling songs about personal experiences and melodic piano accompaniment.

The label introduced Kadison in March 1993 during an intimate gathering at EMI Records Group president/CEO Daniel Glass' home. The Los Angeles-based artist performed for key press representatives, VH-1 employees, and trend-setters outside the music industry, such as people in the fashion field.

"We wanted to introduce Joshua to those we thought would appreciate it and talk about it," says Ken Baumstein, senior VP of marketing at EMI Records Group.

Baumstein says the "breakthrough" of "Painted Desert Serenade" was a long, slow process that began with enthusiastic AC programmers in Kansas City, Mo., and West Palm Beach, Fla., followed by heavy airplay in Seattle, Portland, Ore., and Dallas.

The first single, "Jessie," which was serviced to AC in April 1993 and to top 40 the next month, peaked at No. 11 on Billboard's Hot Adult Contemporary chart. The follow-up, "Beautiful In My Eyes," which went to AC radio in February 1994 and to top 40 in March, is No. 13 with a bullet on the Hot Adult Contemporary chart this week. For the week ending May 21, "Beautiful" goes from No. 34-28 on the Hot 100 Singles chart.

The success of "Jessie" landed Kadison on many prominent TV shows, which further helped expose the artist. Baumstein says Kadison's "Live With Regis & Kathie

Lee" appearances Oct. 1, 1993, and April 25 and his "Arsenio Hall Show" appearances Nov. 29, 1993, and April 11 helped boost album sales. Other TV appearances included "The Tonight Show With Jay Leno" Sept. 30, 1993, "Music City Tonight" Dec. 3, 1993, and "The Late Show With David Letterman" Feb. 1.

Bob Bell, new release buyer at the 350-store, Torrance, Calif.-based Warehouse Entertainment chain, agrees that the TV appearances have driven the project. "[The week of May 9] is probably the biggest in unit sales that we've seen. It's still building, and has been consistent for nearly a year. Regis & Kathie Lee and Letterman, and the second single, are driving this now."

Baumstein adds, "There was never really an explosion, though. You

can't really put your finger on one thing. It was just early commitment from VH-1 and radio support, combined with the TV appearances, that helped."

VH-1 BREAKTHROUGH

VH-1 named Kadison the network's major video breakthrough artist of 1993 for the "Jessie" clip. The network aired the clip in its "What's New" category for a record-breaking 26 weeks. The only other video to be featured on VH-1 for this length of time was k.d. lang's "Constant Craving" in 1992.

At radio, Baumstein says, "It was a slow start. But every week there was evidence for us to move forward, to keep going and believe that we had something here. That evidence was either consumers responding to the song by buying the

single, or calling the radio stations." The label marketed the album with extensive TV advertising campaigns in heavy airplay markets or markets where the single was selling well.

In L.A., the label bought advertising time locally on "Live With Regis & Kathie Lee" last month. In New York, the label did a 10-day TV advertising campaign with Nobody Beats The Wiz in December.

During the success of "Jessie" last spring and summer, Kadison also met with radio stations. He also toured with Janis Ian last August and September.

Mike Preston, APD at top 40/adult WPLJ New York, says Kadison likely will be around for a while. "He's a great singer/songwriter, and his music tells stories. It's not disposable," he says.

Tracy Johnson, OM at AC KFMB (B100) San Diego, says, "It took a long time for 'Jessie' to develop here. It's one of those songs that listeners needed to hear eight, nine, or 10 times before it caught on. But once it did, it really had staying power. 'Beautiful' looks to be real strong, too."

While Johnson likens Kadison's sound to Elton John, he says it's premature to say if the artist will have similar success. Kadison laughs about the comparisons. "I kept hearing that," he says. "I heard Elton John growing up, but I wasn't a big fan. Because I kept hearing the comparisons, I went back and listened to all of the old stuff. It was a compliment before, but now it's the greatest thing anyone can say about any pianist/singer."

WOMAD RETURNS FOR SECOND U.S. TOUR

(Continued from page 1)

South Africa's Shishika, Uganda's Geoffrey Oryema, and Stella Chiweshe from Zimbabwe. Some of these global attractions record for the WOMAD-affiliated Real World Records.

A total of some 50 artists from 25 countries are booked to appear at 11 WOMAD festivals through late November. This unique international carnival commences Thursday (19) in Hannover, Germany, with events scheduled for Egypt, Israel, Holland, Venezuela, Finland, Japan, and the Canary Islands in addition to the U.S. tour. Also included are plans for a weekend-long festival in the U.K. July 22-24 at Rivermead in Reading (the Berkshire town best known for hosting an annual rock festival), and a free event at Morecambe Bay in Lancashire the weekend of Aug. 26-28. The Rivermead event will present a typically eclectic mix of performers from such countries as Palestine, Cuba, Macedonia, Scotland, and Cape Verde.

Having survived some troubled financial times which saw WOMAD's main companies go into liquidation at the end of 1992 (Billboard, Jan. 16, 1993), Gabriel and his colleagues are delighted at the festival's return to

the U.S. Last year's launch culminated in one of the largest paid concerts of 1993 when 100,000 people attended the tour's finale in San Francisco's Golden Gate Park.

"[The American market] has been slower than Europe to pick up on world music," says Gabriel, "but the thing that helped us was the Lollapalooza tour, because that made people think that festivals were a viable option.

"We have learned not to be promoters. WOMAD acts as kind of the agent-manager for the event. As a result, we need to convince promoters that we are a viable entity."

Each of WOMAD's festivals seeks to combine the opportunity to see established and emerging musicians from around the globe with a program of workshops and class sessions. While offering food, clothing, and craftware from the cultures represented onstage, these sessions can, for example, give the audience the chance to learn and participate in dance or percussion. This year's festival again will include, under a different name, "Futurezone: A Virtual Village Concept," a hi-tech audience-participation feature championed by the ever-technologically adventurous Gabriel.

"I like that, because it gives a lot of the traditional artists the power to communicate through technology," he says. "If it doesn't have a sense of culture and history, it can be pretty vacuous."

Artistic director Thomas Broonan

says that at all WOMAD events, "what we offer is the sense of delight and sense and surprise of discovering things from afar. New artists are one of the main things the festival offers, presented sympathetically in performance but as often as possible giving the opportunity for contact, whether it's at the workshops or the introductory sessions."

Deb Heithersay, marketing coordinator for the event, says the 1994 U.S. tour will keep the ball rolling here. "Because we've been out once, the entire concept is an easier sell. WOMAD over the last 10 years has established great trust. What we did last year gave us that foothold, especially in places like San Francisco, where we've now got 100,000 potential converts to the WOMAD cause."

John Podell, WOMAD booking agent at the William Morris Agency, wryly concurs with Gabriel that the festival still has a way to go in the U.S. "I believe the majority of Americans think that WOMAD is an affliction you go to the doctor for," he says, adding more seriously that the company is sending out an electronic press kit highlighting "all our success stories," courting coverage from MTV and VH-1, and negotiating with two well-known national magazines for possible tour sponsorship.

WOMAD's troubled financial history has not deterred its indefatigable organizers, but Broonan admits that a lack of government subsidies

has limited its activities. "One corporate sponsor prepared to support us at the core would make a fundamental difference to what we do. Many organizations cast jealous glances at us and assume that Peter's deep wallet keeps us going, which is not the case. In terms of a grant subsidy, we're often seen as not deserving enough. We're hoping next year that a couple of fabulous global companies are interested in sponsoring the whole worldwide event."

This lack of funding has prevented the development of albums, videos, or other spinoff products from the WOMAD events. "We've got years of video material sitting on a shelf, waiting," says Broonan, "but every step we take has to be a funded step." Previous participants have included such varied talents as R.E.M., the Drummers Of Burundi, Lenny Kravitz, and the Stereo MC's.

This year, as before, the organizers are aware that audiences will be drawn by the high-profile rock acts on the bill, but these are just one part of the equation. "Bill Graham used to say, 'You give them steak, and you make them eat the vegetables,'" says Podell. Gabriel adds that all the artists on any WOMAD bill share "an idealism or spiritual content to their music. It's quite hard to find people that feel right—not all bands would fit in.

"I'm looking forward to seeing Mustapha Tetty Addy and the Royal Obunu Drummers; the Guo Brothers I've worked with quite a lot, I enjoy their stuff. Arrested Development I think are excellent. I'm very happy to have them on the bill because they have a really positive message. Lucky Dube I've worked with a few times—I think he could be very big. Midnight Oil I'm a big fan of—Peter Garrett is a very strong front man. I think they get a message across in a good way, with warmth and a sense of humor sometimes."

For his own part, Gabriel will arrive for the U.S. dates after completing mixing his forthcoming live album, recorded last year in Modena, Italy, and due for release by Virgin in September. He plans an overdue holiday in August after his WOMAD commitments. "People come away very happy [from the festival], so I'd advise people to check it out," he says. "And also to participate, either through the workshops or just investigating the music."

BROADCASTER OF THE WEEK

(Continued from page 69)

Despite no longer going head-to-head, the two stations still have plenty of competition in town, including WLIF (4.2-6.9), oldies WQSR (5.7-6.4), R&B adult WWIN-FM (3.7-3.6), and Washington, D.C.'s adult-leaning top 40 WRQX (1.3-1.4). WSSF initially was marketed with a massive television campaign and has just launched a billboard campaign for the spring book. The station currently runs no promotions, and has not even hired an air staff yet.

"We wanted to take this transition period, this window of opportunity, to really hammer our music images," Wood says.

WWMX is focused on television marketing, but also has run several sweepstakes-oriented promotions.

Wood is optimistic about the potential for both stations. "I think we may be on to something with the format we have taken on at Soft," he says. "The beauty of it is, I still think there is a lot of room for growth on Mix and even more room

for growth on Soft. There are still people that haven't gotten the message [about] exactly what we're doing. . . . When you're talking about an older audience, it's harder to get these people to change their habits, so there will be slower growth for that."

Wood, who had been using the air name Corey Scott for the last eight years, changed back to his real name when he arrived at WWMX in January. Prior to that move, he spent three months programming the station from sister station WRAL Raleigh, N.C., where he also was PD. (In an ironic twist, former WVRT PD Todd Fisher replaced him in Raleigh.)

Before his five years at WRAL, Wood programmed WSNX Muskegon, Mich., and also hosted mornings at WLLT (now WOFX) Cincinnati and WNDE Indianapolis. Early radio jobs included stints at Indiana stations WIOU Kokomo, WBAT Marion, and WBWB Bloomington.

PHYLLIS STARK

WASHINGTON ROUNDUP

(Continued from page 71)

1927 and the subsequent 1934 Communications Act, never asserted that Uncle Sam and the American public own the airwaves.

While the study shows that the legislative history of the Act indicates that Congress deemed it had the right to regulate the spectrum (primarily to allocate frequencies to avoid harmful interference between stations), it avoided any mention of U.S. ownership of the airwaves.

With the administration's spectrum fees proposal based on the assertion that the U.S. owns the spectrum here, the NAB may bring forward the 10-year-old study if the Clinton administration muscled the plan into a legislative proposal.

NAB isn't saying anything right now, but the warning from insiders

is: Don't be surprised.

NAB WANTS EMPLOYMENT RULING

With FCC employment-report forms due by the end of May, the NAB has asked the commission for a quick ruling on whether stations must include employees of a time-brokered station or one operated under a local marketing agreement.

A May 2 filing by a law firm here indicated that FCC staff may be giving conflicting advice on the LMAs-or-not issue; NAB then petitioned the commission for a ruling, too.

A spokesman for the FCC said the commission has not yet announced whether it will issue an interpretive ruling by the May 12 date requested, or at least delay the deadline for the Form 396-B filing.

AL BELL TURNS BELLMARK INTO A 'BEAUTIFUL EXPERIENCE'

(Continued from page 1)

the 300,000-unit mark, according to SoundScan. This week, it is at No. 4 and No. 6 on the Hot 100 Singles and Hot R&B Singles charts, respectively.

Such unusual success stories are nothing new for Al Bell. He put the Los Angeles-based Bellmark on the map with Duice's double-platinum single "Dazzey Duks," on the independent TMR label, and the quadruple-

platinum phenomenon of Tag Team's "Whoomp! (There It Is)" on Bellmark's Life Records imprint.

Bellmark's next high-profile project is "The Beautiful Experience," a "special" reworking of "The Most Beautiful Girl In The World." Bell explains, "It's not a single, not an EP, not an album. Nor is it a remix. The artist [aka Prince] has redone the

song seven uniquely different ways." The title drops Tuesday (17).

Bell's strategy for success is two-fold. The Bellmark label, in addition to being the overall manufacturing and marketing arm of the company, has a roster of "God-inspired" artists whose output he describes as "gospel, spiritual, and 'I love you' music."

On a second front, his Life Records label "is dedicated to dealing with all other genres of African-American music," he says.

"We'll also continue developing new [business] relationships with entrepreneurs and music buffs so as to provide manufacturing, marketing, and distribution services for their record companies."

'BEAUTIFUL' PRIORITY

"The Most Beautiful Girl In The World" single remains a priority for Bellmark. "We wanted to put together a formidable, yet fundamental radio promotion campaign that ranged from the grass-roots level—pounding the pavement, knocking on doors, in radio's face—to more sophisticated techniques involving station promotions, advertising, and giveaways."

Bell says the aggressive approach initially had to be tempered with a degree of care. "We didn't want to overshoot ourselves, because ballads traditionally move slowly," he says. "And we had to make sure we didn't move ahead of the marketplace. We feel right now that the single is just breaking."

Top 40/rhythm-crossover KPWR Los Angeles PD Rick Cummings says the record is "doing great" at his station. "We put it on with a hunch that it had a lot of that old-school punch that listeners really liked," says Cummings.

Retailer Royce Fortune, owner of independent Fortune Records in Inglewood, Calif., says, "Prince's record is selling well and will be for a while. Bellmark went all out promoting and marketing it. They've put a lot into it, assisting us with advertising the project on the radio and in the papers. And [Bell] was right there with his promotion staff, on-site, offering his personal support."

The Bellmark-NPG-Warner Bros. arrangement is a "win-win-win business situation," says Bell. "NPG wins with a hit record, Bellmark wins because of the business, and Warner Bros. wins, wins, wins because the better the single sells, the hotter their [Prince] catalog becomes, and the greater the demand for his next Warner album."

Bell started his career in music as a radio DJ in Little Rock, Ark. He also worked at stations in Memphis and Washington, D.C., before moving

into the record business.

In 1965, Bell began working in radio promotion for the fledgling, Memphis-based Stax Records, which would go on to build a roster of artists like Otis Redding, Sam & Dave, Booker T. & the MGs, the Staple Singers, Isaac Hayes, the Dramatics, Johnnie Taylor, and Rufus and Carla Thomas.

In 1968, Bell became executive VP of Stax; when the label was purchased by Gulf + Western, he acquired a 50% equity stake. In 1971, Bell masterminded the marketing of the soundtrack to the movie "Shaft," which earned an Academy Award for composer Hayes. A year later, he staged the now-famous music festival Wattstax (amid concert-promoter pessimism) at the Los Angeles Memorial Coliseum.

By 1975 the label had run into problems with its distributors, and its books were investigated for suspicion of fraud. Bell, who had risen to chairman/CEO, was exonerated, but the label was forced out of business.

Bell next worked as a consultant until Berry Gordy hired him as Motown's president in 1988. Says Bell, "In effect, it placed me back in the mainstream of the music industry."

In his analysis of Motown, Bell says he reluctantly recommended to Gordy that he sell the label, which subsequently was purchased by MCA and the investment group Boston Ventures.

Bellmark Records was formed in 1989 when Bell solidified a distribution deal with Cema. Two years later, Bell took his label independent, establishing a relationship with the national independent distributor INDI.

With a distribution system in place, Bellmark released six gospel albums during the next two years, beginning with the Rance Allen Group.

In October 1992, the label released Duice's "Dazzey Duks"; a lengthy promotion campaign drove the single as high as No. 12 on the Hot 100 by the following July. The album of the same name has since gone gold. That hip-hop success was joined in spring 1993 by Tag Team's "Whoomp! (There It Is)," which has become one of the best-selling singles of all time.

Both projects contributed greatly to Bellmark's bottom line, allowing the young label to turn the corner.

Bellmark's staff has grown to 30, including field people. "We operate lean and mean," Bell says. "In order to have a profitable record operation, you have to keep overhead in control. Every day I'm on edge because of operating costs. In my judgment, an executive is mismanaging if he or she doesn't have that anxious feeling in the gut."

Bellmark and Life have numerous projects either active or being prepared for release. "We're pushing to get our catalog in place so as to maintain stability in the business," says Bell.

Bellmark's gospel-oriented roster includes L.J. Reynolds, the Rance Allen Group, LaMora Park Young Adult Choir, Huriah Boynton, Dottie Jones, and Thad Bosley—all of whom are dropping new product this year.

New gospel signings include the Howard University Gospel Choir, Candi Staton's Baracha Ministries, and Edwin Hawkins. Bellmark also has acquired the entire catalog of the late Rev. James Cleveland.

Bellmark continues to work the Tag Team debut album, which has sold 745,000 units, according to SoundScan. The group is scheduled for a new album in July. The label also is working Life Records albums from Biggy Smallz, Michigan Man, A-Town Players, Kracked R.I.B.Z., Joe B & the Bad Brothers, KAT, and Kold.

Soon-to-be-released Life projects include Gerard Dure, Johnny "Guitar" Watson, Tyrone Davis, 2 Of A Kind featuring Ron Banks and L.J. Reynolds (of the Dramatics), and, on Featherstone Records, Universal Poetry.

Bell also is working on deals with various producers and entrepreneurs, including En Vogue producer David Lombard (Lombard Street Records) and former Stax producer Don Davis (Groovesville Records). He is concluding discussions with Kenny Gamble and Leon Huff about a joint venture with their Philly International imprint.

And, of course, the label is gearing up for the release of "The Beautiful Experience."

"We're marketing it as 32 minutes and 57 seconds of a beautiful experience," says Bell, declining to discuss any other details. "It's a timeless project, and a historic one because of the new relationships forming between NPG and Bellmark."

Violet Brown, urban music buyer for the 350-store, Torrance, Calif.-based Wherehouse Entertainment chain, predicts "The Beautiful Experience" will "sell well, especially since the original single is doing so well." She says the chain created special displays for the single, including a hand-painted art board at its La Brea and Rodeo site in Los Angeles, which she says is the chain's "No. 1 urban store on the West Coast."

Adds Brown, "Because the project is independently distributed, Bellmark's promotion department has to get radio to play it in order for it to be a big success."

Top 40 Airplay™			
Broadcast Data Systems			
Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service to Top 40 Airplay Monitor, 80 top 40/mainstream and 28 top 40/rhythm stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. © 1994, Billboard/BPI communications, Inc.			
THIS WEEK	LAST WEEK	WEEKS ON	Top 40/Mainstream TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	4	12	★ ★ NO. 1 ★ ★ BABY I LOVE YOUR WAY BIG MOUNTAIN (RCA) 1 wk at No. 1
2	2	13	MR. JONES COUNTING CROWS (DGC/GEFFEN)
3	3	11	THE MOST BEAUTIFUL GIRL IN ... ♣ (NPG/BELLMARK)
4	1	20	THE SIGN ACE OF BASE (ARISTA)
5	5	8	I'LL REMEMBER MADONNA (MAVERICK/SIRE/WB)
6	7	4	I SWEAR ALL-4-ONE (BLITZZ/ATLANTIC)
7	6	9	RETURN TO INNOCENCE ENIGMA (VIRGIN)
8	8	11	MMM MMM MMM MMM CRASH TEST DUMMIES (ARISTA)
9	10	7	I'LL TAKE YOU THERE GENERAL PUBLIC (EPIC SOUNDTRAX/EPIC)
10	23	3	DON'T TURN AROUND ACE OF BASE (ARISTA)
11	9	17	WITHOUT YOU MARIAH CAREY (COLUMBIA)
12	13	5	YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)
13	19	2	IF YOU GO JON SECADA (SBK/ERG)
14	12	18	NOW AND FOREVER RICHARD MARX (CAPITOL)
15	24	4	STAY (I MISSED YOU) LISA LOEB & NINE STORIES (RCA)
16	11	15	WHATTA MAN SALT-N-PEPA (NEXT PLATEAU/LONDON)
17	14	8	I'M READY TEVIN CAMPBELL (QWEST/WARNER BROS.)
18	18	10	LOSER BECK (DGC/GEFFEN)
19	15	9	LOVE SNEAKIN' UP ON YOU BONNIE RAITT (CAPITOL)
20	29	3	MISLED CELINE DION (550 MUSIC)
21	20	25	FOUND OUT ABOUT YOU GIN BLOSSOMS (A&M)
22	16	17	BECAUSE OF LOVE JANET JACKSON (VIRGIN)
23	17	21	THE POWER OF LOVE CELINE DION (550 MUSIC)
24	26	5	BUMP N' GRIND R. KELLY (JIVE)
25	21	8	I WANT YOU JULIET ROBERTS (REPRISE)
26	28	10	COME TO MY WINDOW MELISSA ETHERIDGE (ISLAND/PLG)
27	27	17	CANTALOOP (FLIP FANTASIA) US3 (BLUE NOTE/CAPITOL)
28	33	26	DREAMS GABRIELLE (GO!DISCS/LONDON/PLG)
29	22	15	SO MUCH IN LOVE ALL-4-ONE (BLITZZ/ATLANTIC)
30	40	2	OBJECTS IN THE REAR VIEW MIRROR MEAT LOAF (MCA)
31	31	7	NEON MOONLIGHT ROSCO MARTINEZ (ZOO)
32	37	2	REGULAR THANG OVIS (RESTLESS)
33	25	12	STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN (COLUMBIA)
34	30	8	DREAM ON DREAMER BRAND NEW HEAVIES (DELICIOUS VINYL)
35	NEW ▶		MOVING ON UP M PEOPLE (EPIC)
36	38	6	DREAMS THE CRANBERRIES (ISLAND/PLG)
37	NEW ▶		BEAUTIFUL IN MY EYES JOSHUA KADISON (SBK/ERG)
38	36	5	NO EXCUSES ALICE IN CHAINS (COLUMBIA)
39	NEW ▶		LEAVING LAS VEGAS SHERYL CROW (A&M)
40	34	23	AMAZING AEROSMITH (GEFFEN)

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on either chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the charts after 26 weeks.

THIS WEEK	LAST WEEK	WEEKS ON	Top 40/Rhythm-Crossover TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	2	5	★ ★ NO. 1 ★ ★ I SWEAR ALL-4-ONE (BLITZZ/ATLANTIC) 1 wk at No. 1
2	1	21	BUMP N' GRIND R. KELLY (JIVE)
3	3	12	I'M READY TEVIN CAMPBELL (QWEST/WARNER BROS.)
4	4	11	THE MOST BEAUTIFUL GIRL IN ... ♣ (NPG/BELLMARK)
5	5	6	REGULATE WARREN G. & NATE DOGG (DEATH ROW)
6	6	7	ANYTHING SWV (RCA)
7	14	3	BACK & FORTH AALIYAH (BLACKGROUND/JIVE)
8	8	12	BABY I LOVE YOUR WAY BIG MOUNTAIN (RCA)
9	15	6	GOT ME WAITING HEAVY D. & THE BOYZ (UPTOWN/MCA)
10	9	17	THE SIGN ACE OF BASE (ARISTA)
11	10	6	YOU MEAN THE WORLD TO ME TONI BRAXTON (LAFACE/ARISTA)
12	16	5	SWEET POTATOE PIE DOMINO (OUTBURST/RAL/CHAOS)
13	17	10	YOUR BODY'S CALLIN' R. KELLY (JIVE)
14	7	27	WHATTA MAN SALT-N-PEPA (NEXT PLATEAU/LONDON)
15	37	2	EASE MY MIND ARRESTED DEVELOPMENT (CHRYSALIS/ERG)
16	20	5	RETURN TO INNOCENCE ENIGMA (VIRGIN)
17	13	9	BORN TO ROLL MASTA ACE INC. (DELICIOUS VINYL)
18	NEW ▶		ANY TIME, ANY PLACE JANET JACKSON (VIRGIN)
19	11	16	WITHOUT YOU MARIAH CAREY (COLUMBIA)
20	18	15	FEENIN' JODECI (UPTOWN/MCA)
21	21	9	YOU KNOW HOW WE DO IT ICE CUBE (PRIORITY)
22	24	12	AND OUR FEELINGS BABYFACE (EPIC)
23	12	16	GIN AND JUICE SNOOP DOGGY DOGG (DEATH ROW)
24	22	23	CANTALOOP (FLIP FANTASIA) US3 (BLUE NOTE/CAPITOL)
25	35	2	DOGGY DOGG WORLD SNOOP DOGGY DOGG (DEATH ROW)
26	30	3	LOVE ON MY MIND XSCEPE (SO SO DEF/COLUMBIA)
27	28	8	SOMETHIN' TO RIDE TO CONSCIOUS DAUGHTERS (SCARFACE)
28	26	9	I'VE BEEN THINKING ABOUT YOU JOCELYN ENRIQUEZ (CLASSIFIED)
29	NEW ▶		DON'T TURN AROUND ACE OF BASE (ARISTA)
30	19	20	GROOVE THANG ZHANE (ILLTOWN/MOTOWN)
31	31	3	PUMPS AND A BUMP HAMMER (GIANT)
32	32	9	HOW DO YOU LIKE IT? KEITH SWEAT (ELEKTRA)
33	25	18	BECAUSE OF LOVE JANET JACKSON (VIRGIN)
34	36	6	I'LL REMEMBER MADONNA (MAVERICK/SIRE/WB)
35	23	22	SO MUCH IN LOVE ALL-4-ONE (BLITZZ/ATLANTIC)
36	34	4	I WISH GABRIELLE (GO!DISCS/LONDON/PLG)
37	29	14	HEY O.J. LIGHTER SHADE OF BROWN (MERCURY)
38	33	7	COMIN' ON STRONG SUDDEN CHANGE (EASTWEST)
39	40	2	LEAVIN' TONY! TONY! TONY! (WING/MERCURY)
40	NEW ▶		WORKER MAN PATRA (EPIC)

EAGLES RISE ABOVE LAWSUITS

(Continued from page 4)

the label when he notified MCA that he would cease recording for the company (Billboard, March 12). Similar to Henley, Frey said he was terminating the contract per the California Labor Code, which limits the duration of personal service contracts in the state to seven years.

The initial MCA suit alleges that any new album by Frey as a solo artist or as a member of the Eagles would "constitute undelivered LPs ... and MCA is entitled to damages measured by the sales and profits of such LPs."

Lopez says that is not the case.

"The MCA agreement dealt with [Frey's] services as a solo artist and didn't contemplate his activities in the Eagles ... I don't think MCA has a legal expectation to getting the rights to an Eagles album."

Similar to the Geffen suit, there has been no settlement in the Frey case. MCA declined to comment on the case.

The latest suit complicating matters was filed May 3 by the Eagles against Elektra Entertainment in Los Angeles Superior Court. In that suit, the Eagles asked that Elektra be stopped from releasing a 29-track

greatest hits package in North America. The band says that while Elektra has permission to release a 17-track package in the rest of the world, the label cannot put out the product in the U.S. and Canada.

The suit also alleges that if the record is put out in the U.S. this summer, it would hurt sales of the authorized Eagles record the band plans to put out in August or September. The band was granted a temporary restraining order to keep Elektra from releasing the record May 4. A hearing is slated for May 18. Elektra had no comment on the suit.

ASCAP NAMES WINNERS OF POP AWARDS

(Continued from page 8)

Sept. 30, 1993).

John and Taupin were named ASCAP songwriters of the year for composing the greatest number of award-winning songs during the survey period. The duo was honored with awards for "The One," "The Last Song," and "Simple Life." All three songs were recorded by John.

Henley and Frey, the songwriting team from the recently reunited Eagles, were hailed with ASCAP's highest honor, the Founders Award, for their work with the Eagles and their solo careers. Friend and collaborator Jackson Browne, Frey's co-writer for "Take It Easy," the Eagles' first hit, presented the award to the duo with ASCAP president Marilyn Bergman.

During the presentation, Browne recalled the first time his friends Henley and Frey seemed "truly excited" about their young careers. Browne said the band opened for Smokey Robinson & the Miracles at Disneyland and got to hang out backstage and play cards with the Motown legend.

He also noted attending a recent Eagles rehearsal. "I got a chill," Browne said. "They're older and tougher, and intact."

Accepting the award, Henley quipped that "the good thing about songwriting is that when you get older, you don't have to live them anymore. You can just write them."

Frey said, "There is nothing like being stuck with a song and having Henley help you out." Frey added that he didn't know Henley was an "English literature major until after we wrote 'Desperado.'"

The song of the year honor, for most-performed ASCAP song, was shared by "When She Cries," co-written by BNA recording artist Marc Beeson and published by EMI Music Publishing, and "A Whole New World," co-written by Tim Rice (PRS) and published by Walt Disney Music Co.

Beeson performed the song at the dinner, while Rice accepted via a videotaped message from London.

Warner/Chappell Music Inc. took the publisher of the year honors. The company's award-winning songs include Mariah Carey's "Dreamlover"; Elton John's "The Last Song," "The One," and "Simple Life"; Brian McKnight and Vanessa Williams' "Love Is"; Patty Smith's "Sometimes Love Just Ain't Enough"; Madonna's "This Used to Be My Playground"; Celine Dion's "When I Fall in Love"; Silk's "Freak Me"; and Bette Midler's "Wind Beneath My Wings."

Songwriters picking up multiple awards included John and Taupin, Jon Secada, Diane Warren, and Alan Jackson.

Multiple publisher winners included Warner/Chappell, EMI Music Publishing, BMG Songs, MCA Music Publishing, Sony Tunes Inc., Almo Music Corp., PolyGram International Publishing Inc., Jobete Music Co. Inc., Mattie Ruth Musick & Seventh Son Music Inc., Hayes Street Music, and Realsongs.

In addition to "When She Cries" and "A Whole New World," ASCAP's top five most-performed songs were "Can't Help Falling in Love," Luigi Creatore, Hugo Peretti, George David Weiss (Gladys Music); "Do You Believe in Us," Jon Secada (Estefan Music Publishing Inc.); and "Love Is," Tonio K. (NYM Music/PressmanCherryMu-

sic/Warner/Chappell Music Inc.

The remaining most-performed songs honored by ASCAP (in alphabetical order) were "All I Want," Dean Dinning, Randy Guss, Todd Nichols, Glen Phillips (Sony Tunes Inc./Wet Sprocket Songs); "Angel," Jon Secada, Miguel Morejon (Estefan Music Publishing Inc.); "Baby Baby," Amy Grant, Keith Thomas (Age To Age Music Inc./BMG Songs Inc./Yellow Elephant Music Inc.); "Burn One Down For Me," Clint Black, Frankie Miller (PRS), Hayden Nicholas (Howlin' Hits Music Inc.); "Chattahoochee," Alan Jackson, Jim McBride (Mattie Ruth Musick/Seventh Son Music Inc./Sony Cross Keys Publishing); and "Constant Craving," k.d. lang (SOCAN), Ben Mink (SOCAN) (Bumstead Productions US Inc./Jane Hathaway's Publishing Co./PolyGram International Publishing Inc./Zavion Enterprises Inc.).

Also, "Dreamlover," Dave Hall (Stone Jam Publishing Inc./Warner/Chappell Music Inc.); "Even The Man In The Moon Is Crying," Mark Collie (BMG Songs Inc./Judy Judy Music); "Faithful," Martin Page (Martin Page Music); "Freak Me," Keith Sweat (E/A Mu-

sic Inc./Keith Sweat Publishing/Warner/Chappell Music Inc.); "I Cross My Heart," Eric Kaz (Zena Music Co.); "I Feel Lucky," Mary-Chapin Carpenter, Don Schlitz (EMI Music Publishing/GetARealJob Music/New Don Songs/New Hayes Music); "I'd Die Without You," Prince Be (MCA Music Publishing); and "I'll Be There," Hal Davis, Berry Gordy, Willie Hutch, Bob West (Jobete Music Co. Inc.).

Also, "I'll Never Get Over You Getting Over Me," Diane Warren (Realsongs); "I'm Every Woman," Nick Ashford and Valerie Simpson (Nick O Val Music Co. Inc.); "I'm In A Hurry (And Don't Know Why)," Randy VanWarmer (Partridge Hill Music/SawSong Music/VanWarmer Music); "Just Another Day," Jon Secada (Estefan Music Publishing Inc.); and "The Last Song," Elton John (PRS), Bernie Taupin (Warner/Chappell Music Inc.).

Also, "Life Is A Highway," Tom Cochrane (SOCAN) (BMG Songs Inc.); "Life's A Dance," Steve Seskin, Allen Shamblin (Almo Music Corp./Hayes Street Music/Love This Town Music); "Look Heart No Hands," Trey Bruce, Russell Smith (MCA Music Publishing); "No One

Else On Earth," Jill Colucci, Sam Lorber (Chalk Hill Music/EMI Music Publishing/Heart Street Music/Sony Tunes Inc.); "Nobody Wins," Rodney Foster (St. Julien Music); "Nothing Broken But My Heart," Diane Warren (Realsongs); "The One," Elton John (PRS), Bernie Taupin (Warner/Chappell Music Inc.); "Ordinary World," Warren Cuccurullo, Simon LeBon (PRS), Nick Rhodes (PRS), John Taylor (PRS) (American Skin Trade Music/EMI Music Publishing/Private Parts Music); "Restless Heart," Peter Cetera (BMG Songs Inc.); "Rump Shaker," Aqil Davidson, Anton Hollins, Markell Riley, Teddy Riley, David Wynn (Abdur-Rahman Music/EMI Music Publishing/Tadej Publishing/Ujaama/Zomba Enterprises Inc.); and "Save The Best For Last," Phil Galdston (Kazzoom Music/PolyGram International Publishing Inc.).

Also, "Seminole Wind," John Anderson (Almo Music Corp./Holmes Creek Music); "She's Got The Rhythm And I Got The Blues," Alan Jackson, Randy Travis (Mattie Ruth Musick/Seventh Son Music Inc./Sometimes You Win Music); "Simple Life," Elton John (PRS), Bernie

Taupin (Warner/Chappell Music Inc.); "Sometimes Love Just Ain't Enough," Glen Burtnik (BMG Songs Inc./Warner Chappell Music Inc.); "Sure Love," Gary Burr (Gary Burr Music Inc.); "Sweet Thing," Chaka Khan, Tony Maiden (MCA Music Publishing); "Take This Heart," Richard Marx (Chi-Boy Music); "That's The Way Love Goes," Jimmy Jam, Terry Lewis (Flyte Tyme Tunes); "This Used To Be My Playground," Madonna, Shep Pettibone (Bleu Disque Music Co. Inc./MCA Music Publishing/Shep-Songs/Warner/Chappell Music/Webo Girl Publishing); and "Unchained Melody," Alex North, Hy Zaret (Frank Music Corp.).

Also, "Walking On Broken Glass," Annie Lennox (PRS) (BMG Songs Inc.); "What About Your Friends," Dallas Austin, Lisa Lopes (Darp Music/Diva One Music/EMI Music Publishing/Pebbitone Music/Tizbiz Music); "What Becomes Of The Broken Hearted," Paul Riser (Jobete Music Co. Inc.); "When I Fall In Love," Edward Heyman, Victor Young (Warner/Chappell Music Inc.); and "Wind Beneath My Wings," Jeff Silbar (Warner/Chappell Music Inc.).

JORGE BEN JOR, WEA TURN EFFORTS TO U.S.

(Continued from page 1)

ords, a division of Warner's U.S. Latino imprint WEA Latina. "Still," adds Ben Jor, "I would really love to work the American market."

Ben Jor's fervent ambition is shared by André Midani, VP/regional director, Latin America, Warner Music International. "I'm very optimistic. It's a happy circumstance because Ben Jor, myself, and his manager, Manuel Poladian, want him to make it. So let's hope we make the best of it," says the New York-based Midani, formerly a fixture in the Brazilian record market, where he had worked with Ben Jor intermittently since 1968.

A national music institution in Brazil, Ben Jor has survived several career peaks and valleys and says he relishes his current status. "This is my best moment," says Ben Jor. "I have had hit albums and songs in the past, but the past year has been the most satisfying of my career."

Ben Jor's latest resurgence was fueled by "W/Brasil (Chama O Sincido)," a 1993 funk hit named after one of the country's top advertising agencies. Because "W/Brasil" started out as an underground club hit, Ben Jor has been attracting legions of adolescent fans unfamiliar with his international '60s standards "Pais Tropical" and "Sacudim."

Ben Jor's 1993 live greatest hits package, "Mestres Da MPB," which contains "W/Brasil," has sold more than 300,000 copies, according to Warner Music Brazil marketing director Sérgio Affonso. He says sales of Ben Jor's December album release, "23"—named after the April 23 holiday of Ben Jor's patron saint, St. George—are approaching 200,000 units.

Affonso points out that Ben Jor's re-emergence as a strong-selling recording artist "opened a broad [market] for many other Brazilian pop artists to return to, and helped renew interest in Brazilian pop music." Now, says Affonso, Brazilian pop acts such as Chico Buarque and Gilberto Gil are enjoying similar upsweeps in

sales and prestige.

Ben Jor is looking for a similar rise in the U.S. Though not well-known as a recording artist to most American music enthusiasts, Ben Jor penned several international classics in the mid-'60s, such as "Chove Chuva" and "Mas Que Nada," both of which were pop hits for Sergio Mendes & Brasil '66. In 1989, two Ben Jor '70s evergreens, "Umbabarauma (Ponta de Lança Africano)" and "Filho Maravilha," appeared on a Brazilian compilation called "Brazil Classics Beleza Tropical."

The video for "Umbabarauma" subsequently was rotated on VH-1. The following year, Ambitious Lovers released a 12-inch single version of the song that became a minor dance hit. Ben Jor, however, has not released an album stateside since a self-titled album came out in 1989.

But Cisco Puntonet, store manager of Spec's flagship store in Coral Gables, Fla., says that "Beleza Tropical" and Ben Jor's catalog records are still selling well for international product. Puntonet has yet to hear "23," but says that the record stands a good chance to prosper at his store.

LEANING TOWARD DANCE

Midani opines that a key element to breaking Ben Jor big in the U.S. is enticing American music enthusiasts to tap into a Portuguese-language record constructed musically on Ben Jor's samba-colored version of brassy, down-home funk.

One market segment Midani is leaning toward is the dance arena, generally considered more receptive to foreign-language songs provided they are musically appropriate.

While Midani declined to offer details of his marketing impetus, he says, "What I can tell you is that I have some of my executives in New York negotiating recordings for Jorge with producers who can make [his music] more palatable in the U.S."

As Midani formulates his dance market strategy, WEA Latina

VP/MD Sergio Rozenblat reckons that the most efficient way to promote "23" in the meantime is to get the record exposed to potential consumers via adult alternative and college stations, as well as listening booths at retail outlets.

"We're negotiating to get some indie promoters to go after the wave and world format stations," says Rozenblat. "In addition, Jorge's management is discussing a potential Central Park appearance in the summer, and if that happens, what I want to do with André [Midani] is to have that show filmed and distributed through the Public Broadcast System."

'MY BASE IS SAMBA'

Born Jorge Duilio Lima de Menezes in Rio de Janeiro, Ben Jor gained initial domestic notice in 1963 when "Mas Que Nada" became a huge smash. Follow-up hits "Pais Tropical," "Chove Chuva," and "Sacudim" solidified his popularity, although his samba-rooted rock and soul groove upset samba purists.

"I never was a *sambista*," says Ben Jor, 49, known as Jorge Ben for most of his career. "My base is samba, but my mix is different—it's funk, blues, samba, jongo, and maracatu. And it's got a swing and syncopation. My mother was Ethiopian and she sang beautiful songs, and I kept that melodic influence also."

In the mid-'60s, Ben Jor combined snare drum, guitar, and electric bass to create a raw, thick instrumental soundscape that, Midani observes, was the antithesis of the suave bossa nova music dominating Brazil in that period.

An avid soccer fan as well as an aspiring player, Ben Jor later penned dozens of anecdotes that revolved around Brazil's national sport, plus a piquant array of slang-soaked, slice-of-life paeans.

Midani says Ben Jor's career began to slide after his first burst of success, and he subsequently linked the artist with Gilberto Gil and Cae-

tano Veloso, both of whom were spearheading Tropicalia, a free-form artistic expression movement in the late '60s that eventually was suppressed by the country's military regime.

"Gil and Caetano sponsored Jorge's comeback, and Jorge went on to record hits like 'Charles Anjo 45' and 'Cadê Tereza?," says Midani.

Ben Jor's fortunes again went in a southerly direction in the mid-'70s, but he remained a solid draw as a live act and occasionally put out a hit single. Several years ago, Ben Jor adopted his new name to avoid confusion with another Warner artist, George Benson.

Throughout his career Ben Jor has been affectionately called a musical alchemist who plays a singular hybrid genre many of his fans have simply dubbed "swing." Midani calls Ben Jor the "alma pater" of contemporary musicians he says have been influenced by him.

Ben Jor did not echo Midani's profundity when asked about his career, but had few regrets, saying, "I wanted to be a soccer player, but it was destiny for me to make music. And through my music, I think I have been saying positive and genuine things and making people happy along the way."

MCA COUNTRY CAMPAIGN

(Continued from page 12)

his unilateral action: "This has been planned for two years, so I can't take the credit for the good timing. [We acted on it ourselves because] big organizations are slower to move than smaller ones."

Watson says he has learned from the strengths and weaknesses of the Streetbeat campaign in different markets. "In the U.K., it's not working as well as elsewhere. Now we've got a tie-in with clothes retailer Top Man in the U.K. and Giordano in Japan, and we think it's going to work better. In Asia, it's absolutely huge."



Muppet Mania. At a BMI reception in Los Angeles honoring Oscar- and Grammy-nominated composer/producer Robert Kraft, Kermit the Frog and Miss Piggy made a surprise presentation to celebrate the first anniversary of Jim Henson Records, of which Kraft is VP of music. Shown, from left, are Barbara Cane, assistant VP of writer/publisher relations, BMI; Miss Piggy; Kraft; Kermit; Brian Henson, president, Jim Henson Productions; Doreen Ringer Ross, assistant VP of film/TV relations, BMI; and Noah Kraft, Robert's son.



Musical "Guide." Chaos Recordings/Columbia Records artist Youssou N'Dour is congratulated on his recent signing and the release of his new album, "The Guide." The first single, "Seven Seconds," is a duet with Neneh Cherry. N'Dour will tour this summer with his band, the Super Etoile. Shown in the back row, from left, are Geordie Gillespie, national director of promotion, Chaos; Kevin Gore, senior director of jazz promotion and marketing, Columbia; Steve Berkowitz, senior director of marketing and A&R, Columbia; and Julie Borchard, VP of international marketing, Columbia. In the front row, from left, are Verna Gillis, personal manager; N'Dour; and Don Ienner, president, Columbia.



Streets Of Gold And Platinum. Epic Records executives present the film makers of "Philadelphia" with gold and platinum plaques commemorating sales of the Epic Soundtrax album "Philadelphia," featuring the Academy Award-winning song "Streets Of Philadelphia" by Bruce Springsteen. Shown, from left, are Richard Griffiths, president, Epic Records; Ed Saxon, producer of the film; Jonathan Demme, director and producer of the film; David Glew, chairman, Epic Records Group; and Glen Brunman, senior VP, Epic Soundtrax.



A Monster Hit. Giant Records executives present Big Head Todd & the Monsters with gold plaques commemorating sales of the band's "Sister Sweetly" album, which hit No. 1 on Billboard's Heatseekers chart. The band currently is working on its fourth album and will co-headline a tour with the Allman Brothers and Blues Traveler. Shown, from left, are A&R executive Jeff Aldrich; head of marketing Steve Backer; band member Todd Park Mohr; product manager Connie Young; band member Brian Nevin; head of promotion John Brodey; band member Rob Squires; head of sales Rob Sides; label owner Irving Azoff; and band manager Mark Bliesener.



SESAC's Selections. SESAC senior VP of creative Dianne Petty and VP Norman Odium announced SESAC's Christian songwriter of the year winners at a special reception. Milton Biggum was named gospel songwriter of the year, and Margaret Becker was named contemporary Christian songwriter of the year. Shown, from left, are SESAC writer/publisher representative Rebecca Palmer; Biggum; Petty; Becker; and Odium.



Bobby's New Band. Recording artist Bobby McFerrin has been appointed creative chair of the St. Paul Chamber Orchestra. In this position, he will develop educational programs, find ways to attract new and more diverse audiences, and build bridges to the community. Shown, from left, are McFerrin; Christopher Hogwood, principal guest conductor; Aaron Jay Kernis, composer in residence; and Hugh Wolff, music director.



Indie Label Trauma. Steve Meyer, left, Paul Palmer, center, and Richard Sherman announce the formation of Trauma, a new independent label based in Sherman Oaks, Calif. The three are industry veterans: Trauma president Palmer has longtime experience in artist management, marketing, and A&R; Meyer formerly was a VP at MCA; and Sherman formerly was an executive at Motown. The label's first release is an album and single by Australian pop-rock band Driver.

STINA NORDENSTAM'S SOFT VOICE HEARD GLOBALLY

(Continued from page 8)

understand her point of view because when she does perform live, it is so intense, so demanding," says Lunding at Telegram, which is part of Warner Music Sweden.

While she has done several interviews, Nordenstam "isn't somebody who particularly likes what Joni Mitchell calls the 'star-maker machinery' behind the popular song," says Hole. "One of the things she was really concerned about was that we would make her do things [to promote the album] she didn't want to do. I was quite sympathetic."

Although details of Nordenstam's deal with EastWest have not been revealed, Hole acknowledges that the terms are more modest than those that might have been offered by other labels. She is signed for the world outside Sweden to EastWest U.K., which released "Memories Of A Color" in 1992.

"I said, 'If you take a big check from us, I want you to play lots of TV shows and gigs, and I will put pressure on you because I need a quick return,'" says Hole.

Nordenstam instead made the unusual choice of a lower immediate return from her record deal in exchange for freedom in lifestyle and creativity, a choice Hole supported.

One promotional event in which the singer did participate took place in the late winter in Stockholm, for representatives of Warner Music companies from Europe and Canada.

"The vibe, the location, everything about that gathering gave an indication of what Stina is all about," recalls Ian Grenfell, head of international marketing at EastWest U.K. Transported at dusk from the center of Stockholm to the then-deserted island park of Djurgården, the Warner staffers walked down a dirt path and found themselves in an artist's studio in a 19th-century workshop once used to repair steamers that crisscrossed Stockholm's harbor. Amid candles and spotlight sculptures, they were introduced to Nordenstam and her second album. "It wasn't a club in the West End of London or the center of Stockholm," notes Grenfell. "It was like a fantasy."

Nordenstam was born and raised in the suburb of Fisksätra, about 12 miles outside Stockholm. "I wasn't particularly interested in pop music or anything like that," she says. "I played violin and sang classical music from about 9 or 10." Among her influences she cites artists as varied as John Coltrane, Glenn Gould, Béla Bartók, and the Estonian composer Arvo Pärt.

Writing, arranging, and co-producing her recordings, Nordenstam says she has a definite vision of her music. "I hear it in my head before it's done," she says, "quite close to the ultimate recordings."

Yet she is detached from how listeners may respond to her songs. "After it's released, it's more like, 'Did I do that?' It's not mine anymore, somehow."

In Sweden, Nordenstam has been embraced at radio and retail. "It's because she is so unusual, strong-willed, and a person who knows what she wants," says Fredrik Grundel, producer at P3, Swedish National Radio. "It could also have to do with the fact that she started out by singing her own style of jazz. I had the opportunity to play a demo

tape of hers on the radio one time, and what I like about her is that she sounds the same in both English and Swedish; her phrasing is the same."

At Mega Skivakademien, the large Stockholm retailer, head buyer Antoni Nusse says that despite Nordenstam's unique style, "I don't think it was a challenge to get her across. In fact, she paved the way for a jazz-folk revival which is going on in Sweden right now."

In the U.S., "Memories Of A Color" was released by Warner Bros. in September 1993 and has achieved only modest sales, under 500 units, according to SoundScan. Without the artist's availability for promotion and touring, "you do everything else," says product manager Peter Standish, noting that Warner Bros. solicited press, radio, and video attention for Nordenstam and re-

mains committed to the artist. "Stina was well received at triple A [album alternative] radio," he says, citing influential KCRW in Los Angeles. A U.S. release date for "And She Closed Her Eyes" has not yet been set.

Although "And She Closed Her Eyes" has not yet been released in all international markets, "Memories Of A Color" has sold 50,000 copies worldwide, according to EastWest Records. By far, the singer's strongest market is Japan, where the first album has sold 23,000 units, including import copies, according to Frank Takehida, international A&R manager at EastWest Japan.

In a market where it is unusual for foreign repertoire to be released on a CD single, the title track of "Memories Of A Color" has sold 3,000 copies in that format, accord-

ing to EastWest Japan.

Nordenstam's acceptance in Japan was due to the enthusiasm of a fellow artist, Japanese singer Miki Imai. While recording her album "Flow Into Space" in London, Imai discovered Nordenstam's music. When she returned to Japan and did interviews to promote her album, she frequently mentioned Nordenstam as one of her favorite artists. Many of the interviews appeared in magazines that target women in their 20s, who then sought out Nordenstam's album.

Japanese radio station J-Wave began programming the song "Memories Of A Color" after taking note of import sales of the album. The song spent 10 weeks on J-Wave's Tokyo Hot 100, peaking at No. 25. Toshio Miki, producer and director of the "Urban Colors" evening show, says the station liked Norden-

stam's "non-genre, non-category" appeal, which made it easy to segue from "Memories Of A Color" into any other song. Nordenstam's second album, "And She Closed Her Eyes," will be released in Japan on Wednesday (25).

"We have to let it build fairly organically," says EastWest's Grenfell of the international promotion for Nordenstam. Capitalizing on the MTV Europe exposure, the record company is now stepping up trade advertising for the artist. Says Grenfell, "I want to make sure that every radio programmer and media outlet across Europe knows who Stina Nordenstam is."

Assistance in preparing this story was provided by Ken Neptune in Stockholm and Steve McClure in Tokyo.

ARTISTS, LABELS RALLY AROUND MUSICIANS ASSISTANCE PROGRAM

(Continued from page 4)

ages the act for DAS Communications Ltd. A live simulcast of the June 12 show will be made available to radio stations via satellite and, except for a minimal charge for cost-of-linkage, the not-for-profit satellite show will be accessible to radio without a broadcast fee.

"Though this is a great way to raise funds, we also are hoping to make musicians aware that our resource program exists," says Levine. "There are a lot of people that could have been helped out by a program like this in the past. It's important that this business take care of its own."

The Musicians Assistance Program, part of the nonprofit corporation Project Straight Life West Inc., is open to all music industry professionals who need assistance with drug or alcohol abuse problems. Arnold estimates that the

program receives 2-4 new calls per day.

MAP's services vary depending on the needs of each person, but the program specializes in securing financial breaks from participating hospitals.

"Depending on the nature of the problem, MAP provides everything from rehabilitation to outpatient [care] to referral," says Arnold. "We'll use whatever community resources are appropriate for the situation."

'PEER NETWORK'

One successful resource for MAP is an in-house "peer network" that combats addiction with the trust and understanding of fellow music professionals. "We try to match the musician with somebody they would feel comfortable with—even down to the same music style, if possible," says Arnold.

SINGER MICHAEL ENGLISH LEAVES CHRISTIAN MUSIC INDUSTRY

(Continued from page 4)

English's decision, articles earlier this week from the Associated Press and the Nashville Tennessean claim that the actions were taken because of English's "affair with another married gospel singer."

That singer is reportedly First Call vocalist Marabeth Jordon. On May 9, First Call released a statement which said that the group is "currently looking for a permanent replacement for Marabeth Jordon."

First Call founding members Bonnie Keen and Marty McCall ended the statement by wishing "our deep love and concern for the families involved. We ask that you join our prayer that God will bring healing in this situation."

Jordon has been unavailable for comment.

A spokesman for the GMA confirmed that "a friend" of English's had delivered the awards to the organization's headquarters in Nashville. The GMA board released a statement May 9 saying that the group was not "a policing organization."

"The recent events that have taken place in no way invalidate the voting process nor the April 28 results of the 1994 Dove Award winners," the statement continues.

"Due to this, the Dove Awards Michael English chose to return to the GMA office on Friday, May 6, will be kept in storage until he chooses whether or not to reclaim them. The Gospel Music Association will continue discussions throughout the year regarding future Dove Award criteria."

English won six Dove Awards April 28, including artist of the year, male vocalist of the year, inspirational recorded song of the year, and contemporary album of the year (Billboard, May 7). Both English and First Call performed on the nationally televised awards ceremony.

The loss of English is a blow to the Warner Alliance label. His current release, "Hope," was No. 23 in its 53rd week on the Billboard Top Contemporary Christian chart for the week ending May 14. It was the No. 5 contemporary Christian album in 1993 on Billboard's year-end chart, while his 1992 eponymous release was the No. 13 contemporary Christian album of that year. His Warner Alliance catalog is approaching gold status. (Warner Alliance is distributed in the religious music marketplace by Sparrow Records.)

Other Warner Alliance artists in-

"I was in trouble as far as my drug addiction goes," says a member of a prominent Seattle-based alternative act signed to a major label, who prefers to remain anonymous. "My label put me in touch with this program for treatment. I had a court case pending for drug possession, and [MAP] helped me deal with the legal end of things. I footed the hospital bill myself, but [Buddy] was able to get me deals at the hospital that no one else could get. I've been clean for 14 months now."

Though prominent musicians and industry executives are among the 36 people who have gone through the program, many who enter it lack either the insurance or financial ability to get proper health care.

"We pick up the tab when the musician does not have health care," says Arnold. "If the person

is insured, we use our network of hospitals to try to get the most reasonable health care possible."

Courtesy community beds have been provided at several Southern California facilities, including the Rancho Mirage-based Betty Ford Clinic; The Ranch, based in Desert Hot Springs, and the Costa Mesa-based Starting Point.

Atlantic president Danny Goldberg, who also is on the MAP advisory board, is supportive of the program and longtime friend Arnold. "Buddy is probably the most sensitive person I've met in terms of understanding the needs of musicians—perhaps more so than some other supposed philanthropists. It's really important that labels show support for their own."

Capitol president/CEO Gary Gersh is an avid supporter of the program. "As an industry, we need to form a network of support for each other on many fronts," he says. "Drug abuse is one of the most terrifying and life-threatening [of them], so the decision to help MAP was effortless and obvious."

Commenting on the increased awareness the program is now receiving, Arnold says, "It's horrible, but the death of Kurt Cobain has definitely had an impact. The record companies are really interested in supporting us. This issue has come out of the closet, so to speak."

MTV SUES CURRY

(Continued from page 12)

for an award of all Curry's "profits, gains, and advantages" derived from the use of its trademarks, as well as other monetary damages.

Curry, who says everyone on the Internet is given free access to mtv.com, says there are no profits to be awarded. "I never made money off of this," he says. "What happened is this thing became popular, and the thought on Internet now is that MTV would like that address for themselves. But they can't have it."

Curry says he does plan, regardless of the suit's outcome, to move to a new Internet address.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 198 stations in four sub-formats of top 40 are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	22	THE SIGN	ACE OF BASE (ARISTA) 13 wks at No. 1
2	6	5	I SWEAR	ALL-4-ONE (BLITZZ/ATLANTIC)
3	4	8	I'LL REMEMBER	MADONNA (MAVERICK/SIRE/WB)
4	2	13	BABY I LOVE YOUR WAY	BIG MOUNTAIN (RCA)
5	3	12	THE MOST BEAUTIFUL GIRL IN...	† (NPG/BELLMARK)
6	5	18	MR. JONES	COUNTING CROWS (DGC/GEFFEN)
7	8	12	RETURN TO INNOCENCE	ENIGMA (VIRGIN)
8	12	11	I'M READY	TEVIN CAMPBELL (QWEST/WARNER BROS.)
9	10	19	NOW AND FOREVER	RICHARD MARX (CAPITOL)
10	13	7	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)
11	7	25	WITHOUT YOU	MARIAH CAREY (COLUMBIA)
12	9	18	BUMP N' GRIND	R. KELLY (JIVE)
13	11	24	THE POWER OF LOVE	CELINE DION (550 MUSIC)
14	20	5	DON'T TURN AROUND	ACE OF BASE (ARISTA)
15	17	3	IF YOU GO	JON SCEDA (SBK/ERG)
16	14	11	LOVE SNEAKIN' UP ON YOU	BONNIE RAITT (CAPITOL)
17	15	15	STREETS OF PHILADELPHIA	BRUCE SPRINGSTEEN (COLUMBIA)
18	15	26	WHATTA MAN	SALT-N-PEPA/EN VOGUE (NEXT PLATEAU)
19	19	7	I'LL TAKE YOU THERE	GENERAL PUBLIC (EPIC SOUNDTRAX/EPIC)
20	18	37	BREATHE AGAIN	TONI BRAXTON (LAFACE/ARISTA)
21	25	8	ANYTHING	SWV (RCA)
22	21	7	REGULATE	WARREN G. & NATE DOGG (DEATH ROW)
23	22	27	FOUND OUT ABOUT YOU	GIN BLOSSOMS (A&M)
24	24	15	MMM MMM MMM MMM	CRASH TEST DUMMIES (ARISTA)
25	34	3	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)
26	26	21	EVERYDAY	PHIL COLLINS (ATLANTIC)
27	23	29	BECAUSE THE NIGHT	10,000 MANIACS (ELEKTRA)
28	30	9	COME TO MY WINDOW	MELISSA ETHERIDGE (ISLAND/PLG)
29	36	5	BEAUTIFUL IN MY EYES	JOSHUA KADISON (SBK/ERG)
30	38	4	MISLED	CELINE DION (550 MUSIC)
31	41	6	GOT ME WAITING	HEAVY D. & THE BOYZ (UPTOWN/MCA)
32	—	1	ANY TIME, ANY PLACE	JANET JACKSON (VIRGIN)
33	37	27	DAUGHTER	PEARL JAM (EPIC)
34	29	36	ALL THAT SHE WANTS	ACE OF BASE (ARISTA)
35	35	19	LOSER	BECK (DGC/GEFFEN)
36	32	12	AND OUR FEELINGS	BABYFACE (EPIC)
37	39	10	THE MORE YOU IGNORE ME...	MORRISSEY (SIRE/REPRISE)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
38	43	4	STAY (I MISSED YOU)	LISA LOEB & NINE STORIES (RCA)
39	28	21	BECAUSE OF LOVE	JANET JACKSON (VIRGIN)
40	50	11	YOUR BODY'S CALLIN'	R. KELLY (JIVE)
41	33	25	CANTALOOOP (FLIP FANTASIA)	US3 (BLUE NOTE/CAPITOL)
42	40	6	SWEET POTATOE PIE	DOMINO (OUTBURST/RAL/CHAOS)
43	42	8	DREAMS	THE CRANBERRIES (ISLAND/PLG)
44	49	2	EASE MY MIND	ARRESTED DEVELOPMENT (CHRYSALIS)
45	48	6	BIZARRE LOVE TRIANGLE	FRENTE! (MAMMOTH/ATLANTIC)
46	27	21	SO MUCH IN LOVE	ALL-4-ONE (BLITZZ/ATLANTIC)
47	58	3	SOME KIND OF WONDERFUL	HUEY LEWIS & THE NEWS (ELEKTRA)
48	52	14	DISARM	SMASHING PUMPKINS (VIRGIN)
49	51	4	ALWAYS	ERASURE (MUTE/ELEKTRA)
50	70	2	MOVING ON UP	M PEOPLE (EPIC)
51	69	2	DOGGY DOGG WORLD	SNOOP DOGGY DOGG (DEATH ROW)
52	44	10	I WANT YOU	JULIET ROBERTS (REPRISE)
53	55	12	YOU KNOW HOW WE DO IT	ICE CUBE (PRIORITY)
54	45	9	BORN TO ROLL	MASTA ACE INC. (DELICIOUS VINYL)
55	46	19	ALL APOLOGIES	NIRVANA (DGC/GEFFEN)
56	54	13	FEENIN'	JOJOCI (UPTOWN/MCA)
57	65	2	SHINE	COLLECTIVE SOUL (ATLANTIC)
58	—	1	(MEET) THE FLINTSTONES	THE B.C. 52'S (MCA)
59	63	14	NO EXCUSES	ALICE IN CHAINS (COLUMBIA)
60	53	17	GIN AND JUICE	SNOOP DOGGY DOGG (DEATH ROW)
61	61	5	REGULAR THANG	OVIS (RESTLESS)
62	47	10	COMPLETELY	MICHAEL BOLTON (COLUMBIA)
63	59	4	I WISH	GABRIELLE (GO/DISCS/LONDON/PLG)
64	66	4	LEAVING LAS VEGAS	SHERYL CROW (A&M)
65	71	2	WORKER MAN	PATRA (EPIC)
66	73	4	LOVE ON MY MIND	XSCAPE (SO SO DEF/COLUMBIA)
67	74	2	UNTIL I FALL AWAY	GIN BLOSSOMS (A&M)
68	62	8	I'VE BEEN THINKING ABOUT YOU	JOCELYN ENRIQUEZ (CLASSIFIED)
69	72	2	OBJECTS IN THE REAR VIEW...	MEAT LOAF (MCA)
70	64	9	SOMETHIN' TO RIDE TO	CONSCIOUS DAUGHTERS (SCARFACE)
71	—	1	CAN YOU FEEL THE LOVE TONIGHT	ELTON JOHN (HOLLYWOOD)
72	—	2	LONGVIEW	GREEN DAY (REPRISE)
73	56	20	GROOVE THANG	ZHANE (ILLTOWN/MOTOWN)
74	75	2	PUMPS AND A BUMP	HAMMER (GIANT)
75	—	1	ANYTIME YOU NEED A FRIEND	MARIAH CAREY (COLUMBIA)

Tracks moving up the chart with airplay gains. © 1994 Billboard/BPI Communications.

HOT 100 RECURRENT AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
1	2	4	I CAN SEE CLEARLY NOW	JIMMY CLIFF (CHAOS)
2	3	5	SAID I LOVED YOU... BUT I LIED	MICHAEL BOLTON (COLUMBIA)
3	1	3	PLEASE FORGIVE ME	BRYAN ADAMS (A&M)
4	—	1	HERO	MARIAH CAREY (COLUMBIA)
5	6	16	THE RIVER OF DREAMS	BILLY JOEL (COLUMBIA)
6	8	8	SHOOP	SALT-N-PEPA (NEXT PLATEAU/LONDON)
7	5	40	TWO PRINCES	SPIN DOCTORS (EPIC)
8	4	5	DREAMS	GABRIELLE (GO/DISCS/LONDON/PLG)
9	10	13	DREAMLOVER	MARIAH CAREY (COLUMBIA)
10	9	22	HEY JEALOUSY	GIN BLOSSOMS (A&M)
11	7	4	AMAZING	AEROSMITH (GEPFFEN)
12	12	17	NO RAIN	BLIND MELON (CAPITOL)
13	11	24	RUNAWAY TRAIN	SOUL ASYLUM (COLUMBIA)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
14	13	7	WHAT MIGHT HAVE BEEN	LITTLE TEXAS (WARNER BROS.)
15	—	1	HAVING A PARTY	ROD STEWART (WARNER BROS.)
16	17	13	WHAT IS LOVE	HADDAWAY (ARISTA)
17	19	11	JESSIE	JOSHUA KADISON (SBK/ERG)
18	23	2	I'LL BE LOVING YOU	COLLAGE (VIPER/METROPOLITAN)
19	16	33	THAT'S THE WAY LOVE GOES	JANET JACKSON (VIRGIN)
20	15	17	IF	JANET JACKSON (VIRGIN)
21	—	29	SHOW ME LOVE	ROBIN S. (BIG BEAT/ATLANTIC)
22	14	8	AGAIN	JANET JACKSON (VIRGIN)
23	—	28	COME UNDONE	DURAN DURAN (CAPITOL)
24	22	25	CAN'T HELP FALLING IN LOVE	UB40 (VIRGIN)
25	20	8	ALL ABOUT SOUL	BILLY JOEL (COLUMBIA)

Recurrences are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
50	—	1	TITLE (Publisher - Licensing Org.) Sheet Music Dist.	ALL THAT SHE WANTS (Megasongs, BMI/BMG, ASCAP) HL
49	—	1	ALWAYS (Musical Moments/Minotaur, ASCAP/Sony, ASCAP) HL	
31	—	1	AND OUR FEELINGS (Sony, BMI/Ecaf, BMI/Boobie-Loe, BMI/Wamer-Tamerlane, BMI) HL/WBM	
18	—	1	ANYTHING (FROM ABOVE THE RIM) (Wamer-Tamerlane, BMI/Interscope Pearl, BMI/Bam Jams, BMI) WBM	
6	—	1	BABY I LOVE YOUR WAY (FROM REALITY BITES) (Almo, ASCAP/Nuages Artists Ltd., ASCAP) CPP	
15	—	1	BACK & FORTH (Zomba, BMI/R. Kelly, BMI) CPP	
28	—	1	BEAUTIFUL IN MY EYES (Joshuasongs, BMI/Seymour Glass, BMV/EMI Blackwood, BMI) HL	
41	—	1	BECAUSE OF LOVE (Black Ice, BMI/Flyte Tyme, ASCAP) WBM	
47	—	1	BECAUSE THE NIGHT (Bruce Springsteen, ASCAP) CPP	
51	—	1	BIZARRE LOVE TRIANGLE (WB, ASCAP) WBM	
32	—	1	BORN TO ROLL (DAMASTA, ASCAP/Varry White, ASCAP)	
30	—	1	BREATHE AGAIN (Ecaf, BMI/Sony Songs, BMI) HL	
5	—	1	BUMP N' GRIND (Zomba, BMI/R. Kelly, BMI) CPP	
35	—	1	CANTALOOOP (FLIP FANTASIA) (EMI Blackwood, BMI/US-3, BMI) WBM/HL	
86	—	1	CAN YOU FEEL THE LOVE TONIGHT (Walt Disney, ASCAP)	
37	—	1	COME TO MY WINDOW (MLE, ASCAP/Almo, ASCAP) CPP	
57	—	1	COMIN' ON STRONG (Rhythm Jazz, BMI/Sudden Change, BMI/Nineteen Eighty, BMI/Mizmo, BMI/Music Corp. Of America, BMI) HL	
55	—	1	COMPLETELY (RealSongs, ASCAP) WBM	
97	—	1	CRAZY (Swag Song, ASCAP/EMI April, ASCAP/Desmobile, ASCAP)	
76	—	1	C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME) (BMG, BMI/Wu-Tang, BMI) HL	
98	—	1	CROOKLYN (FROM CROOKLYN) (Special Ed, BMI/Misam, ASCAP/Target Practice, ASCAP/Varry White, ASCAP/DAMASTA, ASCAP/Zomba, ASCAP/Jazz Merchant, ASCAP)	
61	—	1	DON'T TAKE THE GIRL (Eric Zanetis, BMI)	
19	—	1	DON'T TURN AROUND (Albert Hammond, ASCAP/WB, ASCAP/RealSongs, ASCAP/Edition Sunset, ASCAP/BMG, ASCAP) HL/WBM	
71	—	1	DREAM ON DREAMER (My Dog Luna, ASCAP/D.A.R.P., ASCAP/EMI April, ASCAP) WBM/HL	
43	—	1	DREAM'S (Polygram Int'l, ASCAP) HL	
39	—	1	DUNKIE BUTT (PLEASE PLEASE PLEASE) (AMI, BMI)	
73	—	1	EASE MY MIND (EMI Blackwood, BMI/Arrested Development, BMI) HL	
44	—	1	EVERYDAY (Philip Collins, ASCAP/Hit & Run, ASCAP/Sony, ASCAP) WBM	
36	—	1	FEENIN' (EMI April, BMI/DeSwing Mob, ASCAP) WBM/HL	
40	—	1	FOUND OUT ABOUT YOU (WB, ASCAP/East Jesus, ASCAP) WBM	
29	—	1	GIN AND JUICE (WB, ASCAP/Mari-Knight, ASCAP/Sony, ASCAP) WBM	
95	—	1	GONNA LOVE YOU RIGHT (FROM SUGAR HILL) (Keiandee, ASCAP/Chapters Of You, BMI/Sir Ricky, ASCAP/BMG, ASCAP/Maestro, ASCAP/Daily Double, ASCAP/Polygram Int'l, BMI) HL	
20	—	1	GOT ME WAITING (E-Z-Duz-It, ASCAP/Pete Rock, ASCAP/EMI, ASCAP/EMI April, ASCAP/Uncle Ronnie's, ASCAP) WBM/HL	
64	—	1	GROOVE THANG (Ninth Town, ASCAP/Baby Fingers, ASCAP/Mims, ASCAP/Shown Brere, ASCAP/Freddie Dee, BMI)	
68	—	1	HEY D.J. (FROM MI VIDA LOCA) (Charisma, ASCAP/Wamer-Tamerlane, BMI/EMI Blackwood, BMI/Hip Hop To Pop, BMI/Hip Hop Loco, BMI/Chrysalis, ASCAP) CPP/WBM/HL	
48	—	1	HOW DO YOU LIKE IT? (Keith Sweat, ASCAP/E.A. ASCAP/WB, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) WBM/HL	
22	—	1	IF YOU GO (Foreign Imported, BMI) CPP	
3	—	1	I'LL REMEMBER (FROM WITH HONORS) (WB, ASCAP/No Tomato, ASCAP/Polygram Int'l, ASCAP/Global Cooling, ASCAP/Al-Aja, ASCAP/Webo Girl, ASCAP) WBM/HL	
24	—	1	I'LL TAKE YOU THERE (FROM THREESOME) (Irving, BMI) CPP	
65	—	1	I MISS YOU (MCA, ASCAP/Amron, ASCAP/Sweetness, BMI) HL	
9	—	1	I'M READY (Ecaf, BMI/Sony, BMI) HL	
38	—	1	INDIAN OUTLAW (Edge O' Woods, ASCAP/Tommy Barnes, ASCAP/Great Cumberland, BMI/Acuti-Rose, BMI) CPP	
72	—	1	I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP) WBM/CLM	
1	—	1	I SWEAR (Morgan Active, ASCAP/Rick Hall, ASCAP) WBM/CLM	
91	—	1	IT AIN'T HARD TO TELL (Large Professor, ASCAP/EMI April, ASCAP/III Will, ASCAP/Skematics, ASCAP/Zomba, ASCAP) HL	
78	—	1	IT'S ALL GOOD (Rap & More, BMI)	
88	—	1	I'VE BEEN THINKING ABOUT YOU (School Days, ASCAP/Rhythm Vision, BMI)	
53	—	1	I WANT YOU (Wamer-Tamerlane, BMI/BMG, ASCAP/Chrysalis, ASCAP) WBM/HL	
59	—	1	I WISH (Perfect Songs, BMI/SPZ, BMI/Rondor, BMI/Irving, BMI) CPP	
92	—	1	JUST ANOTHER DAY (Queen Latifah, ASCAP)	
60	—	1	LEAVING LAS VEGAS (Wamer-Tamerlane, BMI/Old Crow, BMI/Ignorant, ASCAP/Zen Of Iniquity, ASCAP/Almo, ASCAP/WB, ASCAP/Canvas Mattress, ASCAP) CPP/WBM	
82	—	1	LEAVIN' (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP/Dango, ASCAP) HL	
12	—	1	LOSER (Nothin' Fluxin, ASCAP/BMG, ASCAP) HL	
52	—	1	LOVE ON MY MIND (So So Def, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/Air Control, ASCAP) HL/WBM	
23	—	1	LOVE SNEAKIN' UP ON YOU (Snow, BMI/Sony, BMI/Lapsed Catholic, ASCAP) CPP/HL	
70	—	1	LOW (Biscuits And Gravy, BMI/Wamer-Tamerlane, BMI) WBM	
81	—	1	(MEET) THE FLINTSTONES (FROM THE FLINTSTONES) (Amblin/Universal, ASCAP)	
34	—	1	MISLED (Pez, BMI/W & R Group, BMI/Fancy Footwork, ASCAP) CPP	
8	—	1	MMM MMM MMM MMM (Polygram Int'l, ASCAP/Door Number Two, ASCAP/Dummies Productions, SOCAN) HL	
46	—	1	THE MORE YOU IGNORE ME, THE CLOSER I GET (Wamer-Tamerlane, BMI/Boorer, PRS) WBM	
4	—	1	THE MOST BEAUTIFUL GIRL IN THE WORLD (Controversy, ASCAP/WB, ASCAP) WBM	
87	—	1	MOTHER (WB, ASCAP/American Deaf Tunes, ASCAP/Evilive, ASCAP) HL/WBM	
58	—	1	MOVING ON UP (BMC, BMI/EMI, BMI) HL	
75	—	1	NEON MOONLIGHT (Petwoit, ASCAP/Unique Animal, BMI/Uno Mundo, BMI/Kikiito, BMI)	
94	—	1	NIGHT IN MY VEINS (Hynde House of Hits, ASCAP/Cive Banks, ASCAP/Billy Steinberg, ASCAP/Denise Barry, ASCAP)	

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/DISTRIBUTING LABEL)
			★ ★ NO. 1 ★ ★	
1	1	14	BUMP N' GRIND	R. KELLY (JIVE) 10 wks at No. 1
2	18	2	I SWEAR	ALL-4-ONE (BLITZZ/ATLANTIC)
3	2	18	THE SIGN	ACE OF BASE (ARISTA)
4	6	7	I'LL REMEMBER	MADONNA (MAVERICK/SIRE/WB)
5	3	14	MMM MMM MMM MMM	CRASH TEST DUMMIES (ARISTA)
6	5	12	THE MOST BEAUTIFUL GIRL...	† (NPG/BELLMARK)
7	4	14	LOSER	BECK (DGC/GEFFEN)
8	7	8	RETURN TO INNOCENCE	ENIGMA (VIRGIN)
9	16	4	BACK & FORTH	AALIYAH (BLACKGROUND/JIVE)
10	17	3	REGULATE	WARREN G. & NATE DOGG (DEATH ROW)
11	12	10	PUMPS AND A BUMP	HAMMER (GIANT)
12	8	12	INDIAN OUTLAW	TIM MCGRAW (CURB)
13	14	8	BABY I LOVE YOUR WAY	BIG MOUNTAIN (RCA)
14	11	8	GOT ME WAITING	HEAVY D. & THE BOYZ (UPTOWN/MCA)
15	10	21	DUNKIE BUTT	12 GAUGE (STREET LIFE/SCOTTI BROS.)
16	24	7	YOU MEAN THE WORLD TO ME	TONI BRAXTON (LAFACE/ARISTA)
17	15	10	I'M READY	TEVIN CAMPBELL (QWEST/WARNER BROS.)
18	13	15	GIN AND JUICE	SNOOP DOGGY DOGG (DEATH ROW)

DUTCH DANCE DUO SCORES WITH 'DOOP'

(Continued from page 8)

crasher."

Ridderhof and Garnefski, graduate students of the Royal Conservatory in The Hague (where they specialized in guitar playing and studio recording), recorded "Doop" last November and December at their Residence Studio, which is located in the living room of Ridderhof's home in Kijkduin, a suburb of The Hague.

MELLOW HOUSE PARTIES

The two Dutchmen got the idea for "Doop" after visiting various mellow house parties in The Hague and other Dutch cities and hearing house tracks with 130-135 beats per minute. Holland, which has an internationally known house scene, also is famous for its hardcore house parties, where music with 185-200 beats per minute is on the menu.

"What impressed us at the mellow house parties was the way people were dancing—with their hands kind of waving, like the Charleston was danced in the 1920s and 1930s. That was our main source of inspiration for 'Doop.'"

After they had carefully listened to old Charleston records, with the prominent sounds of the clarinet and saxophone, Ridderhof and Garnefski asked three local musicians to play Charleston-type music. They recorded it, and fragments were mixed with their own house music

at the Residence Studio. "Doop" was the result.

They recorded five versions of the instrumental: a radio version called the Sidney Berlin Ragtime Band version; a club version (the Jean Lejeux et Son Orchestre version); and three remixes. The first release of those five versions appeared on a 12-inch vinyl maxi-single. It was sent to some 500 outlets of the Dutch dance scene and got rave reactions, especially from underground house DJs. Later, the five versions were released by CNR as a CD multitrack single.

In the Benelux, the radio version of "Doop" soon became popular. By the end of February it had reached No. 11 on the Dutch Mega Top 50 singles chart. Shortly afterwards, the club version of "Doop" became popular in the British house scene, mainly in gay dance clubs. The single was imported from Holland.

XL Records has the license for the CD single of "Doop" in the U.K. and Ireland, and it appears on the company's Citybeat in those markets. The single has been distributed in Germany on the DanceStreet label, in France and Spain on the Arcade label, in Italy by Media Records, and in Finland by CNR Music.

Outside Europe, the exploitation of "Doop" is mainly handled by Dutch company Toco International, headed by Ton van den Bremer. In



DOOP: Peter Ganefski, Paskalle Kruyssen, Eline van der Ploeg, and Ferry Ridderhof.

Australia, the single has been distributed by Mushroom Records, while in Japan, "Doop" will be marketed by Sony Music.

The North American deal with MCA has been signed by CNR music's managing director, Robin Simons, and CNR dance A&R manager Bart Vingerhoets. "I'm happy that the American release soon will be a reality," says Ridderhof,

"mainly because we've heard that a cover release of 'Doop' is on sale in the States."

According to sources, there are sound-alike tracks, but no actual covers of the song are circulating in the U.S.

Ridderhof and Garnefski plan to invest their earnings as composers, arrangers, and producers of "Doop" in a "really professional"

recording studio, says Garnefski. "That's our top priority."

Ridderhof and Garnefski are well-known figures in the Dutch house scene. Last year they recorded, under the artist name of Waxattack, two house singles, "Yesss!" and "Show Me Your Yeah Yeah." Both reggae-oriented productions entered the dance charts in Holland, Italy, and Scandinavia.

Under the name Boobytrax, the two Dutchmen last year recorded a house version of the Yazoo song "Don't Go." It reached No. 23 on the Dutch Mega top 50 singles chart, where it was distributed by CNR Music on its Lowland label. In Denmark, it was distributed by Scandinavian Records and reached No. 4 on the dance charts; released by Arcade in France, it reached No. 8 on the dance charts there.

Because of the international success of "Doop," the two Dutchmen have started to record a Charleston-oriented house album. "It's likely that our next single will also be linked to Charleston music," says Garnefski. "But I can assure you that we won't go on forever with this type of music, because we have many other music ideas to fulfill."

Assistance in preparing this story was provided by Larry Flick in New York.

PATRICK BRUEL AIMS TO BREAK DOWN LANGUAGE BARRIERS

(Continued from page 8)

the music is rockier and more guitar driven than "Alors Regarde."

Recorded at the Power Station in London and Right Track in New York, the album features Nich Moroch on guitar, Michael Bearden on piano, Adam Dorn on bass, and Bashiri Johnson on percussion.

Reaction to the release has been consistent with Bruel's standing: Corine Tribot, purchasing chief of 80-store French chain Nuggets, which represents 4% of the French market, ordered some 8,000 of the 200,000 "Bruel" albums shipped.

"Along with albums from Michel Sardou and Francis Cabrel, the new Bruel record is the event of April," says Tribot. "It's come just in time to give the French market a bit of substance. It's still too early to know whether 'Bruel' will be as strong as its predecessor, 'Alors Regarde.' One thing's for sure, it's been keenly awaited and the single 'Bouge' has been top of the sales since it was released."

French radio station NRJ broadcast a two-hour show April 27, on the life of Bruel, and the broadcaster has been playing different cuts from the album twice a day.

Bruno Witek, programming director of NRJ, says, "[The singles] they took off the album to launch it are not necessarily the best. I'm thinking of the track 'Quoique' [Although], for example, which is very strong."

Witek says Bruel's fan base, which consists mainly of teenagers, "has gone for this album. It remains to be seen whether this new album will succeed in going further than the last, which passed the 2.5 million [unit] mark. He'd really have to find a new audience, and I think that's possible, as

'Bruel' is more rock than 'Alors Regarde.'"

Bruel was among the first to sign with BMG France in 1989 under its then-new president, Bernard Carbonez, who says he "understood that the career of this singer/songwriter was primarily that of a showman."

In 1991, Bruel and BMG undertook a 55-town tour of France, culminating in three shows in Paris. Along the way, they played to an estimated audience of 2 million and, with the help of that ground-level support, Bruel achieved the status of a French idol.

Bruel is also a film actor, having made more than 25 films with such big names in French cinema production as Claude Zidi, Georges Lautner, and Pierre Jolivet.

But for the last year, he has been busy recording "Bruel," the French-language version of which was released simultaneously April 26 in 18 countries. The album will be translated into Spanish, Italian, and English, all of which Bruel speaks fluently. The translated versions will appear in the fall.

The last album in Spanish, "Romper La Voz" (Break Your Voice), sold 80,000 copies, and the Italian version sold 40,000.

Carbonez's main objective is to crack the South American market this year, following a meeting with the BMG chiefs in that region.

"South America could be well suited to the Latin talent of Patrick Bruel," says RCA France managing director Antoine Chouchani. "After his tours in France, Holland, Belgium, Canada, Spain, Italy, Germany, and Portugal, we envisage a tour in South America for Patrick. The best schooling you can have in this subject comes from the audience. Patrick has al-

ways known how to fill crowds with enthusiasm. Why should it be different in South America?"

BMG SUCCESS STORIES

BMG has succeeded in breaking European national acts outside their own territories France, Spain, and Italy, with artists such as Italy's Eros Ramazzotti and Spain's Mecano breaking as far afield as Germany. Yet English-speaking audiences have until recently proved immune to the charms of anything but novelty hits that are not sung in their own language.

About 9 songs on Bruel's English-language album will be in English, with some songs in French, possibly duplicating the

English versions.

Says Chouchani, "BMG has a global strategy for artists such as Patrick, as you can see by the release plans. I think everyone's looking for hits coming from anywhere in the world."

BMG in the U.K. is releasing the French- and English-language versions in the U.K. RCA U.K. managing director Jeremy Marsh is looking forward to the English-language version. "The guy is a star. He came over here to play me some demo tapes and my immediate answer was 'yes.' There's no question that we can break him in the U.K.," says Marsh. "I've seen him live, he's very dynamic, with all the energy of a Bryan Adams."

Plans for the U.S. are less firm,

'JURASSIC PARK' VIDEO GAME BOWS IN 3DO

(Continued from page 4)

months since its debut has had minuscule sales in relation to established giants like Sega and Nintendo or the already bustling CD-ROM format, might be seen as a risky move, but it is a firm part of Universal Interactive's strategy.

"We are aimed at the higher end, the 32-bit and above," Biniatz says, "and right now that means just 3DO. It allows you to do things visually that you can't do in 16 bits."

Parent company MCA owns a piece of the 3DO Co., "but we are a software company," Biniatz says. "MCA also owns a big chunk of Cineplex Odeon, and we don't just show Universal pictures in Cineplex theaters, we show them everywhere. If something else viable in the 32-bit world comes along, we will evaluate it."

Retailers, meanwhile, are still evaluating 3DO's viability for

themselves.

Virgin Megastore has had limited success with the format, but is optimistic that "Jurassic Park," as well as other upcoming titles, will boost sales.

"It will certainly help," says Steve Hamilton, Virgin Megastore's VP of operations. "But there needs to be more titles available, and there just are not a lot out there right now."

Larry Gaines, president of Musicland Corp.'s Media Play stores, agrees, expressing optimism about "Jurassic Park Interactive." "This will be a real plus," he says.

But other retailers continue to be skeptical about the format, whose sales since its introduction last fall have been hampered by limited software support and a relatively high price tag. The \$700 list

says Chouchani. "If we do decide to go to the U.S., then we have to really go for it. The fact that he's an actor might help us there."

There are signs that British resistance to French pop is on the wane. Foly has won over U.K. audiences in recent months with showcases for her English-language album on Virgin, "Sweet Mystery," a version of her French album, "Petites Notes." The U.K. has been one of many nations to welcome Kaas, who brought out an English compilation, "Tour De Charme."

While interest in Foly and Kaas is encouraging, Marsh says, "It's a different kettle of fish [with Bruel]. We have to build this very slowly."

tag has been reduced to \$500, while more titles are flowing into the marketplace.

"Every game machine needs a killer hit," says Mike Reynolds, video game buyer at the Wherehouse, which does not stock 3DO titles, "but I don't know if this is it."

Says Biniatz, "I think the audio and video retailers should be seriously looking at carrying video game products in general, because they are entertainment titles, not toys. And the stores that get in early are going to be the ones that establish themselves as the place to go to buy entertainment, be it music CDs, videos, laserdiscs, computer software, or video games."

Uni Distribution Corp., MCA's audio and video software distribution unit, will distribute the game.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	8	18	5	I SWEAR D. FOSTER (F. J. MYERS, G. BAKER)	ALL-4-ONE (C) (V) BLITZ 87243/ATLANTIC
2	1	1	21	THE SIGN POP, JOKER (JOKER)	ACE OF BASE (C) (D) (M) (T) ARISTA 1-2653
3	4	7	8	I'LL REMEMBER (FROM "WITH HONORS") MADONNA P. LEONARD (P. LEONARD, M. CICCONI, R. PAGE)	MADONNA (C) (D) (M) (T) (V) (X) MAVERICK/SIRE 18247/WARNER BROS.
4	3	3	12	THE MOST BEAUTIFUL GIRL IN THE WORLD P. RICKY P. (P. RICKY P.)	R. KELLY (C) (D) (T) NPG 72514/BELLMARK
5	2	2	16	BUMP N' GRIND R. KELLY (R. KELLY)	R. KELLY (C) (T) (X) JIVE 42207
6	6	8	13	BABY I LOVE YOUR WAY (FROM "REALITY BITES") R. FAIR (P. FRAMPTON)	BIG MOUNTAIN (C) (T) (X) RCA 62780
7	5	4	12	RETURN TO INNOCENCE M. C. M. (M. C. M.)	ENIGMA (C) (T) (V) (X) VIRGIN 38423
8	7	6	17	MMM MMM MMM MMM J. HARRISON, J. RUSH, TEST DUMMIES (B. ROBERTS)	CRASH TEST DUMMIES (C) (D) ARISTA 1-2654
9	10	11	11	I'M READY BABYFACE, D. SIMMONS (BABYFACE)	TEVIN CAMPBELL (C) (D) (V) QWEST 18264/WARNER BROS.
10	14	16	8	YOU MEAN THE WORLD TO ME L.A. REID, BABYFACE, D. SIMMONS (L.A. REID, BABYFACE, D. SIMMONS)	TONI BRAXTON (C) (D) (M) (V) LAFACE 2-4064/ARISTA
11	9	5	17	WITHOUT YOU/NEVER FORGET YOU W. AFANA, SIEFF, M. CAREY (W. P. HAM, T. EVANS, M. CAREY, BABYFACE)	MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 77358
12	12	12	17	LOSER K. STEPHENSON, T. ROTHROCK (BECK, K. STEPHENSON)	BECK (C) (V) (X) DGC 19270/GEFFEN
13	18	25	5	REGULATE (FROM "ABOVE THE RIM") WARREN G. (WARREN G., NATE DOGG)	WARREN G. & NATE DOGG (C) DEATH ROW 98280/INTERSCOPE
14	11	9	26	THE POWER OF LOVE D. FOSTER (G. MENDE, C. DERCOUGE, J. RUSH, M.S. APPLIGATE)	CELINE DION (C) (D) (V) 510 MUSIC 77230
15	21	29	4	BACK & FORTH R. KELLY (R. KELLY)	AALIYAH (C) (T) (X) BLACKGROUND 42174/JIVE
16	13	10	18	NOW AND FOREVER R. MARX (R. MARX)	RICHARD MARX (C) (V) CAPITOL 58005
17	17	14	14	STREETS OF PHILADELPHIA (FROM "PHILADELPHIA") B. SPRINGSTEEN, C. PLOTKIN (B. SPRINGSTEEN)	BRUCE SPRINGSTEEN (C) (V) (X) COLUMBIA 77384
18	20	21	7	ANYTHING (FROM "ABOVE THE RIM") B.A. MORGAN (B.A. MORGAN)	SWV (C) (T) (V) (X) RCA 62834
19	40	61	3	DON'T TURN AROUND EKMAN, ADEIRATT (A. HAMPSON, D. WARREN)	ACE OF BASE (C) (D) (M) (T) ARISTA 1-2653
20	22	20	9	GOT ME WAITING P. ROCK, L. VAN DYKE, HEAVY D., P. ROCK, C. L. SMOOTH	HEAVY D. & THE BOYZ (C) (T) UPTOWN 9487/ATLANTA
21	16	15	18	WHATTA MAN H. AZOR, H. AZOR, D. CRAWFORD, C. JAMES	SALT-N-PEPA FEATURING EN VOGUE (C) (T) (V) (X) NEXT PLATEAU/LONDON 857 350/PLG
22	28	54	3	IF YOU GO J. SECADA, E. ESTEFAN, JR. (J. SECADA, M.A. MOREJON)	JON SECADA (C) (D) (T) SBK 58166/ERG
23	19	19	11	LOVE SNEAKIN' UP ON YOU D. WAS, B. RAITT (T. SNOW, J. SCOTT)	BONNIE RAITT (C) (V) CAPITOL 58125
24	24	30	7	I'LL TAKE YOU THERE (FROM "THREESOME") R. SALL, GENERAL PUBLIC, T. PHILLIPS (A. ISBELL)	GENERAL PUBLIC (C) (T) (X) EPIC SOUNDTRAX 77452/EPIC
25	15	13	21	SO MUCH IN LOVE G. ST. PIER, T. O'BRIEN (JACKSON, STRAIGS, WILLIAMS)	ALL-4-ONE (C) (V) BLITZ 87271/ATLANTIC
26	30	36	9	PUMPS AND A BUMP BAILLEMAULT, HAMMER (HAMMER, DEUCE DEUCE, BAILLEMAULT, CLINTON SHIDER)	HAMMER (C) (D) (T) (V) (X) GIANT 18218
27	27	33	7	SWEET POTATOE PIE D. BATTLECAT (D. BATTLECAT, K. GILLIAM)	DOMINO (C) (M) (T) OUTBURST/RAL 77350/CHAOS
28	34	42	6	BEAUTIFUL IN MY EYES P. VAN HOOKE, R. ARGENT (J. KADISON)	JOSHUA KADISON (C) SBK 58099/ERG
29	23	17	17	GIN AND JUICE DR. DRE, SNOOP DOGG (SNOOP DOGG, DR. DRE)	SNOOP DOGG DOGG (C) (M) (T) (X) DEATH ROW 98318/INTERSCOPE
30	26	26	32	BREATHE AGAIN L.A. REID, BABYFACE, D. SIMMONS (BABYFACE)	TONI BRAXTON (C) (M) (T) (X) LAFACE 2-4064/ARISTA
31	29	24	12	AND OUR FEELINGS BABYFACE, L.A. REID, D. SIMMONS (BABYFACE, D. SIMMONS)	BABYFACE (C) (V) EPIC 77394
32	31	23	11	BORN TO ROLL ASE ONE (D. CLEAR, A. BROWN, E. MCINTOSH, T. J. KELSIE)	MASTA ACE INCORPORATED (C) (M) (T) DELICIOUS VINYL 98315/EASTWEST
33	35	32	15	YOU KNOW HOW WE DO IT Q. D. (MICK CUBBE, Q. D.)	ICE CUBE (C) (T) PRIORITY 53847
34	46	56	4	MISLED R. WARE (P. ZIZZO, J. BRALOWER)	CELINE DION (C) (D) (V) 510 MUSIC 77344
35	25	22	26	CANTALOOOP (FLIP FANTASIA) G. WILKINSON, M. SIMPSON (H. ANDERSON, KELLY, WILKINSON, SIMPSON)	US3 (C) (T) (V) (X) BLUE NOTE 44945/CAPITOL
36	36	31	11	FEENIN' D. SWING (D. SWING)	JODECI (C) (T) UPTOWN 54824/MCA
37	38	40	13	COME TO MY WINDOW H. PADGHAM, M. ETHERIDGE (M. ETHERIDGE)	MELISSA ETHERIDGE (C) (X) ISLAND 858 028/PLG
38	33	27	12	INDIAN OUTLAW J. STROUD, B. GALLIMORE (T. BARNES, G. SIMMONS, J. D. LOUDERMILK)	TIM MCGRAW (C) (V) CURB 76920
39	37	34	20	DUNKIE BUTT (PLEASE PLEASE PLEASE) K. EVANS, D. MICHERY, D. GIBBY (I. PINKNEY, R. GORDON)	12 GAUGE (C) (T) (X) STREET LIFE 75373/SCOTTI BROS.
40	39	45	27	FOUND OUT ABOUT YOU J. HAMPTON, GIN BLOSSOMS (D. HOPKINS)	GIN BLOSSOMS (C) (V) A&M D418
41	32	28	17	BECAUSE OF LOVE J. JAM T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS)	JANET JACKSON (C) (T) (V) (X) VIRGIN 38422
42	50	37	13	PLAYER'S BALL ORGANIZED NOIZE (OUTKAST, ORGANIZED NOIZE)	OUTKAST (C) (M) (T) (X) LAFACE 2-4060/ARISTA
43	42	50	8	DREAMS S. STREET (THE CRANBERRIES)	THE CRANBERRIES (C) (X) ISLAND 864 436/PLG
44	45	38	17	EVERYDAY P. COLLINS (P. COLLINS)	PHIL COLLINS (C) (D) ATLANTIC 87300
45	73	—	2	OBJECTS IN THE REAR VIEW MIRROR MAY APPEAR CLOSER THAN... J. STEINMAN (J. STEINMAN)	MEAT LOAF (C) MCA 54848
46	47	47	10	THE MORE YOU IGNORE ME, THE CLOSER I GET S. LILLYWHITE (MORRISSEY, BOORER)	MORRISSEY (C) (X) SIRE 18207/REPRISE
47	41	39	29	BECAUSE THE NIGHT P. FOX (SMITH, SPRINGSTEEN)	10,000 MANIACS (C) (V) ELEKTRA 64595
48	51	48	9	HOW DO YOU LIKE IT? K. SWEAT, F. SCOTT (K. SWEAT, F. SCOTT)	KEITH SWEAT (C) (M) (T) (X) ELEKTRA 64555
49	52	58	4	ALWAYS M. WARE (V. CLARKE, A. BELL)	ERASURE (C) (T) (X) MUTE 64552/ELEKTRA

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	43	41	36	ALL THAT SHE WANTS D. POP, JOKER/BUDDHA (JOKER/BUDDHA, LINN, JENNY)	ACE OF BASE (C) (M) (T) (X) ARISTA 1-2614
51	58	75	5	BIZARRE LOVE TRIANGLE S. AUSTIN, A. HART, P. JONES (NEW ORDER)	FRENTE! (C) (X) MAMMOTH 98274/ATLANTIC
52	60	62	5	LOVE ON MY MIND J. DUPRI, M. SEAL, J. DUPRI, M. SEAL	XSCAPE (C) (M) (T) (V) (X) SO SO DEF 77438/COLUMBIA
53	48	46	10	I WANT YOU DANCIN' DANNY D. (ROBERTS, JONES)	JULIET ROBERTS (C) (T) (X) REPRISE 18222
54	55	51	10	SOMETHIN' TO RIDE TO (FONKY EXPEDITION) PARIS (PARIS)	CONSCIOUS DAUGHTERS (C) (T) SCARFACE 53851/PRIORITY
55	44	35	10	COMPLETELY D. FOSTER, M. BOLTON (D. WARREN)	MICHAEL BOLTON (C) (D) (V) COLUMBIA 77376
56	62	74	3	STAY (I MISSED YOU) (FROM "REALITY BITES") J. PATINO (L. LOEB)	LISA LOEB & NINE STORIES (C) (X) RCA 62870
57	56	57	11	COMIN' ON STRONG DA' MIC PROFESAH (MONDESTIN, MONDESTIN, PINARD, DAVIS, DA' MIC PROFESAH, GRAHAM)	SUDDEN CHANGE (C) (T) EASTWEST 98334
58	81	93	3	MOVING ON UP M. PEOPLE (M. PICKERING, P. HEARD)	M. PEOPLE (C) (M) (T) (X) EPIC 77392
59	59	63	4	I WISH J. DOUGLASS (GABRIELLE, J. DOUGLASS)	GABRIELLE (C) (T) GODISCS/LONDON 857 520/PLG
60	65	70	5	LEAVING LAS VEGAS B. BOETTRELL, J. CROW, B. BOETTRELL, D. BAERWALD, K. GILBERT, D. RICKETTS	SHERYL CROW (C) A&M 0582
61	NEW	—	1	DON'T TAKE THE GIRL J. STROUD, B. GALLIMORE (J. MARTIN, L. W. JOHNSON)	TIM MCGRAW (C) (V) CURB 76920
62	66	76	4	WORKER MAN C. DILLON, A. KELLY (D. SMITH, A. KELLY)	PATRA (C) (M) (T) EPIC 77372
63	61	66	6	PART TIME LOVER/I'M STILL IN LOVE WITH YOU AL. B. SURE, D. SWING (GREEN, JACKSON, MITCHELL, SWING, PEARSON)	H-TOWN/AL B. SURE! (C) (M) (T) (X) DEATH ROW 98283/INTERSCOPE
64	53	43	19	GROOVE THANG NAUGHTY BY NATURE (NEUFVILLE, NAUGHTY BY NATURE, RUSHEN, MIMS)	ZHANE (C) (D) (M) (T) ILLTOWN 2224/MOTOWN
65	95	—	2	I MISS YOU G. CAUTHEN (G. CAUTHEN, A. HALL)	AARON HALL (C) SILAS 54847/MCA
66	78	94	3	SHINE E. ROLAND (E. ROLAND)	COLLECTIVE SOUL (C) ATLANTIC 87237
67	80	—	2	(SHE'S) SOME KIND OF WONDERFUL S. LEXINE (J. ELLISON)	HUEY LEWIS & THE NEWS (C) ELEKTRA 64542
68	57	55	14	HEY D.J. (FROM "MI VIDA LOCA") R. GUTIERREZ, Z. C. PRAGUE, M. MCLAREN, L. PRICE, R. LARKINS, R. GUTIERREZ, B. RAMIREZ	LIGHTER SHADE OF BROWN (C) (T) MERCURY 858 402
69	72	—	2	YOUR BODY'S CALLIN' R. KELLY (R. KELLY)	R. KELLY (C) (T) (X) JIVE 42220
70	68	64	7	LOW D. SMITH (D. LOWERY, J. HICKMAN, D. FARAGHER)	CRACKER (C) (V) (X) VIRGIN 38427
71	54	52	10	DREAM ON DREAMER BRAND NEW HEAVIES (D. AUSTIN, N. DAVENPORT)	THE BRAND NEW HEAVIES (C) (M) (T) (X) DELICIOUS VINYL 98321/EASTWEST
72	69	73	15	I SWEAR S. HENDRICKS (F. J. MYERS, G. BAKER)	JOHN MICHAEL MONTGOMERY (C) (V) ATLANTIC 87288
73	74	—	2	EASE MY MIND SPEECH (ARRESTED DEVELOPMENT)	ARRESTED DEVELOPMENT (C) (D) (T) CHRYSLER 58158/ERG
74	63	53	17	ROCK AND ROLL DREAMS COME THROUGH J. STEINMAN (J. STEINMAN)	MEAT LOAF (C) (V) (X) MCA 54757
75	64	60	8	NEON MOONLIGHT P. WOLF (P. WOLF, R. MARTINEZ, I. WOLF)	ROSCO MARTINEZ (C) (D) ZOO 14121
76	70	68	11	C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME) PRINCE RAKEEM (WU TANG CLAN)	WU-TANG CLAN (C) (M) (T) (X) LOUD 62829/RCA
77	67	59	19	STAY N. LOWIS (M. STEVENS, B. KHOUZOURI)	ETERNAL (C) (M) (T) (X) EMI 58113/ERG
78	71	69	15	IT'S ALL GOOD HAMMER, THE WHOLE 9 (HAMMER, THE WHOLE 9, DEUCE DEUCE)	HAMMER (C) (D) (T) (V) GIANT 18271
79	79	84	5	REGULAR THANG OVIS (OVIS)	OVIS (C) (D) RESTLESS 72760
80	88	—	2	WILLING TO FORGIVE BABYFACE, D. SIMMONS (BABYFACE, D. SIMMONS)	ARETHA FRANKLIN (C) (D) (M) (T) ARISTA 1-2680
81	NEW	—	1	(MEET) THE FLINTSTONES (FROM "THE FLINTSTONES") D. WAS (W. HANNA, J. BARBERA, H. CURTIN)	THE B.C. 52'S (C) MCA 54839
82	85	—	2	LEAVIN' TONY! TONI! TONE! (R. WIGGINS, J. SMITH)	TONY! TONI! TONE! (C) (V) WING 855 762/MERCURY
83	84	78	10	YOU K. GRAY, CANDLEBOX (K. MARTIN, CANDLEBOX)	CANDLEBOX (C) (D) (V) MAVERICK/SIRE 18304/WARNER BROS.
84	86	97	3	POSSESSION P. MARCHAND (S. MCLACHLAN)	SARAH MCLACHLAN (C) (D) NETTWERK 1-2662/ARISTA
85	NEW	—	1	WHENEVER YOU COME AROUND T. BROWN (V. GILL, P. WASNER)	VINCE GILL (C) (V) MCA 54833
86	NEW	—	1	CAN YOU FEEL THE LOVE TONIGHT (FROM "THE LION KING") C. THOMAS (E. JOHN, T. RICE)	ELTON JOHN (C) (D) HOLLYWOOD 64543
87	76	71	15	MOTHER R. RUBIN (G. DANZIG)	DANZIG (C) AMERICAN 18256/REPRISE
88	83	80	8	I'VE BEEN THINKING ABOUT YOU G. GUTIERREZ, M.L. AGUSTIN, JR. (G. GUTIERREZ, M.L. AGUSTIN, JR.)	JOCELYN ENRIQUEZ (C) (T) CLASSIFIED D200
89	NEW	—	1	SENDING MY LOVE NAUGHTY BY NATURE (NEUFVILLE, NAUGHTY BY NATURE)	ZHANE (C) (D) (T) ILLTOWN 2224/MOTOWN
90	99	85	6	THE RIGHT TIME (FROM "FOUR WEDDINGS AND A FUNERAL") E. VAN DE HURST (E. VAN DE HURST, E. SMIDT)	I TO I (C) (M) (T) NEXT PLATEAU/FFRR 127 D10/PLG
91	100	100	6	IT AIN'T HARD TO TELL L. LARGE (P. FLETCHER, W. P. MITCHELL, N. JONES)	NAS (C) (M) (T) COLUMBIA 77385
92	77	65	11	JUST ANOTHER DAY S. I. D. (D. WRENS, P. AFACHE)	QUEEN LATIFAH (C) (M) (T) (X) MOTOWN 2233
93	97	—	2	OLD TIMES' SAKE (FROM "ABOVE THE RIM") N. MILLER (MILLER, BRACE, STRONG)	SWEET SABLE (C) (T) (X) STREET LIFE 75380/SCOTTI BROS.
94	NEW	—	1	NIGHT IN MY VEINS J. STANLEY (C. HYNDE, B. STEINBERG, T. KELLY)	PRETENDERS (C) (D) (V) SIRE 18163/WARNER BROS.
95	91	92	6	GONNA LOVE YOU RIGHT (FROM "SUGAR HILL") K. ANDERSON (M. ANDERSON, T. HARRIS, R. JONES, W. CAREY)	AFTER 7 (C) (D) BEACON 10006/FOX
96	94	98	5	I GOT CHA OPIN DJ. EVIL DEE, MR. WALT (K. BLAKE, W. DEWARDE, E. DEWARDE)	BLACK MOON (C) (T) WRECK 20083/NERVOUS
97	NEW	—	1	CRAZY B. FAIRBAIRN (S. TYLER, J. PERRY, D. CHILD)	AEROSMITH (C) (V) GEFFEN 19267
98	NEW	—	1	CROOKLYN (FROM "CROOKLYN") THE CROOKLYN DODGERS FEATURING SPECIAL ED A TRIBE CALLED QUEST (E. ARCHER, K. BLAKE, D. CLEAR, J. DAVIS, A. MUHAMMAD)	CROOKLYN (C) MCA 54837
99	87	91	4	EL TRAGO (THE DRINK) D. VARGAS, V. VARGAS (D. VARGAS, V. VARGAS, R. VARGAS, E. OVALLES, W. ROSA)	2 IN A ROOM (M) (T) (X) CUTTING 297-
100	92	88	6	PLAY MY FUNK (FROM "SUGAR HILL") D. WIGGINS (D. WIGGINS, E. WILLIAMS)	SIMPLE E (C) (T) (X) BEACON 10007/FOX

Records with the greatest airplay and sales gain this week. *Videoclip availability. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1994, Billboard/BPI Communications.

HOT 100 SINGLES SPOTLIGHT



by Kevin McCabe

NEW CHAMP: "I Swear" by All-4-One (Blitz/Atlantic) vaults 8-1 on the Hot 100, jumping over several strong contenders. It's far and away the greatest point-gainer on the chart, and its monumental move is the biggest jump to No. 1 since "I Will Always Love You" by Whitney Houston leaped 12-1 in November 1992. "I Swear" climbs 6-2 on the Hot 100 Airplay chart and explodes 18-2 on the Hot 100 Singles Sales chart. It's likely to capture No. 1 on both component charts next week, and should hold at the top for at least four weeks. "I Swear" ranks No. 1 in airplay at 37 outlets on the monitored panel, including KKSS Albuquerque, N.M., KLUC Las Vegas, and WGTZ (Z93) Dayton, Ohio. "I'll Remember" by Madonna (Maverick/Sire/Warner Bros.) passes "The Most Beautiful Girl In The World" by ex-Prince (NPG/Bellmark) in the top five, even though the latter gains in points. Enigma's "Return To Innocence" (Virgin) also gains points but slips backward 5-7.

HOT STREAK: "Don't Turn Around" by Ace Of Base (Arista) is shooting to the top, up 40-19, and looks sure to be the group's third top five single. It's the second-biggest point-gainer on the Hot 100 and would have earned the Greatest Gainer/Airplay had it not landed in the top 20. It's already No. 14 in monitored airplay, with top five rankings at WSTR (Star 94) Atlanta (No. 1), KHKS Dallas (No. 3), and WBBM (B96) Chicago (No. 4). The third-biggest point-gainer is "Back & Forth" by Aaliyah (Blackground/Jive). It's No. 2 in airplay at WJMH Greensboro, N.C., No. 3 at WHTT Detroit, and No. 7 at WIOQ (Q102) Philadelphia.

GREATEST GAINERS: Meat Loaf's "Objects In The Rear View Mirror May Appear Closer Than They Are" (MCA) wins the Greatest Gainer/Sales and makes a big move, 73-45. It debuts at No. 49 on the sales chart. "Objects" is No. 11 in airplay at WHOT Youngstown, Ohio, No. 12 at WFLY (Fly 92) Albany, N.Y., and No. 15 at WWCK Flint, Mich. "Moving On Up" by M-People (Epic) wins the Greatest Gainer/Airplay and jumps 81-58. It's No. 10 in airplay at WKSS Hartford, Conn., No. 11 at KIIIS Los Angeles, and No. 14 at KKXX Bakersfield, Calif.

QUICK CUTS: Three singles from major soundtracks enter this week. "(Meet) The Flintstones" by the renamed B.C.-52's (MCA) debuts at No. 81. It's a cover of the theme song to the classic cartoon series and is featured in the upcoming movie. It already ranks No. 8 in airplay at KKLQ (Q106) San Diego. "Can You Feel The Love Tonight" by Elton John (Hollywood) is the first single from "The Lion King" soundtrack. It's breaking at WMXQ (formerly WAPI) Birmingham, Ala. "Crooklyn" by Crooklyn Dodgers (MCA) enters at No. 98. It's featured on the "Crooklyn" soundtrack and is No. 22 in airplay at WQHT (Hot 97) New York. Country star Tim McGraw now has the No. 1 album on The Billboard 200 and two singles on the Hot 100, as "Don't Take The Girl" (Curb), the Hot Shot Debut, joins "Indian Outlaw" on the chart. "Outlaw" cracked the top 15 totally from sales, without benefit of top 40 airplay, and "Girl" is following the same pattern so far. It debuts at No. 27 in sales, and so far has no top 40 airplay from the Hot 100 panel.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/DISTRIBUTING LABEL)
1	8	4	YOU DON'T WANNA MISS FOR REAL (A&M)
2	10	3	WHY HAVEN'T I HEARD FROM YOU REBA MCENTIRE (MCA)
3	18	2	BUCKTOWN SMIF-N-WESSUN (WRECK/NERVOUS)
4	2	2	BACK IN THE DAY AHMAD (GIANT)
5	1	7	FREAKS DOUG E. FRESH (GEE STREET/ISLAND)
6	6	2	WHAT'S UP DJ MIKO (ZYX)
7	13	3	ROCKS PRIMAL SCREAM (SIRE/WARNER BROS.)
8	5	5	SELLING THE DRAMA LIVE (RADIOACTIVE/MCA)
9	12	4	THE WOMAN IN ME HEART (CAPITOL)
10	16	2	WARRIOR'S DRUM KING JUST (SELECT)
11	7	9	BELIEVE IN LOVE TEDDY PENDERGRASS (ELEKTRA)
12	17	5	I BELIEVE SOUNDS OF BLACKNESS (PERSPECTIVE)
13	—	1	OUTSIDE YOUR DOOR ME'SHELL NDEGECCO (MAVERICK)

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

GREEN JELLY'S LAND OF OOOZ

(Continued from page 1)

soundstage covering 6,800 square feet. Manspeaker is GM at the company, which will be run by a board of directors made up of three members of Green Jelly—Manspeaker, Steven Shenar, and Kevin Coogan—as well as Maglia; Scott Vanderbilt, Zoo VP of business affairs; and Sami Valkonen, Zoo VP of finance.

Production is set to begin on a Green Jelly longform video, a television pilot for MTV, a video game, and the band's first CD-ROM title.

"We can pull off anything here," says Ooz Jelly head editor Mike Davis, who designed the high-end computer graphics room and digital editing bay. The system allows for 2-D and 3-D animation, as well as visual effects compositing and audio sweetening, among other things.

Maglia foresees a time when Ooz Jelly will develop into a full-service commercial production house. Once Green Jelly's projects are in full swing, it is likely the group will rent the editing bay to outside clients, he says.

"In the early days of recording studios, these places were hubs that attracted a lot of creative people," Maglia says. "This studio will attract the creative person of the future."

Green Jelly's multitalented members, who number between 12 and 15 people at any given time, all contribute to various elements of production. One guitarist also serves as production manager, the drummer doubles as editor, and one of the singers is skilled at 3-D graphics.

"Ooz Jelly is a logical outgrowth of Green Jelly's career," says Maglia. "It took about a year to create the deal, decide on the equipment, and



Members of the Ooz Jelly board of directors are, from left, Steven Shenar, Lou Maglia, Bill Manspeaker, Kevin Coogan, Sami Valkonen, and Scott Vanderbilt.

choose the people who would be involved. I was thinking about beginning a video production house on my own, and this company eliminated the need for that."

With a sophomore album, "333," set for a September release, the group is now in pre-production on the longform video for "333," which will follow in October, says Manspeaker. Clips will be reeled on site in the facility's soundstage, and the most expensive shoot will be budgeted at about \$15,000, he says.

The site is not equipped to act as a traditional recording studio, although Green Jelly did record the "333" album there using a mobile audio

truck. Andy Wallace produced.

In addition, production will begin later this year on the forthcoming MTV pilot, tentatively titled "The Stupidheads." The show is set to debut in the fall of 1994 as an afterschool offering, and will mix live action with animation and music videoclips.

"It's about five cartoon characters living in Hollywood," says Manspeaker. "It has a lot of falling down in it. It'll be dumb and will make no sense."

Also, the group plans to produce an interactive CD-ROM title and a video game for release in 1995, says Manspeaker. The band also inked a deal with D.C. Comics to create a line of Green Jelly comic books, and the group's music is featured on the soundtrack to the Acclaim Entertainment video game "Maximum Carnage," set for release this August.

Green Jelly debuted on Zoo in October 1992, a cartoonish "video-only" band that released a longform "video album" titled "Cereal Killer." The longform featured 11 videos shot on a \$60,000 budget, and the group quickly garnered acclaim for its self-produced costumes, clay animation, and live-action clips.

The video peaked at No. 1 on the Top Music Video sales chart May 1, 1993. Based on the success of the longform, Zoo released the "Cereal Killer Soundtrack" in March 1993, and the album peaked at No. 23 on The Billboard 200 May 22 that year. To date, according to data supplied by SoundScan, the longform video has sold nearly 47,000 units and the soundtrack has sold 593,000 units.

The joint-venture agreement also encompasses expanding the group's existing fan club through infomercials, merchandising, and direct-mail efforts.

A*VISION TO BUY RIVAL MAIER GROUP

(Continued from page 3)

tended the line to feature other body parts, heightened sales via an infomercial, and moved about 5 million units, according to WEA's Scott.

Maier has since done a second infomercial promoting an upgraded series called the Platinum 2000, with cassettes retailing for \$14.95. The company recently announced a further line extension, "Men Of Steel," starring Gilad Jankowitz.

Business is so good that president Howard Maier last year dropped the Orville Redenbacher popcorn that first got him into retail. Now he's dropping out of video, at least temporarily, except for a three-year consulting contract with A*Vision. "I'm free to do other projects," Maier says, as long as fitness isn't among them. At press time, Hersch didn't know which Maier staffers were interested in joining A*Vision.

"Buns" is expected to keep A*Vision busy. "There's plenty of life left in the franchise," acknowledges Jeff Baker, senior VP of GoodTimes Home Entertainment, another fitness powerhouse. Amy Innerfield, analyst for market consultants Alexander & Associates, agrees that the series still sells. The tapes were the only exercise releases "in our top 20 ranking" from February through mid-April, she notes, "and we'll probably see them in another month" when consumers begin shaping up for swimsuit weather. "They've just been doing great."

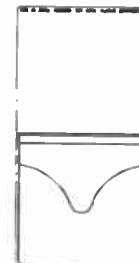
Suncoast Motion Picture Co. president Gary Ross says "Buns" makes his top 20 list and is well ahead of A*Vision's higher-priced

titles. He calls the acquisition "a good marriage . . . A*Vision is picking up the premium lower-priced fitness line in the U.S."

That's the attitude WEA wants to encourage. "It really captures the total fitness market from every aspect and every price point," says Scott. "What it allows us to become is a one-stop shop for fitness accounts." While LIVE remains WEA's top distributed video label, Scott says second-place A*Vision is growing fast.

WEA may be the reason why "it almost doesn't matter" how much A*Vision is paying for properties, according to GoodTimes' Baker. "That's a huge distribution machine they have to feed. They need to have video product going through the branches." Outside labels like LIVE and ABC Video are scarce, so Baker thinks titles have to be developed "internally, from within."

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FOR WEEK ENDING
MAY 21, 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
				*** No. 1 ***		
1	2	3	7	TIM MCGRAW CURB 77659 (9 98/13 98)	NOT A MOMENT TOO SOON	1
				*** GREATEST GAINER ***		
2	5	—	2	REBA MCENTIRE MCA 10994 (10 98/15 98)	READ MY MIND	2
3	3	2	24	ACE OF BASE ▲ ² ARISTA 18740 (9 98/15 98)	THE SIGN	1
4	1	1	5	PINK FLOYD COLUMBIA 64200* (10 98 EQ/16 98)	THE DIVISION BELL	1
5	4	5	8	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55138 (10 98/15 98)	CHANT	4
6	6	6	21	COUNTING CROWS ▲ DGC 24528/GEFFEN (10 98/15 98) HS	AUGUST & EVERYTHING AFTER	4
7	7	4	7	SOUNDTRACK ▲ OEAATH ROW/INTERSCOPE 92359/AG (10 98/16 98)	ABOVE THE RIM	2
8	8	7	26	R. KELLY ▲ ² JIVE 41527 (10 98/15 98)	12 PLAY	2
9	10	8	7	BONNIE RAITT CAPITOL 81427 (10 98/16 98)	LONGING IN THEIR HEARTS	1
10	11	13	43	TONI BRAXTON ▲ ⁴ LAFACE 26007/ARISTA (9 98/15 98)	TONI BRAXTON	1
11	12	10	26	CELINE DION ▲ ² 550 MUSIC 57555/EPIC (10 98 EQ/16 98)	THE COLOUR OF MY LOVE	4
12	9	14	13	ENIGMA ● CHARISMA 39236/VIRGIN (10 98/16 98)	THE CROSS OF CHANGES	9
13	13	11	36	MARIAH CAREY ▲ ⁶ COLUMBIA 53205* (10 98 EQ/16 98)	MUSIC BOX	1
14	18	18	10	YANNI PRIVATE MUSIC 82116 (10 98/15 98)	LIVE AT THE ACROPOLIS	5
				*** PACESETTER ***		
15	44	47	6	SOUNDTRACK ATLANTIC/INTERSCOPE 82519/AG (10 98/16 98)	THE CROW	15
16	15	17	41	SMASHING PUMPKINS ▲ ² VIRGIN 88267 (9 98/15 98)	SIAMESE DREAM	10
17	14	9	17	CRASH TEST DUMMIES ▲ ARISTA 16531 (9 98/15 98) HS	GOD SHUFFLED HIS FEET	9
18	16	16	9	SOUNDGARDEN A&M 0198* (10 98/16 98)	SUPERUNKNOWN	1
19	26	29	15	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC 82559/AG (10 98/15 98)	KICKIN' IT UP	1
20	22	24	4	ALL-4-ONE BLITZ/ATLANTIC 82588/AG (10 98/15 98)	ALL-4-ONE	20
21	19	19	24	SNOOP DOGGY DOGG ▲ ³ OEAATH ROW/INTERSCOPE 92279/AG (10 98/15 98)	DOGGY STYLE	1
22	20	—	2	OUTKAST LAFACE 26010/ARISTA (9 98/15 98)	SOUTHERNPLAYALISTICADILLACMUZIK	20
23	17	15	33	NIRVANA ▲ ² OGC 24607/GEFFEN (10 98/16 98)	IN UTERO	1
24	21	21	30	SALT-N-PEPA ▲ ² NEXT PLATEAU/LONDON 828392*/PLG (10 98/16 98)	VERY NECESSARY	4
25	24	23	13	SOUNDTRACK ● RCA 66364 (10 98/16 98)	REALITY BITES	13
26	23	20	10	VARIOUS ARTISTS MCA 10965 (10 98/16 98)	RHYTHM COUNTRY & BLUES	18
				*** HOT SHOT DEBUT ***		
27	NEW	1	1	BASIA EPIC 64255 (10 98 EQ/16 98)	THE SWEETEST ILLUSION	27
28	27	27	28	TEVIN CAMPBELL ▲ QWEST 45388/WARNER BROS. (10 98/16 98)	I'M READY	18
29	25	22	25	TOM PETTY & THE HEARTBREAKERS ▲ ² MCA 10813 (10 98/17 98)	GREATEST HITS	5
30	32	41	13	GREEN DAY REPRISE 45529/WARNER BROS. (9 98/15 98) HS	DOOKIE	30
31	29	28	10	HAMMER GIANT/REPRISE 24545/WARNER BROS. (10 98/16 98)	THE FUNKY HEADHUNTER	12
32	30	31	15	ALICE IN CHAINS ▲ ² COLUMBIA 57628* (7 98 EQ/11 98)	JAR OF FLIES (EP)	1
33	NEW	1	1	TRAFFIC VIRGIN 39490 (10 98/15 98)	FAR FROM HOME	33
34	62	58	36	GARTH BROOKS ▲ ⁴ LIBERTY 80857 (10 98/16 98)	IN PIECES	1
35	42	36	77	SOUNDTRACK ▲ ¹¹ ARISTA 18699* (10 98/15 98)	THE BODYGUARD	1
36	40	40	26	CANDLEBOX ● MAVERICK/SIRE 45313/WARNER BROS. (9 98/15 98) HS	CANDLEBOX	36
37	31	30	131	NIRVANA ▲ ³ OGC 24425*/GEFFEN (9 98/13 98)	NEVERMIND	1
38	54	87	4	COLLECTIVE SOUL ATLANTIC 82596/AG (10 98/15 98) HS	HINTS, ALLEGATIONS & THINGS LEFT UNSAID	38
39	34	25	7	PANTERA ● EASTWEST 92302*/AG (10 98/15 98)	FAR BEYOND DRIVEN	1
40	43	38	25	MICHAEL BOLTON ▲ ³ COLUMBIA 53567 (10 98/16 98)	THE ONE THING	3
41	35	34	29	PEARL JAM ▲ ⁵ EPIC 53136* (10 98 EQ/16 98)	VS.	1
42	36	32	18	SOUNDTRACK ▲ EPIC SOUNDTRAX 57624/EPIC (10 98 EQ/16 98)	PHILADELPHIA	12
43	39	35	34	MEAT LOAF ▲ ⁴ MCA 10699 (10 98/15 98)	BAT OUT OF HELL II: BACK INTO HELL	1
44	84	85	83	ALAN JACKSON ▲ ³ ARISTA 18711 (10 98/15 98)	A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)	13
45	NEW	1	1	ALLMAN BROTHERS BAND EPIC 64232 (10 98 EQ/15 98)	WHERE IT ALL BEGINS	45
46	37	33	20	JODECI ▲ UPTOWN 10915/MCA (10 98/15 98)	DIARY OF A MAD BAND	3
47	41	37	51	JANET JACKSON ▲ ⁶ VIRGIN 87825 (10 98/16 98)	JANET.	1
48	50	56	32	REBA MCENTIRE ▲ ² MCA 10906 (10 98/15 98)	GREATEST HITS VOLUME TWO	5
49	28	12	3	NAS COLUMBIA 57684* (9 98 EQ/15 98)	ILLMATIC	12
50	33	26	10	BECK ● OGC 24634*/GEFFEN (10 98/15 98)	MELLOW GOLD	13
51	56	—	2	PAM TILLIS ARISTA 18758 (9 98/15 98)	SWEETHEART'S DANCE	51
52	59	54	77	KENNY G ▲ ⁶ ARISTA 18646 (10 98/15 98)	BREATHLESS	2
53	46	39	9	NINE INCH NAILS ● NOTHING/TVT-INTERSCOPE 92346/AG (10 98/16 98)	THE DOWNWARD SPIRAL	2
54	64	66	63	BROOKS & DUNN ▲ ² ARISTA 18716 (10 98/15 98)	HARD WORKIN' MAN	9

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
55	45	—	2	JIMI HENDRIX MCA 11060 (10 98/16 98)	BLUES	45
56	47	42	45	THE CRANBERRIES ▲ ISLAND 514156/PLG (10 98 EQ/16 98) HS	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	18
57	51	43	4	ROLLINS BAND IMAGO 21034* (9 98/15 98)	WEIGHT	33
58	53	62	12	SARAH MCLACHLAN ARISTA 18725 (9 98/15 98) HS	FUMBLING TOWARDS ECSTASY	53
59	72	—	2	RANDY TRAVIS WARNER BROS. 45501 (10 98/15 98)	THIS IS ME	59
60	58	48	39	BILLY JOEL ▲ ⁴ COLUMBIA 53003 (10 98 EQ/16 98)	RIVER OF DREAMS	1
61	52	50	55	AEROSMITH ▲ ⁴ GEFFEN 24455 (10 98/16 98)	GET A GRIP	1
62	48	44	26	BRYAN ADAMS ▲ ² A&M 0157 (10 98/16 98)	SO FAR SO GOOD	6
63	85	90	88	VINCE GILL ▲ ² MCA 10630 (10 98/15 98)	I STILL BELIEVE IN YOU	10
64	68	65	17	FAITH HILL WARNER BROS. 45389 (9 98/15 98) HS	TAKE ME AS I AM	59
65	69	84	34	PATTY LOVELESS ● EPIC 53236 (9 98 EQ/15 98)	ONLY WHAT I FEEL	65
66	49	45	22	ICE CUBE ▲ PRIORITY 53876* (10 98/15 98)	LETHAL INJECTION	5
67	76	80	97	MARY-CHAPIN CARPENTER ▲ ² COLUMBIA 48881 (10 98 EQ/15 98)	COME ON COME ON	31
68	67	59	51	LITTLE TEXAS ▲ WARNER BROS. 45276 (9 98/15 98)	BIG TIME	55
69	73	70	30	VARIOUS ARTISTS ▲ GIANT 24531/WARNER BROS. (10 98/16 98)	COMMON THREAD: THE SONGS OF THE EAGLES	3
70	55	51	26	WU-TANG CLAN ● LOUO 66336*/RCA (9 98/15 98)	ENTER THE WU-TANG (36 CHAMBERS)	41
71	61	53	125	PEARL JAM ▲ ⁶ EPIC 47857 (10 98 EQ/16 98) HS	TEN	2
72	38	—	2	LIVE RADIOACTIVE 10997/MCA (10 98/15 98)	THROWING COPPER	38
73	89	81	46	SOUNDTRACK ▲ ³ EPIC SOUNDTRAX 53764/EPIC (10 98 EQ/16 98)	SLEEPLESS IN SEATTLE	1
74	74	67	7	CONFEDERATE RAILROAD ● ATLANTIC 82505/AG (10 98/15 98)	NOTORIOUS	52
75	63	55	22	DOMINO ● OUTBURST/CHAOS 57701*/COLUMBIA (9 98/15 98)	DOMINO	39
76	60	46	20	US3 ● BLUE NOTE 80883/CAPITOL (9 98/15 98) HS	HAND ON THE TORCH	31
77	65	68	56	GIN BLOSSOMS ▲ A&M 54039 (9 98/13 98) HS	NEW MISERABLE EXPERIENCE	30
78	57	49	5	SOUNDTRACK EPIC SOUNDTRAX 57881/EPIC (10 98 EQ/16 98)	THREESOME	49
79	66	63	169	ENIGMA ▲ ² CHARISMA 86224/VIRGIN (9 98/13 98)	MCMXC A.D.	6
80	82	79	8	MEAT PUPPETS LONOON 828484/PLG (9 98/13 98) HS	TOO HIGH TO DIE	79
81	96	96	59	DWIGHT YOAKAM ▲ REPRISE 45241/WARNER BROS. (10 98/15 98)	THIS TIME	25
82	79	72	72	STONE TEMPLE PILOTS ▲ ³ ATLANTIC 82418/AG (9 98/15 98) HS	CORE	3
83	70	57	14	TORI AMOS ● ATLANTIC 82567/AG (10 98/15 98)	UNDER THE PINK	12
84	78	73	143	METALLICA ▲ ⁷ ELEKTRA 61113* (10 98/15 98)	METALLICA	1
85	80	61	4	HOLE OGC 24631/GEFFEN (10 98/15 98)	LIVE THROUGH THIS	55
86	71	69	23	CRACKER ● VIRGIN 39012 (9 98/13 98) HS	KEROSENE HAT	59
87	101	114	38	CLAY WALKER ● GIANT 24511/WARNER BROS. (9 98/15 98) HS	CLAY WALKER	52
88	95	82	50	ROD STEWART ▲ ² WARNER BROS. 45289 (10 98/16 98)	UNPLUGGED... AND SEATED	2
89	77	64	16	ZZ TOP ● RCA 66317 (10 98/16 98)	ANTENNA	14
90	81	71	45	TOOL ● ZOO 11052 (9 98/15 98) HS	UNDERTOW	50
91	92	93	5	BOZ SCAGGS VIRGIN 39489 (9 98/15 98)	SOME CHANGE	91
92	86	76	33	MELISSA ETHERIDGE ● ISLAND 848660/PLG (10 98/15 98)	YES I AM	16
93	116	118	220	ORIGINAL LONDON CAST ▲ ² POLYDOR 831563*/PLG (10 98 EQ/16 98)	PHANTOM OF THE OPERA HIGHLIGHTS	46
94	87	74	13	RICHARD MARX ● CAPITOL 81232 (10 98/15 98)	PAID VACATION	37
95	102	121	6	JOHN BERRY LIBERTY 80472 (9 98/13 98) HS	JOHN BERRY	95
96	117	110	27	FRANK SINATRA ▲ ² CAPITOL 89611 (11 98/17 98)	DUETS	2
97	91	134	12	JOSHUA KADISON SBK 80920/ERG (10 98/15 98) HS	PAINTED DESERT SERENADE	91
98	83	77	28	10,000 MANIACS ▲ ELEKTRA 61569 (10 98/15 98)	MTV UNPLUGGED	13
99	75	60	7	MORRISSEY SIRE/REPRISE 45451/WARNER BROS. (10 98/15 98)	VAUXHALL & I	18
100	103	115	13	NEAL MCCOY ATLANTIC 82568/AG (10 98/15 98) HS	NO DOUBT ABOUT IT	84
101	98	107	6	SOUNDTRACK MEICINE/GIANT 24533/WARNER BROS. (9 98/15 98)	DAZED AND CONFUSED	98
102	90	78	86	GEORGE STRAIT ▲ ³ MCA 10651 (10 98/15 98)	PURE COUNTRY (SOUNDTRACK)	6
103	97	83	18	SOUNDTRACK VIRGIN 88274 (10 98/15 98)	THE PIANO	41
104	100	105	15	COLLIN RAYE EPIC 53952 (9 98 EQ/15 98)	EXTREMES	73
105	122	129	43	CLINT BLACK ▲ RCA 66239 (10 98/15 98)	NO TIME TO KILL	14
106	94	89	13	ZHANE ● ILLTOWN 6369/MOTOWN (9 98/15 98)	PRONOUNCED JAH-NAY	37
107	118	126	24	AARON HALL SILAS 10810/MCA (9 98/15 98)	THE TRUTH	47
108	135	142	192	GARTH BROOKS ▲ ¹⁰ LIBERTY 93866 (9 98/13 98)	NO FENCES	3
109	111	—	2	FRENTE! MAMMOTH/ATLANTIC 92390/AG (9 98/15 98) HS	MARVIN THE ALBUM	109

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



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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)						
110	128	—	2	JOHNNY CASH	AMERICAN 45520* ^W /WARNER BROS. (9.98/15.98)	AMERICAN RECORDINGS 110
111	114	119	54	TOBY KEITH	MERCURY 514421 (9.98 EQ/15.98) HS	TOBY KEITH 99
112	136	140	14	BLACKHAWK	ARISTA 18708 (9.98/15.98)	BLACKHAWK 98
113	120	123	129	ENYA	REPRISE 26775/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS 17
114	99	95	32	GEORGE STRAIT	MCA 10907 (10.98/15.98)	EASY COME, EASY GO 5
115	174	164	70	JOHN MICHAEL MONTGOMERY	ATLANTIC 82420/AG (9.98/15.98) HS	LIFE'S A DANCE 27
116	109	112	3	SOUNDS OF BLACKNESS	AFRICA TO AMERICA: THE JOURNEY OF THE DRUM PERSPECTIVE 9006/AG (9.98/15.98)	109
117	104	109	61	STING	A&M 0070 (10.98/16.98)	TEN SUMMONER'S TALES 2
118	93	75	16	SOUNDTRACK	MCA 10927 (10.98/16.98)	8 SECONDS 33
119	196	200	44	BARBRA STREISAND	COLUMBIA 44189 (10.98 EQ/16.98)	BACK TO BROADWAY 1
120	163	—	2	SOUNDTRACK	MAVERICK 45549/WARNER BROS. (10.98/16.98)	WITH HONORS 120
121	119	113	11	ARETHA FRANKLIN	ARISTA 18722 (10.98/16.98)	GREATEST HITS 1980 - 1994 85
122	143	137	52	WYNONNA	CURB 10822/MCA (10.98/15.98)	TELL ME WHY 5
123	107	91	48	RAGE AGAINST THE MACHINE	EPIC 53759 (10.98 EQ/15.98) HS	RAGE AGAINST THE MACHINE 45
124	113	101	17	K7	TOMMY BOY 1071 (10.98/15.98) HS	SWING BATT A SWING 96
125	110	92	38	BABYFACE	EPIC 53558 (10.98 EQ/16.98)	FOR THE COOL IN YOU 16
126	171	178	3	THE NEVILLE BROTHERS	A&M 0225 (10.98/15.98)	LIVE ON PLANET EARTH 126
127	105	94	10	SHERYL CROW	A&M 0126 (9.98/15.98) HS	TUESDAY NIGHT MUSIC CLUB 94
128	121	98	7	DFC	ASSAULT-BIG BEAT 92320/AG (9.98/15.98)	THINGS IN THA HOOD 71
129	115	103	30	XSCAPE	SO SO DEF 57107* ^W /COLUMBIA (9.98 EQ/15.98)	HUMMIN' COMIN' AT 'CHA 17
130	88	86	8	SAMMY HAGAR	GEFFEN 24702 (10.98/15.98)	UNBOXED 51
131	124	—	2	LINDA DAVIS	ARISTA 18749 (9.98/15.98) HS	SHOOT FOR THE MOON 124
132	129	125	5	PATRA	EPIC 53763* (9.98 EQ/15.98) HS	QUEEN OF THE PACK 125
133	108	100	8	ANGELA WINBUSH	ELEKTRA 61591 (10.98/15.98)	ANGELA WINBUSH 96
134	156	141	54	YANNI	PRIVATE MUSIC 82106 (10.98/15.98)	IN MY TIME 24
135	132	111	6	PHISH	ELEKTRA 6162B (10.98/15.98)	HOIST 34
136	137	131	89	ERIC CLAPTON	DUCK/REPRISE 45024* ^W /WARNER BROS. (10.98/15.98)	UNPLUGGED 1
137	126	122	86	QUEEN	HOLLYWOOD 61265/ELEKTRA (10.98/16.98)	GREATEST HITS 11
138	146	139	128	BROOKS & DUNN	ARISTA 18658 (9.98/13.98)	BRAND NEW MAN 10
139	131	124	79	SADE	EPIC 53178 (10.98 EQ/16.98)	LOVE DELUXE 3
140	123	116	29	EAZY-E	RUTHLESS 5503* ^W /RELATIVITY (7.98/11.98)	IT'S ON (DR. DRE 187UM) KILLA (EP) 5
141	150	143	77	CONFEDERATE RAILROAD	ATLANTIC 82335/AG (9.98/15.98) HS	CONFEDERATE RAILROAD 53
142	106	52	3	SHYHEIM	VIRGIN 39385* (9.98/15.98)	AKA THE RUGGED CHILD 52
143	112	88	8	MOTLEY CRUE	ELEKTRA 61534 (10.98/16.98)	MOTLEY CRUE 7
144	138	120	28	SHAQUILLE O'NEAL	JIVE 41529* (10.98/15.98)	SHAQ DIESEL 25
145	160	145	55	AARON NEVILLE	A&M 0086 (10.98/16.98)	GRAND TOUR 37
146	125	97	22	DEEP FOREST	550 MUSIC 57840/EPIC (10.98 EQ/15.98) HS	DEEP FOREST 59
147	158	179	27	ALABAMA	RCA 66296 (9.98/15.98)	CHEAP SEATS 76
148	134	106	7	THE BRAND NEW HEAVIES	DELICIOUS VINYL 92319/AG (10.98/15.98)	BROTHER SISTER 95
149	166	181	211	GARTH BROOKS	LIBERTY 90897 (9.98/13.98)	GARTH BROOKS 13
150	142	133	36	BARNEY	SBK 27115/ERG (9.98/15.98)	BARNEY'S FAVORITES VOL. 1 9
151	151	151	28	TINA TURNER	VIRGIN 88189 (10.98/15.98)	WHAT'S LOVE GOT TO DO WITH IT (SOUNDTRACK) 17
152	155	146	9	THE MAVERICKS	MCA 10961 (9.98/15.98) HS	WHAT A CRYING SHAME 146
153	167	173	7	LOREENA MCKENITT	WARNER BROS. 45420 (10.98/15.98)	THE MASK AND MIRROR 153
154	144	132	42	CYPRESS HILL	RUFFHOUSE 53931* ^W /COLUMBIA (10.98 EQ/15.98)	BLACK SUNDAY 1

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LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)						
155	127	99	19	NIRVANA	DGC 24504* ^W /GEFFEN (10.98/15.98)	INCESTICIDE 39
156	139	117	11	VARIOUS ARTISTS	WARNER BROS. 45500 (10.98/16.98)	A TRIBUTE TO CURTIS MAYFIELD 56
157	141	108	25	QUEEN LATIFAH	NOTOWN 6370 (9.98/15.98)	BLACK REIGN 60
158	145	128	73	DR. DRE	DEATH ROW/INTERSCOPE 57128* ^W /PRIORITY (10.98/15.98)	THE CHRONIC 3
159	149	138	17	JAMES	MERCURY 514943 (10.98/15.98) HS	LAID 72
160	170	157	24	ADAM SANDLER	WARNER BROS. 45393 (9.98/15.98) HS	THEY'RE ALL GONNA LAUGH AT YOU 131
161	157	148	84	ALICE IN CHAINS	COLUMBIA 52475 (10.98 EQ/15.98)	DIRT 6
162	153	136	28	TOO SHORT	JIVE 41526* (10.98/15.98)	GET IN WHERE YOU FIT IN 4
163	148	144	29	SOUNDTRACK	CHAOS 57553* ^W /COLUMBIA (10.98 EQ/16.98)	COOL RUNNINGS 111
164	140	104	9	GANG STARR	CHRYSALIS 28435* ^W /ERG (10.98/15.98)	HARD TO EARN 25
165	RE-ENTRY	148	148	MICHAEL BOLTON	COLUMBIA 46771* (10.98 EQ/15.98)	TIME, LOVE AND TENDERNESS 1
166	165	165	52	JOE DIFFIE	EPIC 53002 (10.98 EQ/15.98)	HONKY TONK ATTITUDE 67
167	172	167	208	VAN MORRISON	POLYDOR 841970* ^W /PLG (9.98 EQ/16.98)	THE BEST OF VAN MORRISON 41
168	190	168	11	RICK TREVINO	COLUMBIA 53560 (9.98 EQ/15.98) HS	RICK TREVINO 119
169	175	154	60	BIG HEAD TODD & THE MONSTERS	GIANT/REPRISE 24486* ^W /WARNER BROS. (9.98/15.98) HS	SISTER SWEETLY 117
170	162	183	8	BILLY DEAN	LIBERTY 28357 (10.98/15.98)	GREATEST HITS 148
171	133	—	2	THE SMITHEREENS	RCA 66391* (9.98/15.98)	A DATE WITH THE SMITHEREENS 133
172	154	130	26	A TRIBE CALLED QUEST	JIVE 42197* (10.98/15.98)	MIDNIGHT MARAUDERS 8
173	130	102	7	YES	VICTORY 480033/PLG (10.98/16.98)	TALK 33
174	198	—	128	GARTH BROOKS	LIBERTY 96330 (10.98/15.98)	ROPIN' THE WIND 1
175	161	162	54	JIMI HENDRIX	MCA 10879 (10.98/16.98)	THE ULTIMATE EXPERIENCE 72
176	187	161	26	PHIL COLLINS	ATLANTIC 82550/AG (10.98/16.98)	BOTH SIDES 13
177	168	152	70	SWV	RCA 66074 (9.98/13.98) HS	IT'S ABOUT TIME 8
178	164	135	7	WILLIAMS/PERLMAN	MCA 10969 (11.98/17.98)	SCHINDLER'S LIST (SOUNDTRACK) 45
179	159	155	57	THE JERKY BOYS	SELECT 61495* ^W /AG (10.98/15.98) HS	THE JERKY BOYS 80
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181	152	127	9	ELVIS COSTELLO	WARNER BROS. 45535 (10.98/15.98)	BRUTAL YOUTH 34
182	182	185	46	MARK CHESNUTT	MCA 10851 (10.98/15.98)	ALMOST GOODBYE 43
183	147	—	2	DAMION 'CRAZY LEGS' HALL	SILAS 10996/MCA (9.98/15.98)	STRAIGHT TO THE POINT 147
184	179	159	28	ZAPP & ROGER	REPRISE 45143/WARNER BROS. (10.98/15.98)	ALL THE GREATEST HITS 39
185	180	169	36	THE BREEDERS	4AD 61508/ELEKTRA (7.98/11.98)	LAST SPLASH 33
186	RE-ENTRY	45	45	GLORIA ESTEFAN	EPIC 53807 (10.98 EQ/16.98)	MI TIERRA 27
187	178	160	15	CE PENISTON	A&M 0138 (10.98/15.98)	THOUGHT 'YA KNEW 96
188	RE-ENTRY	13	13	BOY HOWDY	CURB 77656 (6.98/10.98) HS	SHE'D GIVE ANYTHING 103
189	192	189	4	PAUL HARDCASTLE	JVC 2033 (8.98/14.98)	HARDCASTLE 189
190	173	150	6	SOUNDTRACK	HOLLYWOOD 61603 (9.98/15.98)	D2: THE MIGHTY DUCKS 105
191	169	149	16	VARIOUS ARTISTS	THUMP 4010 (9.98/16.98)	OLD SCHOOL 123
192	183	171	99	SPIN DOCTORS	EPIC 47461 (10.98 EQ/16.98) HS	POCKET FULL OF KRYPTONITE 3
193	177	147	44	BLIND MELON	CAPITOL 96585 (9.98/13.98) HS	BLIND MELON 3
194	186	182	71	ZZ TOP	WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS 9
195	181	158	41	UB40	VIRGIN 88229 (9.98/15.98)	PROMISES AND LIES 6
196	189	—	4	BRIAN SETZER ORCHESTRA	HOLLYWOOD 61565/ELEKTRA (10.98/15.98)	BRIAN SETZER ORCHESTRA 158
197	184	176	11	VARIOUS ARTISTS	RADIKAL/QUALITY 6705/WARLOCK (12.98/17.98)	DANCE MIX U.S.A. 167
198	193	153	14	THE NEW 2 LIVE CREW	LUKE 207 (9.98/14.98)	BACK AT YOUR ASS FOR THE NINE-4 52
199	RE-ENTRY	37	37	BETTE MIDLER	ATLANTIC 82497/AG (10.98/16.98)	EXPERIENCE THE DIVINE: GREATEST HITS 50
200	RE-ENTRY	92	92	JON SECADA	SBK 98845/ERG (10.98/15.98) HS	JON SECADA 15

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- | | | | | | | |
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| 12 Gauge 180 | Brian Setzer Orchestra 196 | Celine Dion 11 | Bette Midler 199 | Queen Latifah 157 | Philadelphia 42 | Dance Mix U.S.A. 197 |
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| Toni Braxton 10 | DFC 128 | Meat Puppets 80 | Patra 132 | | VARIOUS ARTISTS | |

BETWEEN THE BULLETS



by Geoff Mayfield

COUNTRY'S NEW KING: As expected, the May 3 Academy of Country Music awards telecast and Garth Brooks' May 6 NBC special give The Billboard 200 a Nashville flavor, but the biggest country success story on the chart benefits from neither of those events. Freshman Tim McGraw, who owned the chart's largest unit increase last week, posts an 11% gain to move to No. 1, ending Pink Floyd's four-week reign. McGraw, however, did grab TV exposure for himself via his May 5 stop on "The Late Show With David Letterman."

REIGNING QUEEN: If McGraw's sales had held flat with his previous week's tally, a veteran country star would have passed him by. Backed by a well-orchestrated publicity push—which included a stop on Letterman's show and a starring role in the ACM telecast—Reba McEntire posts a 37% increase and The Billboard 200's largest unit gain. With 122,390 units for the week, she trails McGraw by 8%. Figure that the top spot on next week's chart is a toss-up among her, McGraw, and former No. 1 act Ace Of Base (No. 3 with 119,976 units) . . . Much has been said and written about how country albums have fared on The Billboard 200 since the chart began using SoundScan data three years ago. But this is only the second time that two country albums have led the pack since that May 1991 conversion. The last time was the issue of Sept. 19, 1992, when Billy Ray Cyrus (remember him?) and Garth Brooks owned Nos. 1 and 2, respectively.

MORE: He was conspicuous by his absence at the ACMs, but Brooks' May 6 special and its attendant publicity push—including a cover story in TV Guide—rang up some cash register action. His most recent, "In Pieces," is the biggest beneficiary; a 69% increase moves it 62-34 (29,000 units). Also on his box score: "No Fences" (135-108 on a 35% gain), his self-titled debut (166-149 on a 25% gain), and "Ropin' The Wind" (198-174 on a 20% gain) . . . Letterman wasn't the only talk-show host in country's corner. Two of Jay Leno's guests wore cowboy hats and walked away with bullets on the big chart: John Michael Montgomery (Nos. 19 and 115) and Clint Black (No. 105).

UP: The tracking week is the most robust The Billboard 200 has seen since the March 16 issue, when the chart reflected Easter weekend traffic. Unit sales on The Billboard 200 are up 8% over the previous week, while the ACM awards and Brooks' special pump Top Country Albums' volume by a healthy 24%. As noted below, Market Watch shows overall music unit sales are up 6.3% over the previous week. This week's total sales figures are broken down by unit sales and percentage for each geographic region and place in the "Focus On" section.

UP AND DOWN: Although they fall one place to No. 5, the Benedictine Monks Of Santo Domingo De Silos retain their bullet with an 8,000-unit increase. Backward bullets occur when an album posts a gain large enough to earn the bullet, but is overtaken by another album—in this case McEntire's—that posts an even larger increase. Little Texas (No. 68) also bullets despite displacement.

ALL THAT JAZZ: Incognito leaves Heatseekers as a result of a jump into the top five on Top Contemporary Jazz. Due to temporary production limitations, we are unable to show the Heatseeker Impact award on the jazz charts, but that designation is indicated on Top R&B Albums (No. 59) . . . Terrence Blanchard slips to No. 6 on Top Jazz Albums, but this is only the second time in six chart weeks that the trumpeter's "The Billie Holiday Songbook" has shown a sales decline, a strong performance for this chart. A handsome media blitz (the cover of Down Beat, profiles in MTV News and USA Today, features in Time and Entertainment Weekly, and a set on NPR's "Jazz Set") should push him back into the plus column.

TIMING: The star-studded soundtrack from "The Crow" has pulled its own weight prior to the film's release. This week, the film's prerelease ad blitz motivates a 141% sales gain, good for the week's Pacesetter award (44-15).

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

WEEKLY UNIT SALES				
THIS WEEK	LAST WEEK	CHANGE	THIS WEEK (1993)	CHANGE
11,964,000	11,255,000	UP 6.3%	10,458,000	UP 14.4%

YEAR-TO-DATE UNIT SALES		
YTD (1994)	YTD (1993)	CHANGE
214,362,000	204,459,000	UP 4.8%

FOCUS ON SALES BY:

GEOGRAPHIC REGION		GEOGRAPHIC PLACE	
Northeast: 613,000 (5.1%)	South Atlantic: 2,098,000 (17.5%)	City: 2,860,000 (23.9%)	
Mid-Atlantic: 1,784,000 (14.9%)	South Central: 1,806,000 (15.1%)	Suburb: 5,224,000 (43.7%)	
E. North Central: 1,976 (16.5%)	Mountain: 746,000 (6.2%)	Rural: 3,881,000 (32.4%)	
W. North Central: 773,000 (6.5%)	Pacific: 2,167,000 (18.1%)		

ROUNDED FIGURES

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

LATE-NIGHT SHOW HELPS NEW ACTS FIND DAYLIGHT

(Continued from page 8)

believe in—and we're looking at getting Allgood and Jackpierce and our other young bands on," says Isaak.

Other labels also have found an accessible, and increasingly influential, venue at "Late Night." "After Bare-naked Ladies were on 'Conan' the first time, the program director from WENZ in Cleveland called up Sire and said they were adding the record," says Warner Bros. product manager Anne Donoghue. "What bigger tribute is there?" And Rounder Records artist Jonathan Richman, the first artist to appear on "Late Night" three times, says he gets feedback from fans at his concerts whenever he's appeared on the show.

In the late-night talk show wars, "Late Night," with a later time slot than "The Late Show" and "The Tonight Show With Jay Leno," lags in the audience share ratings. For example, according to Nielsen late-night averages for the week of April 18-22, "The Late Show" received a 5.5 rating and a 17 share, while "Tonight" earned a 4.1 rating and a 13 share.

NBC asks Nielsen to break down O'Brien's ratings by the half-hour. That week, the first half-hour of "Late Night," which starts at 12:35 a.m., received a 1.8 rating and a 9 share while the second half-hour, starting at 1:06 a.m., had a 1.4 rating and an 8 share. (A Nielsen rating is the percentage of all television-equipped homes in America that are tuned to that show. There are an estimated 94.2 million homes with televisions, and each ratings point represents 1% of those homes. The share is the percentage of sets in use during the time a show is on that are tuned to the show).

Whether O'Brien will remain as host of "Late Night" has been questioned from the beginning, but he seems to have finally bought a little more time. A source close to the show says O'Brien's contract will be extended another year, with an announcement to be made shortly. And Rick Ludwin, NBC's VP of late-night programming, told the Los Angeles Times May 10 that the network was satisfied with the show's slowly increasing ratings and O'Brien's improvements as a host. Ludwin specifically noted that the college crowd—the first to discover Letterman—now appears to be following suit with O'Brien.

"With Arsenio Hall going off the air, 'Conan' is the last bastion of opportunity for emerging bands to receive national TV exposure," says Liz Rosenberg, Warner Bros. Records VP of publicity. "What other show would offer the opportunity to see the variety of exciting new talents like Joe Henry, Green Day, and Urge Overkill? Strictly as a music fan, 'Conan' gives me the chance to expand my musical horizons."

An Epic spokesperson reports a "measurable increase" in sales of October Project following the group's appearance on O'Brien's show. While Tom Ennis, VP of product management at Arista, could not categorically state that Crash Test Dummies' appearance on the show stoked sales, he says the exposure, which included "couch time" for the band, contributed to its hot streak.

RESPONSIBILITY TO DO NEW THINGS

Like so many others on "Late Night," Jonathan Richman, a cult hero since founding Boston's legendary Modern Lovers back in the early

'70s, had never gained national television exposure prior to his performances on the show.

"I first heard him when I was in college in the early '80s," says O'Brien. "Since we're on at 12:30 a.m., we have a responsibility to do new things, and since I'm 30 years old and new at this, I felt that the tone should be set by seeing a lot of new and exciting people. What's most exciting to me is when an artist or band makes their TV debut."

The musical talent is attracting the younger, college/alternative crowd. "Dave [Letterman] is unfortunately playing it safe, except when he has Madonna on, and Jay [Leno] is as safe as milk," says Eric Rife, arts editor for San Diego State University's Daily Aztec, who also works at the indie-oriented Off The Records shop. "Conan's the same age as I am and has a finger on the pulse of the stuff that's really breaking new ground—

These acts may be at the lower end of the charts, but it's more gratifying to book them'

not something that record companies are pumping down people's throats. They're certainly more revolutionary and willing to take more risks."

One example of the efforts to break new ground is the show's "College Band Search," sponsored by AT&T, that kicked off April 20. The contest will seek the best college band in the U.S. to be showcased on the show. To enter, bands must send videos to the show's staff at NBC. Acts will be judged on musical creativity, performance, and eligibility—band members must be enrolled in a college. The deadline for submissions is May 31, and the winning band will appear on the show over the summer.

A FAN OF ALL SORTS OF MUSIC

Talent coordinator Jim Pitt receives the credit for the musical bookings on "Late Night." "Jim and the 'Conan O'Brien' show is the savior of the music booker," says Warner Bros.' Rosenberg. "It's the only major national TV show that takes a chance on emerging bands and gives them exposure performing live."

A Boston College graduate who started out as an NBC-TV page before working at "Saturday Night Live" for seven years—the last few as music booker—Pitt says, "I'm a fan of all sorts of music, so it's sort of like programming a little college station." Yet a cross-section of his bookings goes well beyond collegiate eclecticism: Urge Overkill, Dick Dale, Mel Torme, Asleep At The Wheel, Buffalo Tom, Bettie Serveert, Tony Bennett, Loudon Wainwright III, Green Day, Martina McBride, NRBQ, the Holly Cole Trio, Crash Test Dummies, Fishbone, Bad Religion, Joe Henry, Five Blind Boys Of Alabama, Four Non-Blondes, Morphine, Uncle Tupelo, Ruth Brown, Beausoleil, and Afghan Whigs have all appeared. The only common denominator is quality.

"It makes perfect sense to have Afghan Whigs one night and Loudon Wainwright the next," says Pitt. "Obviously, we felt our base should be the young, cutting-edge bands that aren't getting seen on TV elsewhere. But I'm 34, so I appreciate

older, classic artists. Not 'classic rockers,' but people like Dick Dale, Ruth Brown, Asleep At The Wheel, and Jonathan Richman, who deserve to be on."

Adds O'Brien, "I like that we can have bands like Green Day and Tribe and then Tony Bennett and Mel Torme, which is credible because of the [house band] Max Weinberg Seven. Music is essential to the show, especially because our hardcore fans are younger and take music seriously."

FINDING HEATSEEKERS

Contrasting his years at "Saturday Night Live" with "Late Night," Pitt says that whereas before he paid close attention to the fast climbers on the pop charts, now he watches Billboard's Heatseekers chart and Popular Uprisings column.

"These acts may be at the lower end of the [pop] charts, but it's more gratifying to book them and help them out," says Pitt. "It was great working at 'SNL,' but I was always jealous of 'Letterman,' which could book four nights a week and a wider range of acts. Now it's changed to reach the wider 11:30 p.m. audience—which it does very successfully. But I always craved that freedom to do more interesting things, a little like ['SNL's' music director] Hal Willner did with 'Night Music,' which was one of my inspirations."

While wars between the late-night talk shows have been highly publicized, Pitt says there's no battle over musical guests.

"The other shows dabble in the outer reaches a bit, but not so much that it affects anything I do," he says. "We like to get bigger acts during the sweeps, but I like to think that people are looking to see who's on—like I did with 'Saturday Night Live' when I was a kid. Music brought the show a lot of attention right off the bat because of people like Jonathan [Richman], and while they won't necessarily bring a bump in the ratings, if viewers consistently check out who's on, it's that much the better."

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UPCOMING IN Billboard

A glance ahead at Billboard Specials

R & B

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ISSUE DATE: JUNE 4
CLOSED

FRANCE

ISSUE DATE: JUNE 11
AD CLOSE: MAY 17

PRODUCTION PEOPLE

ISSUE DATE: JUNE 18
AD CLOSE: MAY 24

CES/KARAOKE

ISSUE DATE: JUNE 25
AD CLOSE: MAY 31

"ENTER • ACTIVE FILE"

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AD CLOSE: MAY 17

BROADWAY

ISSUE DATE: JUNE 25
AD CLOSE: MAY 31

JAZZ

ISSUE DATE: JULY 2
AD CLOSE: JUNE 7

ITALY

ISSUE DATE: JULY 2
AD CLOSE: JUNE 7

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AD CLOSE: JUNE 14

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The Billboard Bulletin...™

EDITED BY IRV LICHMAN

ELEKTRA DROPS SIX STAFFERS

Elektra Entertainment has laid off six employees, including **Danny Kahn**, senior director of product development, **Elaine Valentine**, director of black music, and **Robyn Lynch**, director of the art department. Less than a month ago, Elektra shuttered its London office, which resulted in at least three A&R execs and their assistants being let go.

ANGEL VS. CHANT GRAPHICS (CONT.)

At press time, it appeared that Angel Records would not press for a preliminary injunction against the marketing of an RCA Victor album, "Chill To The Chant." In a New York federal court on May 4, Angel claimed that the RCA album unfairly competed, in graphic terms, with its hit album "Chant" (Billboard, May 14). A spokesperson added that the label had not come to terms with Delos Records regarding the graphics on Delos' pending album, "Beyond Chant," the subject of a cease-and-desist letter from Angel.

MUSIC TV: ROME TO MIDDLE EAST

Booming markets in the Middle East are to get more music on TV via Rome-based satellite broadcaster Orbit, which will offer the region programming with a strong music TV content. Meanwhile, in Europe, German broadcaster COM-TV is expected to give CMT Europe a run for its

money with a satellite-based country and modern rock format, expected to start in July.

BMG INT'L PLANS TURKEY SETUP

Bulletin hears that BMG International is poised to enter Turkey "in the very near future," with local sales and distribution replacing existing licensee MMV. Sony entered the market earlier this year (Billboard, Nov. 6, 1993), and EMI reportedly is strengthening its ties with license partner Kent Elektronik.

RAPPERS IN NAME ONLY

In forming **Crooklyn Dodgers** as a rap group to perform on the soundtrack (and album) of his new movie, "Crooklyn," director **Spike Lee** brought in three other rappers with label deals: **Masta Ace** (Delicious Vinyl/EastWest), **Special E** (Profile), and **Buckshot**, a member of the group **Black Moon** (Wreck). Lee's label, 40 Acres And A Mule Musicworks, has a distribution deal with MCA Records (Bulletin, May 14). A spokesperson says there are no plans to continue the group's recording career.

VIRGIN U.K. WEB TO EXPAND

Virgin Retail U.K. is planning six more stores by the end of the year, including a 20,000-square-foot outlet in Liverpool, the U.K.'s fourth-largest city. Plans also are under way for the refit of its flagship Oxford Street store in

London, the first of Virgin's Megastores.

PREGNANT WYNONNA TO QUIT ROAD

Wynonna Judd says she is pregnant and will leave the road in August to await her baby's birth in early January. MCA will release her next album in May 1995. Judd, 29, identified the baby's father as 39-year-old Nashville businessman **Arch Kelley**. The singer's booking agency, Creative Artists Agency, would not confirm how many dates will have to be canceled.

PINK FLOYD U.K. PUB SUES W/C

Pink Floyd Music has sued Warner/Chappell Music International in the U.K. high court in a breach-of-contract dispute over agreements relating to Warner's administration of its catalog. The writ calls for an account of sums due and an order for payment.

JVC FILES VHS DUPE SUIT

Ever-vigilant JVC has filed suit in federal district court in Manhattan against another duplicator for failure to pay VHS royalty fees and subsequent trademark and patent infringement. Defendant Future Network, based in New York, is accused of continuing to dub and sell VHS-labeled cassettes after JVC terminated the license agreement Feb. 5. It's the latest of several non-payment actions, all of which JVC has won, usually out of court.

Tim McGraw Seizes The 'Moment'

CURB RECORDS HAS the No. 1 album in the nation as "Not A Moment Too Soon" by **Tim McGraw** ascends to the top of The Billboard 200. It's the fourth debut album to reach No. 1 this year, following "Doggystyle" by **Snoop Doggy Dogg**, **Toni Braxton**'s self-titled first effort, and "The Sign" by **Ace Of Base**. It's also the second country album to top The Billboard 200 in 1994, following "Kickin' It Up" by **John Michael Montgomery**. McGraw's triumph comes a few weeks after the peak of "Indian Outlaw" on the Hot 100; he's already working on his second hit single, as "Don't Take The Girl" enters at No. 61, taking Hot Shot Debut honors.

Right behind McGraw, **Reba McEntire** earns her highest chart position yet on The Billboard 200 as "Read My Mind" moves up three places to No. 2. If McEntire can hold off **Ace Of Base** and the **Benedictine Monks Of Santo Domingo De Silos**, she may pass McGraw and be rewarded with her first No. 1 album.

AND ONE-4-ALL: While a country album holds sway over The Billboard 200, a country song moves to No. 1 on the Hot 100. A country song, yes, but not a country act. **All-4-One**'s cover of **John Michael Montgomery**'s "I Swear" makes the biggest leap to the top (8-1) since **Whitney Houston**'s "I Will Always Love You" zoomed from No. 12 to No. 1. That also was an R&B cover of a country song, leading one to wonder which R&B artist will cover "If Bubba Can Dance (I Can Too)."

Montgomery's original version of "I Swear" remains on the Hot 100 at No. 72. Earlier this year, it topped the Hot Country Singles & Tracks chart. The last time a song was No. 1 on the pop and country

charts in the same year by two different artists was 1957, when "Young Love" by **Tab Hunter** topped the pop chart while **Sonny James** reached the peak on the country chart.

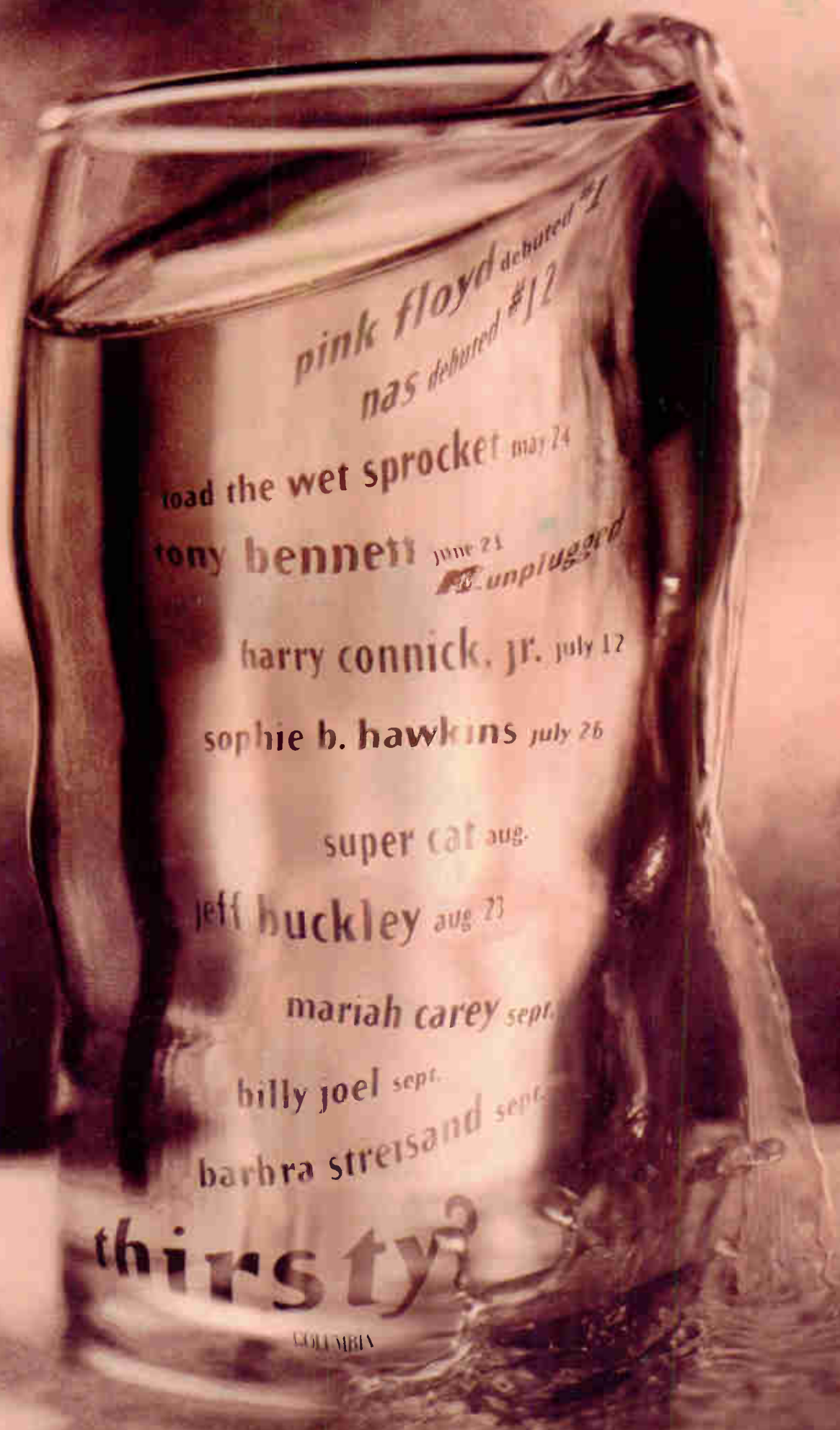
THE CLOSER HE GETS TO YOU: America didn't ignore **Morrissey** this time around. His current single, "The More You Ignore Me, The Closer I Get," is his first ever on the Hot 100, either on his own or with his previous band, the **Smiths**. While he moves up to No. 46 on the pop chart, he relinquishes the No. 1 slot on the Modern Rock Tracks chart after a seven-week run. That puts him in a tie for the third-longest-running No. 1 song in that chart's history. Two songs had nine-week reigns: "Mysterious Ways" by **U2** and "Into Your Arms" by the **Lemonheads**. Staying on top for eight weeks were two songs by **R.E.M.**: "Orange Crush" and "Losing My Religion." And tied with Morrissey at seven weeks each are "Fascination Street" by the **Cure** and "Cuts You Up" by **Peter Murphy**.

FOREVER IN BLUE JEANS: The new No. 1 single in the U.K., "Inside" by **Stiltskin**, is the fourth single to top the British chart after being used in a television commercial for **Levi's** 501 jeans. The first three were "Stand By Me" by **Ben E. King** in 1986, "The Joker" by the **Steve Miller Band** in 1990, and "Should I Stay Or Should I Go" by the **Clash** in 1991.

On the album side, **Dusty Springfield** enters the U.K. chart at No. 6 with "Goin' Back—The Very Best Of Dusty Springfield." It's her highest chart ranking since 1966, according to **Alan Jones** of **Music Week**.



by Fred Bronson



pink floyd debuted #1
nas debuted #12

road the wet sprocket may 24

tony bennett june 21
unplugged

harry connick, jr. july 12

sophie b. hawkins july 26

super cat aug.

jeff huckley aug. 23

mariah carey sept.

billy joel sept.

barbra streisand sept.

thirsty?

COLUMBIA

S E A L

