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

BY LARRY FICK

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

Boistered by increasing major-label interest, budding acts like Brand New Heavies and US3 are developing far beyond their club roots, building a strong mainstream radio and sales base, while newcomers Carleen Anderson and the Angel appear poised to follow suit.

Although acid-jazz music has enjoyed occasional spurts of U.S. acceptance since 1991, the genre is now breaking considerable commercial ground thanks to the gold-selling singles status achieved in March by “Cantaloupe” (Flipp Fantasia) from Brand New Heavies’ Capitol act US3, and the top 40 impact of “Dream On Dreamer” by Brand New Heavies on Delicious Vinyl/EastWest, which has sold 16,000 units in the U.S., according to SoundScan data.

4th & Bwy’s critically lauded “Rebirth Of Cool” compilation—which featured French rapper MC Solaar, Stereo MCs, and Ronny Jordan—has sold 19,000 copies, according to SoundScan. That release laid a solid foundation for “Prose Combat,” Solaar’s U.S. debut on PLG sister label Columbia, and enhanced the sister labels’ position in the mainstream market.

Joining its major-label brethren in their explorations of various new technologies—including a slate of CD-ROM titles and an alliance with Multimedia Comes To EMI Fold

BY MARILYN A. GILLEN

NEW YORK—The multimedia siren song continues to reverberate at music labels, with the EMI Records Group becoming the latest to step into the ring as Warner Music Group’s WEA Corp. steps up its own activities with the formation of a multimedia distribution division.

But while EMI Records Group is administration backs performance right bill

BY BILL HOLLAND

WASHINGTON, D.C.—In surprising policy developments, the Clinton administration has thrown its support (Continued on page 8)

Ad Council

Conflict & Creativity Fuel Growth Of Sicilian Rock Scene

BY DAVID STANSFIELD

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

Sicily serves as an example of creativity born of contrast and conflict. History and the island’s geographical position have spiced its rich traditional music culture with North African and Middle Eastern influences. Now, in the midst of an economic recession, a new generation of musicians is enticing feet to dance, tongues to wag, and mainstream Italian record companies to sit up and take notice.

“There have always been great Sicilian musicians,” says Stefano Zappa-terra, head of A&R for Polydor in Italy. “Franco Battiato or the band De Novo are just two examples. But this new breed offers such diversity.” He cites the rebellious rock of Brando (Continued on page 52)

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

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

We thank the artists and all who have made Rhythm, Country & Blues a resounding success. Appealing to fans of all races, ages and genres, this is one album that knows no boundaries. It is American music at its finest.
O'Yaba: South Africa’s New ‘Foundation’

“We decided in 1989 that if we were going to be soldiers of peace, the name of our group must coordinate with that,” says Tshidiso Alexis Faku, lead vocalist and chief songwriter for rhythmic eight-man South African reggae harmony group O’Yaba. “So Benrobert Mopeli, our keyboard player, told us about ‘Oyaba’ - which means ‘peace song of Africa.’”

During the year of O’Yaba’s formation, the task of finding political and racial consensus in the bond’s tense state-separatism fell to centrist reformer F.W. de Klerk, an Afrikaner lawyer who won the 1993 white general election by a clear majority over radical opponents on the left and the right. In 1993, as O’Yaba issued its debut “Freedom Nation” album on the local Gallo label, de Klerk unconstitutionally released Nelson Mandela, head of the anti-apartheid African National Congress, who had served 27 years in jail. Amidst a groundswell of political progressivism and violent public impatience with an officialist doctrine, he was the album’s title track proclaims the peril and promise of the moment: “The day goes/Flowers start to bloom/With a beauty and a strength the day goes/Flowers start to bloom/With a beauty and a strength.”

By 1992, when O’Yaba’s first two Gallo albums (the second being “Caught Up”) were distilled into an acclaimed collection issued in America as “The Game Is Never Tired,” the U.S. market had embarked on a multi-party negotiating forum dubbed the Convention for a Democratic South Af-

rica to draft a new constitution. Meanwhile, the “reggae gospel” sound o’ “The Game Is Never Tired,” 

seemed a millennial merger of the seminal Zulu choral sound of Solomon Linda & the Evening Birds (“Mambo” in South Africa) and Nkosazana Dlamini (“What Is Winnow?” or “The Lion Sleeps Tonight”) and the portentous Bob Marley-inspired spirituality of Zulu reggae stylist Lucky Dube. When Vusi Mahlasela’s “I Will Not Walk In The Shadow” splen-
did U.S. release, “One Foundation” (Shan-
achie, due April 25), which reaches stores the day before elections ending white rule in South Africa. It would be hard to devise a fresher moment to增多 the profoundly racist and drive for enfran-
chisement.

On the opening track, “Armageddon,” lovely, churched piano passages and the murrm of Faku’s dusty tenor preface the lawful vocal quoting of which seems a packed choir loft. The sacred aura is suddenly rent by a cracking reggae one-trot, the stomping bas-

sin pattern and swelling organ figure to “Tripping.” The profoundly cande-
tent toward a cascade of exultant sets. Set against a dawning of ballot-box liberation that many considered implausible in our lifetime, the wrenched ode of recollaboration will trigger a deep, emotional response in even the most jaded listener as Faku intones: “People’s spirit is still ruling/Together we stand up strong.”

A committed infantryman in the artistic campain in support of suffrage and the pan-racial olive branch, Faku is nonetheless awed that South Africa has brought itself to this epic threshold. “One Foundation” reflects his political pragmatism as well as a personal quest for redemption as he contemplates the harsher end of an entire world of possibilities.

“What I’m saying on this whole album,” Faku explains, “is that we’ve been struggling so long that the habit of fighting for freed-

on should be the same thing. The battle begins, and begins again. So let’s listen to ‘One Foundation’...”

The song, recorded in South Africa and the day after elections. If we can stay together in the unity of what our votes decide, then we are really going to win; but if we don’t accept one another in our combined ethnic character, then we only fought for the right to go from being puppets to being fools.

“Which is why I composed a party song on the album called ‘Ho-

la,’ which means ‘happy smile’ - a little song that can become a big song—everybody’s song—when it’s sung in Sotho, Zulu, Xhosa, or English.” Indeed, it’s this practical response to difficult realities that characterizes O’Yaba’s political unwashedness. For 20 years, South Africans forced to coexist under the pressures of genocide, work camp, and shebeen (illegal saloon) culture sublimated their tribal differences and spawned marvelous new voice and in-

strumental forms like soul, Mbaqanga, and township jive/jazz.” This past instinct for accommodation will be the same indispensable element for securing South Africa’s future stability—and it’s a trait inseparable from Faku’s own tale.

On a number of South American, O’Yaba was born June 19, 1970, to Paul Faku and wife Mamemamesi in Welkom, an Orange Free State town built as a model development for the thousands of mining employees drawn by the dis-
covery of gold in the area in 1947. “My father, who was a baritone, and mother, who sang the harmony parts, set in the choir of the Old Roman Church in Welkom,” says Faku, who earned musical secular education occurred while “secretly listening to my father’s gramophone records of the a cappella King Messengers singers.” His tastes soon turned to rock and he, Michael Jackson’s “Thriller” album. Faku’s moon-walking mimicry of Jackson’s “Billie Jean” dance routine led to partici-

pation in 360° Coast Anglia, and later 360° Coast Eastertide and arts as backing vocalist in two groups, Impact and Sabela.

Former Sabela manager and longtime mentor-Jo-

hannes Mokhera, who produced Faku’s $50 demos, heard his first song overnight, “about South African youth,” and Tshidiso helped him get the prize with “Tomorrow Nation.” When family tragically inter-

vened, Faku dropped out of Photogauta Secondary School to support his parents’ household by writing

and performing his own material.

On the other hand, he recalls somberly, “what was that my older broth-

er Constantius was crushed to death in 1986 by a car while riding his bicycle. In court, despite witnesses, they blamed my brother for the accident. The shock of the injustice made my father lose his memory, so he could no longer work. I took care of my brother’s job at a water-pump factory, and then did music full time when my father and a group called Comedy formed O’Yaba.”

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

From that tentative step came a new rebirth of promise, and a loyal following for O’Yaba. On April 26, when Faku enters the polling booth at Philip Smith Hall in Welkom (“named for a former white mayor, it was the blacks-only version of the town hall”), he will help

lend a foundation of an entirely different nature.

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

STONE TEMPLE PILOTS RETURN

As Stone Temple Pilots prepare for the release of their second album, due June 7, album rock radio has jumped on the track “Empty.” Following the sudden death of frontman Weiland isn’t sure he’s pleased. Craig Rosen has the story.

CONTEMPORARY CHRISTIAN SECTION

This Week In Billboard

MUSIC/MUSIC FACES OPPOSITION

Canada’s music video channel faces license renewal proceed-

ings before the Revenue/telecommunications section of the Communications Commission this week, and two national trade groups plan to intervene. Larry LeBlanc reports.

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O’Yaba: South Africa’s New ‘Foundation’

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Gospel Flows Into The Mainstream

BY MELINDA L. SCRUGGS

As music retailers consider new growth strategies for the ’00s, one area of business often overlooked or under-represented is the gospel market. It’s the overlooked market that’s growing at an exciting rate—around 15% in recent years. In fact, when so many music genres are experiencing slower growth, it’s becoming increasingly important for independent retailers and small chains to focus on new and breaking acts like those supported and marketed by the gospel music industry. In this time, variety, specialization, and service are key to success for all independent stores.

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

Concurrently, the National Assn. of Record Merchandisers is offering its first official pan-nailed-gospel campaign linked to the April 26 awards show. More than 20 accounts—including Camelot, Western Merchants, and Handelman—will price and promote gospel product using the NARM materials. Additional retail promotions are running in conjunction with the awards show, which will be broadcast to 54 million homes on the Family Channel and hosted by multi-platinum artist Amy Grant. These campaigns include in-store displays and promotions, a $5000 promotion for Dove-nominated artists in selected markets, as well as spots on local radio stations.

Several major suppliers also are providing new incentives to the retailers. At this year’s NARM convention, Cema and BMG announced aggressive sales campaigns. Sarry Rossy of BMG and Scott Anderson of Cema that establish clearly marked “Gospel” and “Contemporary Christian” music sections, and put together deep discounting offers between the dates of the council on contemporary Christian titles.

A numbers of artists, like Washworks and Touchstone Christian, are launching separate segments for gospel and contemporary Christian products; previously these two distinct markets had been combined under a “religious” or “inspirational” banner. In fact, gospel is really two different genres.

The contemporary Christian genre is the newest and largest area in gospel, capturing 95% of sales, according to a recent industry-sponsored survey. The genre initially defined itself in the late ’70s. The industry’s birth coincided with the “Jesus Movement,” when a generation of singers and writers turned their passion for their newfound faith into songs.

Concerts in coffeehouses and churches eventually resulted in sales of records in fact, many of their listeners were already Grant fans. In time, as Michael W. Smith and Kathy Troccoli followed with pop radio success, the majors began to court gospel labels for purchase, distribution, or joint ventures, so that by the end of 1988, nearly every significant player in the gospel/Christian industry boasted a mainstream affiliation. Today these gospel/Christian labels have titles available through BMG, Cema, WEA, Sony, and PolyGram. The labels that are not so aligned are doing business directly with mainstream accounts or appear ready to roll shorty.

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

And we will, yes, we are growing up and out. What will happen to traditional Christian retailers as the mainstream stores begin to sell more product? Likely the same thing that happened to independent stores like Boston’s Newbury Com ines when Narnia went platinum. More people were exposed to a genre of music and became fans. The more fans, the more new customers begin to frequent stores that specialize in this type of music. The result: sales from hit-driven, multiplatinum artists, it should be growing. Just as a major label is discovering, the future looks very bright for the gospel/Christian industry.

In order to make this happen, a new era in 1986 when A&M Records signed Amy Grant, Christian music’s sweetheart, and she broke through on pop radio. Program directors discovered that an artist with a Christian music background could fit their mix and not proselytize over the airwaves. In fact, the gospel music consumer is a very loyal one.

It was with great pleasure that I read Melinda Newman’s timely article regarding the Grammys (Billboard, April 16). Since the Awards and the Grammys annual disbursement voiced by some sections of the music business, I have wanted to voice a “call to arms” to all those artists who are uninvolved or feel disenfranchised by the lumbering beast that is the NARAS. This is often viewed as. However, I am pleased to have been beaten to the punch and an attempt to fall in behind anybody’s efforts to make NARAS more relevant and attractive to the many thousands of potential voters who simply do not vote. I applaud NARAS’ own movements toward greater involvement of all, but there is an even larger movement that can only be yet to meet any voting member who actually buys music from the NARAS catalog.

A GRAMMY “CALL TO ARMS”

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

I am not my third-grade record company as an A&R director and a voting member, and I have seen and heard nothing from NARAS regarding recruitment of potential voters. People in the record business are so put so much admirable energy into Rock The Vote could look to their own industry and how easily they could make a difference and “Rock This Vote.”

Things may be getting better, but not fast enough. We can only change the beast from the inside. To stop [to become a member] isn’t just that much.

Hug contracts

<letters>LETTERS</letters>

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It Must Have Been The Music.

JULIO IGLESIAS
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Now On World Tour.

In-Store Tuesday, May 17th.
**N.Y. Has New Champ In Winter Arbs**

**Despite Quake, Music Outlets Reign In L.A.**

■ BY PHYLIS STARK

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

Both WRKS, which had held the No. 1 spot in the market for an incredible eight straight ratings periods, dipped to No. 3 due to a 5.8-4.3 plunge in its 18-49 ratings through last fall. Also as a result of WRKS' drop, oldies WCBS-FM moved from No. 4 to the No. 2 spot. That station is up 4.5-4.6 from the fall. Tying WRKS for third place is N/T WINS, which, along with rival WCBS-AM, benefited from severe winter weather that sent many listeners scurrying to their radios for information. WINS rose 3.9-4.3 from the fall, while WCBS-AM, which was in a three-way tie for 10th place, was up 2.6.

Talker WABC and RB&WL tied for fifth place, with WABC dipping from the fall's third-place finish (4.6-4.4) to the WEZM No. 4 position (4.0-4.2). Top 40/rhythm WQHT (Hot 97) took seventh place and was up 3.8-4.1, its best share since fall 1991. Top 40 WHTZ (100) was off 4.5-4.0, but managed to tie for eighth with classic rock WRKX (98.4-9).

Joining WCBS-AM in 10th place are AC WMXV, which rebounded (2.8-3.6) to its best share since the spring of 1994, and adult alternative of WCQD, which remained flat at 3.6.

The Los Angeles earthquake had an effect on ratings, but not as much as some had anticipated; three music stations still led that market. Spanish KLAX held onto first place but dipped 7.8-7.5. KUSC, Samsung, and KTBV (4.9-4.7) followed in second. On the Hot AC list, KASL (96.7-96.9) moved into No. 1, while KROQ (96.3-96.4) followed in second. On 102.7, KIIS-FM moved to No. 2 with 9.1-9.2.

They're Back! The Warner Music Group has acquired exclusive worldwide rights for television and radio broadcast, audio release, and video release of the reunion concert of "The Three Tenors"—Jose Carreras, Placido Domingo, and Luciano Pavarotti—and conductor Zubin Mehta. The concert will be held July 16 at Dodger Stadium in Los Angeles. Warner's release "Beethoven's Ninth" and "Hatboro," from left, are Warner Music Group chairman/CEO Bob Morgado; classical music impresario Tobir Rudas, who is producing the concert; and Warner Music Group co-chairman/co-CEO Doug Morris. (Continued on page 97)

EMI Follows Sony, Warner Into Digital Cable Radio Deal

■ BY ERIC BOEHLERT

NEW YORK—Following the lead of Sony Corp. and Warner Music Group, EMI has committed $100 million to digital cable Radio, the cable-delivered digital music service.

Early last year, Time Warner Cable and a partnership between Warner Music Group and Sony Software Corp. entered a joint venture with DCR (Billboard, Feb. 6, 1996). EMI's cash infusion is similar in size to the ones Sony and Warner made last year and, in becoming an equity partner, EMI purchasing the same amount of shares as its other two partners, owning all three labels equal partners.

Like Sony and Warner, EMI will continue to make contributions as the expansion is required. DCR president David Del Becarco says it's unlikely that any more labels will sign on with the company.

EMI is not concerned that the labels, in addition to lending cash, will help DCR raise awareness of its services over the music industry. Collectively, the labels will oversee the programming of 12 of DCR's 44 digital audio channels.

"We've said to Warner and EMI that we're on the way, and the desire is there," says Danny Goldberg, ex-Warner Music International chairman/co-founder Flaman Lopez; Mehta; Atlantic Group co-chairman/co-CEO Ahmet Ertegun; Atlantic Group vice chairman Mel Leventer; Domingo; Paragon; Canadian/Atlantic/Atlantic Goldwax. In front row, from left, are Warner Music Group chairman/CEO Bob Morgado; classical music impresario Tobir Rudas, who is producing the concert; and Atlantic Group co-chairman/co-CEO Doug Morris.

WWE Is Tops In Billboard Look At Market Share

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

That's the major finding of Billboards new market-share analysis, which debuts in this weeks Retail section. For the first time, Billboard is using only SoundScan in arriving at its market-share reporting. The information will appear on a quarterly basis; full-year market-share report will be released as early as next year, according to reports here, following agreement on technical standards for consumer-use digital video cassette (VHS) sales. The study, which is expected to have a $2,000 price tag, pose little threat to the VHS format, according to some U.S. video industry executives.

The announcement of a digital VCR standard was made April 14 in Tokyo at the second general meeting of the HD Digital VCR Conference. The conference was set up last September by 10 leading hardware makers, including Matsushita, Sony, Toshiba, and JVC.

Copyright protection issues are yet to be addressed by the confer- ence, although, in a previous statement, the original 10 companies said they plan to address intellectual property rights. Some U.S. video industry executives believe the high price point of the digital VCRs will limit their im-

**Digital VCR Coming, But Little Impact Seen**

■ BY STEVE MCCLURE

TOKYO—Digital videocassette recorders could be on the market as early as next year, according to reports here, following agreement on technical standards for consumer-use digital video cassette (DVC) sales. The study, which is expected to have a $2,000 price tag, pose little threat to the VHS format, according to some U.S. video industry executives.

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**WARNER REPORTS SLOGGISH 1ST QUARTER**

■ BY DON JEFFREY

NEW YORK—Warner Music Group says that lower catalog sales, combined with higher costs and a yieldbackluster financial results for the first quarter, with revenues inching up only 2.1% and operating income dropping 16.1%. The New York-based Warner says its music group's revenues rose to $812 million in the three months that ended March 30, up from $755 million over the same period last year. Jerry Gold, executive VP/COO of Warner Music Group, says revenues were "marginally lower" in the U.S. Still, SoundScan figures show that Warner's distribution arm, WEA, had an industry-leading market share of 20.7% for the quarter (see story, page 61).

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

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**Bad Tidings For Blockbuster As Good News Sues Chain**

■ BY SETH GOULDSTEIN

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

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

During its brief existence, 440,000 copies a month of "Hot Pic" went into circulation. Good News claims that Gallup Organization and A.C. Nielsen research conducted that Blockbuster customers strongly endorsed "Hot Pic" and watched it at a level of 6.8 million viewers monthly.

In the suit, Blockbuster is accused of using Good News of business by allegedly stealing $1 million in revenues, making financially impossible for the New York company to defend its trademark in a suit that involves scuttling similar projects with MTV and Kmart.

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

**Nintendo Reverses Stand, Will Play The Rental Game**

■ BY EILEEN FITZPATRICK

LOS ANGELES—After years of opposing video game rentals, Ninten- do has reversed its opinion and will begin shipping product to re- tailers who now sell games as a more important share of their busi-

ness.

“ar are in still in opposition to the concept of allowing video game software to be rented,” says a Ninten- do spokeswoman. “But the rent-

ASCAP salutes our 1994 Film and TV Music Award winners!

**MOST PERFORMED TV THEMES**
- Judy Hart Angelo
- Bill Conti
- Dan Foliart
- Jesse Frederick
- Gary Portnoy
- Jonathan Wolff

**MOST PERFORMED TV BACKGROUND SCORES**
- David Kurtz
- Gary Remal Malkin
- Dennis McCarthy
- Earl Rose
- Christopher Stone

**TOP TV SERIES**
- John Addison: "Murder, She Wrote"
- Judy Hart Angelo: "Cheers"
- Bill Conti: "Primetime Live"

**TOP BOX OFFICE FILMS**
- Bill Conti: "Rookie of the Year"
- Anne Dudley: "The Crying Game"
- Elliot Goldenthal: "Demolition Man"
- James Horner: "The Pelican Brief"
- James Newton Howard: "Dave"
- Trevor Jones: "Cliffhanger"
- Ennio Morricone: "In The Line Of Fire"
- Marc Shaiman: "A Few Good Men"
- Howard Shore: "Mrs. Doubtfire"
- Toru Takemitsu: "Rising Sun"

**GOLDEN SOUNDTRACK AWARD**
- Ennio Morricone

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

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

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

The 79-track “30 Years Of Maximum R&B” has been compiled by Who authority Chris Charlesworth and will include 14 previously unreleased tracks and 18 pieces of studio dialogue and conversation, plus a 72-page booklet with an introduction by Pete Townshend and essays by the band's longtime publicist, Keith Altham, and writer Dave (Continued on page 99).

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

BY HOWELL LLEWELLYN

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

Conti, Follart Are Top Winners Of ASCAP Film & TV Awards

BY DEBORAH RUSSELL

LOS ANGELES—Composers Bill Conti and Dan Follart were the big winners at the 1994 ASCAP Film & Television Awards dinner, held April 30 at the Beverly Hilton Hotel here. ASCAP president Marilyn Bergman hosted.

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

Follart was honored in the top-rated TV series category for his themes (Continued on page 99).

S. African Artists Reflect Optimism

BY ARTHUR GOLDSUCK

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

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

Overall, as the country's first all-race elections approach Tuesday through Friday (28-30), a spirit of optimism has pervaded South African music. At the same time, rap artists such as System Enemy and Prophe $ Da City continue to articulate the day-to-day struggles of those left disenfranchised by the nation's apartheid system.

One of the first signs that the record industry was tapping into the historic developments here came last year when Tusk Music, in support of a nationwide peace campaign, released a radio-only CD of the song "Give Me The Good News" by Cape Town singer Crocodile Harris. The song had been a hit in France in the '80s. In the climate of late 1993, however, its lyrics struck a chord with South Africans: "You can't use guns/to build a nation/A bullet never was created/Give, give me good news/War's the only game/Where we all lose."

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

On Monday (25), Island Records U.K. will release "Sekunjalo: Now Is The Time," a compilation of South African music, on its Mango label. It was produced at the invitation of the African National Congress, which (Continued on page 99).

Media Focus Propels Hole's High Debut On Billboard 200

BY CAROL BORZILLO

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

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

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

The release of the DGC album, which came four days after the discovery of Cobain's body in Seattle, has created a wave of radio and electronic media often focused on Love's tearful, taped reading of Cobain's suicide note, played at a memorial vigil in Seattle April 10; other stories recounted Love's April 7 arrest for alleged drug and stolen property possession in L.A. Not all of the sales can be attributed to morbid curiosity; Geffen mounted an extensive private campaign for Hole in advance of the album's release. Love appears on the covers of such publications as Spin, Creem, and Rolling Stone in the wake of Cobain's death. In addition, a cover story about the singer appeared on the cover of the Los Angeles Times Sunday Calendar section (Continued on page 99)

Ovis Is Restless' First Pop 'Thang'

BY CARRIE BORZILLO

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

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

For the week of April 13-19, BDS detected 645 plays on 38 stations. In addition, 12 stations added the song during this time, including KKFR Phoenix, WBZZ Pittsburgh, and WAPJ Jacksonville, Fla. The prior week, 508 plays were detected on 27 stations.

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

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

As a primarily alternative rock label, Restless was hesitant to sign a pop-leaning artist. "I knew he was a great artist," says Restless president Joe Regis, who bought the label with Bill Hein in 1991. "But we were reluctant about whether it was the right match for us. We even warned him of our concerns, and he was extremely pa- tient with us."

A collection of melodic alternative (Continued on page 99)
This Man Has Produced Six * KAY GEE


AND THE LATEST IS ON HIS LABEL - ILLTOWN RECORDS

ZHANÉ PRONOUNCED (JAH-NAY) FIRST GOLD ALBUM
Los Angeles — "The Best Of Mountain Stage," the eclectic series of albums drawn from the long-running West Virginia Public Radio concert series, has been enhanced by enlist- ing the support of artists showcasing for the broadcasts and their management.

The sixth "Mountain Stage" vol- ume was just released by Blue Plate Music, an imprint of Nash- ville-based Oh Boy Records. The current album’s talent roster exemplifies the diversity of the sets. Acts include R.E.M. (featured for the second time in the series), Bruce Hornsby, Nanci Griffith, Cracker, Mo Pho Me, Iris DeMent, and Bare- naked Ladies. The Blue Plate albums also have included performances by rock performers Betsy Griswold, NRBQ, Alex Chilton, Crash Test Dummies, Widespread Panic, and Pere Ubu; country acts like Kathy Mattea, Jimmie Dale Gilmore, and Mary- Chapin Carpenter; folk stars such as June Tabor, Clive Gregson & Christine Collister, and Bruce Cock- burn; and bluesmen like Charlie Musselwhite and Honeyboy Ed- wards.

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

Bunetta says, "We said, ‘OK, what else can we do that fits that profile …[to] capitalize on the suc- cess we’ve had with distribution?’"

Bunetta’s partner, Dan Einstein, suggested a compilation of perfor- mances from "Mountain Stage," which began regular production in late 1993. (Continued on page 97)

Capricorn Signs Distribution Deal With Relativity

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

Capricorn’s first full-length releases through RED—set for May 17—are the debut album from Kenny Chesney, "In My Wildest Dreams;" Vigilantes Of Love’s first album for the label, "Welcome To Struggle;" and the Martinez records have

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A&M Restructures Sales Staff With Regional Emphasis

BY DEBORAH RUSSELL

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

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

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

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

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

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

(Continued on page 52)

New Private Music Logos Offer Live, Blues, Film Music

BY DEBORAH RUSSELL

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

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

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

(Continued on page 30)
Stone Temple Pilots Flying Again
Band, Atlantic Prime Pump For Sophomore Set

BY CRAIG ROSEN

LOS ANGELES—With the track "Big Empty" already picking up airplay on more than 70 stations, Stone Temple Pilots and Atlantic Records are primed to follow up 1992's "Core" with the band's sophomore set for the label. The album, as yet untitled, is due June 7.

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

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

By the time STP decided that it wanted the song for its album, "Big Empty" was already slated for inclusion on "The Crow," says Weiland. "We didn't want to give away too much before the album was finished, and ["Big Empty"] was ready to go."

Stone Temple Pilots: Robert DeLeo, Dean DeLeo, Eric Kretz and Weiland.

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

ENDLESS SUMMER: It could be the summer of '94 all over again. Traffic and the Grateful Dead will be playing selected dates together this summer as both hit the road with their own tours. Traffic starts its tour May 18 in Omaha, in support of its May 3 Virgin Records release, "Far From Home." Among the dates it will play with the Dead are June 24-25 at Las Vegas' Silver Bowl, July 11-12 at Washington, D.C.'s RFK Stadium, July 22-24 at Chicago's Soldier Field, July 29 at Eucalyptus Lake in Columbus, Ohio, and Aug. 3-4 at Giants Stadium in East Rutherford, N.J. Roundout of the Traffic core of Steve Winwood band will be Randall Bramhall on woodwinds, Mike McEvoy on keyboards, Walfredo Reyes on percussion, and Rosko Gee on bass.

The lineup for the main stage at Lollapalooza was out and about long before concert officials would confirm it, but they managed to keep the acts appearing on the second stage a pretty good secret. They are the Flaming Lips, the Werve, the Souls Of Mischief, Rollerskate Skinny, the Fros, Luscious Jackson, Palace Songs (formerly Palace Brothers) and the Contemporary Jazz chart "(By The Time This Night Is Over" from Kenny G's multimillion "Breathless" album).

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

Bryson hopes to Keep Career In High Gear With Columbia Set

BY DAVID NATHAN

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

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

Bryson also made music history in February 1992 when he became the first artist to have three separate records atop four charts: the Hot 100 and Hot Adult Contemporary charts ("A Whole New World"); the Classical Crossover chart (via "We Kiss In A Shadow," a duet with Lea Salonga from "The King and I" revival cast album); and the Contemporary Jazz chart ("By The Time This Night Is Over" from Kenny G's multimillion "Breathless" album).

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

Bryson, who has self-produced and written much of the material on his dozen albums, contributed three cuts, working with longtime collaborators Dwight Watkins and Keith Rawls. "Through The Fire" also contains a cover of Box Scoops "You Can Have Me Anytime," while the title track, a Foster composition, was originally recorded by Chaka Khan in 1986. "Never Say A Miracle" is a Curtis Stigers original. Diane Warren wrote "Why Goodbye" for the album.

"I said the album is power-packed," (Continued on page 2B)

by Malinda Newman

by Melinda Newman

by Melinda Newman

Shure... the microphones the professionals stand behind.

THE SOUND OF THE PROFESSIONALS` WORLDWIDE

Johnny Cash Beckons. Johnny Cash, second from right, meets with Geffen Records artist Beck, right, following Cash's show in Austin. Cash's first album for American Recordings comes out this month. Shown, from left, are Mark DiDia, American Recordings GM; Geffen Records' Mark Kates; Cash; and Beck.
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The smooth, R&B-based vocal blend of All-4-One would seem to be a million miles from country music. But, surprisingly, that's where the band found its sophomore single, "I Swear," written by Nashville pros Frank J. Myers and Gary Baker, who have a huge country hit for the group's label mate John Michael Montgomery, and the first time the members of All-4-One heard the track, they knew they had stumbled onto something special.

NEW YORK—For an act that hasn't released a major-label album in 13 years, War sure has been busy. The music of this Latin-rooted funk-rock ensemble has been turning up all over the place lately in beer commercials, on movie soundtracks, and—in the form of samples—on dozens of rap singles and album tracks. The band itself has been busy, too, taking their music from tour to club and festivals long after the hits dried up in the late '70s.

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

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

Some of those losses include founding members Lee Oskar, who left after War's New Year's Eve show last December; Papa Dee Allen, who collapsed and died on stage during a 1986 club date; and Charles Miller, who left in 1979 and was murdered the next year.

In addition to Scott, drummer Harold Brown and keyboardist Lonnie Jordan remain from the original lineup, which first recorded as Eric Burdon's backup band in the late '60s.

Scott and his band mates (including longtime drummer Ron Hammon and five new members) were lured back into the record business when the Avenue Records/War/Amuse Communications/War Records/Amuse Records act from the old line-up, which recorded under the name of War's back catalog, and "Peace Sign" fulfills the label's mission of reissuing the band's catalog. /Rick Hall

WAR: In the top row are Kerry Campbell and Sai Rodriguez. In the second row, from left, are Tetsuga "Tex" Nakamura, Charles Green, and Jae Valentine. In the front row, from left, are Lonnie Jordan, Howard Scott, Ron Hammon, and Harold Brown.
POSSENM DIXON
The Ground, New York

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

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

Lead singer Robert Zabriskie’s baritone vocals colored songs such as the cheeky “Executive Slacka” and the mellow “Invisible.”

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

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

GIL GRIFFIN

George M. Cohan had great legs...

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ARTISTS IN ACTION

DC TALK
Fox Theatre, St. Louis, Mo.

THE FAST-SELLING contemporary Christian pop group DC Talk started its 10-minute set with the selectively tender “Say The Words,” then delivered 40 minutes of lead, bass, dance, and rap-inflected pop. Leaving little space to catch one’s breath, the Talk, augmented by a four-piece band and the acrobatic moves of three male dancers, moved confidently through a set of immediately accessible material.

Existing a bigger, boldness attitude than some of the group’s cutest Forefront Records’ press photos allow, rapper Toby McKeehan and soulful vocalist Michael Tait and Kevin Smith moved with confidence through the
**Little Axe Sets Up ‘House’ On OKeh Imprint**

**BY DAVID SPRAGUE**

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

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

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

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

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

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

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

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

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

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ARTISTS IN CONCERT
(Continued from page 15)

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

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

After a brief sermonizing, Tait led an encore that included a Soul II Soul-influenced version of “Heaven Bound” and “Free At Last,” complete with samples of Rev. Martin Luther King Jr. preaching.

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

BRIAN Q. NEWCOMB

BEN HARPER
East, New York

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

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

Besides the blues and gospel influences, the humorous “Mama’s Got A Girl Friend” and “Breakin’ Down” had distinct zydeco flavor. Harper concluded with “I’ll Rise,” a defiant song of personal and social liberation.

THE CONNELLS
The Veldt

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

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

(Continued on page 24)
“Primal blues rock with a refreshing spirit of complete abandon.... Damon Johnson is Joe Perry and Steven Tyler wrapped up in one; his soulful vocals and abundance of wicked riffs ultimately make this Brother a keeper.”

-GUITAR WORLD

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“HARD ACT TO FOLLOW” BREAKING AT TOP 40 &

WE’RE TAKING BROTHER CANE TO THE BREAKING POINT.
MATINEE IDOLS: The band once called Toy Matinee is back with a new singer and a new name. Ex-Mr. Mister front man Richard Page has teamed with Toy’s Patrick Leonard to form 3rd Matinee.

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

Driving Jehu Crazy.

Interscope is gearing up the promotional wheels for San Diego-based Drive Like Jehu’s major-label debut, “Yank Ceme,” to be released Tuesday (26). On the street date, the alternative foursome is to play a live in-store performance at hometown retailer Off The Record.

(26).

3rd Matinee will have a bulletin board on America Online, CompServe, and Internet where consumers and industrypeople can sample three tracks from the album, including “Freedom Road,” “Family Tree,” and “Meanwhile.” In lieu of issuing a video out-of-the-box, the label is in the middle of planning an electronic press kit and a 3D commercial using the album cover artwork by Mark Ryden, who designed Michael Jackson’s “Dangerous” cover.

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

“We’ve taken a sophisticated approach to marketing this record,” he says. “We want to use the music and introduce it to people without hitting them over the head with it.”

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

After performing on-air at radio stations in 10-15 markets, including KLOS’ “Mark and Brian Show” in L.A. May 5, the band will do a series of showcases in 10 markets in May and June.

A tour is being planned for July and August.

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

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

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

“Epitaph acts like Offspring usually do really well for us,” says Bob Bell, new release buyer for the 315-store Torrance, Calif.-based Wherehouse Entertainment chain.

“Their sales numbers are much bigger than some better known major-label acts.”

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

TISH’S DAYS: Newcomer Bros. Nashville is hoping to find an initial home for the folk, country, and pop sounds of San Antonio-based singer/songwriter Tish Hinojosa on non-repeating country radio stations and album alternative outlets.

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

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

An industry showcase will take place in Austin, Texas, either Thursday (28) or May 12 for press, programmers, and the head buyers of retail chains.

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

Additional reporting was provided by Brett Atwood with assistance by Silvio Pietrobono.
**LaBelle Turns Down The Volume**

**Softer Vocals Highlight Latest MCA Set**

**BY J.R. REYNOLDS**

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

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

Producers contributing to the album include veterans James R. "Bobby" Boyd and "Bunny" Sigler, as well as new-generation names like Teddy Riley, Jimmy Jam and Terry Lewis, and K.C. Porter and Sами McKinnon.

The Jam and Lewis-produced first single, “The Right Kind Of Lover,” takes aim at young lovers’ hearts. It goes to radio May 5. LaBelle describes the album as “listener-friendly.” The songs, she says, “are more singable. People will have an easier time singing along because of the way some of the songs are constructed, and a lot of that had to do with the producers used.”

Despite having recorded numerous high-profile vocal collaborations in recent years, LaBelle says there are no duets on “Gems”—nor on any other project she’s involved with anytime soon. “I’m kind of happy about that, in a way,” she says. “Not that [recording duets] is bad—it’s just that I was becoming known as a duets artist, and I don’t like my music to be predictable.”

With the exception of a duet on “Gems,” A.D. Washington, senior VP of black music promotion and marketing for MCA, says that LaBelle’s performance with Terence Tritt, “When Something Is Wrong With My Baby,” on the current “Rhythm Country & Blues” album, provided for some timely publicity.

“It has enabled Patti to show up in places [media-wise] she’s never been, and gain a lot of attention from new audiences,” he says. “This will play well into our plan to execute a major push on the album and single prior to either’s release.”

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

The song has the added bonus of being included with the West Coast debut of “Beverly Hills Cop II.” The song is on the MCA soundtrack, but the label (Continued on page 22)

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

**BY MARYLYNN SNYDER**

Because his first single, “Regulate,” also the debut track from the Violator/RAL “The Rim” soundtrack album, rapper Warren G is enjoying a high profile that should aid in consumer awareness when his own debut album, “G-Funk Era,” drops June 14 on Violator/RAL/Chase.

“Regulate,” which is based on its entirety during the movie’s closing credits, debuted last week at No. 84 on the Hot R&B Singles chart.

According to BDS data for the week of April 4, “Regulate” got 674 spins on top 40/rhythm-crossover radio and only 248 spins at R&B stations. Chris Lighty, president/CEO of Violator Records, says that consumer awareness has not come around yet. You always have to drag urban radio to the table on a record.”

Lighty says the prominent sample of Michael McDonald’s “I Keep Forgettin’” on “Regulate” is driving listener interest. “It’s a perfect mix of hip-hop and R&B.”

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

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

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

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

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

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

**BUSY NO MORE: A damaging blow to R&B music, from a mainstream standpoint, will be the end of Arsenio Hall’s Saturday night HBO show.**

Throughout the six years that Paramount has aired the late-night party, Arsenio Hall has consistently championed the cause of emerging performers—particularly in the area of music, and especially in hip-hop.

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

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

You can be a living legend with the tape said it was labeled: “D.L. & M.J.” Spokespersons for Jackson, Silas, and Hall are all at a loss as to where the DAT’s originated. Interestingly, Jackson’s publishing company, ATV, owns the rights to the song.

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

**BIRTHDAY BASH: Godfather of Soul James Brown is celebrating his 69th birthday with a celebratory bash May 3 at the 7,200-seat Civic Auditorium in Augusta, Ga. The concert/festival will feature artist appearances, including Hammer, Bobby Brown, Simply Red, the Oak Ridge Boys, Tone-Loc, David Sanborn, and the New JBs.**

www.americanradiohistory.com
**TOP R&B ALBUMS**

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<td>ZAPP &amp; ROGER</td>
<td>&quot;REXIEG&quot;</td>
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<td>51</td>
<td>CREED II</td>
<td>&quot;INSTINCT&quot;</td>
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<td>52</td>
<td>GLENN JONES</td>
<td>&quot;LATINO IN MY/91/94&quot;</td>
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<td>53</td>
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<td>54</td>
<td>WILL DOWNEY</td>
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<td>58</td>
<td>HANK GUS</td>
<td>&quot;BEYOND&quot;</td>
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<td>59</td>
<td>TONY TONI TONE</td>
<td>&quot;A&quot;</td>
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<td>60</td>
<td>MAESTRO</td>
<td>&quot;MIGHTY&quot;</td>
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<td>61</td>
<td>ANGELA BISHOP</td>
<td>&quot;LOVE ON THE LINES&quot;</td>
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<td>62</td>
<td>ICE CUBE &amp; PROPHET</td>
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<td>63</td>
<td>JIVE MASTERS</td>
<td>&quot;HARD TO BE&quot;</td>
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<td>64</td>
<td>SALT-N-PEPA</td>
<td>&quot;KEEP IT ON THE DOWNLOW&quot;</td>
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<td>65</td>
<td>DOMINO</td>
<td>&quot;DOIN&quot;</td>
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**NEW**

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<td>BABYFACE</td>
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<td>AARON HALL</td>
<td>&quot;THE TRUTH&quot;</td>
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<td>PATRA</td>
<td>&quot;QUEEN OF THE PACK&quot;</td>
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<td>VARIOUS ARTISTS</td>
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<td>A TRIBE CALLED QUEST</td>
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<td>JENNIFER LOPEZ</td>
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<td>GERALD ALBRIGHT</td>
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<td>ARETHA FRANKLIN</td>
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<td>PAUL HARDCASTLE</td>
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<td>KENNNY G &amp; ARTIS</td>
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<td>SHAqnW</td>
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<td>CANDY</td>
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<td>MAZE</td>
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<td>LISA F / COLUMBIA</td>
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<td>ENITA DA SIAGA</td>
<td>&quot;ATLANTIC ROAD&quot;</td>
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<td>MY SHELL NO XOCHELLO</td>
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<td>THE NEW 2 LIVE CREW</td>
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<td>SUGAR HILL</td>
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<td>EIGHTBall &amp; MJG</td>
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<td>Sade</td>
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<td>MARY J BLIGE</td>
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<td>CECE PENISTON</td>
<td>&quot;ATLANTIC ROAD&quot;</td>
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**A Must Buy for ’94!**

Billboard’s 1994 Record Retailing Directory

"Outstanding source material...an invaluable tool in seeking new opportunities" - H. Sieve, Target Marketing.

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

Relied upon by the entire record and video industry, Billboard’s 1994 Record Retailing Directory contains 7,000 listings of full-line record stores featuring chain stores, chain headquarters and independents.
WE APPLAUD STEPSUN Music Entertainment, which has formed a joint venture with Washington, D.C.-based University Records. Stepsun’s roster includes social satirist Mr. Paul Mooney, the seven-member rap collab Troublemaker Brothers, and misjoness, and missions, who gained a rep as the singer of several promo spots for rap shows on New York University. The label staffed with students from Howard University’s school of business, fine arts, and communications. Headed by former Philadelphia International Records exec A. Haqq Islam, the company’s primary goal is “to provide students with the necessary business background they need to succeed in the music business.”

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

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

RING DING: M.O.P.’s performance during its April 11 album release party at the Melting Pot in New York City will be emphasizing “Place Where You Belong” by Shai as the first single off the soundtrack. “We’re going to launch an electronic press-kit that includes snippets from the [LaBelle] album to retail—very important outlet for the others,” he says. “That’s how we’re going to make it happen,” adds Washington. “And we hope to get the music videos on the streets by the time the first single hits.”

Additionally, says Washington, LaBelle will be stepping up her talk show appearances, both the late-night and morning shows. “We’ll also be going after magazine features, consumer and trade, to emphasize her. With all the things we’re doing, it won’t be a secret that the album is coming out.”

LaBelle is best known for her soul-stirring live performances, and to take advantage of that, Washington says the artist will go on the road May 24 for a brief tour with headliner Mazar Featuring Frankie Beverly. “She’ll do that for two months, then in the fall she’ll go out again for her own tour,” says Washington. “By that time, the public will be very aware she has new product, and it should be selling well.”

R&B ARTISTS & MUSIC

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

Hot R&B Singles

Compiled from Billboard's Hot R&B Songs chart. www.americanradiohistory.com
Club 69 Wants To Sex You Up With Sultry ‘Adults Only’

BACK TO THE FUTURE: Austrian act Club 69 makes good (and then some) on the promise displayed on the cute 1983 singles “Let Me Be Your Underwear” and “Take A Ride” with the full-length “Adults Only.” Producer/composer Peter Rauhofer does a fine job of weaving rhythms and hooks that form a solid link between U.S.-house, deep house and Euro-pop sensibilities, occasionally calling on state-side studio heavies like Eric Kupper and Mike Dovid Sussman for instrumental licks.

The most striking element of “Adults Only” is its carefree exploration of sex and club-tinged electronic rituals. Rauhofer and his clique of vocalists lead you through scenarios that are devoid of the darkness and mortality and are overflowing with titillating fantasy. In many ways, this album pays the ultimate tribute to the disco era by not only embracing and sharply recruiting some of its dramatic sounds, but also by digging into its over-the-top frivolity and dangerously blithe bonhomie. With most of the producers and artists currently indulging in ’70s memories seem frayed by the real sexuality and dance of Rauhofer’s creative vision. In 1997, his tracks glide along as a moody funk party that aims to please radio programmers. Flip the record over...
### HOT DANCE MUSIC

#### CLUB PLAY

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<tr>
<td>1</td>
<td>MOVING ON UP EPIC 77417</td>
<td>M PEOPLE</td>
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<tr>
<td>2</td>
<td>LOVE &amp; HAPPINESS STRAIGHT RHYTHM 4PM</td>
<td>RIVER OCEAN FEATURING INDIA</td>
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<tr>
<td>3</td>
<td>I’LL WAIT</td>
<td>TAYLOR DAVYNE</td>
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<td>4</td>
<td>I BELIEVE (FEATURING BOBO)</td>
<td>SOUNDS OF BLACKNESS</td>
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<td>5</td>
<td>TO YOUR CONTROL THE MIND (SHORT VERSION)</td>
<td>T.K. RIVER CITY</td>
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<td>6</td>
<td>100% PURE LOVE (REMIX)</td>
<td>CRYSTAL WATER</td>
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<td>7</td>
<td>BEAUTIFUL PEOPLE STRAIGHT RHYTHM 5PM</td>
<td>BARBARA TUCKER</td>
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<td>8</td>
<td>WORK THAT BODY GREAT WOMAN 530 69/FORADLAND</td>
<td>CHANELLE</td>
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<td>9</td>
<td>DREAM ON DREAMER (DELUXE VER)</td>
<td>THE BRAND NEW HEAVIES</td>
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<td>10</td>
<td>DON’T GO BREAKING MY HEART 5PM (7TH)</td>
<td>ELTON JOHN &amp; PAVPAUL</td>
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<td>11</td>
<td>INTO YOU EASTWEST 599/59/LAVITY</td>
<td>MICHAEL WATFORD</td>
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<tr>
<td>12</td>
<td>BECAUSE OF LOVE (VIVER) 5PM</td>
<td>JENET JACSON</td>
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<td>13</td>
<td>WHEN I LOVE SOMEONE MAN 5PM</td>
<td>SHAFIY</td>
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<td>14</td>
<td>I WANT TO THANK YOU BIG BEAT 5/12/4/LAVITY</td>
<td>ROBIN S</td>
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<td>I CRIED THE TEARS BIG BEAT 5/12/3/LAVITY</td>
<td>JEMANDA</td>
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<td>16</td>
<td>DO YOU WANT IT (ASH 5/12/3/VERS)</td>
<td>DONNIE GORDON</td>
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<td>17</td>
<td>HOW LONG WARNER BROS. 5/12/35</td>
<td>ULTRA NATE</td>
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<tr>
<td>18</td>
<td>STOMP 5/03/95/3Dрус</td>
<td>BIG FUN</td>
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<tr>
<td>19</td>
<td>BREAKDOWN FARR 10/01/5</td>
<td>ONE DOVE</td>
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<tr>
<td>20</td>
<td>STAY IN THE 5/03/95/3Dрус</td>
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#### Power Pick**

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<td>GOOD TIME WO KARMA 5/03/95/3Dрус</td>
<td>SOUND FACTORY</td>
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<td>27</td>
<td>I WANT IT, I NEED IT (REAL LOVE)</td>
<td>BILLY BOU 2007</td>
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<td>WORKIN’ M.F. YOU CONTROL THE MIND</td>
<td>ARISE IMPORT</td>
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<td>29</td>
<td>IF THAT’S YOUR BOYFRIEND MUS/THEAVER BROS.</td>
<td>NE-HEEL/NECKOLO</td>
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<td>BEAUTIFUL MORNING 5/03/95/3Dрус</td>
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<td>NOTHING BETTER ONE MUSIC IMPORT 5/03/95/3Dрус</td>
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<td>32</td>
<td>BARGAIN</td>
<td>CORINNA</td>
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<td>33</td>
<td>SOMETHING WE’LL BE TOGETHER MOTTOWN 5/03/95/3Dрус</td>
<td>DIANA ROSS</td>
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<td>34</td>
<td>COME ON AND DO IT MOODSWING MUSIC 5/03/95/3Dрус</td>
<td>FPI PROJECT</td>
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<td>35</td>
<td>BLOW YOUR WHISTLE 199/5/03/95/3Dрус</td>
<td>DJ SUKE</td>
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<td>36</td>
<td>I WANT YOU REPRISE 410/95/3Dрус</td>
<td>PATRA</td>
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<td>37</td>
<td>I WANT YOU REPRISE 410/95/3Dрус</td>
<td>JULIET ROBERTS</td>
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<td>GET TO IT 5/03/95/3Dрус</td>
<td>CULTURE BEAT</td>
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<td>BURNING LIKE THE SUN CONTINUUM PROMO</td>
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<td>X TRIBAL AMERICA 5/03/95/3Dрус</td>
<td>JUNOR VASQUEZ</td>
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<td>41</td>
<td>UNFULFILLED DESIRE W/FROMMUSTERSTAD</td>
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<td>GIN AND JUICE DEATH/ROMANCE/WORLD 5/03/95/3Dрус</td>
<td>SNOOP DOGGY DOGGY</td>
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<td>I WOULDN’T NORMALLY DO THIS KIND OF THING SHW/WSH</td>
<td>PET SHOP BOYS</td>
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<td>44</td>
<td>YOU DON’T WANNA MISS A# (5/03/95/3Dрус</td>
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#### Hot Shot Debut***

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<td>JANE CLOTHE</td>
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<td>LIGHT MAX TRAX 412/9</td>
<td>KMFD</td>
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<td>HEY D.O. (FROM ‘MI VIDA LOCA’) MUS/THEAVER BROS.</td>
<td>LIGHTER SHADE OF BROWN</td>
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<td>E APPAR 40/95/3Dрус</td>
<td>TATTO</td>
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<td>CHEBBA BARCLAY/IMPORT KHALED</td>
<td>SHELL</td>
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<td>4 YOU AREA 10/01/5</td>
<td>4TH MEASURE MEN</td>
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<td>RESTE SUR MO/OLUMBA FANDO</td>
<td>PATRICA KAS</td>
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#### Maxi-Singles Sales

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<tr>
<th>No.</th>
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<td>55</td>
<td>BREAK/ALIGHT</td>
<td>BOUGIE</td>
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<td>56</td>
<td>C.R.E.A.M. (CASH RULES EVERYTHING AROUND ME)</td>
<td>MT-JANG TANG</td>
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<td>57</td>
<td>EL TRAGO (THE DRINK)</td>
<td>MUS/THEAVER</td>
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<td>58</td>
<td>BUMP’N’GRIND 19/04/1/422/06</td>
<td>R. KELLY</td>
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<td>59</td>
<td>IT AIN’T HARD TO TELL</td>
<td>NAS</td>
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<td>GUN AND JUICE</td>
<td>SHYCLONE</td>
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<td>I GOT CHA OPIN</td>
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<td>PLAY’R’S BALL</td>
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<td>MOVING ON UP</td>
<td>M PEOPLE</td>
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<td>65</td>
<td>I WANT TO MOVE IT</td>
<td>IMAGO</td>
</tr>
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<td>66</td>
<td>THE MOST BEAUTIFUL GIRL IN THE WORLD</td>
<td>BBK/SAL/MONTREAL</td>
</tr>
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** Titles and artist names are subject to change.  
*** Single availability.  
**** Catalog number | ISBN | Edition | Availability | Label | Notes | **

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*Titles with the greatest sales or club play increase this week.  
McEntire Gets Book/CD Cross-Promo


If the debut brand of corn chips will sponsor 40 of McEntire's 125 concert dates this year.

In support of the projects, McEntire has scheduled appearances on the Country Music Academy awards show, "Late Night With David Letterman," "Good Morning America," "Today Morning," CNBC, CNN, Lifetime, and PBS. Earlier this month, she appeared on the NBC prime-time magazine show "Now." MCA and Bantan also have jointly purchased two national spots promoting the album and book on the ACM awards, to be televised May 8 by NBC.

Co-produced by McEntire and Tony Brown, "Read My Mind" is the artist's 16th album for MCA. Her recent collections have ranked among country's top sellers. Last year's "Greatest Hits, Vol. II" stands at double-platinum, as does its predecessor. "It's Your Call."

"Why Haven't I Heard From You?" is the album's first single, and the new album's third single, "Dust Off Your Heart," will have a first printing of 450,000 copies, which he characterizes as "the largest initial printing ever for a country music autobiography." The book is an alternate selection for the Literacy Guild.

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


Between May 23 and June 30, Frito-Lay will contribute approximately $10 million specially tagged hubs of Fritos Original, King, and Scoops brand corn chips. The tags, which offer a $1 rebate for donating a box, carry a picture of the book's cover as well as a defense:

(Article continues on page 30)

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

NASHVILLE—With country music booming, Nashville these days is overflowing with new talent. And while they claim to be looking for the next big thing, most of the City record executives sometimes seem to be trying to keep the label system alive. With "Thinkin' Prob- lems," the debut album from David Ball (due June 14), Warner Bros. is hoping to buck that trend by introducing something truly fresh to country radio. Although he draws heavily from traditional sources, Ball's music sounds a world away from most of what currently makes the country playlists.

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

Ball is already a scarred veteran of one major-label deal, with "Thinkin' Problem" he proves himself to be an artist with the staying power to captivate the fans and the doubters and frustra- tions of the music business. Starting in the mid-70s, the singer/songwriter spent a formative decade playing the bars around Austin, San Antonio, Houston, and Dallas as a member of Uncle Walt's Band before moving back to his native South Carolina to concen- trate on a country music career, rack- ing the occasional trip to Nashville to write and showcase material. Those new songs, which contained a heavy dose of the Texas dance-floor and honky-tonk tradition he soaved up in his Lone Star days, caught the atten- tion of the legendary then-president Joe Galante, who signed Ball to a rec- ord deal in October 1987. It was the begin- ning of a frustrating relationship for everyone involved.

"At RCA, I found myself in the studio with people who were experiment- ing and trying different things," says Ball, a trace of exasperation still in his voice. "I had my idea, and the producer had his idea, and the record company had their idea." In the end, it seemed as if nobody at RCA had any idea what to do with Ball. He was dropped from the label in December 1989 after his one album and three singles generated only minimal chart activity. Bruised but broken, Ball went back to square one. He fi- nally signed a publishing deal with EMI in January 1992 and began to "get down and get serious," turning his songs with the help of the com- pany's then-creative director (and his future producer), Blake Chancy.

Ball ended up down and out, but that stuff happened at RCA," says Chancy, who currently serves as sen- ior director of A&R at Columbia Nash- ville. "This time we focused in on being more commercial. We worked really hard for about two years, writing songs and having him go back and record. When we felt we were completely for- ced, we cut a four-song demo and (Continued on page 30)

G arth Draws Record Crowds In Dublin

tour Success Could Mean More International Gigs

GARTH: Details filtering back from Garth Brooks' first tour of Europe indicate that it is a triumph of the sort we have grown accustomed to here in the pro- duction. According to the dispatches, Brooks' eight sold-out concerts in Dublin drew a total of 72,000 fans, the biggest crowd yet for any tour in any country since the Pope visited in 1979. And the reviews have been equally upbeat: "New" (and his record date has yet to break a contract like in Ireland. Not from U2, or Bob Dylan, or Springsteen," said a critic for the Irish Independent.

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

The outpouring of popular- ity, says his managers, may persuade Brooks to extend his international tour. The outpouring of comprehen- sion, will aid his manager, who may persuade Brooks to extend his international tour. The outpouring of comprehen- sion, will aid his manager, who may persuade Brooks to extend his international tour. The outpouring of comprehen- sion, will aid his manager, who may persuade Brooks to extend his international tour. The outpouring of comprehen- sion, will aid his manager, who may persuade Brooks to extend his international tour.

Making The Rounds: The "FanFest '94 Country Music Convention" in Nashville April 26 on a transcontinental trek, dur- ing which it will pick up

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

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

by Edward Morris

www.americanradiohistory.com
**TOP COUNTRY ALBUMS**

**FOR WEEK ENDING APRIL 30, 1994**

<table>
<thead>
<tr>
<th>POSITION</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LAST WEEK</th>
<th>WEEKS ON CHART</th>
<th>LABEL &amp; NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)</th>
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<tr>
<td><strong>1</strong></td>
<td>TIM McGRAW</td>
<td><em>No. 1 Greatest Gainer</em></td>
<td>1</td>
<td>4</td>
<td>RCA-07437 (9.98/11.98)</td>
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<td><strong>2</strong></td>
<td>VARIOUS ARTISTS</td>
<td><em>Rhythm Country &amp; Blues</em></td>
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<td>7</td>
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<td><strong>3</strong></td>
<td>JOHN MICHAEL MONTGOMERY</td>
<td><em>Kickin’ It Up</em></td>
<td>3</td>
<td>2</td>
<td>12</td>
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<td><strong>4</strong></td>
<td>GARTH BROOKS</td>
<td><em>Big Time</em></td>
<td>4</td>
<td>2</td>
<td>33</td>
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<td><strong>5</strong></td>
<td>REBA MCENTIRE</td>
<td><em>Greatest Hits Volume Two</em></td>
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<td><strong>6</strong></td>
<td>LITTLE TEXAS</td>
<td><em>I Wanna Be Your Lover</em></td>
<td>6</td>
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<td>CONFEDERATE RAILROAD</td>
<td><em>Atlantic Crossing</em></td>
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<td>JOHN 97</td>
<td><em>8 Seconds</em></td>
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<td>5</td>
<td>13</td>
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<td><strong>9</strong></td>
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<td><em>Common Thread: The Songs of the Eagles</em></td>
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<td><strong>10</strong></td>
<td>FAITH HILL</td>
<td><em>Windmill Blues</em></td>
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**LAST WEEK IN TOP 80**

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<td>TRACY LAWRENCE</td>
<td><em>Atlantic (4.98/9.98)</em></td>
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<td><strong>39</strong></td>
<td>BOY HOWDY</td>
<td><em>Curb (7.98/11.98)</em></td>
<td>CHEAP SEATS</td>
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<td><strong>40</strong></td>
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<td><em>RCA (9.98/11.98)</em></td>
<td>SUGAR STREETS</td>
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<td>BILLY RAY CYRUS</td>
<td><em>Mercury (5.98/9.98)</em></td>
<td>RON PINTO</td>
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<td><strong>42</strong></td>
<td>DOUG SUPERNAW</td>
<td><em>RED &amp; RIO GRANDE (9.98/11.98)</em></td>
<td>HILL COUNTRY</td>
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<td><strong>43</strong></td>
<td>AARON TIPPIN</td>
<td><em>MCA (9.98/11.98)</em></td>
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<td><strong>44</strong></td>
<td>MARTY STUART</td>
<td><em>MCA (13.98/11.98)</em></td>
<td>LOVE &amp; LUCK</td>
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<td><strong>45</strong></td>
<td>WYNONNA</td>
<td><em>MCA (9.98/11.98)</em></td>
<td>WYNONNA</td>
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<td><strong>46</strong></td>
<td>VINCE GILL</td>
<td><em>RCA (13.98/11.98)</em></td>
<td>THE SONG REMEMBERS WHEN</td>
</tr>
</tbody>
</table>
Country ARTISTS & MUSIC

by Lynn Shultz

IT'S TWO CONSECUTIVE NO. 1 hits for Faith Hill, as “Piece Of My Heart” moves up one notch to the top of the Hot Country Singles & Tracks chart. The track was produced by Scott Hendrick's, and the song written by the late jrit, who first conceived this idea sometime in 1989. Their version of the song has made it to the top of the charts. The song was recorded by Gary Numan and later covered by Neneh Cherry. A few seconds of their version have made it to the top of the charts.

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

Ossoff, whose speech is set for June 4 at 8:45 a.m., has done vocal surgery and advising for several major country acts, including Alabama and Tanya Tucker. Among his new projects are to perform for the public in shows and to work with performers to protect their voices in the face of demands from booking agents, talent buyers, and concert promoters.

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

The conference also will feature these panel discussions:

DAVID BALL GETS SECOND CHANCE AT STARDOM

(Classified from page 26)

played it for Doug Grau, and he just went, ‘You’ve got a hit!’ One indication of just how the-mark those original demos were that is all of them, including the album's title song and debut single, were used on the finished album.

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

CLASSIC INFLUENCES

While many of his up-and-coming country contemporaries were wafting on the Eagles' Ball's biggest influences got their start in the seven-year-old Waxahachie, Texas area. “Thinkin' Problem” combines a free-wheeling musical attitude reminiscent of Nashville in the 70's with a song that is pure 90s.

“The 70's and 80's, I was listening to a lot of music from the 70's and 80's, ’80s Texas dance tracks, ’80s Texas dance tracks, ’80s rock and roll, Hank Williams Sr. and old George Jones stuff on the jukebox, and there are certain periods of Bob Wills' career that I feel were like the zenith of music.”

“Thinkin’ Problem,” the album's lead-off single, was shipped to radio March 21 and it charted this week. Also showing strong on the charts. Producer BMI—(All Over Town, BMI) WBM /HL. ASCAP)

REBA GETS BOOK/CD CROSS-PROMO

(The Classified from page 26)

“if stations are playing ‘Doug Super- nowne’s ‘Red And Rio Grande,’ there's no reason why they can't play this,” Harris says. “We've been playing ‘Thinkin' Problem’ for almost eight weeks, and it's always got great phone. I think David is a much-needed infusion of some traditional-sounding country.”

MARKETING TRENDS

“Vocal performance is the key,” says and头, the one who has been working on the project for a number of years. “The voice is the key. It's not just about the music, it's about the voice. And that's what we've been trying to do with this project.”

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is a song of the book and bar of Fisk's. the offers end Aug. 31. Fry-Lat will further spotlight the rebate program at retail stores with shelf strips and tear-off pads.

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

Wanda, MCA's senior VP of marketing and sales, says that while Western Merchandisers can't guarantee it, he hopes the table displays will stay in place for at least “30 days.”

If you can't get enough of McEntire's products, you can always add the rebates to your cart. The products are being set up at Walmart to make it easier for customers to find them. The rebates are available in the form of credit cards, gift cards, or in-store purchases.

Making Promotions

The recording and marketing of these products is a joint venture between MCA and McEntire. The products are being marketed in a variety of formats, including retail sales, online sales, and in-store promotions.

If you're interested in finding out more about these products, you can check out the official website or contact the manufacturer directly. The information is available in a variety of languages and is updated regularly.

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<th>No.</th>
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<td>39</td>
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<td>40</td>
<td>40</td>
<td>THEY DON'T MAKE 'EM LIKE THAT ANYMORE</td>
<td>BOY HOWDY</td>
<td>BOY HOWDY</td>
<td>22</td>
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<td>42</td>
<td>TRYIN' TO GET OVER YOU</td>
<td>VINCE GILL</td>
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<td>MY NIGHT TO HOWL</td>
<td>LORRIE MORGAN</td>
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<td>IF YOU COULD ONLY SPEAK FOR MY PAIN</td>
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<td>IT WON'T BE OVER YOU</td>
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<td>THIS ONE'S FOR YOU</td>
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<td>FOOLISH PRIDE</td>
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<td>EVERY ONE IN A WHILE</td>
<td>BLACKHAWK</td>
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<td>DAVID LEE LIMMY</td>
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<td>60</td>
<td>60</td>
<td>NEVER BIT A BULLET LIKE THIS</td>
<td>GEORGE JONES WITH SAMMY Kershaw</td>
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**Hot Country Recurrents**

1. I've Got It Made
2. I Just Wanted You to Know
3. Rock My World
4. State of Mine
5. A Little Less Talk and a Little More Action
6. Live Until I Die
7. Wild One
8. That's Your Story
9. John Deere Green
10. Fast As You
11. Chattanoochee
12. God Blessed Texas
13. I'm Holding My Own
14. Why I Am a Singer
15. How Long
16. You Know I Love You
17. I Want You
18. Hold On
19. Want to Be Loved by That Girl
20. Sometimes a Dog Can Talk
21. Somebody
22. The House That Loving Built
23. I'll Be Your Baby Tonight
24. When We Fall in Love
25. I'm Gonna Be There

**Compiled From a National Sample of Airplay Supplied by Broadcast Data Systems' RadioTrack Service. 130 Country Stations Are Electronically Monitored 24 Hours a Day, 7 Days a Week. Songs Ranked by Number of Detects.**
Latin Notas
by John Lannert

STEVEN BAUER TO HOST LMA's: Actor Steven Bauer will host Billboard's Latin Music Awards May 18 at the Hotel Intercontinental in Miami. Known to many Latin TV fans for his bilingual sitcom "Que Pasa U.S.A.," Bauer later gained a broader following with roles in the Anglo films "Scarface," "Thief of Hearts," and "Running Scared." The Cuban-born Miami resident also has appeared in several TV movies ("Nicholas And Dinsmore," "An Innocent Love") and sitcoms ("The Rockford Files," "Will Street Blues"). Bauer currently is shooting a film, "Final Frosters," co-starring Clifton Young and Emma Summils. The Latin Music Awards help conclude Billboard's fifth annual International Latin Music Conference, May 16-18. In other conference news, Latin-rooted Miami pop-rockers Tommy Anthony & Gorka have replaced Coordinado for the opening-night showcase. Additionally, Leo Gandelman's latest PolyGram Brasil album, "Made In Rio," is being picked up by Voce/Forecast for U.S. distribution. A showcase performance May 17, Gandelman also is booked to play May 25 at the Blue Note in New York.

SONY MEXICO BRANCHES OUT: In an bid to bolster its presence in the flourishing grupo market, Sony Music Television Mexico opened a branch office May 2 in Monterrey. Regional sales manager Enrique Riqueni will operate the office. Sony managing director Raúl Vásquez says he expects to open another branch in Guadalajara "within the next month." Vásquez adds that bands and rock are now the hottest musical trends coming from Guadalajara.

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

FROM "MUJER:" TO "WOMAN:" Seductive Spanish chanteuse Martsa Sánchez has the voice, the look, and the "taste to crack the U.S. Latino market. Now PolyGram Latino is getting ready to crank the promotional machinery for her English-language box "Woman," set for release June 21. Cause for hope was Miami power outlet WQW-FM's recent sale of "Desesperada," an English-language version of Sánchez's current Latino hit of the same name. Both tracks are available on Sánchez's label's box, "Mujer."

CHETO IS LIVE: Though not readily apparent from his forthcoming, self-titled Crescent Moon debut, Puerto Ric- can singer Cheto possesses an elastic, muscular baritone that often ovaops and sounds like the thunderclaps of redoubtable Spanish song stylist Joe Arroyo. Proof of Cheto's vocal prowess arrived April 4 during a spirited set at the cozy Alli restaurant in Miami Beach, where the thin singer drew warm applause for dramatic boleros and sent patrons to the dance floor during singing.

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FOR WEEK ENDING APRIL 30, 1994

THE BILLBOARD LATIN 50

Compiled from a random sample of retail store and rock sales reports collected, compiled, and provided by

WORLD S OF DANCE

1 43 GLORIA ESTEFAN • MI TERRA • 35 weeks at No. 1 • ELEKTRA

2 3 2 LA MAFIA SONY 12127 • VIDA • 16 weeks at No. 1 • ELEKTRA

3 2 4 SELENA DEM 25983 • AMOR PROHIBIDO • 12 weeks at No. 1 • NARCO

4 4 23 GIPSY KINGS ELECTRA MUSICIAN 61599/ELECTRA • LOVE & LIBERTE

5 6 43 MANÁ NARCO 30810 • DONDE JUGARAN LOS NIÑOS • NARCO

6 5 20 BRONCO PONENTE 60615 • PLURA SANGRE • BMG

7 8 43 GIPSY KINGS ELECTRA 60845 • GIPSY KINGS • BMG

8 7 34 M. A. SOLIS Y LOS BUKIS • NARCO 50902 • INCALESTABLE • BMG

9 12 10 LOS TEMERARIOS AID SONG 3506 • TU ULTIMO CANCION • BMG

10 11 43 LOS MIGUEL • LA 78605 • ROMANCE • BMG

11 9 22 MAIZ BMG 80871 • QUE TODO • BMG

12 16 43 SOUNDTRACK ELECTRA 961294 • THE MAMBO KINGS • BMG

13 14 12 REY RUIZ SONY 81185 • MI MEDIA MITAD • BMG

14 13 28 FAMA SONY 81134 • EN GRANDE • BMG

15 10 25 JERRY RIVERA SONY 81190 • CABO DE NARANJA • BMG

16 17 8 BANDA MACHOS PONENTE 60612 • LOS MACHOS TAMBIEN LLUELAN • BMG

17 18 8 THE BARBO BOYZ BMG 81134 • DONDE JUGARAN LOS NIÑOS • BMG

18 21 43 LUIS MIGUEL • LA 92055 • ROMANCE • BMG

19 18 43 LINDA RONSTADT BMG 81173 • CANCIONES DE MI PADRE • BMG

20 15 34 EMILO NAVARRE BMG 812638 • SOUTHERN EXPOSURE • BMG

21 27 12 LIBERACION BMG 81264 • LIBERACION • BMG

22 22 43 GIPSY KINGS ELECTRA 61290 • LIVE! • BMG

23 20 43 SELENA DEM 25770 • TEXAS • BMG

24 6 19 JERRY RIVERA SONY 81243 • JULIO • BMG

25 24 22 ANA GABRIELA BMG 81152 • LUNA • BMG

26 25 43 GIPSY KINGS ELECTRA 60892 • MOSAIG • BMG

27 23 24 GARY HOBBS SONY 81242 • TE VAS A ACORDAR • BMG

28 28 28 VICENTE FERNANDEZ SONY 81270 • LASTIMA QUE SEAS ALFA • BMG

29 47 7 MANA NARCO 72173 • FAITA AMOR • BMG

30 40 4 LA TROPA F MANNY 812634 • LA TROPA • BMG

31 35 42 CULTURAS MANNY 13022 • LA BANDA • BMG

32 29 15 LOS PALOMINOS SONY 81274 • CORAZON DE CRISTAL • BMG

33 4 2 VARIOUS ARTISTS BMG 81265 • MERENGUE EN LA CALLE B • BMG

34 34 43 LA MAFIA SONY 80925 • AHORA Y SIEMPRE • BMG

35 NEW* FITO OLIVARES BMG 80909 • CON MUCHA SABROSIURA • BMG

36 35 43 SELENA DEM 81285 • ENTRE A MI MUNDO • BMG

37 30 31 VICENTE FERNANDEZ SONY 81190 • 2D DE COLECCION • BMG

38 31 43 GIPSY KINGS ELECTRA 61179 • ESTE MUNDO • BMG

39 41 7 OLGA TANON BMG 81207 • MUJER DE FUEGO • BMG

40 28 8 BANDA VALENTAS SHOW BMG 81065 • EL TIRADOR • BMG

41 NEW* VARIOUS ARTISTS BMG 81268 • LA BANDA, LA BANDA, LA BANDA • BMG

42 37 5 CHARD UNIVERSAL 1211 • GUITAR PASSION • BMG

43 45 35 V. FERNANDEZ JR. ATAYA BMG 80268 • ARREBA EL NOCHE... • BMG

44 19 42 RICK TREVINO BMG 81100 • DOS MUNDOS • BMG

45 44 18 LOS REHENS BMG 80906 • LOS REHENS • BMG

46 RE-ENTRY EROS RAMAZOTTI BMG 81278 • TODOS HISTORIAS • BMG

47 37 40 BANDA MACHOS BMG 80909 • CON SANGRE DE INDIOS • BMG

48 47 43 JON SEBAC BMG 81270 • OTRO DIA MAS SIN VERTE • BMG

49 41 2 ROcio DUERAC BMG 81273 • DESAHUIR • BMG

50 46 50 ANA GABRIEL BMG 80970 • THE BEST • BMG

* Albums with the greatest sales gains this week.

★ Recorded Industry Assn. of America (RIAA) certification for sales of 500,000 units.
★ RIAA certification for sales of 1 million units.

Greatest Gainer

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

Dijblasio Warns NARM: Many industry insiders from both the Anglo and Latino sides have commented in recent weeks that Dijblasio turned in one of the best acts at the NARM convention last month. BMG execs remark that they are going to try to cross over Dijblasio's upcoming album "Piano De America II" to the non-Latino public...Prosperous Argentinian dance label Oli Mortales and hot U.S. counterpart Strictly Rhythm Records are doing remix projects for each other's artists in an effort to suit the musical tastes of the dancefloor masses of the labels' respective countries...Los Fantasmas Del Caribe, Charanda Band, Los Foguitos, and Eddie Santiago are set to headline the fifth annual Los Angeles Fiesta Broadway May 1. Additional acts slated to play at the AT&T-sponsored event are Las Tripet, the Barrio Boyzz, Fama, Pimpinela, and Marc Anthony...Tony Vega and Johnny Rivera top a strong salsa ball at the "Entre Familia" concert, scheduled for May 7 at the Houston Community College in New York. Also slated to play are Anthony, India, Rey Sepulveda, Sergio George, and special guest Yuno Toro...Miguél Bosé has been confirmed to appear at the White Nights International Cultural Festival June 16-20 in St. Petersburg, Russia.

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

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

For Week Ending April 30, 1994

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<th>ARTIST</th>
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**Hot Shot Debut**

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**Latin Superbandido**

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Is Triple Platinum Next? After María Bethelina performed at the Caracas March 24 in Rio de Janeiro, Manolo Díaz, president of PolyGram Latin America, presented her with a double-platinum award for "As Canções Que Você Faz Para Mim," for Brazilian sales exceeding 500,000 units. (Photo: Cristina Granato)
Praise & Worship Album of the Year

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

Musical Album of the Year

Song of the Year
From the album "Something To Hold On To"

Instrumental Album of the Year
From the best-selling instrumental series "Praise Magnificat"

Children's Musical Album of the Year

Congratulations To Our Dove Nominees!
Contemporary Christian Artists Are Crossing Over To Mainstream Media Without Losing Their Religion

BY BOB DARDEN

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

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

The message remains the same—it's just couched in a multitude of different beats, attacks and shades of spandex. Artists have emerged in every major musical genre, meaning that record labels have had to employ multi-genre marketing to get that message out. And with contemporary Christian music passing the $500 million mark in sales in '93, obviously something is working.

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

The network best positioned to repeat that feat is the 24-hour-a-day cable channel Z Music. Ken Yates, president and CEO of the Lake Helens, Fla.-based network, says Z Music programming currently reaches more than 7.8 million homes and syndicates its programming to an additional 10 million broadcast households.

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

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

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

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

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

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

Live Performances

Maranatha! Music, the original religious rock label, is going directly to the arenas and college campuses with its Worship Leader Workshops. Crowds are increased, and the music is back.

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

Increased Popularity Of Gospel Music May Convert Secular Retailers

BY DON JEFFREY

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

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

"The market is potentially big. The Gospel Music Association says a study shows that 38% of the approximately 75 million "active Christians" are likely to buy a contemporary Christian recording in the next year, and that the average Christian consumer buys 2.24 units of music a year. That would mean 67 million units sold last year, according to the GMA, customers bought about 60 million units. Several events have occurred this year that promise to increase exposure for gospel music and enable it to compete even better with other pop music for shelf space in stores and in homes.

Many in the gospel music industry are looking forward to May, when SoundScan starts counting music sales from the Christian bookstores. That is no small development, since the GMA estimates that 62% of the genre's sales come from the Christian retailers, whose numbers have not figured in the performance counts so far. When these merchants are on-line, some observers say, gospel recordings are likely to make strong showings on the secular pop charts. They say that gospel music is in the same place country music was a few years ago, before it exploded on the charts.

Not all retailers are happy about the more secure sales reporting on tap, though. One worried Christian merchant says, "I don't want to encourage the Gospel Music Association saying, 'Hey, you can sell our product. All we can do is give you more reports.'"

Another big development this year is the sponsor of the Dove Awards (televised on cable April 28) by Target, the 977-store general-merchandise chain based in Minneapolis.

Steve Pateo, Target's senior buyer for music, says that in connection with its sponsorship, Target is featuring six top Christian videos on its 24-hour TV (Television Video Network).

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

What’s The Dove Got To Do With It?
The GMA Celebrates The 25th Anniversary Of The
Prestigious Gospel Music Award

BY BOB DARDEN

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

The glitz and glamour and finery will match events anywhere.

But it wasn’t always that way. In fact, the first Dove Awards ceremony wasn’t even held in Nashville. And there were no television cameras, no national sponsors, no gold or platinum artists.

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

“But the ballroom hadn’t been used for a couple of years, except as a pen for the famous Peabody’s ducks.”

But Butler says, “Well, you can imagine the pitiful mess. But Jim Myers of SESAC and some of their people and some of us rolled up our sleeves and got in there with brooms and mops and trash cans and cleaned it up. It was quite an ordeal. But it was so exciting we knew we were going to have our first awards, we didn’t mind.”

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

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

“That night, for the only time in the history of the association, there was a unanimous vote of the board of directors to give the Ambassador’s Award to Jim Myers. It had to be unanimous. That also turned out to be the only time that award was ever given. Through the years, others have been nominated, but it was never a unanimous vote — so we eventually retired that award.”

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

Butler says he has numerous special memories of the Dove Awards. Among his favorites was the first Gospel Music Week in 1979, which also marked the first Dove Awards in the new and luxurious Opry Land Ballroom.

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

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

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

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

Among those in attendance at that first ceremony in 1980 was legendary singer-songwriter Bill Gaither, who will share some of his memories of the early years of the Doves during the

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

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

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

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

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

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

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

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GMA president Bruce Koblish

GMA’s Donald W. Butler

CROSSOVER

Continued from 55

of 5,000 to 6,000 are not uncommon, as the workshop team holds seminars on everything from “How To Put Together Your Own Praise Band” (dei by industry legend Tommy Coomes) to “Purchasing Sound Equipment.”

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

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

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

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

Video, TV & Film

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

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

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

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

Continued on page 57

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"Kids are far more important than adults—and you can quote me on that," says Kathleen Chapman, director of Maranatha Music's Kids Praise Co. and Kids In Church Seminars. Well, perhaps not more important, but Christian record labels are treating kid's stuff very, very seriously these days. In fact, some of the most innovative, most aggressive marketing in contemporary Christian music is taking place in the children's music marketplace—

The Interactive Kid City kiosk

and succeed in—direct marketing techniques. Glenn Wagner, the trade marketing director for Integrity, says the label has had a popular continuity, or "record club," program, "Just For Kids." Integrity has a full catalog of various artists which they can order directly from the catalog. Integrity's children's lines include "The Donut Repair Club," "Kids Sing-A-Long," and "Songs Of Praise." "We do most of our advertising in Christian publications right now, but our main avenue to make the product known is through mailing lists," says Wagner. "We've learned that you just don't go out and buy a list and do a broad buy. You test market it first, see how that market responds, then decide whether or not to "broadcast" the whole list."

Integrity also has entered a partnership with World's Everland label to develop an in-store, interactive kiosk program—the first such children's audio kiosk deal in US bookstores. The touch-activated computer screen features colorful, state-of-the-art graphics, animation and music. Customers can choose from companies' selected audio and video products.

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

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

"We're also being ripped by big-time indie Rep Sales, which handles Ryko, Epic and other major labels," says Wagner. "They've been working the kiosks in the music stores and have already done a great job introducing Integrity's top country artist, Susie Luchsinger, into the general market."

Word, Inc.'s primary-children-oriented line is Everland Entertainment, headed by Wayne Ziehler. Everland currently features music in the "Psalty" series, "Yo! Carman," Sandi Patti's "Two kids" records; "Our Place," from Healthy Williams, "Lullabye" and "Jam And All Friends." (Incidentally, Everland has won the children's Dove award as "Year's Best" three years in a row.)

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

The Jungle Jam series also is available at retail, with the first 12 episodes of this series now in print.

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

Everland also benefits from being a part of Good4Us, Thomas Nelson Publishing's sales channels to the national markets. The "Laugh And Learn LifeSkills" program is a customized repackaging of the Jungle Jam And Friends series for mass marketers. Individual cassettes sell for $2.99 and $3.99.

"We're going to sell "new world for us," says Ziehler, "and Nelson is the champion of selling to the mass market."

The Jungle Jam series characters have also been adapted to a live kids' touring company by Mark Bell. Bell was asked to announce a groundbreaking animation series, an all-computer 3-D animation thing called "VeggieTales," Ziehler says. "It's an eye-popping creation by Big Idea Productions out of Chicago."

The Praises Of Kids' Entertainment

Brentwood's family entertainment

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

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

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

"Otherwise, the CBA stores are our major account, with 14 telemarketers and 10 road reps who service 6,000 accounts," says Diehl.

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

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

The market has expanded to include a wide range of products, from classic children's songs to more contemporary music. Labels are using innovative marketing strategies to reach their target audience. One example is the use of interactive kiosks in bookstores, which allow children to engage with Christian music in a fun and engaging way. This type of marketing not only appeals to children but also to parents, who are often looking for age-appropriate music for their kids.

Additionally, labels are exploring new formats, such as mobile apps and digital downloads, to reach a wider audience. This approach allows for flexibility and ease of access, which is particularly appealing to today's busy families. By embracing technology and leveraging new distribution channels, Christian music labels are able to stay relevant and continue to grow their market share.

These efforts have paid off, with many labels seeing increased interest and sales. This success story demonstrates the importance of staying innovative and adapting to the changing landscape of music consumption. As long as labels continue to focus on creating high-quality content and exploring new marketing strategies, the future looks bright for children's Christian music.
EVER REACHING HIGHER

The Greatest Names and Latest Talents
In Contemporary Christian and Gospel Music
Nominees For The 25th Annual Dove Awards

CONTEMPORARY CHRISTIAN MUSIC

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

SONGWRITER OF THE YEAR
- Margaret Becker
- Steven Curtis Chapman
- Don Koch
- Twila Paris
- Wayne Watson

MALE VOCALIST OF THE YEAR
- Steven Curtis Chapman
- Bryan Duncan
- Michael English
- Larrelle Harris
- Wayne Watson

FEMALE VOCALIST OF THE YEAR
- Susan Ashton
- Margaret Becker
- Babbie Mason
- Cindy Morgan
- Twila Paris

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

Metal Song Of The Year
"Title"; Artist; Writer; Label
- "Dancing On A Volcano"; Ken Tamplin; Ken Tamplin; Benson
- "Dead End Drive"; Holy Soldier; Cramer, Patrick, Robbins, Russell, Soderstrom, Zaffiro, Myth
- "Enshrinred"; Brainchild, Scott Albert, Doug Mann; R.E.X.
- "Psycadellic Super Jesus"; Bride; Troy Thompson, Dale Thompson, Jerry McRae, Rick Foley; Star Song
- "Testify"; Ken Tamplin; Ken Tamplin; Benson
- "You're My Lord"; Whitecross, Rex Carrol, Scott Wenzel; Star Song

Rock Song Of The Year
"Title"; Artist; Writer; Label
- "Bannerman"; Steve Taylor; Steve Taylor; Warner Alliance
- "Evolution...Redefined"; Geoff Moore & The Distance; Geoff Moore, Phil Madera; ForeFront
- "Jesus Is Just Alright"; DC Talk; Arthur Reynolds; ForeFront
- "Midnight Oil"; Petra; Bob Hartman; Sparrow
- "The World I See In You"; Margaret Becker; Margaret Becker, Charlie Peacock; Sparrow

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

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

SOUTHERN SONG OF THE YEAR
"Title"; Artist; Writer; Label
- "Our Song For America"; Kelly Nelon; Kelly Nelon; Benson
- "Purple"; Cindi Morgan; Cindi Morgan; Benson
- "The Feel"; Steve Green; Steve Green; Benson
- "The Last Chance"; Doc Mathews; Doc Mathews; Benson
- "We Praise You"; Twila Paris; Twila Paris; Benson

INSTRUMENTAL SONG OF THE YEAR
"Title"; Artist; Writer; Label
- "Dancing On A Volcano"; Ken Tamplin; Ken Tamplin; Benson
- "Dead End Drive"; Holy Soldier; Cramer, Patrick, Robbins, Russell, Soderstrom, Zaffiro, Myth
- "Enshrinred"; Brainchild, Scott Albert, Doug Mann; R.E.X.
- "Psycadellic Super Jesus"; Bride; Troy Thompson, Dale Thompson, Jerry McRae, Rick Foley; Star Song
- "Testify"; Ken Tamplin; Ken Tamplin; Benson
- "You're My Lord"; Whitecross, Rex Carrol, Scott Wenzel; Star Song

COUNTRY SONG OF THE YEAR
"Title"; Artist; Writer; Label
- "Answer To Prayer"; Bruce Carroll; Bruce Carroll, Paul Smith; Word
- "He's Knockin'"; Andy Landis; Andy Landis, Chuck Cannon; Star Song
- "I Saw Him In Your Eyes"; Saige Luchesinger; Billy Aerts, Claire Cloninger, Paul Overstreet; Integrity
- "Peace Of The Rock"; Gaither Vocal band; Bruce Carroll, Dwight Liles, Michael Puryear; Star Song
- "There But For The Grace Of God"; Paul Overstreet, Paul Overstreet, Taylor Dunn; Word

CONTEMPORARY BLACK GOSPEL SONG OF THE YEAR
"Title"; Artist; Writer; Label
- "Clean Inside"; Hezekiah Walker; Hezekiah Walker; Benson
- "He's Able"; Richard Smallwood Singers; Richard Smallwood; Sparrow
- "He's God"; Edwin Hawkins; Edwin Hawkins; First Records
- "Love Makes Me An Instrument"; Ben Tankard; Ben Tankard, Cedric Dent, David Thomas, Alvin Chea; Tribute
- "Sold Out"; Helen Baylor; Helen Baylor, Logan Reynolds; Word

TRADITIONAL BLACK GOSPEL SONG OF THE YEAR
"Title"; Artist; Writer; Label
- "In The Shelter"; Richard Smallwood Singers; Richard Smallwood; Sparrow
- "Stand Still"; Shirley Caesar; Shirley Caesar, John P. Kee; Word
- "The Battle Is The Lord's"; Yolanda Adams; Ben Tankard, Cedric Dent, David Thomas, Alvin Chea; Tribute
- "Why We Sing"; Kirk Franklin; Kirk Franklin; GospelCentric
- "Your Grace And Mercy"; Mississippi Mass Choir; Franklin Williams; Malaco

METAL ALBUM OF THE YEAR
"Title"; Artist; Producer; Label
- "Dimensions"; Believer; The Truma Team with Ted Hermonson; R.E.X.
- "Fathom"; Mortal; Terry Taylor; Intense
- "Killed By Cain"; Killed By Cain; Dale Thompson; R.E.X.
- "Learn"; Deliverance; Terry Taylor; Intense
- "Mindwarp"; Brainchild; Scott Albert and Doug Mann; R.E.X.

SOUTHERN ALBUM OF THE YEAR
"Title"; Artist; Producer; Label
- "Acapella Gold"; Gold City; Garry Jones; RiverSong
- "He Still Reigns"; The Speer Family; Ben Speer; Homeland
- "Kelly Nelon Thompson & The Nelon"; Kelly Nelon Thompson & The Nelon; Lari Goss; RiverSong
- "Southern Classics"; The Gaither Vocal Band; Bill Gaither, Michael Sykes, Michael English; Benson
- "Worship His Glory In Acapella Praise"; The Cathedral Quartet; Lari Goss; Canaan

COUNTRY ALBUM OF THE YEAR
"Title"; Artist; Producer; Label
- "Bus Named Desire"; Ashley Cleveland; Kenny Greenberg, Wally Wilson; Reunion
- "Crimson And Blue"; Phil Keaggy; L. Arthur Nichols; Myrrh
- "Evolution...Redefined"; Geoff Moore & The Distance; Phil Naish, Joe Hogue; ForeFront
- "Highlands"; White Heart; Billy Smiley, Mark Gersmehl; Star Song
- "Wake-Up Call"; Petra; Brown Bannister; DaySpring

CONTEMPORARY ALBUM OF THE YEAR
"Title"; Artist; Producer; Label
- "A Beautiful Place"; Wayne Watson, Greg Nelson, Wayne Watson; DaySpring
- "Free At Last"; DC Talk; Toby McKeehan, Mark Heimermann, Joe Hogue; ForeFront
- "Hope"; Michael English; Brown Bannister; Warner Alliance
- "Soul"; Margaret Becker; Charlie Peacock; Sparrow
- "The Live Adventurer"; Steven Curtis Chapman; Phil Naish, Steven Curtis Chapman; Sparrow

INSPIRATIONAL ALBUM OF THE YEAR
"Title"; Artist; Producer; Label
- "Hymns: A Portrait Of Christ"; Steve Green; Greg Nelson; Sparrow
- "Le Voyage"; Sandi Patty; Greg Nelson; Word
- "Peace Of The Rock"; The Gaither Vocal Band; Cheryl Rogers; Star Song
- "Standing In The Gap"; Babbie Mason; Cheryl Rogers; Word
- "The Season Of Love"; IHIM; Don Koch; Benson

SOUTHERN SONGWRITER OF THE YEAR
"Title"; Artist; Producer; Label
- "Acapella Gold"; Gold City; Garry Jones; RiverSong
- "He Still Reigns"; The Speer Family; Ben Speer; Homeland
- "Kelly Nelon Thompson & The Nelon"; Kelly Nelon Thompson & The Nelon; Lari Goss; RiverSong
- "Southern Classics"; The Gaither Vocal Band; Bill Gaither, Michael Sykes, Michael English; Benson
- "Worship His Glory In Acapella Praise"; The Cathedral Quartet; Lari Goss; Canaan

Continued on page 44
Sparrow Salutes the 25th Anniversary of the GMA Dove Awards

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The Gospel Music Association

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The 1994 Dove Award Nominees

Gospel Music...
It's not just for Sundays anymore.

CONTEMPORARY CHRISTIAN MUSIC

DOVE ANNIVERSARY
Continued from page 36

working for fame and fortune—not that we'd turn it down—but what we're really working for. To have a wonderful gentleman sing those words, that was a world-class moment in the gospel music field. The applause started at the beginning and didn't stop until the end of the song—like he was a rock 'n' roll star—because he was philosophizing about the seriousness of what we sing. It's something we sometimes lose track of from night to night."

"Another great performance was Dolly Parton singing 'He's Alive,' with the Christ Church Choir coming down the aisles. That was pretty stunning. Still another was Sandi Patti and Larnelle Harris singing 'I've Just Seen Jesus.' I sat there as it kept building and building, thinking, 'There has to be an end of their range somewhere!' I can still see and hear Dallas Holm singing 'Rise Again,' then winning top honors for that song. And I'll never forget an anguished Russ Taff singing 'I Still Believe' from the front of the stage."

Of course, some might say that Gaither has reason to have so many fond memories of Dove Awards—he's won a host of them in the past and is up for another four on April 28.

"Awards are nice, I've had more than my share. This industry has been more than generous and kind to me," he says. "A Dove is a nice little bonus along the way. But we're not in this for the bonuses; we're in it because we're called to serve, to preach, to sing."

A relative newcomer to the Dove is GMA president Bruce Koblish, who says the GMA took ownership of the show back from TNN in 1988 after a three-year arrangement.

"They did a fine job, but with the new face of our industry, we felt like we needed control of our own awards show," Koblish says. "Last year's Dove Awards were the first under that new arrangement, and I think the whole GMA board believed it was a real success."

"Not only was the program more representative of contemporary Christian and gospel music, but we were able to aggressively pursue more sponsorships to the point that sponsorships—for that first broadcast of The Family Channel—increased by 700%.

"This is our chance to more directly reach the people who would be interested in what we're doing. So I think last year's show was a major turning point for the GMA. We all take a lot of satisfaction about last year—while still realizing that this is only the first step."

Koblish says the GMA is "pulling out the stops" for the 25th anniversary of the Doves. The mere presence of Grant, contemporary Christian music's reigning superstar and a natural, graceful master of ceremonies, ensures a widespread viewership.

"We're looking at the 25th Anniversary Doves as our chance to showcase the new activity of contemporary Christian music in general. It's a great first-time opportunity to show a whole new audience what we're about. We're implementing more aggressive efforts to reach both the contemporary Christian music and mainstream music markets in hopes that we will attract a new audience."

"We're continuing to send a message to the religious music community. But at the same time, we're looking to attract new tune-ins. And, most of the time, once they see the level of talent here, the quality of the music, the positive message we have, they're immediately interested."

Koblish says the telecast will feature all of the nominees for the "Big 7" awards (Song Of The Year, Male Vocalist Of The Year, Female Vocalist Of The Year, Group Of The Year, Artist Of The Year, New Artist Of The Year and Producer Of The Year), meaning viewers will get to see such favorites as Steven Curtis Chapman, Twila Paris, Wayne Watson, Michael English, 4Him, DC Talk, Petra, Michael W. Smith, Sandi Patti and others.

"There are several new things this year, as well." he says. "At one point in the show, we'll mark our 25th anniversary as seen through the eyes of Bill Gaither. I think it'll represent where our roots are—the influence of early Southern gospel artists on the GMA. We'll also feature a couple of well-known pioneers in Southern gospel, as well as modern artists like Mike English and Russ Taff.

"But we're not going to dwell much on the past—we're looking ahead! We're definitely going to show where we've come from and why we're where we are today, but the focus is going to be looking ahead."

"For the first time, for instance, the GMA has a mainstream PR firm to take the Dove message to the mainstream world."

And for the fourth consecutive year, the GMA has teamed with Dove Awards sponsor Arriva to release a CD compilation of the top 10 vote-getters for Song Of The Year. This year's offering, entitled "Silver Anniversary Celebration, Dove Award Winners And Nominees," will be advertised during the show and will be available in retail stores nationally. The GMA and NARM have created in-store components for use at music retailers to increase visibility for the Dove telecast.

The GMA is touting its newly strengthened relationship with NARM (see Billboard Jan. 22), "This year marks our first official endorsement campaign with NARM," Koblish says. "The model we have followed was what the Soul Train campaign had done, and now thousands and thousands of stores are taking an active role on the retail level, promoting our music and our show. This is happening both in the CBA and with mainstream retailers—and many are aggressively supporting the Dove telecast."

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CONTEMPORARY CHRISTIAN MUSIC

AWARDS
Continued from page 40

COUNTRY ALBUM OF THE YEAR
"Title"; Artist; Producer; Label
- "Love Can Carry"; Steve Gatlin; Steve Gatlin, Frank Breeden, Cheyenne
- "Real Love"; Susie Luehasinger; Paul Overstreet; Integrity
- "Stranger"; Andy Landis; Steve Buckingham, Star Song
- "The Gift"; Jeff And Sheri Easter; Jeff Easter, Sheri Easter, Michael English, Benson
- "Walk On"; Bruce Carroll; Brown Bannister, Tom Hemby; Word

Singers; Richard Warner, Levert, "Title"; Artist; Producer; Label
- "All Out"; The Winans; Kelly, Levert, Nicholas, Winans, Buckingham, Herbert, Powell, Mandel; Warner Alliances
- "Live"; The Richard Smallwood Singers; Richard Smallwood, Sparrow
- "Live In Toronto"; Hezekiah Walker And The Love Fellowship Crusade Choir; Dan O'Gory, Hezekiah Walker, Benson
- "Love's The Key"; Billy And Sarah Gaines; Joe Hogue, Don Koch, Benson
- "Start All Over"; Helen Baylor; Bill Maxwell; Word

TRADITIONAL BLACK GOSPEL ALBUM OF THE YEAR
"Title"; Artist; Producer; Label
- "Hold On"; Greater Victory Temple Choir; Patrick Henderson; Word
- "If You Love Me"; Edwin Hawkins, First
- "Kirk Franklin & The Family"; Kirk Franklin; Rodney Frazier, Arthur Dyer; GospoCentric
- "Lily In The Valley"; John P. Kee & The New Life Community Choir; John P. Kee; Star Song
- "Stand Still"; Shirley Caesar; Bubba Smith, Shirley Caesar; Word

INSTRUMENTAL ALBUM OF THE YEAR
"Title"; Artist; Producer; Label
- "In Excelcis Deo"; Larry Dalton And The National Philharmonic Orchestra Of London; Larry Dalton; Integrity
- "Living In The Here And Now"; Brentwood Jazz Quartet; Jack Jezzo With The Brentwood Jazz Quartet; Brentwood
- "Psalms, Hymns, & Spiritual Songs"; Kurt Kaiser; Kurt Kaiser; Sparrow
- "Rhythm Of Peace"; Dino; Randall Dennis, Dino Kartzonakis, Benson
- "Something To Believe"; Sam Levine, Jack Jezzo; Brentwood

PRaise & WORSHIP ALBUM OF THE YEAR
"Title"; Artist; Producer; Label
- "King Of The Nations"; Graham Kendrick; Les Moir; HeartCry
- "Live...We Come Rejoicing"; The Brooklyn Tabernacle Choir; Neal Joseph, Carol Cymbala, Warner Alliance
- "Lord Of All, Songs Of Carman"; Carman; Dan Cleary; HeartCry
- "Rejoice Africa"; Lionel Peterson; Tom Brooks; Hosanna!
- "Songs From The Loft"; Susan Ashton, Gary Chapman, Ashley Cleveland, Amy Daleine, Amy Grant, Kim Hill, Wes King, Michael James, Donna Mcbrayer, Michael W. Smith; Gary Chapman, Jim Dineen; Reunion

MUSICAL ALBUM OF THE YEAR
"Title"; Creator; Label
- "Dawn Of Redeeming Grace"; Dave Clark, Russell Mauldin, Sue C. Smith; Benson Music
- "For Unto Y'All"; Robert Sterling; Word Music
- "From Heaven's Throne"; David T. Clydesdale, Steve Amerson; David T. Clydesdale Music
- "Get With Us"; Don Mena, Tom Fettke, Tom Hartley, Jack Hayford, Camp Kirkland; Integrity Music
- "The Choice"; Robert Sterling, Cindy Sterling; Word Music
- "The Extra Mile"; Donna Vaniere, Steven Y. Taylor; Brian White; Benson Music

CHORAL COLLECTION ALBUM OF THE YEAR
"Title"; Creator; Label
- "Al Denson Youth Chorus, Book III"; Dave Spear; Al Denson; Benson
- "Hope Of The World"; Donnie Harper; Tribute
- "Hymns: A Portrait Of Christ—The Choral Collection"; Tom Hartley, Randy Smith; Sparrow
- "Let The People Rejoice"; David T. Clydesdale; David T. Clydesdale Music
- "We Need Jesus"; Robert Sterling; Word Music

CHILDREN'S MUSIC ALBUM OF THE YEAR
"Title"; Creator; Label
- "Bless My Little Girl"; Tom Brooks; Integrity Music Just-For-Kids, Dino Kartzonakis
- "Come To The Cradle"; Michael Card, artist; Phil Naith; Sparrow
- "Great Songs For God's Kids"; Larry Haren, Bob Singleton; Word Music
- "Psyli's Funtastic Praise Party!"; Ernie Rettino, Debbie Kerner Rettino; Word
- "Kids Country Sing-A-Long"; Alex MacDougall, Barny Robertson; Star Song

RECORDED MUSIC PACKAGING OF THE YEAR
"Album Title"; Artist; Art Director; Illustrator; Photographer; Phonetic; Label
- "A Liturgy, A Legacy, And A Ragamuffin Band"; Rich Mullins; D. Rhodes, Buddy Jackson; Beth Lee; Michael Wilson; Reunion
- "Bus Named Desire"; Ashley Cleveland; D. Rhodes, Buddy Jackson; Buddy Jackson; Ben Pearson; Reunion
- "Highlands", White Heart; Tony Fitzpenn, Rie Riordan, Shirley Riordan, Dan Wheaton; Rie Riordan, Shirley Riordan, Dan Wheaton; Shim Jugins, Mark Tucker; David White; Star Song
- "Shave!", The Prayer Chain; D. Rhodes, Buddy Jackson; Beth Lee; Jim Harrington; Reunion
- "The Wonder Years 1983-1993"; Michael W. Smith; D. Rhodes, Buddy Jackson; Flanigan, Middleworth; Mark Tucker; Reunion

SHORT-FORMAT MUSIC VIDEO OF THE YEAR
"Title"; Artist; Producer; Director; Label
- "Hand On My Shoulder"; Sandi Patti; Jack Clark, Stephen Yake; Stephen Yake; Word
- "I Cannot Get You Out Of My System"; Newsboys; Carrie Reeves; Jeff Phillips; Star Song
- "Jesus Is Just Alright"; DC Talk; Get With Us; Benson
- "Voice Of God"; 4HIM; Stephen Yake; Stephen Yake; Benson

LONG-FORMAT MUSIC VIDEO OF THE YEAR
"Title"; Artist; Producer; Director; Label
- "Basic Of Life"; 4HIM; Stephen Yake; Stephen Yake; Benson
- "Change Your World"; Michael W. Smith; Bret Wolcott, Douglas C. Forbes; Michael McNamara; Reunion
- "It's Time"; Wayne Watson; Jack Clark, Stephen Yake; Stephen Yake; Word
- "The Live Adventure"; Steven Curtis Chapman; Bret Wolcott, Douglas C. Forbes; Michael Solomon; Sparrow
- "We're Your Radio On"; Bill & Gloria Gaither And Their Homecoming Friends; Bill Gaither, Donald Boggis. Bill Gaither; Star Song

Michael W. Smith

CONTEMPORARY BLACK GOSPEL ALBUM OF THE YEAR
"Title"; Artist; Producer, Label
- "All Out"; The Winans; Kelly, Levert, Nicholas, Winans, Buckingham, Herbert, Powell, Mandel; Warner Alliances
- "Live"; The Richard Smallwood Singers; Richard Smallwood, Sparrow
- "Live In Toronto"; Hezekiah Walker And The Love Fellowship Crusade Choir; Dan O'Gory, Hezekiah Walker, Benson
- "Love's The Key"; Billy And Sarah Gaines; Joe Hogue, Don Koch, Benson
- "Start All Over"; Helen Baylor; Bill Maxwell; Word

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BILLBOARD APRIL 30, 1994

44
We take this opportunity to remember Ed Smith for his years of commitment, dedication and leadership in serving the Gospel Music Workshop of America (GAWA) and the entire Gospel Music Community.

(...Whilst we are at home in the body, we are absent from the Lord:

II Corinthians 5:6)

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agency World Vision a $50,000 donation on behalf of the artists of the Young Messiah.

Cross-Marketing And Promotions
Elisa Elder, VP of marketing for Maranatha! Music, says that the label has been working with several mainstream catalogs and organizations (including Reader's Digest) to direct market its deluxe gift box "Hymns And Choruses," along with several other projects.

Run DMC appears on the latest Commissioned release for Benson — which is produced in part by Chuckii Booker. Everybody from Bobby Brown to Arrested Development has cited Commissioned as an influence in recent days.

Ken Tamplin, now on tour in Europe, signed a worldwide endorsement deal with Fernandes Guitars. And clips from his latest release have aired on MTV Europe and MTV Japan.

Robert White Johnson and Bill Cuomo, known for their work with mainstream giants Celine Dion and Barbra Streisand, contributed five songs to the new Benson release by Larnelle Harris.

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- Group of the Year
- Artist of the Year
- Rap Recorded Song of the Year
- Rock Recorded Song of the Year
- Contemporary Album of the Year
- Short Form Music Video of the Year

- Rock Recorded Song of the Year
- Rock Album of the Year

GEOFF MOORE & THE DISTANCE

- Rap Recorded Song of the Year

F.T.W.

THE FOREFRONT COMMUNICATIONS GROUP, INC.
Top Contemporary Christian

For Week Ending April 30, 1994

Top Contemporary Christian

by Bob Darden

Audio Adrenaline, Forefront’s resident minister of grunge, currently are opening for DC Talk on the “Free at Last” tour, and the fans they’re attracting may mean that this is the last time AA opens for anybody. The group’s anthem, “Don’t Censor Me,” is a sappy, tuneful mix that’ll remind listeners of everybody from the Red Hot Chili Peppers to Pearl Jam — without sounding derivative.

The other good news is that bassist Will McGinniss, keyboard wizard Bob Herdman, lead guitarist Barry Blair, and lead vocalist Mark Stuart can do more with their heads than swing them.

“This tour with DC Talk has done a heck of a lot for us, especially from a publicity standpoint,” McGinniss says. “We’re seeing tons of kids who say, ‘We’ve never heard of you before’ — and now they’re buying our music.”

“And we’ve seen others who say, ‘We didn’t know alternative music existed in contemporary Christian music before.’” Stuart adds. “DC Talk has a wide variety of fans, including those who like hip-hop and alternative music — those were the two biggest styles on MTV. So these kids have been excited to see and hear this kind of music. Plus, opening for DC Talk — it’s like they’re giving us their endorsement. Radio is really turning around for us.”

Unfortunately, before “Don’t Censor Me,” Audio Adrenaline’s aggressive, tuneful bashing scarred off most religious radio stations, despite their upfront evangelical lyrics. But Blair says the band is meeting Christian radio halfway.

“We have two songs that they can play on top 40 formats,” he says. “We like doing that kind of music, and for this release we wanted definitely to do something for radio. I don’t think it’s a compromise — this music is what we like, too. It allows us to be creative, artistic, and stylistically. Songs like ‘Easy Easy’ and ‘My Worldview’ can reach a broader mass of people.”

Our goal is to have as many people as possible hear what we say, “We like doing compromise,” McGinniss says. “We want to be as bold for Christ as MTV bands are for those things they believe in.”

And what’s rattling AA’s chain these days — as shown by the album’s cover — is their Upfront reputation.

“It’s OK to sing about sexuality and promote drug use — but don’t you ever, ever sing about your faith.” Stuart says. “Still, I think in Christian music we’ve segregated ourselves. When Michael W. Smith and Amy Grant [I Grant] try to get out, they get caught from both sides. The churches shun them, and hip kids won’t even give them a listen.”

“A change of this scale must come from God,” McGinniss adds. “Only God can break down barriers now that this music is competitive and these videos are competitive. Before, that wasn’t always the case. Someday I hope to see top 40 radio look to contemporary Christian music for direction, instead of the other way around.”

It costs a lot of money to service singles or to make top-quality videos.

“But something is happening. While we’ve been on this tour with DC Talk, we’ve been selling out shows while playing the same night as Smashing Pumpkins or White Zombie. One night the Ramones were across the street, and we still sold out. “I add,” he says. “There are some Christian stations that support us strongly, like KOKF in Oklahoma City — bless ‘em. They’re doing creative things, new and fresh things. These stations need our praise, and we need to lift them up.”

Classical

Keeping Score

by Is Horowitz

Square Pegs? Count Joseph Szegiti and Yehudi Menuhin among world-class violinists who experimented with jazz, but rarely to good effect. Their failure betrayed a lack of improvisational sophistication, let alone an apparent discomfort with the idiom. For the most part, they seemed to enjoy the music more than their listeners.

Among string players, only Nigel Kennedy has achieved more than competence in both classics and jazz, although he was unable to snatch the easy mastery of the latter shown by such collaborators as Stephane Grappelli. Neither did Menuhin, who made a number of recordings with the jazz master.

Now, along comes Itzhak Perlman, whose violin playing skills are unsurpassed. Earlier this month he recorded a program of pop standards for Telarc with some of the nation’s top jazz players, Oscar Peterson, Ray Brown, Herb Ellis, and Gary Twardak. I can’t wait to hear it.

Telarc’s Bob Woods was producer, with the label’s Jack Renner as engineer.

The Sound of Music

The period-instrument movement is reaching ever closer to our own. First devoted to recreating the sound of Medieval and Renaissance instrumental sound (in addition to normal performing practices), it soon advanced to Baroque era, and more recently to the classical and romantic periods.

But leave it to the recently re-formed New Queen of Hall Orchestra to buck back to symphonic instrumental standards in effect at the start of this century — gut strings, wooden flutes, French bassoons, and narrow-bore brass instruments — even by 20th-century repertoire.

To what end? To achieve a mellower sound, better orchestral balance, and transparency, reversing a trend to ever more aggressive brilliance.

The U.K. orchestra’s first recording since its revival in 1992, just released here under London’s APO imprint, makes a strong case for its approach. Barry Wordsworth conducts a Vaughan Williams program. Silken, see-through sound, a hallmark of the era, is what’s been wanted in more extroverted repertoire remains to be heard.

The NQHO traces its origin to 1890, when it was formed by conductor Henry Wood. It sputtered out in 1930, to return more than 60 years later.

Now and Then: Collins Classics continues to explore rare repertoire at both ends of the musical time frame.

Sessions this spring find the Wren Baroque Soloists tapping a group of madrigals by 17th-century English composer Martin Peerson. Also on the U.K. label’s recording agenda is a program of 17th-century French music featuring harpsichordist Jane Chapman. Some of the titles, we are promised, have not previously been available on disc. Both projects have Mark Brown as producer.

On the contemporary front, Collins will record concerts by Robin Halloway. One, for French horn, will have Barry Tuckwell, its dedicatee, as soloist. The other, for violin, will feature Ernst Kovac. They’ll be backed by the Scottish Chamber Orchestra conducted by Mathias Bamert.

However, the label’s latest-large-scale project this spring is Bach’s Mass in B Minor, to be recorded by Harry Christophers directing the Sixteen Orchestra & Choir.
**Artists & Music**

*Andrae Crouch* is back. His latest recording marks what has been billed as the "most anticipated return in gospel," though in the 10 years since his last recording, Crouch remained active on everything from the 1985 "Color Purple" soundtrack to Michael Jackson’s "Man In The Mirror," Madonna’s "Like A Prayer," and the score for Hanna Barbera’s 1990 animated feature "Once Upon A Forest."

The delay of the long-promised release is due in part to the fact that he wanted to do his own label, Stomp Records, and produce other groups as well. "But," he notes, "it was suggested that instead of using my own money, I go with a label already operating full-steam. Nos., with the Juke Quest has with Warner Bros. and Warner Alliance, I can concentrate on recording and leave them to do their job."

Thus far, he couldn’t have made a better choice. His management team, headed by Ramon Hervy, has all but insured that Crouch’s latest project will get the kind of promotion he never got during his long tenure with Light Records, to which he delivered more than a dozen top-selling albums, six of which won Grammy awards.

He refers to today’s new-styled gospel as "alternative music." "With all the heavy promotional machinery gospel has acquired in the last 10 years, where is the revival?" Crouch wonders. "We have state of the art when it comes to sound, but we’re not saying anything."

"I’m challenging to bring back the word of God to the music," Crouch says. "So I feel like Andrae Crouch is starting from the beginning in more ways than one. I want to let people know what I feel about the Lord and how gospel music should be. I feel like some kids will listen to me because of the past and the history: Who was this guy we’ve heard about?"

"Mercy" reflects Crouch’s wide-ranging musical influences, from reggae to the African rhythms of its title track, to jazz and R&B, with a message that’s stone gospel. Crouch says it’s all part of his trademarks, record, which he says "is constantly changing and musically hip, but always detectable."

So how does he do it? "God gives me the songs," Crouch maintains. He adds, "My music goes beyond what I am equipped to do vocally, so I don’t want to limit my writing or creativity to that. I try to present a song God has given me in the way it should be altered." Hence, the reason for his busy use of talented, versatile artists like Tata Vega, Kristie Murden (who sang lead vocals on his Grammy Award-winning cut "Thinking Of You "). Joe Sample, and label mate El DeBarge, who offers up vocals on "The Lord Is My Light."

Greg Peck, VP of promotions and black music marketing for Quest, says his biggest challenge will be "to overcome the reluctance of urban radio to play what they perceive as a gospel track within their daypart programming."

**Diamonds Are Still A Girl’s Best Friend**

L.A.-based video producer Linda Woods is still ecstatic over the White Diamond Award for overall excellence in gospel television. The award was presented to her at the Hobby Jones Diamond Festival, held at Las Vegas’ Aladdin Hotel April 11-13. Wood’s locally produced show, "Gospel Visions," is broadcast via Continental Cable in Los Angeles. The first annual event included performances by Daryl Coley, the Canton Spirituals, and the Williams Brothers.

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**Top Gospel Albums**

*North Carolina Mass Choir* featuring Christopher L. Gray

*Hits the Top 25 on Billboard’s Gospel Chart!*

**North Carolina Mass Choir**

*Let’s Magnify The Lord*

**North Carolina Mass Choir**

*Let’s Magnify The Lord*

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

*Billboard* APRIL 30, 1994

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MuchMusic Faces License Opposition

Nonmusic Programming, Sync Licenses Under Fire

By LARRY LEBLANC

TOHON—Two of Canada’s major music industry associations will oppose the license renewal of music video network MuchMusic before the Canadian Radio-television and Telecommunications Commission in hearings beginning Monday (25) in Ottawa, Ontario. MuchMusic is Canada’s only 24-hour music video network.

Intervening on behalf of the federal regulatory body will be the Canadian Music Publishers Association (CMAPA), which represents the interests of 15,000 music publishers doing business in Canada, and the Canadian Independent Record Producers Association (CHUMPA), which represents 115 labels, producers, and production companies.

Much is owned by CHUM Group Television and is delivered nationally by satellite. Its first license was issued by the CRTC in 1984, its most recent renewal occurred in 1989.

The basis of the CIRPA intervention in the current license renewal is MuchMusic’s failure to revise its license to allow for music-related files and TV series, including “Icon And Stumpy,” “The Monkees,” and “Heeley And Buttner.”

Citing Much’s 1984 application renewal, in which the service was defined as “dedicated to music, only,” CHUMPA president Brian Chater says, “We object that Much is trying to become a lifestyle channel, which is outside their mandate. It’s a music channel. They want to position themselves slightly upmarket from [youth networks] YTV, and make a lot more money.”

Chater, like many music industry figures, fears that changes in Much’s license structure could result in a reduction of Canadian content to music videos and to Canadian sets.

“We don’t want CanCon [Canadian content] to decline by one play,” says Chater. “We have so little of the pie now.”

Ron Waters, president of CHUM Group Television, claims that Much is neither headed toward being a lifestyle channel, nor planning to play fewer music videos.

“We’re not saying less clips,” says Waters. “What we’re trying to do is to define clearly what we already do, and what we think we should be doing. The problem with the current definition is that it doesn’t give us flexibility. How do you define [dance program] ‘Electric Circus’ or [news program] ‘FAX’ in our current license? Or our coverage of the political convention?”

Those very things are “outside the mandate of [MuchMusic’s] license,” argues Chater. “They’re licensed to be a music station. Period.”

Meanwhile, CIRPA’s intervention centers on the network’s policy on synchronization rights for pretaped concerts, specials, and studio performances. Much now programs an eight-hour live block, which is repeated twice daily.

By Much negotiating a production package that often covers sync licenses, he argues that performers obtain their own sync licenses, CIRPA president David Basskin says that the network unfairly shifts the burden of responsibility onto the performer. He also notes that while an artist appearing on Much may not have written the songs being performed, he or she still has to secure a sync license.

Furthermore, Basskin argues that Much’s sync licensing policy reduces competitive opportunities for artists performing songs they don’t control.

“Telling performers to give up their songs for nothing and that, if they want to use anybody else’s songs, it’s their job and cost to clear it, provides a very strong economic and logistical disincentive to managers and performers who aren’t normally in the sync licensing business,” Basskin says.

“In many cases, we go out and acquire the synchronization rights,” says Mark Rubinstein, VP/GM at Much. “In situations where they are incorporating songs performers don’t control, we would go ahead and negotiate, sometimes with the artist and the management on our behalf, to acquire that license.”

Basskin, however, contends that all encompassing direct licensing of reper- toire is necessary to ensure licensing controls.

“When a performer steps into the studio, Much has a tape rolling,” he says. “Once it’s on tape, it’s infinity maluable. What are the odds of a group signing an [improvised] song that’s licensed? That inconsistencies appear could someday show up in a retrospective, a spotlight, or a video compilation sold all over the world.”

Counterparts Rubinstein. “I’ve never received a single complaint from a band, management, or publishing company regarding a violation of these productions. Nor has there been, in my history here, one example of any concert which we’ve produced where there’s been an actual issues was an heavily-harred when it comes to synchronization licenses. It strikes me that this (CMAPA) intervention does a lot to do with promoting some bigger agenda.”

While Rubinstein has yet to hear of complaints, there’s certainly enough dissatisfaction with the network’s sync policy from many of the major publish-

(Continued on page 6)

Video Jukebox

Net Reverses Losses Of 1992

LOS ANGELES—A 1993 year-end financial report released by Video Jukebox Network in April indicates that VJN realized an operating profit before extraordinary expenses of approximately $400,000, as compared to an operating loss before noncash expenditures of $80,000 for the comparable period in 1992.

VJN operates the Miami-based, viewer-programmed music video network for the box.

The company reported a reduced net loss of $2,899,000 for the calendar year 1993, compared to the net loss of $4,108,000 for 1992. Net revenue for the year ending Dec. 31, 1993 was approximately $14,782,000, compared to net revenue of approximately $14,182,000 for 1992.

Multiple boxes were consolidated during 1992. VJN currently operates 18 boxes nationwide. Revenue per box increased from $7,650 in 1992 to $8,034 in 1993. Average revenue per subscriber increased from $2.67 in 1992 to $2.67 in 1993, from $2.67 per subscriber to $2.67.

Advertising re-revenues increased by 18%, in 1993, up to $4,072,000 from $3,720,000 in 1992.

VJN’s CFO Lawrence Simpson projects that the company will complete its 5 million dollar and options transaction with Island Trading Co. (Billboard, Feb. 26) by April 30.

Hailing A Cab

The legendary Cab Calloway, right, joins K, left, in the Tommy Boy video clip "Bobs." Hyper Williams directed the clip; Sabrina Gray and Philipas Davis produced for Big Dog Films.

Geffen Tests Cyber Waters

On New Frontline Sports Vid

STURGIS’UP: Guns N’ Roses, White Zombie, Urge Overkill, Teenage Fanclub, Sugarcoth, Blue Murder, St. Johnny, and Cell are the Geffen artists that have bands riding the sassy splangy soundtrack to Frontline Video’s extreme sports/action video "Vaporware—Cybersurf: The Interceptors." The hourlong outing, a radical symphony of some of the greatest moves in surf history, is a part of a grass roots campaign Geffen is catching to bring its bands to surfer dudes seeking video vibes and to rock music fans who revel in a most excellent visual.

"Music is such an integral part of these sports and it’s one way to get to these people," says Lori Halder, Geffen’s advertising, merchandising, and consumer promotions director.

The name of each artist, track, and album is chyronized at the beginning of the video to announce segments. Songs are selected to match the action.

"Music heightens the overall experience," says video producer Ira Opper. "It’s the ultimate surfing experience without getting wet.

And while Geffen is not releasing an actual soundtrack to the video, the label is tying in with surfboard and apparel manufacturers, plus action and sports retailers, to promote the Geffen albums that generated the songs on the video. A two-track Sugarcoth sampler, featuring dressing diabetic to various skate and surf shops as well.

The video operates on several levels, offering fun at the other end by whoever co-opted so much surfer lingo (including vaperware, which means built in computerland), and forging their way into a genus “interactive” realm, in which the viewer actually does nothing but observe. Geffen and Surfing history is part of a grass roots campaign led by surfing the surf tape through hi-tech magazines and computer online services.

FOR YOUR MONEY: In May, MOR Music TV launches its first value-added video promotion, in which mail-order customers who spend a certain amount of money receive a free hour-long music video sampler. The debut tape includes Julio Iglesias: "Crazy," which also is featured in the network’s synchronized ad "Mother’s Day (K7) video special, "I Love You Baby,” by Julio Iglesias. MOR VP of programming Chris Clark projects the network will offer the free videos to its custo-

miers on a bi-monthly basis.

H TECH: Nashville’s Scene Three expanded its digital audio/video division into Scene Three Audio. The new corporation, headed by president Nick Palleidoro, houses an AMS 32-channel Logic 3 Digital Audio Console.

REEL NEWS: Hero Films has signed Dave Marker, the director behind the film “The Year That Punk Broke,” featuring Sonic Youth, Mudhoney, and Nirvana... Epa’s Mark Klein is a member of the Music Video Assn.’s board of directors in his view from the East... Kent Benjamin is the media coordinator at the Austin Music Network... Tim Humblin is artistic director.

NET NEWS: Farmington Hills, Mich.-based Cable Media Corp. is the new face of music video sales representative for the Box... It looks as though MTV’s Beavis and Butt-head are conquering the world. The animated show soon will appear on MTV Brazil, MTV UK, and MTV Latino. In addition, networks in Argentina, Germany, the Netherlands, New Zealand, and the U.K. have picked up the series... Long Island City, N.Y.’s Silvergroup Studios is now the permanent home of the new entertainment-based TV shopping service... REGIONAL UPDATE: David Weisman’s kick rock video outlet “Underground Railroad” celebrated its second anniversary April 15. The New York-based show was among the first to program clips by the Spinanes, Brett Severt, Jowbox, and Liz Phair... MTV’s latest summer hit, its "Summer Block," has proclaimed July 1. the city’s official “Southeast Day,” Chuck Johnson, who has been putting the "H/H"/rap-based “Southeast” for nearly two decades, is planning a 12-hour celebration and broadcast July 1 at Oaklands Scottish Rite Center. The show’s playlist includes clips by Funky Poets, Tevin Campbell. 11 D Extreme, and Snope Dogg Dogg.

KIDS CHOICE: Nickelodeon viewers nominated Aerosmith, Shai, and SWV for the favorite music group award to be given during the network’s Seventh Annual Kids’ Choice Awards. Favorite singer rods go to Mariah Carey, Whitney Houston, and Janet Jackson. Favorite song contenders are Jackson’s “Again,” ‘90s’ “You’re My Girl,” and Tag Team’s “WooHop There It Is.” Winners will be announced during the May 7 broadcast of the awards.

A MATEUR TIME: aspiring music making seeking a production primer may want to explore the Music Video 101—Home Camcorder Production— prefers "an instruction book written and published by multi-talented Docile of Douglaston, Ga. The 35-page book sells for $9.95 and provides reproduction planning for shooting and editing, scriptwriting and storyboards, and basic editing.

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FOR WEEK ENDING APRIL 17, 1994

Billboard

The Most-Played Clips as Monitored by Broadcast Data Systems

**NEW ADDS**

**LISTING CLIPS ADDED TO THE WEEKLY CHARTS DURING THE WEEK AHEAD**

MD VS. DCC: The multimillion-dollar Minidisc vs. DCC music format battle is about to spill into the pages of Rolling Stone, with charges of favoritism in the air.

In a well-publicized move, Sony announced its plans to attach a “Turn It Up” MD sampler to the cover of a June issue of Rolling Stone. The magazine’s more than 1 million subscribers will receive MDs and be encouraged to take them to designated retailers—listed in the mag—where they can get a test listen and discover if they’ve won a prize, via encoded MD messages. The promotion is all part of Sony’s attempt to launch its marketing campaign to boost awareness of the fledgling format.

After that one-time Rolling Stone push, the magazine has committed to publishing the “MiniDisc Selection Of The Month” 12 months, highlighting new MDs and the various labels. That is as specific as magazine or Sony representatives will get in describing the feature.

Naturally, the new MD-only feature does not sit well with DCC’s proponents at format developer Phillips N.V. and its recording company, PolyGram. “Why is Rolling Stone the only major mag-azine in America supporting just one format? It’s turning senior VP of entertainment acquisitions for Philips Interactive Media and executive VP of the DCC Group of America. “A new release is a new release on any format and should be [spotlighted] on its merits as a recording” he says. Looking at Sony’s big bucks June promotion, Fe-Princeton wonders if Rolling Stone’s editorial is for sale.

The MD column is not a paid Sony “adverstorial,” according to insiders at the magazine; however, they would not reply directly to Petronio’s charge of a quid pro quo. Sony does spend enormous amounts of money with the magazine. According to industry surveys, Sony is one of Rolling Stone’s five biggest advertisers in dollar terms. Phillips weighs in as a top 15 client for the music magazine.

Rolling Stone executives were not available for additional comment at press time.

EXTRA: The things you learn when you pour through magazine features. In the May issue of Details, we discover that the father of Afghan Whigs bassist John Curley is none other than Gannett big Tom Curley. Thomas Curley, president/ chairman of USA Today and the man leading the daily’s decade-long march toward profitability.

While Hawaiian sovereignty does not compare to more volatile U.S. political issues like abortion rights, the movement for sovereignty has gained some new adherents in recent years. The issue crosses all age and class lines, with prominent athletes, entertainers, and politicians joining the cause, and a frustration with how little they feel the federal government has done on behalf of native Hawaiians.

The call for a return to Hawaiian sovereignty began not long after Queen Liliuokalani relinquished her throne. It has since been fostered among Hawaiians and part-Hawaiians, who have expressed their concerns through acts of resistance in various ways. But sticking to their tradition, they take most comfort in communicating through music and dance.

Long before hoailes ("outsiders") landed on their shores, island natives used chants, songs, and dance as powerful tools in communicating. Unlike the more literary Western societies, Hawaiians found it more effective to convey their cultural heritage through the signs and rhythms of music and dance, rather than in the context of symbols or written language.

Hawaiian sovereignty encompasses the range of things many native Hawaiians want, including the return of land to native Hawaiian peoples, a relationship with the federal government, a homeland, land set aside for native Hawaiians, and the return of lands to native Hawaiians that have been misappropriated or taken illegally.

In a statement to Billboard, Hawaii state Rep. Catherine Palmer said, "Any sovereign Hawaiian entity should have a land base at its disposal. My personal belief is that the solution that evolves will allow for some form of overlapping and coexisting authority, similar to the ways in which federal, state, and local governments share authority and the federal government relates to other sovereign indigenous groups, such as Indian nations." Palmer adds that "the dialogue must be with the federal—state—government, since the State of Hawaii has no authority to grant sovereign status." At press time, the Clinton Administration had not responded to reflect a statement about its policy on Hawaiian sovereignty.

PARALLELS '60s FOLK

The degree to which both sovereignty and the legacy of the '60s folk movement concern native Hawaiians of all classes is illustrated by the recent interest shown by state Representative Peter Apo of "Hawaiian Nation: A Call For Sovereignty," in 1990 on Manoa Records. It included John Kalani Lincoln's "My Hawaiian Queen," Bob Dylan's "Blowin' In The Wind" (also released as a single on Rhythms Pono!" (the Hawaiian monarchy's national anthem).

For music that is coming out of the sovereignty movement parallels for Hawaiian civil rights and Vietnam represented to the folk world, it was a form of giving social commentary through music on a major issue for Hawaii.

A virtual A&R signing spree has resulted in an assortment of major artists singing the "Hawaii State Song." The island's third album, "Positivity," was released April 5 on TalkOn Loud/Street Records, a new label from the producer of the above-ground movement, one of its original artists is beginning a career in country music.

"The Hawaiian way is being preserved through music," says Anderson, whose Brass/Delicious Vinyl debut, "A Message From The Angel," is recorded for Atlantic Records. The album was produced by top country and urban international acts. This album is the result of a broad-based effort to bring Hawaiian music to the forefront of the international stage.

During their recent tour of the country, the Hawaiian musicians have been at the forefront of this movement. They have performed at major festivals and events, and have been featured on national television and radio programs. The group's goal is to raise awareness about Hawaiian culture and to preserve and promote traditional music and language.

CONCLUSION

The Hawaiian musicians are part of a growing movement to reclaim Hawaiian sovereignty and promote Hawaiian culture. Their music and activism serve as a powerful tool for creating change and raising awareness about the importance of preserving Hawaiian culture and resources.

A&M RESTRUCTURING

(Continued from page 1)

As for the major record labels, the future of acid-jazz could not look brighter. Andy Allen, senior VP/OM at Island, is eyeing a second U.S. edition of the "Return Of Cool" series, as well as the August release of an album by the U.S. version of the Above Ground Movement. Atlantic has just been serviced to R&B and pop radio. Island also will soon issue "Smooth," a sampler of the label's pop and R&B acts that is intended for in-store play.

"There is a major scene developing for this kind of music," says Allen. "We are trying to support strong domestic acts. We want to make sure things are distinctive, and we want to sign the good records. The future is bright."
ONOLULU—What makes the Aloha State so beautiful isn’t seen by the incidental tourist. Far beyond glistening waterfalls, blue water, Kiluaea Crater and the tongue-tying humuhumunukunukuapuaa fish, the ideals of its native people, embodied in their unique cultural legacy, put Hawaii in a league of its own.

Traditionally and today, native Hawaiians pass down their ideas and ideals through song and dance rather than written communication. New generations of Hawaiians and part-Hawaiians learn, for example, that giving aloha, or love, is one way to keep their precious land.

In this special Hawaii edition, Billboard examines our newest state from several angles. John Berger offers a list of benchmark events in Hawaii’s entertainment history. Nadine Kam presents a panorama of our local entertainment industries and the effects our geographic isolation has had on their growth. An overview of major venues reveals that although many performing facilities exist, local promoters fight many battles—finite space, high shipping costs and often absurd political obstacles—in getting ideal locations for mainland talent. On December 7, 1941, an Oahu radio station became a historical footnote as its signals unwittingly guided bombers headed for Pearl Harbor. Today, as SriPr Goldstein points out, island radio stations face not only intense competition and programming challenges, but geographical problems as well. And as an involved member of HARA, the Hawaii Association Of Recording Artists, John Berger furnishes a spirited survey of the organization that recognizes excellence and encourages new talent within the island recording business.

Historians have noted that America might never have emerged as the leader of the Free World without the formidable barriers offered by our two coastal oceans. Likewise, its 2,500-mile distance from the mainland has given Hawaii the opportunity to develop its own avenues of entertainment with little outside interference.

As a new century approaches, the 50th state is blessed with artistic bounty and challenged with difficult problems. Besides environmental vigilance, a conflict between native Hawaiians and all three levels of government continues to smolder beneath a peaceful, easy lifestyle. It existed long before statehood but has intensified at the same time as a new renaissance in Hawaiian music emerges, reflected in increased sales of local albums and a wealth of fresh talent. Advocates of “Hawaiian sovereignty” use music as a vital channel to address their grievances.

As expressed by Hawaiian recording artist Israel Kamakamehame, “Our nation gained, our nation lost! Our sovereignty gone! Our lands gone! All traded for the promise of progress.” Reparations and apologies will only inflame its fierce intensity.

On the other hand, Hawaii is in an opportune position. As trade barriers gradually erode and the islands become a strategic gateway for new markets in Southeast Asia, music barriers also wear away. Besides serving as a conduit through which “world music” can flow, Hawaii and its gifted talent stand poised for recruitment by major mainland labels.

The small industries supporting local talent have survived and grown independently from the mainland. While people of many places and of all ethnic groups create reggae, rap, Spanish, Italian and blues, Hawaiian music is made only within its shores. Hawaiian music does more than entertain. It tells us that even if they never get their land back, a dedicated number of devoted native Hawaiians will ensure the survival of their culture. Ironically, one of those tenets is Hawaii’s official state motto: “Ua mau ke ea o ka aina;” the life of the land is preserved in righteousness.
Family Album
A Who's Who Of Hawaii's Music-Makers

a) KEOLA AND KAPONO BEAMER
Keola (left) and Kapono Beamer, each now a solo act, come from a long line of Hawaiian entertainers. Their 1976 "Honolulu City Lights" album remains the best-selling island album.

(b) CECILIO AND KAPONO
As Cecilio And Kapono, Cecil Rodriguez (left) and Henry Kapono Kaaihue recorded three albums for then CBS (1970s) which sold hundreds of thousands of copies in Hawaii. Now both follow solo careers.

(c) MAKANA SONS OF N'HAU
Their deeply loved and respected music, with its precision harmonies and glistering melodies, has always been found where art, entertainment and Hawaiian converge. Israel left the group, but Moon, John and Jerome continue as the Makaha Sons. Both have strong followings.

d) WILLIE K
A healthy dose of rock infuses the contemporary Hawaiian style of Hoku-winner Willie Kahaialii, better known as Willie K.

(e) KAPENA
The highly popular group is one of several exponents of the popular "Hawaiian" sound, which blends reggae and Hawaiian elements.

(f) OLOMANA
Winner of countless Hokus, Olomana is an institution in contemporary Hawaiian entertainment founded in 1973 by Jerry Santos and Robert Beaumont. Santos continued Olomana with a new lineup after Beaumont's death; Santos also works solo.

(g) THE PETER MOON BAND
Starting as a member of the legendary Sunday Manoa, Moon has had an outstanding career fronting The Peter Moon Band and organizing Kanikapila, an annual concert showcase for outstanding Hawaiian talent.

(h) HAWAIIAN STYLE BAND
The Hawaiian Style Band makes what is locally called "chop suey" (mixed) music, incorporating many additional ethnic influences in their unique style.

(j) HAPA
Unknown a year ago, Hapa (which ethnically is used to mean "half") is without question Hawaii's hottest new group. Nominated for six Hoku awards, their music was used on TV's "Northern Exposure" series last month.

(k) KALAPANA
In the '70s, Kalapana, along with Cecilio and Kapono, rode the crest of the first Hawaiian music renaissance. Their style—lively with noticeable rock elements—makes their recordings big sellers today.

(l) TERESA BRIGHT
Often adding elements of '40s and '50s pop to her music, Bright brings a unique warmth to her compelling contemporary Hawaiian style.

Native Hawaiian music doesn't have a category yet at the Grammys, but island recordings of all styles receive local recognition each year in the form of the Na Hoku Hanohano Awards ("the Hokus") presented by the Hawai'i Academy of Recording Arts (HARA).

More than 100 recordings were on the preliminary ballot mailed to the voting membership in March. A maximum of five finalists in 11 performance and three technical categories will be in contention when HARA presents the 17th Annual Na Hoku Hanohano Awards May 3.

A quick survey of the finalists in the major categories suggests that it should be a big year for traditionalist native-Hawaiian music. Among the major acts in contention are the Brothers Cazimero, Kawai Coolatt, Frank Kawaiapuokalanli Hewett, Ho'okena, Henry Kapono Kaaihue and Israel Kamakawio'ole. Several artists write and record primarily in Hawaiian; those who don't are equally staunch in their efforts to preserve and nurture Hawaiian culture through music.

Of the two finalists leading the pack with six nominations each, Kuupiu Kumukahi is impeccably traditionalist. The title of her album translates as "Cherished Ancestors Of My Birthplace," and the record was annotated by Haunani Apoliona, a respected native Hawaiian composer and artist. Kumukahi won HARA's Most Promising Artist award last year as a member of the group Ke'alohi.

The other act with six nominations is Hapa, the Maui-based duo that many have touted as the hot new act of the season. Some observers, in fact, are already speaking of a Hapa sweep. Others question that assessment, noting that more than one act has racked up an impressive list of nominations only to go home empty-handed, and hot product sometimes doesn't even make the final ballot.

The Hoku Awards
How 'Hawaii's Grammys' Happened And Who's In & Out Of This Year's Nominations

BY JOHN BERGER

WHO'S LEFT OUT
Significantly, commercially successful bands perceived as "Hawaiian" acts have again been largely shut out of the nominations, although a few acts that included the imitation-reggae on their albums made the cut. Hawaii's resident rap, rock, jazz and pop-oriented artists were also underrepresented again in all but the "Instrumental" area—that field within the Contemporary Album category suggests that a majority of voters defines "contemporary" as "contemporary local style."

NA HOKU HANOHANO AWARDS

SEALLES TRIPLE
Whatever the outcome, the Hoku Awards will cap a busy season for the local recording industry. "The Hokus) definitely give the retailers something to focus on for in-store promotions," says Aaron Kaizawa of Microphone Music Inc., a major distributor of local and national product. "Sometimes just performing during the show will benefit artists. Last year, Pekelo didn't win anything, but he performed and his sales tripled."

"I don't think there's any other event to compare it to in the music business in Hawaii," says James Brown, an annual observer of the Hokus in his role as catering director at the Sheraton Waikiki. The hotel's 2,000-plus capacity Hawaii Ballroom has become the unofficial "home" of the awards show by virtue of its seating capacity and concert-quality facilities.

PROMOTION & PUBLIC MANDATES
Hawaiian Radio KCCN 1420 will have spent more than a month featuring the finalists and playing winning product from previous years. KCCN will be broadcasting the proceedings live from the ballroom; its sister stations, FM 100 and KINE, will broadcast reports from the lobby.

"Hoku coverage is real good for programming, so we're doing all kinds of features," says Mike Kelly, GM/V of KCCN. "Requests increase and people want to know who's nominated in which categories. You could say that the Hoku Awards have been good for KCCN, and I think KCCN has been good for the Hokus."

KCCN was where the Hoku Awards started in 1977. Krash Kula, KCCN PD/Notation manager at the time, came up with the idea after the station was involved with an "awards" program in which the awards all seemed to go to the organizers of the event. A listener challenged Kula to do better—he did.

Kula conceived the Hokus as a broadcast-station promotion presented in conjunction with a major Waikiki hotel that showcased Hawaiian music. KCCN listeners, record buyers and nightclub patrons voted as often as they liked. Ballot boxes were available at participating record stores and the hotel.

"The response was phenomenal," Kula recalls. "We had to go back every two or three days because the people were stuffing the ballot boxes, but then it was supposed to a public mandate."

Others in the local music industry disagreed. Kealoha recalls being told "a public mandate doesn't count." They wanted a NARAS-style academy to administer the Hokus, with membership and voting privileges restricted to members of the local recording industry and related professions. Kealoha disagreed, and ended his involvement with the Hokus. HARA was chartered as a non-profit organization and inherited the Hokus from KCCN. A new era had begun.

DISCORGAPHIES & VOTING RIGHTS
The Hokus became an industry award administered by a board of governors who served without compensation. Within a few years, the board had a reputation as seat-of-the-pants decision-makers whose primary activity seemed to be appearing each year as VIP hosts at award-presenters at the often-controversial awards shows. As one disgruntled record producer put it, "They come out of hibernation for the glory, then you don't see 'em till next year."

That analysis was a bit undirected to the early volunteers who produced the shows, but by the mid-'80s the perennial question was "What do you get from HARA membership besides the opportunity to vote for your product?" The answer was: an occasional newsletter.

Continued on page H-4
FINDING A GLOBAL NICHE

HENRY KAPONO

THE HOKU AWARD WINNING WRITER AND PERFORMER RELEASES HIS FIRST INTERNATIONAL ALBUM IN THREE YEARS ON RIVER NORTH RECORDS

Distributed by Polygram Group Distribution

www.americanradiohistory.com
The Business Of Island Entertainment

BY NADINE KAM

The Hawaii music industry has long enjoyed its independence. Located 2,500 miles from the music center of Los Angeles, Hawaii has had the luxury of developing a musical form so unique that across the United States continent, record store managers have lumped it with "international" recordings. So much so that for many years of statehood.

Geographic isolation from mainland music centers has meant that Hawaii's performers, though atara at home, have endured a lack of mainstream recognition. The industry has flourished nevertheless, accounting for $30 million to $50 million revenue annually, and there are indications that Hawaiian music in 1994 is finding a niche further beyond island shores than in the past.

Recording came to Hawaii in 1905, with the arrival of the Victor Talking Machine Company, which would eventually release 53 Hawaiian albums. The 1930s saw the birth of the first "local" recording label, Hawaiian Transcription Productions, which made transcriptions of 15- and 30-minute radio programs for use by NWC radio affiliates in the United States.

Local artists have access to five major studios on Oahu and Sea West Studios on the Big Island of Hawaii. Sea West, run by producer Rick Asher Keefer, is recognized as Hawaii's only gold- and platinum-award-winning studio and was the first to bring in nation-caliber acts 16 years ago. The studio's lengthy client list includes local artists such as Kalapana (best-known for the hits "Nightbird" and "Natural"") and Brother Roland (credited with starting the Hawaiian-reggae style called "Hawaiian" style in the early '80s) and such international acts as Crosby Stills & Nash, Bell & James, Siouxsie & The Banshees and the Doobie Brothers. Sea West also houses the only mastering facility in the state.

Scheduled to open this month is Oahu's North Shore Studio overlooking Waimana Bay. "Would a 180-degree ocean view of the sunset interrupt [the musicians'] session?" a North Shore press release asks. "Or would it add to the creative spirit...?"

DIRECT TO THE PUBLIC

About 100 locally made recordings are released annually in Hawaii. The official count is 165 for 1986, as determined by submissions to the Hawaii Academy of Recording Arts. The recordings are submitted by industry professionals for consideration in the annual Hawaiian music awards ceremony, Na Hoku Hanohano (Stars of Distinction). HARA president Krash Kealoha, though, acknowledges that that number does not include every one.

"Others may not have been submitted for recognition by the academy," says Kealoha, "and never got into the mainstream distribution. This includes a lot of the younger groups who are going into the studios to have product to sell at their shows."

The direct route from studio to the public is not unusual, according to Pierre Grill, producer-engineer at Rendez Vous Records. "Our business is not like L.A.'s, where the only principal outlet is national distribution," Grill explains. "They have demo studios to do demos. Here we do albums and sell them. There, the goal is to get a big label to discover you."

Grill, who has worked with artists as diverse as the recorder duo White Eisenstein, Hawaiian artist Butch Helmman and the contemporary Hawaiian artist Willie K, says it is not unusual for a good Hawaii recording to sell 20,000 to 50,000 copies locally. "That kind of number is unheard of except for national releases." Grill claims. Some of the factors that impede marketing abroad work in Hawaii's favor at home. "We have a community that is tight here," he concludes, "with its own audience and own radio."

FAMILIAR LABELS

Recording for the most part, is something of a family affair, with labels often formed by artists to record themselves, friends and family members. One of the oldest companies is Hula Records, founded by Don McDurnan Sr. in 1946. McDurnan was a composer and member of Harry Owen's at band the Royal Hawaiian Horel when he started the label to record his own "hula" records, such as "Little Brown Gal." The business flourished when Don McDurnan Jr., began recording other artists, such as Ed Kenney, Beverly Noi, Gabby Pahinui, Mountain Apple's Jon DeMello, and the first Sora Of Hawaii.

Today, Hula Records, with its catalog of 70 recordings, is run by Don "Flip" McDiarmid III, who says that 99% of the music recorded in Hawaii is sold in Hawaii. At Hula, most of the remaining proceeds go to Japan, where it is promoted through a "Hawaii Calls" musical tour. Product is distributed by the company's own distribution arm, Kona Kai Distribution.

Another unique within the music legacy is the De Mellos. Jack De Mello founded the Music Of Polynesian label in 1958. De Mello's son Don later formed the Mountain Apple Company, which is most closely associated with the Brothers Cazimero, an act De Mello manages and produces.

"Our focus is on all turn-key type operations for artists with their own labels or who are associated with small labels," says De Mello. Two years ago, Mountain Apple took charge of all of its distribution. Previously, they had 40% control.

"We approach distribution as a label would," De Mello explains. "We deal with record outlets, buying ads, making sure our products are visible in the stores. We've increased business 40% in the last two years by following the loop through from artist to label to distribution to retail outlets. We try to take care of the retailers because they have the biggest risk." Mountain Apple's marketing mix included such non-traditional outlets as drug and gift stores in Waikiki. In an attempt to reach some of the 6 million visitors who arrive in Hawaii annually (vs. 1 million resident). "We're really in two businesses, in souvenirs and music," De Mello says. "Each of our CDs carries an 800-number, and every one that reaches the mainland makes babies and calls home—the neighbors hear it and they all want another copy."

HOKU AWARDS

Continued on page 11-8

HARA also awarded annual scholarships and was involved in compiling a discography of every Hawaiian recording made through 1964 (as of 1994, the discography has not been completed). That wasn't enough for many members who let their memberships lapse when they had no eligible event to vote for.

That perception is now changing. HARA is becoming a visible, year-round presence in the Hawaii music industry. Former HARA president Brickwood Gaither succeeded in getting HARA on line with the State Department of Business, Economic Development and Tourism in adding local music to the list of Hawaii products promoted outside the state. Contact with the State Foundation on Culture and the Arts resulted in HARA participation in the Folk Arts Apprenticeship Program to perpetuate the knowledge of masterfolk artists through one-on-one training.

And now Kealoha is back as president of HARA. "It was like having a child and not spending time with it and hearing people talk bad about it," he says. "Then Kalaheu Lake called me, and in his unique way he told me to put up or shut up."

Kealoha and Lake are accelerating positive change. Lake—a highly-revered native Hawaiian musician, composer and authority on the Hawaiian language—won unanimous approval to have the winner for Haku Mele (Best Achievement In Creating A New Song Or Chant Exclusively In The Hawaiian Language) selected by a panel of experts in the industry.

Kealoha is working on ways to get the public involved again. The winner of a new Entertainment Of The Year award will be determined by public vote. A 900 number will allow viewers to cast last-minute votes during the live broadcast as well.
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**HAWAII**

**Timeline: Hawaiian Entertainment Milestones**

1915 Hawaii pavilion at Pan-Pacific Exhibition in San Francisco exposes the mainland to hula girls, the ukulele and steel guitars.

1927 Royal Hawaiian Hotel opens.

1934 Hawaiian Transcription Productions becomes the first Hawaii-based record label to record and distribute local product.

1935 “Hawaii Calls” begins broadcasting via shortwave from Waikiki.

1937 “Sweet Leilani”—from Paramount’s “Waikiki Wedding”—wins “Song Of The Year” Oscar; sells an estimated 54 million units of sheet music.

1946 Honolulu record-store owner George Ching sets up 49th State Records to record Hawaiian music for local release.

Mid-’50s Alfred Apaka, already signed by Decca, becomes the star of Henry J. Kaiser’s new hotel development, Kaiser’s Hawaiian Village (now the Hilton Hawaiian Village).

1956 Waikiki Shell opens (current official capacity 8,400).

1959 KPOI begins 24-hour rock ‘n’ roll format with DJs Tom Moffatt, Rex Jacobs, Tom Rounds and Bob “The Beard” Lowrie.

Don McDannid Jr. reactivates Hula Records; builds a major catalog of landmark recordings of traditional and contemporary Hawaiian music.

1961 Elvis Presley stars in “Blue Hawaii.”

1964 Honolulu International Center opens (now the Neal Blaisdell Center; maximum arena capacity 6,805).

Don Ho & The Aliis open at Duke Kahnamoku’s; define a new blend of Hawaiian and pop music in a five-year engagement.

1965 Honolulu City Lights—generally rated the biggest-selling local hit since statehood (1959).

1966 KCCN-AM introduces all-Hawaiian music format.

1969 First Diamond Head Crater Festival.

1970 First Kanikapila Concert at the University of Hawaii-Manoa showcases a cross-section of Hawaiian music and hula (Kanikapila has become an annual event).

1971 Sunday Manoa album “Guava Jam” defines a new style of contemporary Hawaiian music and signals the start of the “Hawaiian Renaissance.”

1974 Hula’s Bar & Lei Stand opens; Waikiki’s first “out” gay bar will also become Waikiki’s first video disco bar.

1976 Cecilio & Kapono and Kalapana establish Aloha Stadium as a concert venue, playing to a crowd of 24,000.

1977 Na Hoku Hanohano Awards (“the Hoku Awards”) are created as radio-station promotion by Krash Kealoha and KCCN.


1979 Rick Asher Keefer moves Sea-West Studios to Hawaii; quality of island recording studios will improve throughout the decade.

Wave Waikiki opens as Waikiki’s first “post-modern” nightclub; becomes a major small-concert venue for most of the decade with acts including George Thoroughgood, Grace Jones, Bow Wow Wow, Elvin Bishop and Mick Fleetwood’s Zoo. The Wave eventually becomes the first Waikiki club with in-house video production facilities.

1981 Second annual Na Hoku Hanohano Awards.

1986 Drinking age increased from 18 to 21. Many bars and nightclubs are hard hit as college students and many military personnel become second-class adults. Hawaii also loses summer “teen tourist” business to other destinations.

1988 “Jawaiian”—essentially reggae played by local musicians—becomes the hottest “new” sound in Hawaii. It is especially popular with island teens.

1990 The Brothers Camero open contemporary Hawaiian music at Carnegie Hall.

KCCN-FM 100 introduces “island music” format—initially a mix of “Jawaiian” and authentic Jamaican reggae.


The “Big Mele”—featuring Fishbone, Primus, Stone Temple Pilots, Tool and Violent Femmes—establishes Kualoa Ranch in rural Oahu as the major new venue for outdoor rock concerts.

After Dark opens; currently Honolulu’s major venue for “alternative” music; Mighty Mighty Bosstones, Teenage Fanclub and Rage Against The Machine are among the acts that play there.

—JOHN BERGER

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“ALOHA” FOR MILLIONS

Radio—at home and abroad—is still the best marketing tool for Hawaiian music. Locally, KCCN AM-FM and KINE FM cater to a Hawaiian-listening audience of 100,000. Outside of Hawaii, the involvement of non-industry individuals has helped the Hawaiian music cause. In Tacoma, Wash., a transplanted Hawaiian resident, Pila Laronal, approached KKM about leasing time to play Hawaiian music. Laronal went on the air Dec. 1, 1995, with a four-hours-a-day, six-days-a-week Hawaiian music format.

In October 1992, Bill Bigelow resurrected “Hawaii Calls,” the famous radio show which aired from 1935 to 1975. Redubbed “Sounds Of Aloha” in January 1994, the program broadcasts contemporary and traditional Hawaiian music from a live show at the Hilton Hawaiian Village—50 U.S. stations. The program is also sent by satellite to the Galaxy Satellite Network. Three Bigelow estimates the show’s worldwide audience as 1 million listeners a week. (To promote the Hawaiian music and tourism industries, “Sounds Of Aloha” is available to stations at no cost in exchange for commercial air time. For information, call 1-800-808-SHOW (7469).

In addition to traditional Hawaiian music, “Sounds Of Aloha” makes it a point to support Hawaii’s rising stars. In recent weeks, the program has featured Sam Kapu III, Panalau Blend, Israel Kamakawolo, Henry Kapono, Leahi and Hapa as guest artists.

SLACK-KEY CATS

The distribution of Hawaiian music got a national push with the April releases of Ray Kane’s “Punahele” and Sonny Chillingworth’s “Sonny Solo.” Both were released by San Francisco’s Dancing Cat label as part of its “Masters Of Slack Key” series and are promoted by Windham Hill. While Dancing Cat has been recording Hawaiian artists for about five years, Windham Hill only recently became involved with promotion, which includes a schedule of tours in West Coast markets for Hawaiian music (Seattle, San Francisco, Portland, Los Angeles and San Diego).

“We have a reputation for taking left-of-center type acts and working to introduce them to the mainstream,” says Windham VP of sales and marketing Pat Berry. “We’re not interested in the short run. We’re interested in the long term, and we’ve always interested in traditional music. Ten years from now these albums will be selling just as well as now.”

An additional push for Hawaiian music is coming from those national record chains that have opened in Hawaii. At Borders Books and Records, music manager Tim Mathrie says he had done the “corrective” buying after the store opened in October 1993 with its more mainstream selection. “The home office was very surprised by the performance of the Hawaiian music section,” Mathrie notes, adding that, while Hawaiian music is presently categorized as “international” in Borders stores, “hopefully all the stores in the chain will start adopting a Hawaiian music section.”

“Sounds Of Aloha’s” Bill Bigelow envisions a day when Hawaiian music is played in key cities around the world, but says it will take time. One area in which Hawaiian lags, he says, is in the development of video. “This is no Nashville or New York, where there are producers who are doing that kind of work all the time. If it’s out of sight, it’s out of mind.”

Jon De Mello has approached VH-1 with different acts, but says he “can see the problem that we don’t fit well into their programs, and the budgets to do videos are 10 times what it is to build a CD.” But De Mello remains optimistic, noting “I’m very visually oriented. If the correct act comes along, I would be very interested in producing a video for MTV.”

Among Bigelow’s goals is to establish a Hawaiian music Hall Of Fame. “Hawaiian music deserves to be heard, appreciated and preserved,” he declares. “We have some great talents here who are not household names because we don’t live in a place that has exposure. Most of the world just passes us by.”

Having succeeded in breaking into the Japan market, Hula’s Flip McHarmid is anticipating more business with the continental US. “I don’t envision selling millions of units,” he says. “I’m realistic. I would be happy if we could sell three pieces of each title in each store. Even if it’s just the Top 10. That would give us a big push.”

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The sounds of Hawaii

By Wayne Harada
Adviser Entertainment Editor

Midway into their Royal Hawaiian Hotel Monarch Room show, Robert Cazimero gazes into the audience and congratulates the viewers. "We’ve checked, and you won’t find a better Hawaiian show anywhere," says Robert, dishing out pleasantries with tongue slightly in cheek. "We applaud you for your good taste."

The truth is, it’s not easy to top the exquisite elegance and savvy showmanship that are the hallmark of Robert and brother Roland’s Hawaiian outings. The latest show, unveiled recently, is yet another textbook lesson on how to entertain, enlighten and enchant.

And a better Hawaiian show would be hard to find. This one has everything — vocal dynamics, dance expressions in the serious and comic vein, dramatic tension, history, an ohana feeling.

With a hula kahiko (ancient) opening, the solid hour begins with a foundation of truth and a quest for the home. The segment is wrought with traditional ali (chant) and fused with dance as the Royal Hawaiian Dance Company and soloist Leinaala Heine Kalama enact a chant about the fire goddess’ turf, “Na Home O Pele.” (‘Ala also brings motion to The Caz’s “Got to Find Me a Home,” a fiery plea for roots.)

And so goes the journey.

For Robert and Roland, the mounting of a new show means a remodeling and refashioning of familiar elements. Call it recycling, call it reinventing the wheel. Whatever they do, they honestly have built a better Island mouse trap.

Surely, in outings past, you’ve heard a rendering of “Akaka Falls,” a deliberate stroll down falsetto lane. It’s here, again, alongside those signature we-love-to-sing-at-the-Royal tunes, “E Komo Mai,” “Royal Hawaiian Hotel,” and “Waikiki.” They are preludes to a wondrous “Working at the Royal,” a decided pop piece that finds everyone singing and doing the hand-jive dance.

Ultimately, their house becomes yours, their front porch your cozy perch to soak in the fun. Hawaii doesn’t get any better.

The pendulum swings from the sublime (a dramatic reading of “Hawaiian War Chant,” which gives the classic a whole new feeling) to the silly (‘Ala adding her comic streak to “Personality”). And there are nifty pauses — like a seductive “Hawaiian Vamp” hula solo, in black cellophane skirt, by dancer Kanoe-lani, and Robert’s piano solo on a tender “Love and Honesty.” (Better record it, gang — so eloquent, so precious.)

The home-style brew ends with “Hawaiian Lullaby,” with the familiar “Where I live, there are rainbows” refrain. There are not only rainbows — but plenty of sunshine and healthy winds of inventive artistry. All of this might be a prelude to the Brothers Cazimero’s Lei Day extravaganza May 1 at the Waikiki Shell. That’s the community’s best one-night Hawaiian celebration — but let Robert and Roland show you why and how.

Robert and Roland: Hawaiian at its best.

**REVIEW**

**Saturday, April 2, 1994**

**WHO:** The Brothers Cazimero.

**WHEN AND WHERE:** At 8:30 p.m. Tuesdays through Saturdays (also at 10:30 p.m. Fridays and Saturdays), at the Monarch Room, Royal Hawaiian Hotel.

**COST:** Dinner show — $56.50 for adults, $42 for children; cocktails only during dinner show, $32 for adults, $16 for children; late weekend cocktail show, $22.50.

**RESERVATIONS:** 923-7311.

**PARKING:** Valet services at the porte-cochere; validated parking in the Sheraton Waikiki garage.

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HAWAII

Places To Play: Lots Of Venues, But Red Tape Keeps Some From Working

BY DON WELLER

When Hawaii became our 50th state in 1959, mainland acts who performed faced big expenses, a relatively small population base and very few venues. Since then, technology has dramatically reduced the significance of the island's 2,000-mile distance from the mainland. When Elvis took the stage at the Blaisdell Arena (then called the H.I.C.) to perform live to hundreds of millions of people worldwide, it signaled a new era for Hawaii's concert business.

The bulk of Hawaii's residents live on Oahu. Because the total population on the outer islands (Kauai, Molokai and the Big Island) accounts for a quarter of the state's population, most big entertainment venues are in the state's capital. When major pop/rock acts perform here, it is usually at the beginning or end of a tour (or on the way to Japan and other eastern destinations). Because of shipping costs, it's difficult to do otherwise.

Rosene agrees, noting that "John Fuhrmann, their operations manager, came from the concert business, having done site work for me over 20 years ago. They're all pros."

DORMANT HEAD CRATER

Several excellent venues are either unavailable or seldom used because of layers of city and state regulations. For example, Diamond Head Crater, the locus of several outstanding annual festivals from 1969 to 1972, has been dormant for years. The state's reluctance to explore possible ways to use the landmark site for mainland talent has frustrated some in the business and infuriated others. Governor Waihee declined to comment on the concert business and the use of the state's facilities for mainland concerts. One high official in the governor's office did say that he doesn't "even recognize the Crater as a festival site" because of its limited access roads and use by the FAA and state Civil Defense.

Even more frustrating to promoters is the Waikiki Shell, an exquisite 8,000-capacity city venue built in the late '30s and located near the bottom of Diamond Head Crater. For the

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past 20 years, lobbying efforts by families living around the base of DH resulted in a series of city and state laws that impose a 10 p.m. curfew for all Shell performances and limit the volume of sound to 65 decibels. Both Moffatt and Rosene, as well as many people within and outside the local entertainment industry, resent its infrequent use and point out that the Shell was there before most of the homes were built.

CROWD HANDLING

The state-owned Aloha Stadium may be the odds-on favorite to acquire a much bigger piece of the concert-revenue pie than it currently does. With 50,000 seats and a movable grandstand, "It’s capable of handling almost any size music crowd," says recently appointed stadium general manager Bob Fishman. Like Fuhrmann at the Blaisdell, Fishman has experience in entertainment and an outlook that is progressive and positive. "Frankly," he admits, "in the past we haven’t been as aggressive as we’re going to be in using Aloha Stadium for big shows." As one example, Fishman cites recently appropriated money for the stadium’s own stage, which he hopes will "save promoters and acts considerable money."

Among smaller venues, the Sheraton Waikiki Ballroom is frequently used as a venue for all types of acts. It seats between 2,000 and 5,000, "depending upon the comfort level," as director of catering James Brown explains. The Waikiki Sheraton, one of the most profitable among Sheraton’s hotels, is situated on the beach in the center of Waikiki. Its advantages over other smaller venues include the comfort of the facility, ample parking and location. Brown notes that there’s no drink minimum for the shows, but adds that since the Sheraton makes its money from drinks, the venue’s cost is based on the number of drinks sold. In many cases, if the drinks sold pass a certain point, the cost of the facility to the promoter could be zero. Brown also says he’s "proud that the ballroom is ‘user-friendly’ to production teams, in that we have permanent catwalks to facilitate custom lighting and sound." The venue was opened in June 1971, with a performance by the late Sammy Davis Jr. Its many performers have ranged from Johnny Mathis to Bonnie Raitt to The Fabulous Thunderbirds and Gingo Boingo.

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WITH LAND SPREAD ACROSS EIGHT MOUNTAINOUS ISLANDS, HAWAII MAY SEEM LIKE ONE OF THE LEAST RADIO-FRIENDLY MARKETS AROUND. BUT JUST THE OPPOSITE IS TRUE, AS HONOLULU, THE STATE CAPITAL, RANKS SEVENTH AMONG THE NATION’S 50 LARGEST CITIES IN RADIO STATIONS PER CAPITA.

THE 90TH STATE BOSTS 61 RADIO STATIONS, WITH PERMITS FOR THE CONSTRUCTION OF 11 MORE ALREADY APPROVED. MOST OF THOSE STATIONS ARE BASED ON OAHU; THE STATE’S MAIN ISLAND, WITH OTHERS LOCATED ON THE ISLANDS OF HAWAII, KAUAI AND MAUI.


ONE OF THE Safest years in radio broadcasting was 1983, WHEN TWO OF HAWAII’S BIGGEST RADIO PERSONALITIES—ARTHUR GODFREY AND HAL “AKU” LEWIS DIED. GODFREY WAS STRANDED IN HAWAII DURING WORLD WAR II WHILE ON ASSIGNMENT FOR CBS AND STAYED TO BECOME ONE OF HAWAII’S TOP RADIO AND TV PERSONALITIES. AKU WAS BEST KNOWN FOR CONTROVERSY—he was at the center of several lawsuits—but his outspokenness kept him at the top of the morning-drive ratings for much of his 25-year career. KSSK rewarded Aku by making him, reportedly, the highest-paid radio personality in the nation; he was earning nearly $600,000 A YEAR AT THE TIME OF HIS DEATH.

GROUND RESTRICTIONS AKU’S DEATH ALSO BROUGHT ON A NEW ERA IN LOCAL RADIO. WHEN MICHAEL PERRY AND LARRY PRICE REPLACED AKU, HAWAII FINALLY ACCEPTED THE MORNING TEAM CONCEPT THAT WAS ALREADY POPULAR ON THE MAINLAND. FOR THE MOST PART, PERRY AND PRICE HAVE MAINTAINED KSSK’S POSITION AS MORNING RATINGS LEADER, UNDOUBTEDLY HELPED BY THE STATION’S LOOSE PISTON STRINGS. AMONG KSSK’S MANY CONTESTS HAVE BEEN TWO MILLION-DOLLAR GIVEAWAYS. THE AMOUNT OF MONEY THE STATION GIVES AWAY EACH YEAR IS SAFELY IN THE SIX-DIGIT RANGE, PD DAVE LANCASTER SAYS. KSSK TOPS LOCAL RATINGS WITH ADULT CONTEMPORARY PROGRAMMING. ALSO POPULAR ARE HAWAIIAN MUSIC (KCCN AM/FM, KINE-FM) AND TOP 40 STATIONS (FMERS KOMQ AND KIKI). TWO NEW ROCK STATIONS—THE EDGE (MODERN ROCK) AND LIVE 96.5 (AN ARROW-TYPE FORMAT)—HAVE MADE INROADS AS WELL. BECAUSE ISLAND MUSIC, OTHER REGIONAL FORMATS INCLUDE JAPANESE AND FILIPINO-LANGUAGE PROGRAMMING.

ONE OF THE OBSTACLES FACING LOCAL BROADCASTERS IS GEOGRAPHY. TRANSMISSION IS GENERALLY RESTRICTED TO THE ISLAND WHERE IT IS BASED. WHILE MAUI RESIDENTS CAN Catch MOST OF OAHU’S RADIO STATIONS, HAWAII AND KAUAI RECEIVE TRANSMISSIONS ONLY FROM OAHU’S STRONGER SIGNALS AND NOT WITH MUCH CONSISTENCY. RECEPTION CAN ALSO BE A PROBLEM ON OAHU’S NORTH AND EAST SHORES, WHERE THE KOOLAU AND MAUI MOUNTAIN RANGES STAND IN THE WAY OF MOST FM SIGNALS. FOR RESIDENTS OF THESE AREAS, AS WELL AS THOSE ON THE OUTER ISLANDS, THE BEST BET FOR PICKING UP OAHU RADIO STATIONS IS THROUGH A CABLE-HOOK-UP OFFERED BY THE LOCAL CABLE TELEVISION COMPANY.

REMOTE-CONTROL RADIO OCEANIC CABLEVISION SERVES 96,000 RADIO CUSTOMERS, COMPANY SPEAKSMAN KIT BEURET SAYS. OCEANIC MAY BE TARGETING A LARGER AUDIENCE WITH A NEW SERVICE THE COMPANY PLANS TO START BY THE END OF 1994: DIGITAL CABLE RADIO WILL OFFER 30 RADIO STATIONS TRANSMITTED VIA THE SAME LINE USED FOR CABLE TELEVISION. THESE STATIONS WILL FEATURE MANY DIFFERENT TYPES OF MUSIC, BEURET SAYS (“EVERYTHING FROM JAZZ TO COUNTRY TO RAP TO POPULAR” ALL UNINTERUPTED). INSTEAD OF USING DISC JOCKEYS, THE CABLE SERVICE WILL COME WITH A REMOTE CONTROL, WHICH LISTENERS CAN USE TO SELECT THE NAME OF A SONG, ITS ARTIST AND THE ALBUM IT COMES FROM. THE INFORMATION WILL APPEAR WITH THE PUSH OF A BUTTON ON A SCREEN ON THE REMOTE CONTROL BElF.

REQUIRE SAYS INSTALLATION OF THE SERVICE, WHICH REQUIRES SPLITTING OF THE CABLE LINE, WILL PROBABLY COST ABOUT $15, WITH MONTHLY SUBSCRIPTIONS COSTING ABOUT $8. THE REMOTE CONTROL AND COMPONENT, WHICH CONNECTS TO STEREO AS THE WAY PORTABLE CD PLAYERS DO, ARE INCURABLE.

ABOUT THE COVER RIC NOGLE HAS BEEN ONE OF HAWAII’S TOP PHOTOGRAPHERS FOR 15 YEARS. HIS WORK HAS BEEN USED BY A NATURAL INTERNATIONAL CLIENTELE AS WELL AS MANY OF HAWAII’S PREMIER COMPANIES. TO CREATE THIS IMAGE FOR DIRECTIONS, NOGLE ENLISTED COMPUTER DESIGNER STANLEY SANTOS. SIX IMAGES WERE USED TO CREATE THE ASSIGNMENT, THREE FROM NOGLE’S STOCK LIBRARY (VISUAL IMPACT HAWAI’I), AND THREE WERE PHOTOGRAPHED. THE URBANIA IS A 1994 KARANZA PINEAPPLE ORIGINAL, COURTESY FRED KAWAKAI JR. ALL SIX IMAGES WERE THEN DIGITIZED AND PUT ON A KODAK PHOTO CD BY ART LA, OWNER OF HAWAI’I’S DIGITAL LAB, AND SENT DIRECTLY FOR COLOR SEPARATION.

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U.S. Trade Rep Threatens China
Sanctions Due If Beijing Doesn’t Curb Piracy

BY MIKE LEVIN

HONG KONG—Frustrated by China’s lack of action in controlling music piracy, the U.S. Trade Representative’s Office has given mainland government agencies until the end of this month to crack down or face possible trade sanctions.

The office cites the 301 provision of U.S. trade law as the strongest action taken since 1991, when China barely escaped being blacklisted for computer software infringements. Now the emphasis is on music and videos, which are the highest-priority components of intellectual property dis-

Powell Brings Major Clout to Pinnacle Distribute

LONDON—The U.K.’s largest independent distributor has recruited a former major-label chief to head up its international division.

Tony Powell, longtime PolyGram U.K. executive and head of MCA Records until last winter (Billboard, Dec. 4), has been appointed manag-
ing director of Pinnacle Distribution, a company that has gone from receiver 10 years ago to competing head-on with the majors today.

Powell says his role at Pinnacle will be to develop the company’s core business of record distribution, and also to expand into rights acquisition. Of the switch from the corporate, major-label ethos to indie thinking, Powell says, “One of the frustrations of working at a major has been to watch the indies grow and see them take a larger slice of the cake.”

Pinnacle, owned by chairman Steve Mason, is five times larger than the current U.K. record distribution sector put together. Its share of the U.K. albums market has grown from 5.5% in 1989 to 9.5% last year, with all of that being Super Mu-

Pittsburgh Press

New Italian Acts Break Free
From Nation’s Ballad Tradition

BY MARK DEZZANI

MILAN—A new wave of Italian rock and pop acts is receiving unprece-
tented promotion here and throwing off the traditional staid image of Italian pop.

For those with strong influ-

ences as regional politics and folk music, as well as Arabic cadences and rap, a new generation of art-

ists is rejecting the ballad-driven nature of Italian music.

While such alternative music has traditionally been the pre-

serve of Italy’s major labels, such as the Na-

crop is being pushed by Italy’s ma-

jor media and record companies.

Italy’s Claudio Baglioni, backing a new compilation CD aimed at pushing the country’s thriving al-

ternative music scene into the forefront of record buyers’ aware-

ness. “Max Generation,” re-

leased by Polydor Italy, show-

cases 18 new acts, representing a break away from the traditional melodic canzone that has dominated Italy’s pop and rock market since the industry was established.

Apart from the international dance music with an Italian spin that has been engaging phenome-

nal success here, the lack of do-

mestically derived musical trends is illustrated by the fact that the term “new wave” is still not a m-


cultural cliché in this country.

Stefano Zappaterra, the Poly-

dor Italy A & R director who pro-
duced the compilation, explains that the concept was motivated by frustrated critics.

“The idea came as a reaction to the annual televised Sanremo song Festival, which is dominated by the typical formula of the canzone,” he said, adding that Mas-

simo Poggiini of the monthly style magazine Max, who also is head of Italy’s Music Journalists Group, GGM, wanted to do a feature on Italy’s innovative new musicians.

The selection highlights three rising movements. One includes regional ragga-muffin groups that rap in dialects with strong African and Arabic influence, such as Naples’ Almamegretta, Turin’s Africa Unite and Mau Mau, Si-
cily’s Clamare and Rome’s Frankie Hi-Energy MC.

Second are indie rock acts such as Sicily’s Flor de Mal and Brando (see story, page 1). Milan’s Ripeto-

iple, and Florence’s Ottavo Padiglione, acclaimed for their ironi-
cally observational lyrics.

Finally, a folk strand combines new elements with the classic singer/songwriter genre and is repre-

ted by the last disc by the Neapolitan vocalist of Sicily’s Kaballa, Jimmy Vil-

lotti’s accomplished guitar virtuosi-
ty, and Vinicio Capossela’s jazz and sah schoes.

Despite the growing surge in emerging original talent over the past few years, public acceptance has been slow to arrive, in part due to the lack of record company and media support.

This year, however, has seen the A&R departments of most major companies snapping up new talent or licensing acts from independent labels.

PROMOTIONAL support is gaining strength.

Polydor was at the forefront in July 1992 with Blackout label in May 1992. Black-

out’s managing director, Giuseppe Galimberti, says the sub-label was “a success.

Young members who have grown up in the industry believe

The record companies were immobile . . . we had to try something new.

new artists are coming to the fore. Creative and technical production standards are more internationalized in both sound and personality. Many A&R people are foreign, coming to Italy for the first time to record.”

Another factor motivating rec-

ord companies to try out the new has been the country’s economic crisis, which hit the record indus-

try hard last year and sent turn-

over down 11%. Carlo Martelli, promotions manager at BMI Italy in Rome, says, “The record compa-

nies were immobile. With the crisis hitting the industry, it was no longer possible to produce only soft melodic classic ballads. We had to change something.”

BMI recently has begun to reap the rewards of its early commitment to rapper Frankie Hi-E-

nergy MC. His slick acid-jazz rap song, “Libri Di Sangue” (Book Of Blood), lambastes Italy’s corrupt cul-

tural scene and his record remains on airplay. His first album, “Verba Man-

en,” has sold 50,000 copies so far, and hasn’t been easy getting the radio airplay for the more independent, inno-


Boy From Brazil. Percussionist Casinho Brown stamps his own signature on a deal with EMI-Odeon Brazil and Virgin France, who have co-signed the instrumentalist/composer. Brown, who has recorded more than 150 songs with Brazilian and international acts, will have his solo work released on Virgin France’s label in a group of an attempt to reach a wider international audience. With Brown are, left, Alberto Dunkel, EMI Brazil marketing director, and, right, Joao Augusto, A&R director EMI Brazil.
SGAE Takes Aim At Latin American Market
New Promo Also Taps U.S. Spanish Communities

BY HOWELL LLEWELLYN

MADRID—Spanish labels are to add their marketing muscle to a project run by Spain’s influential performing rights society SGAE, which aims to get more mileage out of Spanish-language music within its potential market of 300 million people.

Called Proyecto Latino, the plan aims to promote Spanish music in Spanish-speaking communities abroad, and at the same time to raise the profile of Latin music in Spain. It marks the first time that the industry organization AFYVE as a whole has joined in with SGAE’s efforts.

“Relations between the two groups have been improving steadily over the last 10 years, but as of April 1994 we’ve entered a new phase,” says SGAE VP Teddy Haurita, who has been working at SGAE for at least three years to increase the presence of Latin music in the world’s markets.

“I am delighted at the incorporation of AFYVE into SGAE’s broader aims, and our overall priority is to open up new markets,” Haurita says. “That first and foremost this will be a two-way process, to boost Spanish artists in Latin America and Spanish-speaking communities of the United States, and vice versa.”

The 40-label AFYVE has set up a committee, chaired by EMI Spain managing director Rafael Gil, to work with the 40,000-member SGAE, the world’s fifth-largest performing rights society.

“Latin America is experiencing a big leap forward in technology and in the maturity of its social fabric that will open up many opportunities for Proyecto Latino,” Gil predicts.

Haurita outlines the four main aims of SGAE’s second three-year plan, which will last until December 1996:

• To promote video clips, “as it is impossible to penetrate foreign markets without them”;

• To initiate a joint venture with the Spanish commerce ministry to set up a Spanish Music Export Office;

• To provide practical aid and promotion for Latin tours;

• To produce CD-ROMs with Latin music data for national sound archives.

AFYVE members have worked individually with SGAE before, but this is the first time SGAE and the industry as a whole have come together. EMI was involved in SGAE’s first major foreign program, at the 1991 New Music Seminar, and Sony Music and SGAE worked together to promote Rosario in Mexico this year.

Gil points out that until recently, Spain was an overall exporter to other Spanish-speaking countries. “But that has changed with acts such as Juan Luis Guerra, Jon Secada, and Gloria Estefan,” he says. “Don’t forget that we’re talking about a combined market of more than 300 million people—there’s a lot of potential.”

Gil reveals that Proyecto Latino will at first concentrate on five cities—Mexico City, Los Angeles, Rio de Janeiro, Madrid, and Buenos Aires. “One of our priorities is to give a public recognition to several Latin acts that have exerted a great influence over the years,” he adds. “One aim is to produce a Latino package of artists at industry festivals and other occasions.”

Ideas in the planning stage include promotion for current or prominent Latin American tours by Spanish acts such as Heroes del Silencio, Miguel Bose, La Union, Manolo Tura, Seguridad Social, and Rosario, with Latin American acts due for a push in Spain including Pablo Milanés, Fito Paez, Mercedes Sosa, and Caifanes.

Bautista concedes that “the Anglo-Saxon market functions extremely well, but our aim is to create the sensation among people who hear, say, Heroes del Silencio or Gloria Estefan, that there is a parallel and growing Latino market. Essentially, SGAE’s knowledge and AFYVE’s methods as a producer of records will combine to convey this message.”

The important thing is that the Latino world has an overwhelming amount of untapped and uncodified talent.”

At the same meeting, Sony president Massimo Conde announced an AFYVE/SGAE plan to promote the CD single in Spain in order to repeat the success the format has had in other European countries.

“In Spain, this format barely exists, and we want to generate a whole new market out of next-to-nothing,” says Conde, who is president of the CD single committee. “The CD single will help to develop and push local artists, and it’s also a cheaper way of launching new talents.”

He says the card-board-packed singles would all have the same price, would be heavily advertised in the music media and would “recreate the 80’s idea where kids can snap up a quick hit of music they like without having to buy the full-format CD.”

In 1993, 87,000 CD singles were sold in Spain, which has a population of 39 million. These figures compare poorly with the Dutch market, where 2.1 million units were sold within a population of 18 million.

NEW ITALIAN ACTS BREAK FREE FROM TRADITION

(Continued from page 52)

anything radically different.”

Recent reforms at Italy pubusher RAI closed down Stereorai, the only national network that had a reputation for playing the new music. Only the late-night rock show “Planet Rock” has been salvaged. John D. Dell, Music Programmer at Network 105, which promotes the compilation, says the station has always been keen on new music trends. “We became involved with the compilation because we liked the idea,” she says. “Every afternoon we feature a different artist from the CD, and we organized a mini-festival over four weeks, with a live concert broadcast each Monday evening featuring four of the bands each week.”

The concerts were recorded and shown on Italy’s music TV network, Videomusic, along with ads for the compilation.

The station’s listeners voted Alnamegretta a special listeners’ award among the concerts. The band’s manager, Massimo Della Pelle, also boss of the indie label Anagrama, says he has sold 30,000 copies of the band’s first album, “Anima.” Della Pelle says, “It has been waiting for a more intelligent alternative to the ‘Sanremo craze’ and the traditional ethno acts like Mau Mau, Frankie Hi-energy MC, and Alnamegretta, with their worldwide fusion of music and black rhythms. I am sure are bound for bigger results.”
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BILLBOARD APRIL 30, 1994

International

U.K. Bands Need To Get Back
The Fabs' Adventurous Spirit

GET BACK: “We're gonna be too big for Hamburg. We're gonna be too big for Liverpool. We're gonna be too big for our own bloody good!” declares a young John Lennon (actor Ian Hart) to mate Stuart Sutcliffe (Stephen Dorff) in “Back Beat,” the visually richly recurrent Beatles’ scuffling days in the strip clubs of Hamburg's Reeperbahn.

Several degrees hotter than, say, Bourbon Street in New Orleans, yet less nasty than parts of New York’s Times Square, the neon-laced Reeperbahn still glows as brightly as it did when the would-be Beatles joined a flow of young British rockers in the early '60s, fresh off the docks by the River Elbe, learning what it takes to make it in rock ‘n’ roll.

A plaque on the wall of the Groove Freihof mark the locale of the old Star Club, where the Beatles performed sporadically, across the street from a church, and the Top Ten Club, another Beatles landmark, still stands at 136 Reeperbahn.

But what rock fans might well mourn is the loss of the spirit among young British bands that once sent them—without label deals, tour support, or promo budgets—across to the Continent to play five or six a night, if that’s what it took to break outside the U.K. How many up-and-coming British groups today could handle the heat of a place like Hamburg, and emerge as well-for-gered and ready for fame?

WALTHAMSTOW TO THE WORLD: The British band East 17 has logged seven weeks atop the Australian singles chart with “It’s Alright,” from its London Records debut album “Walthamstow.” Consider it further proof, along with the success of East 17 and Take That in Germany (Billboard, April 23), of the international appeal of new British acts who play pop without apology.

“You do go out there with an expectation that people are going to love us or hate us,” says songwriter Tony Mortimer, calling after an East 17 concert in Japan, “But to succeed around the world, you’ve got to have something solid.”

NATIVE AMERICAN ABBROAD: As his new Rykodisc album “Johnny Dumas & Me” garners critical praise in the U.S., John Trudell, the poet, singer, actor, and activist, also has been gaining considerable attention in European markets, where his music has been well-covered in national press, and in the midst of a month-long UK tour in support of his upcoming release, the single “My Life” with Chrysalis France for the Benelux markets, and with Sony for Japan and New Zealand. ... Signed on a visit to R2C Records in the U.K., the Strawberries of Blackburn, Trudell’s band, has been invited to the "Big Brother" U.K. as well, including a session with Andy Kershaw on BBC Radio One and a live performance on Greater London Radio.

ADVENTUROUS rock songwriting, set against New Zealander Dionne Swann’s distinctive voice—sometimes ethereal, sometimes intense—marks the debut album “Lil” from the Julie Delphi on London’s Timbuktu Records. Signed by Timbuktu chief Peter Bond (who previously had worked for Sony Music as regional senior VP for Australia and Asia), the Julie Delphi now calls London home and is in the midst of a month-long U.K. tour in support of her attention-grabbing disc, Timbuktu recently closed its year with the signing of Chrysalis France for the Benelux markets, and with Sony for Japan and New Zealand. ... Signed on a visit to R2C Records in the U.K., the Strawberries of Blackburn, Trudell’s band, has been invited to the "Big Brother" U.K. as well, including a session with Andy Kershaw on BBC Radio One and a live performance on Greater London Radio.

ITALIAN TRADE FAIR Revival in Doubt

MILAN—Plans to revive a national annual trade fair, the International Trade Fair in Italy, were received a setback when organizers of Discopero failed to gain local authority backing. Discopero, planned for May 5-9 in the coastal city of Genoa, but will now go ahead in Milan between May 12-15 at the city’s Forum Mi- lanese venue.

Organizers say the Milan setting will be more convenient for the country’s record industry because the city is the hub of the major and indie music business.

Discopero last took place in 1979 and is run by a consortium of record companies, publishers, retailers, distributors, and media, with showcases planned for venues around the city.

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Some of the 100 companies who have already confirmed participation for IMM’94

TOUCH MUSIC (Singapore) BMG (Hong Kong & Australia) EDEL (Germany)
PONY CANYON (Singapore) BMG (Hong Kong & Australia) EDEL (Germany)
PONY CANYON (Singapore) BMG (Hong Kong & Australia) EDEL (Germany)

Get Back's "Adventurous" spirit - controversial, but entertaining, is as close as it gets in a musical context to the reality of life for many young fans of the Beatles. The film, directed by Peter Travers, captures the energy and enthusiasm of the Beatles during their early days in Hamburg, where they played in crowded clubs with other British bands like the Quarrymen and the Rolling Stones. The film also highlights the struggles and successes of the early career of John Lennon, who would later become one of the most iconic figures in rock and roll. Overall, "Get Back" offers a fascinating glimpse into the music industry of the late 1950s and early 1960s, and the impact that the Beatles had on it. 
Aussie Rock Foundation Touts Melbourne As Music Biz Center

[BY CHRISTIE EUZEE]

MELBOURNE—Can Australia's cultural center, Melbourne, play host to a MIDEM-type event for the Asia-Pacific region? The Victorian Rock Foundation thinks so. This organization, which is partly government-funded and assists the Australian music industry through seminars, workshops, exhibitions, and publications, is planning to expand its annual Melbourne Music Festival into an international forum. The festival is a national mix of band showcases, concert series, seminars, song competitions, and workshops run during two weeks every February.

Foundation executives say that this will also become a meeting place where industry professionals from North America and Europe can network and make deals with counterparts from neighboring regions while checking out Australian potential. "The world of music is indeed being sotted by the Asian-Pacific region as the new frontier," says VRF CEO Dohe Newton. "The infrastructure is already here in Australia. The Australian industry...is a dynamic one with strong international links. That we are English-speaking means there are no cultural or language barriers...and we have the facilities to hold a giant convention along the lines of MIDEM..." The VRF has approached the Victorian state government with an approach to rewrite the waterfront contract tied to Melbourne's business and hospitality center center. It has been an eagerly sought-after real estate.

The Australian music industry's media, record, and publishing concerns are centered in Sydney, but Melbourne holds the reputation as the country's most culturally and nightlife-oriented city. Australian acts that have found mainstream success in North America—such as Crowded House, Men At Work, the Little River Band, Olivia Newton-John, Weddings Parties Anything, and Helen Reddy—have haled from the southern city.

Newton's concept is to create a huge commercial district where the entertainment industry as a whole can set up offices and production areas. There are plans for a permanent exhibition and at least one small theater for seminars, lectures, and rocku-

(Continued on page 66)

Carrere Music Aiming Beyond Singles

[BY PHILIPPE CROOC]

PARIS—New Carrere Music managing director Michael Wijnen aims to revamp the label's image to get away from its singles-oriented history.

Earlier this year, Wijnen replaced Yvan Talleb as managing director of the Warner France affiliate (Billboard, Feb. 12). Wijnen was formerly with PolyGram for six years as director of international artist development and exports, and was responsible for building the international career of Mary Kante.

Wijnen left PolyGram to work as an A&R manager for FNAC Music, where he signed Miek DeVeille to a worldwide contract. From 1989 until February of this year, he was marketing director for international product at WEA France.

Says Wijnen, "This background has given me a good foundation for the job with Carrere...which is in a new stage of development. Following the Claude Carrere period, with major acts like Claude Francois, and the Yvan Talleb Frank Langolf era, with artists like Yannick Noah, I now have the vision of, on the one hand, intensifying the exploitation of artist's whose talent has built the label's reputation, and, on the other, of developing new artists for a long-term career," he says.

"I am not in the business of 'one-shot' successes," Wijnen adds. "Car-

re may once have been a company where 70% of its revenue came from singles sales, but that is no longer the case. We are looking to build a roster of artists with durable talent and staying power, such as Mano Solo, who sold 16,000 albums within two months of release."

Wijnen refuses to deny speculation that Carrere is about to be renamed EastWest, like many other companies Warner Music has acquired—such as the former Teldex in Germany. Wijnen says, "This is not important—what is important is to create a record company where the artists feel supported and understood. The rest is just politics.

newsline...

AUSTRIA'S RECORD market was up 22.7% in 1993, one of the highest increases in Europe, according to IFPI members that represent 87% of the market. Value of sales was 851.7 million at the retail level. CD singles sales were up 102% in units, to 2.29 million. Total album units sold were 14.3 million, with CDs representing 79% of all album sales.

ELEKTRA ENTERTAINMENT is to shutter its U.K. offices, with the loss of five jobs at the Warner Music HQ in London, including senior VP Anne Roseberry. Elektra Chairman Bob Krasnow says, "We want to redeploy our A&R strategies in the U.S."

MTV EUROPE is to present an annual European music awards show, the first of which will be held Nov. 24 in Berlin. Format details have not been finalized, but MTVV director of programming Bart Robinson calls it "a spectacular surprise" over the coming months. Finalists will be selected by an academy of European music industry professionals. Meanwhile, MTVV managing director Bill Roedy has been upped to president of MTV Networks Europe.

CHINA RECORDS has struck a deal to market Beyond Records, the Birmingham, England-based atmospheric music label run by Mike Barnett and Magda Parkyn. China also will fund a new label, with Barnett as A&R consultant. The resultant recordings will go through Warner Music International in the U.K. due to China's licensing deal with the major.

MUSIC IN GLASGOW is to receive a 134,000-pound ($200,000) boost this year after a hosting this year's Sound City extravagana April 4-9. The money from the Glasgow City Council will be spent on a development fund for local music businesses, live events, community projects, and education.

TURKISH CASSETTE duplicator RAKS Elektronik is establishing a factory in Dessau in eastern Germany. RAKS says the plant, called Dessauer Magnetwerk, will have a yearly capacity of 60 million and intends to capitalize on growth in Eastern Europe, to which it already exports from its Turkish plant.

DIGITAL MUSIC SERVICE Music Choice Europe is negotiating with satellite broadcaster BSkyB in the U.K. for transmission of its service, beginning in early 1996. The Warner and Sony-backed venture claims that this will give it a potential subscription base of 20 million homes.
S. Korean Conglomerates Move In On Record Biz

BY BYUNG HOO SUH

SEOUL—Move of South Korea's leading business conglomerates, known as Chaebols, are muscling their way into the local record business. Until now, that business was the preserve of medium-size and small companies. Other conglomerates are joining Western music retailers to open stores here.

In addition to Samsung and Hyundai, the Chaebols moving into music include Daewoo, Lucky-Goldstar, and Suhahn Media. All are attracted to a market that is worth $50 million at retail.

Samsung's rush is the most aggressive. With four separate affiliate companies, it has launched an equal number of record labels: Orange, Nexa, Drumbox, and Starman. They are operating in all audio/video software configurations, including laserdisc.

Hyundai, which has produced a CD-sized mini laserdisc and player (called "CD Vision"), acquired an independent label, Hynude. Doosan has made its music debut via Oricom.

Sunkyung SKC, the CD production leader in South Korea, has consolidated its two recording offshoots into one, Now Production. Daewoo has set up Suhahn Media to produce records.

Lucky-Goldstar leads pop music production on CD-I, while Suhahn Media, a worldwide cassette supplier, is reportedly preparing to invest $25 million in the new-media music business.

One of South Korea's largest textbook publishers, YJ Group, has also joined the Chaebols' rush into music by setting up Yongjin Entertainment Group. Its initial ventures include South Korea's first full-fledged music and entertainment trade magazine, Seoul Hitline.

U.S. retailer Tower Records is thought to have signed a joint venture (Continued on page 66)

Billboard Spotlights Production People

There's a tremendous challenge that faces the production people who take music and video product to its final stages and to retail. In Billboard's June 25 issue, we salute these unsung heroes who play a vital role in the home entertainment business. It will include a collection of "war stories" by top production executives in the industry. Coverage will also include a preview of the upcoming Replitech convention.

This first-time special will be a must-read for duplicators, replicators, packaging companies, pre-press houses, and printers, as well as all suppliers for these companies.

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Prince Looks To East Indies, Opens U.K. Shop

Prince's seemingly single-handed revival of the world's independent record sector is gaining steam, with two companies in the Far East due to release his single "The Most Beautiful Girl In The World."

The symbol man also is opening a record store under the New Power Generation name in one of London's trendiest areas.

Singapore's Form Private Ltd. has confirmed that it is releasing the single in certain Southeast Asian territories, while hot Japanese dance indie Aves Trax has secured the rights for Japan.

Form sublicensed the repertoire from Germany's edel company, which has worldwide rights to the Prince single outside the U.S. and South America. Form also has the rights to release the single and an EP (featuring nine or 10 different versions of the song) in eight Asian markets: Singapore, Malaysia, Indonesia, the Philippines, Thailand, South Korea, Hong Kong, and Taiwan.

"There will be seven or eight tracks on the U.S. edition of the EP," says Alan Tan, Form label manager, "but we insisted on having nine or 10 on the Asian release to discourage parallel imports. Some of the inner-sleeve artwork will also be different, with extra photographs, and it will come with a booklet."

Form began 15 years ago, mainly handling Chinese pop repertoire and Disney educational product. Two years ago, the company moved into Western pop with the Breezers and This Perfect Day, licensed from U.K. labels 4AD and Snap, respectively.

In Europe, edel and its licensees are releasing a seven-track EP, "The Beautiful Experience," including remixes of "The Most Beautiful Girl." It will retail for the equivalent of $12 to $14 in Europe. French- and Spanish-language versions of the single also are planned. After this release, it is expected that Prince's releases will revert to Paisley Park/ Warner Bros.

Prince also is venturing into retail, opening a two-floor site in London's Camden Lock, the equivalent of New York's Greenwich Village and a popular destination for younger tourists, who shop the weekend markets there.

The store will be modeled on the existing store opened last year in Minneapolis and will sell records by Prince and artists associated with his labels, as well as merchandise, memorabilia, and specially made items such as jewelry, glassware, candles, and perfumes.

This story was prepared by Philip Cheok in Singapore, Steve McClure in Tokyo, and Dominic Pride in London.
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$275 Full Registration After May 6th and Walk up
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2 WITHOUT YOU MARIAH CAREY Columbia
3 DOOP DOOP cucumber
4 WHO'S TALKING' DR ALBAN CHEMIN
5 THE SIGN AGE OF BASIL MEKAN-MEKAN
6 EVERYTHING CHANGES TAKEN BY MCA
7 IT'S ALRIGHT EAST 17 Universal
8 LITTLE BEAUTIFUL GIRL FROM THE WORLD Prince
9 SLEEPING IN MY CAR ROXETTE
10 MOVE ON BABY CAPPELLA XL
11 NEW NEW
12 PINK FLOYD THE DIVISION BELL MCA
13 MARIAH CAREY MUSIC BOX Columbia
14 SOUNDTRACK PHILADELPHIA MEKAN-MEKAN
15 BRYAN ADAMS SO FAR SO GOOD
16 NEW
17 THE徑 MIND OF MONZOS DEL MONTESSIDO DE RIDA LEES MEJIA-GRAS GORDO
18 I LIKE TO MOVE IT REEL 2 REAL FEA. MAD STREET MIX
19 DOOP
20 NEW DON'T TURN AROUND AGE OF BASIL MEKAN
21 NEW JE DANSE LE MIA IAM BEARBEI
22 16 GET A WAY MAX MIX 1
23 14 PINK FLOYD THE DIVISION BELL MCA
24 12 MARIAH CAREY MUSIC BOX Columbia
25 10 SOUNDTRACK PHILADELPHIA MEKAN-MEKAN
26 8 BRYAN ADAMS SO FAR SO GOOD
27 6 NEW
28 4 THE SIGN AGE OF BASIL MEKAN-MEKAN
29 2 WITHOUT YOU MARIAH CAREY Columbia
30 1 THE STREET OF PHILADELPHIA BRUCE SPRINGSTEEN/EMI

NORWAY
WEEK
THIS WEEK
SINGLES
1 STREETS OF PHILADELPHIA BRUCE SPRINGSTEEN/EMI
2 RETURN TO INNOCENCE ENigma VIRGIN
3 WITHOUT YOU MARIAH CAREY Columbia
4 WHO'S TALKING' DR ALBAN CHEMIN
5 THE SIGN AGE OF BASIL MEKAN-MEKAN
6 EVERYTHING CHANGES TAKEN BY MCA
7 IT'S ALRIGHT EAST 17 Universal
8 NEW NEW
9 SLEEPING IN MY CAR ROXETTE
10 MOVE ON BABY CAPPELLA XL
11 PINK FLOYD THE DIVISION BELL MCA
12 MARIAH CAREY MUSIC BOX Columbia
13 SOUNDTRACK PHILADELPHIA MEKAN-MEKAN
14 BRYAN ADAMS SO FAR SO GOOD
15 LAURA PAUSINI LAURA OZWORLD
16 PRIMAL SCREAM ONE OUT DON'T GIVE UP
17 BRIJICK OUBIT MORPHIC ORCHESTRA
18 NEW NEW
19 MARVIN GAYE THE VERY BEST OF MARVIN
20 NEW MARVIN GAYE THE VERY BEST OF MARVIN

BELGIUM
WEEK
THIS WEEK
SINGLES
1 WITHOUT YOU MARIAH CAREY Columbia
2 THE STREET OF PHILADELPHIA BRUCE SPRINGSTEEN/EMI
3 TAKE MY LOVE GOOD SHAPE OZWORLD
4 MOVE ON BABY CAPPELLA XL
5 LAURA PAUSINI LAURA OZWORLD
6 THIS IS ALRIGHT EAST 17 Universal
7 NEW NEW
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SWITZERLAND
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SINGLES
1 WITHOUT YOU MARIAH CAREY Columbia
2 THE STREET OF PHILADELPHIA BRUCE SPRINGSTEEN/EMI
3 OCEANIME OCEANIME
4 IT'S ALRIGHT EAST 17 Universal
5 ALL FOR LOVE BRYAN ADAMS/MARSHAL STEWART/STUDIO 69
6 MOVE ON BABY CAPPELLA XL
7 SLEEPING IN MY CAR ROXETTE
8 NEW NEW
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DENMARK
WEEK
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SINGLES
1 LOOK WHO'S TALKING' DR ALBAN BMG/RCA
2 ALL FOR LOVE BRYAN ADAMS/HOCH STEWART/STUDIO 69
3 THE MOST BEAUTIFUL GIRL IN THE WORLD WHAM
4 OCEANIME OCEANIME
5 SLEEPING IN MY CAR ROXETTE
6 THE STREET OF PHILADELPHIA BRUCE SPRINGSTEEN/EMI
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15 NEW NEW

SWEDEN
WEEK
THIS WEEK
SINGLES
1 PINK FLOYD THE DIVISION BELLMERA
2 DISSY MIZZ LEZY DISSY MIZZ LUX
3 ALANIS MORISSETTE ILL GROOVES
4 MARIAH CAREY MUSIC BOX Columbia
5 ROXETTE CRASH CRASH BANG BANG
6 MOVE ON BABY CAPPELLA XL
7 NEW NEW
8 NEW NEW
9 NEW NEW
10 NEW NEW
11 NEW NEW
12 NEW NEW
13 NEW NEW
14 NEW NEW
15 NEW NEW

ITALY
WEEK
THIS WEEK
SINGLES
1 PINK FLOYD THE DIVISION BELLMERA
2 DISSY MIZZ LEZY DISSY MIZZ LUX
3 ALANIS MORISSETTE ILL GROOVES
4 MARIAH CAREY MUSIC BOX Columbia
5 ROXETTE CRASH CRASH BANG BANG
6 MOVE ON BABY CAPPELLA XL
7 NEW NEW
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GLOBAL MUSIC NEWS
THE LATEST MUSIC NEWS FROM AROUND THE PLANET
EDITED BY DAVID SINCLAIR

NORWAY: A new band called Brothers debuted late last year with an energetic, rap-metal version of the AC/DC classic "Back In Black," selling an impressive 10,000 copies so far. Now Brothers' first album has been released on Vertigo (through PolyGram) throughout Scandinavia and Germany. The album's title, "Two For The Price Of One," is apt since Taiwo and Keibride Karens are not only brothers, but identical twins, from the same Congo village. The album is a collection of new songs from the band's debut sessions, when they were growing up: numbers like the Osmorolds' "Crazy Horses," the Arrows' "I Love Rock 'N Roll," Queen's "We Will Rock You," Brothers Johnson's "Get The Funk Out Ma Face," and Jimi Hendrix's "Purple Haze." With invaluable contributions throughout, from Scandinavians to Norwegian and metal outfit Clawfinger (Billboard, March 5), the songs are given a funk/metal hip-hop treatment that lends the album its distinctive sound. The Karens brothers are songwriterly themselves, but the entire album is taken up by other people's material. They'll be taken seriously when the time comes to release their own songs! "We have worried about it," Taiwo Karens admits, explaining that the album was made as quickly as possible to follow up the success of "Back In Black." "We see this as step one. We believe that our own songs will be well-received when the time comes.

JAPAN: Okinawan female chorus group the Nenes (pronounced nay nays) recently completed a noteworthy recording session, working with British group Midnight City's lead singer Ky Coopee, David Lindsey, and David Hidalgo (of Los Lobos), and drummer Jim Keltner. The resulting album, to be released this spring by Kult Records, will include both Okinawan songs and covers of some non-Japanese material. Coopee's involvement with Okinawan music dates back to 1980, when he guested on Shoeki-chi Kina and Champplows's classic album "Blood Line." Ironically, for many Japanese music fans, Coopee's interest in Okinawan music was the seal of approval, leading indirectly to the worldwide attention enjoyed by such groups as Shang Shang Typhoon, whose music incorporates Okinawan influences. STEVE McCLURE

INDIA: U.K.: India's emerging movie soundtrack singer, Bombay-based Kumar Sanu, brings a spicy explosion to an emerging Hindi dance trend in the U.K. with his new album "Catch The Rhythms" (Rhythm Squad Records). Backed by the Dutch-based, 15-piece Asian band Temptation Sound Machine, he delivers 10 infectiously rhythmic songs, including Hindi-language covers of Maxi Priest's "Close To You," Wham!'s "Last Christmas," and others. Originally released in the U.K./Afro-Caribbean Carnival anthem "Feeling Hot Hot Hot" by Arrow, Rhythm Squad Records, headed by Ramesh Kansara, is one of a growing number of U.K.-based Asian labels aiming their product at mainstream markets. "Catch The Rhythms" is typically well-produced and packed, and the company has invested in promotional merchandise. Kansara says that this policy signals a break with the tradition of Asian labels aiming low-priced and unsophisticated product at their own communities only. "I want Rhythm Squad releases to be heard by a wider audience," he says, "but you can't expect a High Street megastore to stock them if they look cheap and nasty." Rhythm King is handling its own distribution for "Catch The Rhythms" in the U.S., Canada, and the Far East, while a licensing deal is being finalized for release of the album in India. Kansara points out that his label intends to steer clear of bhajans, the genre of Asian-rooted dance music making waves in the U.K. (Global Pulse, April 19). He stresses that, while bhajans is sung in Punjabi and is driven traditional Indian druh drum rhythms, Sanu's album is so different it might almost be described as Hindi-language soul music. Some of Rhythm Squad's other new signings may have a harder edge, he says, but all will sing in Hindi without the presence of the bhajan dhol.

DAVID STANSFIELD

JAMAICA: After a near-fatal motorcycle accident earlier this year, Sony/Chace act Tiger was critically injured and barely survived the hospital that month. The innovative dancehall artist, known for his comedic flair as well as his impressive talent, confirmed that he is getting stronger every day. Tiger's irreverent spirit is well-known in music circles here. The pint-sized performer has survived several serious bouts of drug addiction, leading to speculation that, like his fellow namesake, the DJ has been酒吧 with several lives. Best known for his hits "No War," "When," and "Run Back To Me," Tiger's current album is "Claws Of The Cat." MAURICE MEREDITH

SPAIN: The high command of this country's singer/songwriter/bride joined the Minister of Culture, Carmen Alborech, at a record/bookshop get-together in Madrid to celebrate the 30-year-old career of Catalan performer Joan Manuel Serrat. Among those who joined the round-table discussion on the life and work of Serrat (who attended, looking very happy), were fellow singer/songwriters Mike Rivas, Raúl de la Fuente, and Víctor Manuel. The talk was presented by David Gavela, the director of the country's biggest radio network, Cadena SER, who said that: "music is the most effective tool for education. Its values are solidary, liberty, and democracy." Looking at Alborech, he said that in any other country Serrat would have been awarded the Legion of Honor. The 64-year-old minister reasoned that if Serrat's music reflected "love, justice, and 40 years is an essential reference point, before joking, "He does not have the Legion of Honor because he is too young." HOWELL LEEWELYN

BILLBOARD APRIL 30, 1994
www.americanradiohistory.com 59
PRAIRIE OYSTER

**TERMINAL—While Prairie Oyster's recently released BMG/Arista country album "Only One Moon" almost certainly will become a Canadian best-seller, the fate of the band remains uncertain in the United States.

"We don't have an immediate pickup in the States from BMO affiliate companies RCA, Arista, and BNA," says the group's manager, Alan Kates, head of AMK Management, "but the band has tremendous respect in the Nashville community, and Tim DuBois (president of Arista Records Nashville) has been very responsible for making this record.

Prairie Oyster, the June Award winners, are top country group of 1986, 1987, and 1992, was given U.S. releases of its two previous albums, 1990's "Different Kind Of Fire" and 1991's "Everybody Knows," by RCA; however, limited sales response led to the band being dropped.

According to SoundScan, American sales for "Different Kind Of Fire" stand at 13,000 units since January 1991, while the sales tracking service began. Kates says the album has actually sold 70,000 units in the U.S. and 47,000 units in Canada. He also says that "Everybody Knows" has sold 120,000 units in Canada, while SoundScan figures indicate U.S. sales of 32,000 units.

Prairie Oyster's domestic sales success is particularly notable because, while Canadian country radio gives substantial airplay to domestic country, sales here tend to be overwhelmingly favor American country artists. Along with Michelle Wright and Charlie Major (both BMO Canada acts), as well as Ian Tyson, folk-styled Rita MacNeil, and the Rankin Family, Prairie Oyster is one of the few Canadian country acts able to sell big numbers.

"What happened with RCA was a shock and a setback," says Bob Jamieson, president/GM of BMO Music Canada. "But there are now opportunities to place this new record with a label that will take the group to at least the same level we have in Canada, platinum-plus. We're going to shop it to our [BMO] family first, and then if [there is no resulting deal] we'll take it outside. But we're going to it, together with the band."

While "Different Kind Of Fire" failed to catch on in the U.S., the album, boosted by six Canadian chart singles, contributed to Prairie Oyster becoming a major concert draw in Canada. "We've never played so much, ever," says the band's singer, Russell DeCarle. "But this band originally came together playing and jamming in clubs, and that's still an element we enjoy.

This year marks the 20th anniversary of the Toronto-based band. An earlier lineup performed together from 1974 to 1978. "It took us years to get around to recording," says DeCarle. "We got shamed into recording our first single ["Jackpoint Johnny"] on Nashville-based 16th Avenue Records in 1984. If it hadn't been for [then-CFMG music director] Garry O'Brien and [then-CFMG PD] Greg Slaight, we may never have recorded."

DeCarle, a classic honky-tonk belter, is the focal point of Prairie Oyster, superb backup is provided by guitarist Keith Glass, keyboardist Joan Besen, drummer Bruce Moffet, pedal steel player Dennis Delorme, and John P. Allen on fiddle, mandolin, and acoustic guitar.

Produced by Steve Fishell and band members, "Only One Moon" was recorded at Treasure Isle Recorders, Champagne Studios, and The Money Pit in Nashville, and at Sounds Interchange and Reaction Sound here. The album features a mix of traditional country, rockabilly, blues, and even Cajun.

It was manager Kates who suggested ex-Hot Band member Fishell as producer. Kates had met Nashville-based Fishell, who has previously recorded the Mavericks and Radney Foster, last year while scouting for a producer for his client Charlie Major.

"We hooked up with Steve because he's a band guy," says DeCarle. "A lot of [country] producers are afraid of bands. They often want to take a solo artist and use their own stable of session people."

DeCarle also admits that a number of industry figures have tried to lure him into the lucrative solo career. "Some people have been quite frank about that," he says. "I can see me doing some solo projects down the road, but, quite honestly, I feel we're really just scratching the surface, and there's a lot of work unfinished."

With the exception of several well-chosen covers, including songs penned by Alan Jackson, Pam Tillis, and Lucinda Williams, the new album features all originals, with Glass getting the lion's share of credits with five titles. Among the exceptional tracks are Glass' "Louise," and "Don't Cry Little Angel," DeCarle's moody "Such A Lonely Time," and what is considered the album's highlight, "Black-Eyed Susan," a seething indictment of marital abuse, which Besen co-wrote with veteran Newfoundland songwriter Ron Hynes.

DeCarle claims that Besen didn't push "Black-Eyed Susan" to the band. "I don't think she initially heard 'Black-Eyed Susan' as a Prairie Oyster song," he says. "I took the demo home of her singing and playing piano, and thought it was wonderful. One night Keith was at my house, and we played it with acoustic guitars and realized it'd be a real nice song to do with a real acoustic treatment. I think it gives it a different slant with a gruy singing it."

Of his role songwriting credit, the leadoff single "Such A Lonely One," DeCarle says, "I had that song for a year but didn't have the nerve to play it for anyone. I finally played it for Keith, and he loved it."

According to BMO Canada manager of national video and country radio promotion Ken Brain, Canadian country radio has quickly embraced the song. "It's probably the fastest-moving single I've ever seen," he says. "To move up the [Canadian trade The Record] chart that fast, No. 1 after four weeks, is pretty amazing."

Despite such a positive indicator, Kates knows that Canadian success is no guarantee of breaking through in the U.S. Wright is the first Canadian country artist since Anne Murray in the late '60s to break through it there. Furthermore, he knows that a Canadian group can only tour Canada so many times per year before risking over-exposure.

"We've been able to get ourselves out to a lot more people—not just playing [major markets like] Calgary and Edmonton—but how many times can you go back to Calgary?"

**CONGLEMORATES**

(Continued from page 956)

deal with a local firm, which declines to reveal its identity until gaining final government approval. Last month, Virgin Retail announced its alignment with Suhain Media to form Suhain Virgin Megastores Korea, a 50-50 venture (Billboard, March 12). The medium-size and small music businesses are voicing some complaints about the conglomerates' inroads. However, the wider industry view is that little will halt their advance.

**MELBOURNE TOUTED AS MUSIC BIZ CENTER**

(Continued from page 56)

mentaries. The area may become a theater and nightclub strip in the evening.

The strategy to expand the Melbourne Music Festival into an international event was already implemented during this year's festivities. Links with the Canadian music industry, via Vancouver's Music West International Music Conference and Exhibition Festival, are being developed. Festival director Maureen Jack and program manager Laurie Mercer were invited to conduct seminars on promoting acts and securing record company interest in North America. At the Music West festival next month, Australian guitarist Tommy Emmanuel, chartmakers Things Of Stone And Wood, indie guitar band Ripic, and traditional folk act Celtic City Sons will be spotlighted, and the dozen-plus Australian executives who will be on hand will speak on panels associated with Asian and Australian scopes.

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WEA Remains Leading U.S. Distrib But Sony's Big Move Closes Gap

Uni Is Tops In Country Field; BMG Leads R&B

BY ED CHRISTMAN

NEW YORK—WEA held onto its lead as the top U.S. music distributor in the first quarter, but No. 2 Sony Music Distribution moved dramatically to close the market-share gap. WEA withheld a surge by WEA to remain the top country distributor, while BMG scored the top spot in R&B distribution.

The market-share standings are being reported by Billboard using only SoundScan data. SoundScan collects point-of-sale information on all music formats and configurations sold at retail and rack accounts that make up 70% of the U.S. retail marketplace, then projects sales for the entire U.S. marketplace. The total-market information in this story includes all sales regardless of configuration or musical format (and is not geared to just The Billboard 200). The market share for country and R&B consists of data collected by SoundScan exclusively for those album charts.

In the future, Billboard will be publishing market-share data on a quarterly basis. Full-year market-share will appear each January, for reference purposes, a chart of 1992 and 1993 distribution market shares appears with this feature.

For the total market, WEA finished the most recent quarter with a 27.04% share, down about two percentage points from the 22.9% that captured in the first quarter of last year. Sony enjoyed a strong percentage gain during the first quarter this year vs. last year, finishing with a 17.15% share. Last year, the two distributors were separated by a little more than 7 percentage points in the first quarter; this year narrowed the gap to 6.91 points. For the full year 1992, the gap was 4.4 percentage points, while in 1991, WEA had a 6.9% point lead over Sony.

WEA's latest dip follows a sharper decline in marketplace dominance that it suffered in previous years, when independent labels it distributed, such as Island, Geffen, and Virgin, changed ownership and moved to new distributors.

A president Dave Mount says that WEA's performance during the quarter started slow, but culminated in a big March. "March was a record March for us in sales volume," he says. For the quarter, John Michael Montgomery's Atlantic album "Kissin' It Up" generated huge sales for WEA. Other albums that contributed strongly to WEA's performance were the "Above The Rim" soundtrack, and donations from the "Far Beyond Driving," Nine Inch Nails' "The Downward Spiral," Toni & Ten's "Under The Pink," and Mavers's "VandaL & P.

Mount says WEA executives project a strong second quarter. "We expect to be well above last year," he says, "even though historically [the second quarter] is the softest quarter of the year." Among the artists releasing albums that should lead the charge for WEA's second quarter are Randy Travis, Keith Sweat, Stone Temple Pilots, the Pretenders, Seal, Travis Tritt, Huey Lewis & the News, Bono, Juan Jetti, Al Di Lario, Stevie Nicks, Engra, Primal Scream, El Dehere, and Sir Mix-A-Lot, as well as the "Maverick" soundtrack.

Paul Smith, Sony Music Distribution president, says he too was pleased with his company's performance during the first quarter. "We had the music and, of course, the greatest label and distribution flow in our history," he says. The quarter was the last in Sony's fiscal year, which was the company's biggest ever, for the fiscal year ending March 31.

"And we are starting out this year with Pink Floyd, so the momentum continues," he adds. Among the albums that performed well for Sony during the last quarter were Mariah Carey's "Music Box," Pearl Jam's "Vs.," Celine Dion's "The Colour Of My Love," Alice In Chains' "Jar Of Flies," and the "Philadelphia" soundtrack.

Moreover, Smith points out that this is the last album to be released before the company's" year market share, which will be determined by SoundScan's market share totals for the quarter ending March 31.

Among the albums that should lead the charge for Sony's second quarter are Byrds' "America's Best," Genesis' "We Will Rock You," and the "Soundtrack Of America" compilation.
Retail

Carter’s One-Stop Purchase Keeps Regional Flame Burning

ANYBODY WHO HAS been following music retailing and wholesaling over the last few years knows that consolidation is now the name of the game. While consolidation does provide some advantages, most label and distribution executives tend to depress themselves by focusing on the negatives. Consolidation, they complain, eliminates regional chains, which tend to be more sympathetic to developing artists and are integral to micro-marketing efforts. Consequently, any time a group of label and distribution executives get together, don’t be surprised if you hear them blame the fate of regional chains and list the ones that have been gobbed up recently.

But there is some good news going on at the regional chain level. In Atlanta, One-Stop Record House recently was sold to an entrepreneur, Ale Carter, who wants to expand the business.

One-Stop Record House has two arms: a retail division that operates 13 stores under the Peppermints logo, and, as the company name denotes, a one-stop operation. Terms of the deal were not disclosed (Billboard, April 23).

In assuming ownership of the company, one of the first things Carter says he did is change its name to One-Stop Music House. That change indicates the story Carter likely will employ as he moves forward. He kept the foundation of the company name, but modernized it.

In deciding to buy One-Stop Music House, Carter says he saw “a firm with a lot of potential.” But he points out that the company has been in existence for 25 years, which “certainly demonstrates staying power.” Indeed, he adds that the company’s potential, coupled with its strong foundation, was one of the main things that induced him to acquire the business.

Carter says he will build on that foundation, not change it. For example, other than bringing in Bill Daniels, a business associate who will assume the title of senior VP and controller, he doesn’t anticipate making staf changes. But he is moving forward aggressively on upgrading systems, tying in an already installed point-of-sale system with a new overall management system.

While that’s getting done, Carter and Daniels also will be concentrating on expanding the music business.

Carter will help along the way. Two of the three previous owners, Hugh and Carol West, will stay on as consultants, while Ron Freeman is retiring. Hugh West has a three-year agreement with a sliding time commitment, Carter reports.

Carter says he had “a very good relationship with the owners—who were concerned about what would happen to the company, even though they wouldn’t be here. They wanted to find the right buyer.”

Carter, who has a Harvard MBA, has a retail and entertainment background. For the last two years, he has been vice chairman at N.D.I. Video Inc., a Bloombuster franchisee that owns 23 stores. Previous to that, his employment history includes jobs with the Disney channel and Home Box Office.

Carter says he bought a music retailer and wholesaler because he “enjoys the entertainment business. I enjoy the product, the people, and the growth.” He says the company will continue to grow. He is all aware that many changes are going on now, and as a result there will be many opportunities. “I am not sure what those opportunities will be; I am not that smart, but I plan on taking advantage of however many opportunities there are.”

After strengthening the company’s systems and identifying its business model, Carter says his goal is to grow. There are opportunities in the one-stop business, thanks to the demise of a number of Atlanta-based wholesalers over the last few years, Carter notes. Some of the fall-out has been caused by intense price competition, a practice that Carter says he will not engage in. While new competitors have moved into the Atlanta market, Carter says One-Stop can hold its own.

On the retail side, he says, “We have to become a bigger chain.”

Currently, the Peppermints chain consists of 13 stores, averaging about 2,000 square feet and mainly located in large regional malls in Georgia, North Carolina, Georgia, Alabama, Louisiana, and Mississippi. While mall chains are moving to take larger spaces, Carter says he doesn’t know if that is the way he wants Peppermints to go. “At this stage, I don’t know that we can do that,” he says. “We might be in a position where we might want to look a different way, I have yet to fully identify a rollout concept for us, but with the foundation we have we could be a solid music retailer.”

COUNTERTOP KISS: A story in last week’s Retail section chronicled the strategy of releasing vinyl albums as a promotional vehicle for new releases by alternative and metal acts. While a number of labels have embraced the strategy, independent merchants have supported it, most large chains do not stock vinyl, simply because it is sold on a per-squre-foot basis and they don’t have fixtures to accommodate it. However, Jeff Brody, senior VP of sales at Mercury Recorders, reports success with in-store vinyl, and the upcoming color-vinyl release of the Kiss tribute album, via press packs. Each prepacked contains 10 copies of the Kiss album and a display storage stand that can be placed on the counter. So far, according to Brody, 1,000 press packs have been ordered, which translates into 15,000 units, a number that excludes copies that are sold in odd forms or bundles.
Artists Slip Though Scene's Cracks; 20 Years Of Flying Fish & Philo

SOBERING THOUGHTS: Sadly, Kurt Cobain's suicide—which came as the Nirvana singer/ songwriter continued to grapple with his addiction to heroin—was not an isolated event in the Seattle musical community. One couldn't help recalling the 1989 overdose death of Mother Love Bone lead singer Andrew Wood; two years ago, Stephanie Sargent, guitarist for 7 Year Bitch, met a similar fate.

Cobain, Wood, and Sargent were all products of Seattle's independent music scene (though Mother Love Bone's album was released under Mercury, its debut EP was issued independently through Stardog). The fact that these gifted musicians all self-destructed in the midst of the intimate scene that spawned them makes their deaths all the more inexplicable.

If we can truly say that indie music scenes around the country are born of a sense of community—of shared ideals, aspirations, and goals—then it's incumbent upon the members of the community to do as much as they can to support, aid, and comfort their own.

The indie world has always proven its mettle in the political arena (the creation of Rock For Choice, the pro-abortion rights group whose impetus has been supplied by hands like L7's Sprung to mind). But disasters like the deaths of Cobain, Wood, and Sargent show us that the indie world must also remain aware of their more personal responsibilities.

One label where Cobain's death hit home has announced a step in the right direction: Jonathan Poneman, co-founder of Sub Pop, the label where Nirvana got its start, says he will establish an educational foundation to deal with suicide, depression, and substance abuse. Hopefully, this may serve as an example to others in the indie community, both in Seattle and elsewhere, on an institutional or individual level.

Cobain once sang, "Save your friends.”

FOLKING AROUND: Maybe it's a sign of DJ's ever-escalating age, but it doesn't seem possible that both Flying Fish Records and Philo Records are celebrating their 20th anniversaries.

Flying Fish is the Chicago-based label founded by the late Bruce Kaplan; during the last two decades, the company has released a deliciously eclectic menu of folk-based acts. Many of them may be heard on the new, 21-track "20th Anniversary Sampler"; personal favorites include Martin, Bogan & the Armstrongs, the Red Clay Ramblers, Cephas & Wiggins, Doc & Merle Watson, and, of course, Vassar Clements, whose still-vociferous (and swinging!) "Hillbilly Jazz" helped supply critical commercial lift-off for the label.

Philo, launched in Ferrisburg, Vt., by Bill Schubart and Michael Couture, boasted a similarly diverse, albeit more contemporary-oriented, folk roster. That company's "20th Anniversary Sampler" (released by Rounder, which has owned the imprint since 1984) features such worthies as Christine Lavin, Nanci Griffith, Bill Morrissey, Greg Brown, Maura O'Connell, and our personal favorite, Tom Russell.

A birthday toast to both of these long-lived, prolific, and high-quality firms is in order. Solvad!

FLAG WAVING: Have we got a girl for you. Velocity Girl, that is.

With the June 14 release of its second Sub Pop album, "Simpatico," the Washington, D.C., group moves into the forefront of pop-wise indie units. The set—the sequel to the band's delectable debut, "Capriccio"—features 12 guitar-taunting yet melodic tunes, including the irresistible "Sorry Again," due as a single May 24.

Guitarist/bassist Archie Moore, who with this album joins singer Sarah Shannon on vocals, rightfully compares Velocity Girl's approach to that of another savvy group, Blondie. "We're taking old classical pop forms and bringing them to our albums," he says. "Maybe even a little doo-wop."

The five-piece group, which also includes guitarist Brian Nelson, bassist/guitarist Kelly Riles, and drummer Jim Spellman, is the product of a diverse D.C. scene that includes such acts as Fugazi and Tsunami, as well as a number of lesser-known indie acts.

"The scene is not organized toward one musical genre," Moore says. "There are always a lot of new bands, but it's rare when one breaks out of the surface."

For a while, Velocity Girl was one of the most heavily courted bands in D.C.; several major labels expressed an interest in the group. But the members wound up signing a five-album deal with Sub Pop, in a long-term arrangement that's a first for the Seattle label.

"It's funny, but we're happy to say there was no bidding war going on for us," Moore says. "Sub Pop offered us a very attractive contract."

The band, which just completed a whirlwind West Coast press swing, plans to tour the U.S. in July following the release of "Simpatico." An American jaunt will follow in August, succeeded by another U.S. club tour in the fall.
NEW YORK—Time Warner Audiobooks has entered a series of licensing deals with an eye on the music-oriented consumers so familiar to its sister record labels. Along with book-to-audio deals, the 9-month-old TWAB has taken the unusual step of licensing audio rights to nonbook media, including movies and comic books.

“That’s really going to be our primary focus,” says TWAB president/CEO Lori Weintraub. “We’re really trying to create original, exciting types of programming, targeting a younger, hipper audience, a music-buying audience. Because we’re distributed by WEA as well as the Warner Books sales force, we have a tremendous opportunity to reach out to the WEA record-buying audience. I see just a small part of our business being based on books.”

Through WEA, TWAB’s titles will be distributed to all major record and video chains, Weintraub says. “We’ll have a big push in July at all the major WEA accounts, with displays, spinner-racks, lots of bells and whistles.”

Several of the upcoming titles are full-cast dramatizations with sound effects and music. “It really harks back to the old days of radio, fully creating a story, but combining today’s new technology and music,” Weintraub says. In addition to audiocassette versions of all the new titles, a select number also will be available on CD, based on their high-production values or perceived “collectibility,” she says.

Here are some of TWAB’s planned releases under its new agreements:

- In June, TWAB will release an audiobook for the upcoming Warner Bros. film Wyatt Earp, which stars Kevin Costner. The release will be simultaneous with the film’s theatrical opening and the release of Warner Bros.’ paperback novelization of the film. All three projects will be cross-promoted with joint advertising. The audiobook is read by Dan Gordon, who wrote the novelization.

- Also in June, TWAB will release a three-hour “audio comic book” of Dark Empire, based on Lucasfilm’s Dark Horse comic of the same name. The release is part of a multiyear deal with Lucasfilm. Another Dark Horse-based audio comic, Tales Of The Jedi, will follow in October. These dramatizations will feature multiple voices, sound effects, and musical scores.

- In July, TWAB will release Batman: The Complete Knightfall Saga, under its new three-year deal with DC Comics. The Batman title, a full-cast dramatization based on the comic book, will be produced in Dolby Surround Sound under license with the BBC in England by producer Dirk Maggs. Last November, TWAB released Superman Lives! to bookstores, which led to the new ongoing deal with DC.

(Continued on next page)

WEA REMAINS TOP U.S. MUSIC DISTRIBUTOR (Continued from page 61)

SoundScan, showed some weakness in the first quarter, particularly in the R&B sector, traditionally a stronghold. Collectively, independent distributors finished the quarter in fourth place with 13.34% market share, down from their third-place showing in the first quarter last year, when they generated a 14.57% share.

During the quarter, the only album able to stay out some turf for a significant length of time in the top half of The Billboard 200 was Ice Cube’s Lethal Injuries” on Priority. Following independent distributors, PGP nudged up slightly in market share to finish with 12.19%; Cema gained nearly a full percentage point to finish the quarter with an 11.52% piece of the pie; and Uni held steady at about 11.4%, but slipped one position into last place among the seven distributors.

PGD and Uni executives were unavailable to comment. Russ Bach, Cema president, says, “Our fiscal year ended March 31, and we have some really good records going now that we think have really long legs.” Among the albums he cites are the Benedictine Monks of Santo Domingo De Silos’ Chant, Enigma’s The Cross Of Changes, Bonnie Raitt’s Longing In Their Hearts, Smashing Pumpkins’ Siamese Dream, USA’s Hard On The Torch, and Tim McGraw’s Not A Moment Too Soon. Also, he adds, “Cracker’s Kerosene Hat has continued nicely, and we have several more singles on the Richard Marx album.”

UNI STILL TOPS IN COUNTRY

In country albums, Uni Distribution maintained its lead as the top distributor in the first quarter with a 22.23% share, down a hair from the 22.33% it generated in the same time period last year.

Breathing down Uni’s neck is WEA, which seemed to come out of nowhere to finish with a 20.66% performance, largely due to strong sales from Atlantic’s Montgomery. In the first quarter last year, WEA was the No. 5 country distributor with a 9.96% market share.

The independent distributors as a group were the only other entity to gain market share in the first quarter this year over the same time period last year. Indies finished with 6.91%, up from the 5.18% they posted in the first quarter last year.

For the quarter, both BMG and PGP slipped about four percentage points from the same period last year, while Cema and Sony were down about two percentage points.

The BMG decline and the WEA surge dropped BMG into third place with a 17.60% showing. Cema slipped a notch to fourth place with a 14.57% in country album market share. Sony was fifth with 12.09%, and PGD pulled up to the rear with a 4.41%, down from 8.8% in the same time period last year.

In R&B albums, BMG was the top distributor in the first quarter with a 20.66% share, just beating out Sony, which finished with a 19.99% share. WEA came in third with 17.65%, followed by PGP with 15.12%, Cema with 10.77%, and Uni with 10.25%. In a surprise, independent distributors finished dead last with a 7.86% share. Comparisons with last year’s performances are unavailable because SoundScan did not compile R&B market share last year.

Across 7 continents, 107 countries, and 31 languages...
Concrete Gets Solid Results With Hard Music Parties, In-Store Displays Help Company Unite Retailers

BY SARI BOTTON

NEW YORK—Concrete Marketing is throwing a lot of parties these days, and they’re not to celebrate the company’s 10th year in business.

For selected hard-music record launches, the company is getting small, independent music stores around the country to host listening parties and midnight sales simultaneously a day prior to the actual release dates.

Within large chain stores, creating a cutting-edge hard-music business is, well, hard. Having realized that smaller-scale music retailers tend to fare better with the niche of heavy metal and other hard-music formats, Concrete set out two years ago to unify independent merchants across the nation through fairly uniform in-store sections bearing the name Concrete Corner.

“We’ve actually created a sort of chain of 325 stores,” says Bob Chiappardi, president of the company, which also publishes a hard-music trade publication, Foundations, and produces an annual industry convention, Foundations Forum, in Los Angeles. “Our stores are all independents, but through the Concrete Corners and the promotions we run through them, these stores act like a chain. The mom-and-pop stores cater better to the hard-music consumer, who is very thirsty for new music and information the minute it comes out.”

Now, he says, Concrete is going one step further with its store-within-a-store concept. It aims to further solidify the unity among the units in its “chain” through concurrent listening parties and midnight sales for the titles Concrete is hired to market. Chiappardi says those promotions will be limited to very high-profile artists, and will likely take place only about six times a year, “so that it remains a special type of thing.”

“We send our stores announcement banners advertising the listening parties, to hang in their Concrete Corners a few weeks ahead of time,” says Roy Godas, director of marketing. “Then we advertise in the 43 magazines that carry our SoundScan chart, and on our syndicated radio show.”

He notes that Concrete owns the rights to SoundScan’s hard-music retail chart; Billboard has first rights to the charts tracking all other formats.

(Continued on page 67)

TIMES WARNER AIMS AUDIOBOOKS AT YOUTHFUL MUSIC BUYERS

In July, “Superman Lives” will be distributed in video and music stores for the first time. The “Superman” and “Batman” audiobooks are available on two tapes for $17.

In November, the company will release audio productions of Lucasfilm’s “Star Wars” trilogy in dramatized form, featuring a full cast of voices, special effects, and music. The entire collection will be available as six tapes for $60 or nine CDs for $75.

“One reason I think that the younger audience hasn’t bought traditional audiobooks is that there hasn’t been anything created for them,” says Weintraub. “But the younger audience is really accustomed to audio entertainment, so this is something very familiar and comfortable to them. They’re also getting into CD-ROM and interactive technologies, but there will always be a time when you can’t watch a TV or computer screen—when you’re in the car, working out, or walking. Nothing is as portable and accessible as audio.”

The new acquisitions also included some book properties. In June, Time Warner will release an audiobook of William Gibson’s award-winning cyberpunk novel “Neuromancer” simultaneously with a hardcover from Berkeley, commemorating the 10th anniversary of the book’s original publication. The unabridged audiobook, read by the author, will be available as four cassettes for $25 or five CDs for $45.

Another science fiction classic appearing on audio for the first time will be Philip K. Dick’s “Do Androids Dream Of Electric Sheep?” which inspired the movie “Blade Runner.” The audiobook, due out in July, commemorates the 25th anniversary of the novel’s publication. The two-tape abridgement ($17) will be read by actor Matthew Modine.

(Continued on page 67)
In the upcoming July 2 issue, Billboard spotlights jazz music. From the traditional to the eclectic, jazz continues to penetrate and impact the music industry.

This annual spotlight will include a state-of-the-genre address, an overview of jazz, and a discussion on its growing audiences and markets.

Billboard's jazzed and ready to swing. Join us and be heard by over 200,000 readers worldwide.
A week before the release date, Godas adds, Concretes mailings to its 30,000 customers in its database and gives each of its stores invitations to mail to its targeted group of customers. The advertisements and invitations highlight release-night raffles for things like autographed guitars, as well as local promotions.

The first listening party and midnight sale promotion, centered on the November release of Metallica's boxed set, was a success, Godas says.

"Of our 32 stores, 31% participated with listening parties, and 60 stores also had midnight sales," Godas reported. According to a survey of participating merchants, he says, 8,411 consumers attended; 1,040 units of the Metallica boxed set were sold at $89.98 for CDs and $79.98 for cassettes, though many stores reduced the price by about $10 on the night of release.

"That's a lot of units for a high-ticket item such as a boxed set," Godas notes.

Elektra, Metallica's label, was happy with the promotion. "The midnight sales and parties were an excellent way to get the independent stores involved in the launch of the boxed set," says Jeff Jones, VP of marketing. "We were very pleased with it. It's the kind of thing that can only work for certain bands, bands that are big enough, like Metallica and Motley Crue, so that the small mom-and-pop stores can get excited enough to get behind it."

PRODUCTIVE PROMOTIONS

Duke Ward, owner of One Music in Richmond, Ind., says the promotions have been productive for his store. "They create some extra excitement and hype, which is what this consumer and this business thrive on," he adds, noting that his November Metallica midnight sale yielded good results. "We did really well that night. We had about 125 people come in to listen. That's a lot, which is a lot for our community, and we sold 26 pieces, which were discounted $10 that night." Richmond's population is roughly 40,000, he says.

Ward also notes that the sampler tapes Concretes gives its stores to distribute for free on a monthly basis, have been helping sales. "We put the tapes out on the first of the month, and they're gone in the next day or two," he says. "They people come in and buy the records they heard samples on of the tapes."

Co-Op Records in East Peoria, Ill., with a population of only 23,000, did even better with the Metallica boxed set. "We sold about 40 sets, and we got more than 100 people into the store," says owner Bob Herrington. "These midnight sales really give us an opportunity to get a head start making some money on concert and metal titles before a store like Best Buys starts to undercut our price. It also gives us a chance to win the loyalty of our customers, and gives us more of a hip appeal in the eyes of the kids who buy this music."

In related news, Chiappardi says Concretes has started the Concrete Corner Tour to promote developing hard-music acts. "We're taking bands that normally wouldn't draw a big crowd and promote their shows through our Concrete Corners, radio, and print ads," he says. "It's going to be like a mini-Lollapalooza, only the draw isn't going to be the unknown bands so much as the raffles and sampler giveaways that will take place at the clubs that will tour."

The current Concrete tour features Greta, Shootzy Grove, and Varga X. Also in the works, he says, is a syndicated radio show, which is in the production stages.

CONCRETE GETS SOLID RESULTS WITH HARD MUSIC

(Continued from page 65)

TIME WARNER AUDIOBOOKS

(Continued from page 65)

In August, TWAB will release an audio version of "Get In The Van" by Henes Rollins, detailing his life on the road with hardcore band Black Flag. The three-hour audio, read by the author, will be available on cassette and CD, and will be released simultaneously with the paperback edition by Rolling's publishing company, 2.15.01 Publications.

In the how-to genre, TWAB will release "Three Steps To A Strong Family" by parenting experts Linda and Richard Eyre in April, simultaneously with the Simon & Schuster hardcover. The agreement with the Eyres includes audio rights to their next four Simon & Schuster hardcovers. TWAB has also obtained rights to produce audiobooks of the next three novels from mystery/thriller writer James Patterson, whose last book, "Along Came A Spider," spent 12 weeks on The New York Times' best-seller list and sold 1.5 million paperback copies, according to Time Warner.

Last December, TWAB announced a three-year deal with PlayBoy Enter-prises for original fiction and nonfiction audio programs. Time Warner AudioBooks was launched as a joint venture of the Atlantic Group and Time Warner Trade Publishing in July 1993.

TOP NEW AGE ALBUMS (CONTINUED)

116. NOUVEAU FLAMENCO OFFTAM LIEBERT
117. PURSUIT OF HAPPINESS PETER HATER
118. CHRONOLOGIE JEAN MICHEL JARRE
119. HIGHER OCTAVE COLLECTION VARIOUS
120. SACRED SITE MICHAEL STEARNS
121. GUITAR PASSION CHADWICK JAVIER J\AOS
122. ECLIPSE MINSTREL ANDREAS VOLKESWEDER
123. FLIGHT OF THE PHOENIX FRIEND ROY ROY ROY
124. SOMEWHERE IN A DREAM HIGHAM
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SIMON & SCHUSTER HARDCOVERS
SPOTLIGHT

PRODUCERS: Bruce Fairbairn, Bob Rock, Sharpe
LABEL: Def Leppard
RECORD: Hysteria
YEAR: 1987

One of Def Leppard's most celebrated albums, "Hysteria" was a commercial success, reaching number one on the Billboard 200 and spawning several hit singles.

ITALIAN

L'AMORE NELLA NOSTRA VITA

ARTIST: Paolo Conte
LABEL: Universal Music Group
RECORD: L'Amore Nella Nostre Vite
YEAR: 2011

Paolo Conte is a prominent figure in the Italian music scene, known for his distinctive sound and innovative approach to traditional Italian music.

PHILADELPHIA

ARTIST: The Roots
LABEL: RCA Records
RECORD: Phrenology
YEAR: 2000

The Roots are a groundbreaking rap group that has blended elements of hip-hop, soul, and jazz, earning critical acclaim and numerous awards.

A NEW YORKER

ARTIST: Sting
LABEL: Columbia Records
RECORD: The Soul Cages
YEAR: 1991

Sting is a renowned British musician known for his blend of rock, reggae, and classical elements, which has garnered him widespread acclaim.

TECHNOLOGY

ARTIST: Kraftwerk
LABEL: Virgin Records
RECORD: The Model
YEAR: 1978

Kraftwerk is often cited as pioneers of electronic and synthesizer music, making "The Model" a significant release in their discography.

R&B

ARTIST: Whitney Houston
LABEL: Arista Records
RECORD: Whitney
YEAR: 1987

Whitney Houston is a legendary figure in R&B and pop music, and "Whitney" was her debut album, which included the hit single "I Will Always Love You.

POETRY

ARTIST: Langston Hughes
LABEL: Random House
RECORD: The Big Sea
YEAR: 1940

Langston Hughes was a prominent poet and writer of the Harlem Renaissance, and "The Big Sea" is one of his most notable works.

CLASSICAL

ARTIST: Yo-Yo Ma
LABEL: Warner Classics
RECORD: Four Seasons
YEAR: 2009

Yo-Yo Ma is a celebrated cellist known for his interpretations of classical music, and "Four Seasons" is a recording of Vivaldi's famous composition.

DISCO

ARTIST: Donna Summer
LABEL: Casablanca Records
RECORD: Bad Girls
YEAR: 1979

Donna Summer is a seminal figure in disco music, and "Bad Girls" is one of her most iconic songs.

ROCK

ARTIST: Led Zeppelin
LABEL: Atlantic Records
RECORD: Physical Graffiti
YEAR: 1975

Led Zeppelin is one of the most influential rock bands, and "Physical Graffiti" is an album that showcases their ability to blend rock, blues, and other genres.
mostly to Enna's clear and palatable vocal style along with brick production by Deafuntas and Melillo that is ripe with ear-scratching keyboard lines and loops.

**GARY** Inner City Blues (5:10) WRITERS: Phil Wainman, Paul Ring PRODUCER: Nick Walker, G. White PUBLISHER: The Definitive, ASCAP EAN: 7 43064 02378 9 (CD single)

Newcomer bravely dives into a Marvin Gaye choral epic, delivering the now-jar era with an earnest tenor and urgent delivery. Although track could never reach the height of the original, it is a respectable effort that deserves a façade listen from R&B programmers.

**GROOVE U.** (She's & You'll Find) The Kinda Right Baby (4:51) WRITERS: not listed PUBLISHER: not listed EAN: 6 00154 85384 1 (CD single)

Debut ditty offers an off-center vibe that is so incredibly frail. A stop-start, slightly distorted baseline sliles and slides through a steady hustlebeat, while smooth vocal delivery carves its slot into rock chic jam. This is innovative R&B that is relentless in groove and reckless in rhythm.

**HARMINAH** Others Leap To (4:13) WRITERS: not listed PUBLISHER: not listed EAN: 5 03392 50031 1 (CD single)

Venerable J.J. & act make its Aria debut with a nostalgic love song that glides with rolling piano lines, rolling rhythmic, and leads into a light stomp without flying over the top track. Has an overall sound that is very current and an ardent approval at several formats, though group's ensouring base at R&B radio will make the song one that flies. Look for the forthcoming album, "Time."

**NANCY WILSON** Love Won't Let Me Wait (4:45) WRITERS: Andre Fischer, B.B. Davis, W. Daniel, Paul Young PUBLISHER: Chrysalis/Vriend/Winter, BMI Columbia 5020 (80 Cardio single)

The first single from the impressive new album, "Love, Nancy," shows the supreme song stylist in top-tip shape. She has the formula that works so well and winsomes made famous by Major Harris into a grand, romantic, intimate, Producer Fischer walks a fine line between traditional jazz and orchestral pop, surrounding Wilson with smooth strings and tight, soulful piano lines that provide plenty of room for the singer to work her vocal magic: Sophisticated gem

**NEW & NOTEWORTHY**

**TRICKY** Aftermath (4:01) WRITERS: Tricky, Felix B, Henry L PUBLISHER: Virgin International, ASCAP Sony 864 45900 49567 4 (CD single)

U.K. act has already branched a path through the underground acid-jazz scene and right into the radio arena. A tunesome texture produced and captivating melody. As a dense beat collage along at the same time, making a dense and right into the mix. The sensual male/female vocal exchange gives the track a haunting quality, icing on the cake is an excellent sax solo at the end. A most pleasing mix from an untested force that is taking this in its stride as a singer, even if the "Wizbard Of Oz" references here are a little tired.

**Karl Collie** It's Not Just Us (3:31) WRITERS: not listed PUBLISHER: not listed EAN: 5 00000 50319 5 (CD single)

Working with producer Cook, Collie has done what little forms, and he stikes to it closely on this midtempo ode to love in a small town. Hey, if it ain't broken, don't fix it.


Did you know that Sadus was a song writer before finding fame on Fox TV's "Married With Children"? This first peek into her debut, "Well..." she displays a rich and creamy alto range that bristles depth in a line country voice, but, nally, he's yet to find the right rhythm to hit his stride as a singer, even if the "Wizbard Of Oz" references here are a little tired.

**BOBBIE CRYNER** You Could Steal Me (5:51) Personal Productions/Craig Productions

Cynrer is one the most promising artists in Nashville and this hitmakers ballad is the best showcase yet for the hardwoods purity of her seasoned country voice.

**DANCE**


Evolve-alternating club act embarks on a journey from the dancefloor with an eponymous track that not only laps on the tip of current trends, it also refiders a few of 'em. Smooth electro beats are the order of the day, with a plash ambience/brun feel. Looming off of the main track to the band's vision well, ijting with interesting new elements that enhance rather than obliterate the main sounds. Not to be missed by any DJ with a thing for something new and adventurous.

**DAVID MORALLES & THE BADDY CLUB PRODUCTION Delta In The Night (6:57) WRITERS: David Morales, L. Myers, F. Negron, R. Morales, L. Myers, A. Urban, F. Negron PUBLISHERS: RoJo, BMI MINT CONDITION EAN: 5 00000 50007 3 (CD single)

Moralles' underappreciated 1996 album, "The Program," is sent into club waters, one via this new and shapely vocal anthem. The hook konks you on the head, as featured 'outrerapper/Drapper Mrevors awakes around the hypnogogic space. Moralles does all of rendering himself, having a field day with both the track and its hypnogogic space. Catharsis.

**DRU SUA** R 2 Good Me 6(611) WRITERS: not listed PUBLISHER: not listed EAN: 5 00000 50094 2 (CD single)

Drumba is an untrained but passionate voice that is a fair match for the track's production, which is heavy on the synth and whatnot. She would be better served by a real song, instead of a series of vamps and refrains. Still, single has club merit, and should be of interest to above-ground, pop-minded DJs.

**MARLENE** Stay With Me 15:20) WRITERS: Martin F. Wanta, Martin F. Wanta PUBLISHER: BMI EAN: 5 00000 50104 1 (CD single)

Beautiful ballad bow from single-named singer is a solid standout. Lush vocals and gliding guitars-smooth sail through a swooping symphonic orchestration that is unashamedly light and breezy. An innocent offering that caters nicely with the generally jaded Gen X fare now dominating airwaves. Adult contemporary programmers should embrace the invitation to stay with this tempting track. Contact: 415-871-6000.

**KATY SAGAL** Can't Hurt Me The Hardest (5:55) WRITERS: Mitch differential, D. Gounley PUBLISHER: BMI Venom EAN: 5 00000 50141 8 (CD single)

Fat, ripped-off Metallica riffs open track and immediately meet up with abrasive, sharp-edged carpet all the way to the curtain, a few promisingly melodious bars—which are promptly squashed by more sludge-chock.
Kids Have Their Say At VSDA Game Meet

By MARILYN A. GILLEN

CHICAGO—Home video retailers who have entered the game business and even one basketball title fly off the shelf while a similarly looking one gathers dust nearby are shaking their heads and muttering, “What kids want?” So they asked some.

“What Players Look For In Video Games” proved one of the most popular—and talked-about—sessions at the first Video Software Dealers Assn. Video Game & Nee Technology Conference, held April 10-11 here. In half-words and over sandwiches afterward, dealers could be heard sharing revelations about everything from advertising placement in sports sections, the kids suggested to store setup (reviews should be placed) imparted by the six young boys who will turn 10-15. Although all were male, the younger boys said their sisters were equally enthusiastic players; the older boys said their female friends were not.

Members also described themselves as fairly regular movie renters, and the older panelists as music followers but not avid album buyers. So exactly do kids want? In terms of content, the panelists demanded games walk the line between being “too complicated” instruction-wise and “too easy” to master. At $90, “it’s too good to be entertaining for a long time,” said Chris Braun, 12, who added that his three favorite games are “Sonic The Hedgehog,” “Aladdin,” and “Ecco The Dolphin.” “You shouldn’t be done in a week,” added Ten Wolden, 11, citing “PGA Golf” as fitting that bill.

Ian Heiman, 16, and a fan of action and adventure games like “Super Star Wars” and “John Madden Football ’94,” demanded that games “keep my mind busy.” “‘Punch’ or punch low isn’t enough to keep me interested,” he noted dryly.

As for the violence quotient as a driving factor in feeling interest, the six boys would not draw any importance to them. Braun added, though, “When your parents don’t want you to play a game that makes the kids want to buy more them.”

Format favorites in almost all their homes were Nintendo and/or Super Nintendo and Sega Genesis (generally both systems), though several also owned portable units, one of the six also has a CD player in his house (‘I wanted it”), and another has a multimedia PC (also a parent-driven purchase on which the gamers play “educating” besides their own games).

New format 3DO rated some interest from the panelists, but all agreed they would prefer high-quality hardware that was “readily owned rather than more platforms to play them on.”

All the panelists said they like to rent games before they buy them, generally keeping a game for two or three days to decide if they enjoy it. If so, they say, they go buy a copy.

Bye Buy

Where? Although they rent the games at video chains like Blockbuster and West Coast Video, all said they head to mass-merchants like Wal-Mart and Target when they want to buy.

Hemdale-Branches Out With Interactive Label

NEW YORK—Hemdale Home Video, which encompasses Hemdale Home Video, launched new subsidiary Hemdale Interactive Publishing this month, and is bowing to a release of its first CD-ROM titles by year’s end, according to division president Timothy Waters.

While previously served as VP of operations for Hemdale Communications, which he joined in 1991. “I’ve been researching the interactive area for years,” Waters said, mentioning his experience here at Hemdale, and presenting different findings to the company along the way.” Waters says, “And I now believe the market has grown to the point where it makes it feasible for an independent company like ourselves to enter into the marketplace, cautiously but also aggressively.”

Waters says Hemdale Interac
tive is taking a two-pronged ap
troach to title development. “One is to enter into the children’s interactive market through development of some of our own ti

This article is part of the weekly newsletter, The EnterActive File. To subscribe, visit www.americanradiohistory.com
Viacom's Biondi Trumpets Vid Retail
Low Prices Help Ensure Future, He Says

BY DON JEFFREY

NEW YORK—Despite the growing possibility that plans to merge Viacom with Blockbuster Entertainment will fall through, Viacom president/CEO Frank Biondi Jr. recently trumpeted the prospects for home video powerhouse Blockbuster and retail video in general.

"I don't think the information superhighway is going to happen that fast," Biondi said after a questioner at an industry conference here asked him why Viacom wanted to acquire "a wasting asset" such as a video retail chain when movies will be delivered to the home electronically in the future.

Biondi implied that the price consumers would pay for video-on-demand might be less attractive than what they pay at the video store. "Video-on-demand won't be $2.99," he said. "The studios are not going to allow $2.99 pricing."

He also suggested that video stores would be able to "lean on the studios to get better per-cassette rates." That is meaningful coming from Biondi, because Viacom has just acquired a major movie studio—Paramount Communications. If the Blockbuster deal goes through, then video supplier Paramount and video retailer Blockbuster would be part of the same company. Price is the sticking point in the proposed merger.

"I think the video retail business has a lot of juice left, domestically and internationally," Biondi maintained. He pointed out that in international markets, the creation of information superhighways and full-service digital networks lags far behind the U.S. He added that, except for Blockbuster, there is no dominant video retailer overseas.

Later, during the keynote address at The Big Picture conference, co-sponsored by the investment bank Wertheim Schroder & Co. and the trade publication Variety, Gerald Levin, chairman of Time Warner, predicted that in 10 years, "Fifty percent of the video rental business will be over digital networks" such as the one his company is now preparing to test near Orlando, Fla. But he added that video over fiber-optic systems to the home would be "accompanied by a robust sell-through market in five-inch digital discs, backwardly compatible with CD machines."

In another address at the conference, Raymond Smith, chairman of the regional phone company Bell Atlantic, said that the recent breakup of the merger between his firm and cable operator Time-Communications Inc. would not change Bell's plans to become "one of the leading entertainment companies."

He said TCI was "a means to an end" and that the deal's demise meant Bell Atlantic would "pursue a more flexible strategy" in rolling out video services to the home.

Smith noted that the company is building a full-service video network to homes in its mid-Atlantic region, and that 1 million households would be receiving services like video-on-demand by first-quarter 1996. Bell Atlantic is now conducting a market trial of its on-screen navigational system Stargazer in northern Virginia.

During the movie panel at the conference, the issue was raised of movies initially bypassing theaters and going directly to consumers through pay-per-view cable. TCI and movie producer Carolco Pictures last year announced a deal to premiere new movies on cable TV. Jeff Berg, chairman of the talent agency International Creative Management, said, "The only problem is that they don't clear it with the artists who make those movies. If the creative elements don't sign on to that, it's not going to happen."

(Continued on page 74)
**Tower Video Dumps CD-I; VSDA Adds Game Seminars**

INTERACTIVE REJECTION: After a yearlong test, Tower Video will discontinue carrying Philips' CD Interactive software, according to Vicky Mehring, product manager and game buyer for the chain.

"It just did not have the consumer impact we had hoped for," she says. "A lot of people looked at the machine, but few actually ventured into the expense of buying the hardware."

Phillips priced the machine at $400, and last Christmas reduced it to $49. Seven stores in the chain tested the software—those in the San Francisco, Southern California, Boston, New York, and Chicago areas. Title offerings were movies and music, such as Todd Rundgren's interactive album. The Chicago store did better than the others, but still, less than 100 pieces were sold, Mehring says. "We just weren't seeing that many turns on the product."

But Tower isn't giving up on interactive media altogether. Within the next month, 10-15 stores will begin stocking about 100 CD-ROM titles. "The vast majority of press is around CD-ROM, not CD-I," she says. Tower is working out the details on how to demonstrate the format in-store and may invite software representatives in for weekend shifts.

Mehring says the stores won't have computers set up because of wear-and-tear and cost issues. "At Blockbuster (which launched its interactive test last fall), they had someone standing by the computers demonstrating to customers," she says. "But that would be hard for us, to have someone there all day."

In other interactive news, Tower will also discontinue carrying Nintendo's Game Boy cameras. Hi-TECH SEMINARS: Bolstered by rave reviews from the Videogame & New Technology Convention in Chicago, the Video Software Dealers Assn. is setting up additional seminars for chapters across the country. Barry Freilich, manager of chapter meetings, says seminars will feature product and format demonstrations, as well as distribution information. Freilich plans to schedule between five and 20 sessions before the end of the year.

"A few seminars have already been conducted by distributors, and they've had tremendous turnouts," says Freilich. VSDA plans to schedule the seminars around chapter expos, such as those held in Sydney, N.Y., and Virginia Beach, Va., which combine seminars and exhibits. As another example, the South Florida chapter is planning to set sail Sept. 23 on a three-day "Fun 'N' Games Cruise."

Sega of America, Capcom, and Sony Games will be on board for the three-day cruise through the Bahamas.

"Our original idea was to provide opportunities for speakers to talk about the informaiton highway and how it would affect video stores," says Freilich. "But now it's important to tie in new technologies and games."

Another point of the seminars will be to encourage dealers to become more familiar with video games or hire a game specialist to manage that part of their business. "Not everyone plays the games, and therefore [many] know very little about them," Freilich says. He hinted that VSDA may be looking to add a game specialist to its staff.

Although the Chicago convention has given VSDA the confidence to go ahead with additional seminars, Freilich says, much of the credit for starting the program goes to Larry DeVuono, president of Sight & Sound Distributors and chairman of VSDA's game committee. DeVuono, in conjunction with other distributors, orchestrated game seminars at chapter meetings in St. Louis, Indiana, New York, Virginia Beach, Kansas City, and Minneapolis.

**Hi-Tech Seminars: Bolstered by rave reviews from the Videogame & New Technology Convention in Chicago, the Video Software Dealers Assn. is setting up additional seminars for chapters across the country.**

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Coalition Puts Kids First; Vid Cos. Offer More For Money

QUALITY AND QUANTITY: The Coalition for Quality Children's Videograms is making strides in its campaign to increase public awareness of away-from-home entertainment video titles—for the most part, titles driven neither by film nor TV. The nonprofit organization, based in Santa Fe, N.M., has added 17 new titles to its endorsed Kids First! collection, bringing the total to 176. Plus, a quintet of high-profile movie titles have become members of the organization.

A*Vision Entertainment, the Children's Television Workshop, Disney Interactive, Dimension Films, and LIVE Home Video/Family Entertainment have become charter members of the Coalition, and Ben Cottle Corp., a founding member. Charter members help support the Coalition's initiatives, such as evaluating and endorsing superior kid vids, as well as assist with public awareness and public service initiatives.

Currently, all endorsed titles are identified by the Kids First! sticker; the Coalition is firming up plans for developing entire Kids First! sections in participating retail stores, a program that will kick off this fall, according to Coalition president Nancy Levy.

The Coalition's evaluation and endorsement program involves more than 96 adults and 2,000 children of diverse ethnic, geographic, and socioeconomic backgrounds. Candidates for the Kids First! collection are evaluated based on criteria such as entertainment value, production and artistic quality, learning potential, packaging, content, humanistic values, and cultural sensitivity.

Endorsed programs include titles from a wide spectrum of manufacturers, most of them independent. Among the indices are Children's Circle, Kid Vids, Smarty Pants, Shadow Play Video, Bright Ideas Productions, and producer Peter Thuer's "The Woo Sing Train" is one of the new Kids First! inductees. Major manufacturers represented on the list include


EXTRA, EXTRA: There's a mini-trend afloat in the kid vid business: packaging videos with "extras"—audiotapes, books, even popcorn. Gold Book Video, for instance, is releasing three new titles in its children's literature-based "Bunch Of Munshi" series with a free full-length audiocassette shrink-wrapped to each video. The new titles are "Pigs," "Munzel, Munzel, Munzel," and "Something Good," each $12.95. "The audiocassette, titled 'Love You Forever,' consists of best-selling author Robert Munsch reading aloud a dozen of his short stories (including the classic title piece) to a highly appreciative audience of kids. Street date is May 19; the free-cassette deal runs through Aug. 31.

Bueno Vista Home Video has released a pair of new Alvin & the Chipmunks films packaged with companion audiocassettes. The new "Video Audio Fun-Packs," each $15.95, are "I've Been Working On The School's Out For Summer." The first Chipmunks video sing-along, "Ragtime Cowboy Joe," also is being packaged with a companion audiocassette. Videos also are available separately at $12.99 each.


Walt Disney Studio Collection line of popular live-action family movies is part of a promotion involving Jolly Time Microwave Pop Corn. The five video titles in the Parent Trademark Corp.'s "Old Yeller," and "20,000 Leagues Under The Sea," are packaged with a free bag of the popcorn, and with purchase of each package a $3 money-back coupon good for further videos/papercombos combinations. Also enclosed are two Jolly Time Popcorn Corn retail coupons. The $3 rebate on this limited-time promotion is good through July 31.

LIVE AND KICKING! LIVE Home Video's Family Home Entertainment Theater series has ended its first year with five new titles, all released April 20. According to LIVE exec Beth Bornhurst, the series (which, with new releases, numbers 16 titles) has shipped more than 2.5 million units. The latest titles, each $14.98, are "The Last Unicorn," "Bach & Broccoli," "Tuck Everlasting," "Goldy: The Last Of The Golden Bears," and "Holli: The Saga Of The Golden Bear."

MORE FUN: PolyGram Video/Saban Entertainment has rushed its new "Mighty Morphin Power Rangers" video titles into stores, which is cause for much good cheer at retail; the original five titles have sold more than 2 million units total nationwide. The new titles make up a five-part miniseries, "Green With Evil," which aired on Fox Children's Network last fall and debuted a new character, the Green Ranger. Each title in the series is priced at $12.95. Company sources say the series shipped

(Continued on page 77)

INDEPENDENT VID PRODUCERS SEEK SELL-THRU NICHES

(Continued from page 71)

Gold says Vidmark has shipped about 10,000 units on titles such as "Whore," "La Femme Nikita," "The Cook, The Thief, His Wife And Her Lover," and Stephen King's "Sometimes They Come Back." Rose Mary Atkins, VP of product at Videsmith, a 16-store chain based in Boston, says B'z title's rental performance can be used as a gauge to predict its sell-through potential.

"If a title has a good number of returns for 90 to 120 days, it's probably being rented again and again to the same people," she says. "It tells you there's a core audience out there that might want to buy the title." While the goal is to get consumers to purchase secondary product, suppliers most often use lower price points to encourage dealers to fill in their rental inventories.

"My rental customers love it," says Brad Marcus, a sales rep for Entertainment Distributing. "They can bring in multiples at a low price, and it keeps the supplier's name in a positive light."

Sunil Shah, executive VP of Imperial, also says that most of that company's titles are being used as low-primed rental product. On its first crack at sell-through, Imperial shipped about 200 units, and in package of four spaghetti westerns.

"It's just the beginning," Shah says. "We're just trying to figure out how to attack the market.

But the company may also be laying the groundwork for future direct-to-consumer product in the family features area.

"In direct-to-sell-through, there really hasn't been a market created for anything other than family films," he says. "We're not going to have anything out before this fall, but we're looking into it."

At Baker & Taylor Distributors, rental orders have also picked up, but video stores also are special-ordering secondary product.

"A lot of retailers can't carry all the inventory," says Chris Arna, VP of B&I. "And secondary product has become a hot property."

But not every independent is looking to jump into sell-through. Concorde/Entertainment/PolyGram, however, is launching its sell-through line from this spring to the summer.

"We decided to wait because we felt like there was a glut of big titles this spring," says Concorde's Ron Harris president, Jonathan Fernandez. "But everyone's feeling the business is mature enough to have a sell-through line."

PICTURE THIS

(Continued from page 71)

big in libraries and schools. Carlyle, so the story goes, responded by adding B&T Video to the mix. Neither Ingram nor Carlyle executives were available for comment.

The topic may be the subject of further discussion at the National Assn. of Video Distributors annual conference, May 1-4 in Carlsbad, Calif. NAVD is going through its own consolidation of its changing market. With 26 suppliers scheduled to meet with only 13 distributors, the association decided to shorten the time available for sessions. Studios and independents had first come, first serve chances for appointments on Sunday and Monday or Tuesday and Wednesday. As a result, they'll be going by the La Costa Resort.

NAVAD also has restructured the board. Harris tiles the CEO title of each of the 10 U.S. distributors and one representing the three Canadian members. "With the number of distributors decreasing over the past few years, it didn't make sense to have six" U.S. directors, says NAVD VP Tony Daledsandro. Simultaneously, the Distributors Advisory Council has been disbanded.

For weekly sales, pricing and North American retail video sales data, see Billboard's Top Kid Video.

FOR WEEK ENDING APRIL 30, 1994

<table>
<thead>
<tr>
<th>TITLE</th>
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<td>THERE GOES A BULLDOZER!</td>
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<td>Wood Knopp Video 1198</td>
</tr>
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</table>

*ITALIA gold certification for a minimum of 1,250,000 units or a dollar volume of $9 million at retail for financially released programs, or of at least 25,000 units and $1 million at suggested retail for nonfinancial titles. *ITALIA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for financially released programs, and of at least 50,000 units and $2 million at suggested retail for nonfinancial titles. © 1994, Billboard/TPI Communications.

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BAD TIDINGS FOR BLOCKBUSTER AS GOOD NEWS FILES SUIT

(Continued from page 4)

was devoted to testing. Once it decided Good News founder Basil Hero was on to a good thing, Blockbuster supposedly plotted to replace ‘Hot Pic’ with its own production claims Good News. In October, Blockbuster senior VP James Hillmer is said to have advised a franchisee that Blockbuster could do a better job.

Hero and Blockbuster, along with CBS, had been partners in the monthly 10-minute cassette, which went to about 2,000 stores from July-October, when store management- ment at Kmart put the plug on the deal. In fact, Blockbuster now may have a replacement, hosted by Leeza Gibbons of “Entertainment Tonight.”

The suit claims that Blockbuster has “reached an agreement with ‘Entertainment Tonight’ whereby a similar version of ‘Hot Pic’ will be produced.” A source at Paramount Television, which owns “ET,” confirms that discussions were under way but didn’t know at press time if a deal had been concluded.

Blockbuster would not comment on its review tape or any aspect of the lawsuit.

Good News says it was frustrated by Blockbuster at every turn, and was forced into Chapter 11 Jan. 29. Hero claims that Blockbuster executives had fought his concept of a tape containing trailers of movies in theaters and on cassette soon after he brought them the idea in 1987. Senior VP Thomas Gruber tried to get Fred Montesi, a Blockbuster franchisee in Tennessee and Alabama, to remove test cassettes from his stores a year later, according to the complaint.

Later, after “Hot Pic” had been tested successfully in five markets, the suit says Blockbuster tried to impose on Good News “an enormous fee” of $1.25 per tape per month, “and threatened the destruction” of Hero’s business “unless (it was) paid.” The chain reduced the distribution charge to 25 cents, but eventually got what it wanted.

Good News claims that its major expense was the $1 per cassette paid to Technicolor Video Services for duplication and packaging.

In Fall 1991, Blockbuster and Good News finally entered what the suit calls “a wide-ranging distribution agreement” for a six-month trial in New York and Dallas. Even then, Blockbuster senior VP of operations Gerald Weber’s “negative attitude” led to “inadequate store performance” that convinced NBC not to get involved, the complaint alleges.

Others were interested, however, including Turner Broadcasting, which finally withdrew an ad and promotional package worth an estimated $23 million in media time.

CBS ultimately signed on, providing network celebrities to host the tapes and on-air plugs worth $25 million. In return, it received 3 minutes on each “Hot Pic” to promote its shows and to sell to advertisers. Meanwhile, the suit argues, Blockbuster “continued to implement its plan to usurp the ‘Hot Pic’ idea for its own benefit.”

One Blockbuster tactic, the suit charges, was to torpedo a $12 million deal that Good News claims it was close to signing with Sony, which would have bought an “entire year of promotional time” for its Columbia Pictures and Tristar movies and Columbia and Epic Records labels. Blockbuster blew the agreement out of the water when it announced its joint venture with IBM to make CDs-in-store, the suit adds.

However, appealing sacrificially, the suit maintains, Warner told Hero it “would not take time for free on any Blockbuster product.”

When “Hot Pic” appeared to be succeeding despite these machinations, the suit says, Blockbuster “re-sorted to the one tried-and-true method of destroying any company, to wit, stealing all of its money.”

Blockbuster volunteered to collect and revenue net from pay to Good News its share, $1,045,822 of $1,789,000, the suit continues. “In order to cloak its bad faith and common theft,” Blockbuster “abruptly terminated” the project Oct. 28, citing Good News “inability to generate revenue to meet distribution fees to the franchisees.”

To keep the idea alive, Blockbuster is accused of resorting to “mail fraud.” In January, sending 100 letters to franchisees on Good News stationery, signed by former employee Darlene Smith, saying that “Hot Pic” would continue.

---

FRENCH VID WINDOW TARGETED
12-MONTH RULE BLAMED FOR RENTAL WOES

LONDON—The French video trade association, Chambre Syndicale de l’Edition Audiovisuelle (CSEA), and the French Independent Video Federation (IVF) are joint forces to try to reverse France’s mandatory 12-month theater-to-video window. CSEA has written to the Ministry of Communication and Culture demanding an immediate change in the wake of an influence court ruling and a new law adopted by the French parliament that favors pay TV.

To date, French video distributors have been bound by a legally enforced one-year hiatus between a film’s theatrical and cassette release, hindering efforts to recoup unsuccessful cinema runs. Pay TV now operates on the same cycle, so home entertainment rivals operate on day- and-date schedules.

Special permission for a waiving (or derogation) of the restriction has been granted in cases where cinema admissions in the Paris region fall below 400,000. If it fell below 100,000, a six-month video window can be negotiated. No derogation is supposed to be granted if admissions top 400,000.

On Dec. 3, Prano’s high administrative council, the Conseil d’Etat, ruled that the law setting the 12-month pay TV window is no longer at issue, because there is a contractual agreement between the rights holder and the broadcaster. The Sept. 1, 1992, decree was null and void, it ruled, because it contravened the European Community’s “Television Without Frontiers” directive.

In addition, a new Communication Law was adopted by Parliament Feb. (Continued on page 76)
CONGRATULATIONS

JANE

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FOR WEEK ENDING APRIL 16, 1994

Top Special Interest Video Sales

<table>
<thead>
<tr>
<th>No.</th>
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<td>A*Vision Entertainment</td>
<td>55021-3</td>
</tr>
</tbody>
</table>

HEALTH AND FITNESS

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2. providing for a future decree to determine possible new windows for the sequential exploitation of movies. The IVF and CSEA think it’s time to lobby Parliament, arguing that video deserves the same privilege afforded to DVDs.

“Anything that applies to one media should also apply to all media,” says Martin Boulton, director general of the IVF. “If one media can be affected by legal or contractual terms to reduce the 12-month window and not do so, it makes a complete non-sense of the entire regulatory system in France.”

The current window traditionally has been blamed for lackluster French video rentals; the window was created in the first place out of the fear that video would decimate theater admissions. Also at fault initially were high import taxes on VHS.

These recent moves by the CSEA and IVF for a more flexible system come at a time when American distributors seem to be lagging behind their French counterparts. Nowhere has this been more apparent than in the case of “Les Visiteurs”. France’s biggest-selling video of all time.

Jean-Marie Poiré’s “Back To The Future”-style time-traveling farce opened in January 1988 to an ecstatic reception and a total cinema audience of more than 13.5 million admissions, grossed more than $80 million and easily eclipsing 1988’s second-place film, “Jurassic Park.”

By law, “Les Visiteurs” could be released to video only in January 1984, Distributor Gaumont Columbia Tri-Star Home Video applied to the Minister of Culture for a derogation and was granted one, allowing it to be sold in time for Christmas.

“Les Visiteurs” has now become the biggest-selling video ever in France, with more than 2 million units sold at about $25 suggested list. The movie was given an unprecedented pre-Christmas sales campaign involving television advertising and giant 1,000-unit kiosk displays throughout hypermarkets. Jacques Nahoum, marketing director of Gaumont Columbia Tri-Star Home Video, predicts that the total will top 3 million units by year’s end.

But it would have been a different story if the derogation hadn’t been granted. Without a waiver, “Les Visiteurs” would have sold only 500,000-600,000 units, Nahoum estimates. The unexpected granting of a derogation was hard for Warner Home Video to swallow. Its plans for a Christmas release of “The Bodyguard” were scuttled when the minister rejected Warner’s request for a derogation, even though its film had been showing theatrically for a comparable length of time with far fewer admissions. Worse, “The Bodyguard” was gone from the theaters at the time of the two requests, while “Les Visiteurs” played on.

Nahoum openly admits that being French could have had something to do with the minister’s decision. “Yes, I think so, absolutely! I do not know about ‘The Bodyguard’ or whether we got a derogation—all I know is we applied before Christmas and the minister gave it,” he says. “I think that it was a highly, very important French movie, and there was a big change if we released it before or after Christmas.”

Asked whether he thought the “fair treatment” was akin to the GATT treaty, in which French managed to exclude the country’s movie industry from the talks, Nahoum says, “Unlike GATT, this wasn’t a political decision, but there may have been something there initially.”
**Video Previews**

**MUSIC**


“Abbey Road” cover appears during that footage. Several McCartney down to footage from McCartney’s “Producers” to his keen family. The was “Live Guns” quasi exotic locales as Belcourt Festival” at Nashville’s just. And at the inaugural Warner PolyGram at the inaugural Press Conference.”

**CHILDREN’S**

“Sesame Street Sing-Along Earth Songs,” Sesame Street Home Video/Random House Home Video, 30 minutes. Children who crave more interaction with the familiar characters of “Sesame Street” may pick up this live-performance feature. Producers culled most of the footage from McCartney’s “Producers” and interspersed lots of30429455 grins and smiles with what boils down to basic full-color stage shots. Along with his own work, McCartney covers many Beatles and Wings classics. Renditions of McCartney’s Beatles tunes include three that are unavailable on the album: “Let It Be,” “Hey Jude,” and “Yesterday.” The video also includes home movies of McCartney and his family as well as archival Beatles footage. Several songs are embellished with visual aids that work to varying effect: A smattering of psychedelics appears during “Magical Mystery Tour,” and colorful snapshots of reviews whiz by the screen during “Paperback Writer.” In one particularly comic moment, McCartney tips his hat to Guns N’ Roses before launching into a spirited “Live And Let Die,” saying flatly, “There’s a song that was recently covered by another group.”


This trio of features featuring the lovable bear appeal to parents who want to teach children about the beauty and proper care of Mother Earth and her many assets. The gang is shown on an overnight camping trip and in the woods in other other scenes. Video comes packaged with a Sesame Street song that lists the words to all featured songs, so viewers can join in the chorus.

**HEALTH/FITNESS**


Webb leaves behind her “Dance Of Steel” and strikes off on her own with this highly detailed aerobic workout that can be completed with or sans step. Webb introduces her program with a technical chat about what motivated her to begin getting fit and a plea for viewers at home to consider her own personal fitness program: the subject. A graph at the bottom of the screen tracks the moves geared toward beginner, intermediate, and advanced fitness. A sore back or pelvic problem, the routine clearly is geared toward those at the end of the spectrum, and beginners

“Moses In Egypt,” “Moses The Lawgiver,” Rabbit Ears Productions (800-900-EARS), 30 minutes each, $12.98 each.

Danny Glover and the Sounds Of Blackness, and Ben Kingsley, respectively, grace these much-shortened versions of the DeMille classic that portrays the story of the freeing of the Israelites from bondage in Egypt and their subsequent journey to the Promised Land. The “Moses” duo presents a complicated story in easy understandable, child-friendly terms. However, some integral aspects of the biblical tome, particularly the issue of the slaying of first-born children, may be too tough even for children familiar with the Passover story to swallow. Thus these additions to Rabbit Ears “Greatest Stories Ever Told” series are good ones for the whole family to watch together, and should be presented as such.

“Your Baby’s First Six Months,” “Your Baby’s First Steps,” Video/Consumer Vision (212-477-2380), approximately 50 minutes each, $19.95 each.

These well-paced programs are packed with information for parents and make nice complements to the advice of physicians and sundry relatives. “First Six Months” is geared toward a newborn care that includes breast and bottle feeding. bathing and diapering, making the transition to solid food, and last but not least, bedtime. Along with the title Kodak moment, “First Steps” includes other Kodak moments in delivering some very important messages to children.

**INSTRUCTIONAL**

“What About Sex, 15 minutes. “If You Can Talk To Your Kids, You Can Talk To Them About Anything.” 34 minutes, $19.98 each, $39.98 for twin pack.

These complementary “workshops” geared toward parents and educators who want to get the inside track on adolescents’ feelings, fears, and thoughts about sexual relationships that often fall short of expectation on two counts. Firstly, seasoned talk-show guest Lennie Roseman’s lecture/Q&A style format tends to toward the dull side, despite the fact that she her featured teachers and parental goals do to manage to shed some light on several potent points. For someone who claims to have mastered the art of communication, she fails short of fascinating educators versus these vehicles. Further digging deeper the videos is the shabby quality of the production, which leaves viewers yearning to hear the audio track at times. Better to read a book on the subject.

**CHILDREN’S PLAY**

(Continued from page 74)

**Home Video**

750,000 units before its March 22 release.

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*www.americanradiohistory.com*
Extreme Method Builds Hardy Career

Gigs Swing From Hi-Tech To Roots Rock

BY RICK CLARK

MEMPHIS—Joe Hardy has managed to create a successful production/engineering career balancing projects that range from rootsy, guitar-driven rock to hi-tech, computer-intensive undertakings. Some of Hardy's gigs have even combined those two extremes.

Since 1976, when he began working as an engineer at Ardent Recording here, Hardy has engineered projects ranging from solo artists like Al Green, Booker T. & the MGs, Tom Cochrane, the Hooters, Carl Perkins, Steve Earle, Jeff Healey, Thelonious Monster, C.J. Chenier, Georgia Satellites, and many others.

Hardy recently finished work on the latest ZZ Top album, "An- tenna," a project in which the Texas trio's computer blues sound took the leap into optical recording (as opposed to tape). As with most of its projects, ZZ-Top recorded "Antenna" at Ardent.

"This time around, we didn't even use the console," says Hardy, who engineered the project. "We used a Fairlight: MFX 16-track optical re- corder. When you say 16 tracks, most people who are used to regular analog or digital recorders are thinking of 16 linear tracks. This thing has 16 linear tracks, but each track is as many tracks deep as your hard disc space will allow. It's like you have tapes behind tapes behind tapes, but you can only play 16 of them at a time."

For some recorders, logical recording has its pluses; Hardy still prefers regular digital tape as his recording medium.

"Personally, I don't care for optical systems, because they make you look at what you are doing instead of listen to what you are doing," he says. "You see the waveform on it, and you start going, 'I don't know if that looks right.' Lots of time is wasted trying to visualize the visual input to your brain, which is absolutely ir- relevant in sound."

One of Hardy's most recent productions involved mother Theresa, a Brooklyn nun, accompanied by a band of the St. Angela's community in the Bronx.

"We had a few days with the Sister's band of three Studer VR72 DAT machines with 16 tracks. It was a calculated move to come up with some new tunes that needed additional vocals and drums, and to come up with the songs, and the songs are great this time out. Mother Theresa has eight songs on its [upcoming EastWest records album, 'Brand New Bag'] that are radio songs."

Hardy is gearing up to work with the Leslie Spitz Tree at his house. "This time around, Hardy did successive work with the Leslie Tree Spiro at his house. He says it will be a "low-key situ- ation. You can record for a little bit and go jump in the pool or drink a beer, then go back and record some more. I think it is way easier, especially for young bands, to hole up in some house and record this way."

Nevertheless, Hardy does enjoy working several studios. Hardy's favorite cutting rooms are Little Mountain Studio in Vancouver, British Columbia, and Ardent's "A" room. For mixing, Ardent's "B" Room is "without a doubt the best mixing room I have ever been in, and I've worked in lots of places,"

Regardless of where Hardy records—in a top-flight facility like Ar- dent or at home—Hardy firmly believes the producer's job is not to be invisible, to capture the creative sparks without getting in the way.

"To me, you play music. "You don't work music. No one starts off this to make money. You get into music because it was fun, and it's important to never lose sight of that."
**AUDIOTRACK**

(Continued from preceding page)

that included RCA artist Clint Black on harmonica. Justin Niebank engineered the session for the upcoming A&M Records release.

MCA artist Vince Gill recently completed mixing chores on his soon-to-be-released album at Masterfones. Producer Tony Brown and engineer John Guess mixed the project with the new AT&T Digi 5 Digital Mixer Core on the SSL 4048G with G-series automation.

Derek Bason assisted.

At the Sound Emporium, RCA recording artist Ruby Lovett has been working on her upcoming release with producer Garth Fundis. Gary Laney and Dave Sinco engineered the project behind a Neve console.

Giant recording artist Chad Mullins recently was at Woodland Digital over-dubbing tracks for an upcoming release. Tom Collins produced the sessions, while Eric Prestidge handled engineering chores.

**OTHERLOCATIONS**

At FLYTE TYME STUDIOS in Edina, Minn., producers Jimmy Jam and Terry Lewis have been working on tracks to be included in the upcoming film "Beverly Hills Cop III." Among the songs recorded were "Mood" by Chante Moore and "Wrong Way" by Terence Trent D'Arby. Steve Hodge handled mixing chores on the sessions.

At the Plant in Sausalito, Calif., Warner Bros. recording artist Tyler Collins is working on tracks for the upcoming album with producer Paisley. Engineer Dale Everingham is recording the tracks on the Neve VR22 with Flying Faders.

At Bearsville Studios in Bearsville, N.Y., Elektra duo They Might Be Giants has been busy recording its upcoming project. Paul Fox is producing with engineer Ed Thacker.

Please send material for Audio Track to Peter Cronin, Billboard, 49 Music Square West, Nashville, Tenn. 37203. For 615-320-3455.

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**STUDIO ACTION**

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING APRIL 30, 1994)

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<td>BUMP &amp; GRIND R. Kelly/ (Jive)</td>
<td>IF THE GOOD DIES YOUNG Tracy Lawrence/ J. Stroud (Atlantic)</td>
<td>MOVING ON UP M People/ M People (Epic)</td>
<td>THE MORE YOU IGNORE ME THE CLOSER I GET Mornissey/ S. Lillywhite (Sire/Reggie)</td>
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<td>CHICAGO RECORDING COMPANY (Chicago, IL)</td>
<td>ELEVEN ELEVEN (Nashville) Lynn Peterzell</td>
<td>STRONGROOM (London, ENGLAND) James Reynolds</td>
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<td>HOOK END MANOR (Reading, ENGLAND) Chris Dickie</td>
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ACCESSORIES

PRO SING Karaoke

(Continued on page 82)
A weekly listing of trade shows, conferences, award shows, seminars, and other pecial exhibitions and informational events, Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

APRIL
April 26, "Making Music On Your Own Terms: Survival As An Independent," presented by the Chicago chapter of NARAS, the Empty Bottle, Chicago, 312-376-1122.
April 30, Chicago Music Show, Dow Grant, Ole Oly Houyss, Nashville, 615-242-0033.
April 29, Meeting of the Southern chapter of VSDA, Topic: "The Big Picture—Increase Store Profits By At Least 20%," Blue Ash Hotel, Cincinnati. Keith Reed, 513-779-1700.

MAY
May 1-4, National Assn. of Video Distributors Convention, La Costa Resort and Spa, Carlsbad, Calif, 202-877-8545.
May 4, "Copyrights And Trademarks: How to Protect Your Creative Work," seminar presented by entertainment industry attorney Wally Collins, the Learning Annex, New York. 212-570-8500.
May 6-7, Conference on Interactive Marketing, East, Marriott’s Orlando World Center Resort and Convention Center, Orlando. Fla. Audrey Edbill, 949-454-0718.
May 10-15, National Assa of Black-Owned Broadcasters Broadcast Management Conference, location to be announced, the Virgin Islands. Fred Brown, 212-463-8970.
May 11-15, NAIRD Convention, Chicago. 606-633-0946.
May 25, Meeting of the New England chapter of VSDA, Fourth Annual Educational Forum and Video Showcase, Bentley College Campus, Waltham, Mass. Tom Welsh, 800-451-7100.
May 26, BMI Pop Awards Dinner, Plaza Hotel, New York. Pat Trall, 212-830-2528.

JUNE
June 1, Songwriters Hall of Fame Celebration And Awards Dinner, honoring Lionel Richie, Carly Simon, the Bee Gees, Os Redding, Irving Caesar, and Buddy Morris. Shera. New York Hotel and Tower, 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 Media, Technology and Industry at the University of Massachusetts at Lowell, Lowell, Mass. 508-934-2405.
June 2-4, American Women In Radio & Tele- vision National Convention, Hilton Minneapolis. Minneapolis, 703-506-3290.
June 8-11, PROMAX International Seminar, New Orleans Convention Center, New Orleans. 212-685-3777.

A Gift For The Children. Representatives of the Nordoff-Robbins Music Therapy Center receive a $6,000 donation from Billboard, raised by the publication’s supplement about U.K. entertainment insurance brokers Robertson Taylor. Pictured, from left, are Bob Taylor of Robertson Taylor, Pat Rod Jennings, Billboard’s European advertising manager, Willie Robertson of Robertson Taylor; writer Ray Coileman; Andrew Miller, chairman of the Nordoff-Robbins U.K. fundraising committee, and Nordoff-Robbins appeals organizer Audrey Ballfot. (Photo: Pattie Clapton)

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Good Works Airtme: MTV Networks donated more than $50 million worth of advertising time to various charitable organizations in 1992, an increase of more than $8 million over the year before. The combined airtime was worth $41 million in dollar value to the charities. The services of MTV Networks—MTV, Music Television, VH-1, and Nickelodeon—Nick At-Nite—acquired a combined spotlight of 165,000, attracting a variety of outside organizations, as well as having created others as part of MTV Networks’ own campaigns, and airded them in more than 4,000 media appearances.

COBAIN-SIGNED POSTER:
Among the rock memorabilia being auctioned by the Magic Of Music, a Kuer Thành, N.C.-based charity that fulfills a wish-list for seriously ill or handicapped children is a gift from Geffen Records of a poster of Nir- yana signed by the band, including its late leader, Kurt Cobain. Bids on this item and others can be mailed to Make A Wish, P.O. Box 263, Kerns-

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DEATHS
Rodney William Trowinger, 43, of complications from AIDS, April 17 in Arlington Heights, Ill. Trowinger served as VP/chief financial officer for LIVE Entertainment Inc. since 1992 and senior VP/chief financial officer for Live Home Video since 1986. He is survived by his companion, Robert Moon; his parents, John and Evelyn; and his brothers, Doug- las and Mark. Donations in his mem- ory may be made to the AIDS Legal Council of Chicago, 220 South State St. #1380, Chicago, Ill. 60604.

Send information to Lifelines, c/o Billboard, 151 Broadway, 11th Floor, New York, N.Y. 10038 within six weeks of the event.

FOR THE RECORD
In the April 16 issue, a story on the new Jon Secada album “Heart, Soul & a Voice,” should have credited several of Secada’s co-songwriters. Lawerence D. Dermer co-wrote four songs, Tom McMill- liams co-wrote two songs, and Scott Shapiro co-wrote one song. In addition, Diane Warren wrote one song by herself, not with Se- cada as reported.

www.americanradiohistory.com
on Polydor, the alternative edge of bands like Flor De Mal (Cyclope/Polydor) or Uzeda (A.V. Arts), rap frontmen Brando and Marcello Cunsolo left Poly- dor; Billboard, June 26, 1993), and the folk, rock, and soul-rooted music of the young artist Gerardina Trovata (Rendo, SKM, and Polydor). 

Even though some of these artists relocated to other parts of Italy to seek stronger music industry support, they have maintained a keen sense of their Sicilian roots. Those who remained found that the music industry’s structure is largely spelled out in the Sicilian language, and it is relatively regulated by law and the influence of the record companies. 

The new generation of artists draws attention to the creative scene in Sicily includes, clockwise from top left, English-language rock act Uzeda; the alternative-edge band Flor De Mal; singer Kaballa, a self-styled Sicilian exile; Catania rocker Brando; and singer/songwriter Gerardina Trovata.

INDUSTRY FOUNDATION

A growing base of independent record companies, retailers, and live clubs is augmenting the strong talent pool. While many music industry insiders say the artists are struggling to survive, the few that exist in Catania are holding their own. The Sicilian market is also noted on my visits to the city that there’s so much live music happening. I discovered two of the most interesting bands - both of whom I’ve encountered in my life,” says Zappaterra. “They were talking about how they played in the streets of Catania, only to hear of records that you’re never going to find in Milan.” A visitor to Catania will find not only savvy indie retailers, but also an industry promoted by handbills plastered along the streets of the city.

Francesco Virlinzi, fondly regarded as the “godfather” of Catanian rock, owns the indie label Cyclope Records, which has a long-term promotional relationship with the American Radio History website.

Virlinzi was the masthead behind “Commemorativi,” a 17-track Greco Artists compilation released to feature the music of U.S. and U.K. musicians. To date, it has been released in Italy, Germany, and Scan-
dia. It was also released to Greco Artists from Cyclope. Virlinzi secured a separate lease license with Rhino Records for the U.S., where it was released in 2005.

Also, R.E.M. guitarist Peter Buck plays Sicilian mandolin and 12-string guitar on two of the tracks included on “Revised,” the latest album by Cyclope rock band Flor De Mal.

Virlinzi has a passion for U.S. rock, but he’s also a fierce defender of the unique beauty pulsing through the veins of Sicilian music. “You can’t forget history,” he ex-
plains. “There have always been African, Arab, and Mediterranean influences. For centuries we were dominated by the Arabs, and we’re closer to the Tunisian border than we are to Naples. It’s also in the Sicilian language. If you go to one of the street markets in Catan-
ia, it’s like being in the kasbah. Every musician tries to find something different in order to stamp a trade-
mark on Sicilian music. Flor De Mal vocalist Marcello Cunsolo moves his voice in a typical Sicilian way on some songs. It’s the same with my rap act, Nuovi Briganti.”

NEW BREED OF ROCKERS

Brando is one of the new breed of Sicilian rockers. Catanian born, he sweated it out in dingy European dives with his English-language rockabilly outfit, Boppin’ Kids, be-
fore returning to his home base.

Brando then signed to Polydor and released his 1992 debut album, “Santi E Pecatori” (Saints And Sinners), sold almost 20,000 units in a domestic mar-
et suffering from recession. It was a hit, but it was greeted favorably by Italian critics, and its follow-up album, “Fuori Dal Branco” (which loosely translates to Not One Of The Pack), released in February, is widely tipped to break him into the major league.

Brando is aware of the musical rumblings in Sicily but finds it hard to explain the reasons for this new surge of creativity. “Maybe it’s because Catania is a crazy town,” he says with a laugh. “It can seem almost unreal, and it’s not unusual to see someone walking down the street wearing a hat and singing ‘Stand By Your Man.’”

But it hasn’t all been fun, Stet-
son and Tammy Wynette for this young Sicilian musician. “When you leave behind the shit that exists on your own island, you meet more shit,” Brando says. “I lived in Lon-
don for a year, and when people found out I came from Sicily they said, ‘Oh yeah, Mafia.’ It was the same in Italy, and record companies would only work with talent from Rome or Milan. They wouldn’t dream of getting involved with bands or singers from Sicily. There were no recording studios on the island, no clubs to play in, nothing. But that’s changed. We’ve got everything now, and people are sitting in and taking notice.”

While Brando insists that there is special magic about Sicily, he admits that youngsters are left with limited choices when it comes to thinking about their futures. “You can do one of three things,” he says. “You can be a bad boy and be in the Mafia if you want, getting a lot of money from the bad life. You can be lucky and come from a rich family, or be in the middle where maybe music is the answer.”

Virlinzi acknowledges Sicily’s problems with the Mafia, the murders of judges on the island, and its social ills, but insists that they shouldn’t dominate its music completely. “We live with these problems every day,” he says. “Nuovi Briganti protest against them in their songs, and Flor De Mal and Brando make certain non-political protests. But it gets too heavy to protest all the time, it ends up reactionary. Sicily is not just about the Mafia and spaghetti stereo-
types. It’s also about beautiful coastlines, mountains, suns, volca-
nos, friendly people, and beautiful music. Young people and musicians are intent on winning back this image.”

But Sicily’s natural beauty can’t keep everybody within its grip. Catanian-born Massimo Rendo moved from the island to operate his A.V. Records in Rome, but involved him with singing.

GERARDINA TROVATA

“Non Ho Piu La Mia Citta’ was a hit on many of Italy’s radio stations last summer. The artist’s debut album, ‘Pietra Lavica’ (Lava Stone), was released in 1991 on CGD Records to critical acclaim. The art-
ist is a young woman from a range of numbers, has so far released two albums, both of which have sold almost 180,000 units in Italy to date. According to the record compa-
ny, Trovata has lost none of her love for Catania, but says she had to move to Rome as it’s more difficult to realize her musical dreams—relocating well before a scene evolved that allowed other artists to stay. “I do, however, get the current musical buzz in Sicily, but there is, “she muses. “Maybe it’s because of its geographical posi-
tion,” says the singer, “that may be a new’s desire to change things.”

A CASE OF LOVE AND HATE

If one artist could be credited with focusing attention on the new musical activity in Sicily, Kaballa would be the leading contender. His debut album, “Pietra Lavica” (Lava Stone), was released in 1991 on CGD Records to critical acclaim. The artist is a young woman from a range of numbers, has so far released two albums, both of which have sold almost 180,000 units in Italy to date. According to the record compa-
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tion,” says the singer, “that may be a new’s desire to change things.”

The artist, in voluntary exile from his birthplace, is based in Milan. “It’s a case of love and hate as far as I’m concerned,” he says. “I sometimes feel that I can’t keep your distance in order to love the place. It’s there.”

Rendo believes that the hard atti-
tude of bands like Uzeda makes the new generation of Sicilian musicians stand out from the rest. “Music is like a poor people’s psychoana-
yst,” he comments. “It’s one way for young Sicilians to react to pover-
ty. They believe in music, and it be-
comes their lives. In Sicily you’ll find 100% dedicated jazz, classical, rock, and pop musicians. The only problem was that there was no music industry in the past. A lot of tal-
atent got burned. They either gave up their instruments or got hooked on heroin. Virlinzi, and myself to a smaller extent, are changing that.”

Trovata, one of the few female Italian singer/songwriters, is a young Catanian exile who moved to Rome before all eyes and ears focused on the new generation of Sicilian musicians. She appeared at the 1993 Sanremo Festival and came in second in the newcomers section with the song “Non Ho Piu La Mia Citta’” (Not My City Any-
more). It was a fierce attack on social and political injustice in Catania.

“It’s an autobiographical song which was inspired by an incident,” she says. “It’s about my escape from a situation where many people were murdered by the Mafia. It seemed like a phenomenon that had arrived from the stars. It was a liv-
ing hell.”
Cabbie Fares Well With Radio Gigs
Franklin Spins N.Y. Stories For Int'l Audiences

BY ERIC BOEHLEHT

NEW YORK—City cab driver Peter Franklin (Taxi And Limousine Commission No. 432358) likes to say he has the largest radio audience in the world. When you dial his phone number, “I know it sounds outstanding,” he says, “but it’s true.”

Franklin’s unlikely radio odyssey began five years ago, when the 9-year vet picked up a BBC reporter staying in New York. The two got to talking (riding in Franklin’s cab, that’s a given), and at the end of the ride the scribe asked if he could call Franklin from England and interview him on the air, since the wire-wrapping hack seemed like the typical New York cab driver. (“That’s not true,” says Franklin. “I speak English.”)

Nonetheless, he agreed to do the call from the BBC, told a quirky story he had overhead in his cab, and got a check for $50 in the mail from the BBC. Two weeks later, a cabbie who just wanted to be driven around the same block again and again sent the off to N.Y. stations across the country and across the pond.

Franklin says that since then, he has logged more than 4,000 broadcast appearances.

Franklin regularly sends faxes to programmers with stories that he’s collected during his weekly 50 hours behind the wheel. (Cab Driving 101: Every day, Franklin rents his cab from its owner for $80 a day, plus $20 for gas. Anything above $100 collected is profit. As for tipping, Franklin strongly suggests 20%.)

Talk show hosts then call Franklin, at home or in his cab (Franklin’s front seat is equipped with a cellular phone and beeper to make sure business runs smoothly). He goes on the air live with sequins, a joke du jour (hearty on the topic of his own business) and beeps for a tales. He prefers not to practice or talk to hosts beforehand, in order to keep the exchanges fresh.

During a typical week in April, Franklin fielded calls from around the world, including ones in York- shire, England; Alzona, Pa.; Toronto; Stockton, Calif.; Washington, D.C.; Cleveland; Davenport, Iowa; Syra- cuse, N.Y.; and South Africa.

“Hey’s a real natural,” says Guy Phillips, morning show host at KYK St. Louis, which dials up Franklin every week.

Franklin thinks two things help explain his popularity. One, folks worldwide are fascinated with the Big Apple. “Everybody wants to come here,” he says. After hearing him, figures, listeners sense they have a friend in New York.

Although Franklin’s stories help perpetuate the idea that stuff happens here—and in the back of his cab—that doesn’t happen just any-where, he says he tries to paint the best picture he can of his hometown. “It isn’t easy,” he admits.

Franklin also figures that listeners are fed up with “mean, nasty” talk show hosts and want to hear “regu- lar folk” on the radio. Franklin says he would be proud to tell you, is defi- nitely regular. A consummate chatter- who would talk with both hands if he could figure out a way to drive at the same time, Franklin, whether charming a passenger or working live with a morning man, wears his repartee at the station.

“Since you have this,” he says, “That’s not to like!” he says. “I meet people and see the city.” As the BBC report- er suspected, Franklin is the typical New York cab driver—but typical for 1960 or 1970, when the city Checkers were filled with with a certain group of taxi- local middle-class workers. To- day, as passenger after passenger la- ments to Franklin, very few drivers have a feel. (At least a few will tell him to very few speak English fluently.

The radio money Franklin first en- visioned is not exactly rolling in. (He figures he pocketed $4,000 last year from his chats.) Some stations pay Franklin for his remotes, but others don’t have the budget for his ex- pense. That’s OK with Franklin, who doesn’t push for a paycheck. He does ask stations that cannot pay him to pay for his gas. His net. (City Franklin offers to listeners for a price. (KYK’s Phillips says more than 100 listeners have called the sta- tion asking about Franklin’s big-city guids.)

Franklin says he would love to se- cure some world-wide underwriting, a brief, weekly broadcast (à la Paul Harvey). In the meantime, he pumps his stories, info, and stories sto- ries. That, he admits, is the easiest part of his moonlighting job. “You don’t have to make anything up,” he beams. “This is New York.”

Australia’s Top FM Web Set To Launch 2nd Network

BY CHRISTIE ELIEZER

MELBOURNE—Australia’s most successful FM radio network, Au- stereo, has been the first to take ad- vantage of a change in radio owner- ship laws. It has started to set up its second national FM network.

Austereo recently acquired its sec- ond Melbourne radio station—the finan- cially beleaguered Gold 104—and managing director Paul Thompson con- firms that the Adelaide-based firm intends to look at stations in other parts of Australia.

Austereo currently owns FOX in Melbourne, 2DAT in Sydney, B105 in Brisbane, S.A FM in Adelaide, and FM 104 in Canberra.

“We set up the first network in the 1940’s,” says Thompson. “When the government brought in changes to the Broadcasting Services Act in 1992, which allowed companies to own two stations per city, we were determined to build a second FM net- work through the other capital cities.”

“This will be set up to attract a dif- ferent type of listener and, to an ex- tent, a broader selection of advertis- ers,” he adds.

FOX’S classic rock format has the lead in the 24-29 age group and is run- ner-up in 19-17 (a demographic sta- tion management says it is not active- ly chasing). Gold 104, with its ‘50s, ‘60s, and early ‘70s, is the city’s top-rated in the 35-44 age group and runner-up in the broader 25-54 age group.

Gold 104 was acquired from K2FM Radio Pty. Ltd., which went into receivership March 1 after defaulting on loan repayments. K2FM had bor- rowed heavily to fund its $31 million conversion from an AM to an FM li- cense five years ago.

Austereo itself has money prob- lems, and the purchase is conditional on the company’s financial restructur- ing. Its public listing is expected by the second week of May to reduce its $100 million-plus borrowings. Al- though the company, like Gold 104, is profitable, interest costs are absorbing approximately two-thirds of its earnings before interest and tax. It is no secret that Austereo is staying afloat thanks to the State Bank of South Australia and various Adelaide corporate and government shareholders.

While the merger has been hailed as a shrewd one by the music indus- try, it has aroused the interest of the Trade Practices Commission. Its head, professor Allan Fels, confirms “the TPC, as a routine matter, will make inquiries about this merger. But it’s too easy to say whether it will have consequences or not.”

Last year, the TPC opposed Au- stere’s bid to buy out its major rival, the nationwide Triple M FM licenses. Austereo sought an injunction to re- strain the TPC, but Triple M ulti- mately was bought by Village Road- show film distributors. It was obvi- ous that, although it is the Australian Broadcasting Authority that regu- lates the radio industry, the Commis- sion was testing its regulatory pow- ers in order to press its claims for the central competition policy regulation role.

Although Austereo has made it clear that FOX and Gold 104 will run as two separate entities and will retain current formats, staff, and facilities, Fels intends to make sure the move does给的radio network an un- fair advantage in the marketplace.

“The TPC is aware that it is rela- tively easy to change formats and compete,” he says. Austereo’s Thompson declines to comment on Fels’ remarks.

The “two stations per market” ownership provisions of the Broad- casting Services Act was introduced by the federal government to recog- nize the continuing deregulation of the Australian airwaves and owner- ship restrictions, and to provide scope for cost reduction and economies of scale. But unexpected shifts in its poli- cy, particularly in regard to commu- nity radio and the government-run ABC network, has brought an air of uncertainty to the running of com- mercial radio stations here.

70s Oldies Picks Up Sales Steam, Study Shows

NEW YORK—Until recently, old- lies was one of the few remaining formats that had not splintered into several distinct components.

In the last nine months, however, the growing popularity of the ‘70s- based oldies has begun to change all that.

Now, a new study by Katz Ra- dio Group, “Gold In The ‘90’s: Picking Up Good Vibrations,” has tracked the format’s sales power in light of all of those changes. Au- thor Howard Granat, market re- search specialist for Katz, refers to the golden age of ‘70s oldies stations “for the next generation,” and adds, “The time is right for a new era of oldies. On the other hand, the oldies sales strengths is that its listeners are heavy radio users. According to the study, 28% of oldies listeners are considered very heavy radio users.

EMI ENTERS DIGITAL CABLE RADIO DEAL
(Continued from page 6)

The product is available to 8 million homes via local cable operators. DCR is counting on the addition of Time Warner Cable systems offering the music service to increase DCR’s sub- scription base.

Like its competitor, Digital Music Express, DCR offers subscribers content that isn’t available in other format. DCR programs rarely found on radio, such as a 24-hour hip-hop or gospel channel. DCR’s channels are commercial-free and are available for a monthly fee of $8-$12. Del Boccaro says that as the network expands and offers more niche-like programming, advertising remains a possibility.

EMI’s agreement with DCR ap- pears to be identical to Sony and Warner, but DCR’s format, which EMI’s agreement with DCR appears to be identical to Sony and Warner, but DCR’s format, which
ThiNK ABOUT MOST Christian music stations, and AC-friendly artists like Amy Grant and Michael W. Smith, probably spring to mind. KOKF Okahoma City, however, has developed a strong, devoted audience by playing a mix of R&B, dance, alternative, and what staffers call “gospel” — most of it falling within the loose boundaries of what is Christian music.

The noncommercial station has been programming this mix for two years under the supervision of manager Greg Griffin and PD Ken Farley.

In addition to Christian music, approximately 5% of the records heard on KOKF are secular crossovers like Robin S’s “I Want To Thank You” and Mariah Carey’s “Make It Happen.” Griffin says that when choosing these crossovers, “it has to be positive and moral in nature. We look at the Judges-Christian ethics, and if it matches up with that, we put it on.”

The station shows that the station is very mainstream in its sound, even if the majority of its audience is unfamiliar to most secular radio listeners.

“We believe in putting the best of the best, musically and lyrically, over stuff that has mainstream appeal. By large, and our listeners are people who grew up listening to mainstream radio, so we want to make sure when they’re scanning the dial the music grabs their attention. It has to be the best we can offer in terms of production values and vocals, and then the message is important, too.”

The station targets 18-34-year-olds during the day by skewing top 40/rythym, and then targets 12-24-year-olds at night with an alternative format.

Explaining the decision to play primarily R&B music during the day, Griffin says, “That kind of a sound is very dominant, and a lot of research we have done with our listeners indicates that’s what they like.”

The nighttime format includes more forms of alternative music, including techno, grunge, and industrial, which Griffin says are all represented by Christian artists making that type of music.

Some staffers don’t immediately notice that the station is Christian-formatted, Farley says. “We don’t hide the fact that we’re a Christian station, but we believe you earn the right to be heard,” he says. “People call in at night and ask for Nine Inch Nails or Nirvana, and we’re not really sure that we’re a Christian station. That’s why the quality of the music is important.”

Farley says some of the songs heard on the station “blantly mention Jesus Christ. Others never mention him.”

Another part of the mix is “gangsta gospel” (also the name of a group on Farley’s label, they believe the station provides more of an opportunity for potential listeners to tune in and judge for themselves without a preconceived bias.

Farley started as an intern at the station almost nine years ago, joining the staff full time as PD in 1987. Griffin’s background includes stints in secular radio, including stops at Fort Wayne, Ind., stations WLYV and WXKE.

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**Va. Rep. Wants Infinity Hit Hard By Fines**

WASHINGTON, D.C.—A member of the House Committee that controls the FCC’s purse strings told commision chairman Reed Hundt that the FCC should slap Infinity Broadcasting with a stiff fine for its syndicated Howard Stern show.

“One of you’s going to hit ‘em, hit ‘em hard,” said Rep. Jim Moran (D-Va.) during an April 18 Appropriations Committee hearing on the FCC’s FY 1995 budget. “It’s got to be stiff enough that the publicity value is not more than the amount of the fine.”

Infinity now has been cited with $1.6 million in fines due to Stern broadcasts judged indecent by the commission. It has yet to pay any of the fines, however, and is among those challenging the indecency rules in court.

The FCC has asked for a $95 budget of $167.4 million, and more than half of that budget, about $65 million, will come from user fees, Hundt told legislator.

**FCC BRASS TO MEET WITH NAB**

The National Assn. of Broadcasters’ small-market rivals members and members of the NAB Board will meet with senior FCC officicals Monday (25) to discuss the ongoing concerns of FCC fines and toughened equal employment opportunity guidelines.

FCC mass media bureau chief Roy Stewart and general counsel Bill Renard will join the radio officials at an informal luncheon meeting.

Recently, the NAB, wary of the increasing scrutiny of its broadcasting policies at license renewal time, has set up a series of regional seminars.

**SEVEN TO NAB RADIO BOARD**

The NAB has re-elected Randy Odeneal of Sonnix Broadcasting, Bill Eley of Victory Media, and Joe Field of Entercom to the NAB Radio Board.

Newly elected to the board are Paul Hildick of Heritage Media and Mark Mays of Clear Channel Com-
LOS ANGELES—American Public Radio is going into its May 8 Mother's Day special, “Music Of The Spirit,” featuring A&M recording artist Amy Grant. With Target as the sponsor, the hourlong show, featuring the music of Grant and various choirs, is being promoted heavily in newspapers, magazines, and in Target stores nationwide.

Beginning the last week of April, 10 million shopping bags will bear the phrase “Music Of The Spirit,” and signs will be posted in the movie and music departments of stores that will include local radio station call letters and broadcast times. Target also will highlight the show by placing a multiple-page Mother’s Day insert in the May issue of Microsoft Home Shopping Network, which hits newsstands this month. Also, ads featuring radio station call letters are being placed in the entertainment sections of newspapers the day before the broadcast.

On the Sunday before the special, Target will use a portion of its weekly advertising circular to promote “Music Of The Spirit.”

The special is produced by Minnesota Public Radio in cooperation with Tom Vogeli Productions. In addition to music from Grant, the show will feature the St. John’s University Boy’s Choir, the St. John’s University Concert Choir, and the St. Benedict’s University Concert Choir.

Eric Friesen and Philip Brunelle are the host and artistic director, respectively.

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**Album Rock Tracks**

<table>
<thead>
<tr>
<th>TRACK TITLE</th>
<th>LABEL/DISTRIBUTING LABEL</th>
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</thead>
<tbody>
<tr>
<td>KEEP TALKING</td>
<td>THE SMASHING PUMPKINS</td>
</tr>
<tr>
<td>NO EXCUSES</td>
<td>SIRE/REPRISE</td>
</tr>
<tr>
<td>THE CALLING</td>
<td>YES</td>
</tr>
<tr>
<td>HIGH HOPES</td>
<td>SAMMY HAGAR &amp; SLEEP</td>
</tr>
<tr>
<td>SPONNMAN</td>
<td>SOUNDMAN</td>
</tr>
<tr>
<td>MISSISSIPPI</td>
<td>PEARL JAM</td>
</tr>
<tr>
<td>SHINE</td>
<td>COLLECTIVE SOUL</td>
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<tr>
<td>BACKWATER</td>
<td>MEAT PUPPETS</td>
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<tr>
<td>DELICIES ARE WILD</td>
<td>AEROSMITH</td>
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<tr>
<td>FIGHTING FOR COMFORT</td>
<td>Pearl Jam</td>
</tr>
<tr>
<td>TOO COLD IN THE WINTER</td>
<td>CRY OF LOVE</td>
</tr>
<tr>
<td>ALL APOLOGIES</td>
<td>NIRVANA</td>
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<tr>
<td>WAKE UP WITH A MONSTER</td>
<td>CHEAP TRICK</td>
</tr>
<tr>
<td>WHAT DO YOU WANT FROM ME</td>
<td>JIMMY PAGE &amp; THE BLACK CROWES</td>
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<tr>
<td>FAR BEYOND</td>
<td>CANDYBOX</td>
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<tr>
<td>NOBODY'S HERO</td>
<td>SMASHING PUMPKINS</td>
</tr>
<tr>
<td>MARY JANE'S LAST DANCE</td>
<td>TOM PETTY &amp; THE HEARTBREAKERS</td>
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<tr>
<td>IN EVERY GENERATION</td>
<td>LEE RANALDO &amp; THE DIAMOND EWYS</td>
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<tr>
<td>BIG EMPTY</td>
<td>STONE TEMPLE PILOTS</td>
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<tr>
<td>LOVE SNEAKIN' UP ON YOU</td>
<td>BONNIE RAITT</td>
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<tr>
<td>MILES FROM NOWHERE</td>
<td>THE SMOTHERS BROTHERS</td>
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<tr>
<td>HIGH IN THE MOUNTAIN</td>
<td>THE TRICKY TRICKS</td>
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<td>MAGIC MIXX</td>
<td>CRASH TEST DUMMIES</td>
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<td>HIGH ROAD EASY</td>
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<td>ALL AMERICAN GIRL</td>
<td>MELISSA ETHERIDGE</td>
</tr>
<tr>
<td>THE HITS ARE COMING OUT</td>
<td>CANDLEBOX</td>
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**Modern Rock Tracks**

<table>
<thead>
<tr>
<th>TRACK TITLE</th>
<th>LABEL/DISTRIBUTING LABEL</th>
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<tbody>
<tr>
<td>THE MORE YOU IGNORE ME, THE...</td>
<td>MORRISSEY/MEMBERS</td>
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<td>NO EXCUSES</td>
<td>ALICE IN CHAINS</td>
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<td>LONGVIEW</td>
<td>GREEN DAY</td>
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<tr>
<td>GOD</td>
<td>TOTALLY SHOCKED</td>
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<tr>
<td>SELLING THE DRAMA</td>
<td>TINA TURNER</td>
</tr>
<tr>
<td>THE CROSS</td>
<td>THE CHARLATANS</td>
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<tr>
<td>YOU</td>
<td>THE CHARLATANS</td>
</tr>
<tr>
<td>FEVER</td>
<td>THE CHARLATANS</td>
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<tr>
<td>I'LL TAKE YOU THERE</td>
<td>THE Temptations</td>
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<td>THE CHARLATANS</td>
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<td>THE CHARLATANS</td>
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<tr>
<td>THE ROAD</td>
<td>THE CHARLATANS</td>
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<tr>
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<td>PRIMAL SCREAM</td>
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<td>SOUNDMAN</td>
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<tr>
<td>BLACK HOLE SUN</td>
<td>SOUNDMAN</td>
</tr>
<tr>
<td>ROLLING HERE</td>
<td>CROWDED HOUSE</td>
</tr>
<tr>
<td>LEAVING LAS VEGAS</td>
<td>SHERYL CROW</td>
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**Album Rock Recurrent Tracks**

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<tr>
<td>PLUSH</td>
<td>STONE TEMPLE PILOTS</td>
</tr>
<tr>
<td>BIRD</td>
<td>COCTAIL</td>
</tr>
<tr>
<td>HOWARD</td>
<td>TIDAL</td>
</tr>
<tr>
<td>BEAUTY</td>
<td>LUCY</td>
</tr>
<tr>
<td>PEACE PIPE</td>
<td>THE BLACK CROWS</td>
</tr>
<tr>
<td>COME AS YOU ARE</td>
<td>NIRVANA</td>
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**Modern Rock Recurrent Tracks**

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<thead>
<tr>
<th>TRACK TITLE</th>
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<tbody>
<tr>
<td>A MERRY LITTLE CHRISTMAS</td>
<td>THE CROW'S NEST</td>
</tr>
<tr>
<td>DAD</td>
<td>PEARL JAM</td>
</tr>
<tr>
<td>PLUSH</td>
<td>STONE TEMPLE PILOTS</td>
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<td>BIRD</td>
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**Radio**

Radio Grant Targeted For APR On Mother’s Day

by Carrie Borzillo

From ticket sales will benefit L.A. earthquake victims. An 800 number will be given out for quake donations. The WFMF Fine Art Network is introducing five new series, including “Chicago’s Music Of The Bar,” “The Art Of Wilhelm Furtwangler With Henry Fogel,” “The Golden Ages Of The Harpsichords,” “The Russian Pianists With Vladimir Leyetchkis,” and the four-week pilot “Noteworthy Women.”

ABC Radio Networks’ “American Top 40” with Shadoe Stevens continues its celebration of International Guitar Month with interviews with Bon Jovi guitarist Richie Sambora and Bad English guitarist Neil Schon, along with guitar giveaways. On Travel Radio is offering “On California” and “D-Day Remembered,” which were produced for the State of California’s Office of Tourism.
Radio

The Naked Truth About WQTH Campaign; American Media Sells To MBD Chancellor

They hadn't even hit the walls yet, and already WQTH (Hot 97) New York's new subway ads were stirring up the town.

The four-poster campaign, unveiled April 21, features station morning men Dr. Dree and Ed Lover in various states of disarray. In one poster they appear dressed as the Blues Brothers, in another as the couple immortalized in the painting "Two Women," standing as a third as sumo wrestlers, and, in the controversial fourth, for no apparent reason, naked and holding frying pans in front of their bare chests. In the past, the station logo is splatted out in breakfast food.

The Metropolitan Transit Authority apparently approves the ads, but city transit committee chairman Joe Nacon, in an interview with the New York Post, called them "disgusting," adding "I wonder what kind of message are we sending to our kids?" He asked. "Ads like these only paint one thing in kids' minds, sex, sex, sex.

Those who have seen the corpulent Dr. Dree undressed might disagree.

In business news, American Media is selling off its radio stations to MBD Broadcasting and Chancellor Communications for $150 million. Steven Dinzey replaces Bud Paxson as board and Chancellor, both of which are backed by Dallas-based investment firm Hicks, Muse, Tate & Furst.

One station is acquiring just one station, KHLY, Sacramento, Calif. That company already owns KFBK/KGBY. Sacramento. The remaining stations will be sold to MFB/WGYY Cincinnati, KTCJ/KTCZ Minneapolis, WALK-AM-FM Long Island, N.Y., KMIN/RGJI Riverside, Calif., and WOCL Orlando, Fla.

In another mega-bucks deal, Paxson Communications Corp., has acquired 50% of the common stock of the American Network Group for $2.5 million. As part of the deal, A&G will be merged into PCF if the deal is approved by company stockholders.

PCF Chairman/CEO Bud Paxson also has acquired 220,422 shares of ANG's common stock from outgoing chairman John Casey. Those shares represent 33.5% of the company's issued and outstanding stock.

ANG operates WPRT/WNWS/WQRO Knoxville, Tenn., and is the licensee of WTMG Ocala, Fla. The company also operates numerous other radio stations, networks, which serve more than 125 affiliates with states and network affiliations.

Strategic Radio Research adds nine new markets for its AccRatings service, beginning with the spring '94 survey. Seven additional markets are now available in a total of 32 markets, including 10 of the top 20. The new markets are: Pittsburgh; Roanoke/Lynchburg, Va.; Savannah-Gay, Ga.; Moline, Ill.; East Lansing, Mich.; Flint, Mich.; Eau Claire, Wis.; and Racine, Wis.

In the first 16 markets released in the Winter Arbitron survey, there was a 13% response-rate gain over the previous Winter survey, according to Arbi-

tron. Compared to the fall 1989 survey, the most recent survey shows a 22% response-rate increase. The winter

1994 annual metro response rate for these 16 markets was 38.9%.

The ratings company credits the boost partly to a shortening of the two-month gap between survey diary-keeper households and the start of the actual survey week. That lag time has been reduced from a maximum of six weeks to a maximum of two weeks.

Arbitron will release the response-rate results for the first 02 markets of the winter survey via satellite this week. Half-sur-

vey results will be released after the winter book delivery cycle ends May 2.

PROGRAMMING: KATZ GOES JAZZ

KATZ-FM St. Louis drops ARC Satellite Music Networks "the Touch" format and the syndicated Tom Joyner show. It now carries the syndicated St. Louis native as KNJZ. Ted Habeck, who had been doing weekendings at crosstown KZMK-FM, joins as PD. Chuck Atkins is up from director of operations to VP of operations at KMUD. KATZ-AM/KNJZ . . . Mark Daniels moves from WRRZ Harrisburg, Pa., to become OM at religious WPHY Philadelphia.

Religious WRPA Tampa, Fla., flips to NT at WTYA. The station picks up three syndicated shows: Alan Colmes, Morton Downey Jr., and Michael Reagan. The rest of the lineup includes Gary Paul Dick and Scott and Lon "Boom" Boom" Christmas, who are up from first shift by Kidsy San Luis Obispo, Calif. KRAB midday host/promotion director Anne Kelly adds APD duties and shortens her shift by an hour. KRAB overnight jock Danny Spanks moves into the 1-3 p.m. shift and has not been replaced in overnight.

WPGC-FM Washington, D.C., has pulled morning man Donnie Simpson out of the syndication race for now, according to the Washington Post. Simpson had not managed to pick up any affiliates in his eight programs this spring. WPGC is syndicated by American Radio Networks' January launch of live Tom Joyner in syndication.

WPAG/WLANC Feasterville, Pa., and MD Dave Skinner, are selling programming duties on an interim basis following the exit of Brad Brueske. Cadillac Jackson of WPGC was selected to fill the show duties. Jackson last was at WEGX (now WJZJ) Philadelphia.

AM ReKon, CBS Radio Networks House Of Music Productions, and Ben Manilla Productions are presenting a live, five-hour concert with the Neville Brothers April 30-May 1 from the House Of Blues in New Orleans. WNEW New York's Pat St. John will host the show, which is available to all affiliates of CBS "House Of Blues Radio Hour" . . . KNKI Sacramento, Calif., morning team Pat Shill and Luen Kay will host Westwood One's coverage of "Fanfest '94" May 6-7 in Los Angeles.

PEOPLE: CADET TO KBXJ

Former WHRM San Diego PD Ron Cadet joins KBXJ San Francisco as MD, replacing Ken Glaser . . . KOA San Francisco P/T jock John Chrisen- tury is up to late nights, replacing Nick Harper, now at crosstown KSOL (Wild 107). . . . Former XHTZ (900) San Diego mid-night jock Mark Adams joins KBOU (BOS), Calif., for those duties, replacing Kid Stevenz, who exited for nights at WLUM (Hot 102) Milwaukee. KBSO morning hosts Jerry Heart and Carolyn Glaser have been shifted to afternoon at KBOS, but have not been replaced.

KGO (formerly KLQK-San) San Diego's air staff for its new N/T format includes Unistar Radio Networks personalities Don Imus and G. Gordon Liddy in mornings and late nights, respectively. Former KCMO-AM Kansas City, Mo., midday host Dave Dawson joins for that shift. PD Peter Weissbach is handling afternoon duties, as previously reported. American Entertainment Network syndicated personalities Michael Reagan and Haaul Lowrey-Contreras will handle nights and late nights, respectively. Former KCMO-AM Kansas City, Mo., midday host Dave Dawson joins for that shift. PD Peter Weissbach is handling afternoon duties, as previously reported. American Entertainment Network syndicated personalities Michael Reagan and Haaul Lowrey-Contreras will handle nights and late nights, respectively. Former KCMO-AM Kansas City, Mo., midday host Dave Dawson joins for that shift. PD Peter Weissbach is handling afternoon duties, as previously reported. American Entertainment Network syndicated personalities Michael Reagan and Haaul Lowrey-Contreras will handle nights and late nights, respectively. Former KCMO-AM Kansas City, Mo., midday host Dave Dawson joins for that shift. PD Peter Weissbach is handling afternoon duties, as previously reported. American Entertainment Network syndicated personalities Michael Reagan and Haaul Lowrey-Contreras will handle nights and late nights, respectively. Former KCMO-AM Kansas City, Mo., midday host Dave Dawson joins for that shift. PD Peter Weissbach is handling afternoon duties, as previouslyreported. American Entertainment Network syndicated personalities Michael Reagan and Haaul Lowrey-Contreras will handle nights and late nights, respectively. Former KCMO-AM Kansas City, Mo., midday host Dave Dawson joins for that shift. PD Peter Weissbach is handling afternoon duties, as previously reported. American Entertainment Network syndicated personalities Michael Reagan and Haaul Lowrey-Contreras will handle nights and late nights, respectively. Former KCMO-AM Kansas City, Mo., midday host Dave Dawson joins for that shift. PD Peter Weissbach is handling afternoon duties, as previously reported. American Entertainment Network syndicated personalities Michael Reagan and Haaul Lowrey-Contreras will handle nights and late nights, respectively. Former KCMO-AM Kansas City, Mo., midday host Dave Dawson joins for that shift. PD Peter Weissbach is handling afternoon duties, as previously reported. American Entertainment Network syndicated personalities Michael Reagan and Haaul Lowrey-Contreras will handle nights and late nights, respectively. Former KCMO-AM Kansas City, Mo., midday host Dave Dawson joins for that shift. PD Peter Weissbach is handling afternoon duties, as previously reported. American Entertainment Network syndicated personalities Michael Reagan and Haaul Lowrey-Contreras will handle nights and late nights, respectively. Former KCMO-AM Kansas City, Mo., midday host Dave Dawson joins for that shift. PD Peter Weissbach is handling afternoon duties, as previously reported. American Entertainment Network syndicated personalities Michael Reagan and Haaul Lowrey-Contreras will handle nights and late nights, respectively. Former KCMO-AM Kansas City, Mo., midday host Dave Dawson joins for that shift. PD Peter Weissbach is handling afternoon duties, as previously reported. American Entertainment Network syndicated personalities Michael Reagan and Haaul Lowrey-Contreras will handle nights and late nights, respectively. Former KCMO-AM Kansas City, Mo., midday host Dave Dawson joins for that shift. PD Peter Weissbach is handling afternoon duties, as previously reported. American Entertainment Network syndicated personalities Michael Reagan and Haaul Lowrey-Contreras will handle nights and late nights, respectively. Former KCMO-AM Kansas City, Mo., midday host Dave Dawson joins for that shift. PD Peter Weissbach is handling afternoon duties, as previously reported. American Entertainment Network syndicated personalities Michael Reagan and Haaul Lowrey-Contreras will handle nights and late nights, respectively.

KJZJ Portland, Ore., afternoon person-

Steve Knox moves to mornings. PD Chris Miller is handling after-

nights in the interim . . . Former KCBQ San Francisco, Ore., afternoon show anchor Cheryl Marshall joins crosstown KEX as managing editor. KEX program director Bob King is up to midnights by Swanson, who retired. P/T host Todd Tolles becomes production director.

KGGI Riverside, Calif., program director Jesse Duran takes over late nights (10 a.m.-noon), replacing Doug Vincent, who joins morning show on KCOJ. George Abbott moves his Sunday-night jazz show from KBCO to sister KHI.

GARY TAYLOR will join KXRX Seattle as VP/GM when Allience Broadcasting takes over the station. He will replace current GM Steve West. Taylor exits the Tri-State position The new CEO, Honolulu Broadcasting, has album rock KXXH changing formats, soon to country or '70s-based oldies.

JAMES BRYANT, GM of WQKJ Cincinnati, is upped to president/GM of WQKJ and WNNK. KBPI Denver GM Tom Sily takes on those duties at WNNK. KBPI's parent Great American is now operating WNNK for Booth American Company as part of a local marketing agreement.

TERRENCE RODDA, a veteran of 23 years in radio, has been named GM of WWKB/WKSE Buffalo, N.Y.

BILLY HUOP joins ValleyGalup as VP. He previously managed WWIN-AM-FM and WERQ-AM-FM Baltimore.

STATION SALES: WECK/WJYE Buffalo, N.Y., from Ralph Guild's Guild Ra-

dio to American Radio Systems, owner of crosstown WYRK, for undisclosed price.

SALE CLOSINGS: KFMH Davenport, Iowa, from Flambo Broadcasting to Jeffrey Warshaw's Connoisseur Communications; KPGM Cypress, Wyo., from Western Inspirational Broadcasters to Monsanto Broadcast Group; WGJU Johnstown, Pa., from PAC Media Inc. to TeleMedia Broadcasting.

by Phyllis Stark

with reporting by Eric Bochert, Carrie Borzillo, and Brett Atwood

www.americanradiohistory.com
will receive royalties from the project.rength, the major label of the album has not yet been finalized, according to Island Records in New York.

The artists on “Sekunjalo” include legendary activists like trumpeter Hugh Masekela, who spent much of his life in exile; Jennifer Ferguson, a white singer of astonishing vocal depth who was nominated by the ANC to stand for parliament; and
Mara Louw, who performed at the 1990 Mandela Concert at Wembley Stadium in England. But the release also filled the vacuum of township fox trot rhythms of township disco singers like Baby Mangeni and Mercy Paleka, and the African jazz of Sankomoto, Condry Ziqua, and Lebo Morake. In this manner, the album straddles the musical struggle of the old struggle and the new visions of artists who simply want to sing.

BALANCE OF ART AND ACTIVISM

The balance of art and activism is the theme of the latest album from one of the greatest of the current generation of African music and politics, Miriam Makeba. At the age of 62, she has just completed a two-month American tour of Gallo Records to embark on a European tour. The ANC had nominated her, too, for parliament, but she declined. “I was looking at going into politics to be regarded as a politician. I just want to sing,” Makeba told Billboard. She expressed her hope to “Unite The People” and “Sing Me A Song” on RPM Records, as the final transition from her years in exile to establishing a household in Cape Town.

This is a far cry from last year’s first post-exile album by Jonas Gwangwa, “Flowers Of The Nation,” which he included a song titled “Freedom For Some (Is Freedom For None),” or the 1992 album by fellow exile Letta Mbulu, “Not Yet Uhuru” on Gallo Records, on which Mbulu asks how long it would take to rectify the injustices of apartheid.

No one believes that can be done overnight, but optimism in South Africa’s music is not hard to find. One of the most beautiful songs to emerge from the transition to democracy is the title track of Mango Groove’s new album, “Another Country,” on Tuska Music. The haunting ballad also is being used as an anthem of the peace campaign, with lyrics criticizing the wounds of apartheid: “Another time, another place/Another country/Another state of grace/You and I beside me/I’ll tell you no lies/And then you’ll see/Another country in my eyes.”

The music of a spirit, leading station Radio Five has backed “Freedom,” a compilation album of freedom songs by alternative South African bands who normally would never have met online. In the vinyl scene, they range from the veteran act No Friends Of Harry, which has recorded three rock albums in a row on Vanguard Radio, to a young old techno/ pop dance band called the Familiar Strangers.

Pop acts are largely newcomers to political music in South Africa, but they have taken it with a sensibility born of a passion for change. The young Lester Le nalela is best known for whimsical ballads about love and heartache, has released a powerful new work that overturns all preconceptions of the role of pop artists in the South African musical landscape. While her voice has been backed in recent years by the remembrance of Tori Amos and even K.D. lang, her lyrics revolve around the end of an era of injustice; the release includes her version of Pete Seeger’s “Turn, Turn, Turn.”

CALL FOR UNITY

The most active proponent of music for a new South Africa has undoubtedly been Mqongeni Ngema, the creative mind behind the musicals “Sarafina!,” “Tshwane Fever,” and “Magic At 4 A.M.” The soundtrack of the latter, released by South African National Ballet, was both a tribute to Muhammad Ali and a call for unity and peace in South Africa. The soundtrack album, “African Solution,” sings the praises of all the major black-led political parties in South Africa, by name, emphasizing the beauty of the community rather than the bloodshed caused by their political rivalry.

Ngema has put his money where his mouth is, taking in 10 men from Zululand who had been living in migrant labor hostels near Johannesburg, where they had been forced to take part in attacks on ANC-aligned township residences. The men had all signed up to prepare songs about their experiences, and now have been molded into a vocal group called, simply, “New South Africa, performing in the vocal tradition of Ladysmith Black Mambazo.

RAPPERS DEMAND ACTION

While the cornucopia of hope in South African music suggests that artists are singing with one voice, a different perspective is gained by listing the names of artists. A man who calls himself System Enemy has released an album called “Rhythm Is An African Creature,” which is completely devoted to rapping songs such as “Tell Me Why,” about the ghettos burning down, and “Endless War.” The group Black 2 Strong, on its self-titled album on One World Entertainment, is still demanding liberation and singing in tongues with black leaders who bucked the system.

Prophets Of Da City, the country’s best-selling rap act, has pro- posed that the album that has suggested the cover banned because it was too violent. The album, “Age Of Truth” on Talisman Records, is an unapologetic reexpression of a year’s worth of repression in South Africa. It dwells on the wars in the townships, the abuse of power by the police, and the need for pride in the black community. A song called “Blood Bullets And Pigs,” which describes South Africa as “a nation under the reign of fear,” has been banned from radio play by South Africa’s state-owned corporation, Radio South Africa, with five with cuts from the album.

“It is a record that deserves to be heard,” says Talisman label manager Deon Mass. “It is the first time that the true voice of the oppressed youth has ever been put to vinyl. It reflects the hopes and fears of a generation.

Probably the most outspoken recording ever produced in South Af- ri ca, its reception by the broadcasting officials symbolizes the political inertia from the old system that still exists in this country. While South Africa’s airwaves have become more plural, attitudes of the past remain fixed in place—reminding artists that their struggle is not yet over.

CHART-TOPPING ‘PIANO’ A QUIET SURPRISE IN SPAIN (Continued from page 8)

Spain is experiencing an interesting move away from mainstream pop/rock that goes beyond an “unplugged” fad. The No. 1 success of both “The Piano” and “The Best Works Of Gregorian Chant By The Monks Of The Santo Domingo De Silos Abbey” are only the most prominent examples of the trend. American singer Loreena McKennitt, Enya and Kenny G also have scaled the top 10 on the Spanish album chart with their Winter’s “Spanish Angel” album on American Gramophone, which won this year’s Grammy for Best New Age album. This album was released in Spain and England earlier this year. In the last few weeks, there have been packaged concerts by New Age or back-to-roots artists such as McKennitt, Nitty Gritty Dirt Band, Enya, Thin Lizzy, and October Project.

“The Piano” hit No. 1 in Spain and remained there through Feb. 12. Then, after several weeks in the No. 2 position behind either Gloria Estefan’s “Mi Tierra” or EMI's Gregorian chant collection, it regained the No. 1 position on the chart dated March 25. This week, “The Piano” drops to No. 4 in Spain with Pink Floyd’s album “Division Bell” debuting at No. 1. However, the album remains Virgin’s top-selling album in the market, says Garcia.

LINK WITH FILM DISTRIBUTOR

The key to the soundtrack’s success in Spain has been the close cooperation between Virgin España and its parent company, the Virgin Group’s American division, Virgin Cinecompany, says Garcia. “I have never worked so closely with a film distributor to promote music in my life,” says Garcia. “We worked with forces, and that has been crucial to sales.”

For example, says Garcia, a 20-second television advertising spot was produced, featuring a promotion for the movie in its first week release. Then, the promotion was extended for the CD in its last six weeks, including an image of the album cover. “The radio continues songs about their experiences, and now have been molded into a vocal group called, simply, “New South Africa, performing in the vocal tradition of Ladysmith Black Mambazo.

“The Piano” has been No. 1 in the store’s Super-Sales section for five weeks, beating out the top three months and was still No. 7 on April 14. “It is clear that many people bought the CD after seeing the film, which has been in the top 10 since last year,” says a spokesperson for the store. “The Piano” is a clear crossover between new age, classical, and pop, says Garcia at Virgin. “It’s a great success, and it is still alive and kicking.”

<table>
<thead>
<tr>
<th>Date of Issue</th>
<th>Title</th>
<th>Label</th>
<th>Catalog Number</th>
</tr>
</thead>
</table>
| 4/5/94       | The Piano | Virgin | 74389-

**Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been up or 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 listed on more stations is placed first. Records below the top 20 are removed from the charts after 25 weeks.**
the creation of a performance right for recordings and has called for the repeal of the compulsory mechanical license in sound recordings, a feature of the federal copyright law since 1909.

There are pending performance right bills in both the House and Senate. Sen. Bill Bradley (D-N.J.) has proposed legislation calling for the repeal of the compulsory license, although such an amendment could be blocked by Senate Majority Leader Bob Dole.

Administration support for the record industry-sponsored performance right bill came in the form of an April 11 letter from Commerce Secretary Donald Evans to the Commerce Department, Ginger Lew, that was made public April 19.

The recommendation increases the chances of passage for the pending House performance right bill, H.R. 2576, and its slower-moving Senate companion, S. 150.

Jay Berman, chairman/CEO of the Recording Industry Assn. of America, called the announcement "welcoming news." He added that "our hope is that a House mark-up will occur soon, and that the bill will pass this year."

She said the legislation would give greater distribution and transmission authority to record companies by allowing them to charge a fee for the use of sound recordings on digital delivery systems. The legislation would also give labels the right to refuse broadcast of repertoire over such systems. Under current law, broadcasters can use copyrighted recordings without paying royalties.

A source on Capitol Hill says the bill's sponsor, Rep. William J. Hughes (D-N.J.), chairman of the Intellectual Property Subcommittee, plans to mark up the bill and send it to the full Judiciary Committee early in May.

A subcommittee spokesperson says Hughes has not decided whether to take the administration's suggestion and add a section that would repeal the compulsory mechanical license.

Hughes, who is retiring after this session of Congress, has called the performance right bill his No. 1 legislative priority.

Engelbach AM and FM broadcasters would be exempt under the bill, the National Assn. of Broadcasters still opposes the proposed legislation.

NAB spokesman James C. May calls the Clinton administration's approach "politically and practically ill-considered. It does nothing to address the real problem and would only make the situation worse by creating a negative reaction from a key official in the music publishing community."

Irwin Fison, CEO of Famous Music and chairman of the National Music Publishers Assn., says, "I am not an advocate of change [in the law], because I feel we have a reasonable deal. It would bring us back into an age of chaos.

Robinson says he understands the government's interest in marketplace economic competition rather than what he labels "deadlocked" and in putting the U.S. on the same plane as the laws in Europe and Canada.

However, he says, "With the end of the compulsory license, labels can come to us and say, 'We're making less money, so we want to pay less.' They've already accomplished this with the controlled composition clause."

Interestingly, Robinson adds, publishers have to negotiate a new mechanical payment system, the issue of controlled composition—in which labels pay royalties at a rate of 7% of the statutory rate for new and developing acts—might not be applicable. "[The compulsory license] is the heart and soul of the whole issue, everything is on the table."

The government probably would grant labels and publishers an anti-trust exemption in order to create a new mechanical royalty system; if they didn't come to terms, an arbitrator or tribunal likely would be set up to make the decision.

According to a source close to the subcommittee, a similar compulsory license repeal section was in an earlier version of the Hughes bill, but it was dropped by music publishers who had suggested they felt the mechanism was outmoded.

However, a source on the Hill says Robinson's amendment was not seen as a threat by record companies, who reassessed their position and asked that the section be struck from the legislation when it went through control over distribution of songs.

NMPA's Robinson could not recall such a turnaround, and NMPA president Joel Eig interrupted. "We've been hammering away for many hours on the Hill talking to Hughes' staff about the bill's sections, could not be reached for comment by press time.

But the RIAA's Berman remembers the change of position. "It was the music publishers who said 'no' initially," he says. "It's a very difficult thing to figure out, but nevertheless, they were the ones who nixed it (from the draft), because they said, 'It's too soon.'"

A repeal would be seen as a "bitter pill" by record companies, says one source, because it would force labels to pay up to $50 a song to publishers and songwriters beyond the current rates.

"We have come to grips with it," says a resigned Berman. "We're not troubled that they eventually want to get rid of the compulsory license, and we don't blame Mr. Fison. But last year it was a fair arrangement."

Under law, the mechanical royalty rate is 6.5 cents per song or 1.25 cents per minute of playing time. The rate is set by the Copyright Office and adjusted to reflect inflation in the business.

Compulsory license was created in 1909 to prevent companies from signing exclusive deals with music publishers, which would lead to possible monopoly situations.

Such a license was more important in the days before singer/songwriters, who now usually are the first to record their compositions. In that earlier era, music publishers felt it important to sign exclusive deals with the most popular singers and songwriters, so they could be permitted to record the song.

The Commerce Department letter says that while the bill's "legislative package" has "no place in our law today."

Assistance in preparing this story was provided by Iris Lichtman in New York.

HOLE DEBUT

(Continued from page 8)

April 10.

Love's delicate emotional state is having an effect on promotional efforts for "Live Through This." Getty Images executives have told hitherto KISS Los Angeles, KHKS Dallas, and WXKS Boston that "live" concerts do not work. "We tested it out by putting the track on the Wynn last CD last October," says Schmidt. "We got a great response and the confirmation that it was a hit.

While top 40 stations WYYS Ithaca, NY, and KYKY Bismark, N.D., were the first to give "Regular Thang" airplay, KISS Los Angeles, KHKS Dallas, and WXKS Boston helped take "Regular Thang" to the Top 40. KISS PD Jeff Wyatt says the song stands out from the crop of new artists because "it's a bright pop song with a really catchy melody [of those kinds of songs]; around . . . We've got a relatively quick response from it and it's building.

Sean Phillips, PD of KHKS, is also pleased with how "Regular Thang" is doing at the station. "I can't put my finger on why, but I found it out of a pile of releases and found myself going back to it. It's a strong album with songs that you find, and no one else is aware of it."

Restless VP of marketing Rich Schmidt says the label waited until the kiosks were ready before releasing "Schadenfreude.

"Regular Thang" was released commercially in February, and sales have been climbing steadily. According to SoundScan, the single has sold a total of 36,000 copies in the last four weeks it moved from 150 to 600 pieces sold per week.

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BILLBOARD

Hot 100 Singles Spotlight

by Kevin McCabe

REPEAT: "Bump 'N' Grind" by R. Kelly (Jive) holds at No. 1 for a fourth week, but succumbs to slides in sales and monitored airplay. "The Most Beautiful Girl In The World" by Prince (NPG/Bellmark) is the only bulbeted title in the top five, but still trails "Bump" and "The Sign" by Ace Of Base (Arista) in overall points. The "Sign" also is on the decline, however, and probably will reach the top spot next week simply because its point losses are less than those for R. Kelly's single. "Bump" and "The Sign" are very close in overall points. "Return To Innocence" by Enigma (Virgin) is the biggest point-gainer in the top 10 and jumps 139. It ranks No. 1 in airplay at WPOW (Power 96) Miami, No. 5 at WPXY Rochester, N.Y., and No. 10 at WHTZ (Z100) New York.

EXPLORING: "I Swear" by All-4-One (Blitz/Atlantic) is far away and the biggest point-gainer on the Hot 100. It wins the Greatest Gainer Airplay award and makes a big move from 72-39. The commercial single just arrived in stores, so its points are from airplay. "I Swear" already ranks No. 7 at nine of the 25 top 40/rhythm-crossover outlets on the monitored panel, including KUBE Seattle, KLUC Las Vegas, and KBOI (B95) Fresno, Calif. "Sweet Potato Pie" by Domino (Outburst/RL/Chameleon) is the Greatest Gainer Sales and jumps 68-41. It's the second-biggest point-gainer overall due to its impressive 67-28 jump on the Hot 100 Singles sales chart. "Sweet" is breaking in Detroit with an early No. 4 showing at WHYT.

THE BIGGEST-POINT-gainer overall is "You Mean The World To Me" by Toni Braxton (LaFace/Arista). It's gathering airplay at top 40/mainstream, rhythm/crossover, and adult, "You Mean The World To Me" is No. 1 on the Hot 100 airway chart and moves 23-17 on the big chart. It's No. 2 in airplay at WTTW Toledo, Ohio, No. 6 at WYSR Charleston, W.Va., and No. 8 at WHT Youngstown, Ohio. The fourth-biggest point-gainer on the chart is Xscape's "Love On My Mind" (So So Def/ Columbia). It zooms 98-47 overall with a potent combination of sales and monitored airplay. "Love" is breaking in San Francisco at rhythm/cross-over stations KHEI (No. 7) and KOSL (Wild 107) (No. 12).

QUICK CUTS: "Mr. Jones" by Counting Crows (DGC/Geffen) does not appear on the Hot 100 because there is no commercial single available. However, this week it jumps 11-6 on the Hot 100 airway chart. It's crossing over from modern rock and top 40/mainstream, and now top 40/adult is coming to the party. "Mr. Jones" ranks No. 8 at WPIJ New York, No. 11 at KMMX Kansas City, Mo., and No. 14 at WKTI Milwaukee. "Back & Forth" by Detroit native Aaliyah (Blackground/Jive) is the highest debut, at No. 56. It was written and produced by label mate R. Kelly. "Back" also is the top debut on the sales chart, at No. 56. It's already No. 7 at WJMH Greensboro, N.C. ... Enduring New York rap duo Jagged Edge keeps new life in "Real Love" (Murphy's Cut) and it's No. 3 at WBMB (B96) Buffalo and No. 6 at WQRT (Hot 97) New York. ... "Worker Man" by Kingston, Jamaica native Patra (Epix) enters at No. 88. The reggae single is No. 14 at WPWG Washington, D.C.

SONY CLASSICAL'S INFINITY (Continued from page 10)

While not all industry pundits subscribe to Gavagan's theory, they agree Sony has defied tradition by becoming the first major to capitalize on a business that previously had belonged to Indies like Laserlight Digital, Naxos, Madacy, and Pizl. Joe Micallef, president of independent label Classical Distribution, Doug King, senior vp of Sony Corp. of Portland, Ore., says, "Up until Infinity, the super-budget market was really the domain of the independents, because the majors took the position that they could not compete in that market. Sony is the first player to say, 'I'm going to match what the independents are doing.'"

A look at the Billboard Classical 50 chart during the past two months il luminates Infinity's success. On the week preceding the launch of the line, Sony's front-line product claimed eighth of the chart's 50 positions—a 16% share. A month later, only one front-line title remained, compared with the full roster of 22 Infinity releases. By the week ending April 28, Sony's front-line repertoire had rebounded to occupy three chart positions, while the 22 Infinity albums al together accounted for 43% of total sales. Although he acknowledges that Sony may have unintentional hurt itself by knocking its own titles out of the Classical Distribution fold (Continued)

MARTINEZ'S ROUTE TO SUCCESS (Continued from page 10)

The retail outlet for "Roscoe Martinez" certainly appears bright in the company of other well-known labels, according to Cisco Puentetone, store manager of Spec's flagship store in Coral Gables, Fla. "I've heard the Rocsi of Martinez Moonlight is playing heavily on Y-100 (WHY- FM) down here," says Puentetone, and "my educated opinion is that the only time we've sold any Martinez." Indeed, "Neon Moonlight" rises 13-11 this week at Y-100, where station PD Bob Roberts says, "We've had a lot of interest in that. We put it up to 2-1 (on the Cutting)." It's No. 9 at WBMB (B96) Buffalo and No. 6 at WQRT (Hot 97) New York. ... "Worker Man" by Kingston, Jamaica native Patra (Epix) enters at No. 88. The reggae single is No. 14 at WPWG Washington, D.C.

BUBBLING UNDER

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<th>No.</th>
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<th>Title</th>
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<tr>
<td>1</td>
<td>Pink Floyd</td>
<td><strong>The Division Bell</strong></td>
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</tr>
<tr>
<td>2</td>
<td>Ace of Base</td>
<td><strong>The Sign</strong></td>
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<td>3</td>
<td>Soundtrack</td>
<td><strong>Above the Rim</strong></td>
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<td>4</td>
<td>Tim McGraw</td>
<td><strong>Still A Man</strong></td>
<td>2</td>
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<tr>
<td>5</td>
<td>Counting Crows</td>
<td><strong>August &amp; Everything After</strong></td>
<td>6</td>
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<tr>
<td>6</td>
<td>Benedictine Monks of Santo Domingo de Siles</td>
<td><strong>Chame</strong></td>
<td>6</td>
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<tr>
<td>7</td>
<td>Bonnie Raitt</td>
<td><strong>Longing in Their Hearts</strong></td>
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<tr>
<td>8</td>
<td>R. Kelly</td>
<td><strong>12 Play</strong></td>
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<td>9</td>
<td>Mariah Carey</td>
<td><strong>Music Box</strong></td>
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<tr>
<td>10</td>
<td>Celine Dion</td>
<td><strong>The Colour of My Love</strong></td>
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</table>

**Gainer** shows sales gains this week. Recording Industry Association (RIAA) certification for shipments of 500,000 copies or more. RIAA certification for shipments of 1 million units (500,000 for LPs), with multiplatinum tiers indicated by a numerical following the symbol. Asterisks indicate that sales data is not available.*
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Introducing BASF EcoShuttle™ reusable packaging system for audio and video tape.

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Each year, the entertainment industry produces tons of waste when packing material that's used to ship audio and video duplicating tape is thrown out. The enormity of this problem prompted BASF to spend $3 million over the last three years in the development of an alternative packaging solution.

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All components are made of reusable and recyclable material. Everything, from the empty holders, to the core supports, hubs and liners, is returned to BASF. Duplicators simply collect and stack the components. BASF takes care of the rest, including picking up the used shuttles and components.

The environment isn't all EcoShuttle protects. Its thick ridge, double-wall construction protects our tapes from shock, moisture, dust and temperature fluctuations.

If you're concerned about the environment, ask your label or studio to specify BASF audio or video tape in BASF EcoShuttle, or call 1-800-225-4852 (in Canada, 1-800-631-8273). For an industry with so much experience saving things, this should be easy.
<table>
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<tr>
<th>WEEK</th>
<th>TOP 200</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL &amp; NUMBER DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CATEGORIZATION)</th>
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<tr>
<td>116</td>
<td>127</td>
<td>Collin Raye</td>
<td>Phantom of the Opera Highlights</td>
<td>Epic 5 5550.5 (9.98/15.98)</td>
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<td>128</td>
<td>Danzig</td>
<td>The Spaghetti Incident?</td>
<td>Geffen 61497 (9.98/15.98)</td>
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<td>The Rising</td>
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<td>Billboard 200</td>
<td>DEEP RIVER</td>
<td>Universal 505 (4.98/8.98)</td>
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<td>Use Me</td>
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<td>Tusk</td>
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<td>The Eagles</td>
<td>Greatest Hits 1971-1975</td>
<td>Asylum 10 6915 (9.98/15.98)</td>
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<td>137</td>
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<td>Frampton Comes Alive</td>
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Billboard's Tower is direct with Sega, which offers 20% stock balancing. Under the policy, retailers can return inventory within six months, but must purchase 25% more on another title.

At press time, video distributors contacted by Billboard said Nintendo had not renewed them of its deci-

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In servicing stations with compo-

One fair number of once-promin-

Love lace predicts that Intersound, a

MTM albums market; inde- 

To EMI’s credit, the new records are more

EMI keeps multimedia projects in the family

Bell Atlantic to provide longform mu-

EMI’s recent approach to the way it

PROSPEROITY HURTS

I

EMI MOVES

Bell Atlantic is experimenting with a

WEA MOVES

Any multimedia product developed by the

The release of EMI’s first multimedia

The division does not agree. However, when

Then EMI will feature a

Kienert says EMI will be part of

With the worldwide success of the

The company’s new media services, cur-

"Are we a music company, so one of

We’re trying to look into what is, in fact, the very

The CD-ROMs themselves will be manufactured in-house through EMI’s manufacturing operation in

WEA’s in-house multimedia divisions are in

"Music videos are not the most important part of

CMT currently programs music videos from the indie labels Rounder, Bell Buckle, Sugar Hill, North River, Sugar Hill, and Justice.

Paul says that video exposure has helped the label. “We have a much better brand awareness than we had in the

Some of these new channels provide the

"We are building a new multimedia division to be headed by VP David Archambault. This is a major move for us and is not

Duran Duran, KISS, Aerosmith, and Metallica. The most recent one was the release of Wings Greatest Hits. Virgin, EMI’s multimedia arm, worked

EMI's multimedia projects include a

For example, Christmas tree lights are an

This product and other multimedia

Once again we are not just doing

For example, the major labels are

"We’re trying to find a way to

"As of now, we have not decided on what we’re going to

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March.
A 2 1/2-hour video, "30 Years Of Live R&B," is being prepared for simultaneous release with the CD box in July. It contains mostly unseen performances, such as the band's Isle of Wight Festival appearance in 1970, a performance of "Anyway, Anywhere, Whenever," with new interviews with Townshend, Roger Daltrey, and John Entwistle. The video has been compiled by Charlesworth and John Atkins of the Who fanzine "Generation.

Since the delay of "30 Years Of Maximum R&B," they also stalled the start of the reissue series, both Polydor and the Who's management company here, Trinitoff, were reluctant to divulge detailed information about the project. But it's thought likely that the program will begin with the reappearance of the Who's classic 1970 album "Live At Leeds," with the inclusion of much new material from the concert, recorded at Leeds University.

"There are plans afoot for the big catalog to be revamped and re-aligned," Charlesworth told Billboard. "There's been a lot of discussion about what we're going to do. The plan is to put the box set together, we've remastered a huge amount of the catalog. Six of the box set tracks are new; if you put the numbered versions and put on some bonus tracks.

Charlesworth estimates that the reissues will run over a two-three year period, with new liner notes added to each album in the series, which probably will be pitched at full price. None of the Who's catalog has been deleted in the U.K., but much of it is available at mid-price.

Charlesworth acknowledges that "Live At Leeds" is the "first likely" release. "We've unearthed two-and-a-half hours of stuff [at the Leeds show]. We had access to Pete's library, and he's a real magpie. Everything's logged on computer. You look at the day of the show, and you might find 37 versions of it. He's saved things to such a degree that there's enormous amounts of stuff to choose from. There's also vague talk about doing another Who live album of stuff from 1965 to 1975—we turned up so many tracks, it's become so big.

The promise of new Who product has already been welcomed at both radio and retail. Richard Skinner, director of music programs at national commercial rock outlet Virgin 1215, says the boxed set "will probably increase the amount of Who that we play, especially as there's new material on there. In their day, they were my No. 1 band—one of the finest groups I ever saw live, and I love their old stuff."

Ian Lloyd, floor manager at HMV's Oxford Circus store in London's West End, adds, "The catalog sells very well, not only in terms of the common best-sellers for the uncommitted, but there's definitely a Who fan base replacing their vinyl with the CDs. The Who market would benefit from anything, including rarities, and any repackaging would do well."

For now, Who collectors can look forward to the appearance on "30 Years Of Maximum R&B" of such never-before-released nuggets as the band's version of Bob Diddley's "Here It Is," from its formative days as the High Numbers; a Keith Moon composition called "Girl," which saw him singing lead; and a piece well-known to diehard fans titled "Jaguar," a complete three-minute song recorded in 1965 for commercial. Charlesworth says with regret that he was unable to gain permission from the BBC to license any of the 52 tracks recorded by the Who for various broadcasts between 1965 and 1971.

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**CONTEST, FOLIART TOP ASCAP FILM, TV WINNERS (Continued from page 8)**

**BEETHOVEN'S SEQUEL GOES STRAIGHT TO SELL-THRU (Continued from page 6)**

The title is 5 million.

"We think we have the opportunity of a "Free Willy,"" says Kairey. Another surprise hit for Warner Home Video, "Free Willy," has sold more than 7.5 million units since its release last October. In just 51 million box-office performance of "Beethoven's 2nd's" is just $6 million shy of the original's box office.

MCA will support the title with a $5 rebate with an additional tape purchase. Qualifying titles include "Beethoven," "We're Back," "Cop And A Half," "Kindergarten Cop," and "Twin.

The title also will be available in a limited-edition "Puppy Pack," which includes the tape and a mini-plush "Beethoven" toy. The pack is priced at $29.96 and is housed in a doghouse package.

Three phases of television ads are lined up, including a three-week campaign at street date, a Labor Day follow-up, and a final holiday push in December.

In total, the target-market group of women ages 25-54, as well as grandparents 55 and older, will be exposed to "Beethoven's 2nd's" ads about five times.

The media frequency for kids ages 2-11 is four times.

Kairey says retailers will benefit from added exposure when CBS begins running the Saturday morning animated series "Beethoven" this fall.

MCA plans to unveil marketing details for "Jurassic Park" next month, Kairey says.

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**EMI MULTIMEDIA (Continued from preceding page)**

of labels; and Ivy Hill Corp. provides printing and packaging services. Archambault expects the first multimedia titles—both in-house and from third-party suppliers—to begin flowing off the presses by the end of November or early 1994.

In other WEA news from the content side of the multimedia operation, Andrew Leary has been appointed to the newly created position of VP of A&R and multimedia for Atlantic Records; he moves over from the label's New York office to replace Rec- cords president Danny Goldberg.

His emphasis for the moment is on the development of film and TV soundtrack projects, but he also will be responsible for exploring multimedia ventures for the label. Atlantic already is working on putting some of its artists' music on video games (Billboard, April 16).

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**RELEAS**

"Beethoven's 2nd" continues its success story, earning a position among the year's most sought-after titles. With its upbeat story line and endearing puppy star, this release is a must for families of all ages. And now, EMI Multimedia is proud to bring you the "Beethoven's 2nd" multimedia experience, complete with a special "Puppy Pack" that includes the video and a mini-plush "Beethoven" toy. This limited-edition package is sure to delight both kids and adults.

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ARISTA 'PRODUCER' LABELS

Arista Records is about to release the first titles from the four new producer-driven R&B labels it has started up this year. Getting ready to debut are Sean "Puffy" Combs' New York-based imprint, Bad Boy Entertainment; Vaughan Brunt's Vaz Records, based in North Hollywood, Calif.; Hiram Hicks' Philadelphia-based Hiram; and a second label from Atlanta-based Rowdy Records' president Dallas Austin, called R & Beats. These new labels are modeled after L.A. Reid and Babyface's LaFace Records, which is distributed through Arista. No other information was available from Arista at press time.

GEORGE MICHAEL TRIAL ENDS

George Michael's marathon 74-day trial ended April 13 with closing arguments from Sony counsel Gordon Pollack claiming that the singer's case was "deeply flawed" and that it differed from other artists' disputes with labels over restraint of trade. Justice Jonathan Parker refused to say when he would deliver the verdict, although insiders expect a decision in early May.

**BMC JAZZ MOVING TO CLASSICS DIV?**

Billboard hears there is a tug-of-war over whether the Novus and Bluebird jazz lines, with some 250 albums, should remain with the RCA Records pop unit under Joe Galante or switch over to the classics division. BMG classics chief Guenter Henschel marketed both classical and jazz product at PolyGram and apparently would like to do the same at BMG Music. Steve Becker oversees BMG's jazz interests. A spokesperson for BMG Music said the company has no comment.

**WILL U.K. BAN HORROR VIDEO?**

Film censors in the U.K. are playing down reports that they have banned the release of horror film "Beyond Bedlam" after learning of the unprecedented step of withholding its video rating a week after it was awarded. Film classification chief James Perring has "put on ice" decisions to award ratings to any films containing high levels of violence until he receives clear guidelines from Parliament. This move delays and potentially prohibits the video release of a large number of U.K. films.

**BOURNE APPEAL ON 'RED CASE'**

Bourne Music was expected at press time to file a federal appeals court action in New York calling "reversal of a lower court's denial of its claims that it had post-termination performance rights to "When The Red Robin Comes" and "Bub-Bub-Bobbin' Along." (Billboard, Jan. 15.) The case is considered a counterpart to a 1985 U.S. Supreme Court decision giving Mills Music, despite its loss of the song to the writers' heirs, continuing mechanical royalty rights to "Who's Sorry Now?"

**LOOK FOR ORION ON CD VIDEOS**

Orion Home Video has become the latest company to pact with Philips Media to release titles on 5-inch video CD. Following earlier agreements with Paramount Home Video and MGM-UA Home Video. Under the agreement, Philips will be able to release titles from an Orion catalog that includes "Silence Of The Lambs," "Dances With Wolves," and "RoboCop." Philips, which plans an initial release of 10 titles in the second half of the year, says the discs will be encoded based on the White Book standard, which should allow playback on any White Book-compatible Video CD machine as well as on Philips' own CD-I player.

**ZITO EXITS SONY VP SLOT**

Bob Zito leaves his post as VP of communications for Sony Corp. of America, Sony's corporate parent in the U.S., and for Sony Software Corp. to rejoin the New York Stock Exchange as VP of communications, effective May 2. He joined Sony in 1990 as director of public affairs and reported to Sony U.S. chief Mickey Schulhof.

**QUEEN'S AWARD TO EMI U.K.**

EMI Records U.K. has won the prestigious Queen's Award for Export Achievement, thanks in part to the global sales of Paul McCartney, Tasmin Archer, Duran Duran, Jesus Jones, and Queen.

**Monks, In Top 10, Make Surprises A Habit**

THERE IS ONLY ONE new title in the top 10 on The Billboard 200, and it’s a history-making one. Sandwiched between Counting Crows and Bonnie Raitt is an album by the Benedictine Monks of Santo Domingo de Siles. The historic aspect of "Chant" moving from No. 12 to No. 6 is that Angel Records, EMI’s classical label, has its first top 10 album on The Billboard 200. Angel made a splash in 1965 with Andrew Lloyd Webber’s "Requiem," featuring the voices of Placido Domingo and Sarah Brightman, but even with such heavyweight names, that disc only made it to No. 77. Perhaps the brothers will match the Singing Nun’s peak of No. 1 after all.

LONG DIVISION: In its second week on The Billboard 200, Pink Floyd’s "The Division Bell" has eclipsed the group’s classic "Dark Side Of The Moon" in terms of weeks at No. 1. "Moon" had a solitary week at the top, while "Bell" now has a second week under its clapper.

THIS I SWEAR: All-4-One continues its chart blitz with a second top 40 single. While the remake of "So Much In Love" is still in the top 10 at No. 7, the quartet’s second release, a cover of "I Swear," rockets from No. 71 to No. 4 this week. The group has scored with two songs that originally were hits 31 years apart. "So Much In Love" was No. 1 for the Tymes in 1968, and "I Swear" was a No. 1 country hit and a No. 62 pop hit earlier this year for John Michael Montgomery. Both versions of "I Swear" are on the Hot 100.

AS IN DIOS, CHER, AND MADONNA: Of the six singles that debut on the Hot 100 this week, three are by artists who use only one name. Alliahah has the highest new entry with "Back & Forth," written and produced by the artist who togs the Hot 100 for the fourth week, R. Kelly. Gabrielle debuts with her second single, "I Wish," and Patricia is new on the chart with "Worker Man." The only solo artist who goes by two names to debut on the Hot 100 is Celine Dion, new at No. 65 with "Misled."

BUMP TRUMPS: R. Kelly is close to setting a new record. No, not for the most mentions in Chart Beat. His "Bump N' Grind" is the No. 1 R&B single for the 10th consecutive week, tying Marvin Gaye’s "Sexual Healing" for the second-longest run at the top since the chart was reintroduced in 1965. If Kelly remains king of the hill for two more weeks, he’ll have the longest-running No. 1 R&B single of modern times.

TOP OF THE WORLD: Where in the world is Ry Cooder? Sitting at No. 1 on the Top World Music Albums chart with Ali Farka Toure. Their "Talking Timbuktu" on Rykodisc’s Hannibal label is the first disc to enter at No. 1 since the chart was introduced May 19, 1990. Ironically, they knock out "Love & Liberte" by the Gipsy Kings. That group had the first No. 1 album on the world music chart, "Mosaique."

YOU GOTTA HAVE FAITH: Newcomer Faith Hill is two-for-two as her remake of "Piece Of My Heart" tops the Hot Country Singles & Tracks chart. Her first single, "Wild One," had a four-week run at No. 1.

BOSS/NOT BOSS: Larry Doscheg of Forest Grove, Ore., observes that the top 10 status of "Streets Of Philadelphia" extends Bruce Springsteen’s record of having the most top 10 hits (12) without ever hitting No. 1.