Album Rock Acts Struggle To Transcend Their Format  

"BY CRAIG ROSEN and PHYLLIS STARK"

LOS ANGELES—With modern rock acts a significant force on The Billboard 200, top 40 radio, and MTV—in effect becoming the mainstream—a crop of straight-ahead rock acts is finding favor with album rock programmers but is being shunned by almost every other industry outlet. Bands caught in this dilemma include Virgin's Brother Cane, Columbia's Cry Of Love, and Atlantic's Screamin' Cheetah Wheels.

BMG Plots Pop Crossover For Raul di Blasio  

"BY JOHN LANNERT"

The warm reception Raul di Blasio received from NARM attendees in March helped set in motion powerful marketing wheels that likely will propel the artist's upcoming BMG release into the U.S. main.

Rock Acts Find New Outlet For Creativity, Exposure In Comics  

"BY CARRIE BORZILLO"

LOS ANGELES—It's a bird, it's a plane . . . it's a rock star! In comic book stores across the country, rock and pop icons such as Metallica, Lita Ford, Ozzy Osbourne, Prince, and Alice Cooper are sitting on racks next to such comic favorites as Superman and the X-Men.

Atlantic's Collective Soul Hits With Help From Local Radio  

"BY CARRIE BORZILLO"

LOS ANGELES—The success of Collective Soul is another key example of radio's willingness to take chances on home-grown projects.

Cema Consolidates Its Branch System  

"BY ED CHRISTMAN"

NEW YORK—Cema Distribution is implementing a restructuring that will replace its existing branch system with four regional territories. As
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1 Top 4 single.

1 Top 10 single.

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‘David Byrne’: Songs Of A Self-Made Man

by Timothy White

A NEW TURN FOR MARTIN PAGE

Having earned his wings writing hits for Starship, Heart, Go West, and others, singer/songwriter Martin Page has recruited an impressive array of guests for his solo debut, due out in August.

The Word on Gospel Music Week

nashville was abuzz with Gospel Music Week events last week, and Billboard was on top of all the action. Columnist Bob Darden covers the key news announcements in his column (page 44). The Collins report on the Dove Awards (page 18) provides her own take on the week with In The Spirit (page 46). There are also reports on Christian retail growth (page 62) and Radio & Records’ 1993 Christian Hit Awards (page 14). INDIE AWARDS EXPANDED SECTION

This Week In Billboard

INDIE AWARDS EXPANDED SECTION

Page 58

THE WORD ON GOSPEL MUSIC WEEK

nashville was abuzz with Gospel Music Week events last week, and Billboard was on top of all the action. Columnist Bob Darden covers the key news announcements in his column (page 44). The Collins report on the Dove Awards (page 18) provides her own take on the week with In The Spirit (page 46). There are also reports on Christian retail growth (page 62) and Radio & Records’ 1993 Christian Hit Awards (page 14).
When EMI Music joined the rest of the major international record companies in striking a central licensing deal for Euro- pean music, many in the field of authors' rights saw it as another retrograde step in the authors' battle to defend the value of their work. The accepted practice of giving record companies a blanket on mechanical copyright is disturbing, and the prospect of the larger European societies converting to this system would result in authors being asked to discount at the expense of their work.

However, with all the record companies now inside the central licensing system, there are also new opportunities for cooperation.

Europe is now the world's biggest single unification market for recorded music, and in 1998 sales were worth $12.2 billion. Publishers and creators of the raw materials for recorded music now account for—how can we put it?—one of the biggest departments of the music industry—receive an estimated $600 million in copyright payments. However, we are still without an adequate central clearing system for administering these rights, the value of which can only grow in years to come. The high level of copyright protection also has resulted in increased payments to U.S. rights owners, a factor that has heightened their interest in how their works are collected in Europe. Criticism of the existing system is legitimate: It is far from perfect, but more often than not critics of the de- mains exaggerated and based on faulty premises.

Record companies are not being unreasonable when they ask their clients to pay their rights to a single source in what is effectively a single European market. Moreover, it is now an accepted fact of life that almost all major record companies will seek to do business in this way.

A decade ago, the situation was different. Before the advent of the Common Market, there was competition between the music societies licensed rights in their own territories. This had advantages for all concerned. Record companies did not have to pay to collect in different national languages, while writers benefited from economies on a scale national. Thus came the single market in the European societies. The consequent centralization of production facilities for the whole continent. The deal between Holland's STEMRA and CBS in 1982 marked the birth of this system. Since then, Germany's OEMA, France's SFRM, and most recently the UK's MCPS, have entered the competition for licensing record companies.

Societies that have administered these deals in the last 12 years have profited from them in the short term, but the advantages have been for their own members and not for the rights owners of the creative community. With hindsight, it is obvious that the system they created cannot last.

We cannot rewind the clock and outlaw these central deals, but the present offers opportunities for collaboration, so that record companies and rights holders can benefit from the economies of scale.

These benefits do not exist when there is competition between the societies, as there is pressure on each licensor to pass on any savings he or she may make to his or her record company customer in the form of a rebate, and not to the author in the form of a true saving.

When it comes to the task of centrally admin- istering rights payments, I do not for one second believe that any society is re- lishing that task, nor is any one society capable of administering copyrights for all record companies. Yet, at the same time, we all share the common goal of wanting to reduce the administrative burden on our societies.

One solution was presented in the form of the EMRO project, which would have led to a cumbersome and repressive split in Europe. The matter was not for EMRO were flamed, and did not take into account flexibilities such as the web of sub-publishing contracts in Europe.

A second alternative was that it expressed genuine discontent among rights holders—discourts that still exists, especially among U.S. publishers.

What is now needed is a pan-European solution to this issue.

We need to find ways of communicating between ourselves. The last two central li- censing deals also have included a substi- tutional amount of national repertoire from sev- eral countries. For example, it is entirely possible for the American rights organization to administer rights to Swedish songs in France. Yet on a practical level, it is impossible for the American computer system to read the character symbols unique to each language. Administrative practices also vary greatly throughout the continent. It makes sense for local societies to carry on licensing national productions.

For international repertoire, the most obvious solution is to create a European one-stop licensing service. This would also have the advantage of allowing smaller labels to take advantage of the same econo- mics of scale, which larger European societies have negotiated through strength.

The one cloud on the horizon is the Euro- pean Commission, which has no doubt been watching the competition between the European societies with approval. It might be unwilling to accept a de facto monopoly: an agreement that has already shown, through its treatment of the video licensing body VPL, in its dispute with MTV Europe, that it takes a dim view of monopolistic central licensing of copyright. In June 1998, MTV filed a complaint against VPL with the Commission, claiming the licensing body violated European Community com- petitions law. If the Commission takes a dim view of VPL’s position (Billboard, Aug. 21, 1993). A final judgement has not yet been issued by the Commission. On the other hand, it already approved of BIEM acting as a negotiating cartel in its regular three-year discussions with IFPI. It also has shown interest in extending the EMRO project on collaboration between the soci- eties.

Yet the EC will not be able to decide un- less the organisations representing com- pany holders agree on a plan themselves and present a European solution to the Com- mission. It is difficult for them to imagine the system for the coming years has to be worse than this.

**GUNNAR PETRI**

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Solving Europe's Billion-Dollar Question
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Gunnar Petri is managing director of Sweden's performing rights society, STIM, and chairman of the executive bureau of the National Confed- eration of European rights owners’ authorisation organisations.

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**ETTERS**

**POW WOW ACKNOWLEDGEMENT**

We all want to thank Billboard for Paul Verrua’s great piece, “Electric Pow Wow La- bels Stay Fiercely Independent” (Billboard, May 7). To have our efforts and our music so prominently acknowledged is thrilling and enormously gratifying to us in our own way. We hope to be able to continue doing what we do for a long time, and such attention and support greatly encourages us.

Judy Casace
Co-owner
Pow Wow Records Inc.
New York

**COMPLICATED NICKNAMES**

In Carrie Borriso’s article “What’s In A Name...” (Billboard, April 16, 1994), there appears to be confusion and misinformation among broadcasters regarding licensing of nicknames and slogans, which are trade- marks, not copyrights nor patents.

The purpose of trademark registration is to prevent confusion among the listening public. Only if a station owner has federal registration of his trademark from the U.S. Patent and Trademark Office in Washing- ton, D.C., can he prevent another station out- side his listener area from using it. An owner cannot get federal registration without a desire to prevent the use of his trademark in interstate commerce. Mere state registration of a trademark does not protect it na- tionwide; if a station in Detroit has regis- tered its slogan in Michigan, it cannot do- mainMed payment from a station in Los Angeles.

The statement attributed to consultant Mike Joseph that rights to a licensed name are normally good for 17 years is incorrect. A station owner has a duration of 10 years but can be protected forever as long as a renewal application is filed every 10 years and the trademark is still being used. Under the provisions of Section 8(a) of the act, it is the responsibility of the filing station’s attorneys for detailed information. It ap- pears they may be expending cash for li- censes that are unnecessary.

Cynthia M. Cleves
Attorney
Cincinnati

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Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management.

Letters should be submitted to the Letters Editor. Commentaries should be submitted to Commentary Editor Susan Nussbaum, Billboard, 1515 Broadway, New York, N.Y. 10036.
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World Music Sales Up 5.9% In '93

Latin America, Southeast Asia Spur Growth

BY DOMINIC PRIDE

LONDON—Fueld by double-digit growth in booming markets of South America and Southeast Asia, total world sales of recorded music grew by 5.9% in 1993, according to statistics released by the global group IFPI here.

Stable growth in the major developed music markets made a significant contribution to the increase, which compares less favorably with 1992's year-on-year increase of 9.2%. However, the 1993 figure is seen by industry executives as more than satisfactory, given the sluggish state of the world's key economies.

Retail sales broke the $80 billion barrier last year, with the worldwide market totaling a total of $80.48 billion, worldwide, excluding music video sales.

One of the major executives of the major corporations reports that while the overall sales growth in 1993 was slower than 1992, profits from the newer markets have begun to make surprising large contributions to the bottom line (for in-depth comment and analysis, see page 51).

By contrast, European and North American economies are growing at slower rates and retail sales may have seen significant increases in terms of profit.

Star performers in terms of South American market sales (Continued on page 51)

Angel Bears Bad Tidings For 2 Labels’ ‘Chant’ Art

BY IRV LICHTMAN

NEW YORK—Angel Records feels it is on the side of the angels in more ways than one.

Claiming that RCA Victor, a unit of BMG Classics, and independent label Dolos have made changes in response to a cease-and-desist letter from Angel attorneys; RCA Victor

(Continued on page 108)

Hilary Rosen Is Named 1st Woman Pres./COO Of RIAA

BY MELINDA NEWMAN

NEW YORK—Hilary Rosen has been named president and COO of the Recording Industry Assn. of America. Rosen is the first woman to head the 42-year-old association.

The presidential post had been vacant since Jay Bern- man was appointed chairman/CEO in December (Billboard, Dec. 18).

Rosen, who held the title of executive VP, has been with the RIAA for seven years, and according to Bern- man, “has demonstrated an uncanny ability to navigate her way through both the halls of Congress and our industry. She has often taken the lead in building important coalitions with...”

(Continued on page 30)

McDonald’s To Serve New Video Premiums But MCA Denies ‘Jurassic’ Link To Food Chain

BY EILEEN FITZPATRICK

LOS ANGELES—Although the details are sketchy, it appears McDonald’s is cooking up more video premiums for its fast-food customers.

According to trade sources, the promotions may include MCA/Universal Home Video’s “Back To The Future” trilogy, which would be sold at the fast-food restaurant as part of its annual “Holiday/Mac Film Advertisements,” scheduled for late November.

The fast-food chain, which did a theatrical tie-in when “Jurassic Park” opened last summer, is reportedly working on a cross-promotion with that video release. But MCA Home Video president Louis Feola denies reports saying that the dinosaur epic may be sold at the chain.

“Our plan is to make ‘Jurassic Park’ the biggest-selling cassette of all time in our video account base,” Feola says. “There are no plans to make this a ‘Catch Phrase’ deal available in any premium-type promotion.”

Feola would not comment on further plans for “Jurassic Park” or the “Back To The Future” promo. The supplier is due to unveil its campaign for “Jurassic Park” May 24. Another industry sources indicate that “Jurassic Park” will have multiple tie-in partners, including a consumer sweepstakes offering a trip to Hawaii; where the film was shot.

Sources also say McDonald’s is close to a deal with another studio for several kids’ vid titles, slated for July.

As in past deals, the “Back To The Future” tapes would be available at the food chain for a low price with the purchase of a large sandwich. Pricing has yet to be determined, but previous tapes were $5.99 and $7.99.

McDonald’s spokeswoman Sue Bergen would not comment on the chain’s video plans. “Right now, things are being finalized and there is not a definite deal with anyone.”

Meanwhile, MCA denies any link between its promotion and the用餐 McDonald Children’s Charities. In that promotion, sampler special CD’s from Garth Brooks and Tina Turner, among others, would be sold at a discount price, with all going to the charity (Billboard, May 7).

If they pan out, the video deals will mark the third consecutive year McDonald’s has entered a video supplier to sign on for a premium promotion. On average, the monthlong McDonald’s sale has moved approximately 10 million cassette tapes.

In 1992, Orion Home Video stunned retailers with an exclusive McDonald’s premium for “Dances With Wolves” (Billboard, Nov. 21, 1992). Last year, Paramount took the heat from McDonald’s by denying it the “Wayne World,” “The Addams Family,” “Ghost,” and “Charlotte’s Web” to the fast-food chain (Billboard, May 22, 1992).

WEEKLY SALES DATA DEBUTS THIS ISSUE

NEW YORK — Market Watch, a weekly look at U.S. music sales based on SoundScan data, debuts in this issue of Billboard (see page 109).

The new feature will run each week as an adjunct to Geoff Mayfield’s “Between The Bulletas” column, which already provides in-depth information on the week’s retail sales highlights.

Market Watch lists total industry sales for the week and the year to date. For comparison’s sake, the feature also provides figures from the previous week and the previous year.

This week’s Market Watch also breaks down sales by configuration, album format, and store type. Other market data will be offered in future issues.

Star TV Takes Over After MTV Asia Goes Off The Air

BY MIKE LEVIN

HONG KONG — The international music TV wars just got tougher.

MTV Asia went off the air on May 2, a casualty of months of intense negotiations between MTV parent Viacom and Star TV, the Hong Kong-based satellite network that has been carrying the channel since September 1991.

In its place, Star TV (part of Rupert Murdoch’s News Corp.), is to broadcast a 24-hour music video service across Asia—one which soon may be financially underpinned by a partnership involving much of the multinational record companies, together with cable giant TCI.

The deal is expected to be similar to the one that established the Viva! service in Germany as a local alternative to MTV Europe. Star will be the largest shareholder, but will not take a majority position, insiders say.

International record company involvement in music broadcasting was inevitable in a region where operations are becoming increasingly localized. “Domestic music is where the music television in Asia,” says Paul Ewing, Warner Music International VP and regional director, based in Hong Kong. "[The majors] have been coming actively involved with [Star] because we feel we should have some say in what is being broadcast.”

The Star channel is airing a video mix of international pop, Chinese ballads, and Hindi movie music, complete with the former MTV Asia DJs (under contract to Star) and graphics. Viewers polled said they didn’t notice that the MTV logo was missing.

“We replaced [MTV] without missing a beat,” says Star music channel managing director Don Ayton. "The whole thing will be a lot easier with a local strategy.”

The service does not yet have an official name, but insiders say it will be known as “V” once negotiations with the new partners are finalized. Star TV reaches approximately 42 million households across Asia and the Middle East.

For its part, MTV Networks declared May 2 that it will launch separate, wholly owned and operated music channels for the Asian market in the fourth quarter this year.

The official statements about the MTV/Star split were as amicable as any uncontented divorce. Both sides said they would pursue “separate operating entities in order to better serve the market.”

The reality couldn’t have been more different. Star executives say the 2½-year relationship was ruptured by conflicts over programming and how much money Viacom would get from its MTV-brand license. Sources say MTV had even threatened to pull its name if it did not achieve an ownership position.

MTV last year received approximately $1 million in licensing fees and advertising revenues from Star. Although Star refuses to reveal how much the music channel’s revenues have grown, it says they have been consistently healthy.

During talks, one Star executive explained that to remove the MTV license, Viacom officials sought “pretty well 100% of the operation, after we’d gotten millions in it. It reveals a major difference in philosophy.”

(Continued on page 19)

Smith, Yarbrough Take New Titles At Sony Distrb

BY DON JEFFREY

NEW YORK — Sony Music Distribution president Paul Smith has been promoted to the new title of chairman, while the second-in-command Danny Yarbrough moves up to the president position.

The two executives are veterans of Sony Music Entertainment and its predecessor, CBS Records. The promotion of Yarbrough appears to lay to rest speculation about who will replace Smith when he retires.

Smith says that in his new role he will get more time looking for new opportunities, new ways to sell music. “He notes that he will be involved in the expansion of three ar...”

(Continued on page 107)
ELTON JOHN

Can You Feel The Love Tonight

From The Original Motion Picture Soundtrack To Walt Disney Pictures

THE LION KING

Radio Wishes May Come True For RCA, White

NASHVILLE—They say that variety is the spice of life, but within the narrow confines of country radio, it can be the kiss of death. Just ask Lari White.

"Lead Me Not," White’s debut album for RCA, got a lot of positive attention when it appeared in April 1993. Her videos, aired frequently on TNN and CMT, earned the singer a sizable fan base, and critics praised her "ability to write and sing top-notch material in such a wide range of styles. But the eclectic nature of her debut confused country radio, where the three singles released from "Lead Me Not" never got a strong foothold.

With "Wishes," her sophomore effort for the label, White, working closely with producer (and RCA VP of A&R) Garth Fundis, has created the kind of focused record that could solve that problem.

"Lari’s first album was a really fine record," says Fundis. "It just didn’t have that something that radio could embrace. I think we tried to do this with his record, without reining her in, was to give focus to Lari’s direction. We’re trying to give radio people something they can work with and respond to, and then go from there."

So far, that strategy seems to be working. The new album’s leadoff single, "That’s My Baby," which shipped to radio March 21, is already faring better than any of White’s previous releases and is bulleted at No. 43 on Billboard’s Hot Country Singles & Tracks chart.

(Continued on page 101)

John Berry Finally Breaks Through Third Single Rings Bell For Liberty Artist

BY PETER CRONIN

NASHVILLE—It’s been a slow 10-month build for his self-titled major-label debut, but through relentless touring and a carefully orchestrated "micro-marketing" campaign, Liberty’s John Berry has finally broken through with his third single, "Your Love Amazes Me."

On the strength of that song’s success, his album entered The Billboard 200 at No. 108 the week ending April 16. Berry became a Heatseeker Impact artist when the song went to No. 121 the following week, it continues that upward movement, jumping to No. 102 on this week’s chart.

SoundScan reports the album has sold 50,000 units to date.

The Athens, Ga.-based singer’s career momentum was reaching a fever pitch when he took off last week for the birth of his second child (a girl’s boy). While at the hospital in Atlanta, Berry, who had been suffering from severe headaches, decided to undergo surgery, and he decided to hear that he had a keloid cyst on his brain. He’ll spend some time on the sidelines for surgery and recovery, but Berry is already preparing to hit the ground running upon his release from medical care.

"The word is that John could resume normal activities within three or four weeks," says Bob Freese, Liberty’s VP of marketing and sales.

With the album’s debut, "A Mind Of Her Own," Berry managed to reach only No. 51 on Billboard’s Hot Country Singles & Tracks chart.

The label’s promotional persistence began to bear fruit with "Kiss Me In The Car," the album’s second release.

"We opened the doors for John with that single," says Freese. He recalls that "Kiss Me" was still moving up the chart when Bill Cato, Liberty’s senior VP of promotion, started getting feedback from radio about "Your Love Amazes Me."

Last December, when it started to look like that single "might win radio over," the Liberty team called a brainstorming session with David Corlew of the Nashville-based Corlew O’Grady, Berry’s management firm, and Bucky Williams of Monte- rey Artists, his booking agency.

"We sat down and said, ‘OK, we’ve got a single here that we really believe in, and radio has already told us they like it,’" says Freese. "We have since set up a micro-marketing campaign that we are going to blueprint for the rest of our developing artists. It has been absolutely fantastic.

Following the company’s strategy, Berry would arrive in a city the day before a concert, squaring in as many radio and television appearances as possible, including acoustic performances on drive-time radio and in-store appearances.

"We’re working closely with management and the agency, I would spend the majority of my advertising dollars in that marketplace a week before John is there, then the second week, and the week after, so it was pretty much a three-week ad campaign," says Freese. "Coordinating this thing was real critical, so I sat down with the major retailers and said, ‘This is what I need you to do.’"

Michael English Soars To Top With Four Dove Awards

BY USA COLLINS

NASHVILLE—It has been a long haul for Michael English, who in the last few years has been coming on strong in the Christian music arena with five Dove Awards and a Grammy nomination. At the 25th annual Dove Awards, televised live April 28 from the Grand Ole Opry here, the Gospel Music Assn. let English know he had made it to the major leagues.

English was the night’s big winner, with four individual Dove Awards, including artist of the year. He also was named male vocalist of the year for the third consecutive time, in addition to receiving Dove for contemporary album of the year ("Hope") and inspirational recorded song of the year.

(Continued on page 27)
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ACMs Spotlight Brooks, Montgomery, Jackson

BY DEBORAH RUSSELL

LOS ANGELES—Country superstar Garth Brooks will remain in the spotlight in 1998 and is likely to continue to break sales records following his dual win during the 29th annual Academy of Country Music Awards, held May 5, at the Universal Amphitheater here.

The artist received two ACM trophies this year: his fourth consecutive award as entertainer of the year and the top country video award for “We Shall Be Free,” directed by Tim Miller.

In addition, his wife Sandy delivered their second child, August Anna, just moments before the awards telecast went off. Brooks, who did not attend the awards, was unable to appear via satellite on the telecast as originally planned.

The three-hour telecast, which has been a ratings winner for NBC in the past, logged its lowest prime-time score ever this year, according to numbers supplied by the A.C. Nielsen Co. The show posted a 13.4 rating and a 21 share. Last year, the telecast posted a 14.3 rating and a 22 share.

Other dual ACM winners included John Michael Montgomery and awards cohost Alan Jackson.

All three are likely to experience substantial sales surges in the coming weeks, as evidenced by winners in recent years.

After the 1995 awards, top winners Brooks & Dunn saw their double-platinum debut, “Brand New Man,” jump from No. 63 to No. 45 with a bullet in its 17th week on The Billboard 200, while the platinum-certified "Hard To Love" by Montgomery sold from No. 24 to No. 18 with a bullet in its 12th week on the chart. Even now, both albums remain on the chart.

Garth Brooks, who swept the 1992 awards, maintained a steady roll up through the 1994 ceremony. In fact, "Ropin' The Wind" re-enters The Billboard 200 at No. 196 this week. His "No Peace" and "Garth Brooks" are bulleted at No. 135 and No. 166, respectively, while "In Pieces" logs in at No. 62. It's likely the upswing will (Continued on page 109)

DEF JAM TO LEAVE SONY, PLANS MOVE TO POLYGRAM BY JUNE

BY CHRIS MORRIS

LOS ANGELES—R/L/Def Jam is close to a deal that will move the family of hip-hop labels from Sony Music to PolyGram Group Distribution.

It remains unclear what the exact distribution relationship will be, but sources indicate that Island Records may play an integral part in the new arrangement. Also is understood is the wide-ranging deal includes film and television rights.

Under the impending deal, Def Jam will retain all its rights to its catalog, which includes multimillion ti-

tles by Public Enemy, L.L. Cool J, and the Beastie Boys.

Similar to Def Jam's deal with Sony's Columbia label, the new agreement will give PolyGram an equity stake in the company.

All parties involved are refusing to comment on the transaction until the final terms are settled, but one source describes the departure from Sony as amicable and says that the move could occur within the next 90 days.

June 1 has been mentioned as a target date.

It has been indicated that all employees of R/L/Def Jam will remain in place.

The first act scheduled for release by Def Jam under the new arrangement is rapper Warren G, whose 12- track album, "Regulate ... G Funk Era," is set to drop June 5.

Under the agreement, Columbia will complete the marketing and promotion campaigns for current R/L/ Def Jam releases by South Central Cartel, Domino, and Lissette Melendez.

J.R. REYNOLDS

RECORD COMPANIES. Warner Bros. Records in Los Angeles promotes Stu Cohen to senior VP of promotion and Nancy Steen to national director of promotion. They were, respectively, VP of promotion and Chicago local promotion manager.

Lonn Friend is appointed VP of A&R West Coast for Arista Records in Los Angeles, as of July 1. He was executive editor of RIF Magazine.

Elton Sekuler is appointed VP of publicity for Virgin Records in Los Angeles.

Debra Flanagan is named national director of sales for the Imago Re-

cording Company in New York. She was national director of sales and marketing at Continuum Records.

Sony Music Nashville appoints Cliff Audrett senior director of A&R, while Columbia Nashville names Debra Balcher senior director of national promotion, and Blake Chaneey senior director of A&R. They were, respectively, president of the Parmusic Group, director of national Columbia promotion, and a song plugguer and record producer.

Larry Hughes is promoted to na-
tional director of field promotion promotion for A&M Records/Nashville. He was West Coast regional director of promotion.

Zoo Entertainment promotes Ric Lippincott to national director of CHR promotion in Los Angeles and Mary Divney to national director of alternative promotion in New York. They were, respectively, associate director of CHR promotion and associate director of A&R promotion.

A&M Records promotes Al Marks to national director of field sales and promotion in Atlanta, Jeff Dean to national sales director in Hollywood, and Mike Regan to director of product development in Hollywood. They were, respectively, Southwest region-
al sales director, Midwest regional sales director, and regional market-
ing director for the East and West Coasts. Robin Lunine Kirby is ap-
pointed West Coast regional sales di-
rector for A&M in Los Angeles. She was Los Angeles sales rep at PGD.

Keith Bailey is appointed director of A&R for East West Records Amer-
icas in Los Angeles. He was director of A&R for Virgin.

Al Lutz is appointed product man-
ger for Delos International in Holly-
wood. He was product manager for RCA Victor.

Verve Celebrates 50th Birthday In Five Formats

BY JEFF LEVENSON

NEW YORK—Jazz fans who missed Verge Records' 50th anniversary celebration at Carnegie Hall may get their chance to experience the event via a May 18 public television broadcast, and a series of audio and video titles schedu-
led for release June 7. In total, the April 6 birthday bash, which featured a star-studded line-up of artists asso-
ciated with the label, has spawned spin-offs in five formats.

First up is the PBS broadcast, a joint production by Carnegie Hall, Thirteen/WNET, and PolyGram Di-
versified Entertainment in association with NHK, Japan's public television system. Titled "Carnegie Hall Salutes The Jazz Masters," the 90-
minute program is drawn from a high-definition taping of the two-
hourplus concert. According to Da-
vid Horn, series producer for "Great Performances," all but two artists from the concert are included in the program.

PolyGram's point of view is more intimate. The label will follow the PBS airing with its own laserdisc and VHS video releases that document nearly the entire show; each is about 120 minutes long. In addition, a laser disc is issuing a 76-minute audio ver-
sion of the concert on CD and cas-
ette.

PolyGram's audio and video re-
leases will be marketed under the "Carnegie Hall" title with the subti-
tle "Verve Records At 50." This will distinguish the releases from the PBS program. The titles will be mar-
ted to a mainstream audience, with a price structure that is decidedly top-
the-line: CDs, $16.98; cassettes, $10.98; laserdisc, $34.96; and VHS, $94.95.

"We're going for the broadest pos-
sible consumer base," says Greg Bar-
bero, director of marketing for Poly-
Gram. "We've already decided that a print, we'll tap the 'Great Perform-
(Continued on page 99)
After a four-year incubation, Boingo (that provocative, unpredictable, mind-altering chemistry set) is back with a new release on Giant.

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London Has ‘Jewel’ In Solo Sister
Marcella Detroit Bows Post-Shakespearean Set

BY PAUL SEXTON

LONDON—As former Shakespearean’s Sister member Marcella Detroit steps up to the plate with her solo debut single, “I Believe,” going to top 40 June 16, PolyGram Label Group senior director of marketing Jeff Hart is hoping for some immediate results.

“We’ve all felt for a long time that this is a one-listen record (that will cover several formats),” he exults of the track, a No. 11 hit in March in the U.K., where Detroit’s career was nurtured during her days in Shakespearean’s Sister with Siobhan Fahey and where her solo venture has already had great acceptance.

Although PLG is apparently in the process of being restructured, Detroit’s album, “Jewel,” on the London imprint, is still expected to come out June 21, as scheduled (Billboard, May 7).

Detroit’s first album since splitting with Fahey showcases her multi-instrumental talents on various musical styles, from pop to funk to ballads. “I come from Shakespearean’s Sister, but I still have other influences: classical, Beatles, Motown influences,” says Detroit. “They’re much more naked on this record.”

The album includes Detroit’s duet with Elton John on “All That Shakespearian Thing,” just released as the second U.K. single and also featured on John’s current U.K. tour.

Detroit, born with the surname Levy but who adopted the city of her birth as her stage name, was a songwriting and touring veteran long before Sister, most notably writing “Lay Down Sally” with Eric Clapton and singing in his live band, and winning covers of her material by the likes of Chaka Khan and Belinda Carlisle.

Sister, in which she also teamed up with former Bananarama pop queen Fahey, had U.K. top 10 success with the single “Shakespear’s Sister” from the album “Bat- tered Heart” in 1989, before breaking worldwide in 1992 with the song “Stay.” Not long after the resultantly “selling New York’s album,” and Detroit found herself presented with the chance to go solo somewhat earlier than she imagined.

“When I rejoined Shakespearean’s Sister, I told Siobhan I’d like to do a solo rec [Continued on page 22].

Mercury Makes A Home For Page’s ‘House Of Stone’ Set

NEW YORK—If one can tell a man by the company he keeps, Martin Page is in good stead these days. Among those joining the noted songwriter on his Mercury solo debut, “In The House Of Stone And Light,” are Robbie Robertson, Phil Collins, the Blue Nile’s Paul Cauthen, Geoffrey Orwyma, and Eric Clapton.

As a songwriter, Page has written or co-written songs for Robertson (“Fallen Angel”), Go West (“King Of Wastful Thinking”), Heart (“These Dreams”), and Starship (“We Built This City”), among others. But none of his recent approaches show more emotional depth, honesty, and maturity behind his solo songs.

“When I wrote with other people, I took on their feelings. For the first time, I’ve been thinking about me,” Page says. “I’ve been waiting for this moment. Those were all a prelude [to this]. I’m very proud of [the material], but I felt like I was at university. Now I have the vision and confidence to know how to do my own music.”

With a craggy voice that recalls Peter Gabriel or Sting, Page delivers personal songs on the July 26 release that draw from a lyrical well at times spiritual and uplifting, at other times destitute. The words weave through the layered, textured melodies. The songs were written by Page alone, except for a pair penned with Bernie Taupin.

Page came to Mercury’s attention through senior VP of A&R Bob Skoro, who worked with Page when Skoro was at Warner/Chappell pub [Continued on page 24].

Country Can Take Or Leave Manhattan; Where’s Buck Owens When You Need Him?

OF THINGS COUNTRY: Though the perception lingers that New York City and country music are mutually exclusive, fans once again proved otherwise during last week’s Country Hoot, the conclusion of Carnegie Hall’s Third Annual Folk Festival.

The show’s title, something of a misnomer, should have been Bluegrass Hoot. The venue was full, and the audience howled and boilled for the Johnson Mountain Boys’ harmonies and excellent mandolin playing; Alison Krauss’ angelic voice, the sweetest this side of EmmyLou Harris; and Ricky Skaggs’ spirited renditions of bluegrass standards.

If artists like these, who get New York-area airplay only via an occasional cut on National Public Radio or university specialty shows, manage to draw such a crowd, shouldn’t other, mainstream country artists be playing here too? In all fairness, we’re starting to get an inferiority complex. Maybe country artists don’t like Manhattanites as much as they promised.

The truth is, most artists seem a little scared of New York City, preferring to play Long Island. Any booking agent who thinks a Long Island gig counts as 2.1 points in the perception lingers that New York is a city of fans, that country music isn’t as prevalent.

We predict that the numbers will sink further, given WNYN’s recent programming switch from 50’s to 70s recurrent, as well as its slashing of the current playlist from 45 titles to 25. WNYN is just as likely to play “Meet Me In Montana” by Dan Seals and Marie Osmond as “I Was Country (When Country Wasn’t Cool)” by Barbara Mandrell during morning drive as any current song outside of its main 25 titles. I know, because I’ve heard both songs plenty in the last few weeks.

While prospective country station operators may take WNYN’s low numbers as proof that country doesn’t work in New York, the market is ripe for a savvy programmer who could treat New Yorkers like adventurous, urban country fans instead of spoon-feeding the listeners old hits by names some consultant believes they will recognize. Can’t someone persuade Buck Owens, who already owns several radio outlets, to come here and start a competing station? That way we could convince the artists and the station owners in one fell swoop that we like country music—well, really, really do.

THIS AND THAT: Among those acts slated to play Bethel ’94 are Fleetwood Mac, Ray Charles, Michael McDonald, Leon Russell, Hugh Masekela, James Brown, Richie Havens, Melanie, John Sebastian, Blood Sweat & Tears, Judy Collins, Grand Funk Railroad, and Tom Paxton, according to organizer Sid Bernstein. Additionally, Bernstein is booking “undiscovered” bands like London-based Spanglehead for the Aug. 13-14 festival. Bernstein says he expects to be awarded a temporary permit “imminently”...International Creative Management has acquired Twin Towers Touring, a booking agency whose roster includes the Lemonheads and Dinosaur Jr.

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Artists & Music

Popinjays Flaunt Eccentricities On Sophomore Epic Release

BY DAVID SPRAGUE

NEW YORK—Over the course of their six years as the Popinjays, Wendy Robinson and Polly Hancock have consistently proven themselves worthy of inclusion in the illustrious ranks of British pop eccentrics. The duo's long-anticipated second American album, "Tales From the Urban Prairie," due June 21 from Epic Records, further cemented that reputation.

"We've never been in a scene, which I think is good," says Hancock, the group's guitarist, "If we'd been a Manchester scene band, we wouldn't be able to put out records now, because everyone thinks that's boring. We're just musical sponges. More than anything, I think we celebrate the idea of pop."

The act's last sound—a blend of folk and power-pop elements—was first introduced to stateside audiences on its "Flying Down To Mono Valley," though the album failed to establish an American base for the Popinjays.

"Our initial efforts will be in creating an awareness at retail—especially mom-and-pop outlets," says Epic product manager Ari Martin. "That's where we have the most active consumer of independent music, so we're going to emphasize the connection with One Little Indian. The British indie from which 'Urban Prairie' is licensed.'"

Martin adds that Epic is readying a retail-oriented four-color newsletter and CD sampler that will feature the Popinjays' first single—"When I Believed In You"—as well as other One Little Indian acts. "This is the perfect climate for a record like this to do well, given the success of female-fronted bands like the Cranberries."

While Robinson's lilting voice is certainly airwave-ready, the biting lyrics of songs like "Queen Of The Parking Lot" and "Kentish Town" have a decided edge that best most of the band's modern pop peers. That, according to Hancock, comes from the self-professed musical sponges' recent immersion in old-school country music.

"The more we thought about this record, the more in common we saw with country music," she says. "It's not like, 'Oh, we're just country girls,' but there's a metaphor in the title that goes throughout the album—about the city as the new prairie. It's there in the music as well: One thing I love about country is its ability to make clichés sound new."

The Popinjays have managed to steer clear of cliché since day one, when they solicited a deal from One Little Indian by sending a packet of homemade fanzines and fliers in lieu of a tape. The band was promptly signed.

"Our ambitions were to get a record out, get in the NME, and get on the John Peel show," says Hancock. "We did all that in four months, and then we wondered where we could go from there.

At the moment, it would appear that the Popinjays' next destination is America, where the band has never toured. Epic's Martin acknowledges, "It's very important to reinforce in people's minds that this is a real, working band, not just a pop act."

Hancock is enthusiastic about doing just that. "We're hoping to have projections and all sorts of things to put across the ambition of the album," she says. "I'm curious to see how it will go down over there. On our last trip, all we really did was go from town to town having lunch. The lunch was fantastic, but we're looking forward to moving beyond that this time."

Africa Fête Tour Returns To U.S.

World Music Series Begins July 21

NEW YORK—The success of last year's Africa Fête tour, which brought several world music acts to the U.S. in a musical roadshow, has led to a repeat of the series here.

The tour will start July 21 in upstate New York and conclude 16 dates later at the Reggae On The River Festival in Redway, Calif.

Two acts from last year's bill, Mango Records artists Angelique Kidjo from Benin and Ismael Lo from Senegal, will return to the festival. They will be joined by creole-flavored fellow Mango act Ziskakan, whose members hail from Isle Reunion, an island near Madagascar, and by popular African band Kassav, which is on the TriStar label.

When Africa Fête landed on U.S. shores last year, it fulfilled Island Records CEO Chris Blackwell's desire to bring the celebration to North America. Africa Fête was begun in Paris in 1978 by Mamadou Kanté and has grown into a weeklong celebration there. Last year's festival featured acts only on Island Records' Mango imprint, though Blackwell said he would be open to inviting other labels' acts to participate (Billboard, June 5, 1993). That has happened this year with the inclusion of Kassav.

Africa Fête will be produced in the U.S. by French businessman Pascal Invert, with assistance from Peggy Dold, VP of marketing for Island Independents, and Island national tour director Karen Yee.
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Bolton Plans
A Challenge Of
Isley Song Ruling

BY BRETT ATWOOD

LOS ANGELES—The legal battle between Michael Bolton and the Isley Brothers may not be over. Bolton’s attorney will seek a post-trial motion within three weeks to overturn a jury’s finding that the artist stole parts of the Isleys’ song “Love Is A Wonderful Thing” for his 1991 hit of the same name (Billboard, May 7).

Meanwhile, Gerard Fox, attorney for plaintiff Three Boys Music Corp., says that the case could go on for “months, even years” as Sony, Bolton, co-writer Andrew Goldmark, and Warner/Chappell are forced to open their accounting books to determine income from single and album sales, as well as licensing.

On April 29, a jury in federal court here awarded the Isleys 66% of all royalties from sales of the Bolton single and 25% of royalties from sales of the multiplatinum album “Time, Love & Tenderness.”

“This is all a bit scary,” Bolton said in an interview with Billboard. “Unless a song is a hit, we can’t be expected to know every recording by a major artist. If this [decision] sets a precedent, then the system has failed.”

Bolton expressed concern about the lack of physical proof presented to the jury. He said the plaintiff failed to establish that Bolton had access to the relatively obscure recording, which was released in 1966.

“You would think that with three years of preparation, the plaintiff could come up with some form of physical evidence that I had access to this song,” said Bolton. “There were no BMI royalty statements. There was no physical proof of airplay of any kind. The jury didn’t understand the significance of this lack of evidence.”

Bolton also emphasized that his song did not appear on an album until one year after he and Goldmark penned the tune. The Isleys’ song was included on the 1991 EMI release “The Isley Brothers: The Complete U.A. Sessions.”

Fox estimates that the settlement amount will end up “probably somewhere between $2 million and $8 million, but it could go as high as $15 million.”

Bolton stirred up a bit of controversy at a New York press conference Monday when he attributed part of the jury’s reasoning to race, pointing out that four of the jurors were African-American.

“That’s scraping the bottom of the barrel,” Ronald Isley told Billboard after being informed of Bolton’s remark. “He lost the case. Why is he bringing [race] into the music?”

It had not been determined at press time whether the plaintiffs would receive a percentage of foreign royalties. Also to be determined is whether damages will come from pre- or post-tax profits.
Привет, меня зовут Мария, и я, как искусственный интеллект, не могу читать текст изображения на странице. Но я могу помочь вам с анализом и предобработкой текста. Если у вас есть текст, который вы хотите, чтобы я прочитал и обработал, пожалуйста, отправьте его здесь. Я готов помочь вам с этим вопросом.
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HILARY ROSEN

(Continued from page 8)

in the music community that have served it well.

As was suggested when he was promoted last year, Berman will likely focus more on the international marketplace, while Rosen will concentrate on domestic policy.

"Jay has gotten more involved in recent years in the international programs as so much of the future growth of the companies we represent will be based on international sales," says Rosen. "He's become an incredible ambassador around the world for the record industry and the plan is to maximize him in those areas."

However, Rosen adds that Berman will still have input in state-side matters. "His sense of political strategy and his contacts are critical for our continued success," she says.

Under her presidency, Rosen plans for the RIAA to keep "on the road we've been on with some continued forward thinking."

Her immediate goals for 1994 are "passage of the performance right bill, creation of a strong piracy program against suppliers of counterfeit products, and dealing with the piracy in China." Most of these initiatives are already under way.

A long-term goal, says Rosen, "is assuring that as we move into the information superhighway environment, that our companies are maximizing their distribution potential and income... The reality is that this infrastructure is being created. We know how the music is going to be used and distributed, so it's a matter of how people are going to get paid."

Rosen, who is involved in social causes such as the Human Rights Campaign Fund, says she would also like to launch a publicity campaign that highlights the good works of the RIAA's member music corporations.

"We have the most generous industry in the country and I think that the public and policy makers don't realize it," she says. "I want to take on the role of the RIAA being the booster of the extraordinary amount of good works that are already going on, in addition to creating some new ones... I see this not just as a one-time publicity campaign, but as part of the ongoing RIAA mission."

On an in-house level, Rosen says that "in seven years, the RIAA's budget has doubled and our staff has almost doubled. A significant part of my job will be managing that growth and seeing that we have a coordinated approach to meeting the record companies' needs."

The RIAA has 88 staffers. Although some of her previous day-to-day activities will be transferred to other employees, Rosen says she does not expect any new positions to be created.

Prior to joining the RIAA in 1987, Rosen operated her own consulting firm. Before that, she was a VP for Liz Robbins Associates, a Washington lobbying firm.

Rosen serves on the boards of the National Music Council, Rock The Vote, and the Human Rights Campaign Fund. She is also a commissioner on the D.C. Commission on the Arts and the Humanities.
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Artists & Music

MUSIC PUBLISHING

‘THEY'RE PLAYING MY SONG’

IT'S THE SAME OLD SONG
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"To me, the magic of doing a song again is putting it in a different emotional context," Wilcox says. "It changes the lighting. You’re looking at the same thing, but the lighting is so different that you go, ‘Ah,’ and it’s like seeing it for the first time. In some ways, I think you can tell more about somebody when they do a cover, because you get their spin on something. I always imagined the song that is referred to in ‘It’s The Same Old Song.’ The story line is that there are two lovers who always used to listen to this old song, and they used to just kind of let the words go by. Then, when the relationship is over, suddenly this guy is listening and he hears the words for the first time. It’s as if the song had been trying to tell him all along what was going to happen. The song has this wisdom that he wasn’t ready to hear, so when he finally hears it after the split it’s like, ‘Ouch, how could I not have known?’ I love getting inside other musicians’ hearts and minds. It feels like archaeology when you learn a song and really slow it down and get exactly what they’re doing. By walking in some else’s footsteps like that, you can really get inside their state of mind."

SALIF KEITA
Wilshire Theater, Beverly Hills, Calif.

SALIF KEITA'S remarkable rise to stardom has become the stuff of legend among world music fans. As an albino born into a family directly descended from one of the great kings of the ancient Malian empire, the odds were heavily against Keita’s pursuing, but his love for music remained a constant. Despite being challenged by the singer's peaks of passion, trumpeter Peter Tholo Senege and his nine-piece ensemble known as “It’s The Same Old Song” not only sound but look like a real deal. Their “Mandjou” song, produced by Simon Fahey, was among the last Top 10 hits of the year. Their “It’s The Same Old Song” song, produced by Simon Fahey, was among the last Top 10 hits of the year.

LONDON HAS 'JEWEL' IN MARCELLA DETROIT
(Continued from page 14)

After rapping the venerable theater’s rafters with a primal, raw voice, the group was propelled by an accelerato arrangement of the song. The rock, reggae, and blues influences of the song are truly unique and timeless, 21st-century hybrid. And as his concert proved, his powerful vocal instrument can be as spine-tingling as any on the planet.

(Continued on page 24)

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MERCUARY MAKES A HOME FOR MARTIN PAGE'S SOLO DEBUT, 'HOUSE'
(Continued from page 15)

lishing.
"Bob told me, 'When you're ready to do your solo thing, come to me. And I scared him to death one day and came to him," says Page.
"I've been working on this album for two years," Page says, and according to Skoro, the material was worth waiting for. "What I was hoping to hear was what I heard," he says. "They were songs and music that reflected Martin's sense of himself and his spiritual side."

The album's tracks differ little from the demos produced by Page at his home studio, where the final product also was recorded.

"I'm a great believer in putting [people] together and seeing what happens," he says. "I was excited with the traditional influence of Robbie Robertson, the Scottish influence of the Blue Nile, and Phil's drumming. I feel like the music wasn't really 'produced,' in a way. We never played parts, as such; we played emotionally. We left in a lot of the mistakes."

According to John Mazzocco, Mercury VP of marketing, Page is a multiple threat. "We're going to launch the record at Triple A on July 11, and then go to AC and AOR on July 25 (with the title track)." Eventually, the track will go to top 40.

"Basically, we think the most crucial factor in the marketing of this record is radio," says Mazzocco. "The songs are so good (that) we need to, first and foremost, deliver them to radio."

Mercury also is counting on video support from VH-1 and similarly targeted outlets.

At retail, Mazzocco says plans call for using "buy it and try it" promotions, placement in listening booths, and eventually a national ad campaign as the record develops.

Touring won't kick in until the end of this year, Mazzocco says. "We want to get about two singles deep," he says. "We want his development to come from the radio end."

Page can't wait to hit the road, for several reasons. He comes from a band background, having come to the States more than a decade ago from England as a member of the alternative outfit Q-Feel, which had a modest hit with the song "Dancing In Heaven."

But more importantly, Page thinks fans need to hear the songs on "In The House Of Stone And Light" in order to feel their full impact.

He adds that several of the artists involved on the record, including Tears For Fears guitarist Neil Taylor and drummer Jimmy Copley, have expressed interest in touring with him.

"It's been a long time since I've played live, but I look up at it as I'm taking out a well-made ship," he says. "This is definitely not a studio record. I know that we've made a record that we have to take to the people."

Private Smiles. Andreas Vollenweider and Carly Simon share a hug following Vollenweider's performance at New York's Beacon Theater. The two collaborated on the song "Private Fires" from Vollenweider's current SBK album, "Eolian Minstrel." (Photo: Chuck Pulin)

ARTISTS/LOCATIONS Venue Gross Ticket Sales Attendance Promoter Ticket Price(s) Gross Gross Ticket Sales Capacity
PINK FLOYD Texas Stadium, Irving, Texas April 29 $2,364,619 $295 22,750 8,093
PINK FLOYD Lagoie Field, Bournemouth, Eng. May 1 $1,874,562 $286 22,200 7,842
PINK FLOYD San Diego, University of Texas-El Paso, El Paso, Texas April 25 $1,546,233 $262 22,500 7,945
GATEFUL DEAD Miami Arena, Miami April 6 $1,357,025 $25 40,697 three sellouts
JOEY JILESANO Fox Theatre, Detroit April 13-14 $130,861 $25 22,870 five sellouts
RUSH Spectrum, Philadelphia April 20-22 $250,154 $22.50 22,819 two sellouts
RUSH Maple Leaf Gardens, Toronto, Ont. April 25 $380,879 $22.50 22,819 two show one sellout
GATEFUL DEAD Orlando, Fla. April 14 $256,475 $25 14,258 sellout
GATEFUL DEAD Nassau Veterans Memorial Coliseum, Uniondale, N.Y. April 23 $312,287 $25/$24.50 22,500 11,580 sellout

MARCELLA DETROIT (Continued from page 22)

Retail reaction in Britain has also been good. "We pretty much sold out what we bought in the first week," says Steve Mitchell, assistant manager at Tower Records' store in Kingston in southwest London. "The single was strong, and people remember her from Shakespeare's Sister. Those are the two aspects selling it."

At PolyGram, Hart says that London Records will maximize a promotional visit to New York in June by Detroit, who lives in Los Angeles but spends much of her time in the U.K. and Europe. "We're going with the song ['I Believe'] up front, then we're surrounding that with some special performances. Marci's doing a couple of very exclusive shows during Stone-wall 25 [the forthcoming gay rights anniversary event] and the Gay Games at Yankee Stadium. She's also going to showcase at our company convention in June. 'I Believe' is a song that can be about a lot of human rights issues. It's about faith over fear. Shakespeare's Sister had a big guy following, and I think she does too."

Prior to the U.S. trip in June, Detroit plays a British tour this month, and her itinerary also calls for promotional trips to Australia and Japan.

Hart adds that Detroit's highly credible resume as a musician, combined with the top 40, alternative, and AC-friendly flexibility of her sound, gives her team an unusual amount of promotional scope. "It's useful when the promotion guys are pitching the record. She's crossing from heritage into pop, which is a unique situation."

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MERCURY MAKES A HOME FOR MARTIN PAGE'S SOLO DEBUT, 'HOUSE'
### Poptastic Uprisings

**FIDDELPIN' AUNTS:** RCA's Boston-based pop-alt/boobie band Gigolo Aunts is giving listeners a chance to see a local act with national reach. The Aunts, who are currently touring, have a fan base of several thousand "Altergators." The band will perform in Boston on April 16, and several more dates are scheduled for the tour. For more information, contact RCA's marketing department at (617) 566-1234.

**SINGING SIBLINGS:** Mercury Records is introducing the brother/sister duo John and Audrey Wiggins to the industry through "The Hot Stuff BBQ" series, recently held in Nashville, Atlanta, and Dallas. "Failing Out Of Love," from their self-titled debut, is No. 54 on Hot Country Singles & Tracks.

**European import 12-inch singles, T-shirts and stickers.** A five-week club tour begins May 15.

**At the events, RCA distributed several thousand "Alternative Volumes 1" cassette samplers, which included a postpaid response card for the label to establish a mailing list.** Tom Derr, RCA director of artist development, estimates that about 1,000 cards have been returned to the label.

**DANIELLE'S ARRIVAL:** The young actress who played Stephanie on the hit "7th Heaven" series "The Family" and "Regrets Gone By" has grown up—and with a powerful set of vocal chords. She is Danielle Brisebois, and her debut album, "Arrive All Over You," is set for release Tuesday (10) on Epic Records. "Arrive All Over You" is a collection of strong vocals, at times raspy and other times puerile, with traditional rock styling and pop sensibilities.

**John Doelk, senior VP of marketing and sales at Epic, says the label is banking on the singer's dynamic performances to help spread the word.** "He's a strong performer, and we feel it's important for people to see her to discover her on their own," he says. "One of the greatest feelings is when you discover a new artist and share it with a friend. That's what we want to accomplish." In April, Brisebois did a dozen solo acoustic performances at coffeehouses and small clubs across the country.

**Doelk is looking to get "Arrive" played on new music outlets such as Little Heavens and stores and restaurants.** At the end of May, "What If God Fell From The Sky" goes to modern rock radio.

**FITTING IN:** After backing such musical giants as Steve Winwood, Vince Gill, and Neil Young, guitarist Anthony Clifford has turned his attention to AC radio. The track "Fit In" has received airplay at such outlets as WBNSM, Middletown, N.Y., and WXXD, Monterey, Tenn.

**The 10-inch album shows off the Nauta artist's roots-rock background with songs featuring banjo, mandolin, and mandola.** Veteran producer/guitarist Pete Anderson (Dwight Yoakam, Meat Puppets, Michelle Shocked) actually formed Little Dog Records to create a home for Crawford (Billboard, July 10, 1990).

"He has such a strong spirit, and it is a great singer," says Anderson. "But it was frustrating finding a deal." Crawford has been taking his six-string to radio stations and retailers in markets where "Fit In" is getting airplay.

**Hear, See, Feel: Imports of London progressive/ambient band Seesaw's "Gog" (pronounced knock) were moving quickly out the doors of mom-and-pop retailers months before the album was released in the U.S. The Too Pure album, released in the U.K. in December, was released April 1 in the States on Astralwerks/Too Pure through Caroline.** "There was already a fan base here for them," says Caroline product manager Nick Clift. "It's gotten phenomenal out-of-box press response as well."

Reviews in Spin and Details are forthcoming, while Alternative Press May issue features the band.

A three-track 12-inch has been served to clubs and specialty radio, while "Plainsong" goes to modern rock radio in mid-May. The quartet will perform at raves and clubs this summer.

**On June 10, 12-inch remixes of "Time To Find Me" by Aphex Twin and "Plainsong" by Locust will be released.** Additional reporting was provided by Brett A. Wakefield, assistant to Silvio Pietrolosmo.
Hurley’s Signature Mix Is Silk Smooth
R&B/Club Work Marks Producer’s Rise

BY MARLYNN SNYDER

OAKLAND, Calif.—Steve “Silk” Hurley has the ability to maintain an artist’s musical identity while giving a club sound to the music, is the reason for his successful move into top R&B promotion assignments over the past seven years of mainly producing dance remixes.

“Steve understands radio and the clubs,” notes Sharon Heyward, president of Perspective Records. Hurley’s abilities have touched that label through his work with Perspective A&M acts CeCe Peniston, Sounds Of Blackness, Mint Condition, and new act For Real. “He knows how to work with an R&B artist but give the record a club edge.”

Hurley sees his production work as providing “that go-go thang,” and “that Feeling On Walkin’” (which he co-wrote), from her debut disc “Emally,” as his career breakthrough. “The project was major,” Hurley says, “because I could finally appeal to both the club and R&B consumer.”

Up to that point, Hurley had established a niche for himself through dance records, but his productions received little or no R&B airplay—this despite having strong creative ties to R&B and funk through such influences as Funkadelic, Confunk-Shun, and the Gap Band.

Earliy in his career, Hurley says, mix shows were the only types of radio receptive to his music. “[I] filled a gap because clubgoers listened, as well as people who didn’t go to clubs but regularly listened to the radio.” For Hurley, gaining that airplay was a critical beginning for his career.

According to Benny Medina, senior VP of black music A&R for Warner Bros., something that will aid any up-and-coming producer or remixer in obtaining more consistent R&B airplay is “a broadening” of radio playlists, combined with R&B executives allowing remixers like Steve increased opportunities to work more with mainstream or popular artists.

Medina says upcoming Warner Bros. projects involving Hurley include new releases by Karyn White, scheduled to drop June 28, and Chaka Khan, which should find its way to the end of the summer.

Says Medina, “[Hurley] brings a signature innovation to his production work, but doesn’t compromise the individuality of the record, or of the artist.”

“Hurley’s input,” continues Medina, “could be invaluable in repositioning these artists in a street/club environment, which can only help them.”

Hurley signed a production deal (Continued on page 8)

Nu Soul Habits Make Old Soul Sounds; Why The Partying Is Better In New York

UNDERVALUED HABIT: It’s hard to understand why music sometimes doesn’t find its way onto radio or into consumers’ hands. Hopefully Nu Soul Habits won’t fall victim to that malady.

With its pronounced “retro” feel, “Meant To Be,” the debut album by the Motown act, could well have been titled “Eclipses Of An Era,” since it deftly combines a number of ’70s musical elements. There’s a hint of Memphis soul, a touch of Marvin Gaye, a vocal nod to greats like Donny Hathaway and Al Green, and some truly funky Sly Stone-esque guitar riffs and Billy Preston-styled organ licks.

Producer/writer/musician Eddie Townes and vocalist Toni Hamilton have created an album that is a solid R&B-flavored concoction. Motown executives hope the set will please consumers who were raised on the music of the mid- to late ’70s in addition to attracting younger listeners.

For Townes and Hamilton, who have been collaborating since 1989, “Meant To Be” is “a ’70s type of album, a record that reflects the music that came from that era, which is what we were shooting for when we recorded it,” says Townes.

To achieve an authentic R&B feel, Townes says he relied upon vintage keyboards and other old instruments, some of them 20 or more years old. “There’s a lot of classic keys and guitar used alongside computer-pro-grammed sounds,” he says. “The whole idea was to put the two together, the old and the new.”

Motown reports that the album is being marketed differently from typical releases. First off, the album was dropped April 5, in advance of the first single, “Meant To Be,” which was just released to radio May 3.

According to Motown senior VP of publicity Michael Mitchell, it was the goal of the marketing campaign to first build a general awareness of the product through press and retail. From there, he says, Motown began promoting the act at radio, which label execs hope will pick up on the act.

So far, more than a few industry folk have expressed their approval of this set. But the acid test will be whether radio jumps on the project, thereby providing a platform through which consumers can make their own decisions about the record.

An interesting sidebar to all this is that many adult music buyers continually complain that there isn’t a lot of good music to listen to out there. Well, Nu Soul Habits serves up a contemporary version of soul music that should have sophisticated listeners salivating. Time will tell.

NEW YORK NOTES: Despite the fact that the weather in New York is often a lot colder than here in L.A., during a recent road trip to the Apple, the people there seemed a whole lot warmer. Sure there’s the no-nonsense, all-business air in the offices...

The Rhythm and the Blues by J. R. Reynolds

ON THE Cusp Of History, Triloka Records artist Hugh Masekela was honored by the indie label prior to performing at the Wadsworth Theater in Los Angeles. Sharing the concert bill was fellow South African Miriam Makeba. Pictured, from left, are Mitchell Markus, president, Triloka, K.D. Kegel, VP, A&R, Triloka, June Popowich, VP, publicity, Triloka, Makeba, Masekela, Paul Del Campo, VP, marketing, Triloka, and Nina Scott, manager for Makeba and Masekela.
Albums:

- **Soundtrack**: Includes hits from movies such as 'The Bodyguard' and 'Apollo.'
- **I Want Your Love**: Features the hit single from the movie 'The Cool.'
- **Let Love Rule**: Debut album by the band 'The Bodyguard.'
- **The Bodyguard (Original Soundtrack)**: Features the hit song 'I Want Your Love.'
- **The Bodyguard**: Original soundtrack by Lionel Richie.
- **The Bodyguard**: Soundtrack album featuring Lionel Richie's music.
- **The Bodyguard**: Original soundtrack album.
- **The Bodyguard (Original Soundtrack)**: Soundtrack album including Lionel Richie's music.
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Heavy D, Nice & Smooth Tear It Up At Impact; A Pair Of Bands Make Similar 'Booey Calls'

MY FAVORITE hip-hop moments from the recent Impact Super Summit in Atlantic City, N.J., were Heavy D's performance during MCA's luncheon and the Nice & Smooth set at Sony Music's soul-food dinner. Amid four female dancers, D came on stage wearing iridescent gold and black. He performed two classic tracks, "Is It Good To You?" and "We've Got Our Own Thing," and one new one, "Got Me Waiting," from "Nuttin' But Love." It was short, sweet, and so, so sweet.

As for the Nice & Smooth set, the group's grooves are ultra-catchy, fun, and funky. Its upcoming album, "The Jewel Of The Nile," overflows with hardwood jollies and deserves to be huge.

STUFF: I doubt whether Atlantic's Freaks Of Nature and Maverick's Da BOY BOSS got on the party list to discuss titles. But each set has a single out now called "Booey Call." Each song rides a jazzy, oceanic groove and begins with a horned-up dude ringing up a girl with a babydoll voice. Incidentally, Freaks Of Nature is really K-YZE, who gained

by Havelock Nelson

ARTIST DEVELOPMENTS (Continued from page 26)

be executed from a national perspective, rather than a region-by-region push. The international thrust on the project will begin in late 1994, utilizing BMG International," he says. Weiss says there will be little in the way of marketing changes between the domestic and world promotion of the set. "She is what she is," says Weiss, regarding the artist's street sound. "The album has tremendous pop appeal to go along with her urban edge, so there's not a whole lot different that we'll be doing around." Weiss says plans are being made for Aaliyah to join Kelly on his own tour following the end of his road work in June with Salt-N-Pepa.

STEVE HURLEY (Continued from page 26)

into Atlanta. They are building a new facility there that will house the label's offices as well as a recording facility. Short-term, he will maintain Dangerous' Oakland, Calif., facility...Main Event, a Latino rapper signed to S/Ent, recently invited Latino spokescian to collaborate on a song for his upcoming album. Fat Joe, Joe Fatal, Kurious, and Fat Joe & midway, the boy out of "Grandiose..." and was signed to KRS-One's new-defunct Edutainer Records, has hooked up with male MCs Bo Knows and Jay D. And T-Wrap The Weckra to form the Rowdy Pack, which bills itself as the first mixed-gender hardcore group. The trio has a skeletal track, "They Don't Want It," making the rounds...Ishban Records has signed Kwame and will release his first album, September, the same month a Kool Moe Dee solo release is due to drop from the label...A revised version of Doug E. Fresh's "Fanta Si" (formerly with Fat Joe & Midway) will be used as the theme for MTV's "NBA Slam-N-Jam Wrap Up Show." The show, actually a three-minute segment starring Fresh and featuring such NBA stars as Shaquille O'Neal, Charles Barkley, and Patrick Ewing, will air during the NBA playoffs.

STEVE HURLEY

with RCA Records in January 1998. The first output under the deal was Chantay Savage's debut album, "Heavenly," which was half-produced by Hurley. The other tracks were completed by producers from Hurley's own Silk Productions.

He also has a production deal in the U.K. with Sony. Hurley's Chicago-based Silk Productions, which was founded with the opportunity to diversify when looking for future projects. On-stage is a planned expansion from start-up production to commercial advertising jingles and film soundtracks.

Hurley also was involved in the creation of a "breakfast mix" for ABC Radio Network's syndicated "Tom Joyner Morning Radio Show." Silk Productions also has proved to be a fertile training ground for young producers and remixers. Hurley is currently working with M. Doc and Jere M.C., who collectively call themselves Indassol. The duo produced tracks and remixes for Savage's debut project, and contributed remixes for the current Penitent, Mind Condition, For Real, and Sounds Of Blackness projects.

Hurley cites the importance of working with young producers who, "still have their ears to the street," he says. His hope is that Indassol, along with E-Smoove and Maurice, who also worked on Michael Jackson's "Jam" and "Remember The Time" remixes, will go on to start record labels and develop artists on their own.

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Current Boom Dwarfs 1960s' New And Vintage Music Shakes Its Moneymaker On Stage, Disc, Radio

B. B. King's recent all-star MCA Records album "Blues Summit" and VP of catalog development at MCA, which has extensively mined the catalogs of Chicago's Chess Records and Texas' Duke Records, says that the audience for the blues is "the largest that the blues has had, period. This revival is not going away at any time."

The explosion of interest has paid off at the check-out counter. Bruce Iglauer, owner of Alligator Records, Chicago's premier independent blues label for more than two decades, says, "I'm looking at our best year for us, and without a blockbuster release...It looks to me we're going to end up billing $500,000 to $750,000 more than last year."

WATERS AND WOLF

While the blues witnessed a revival during the '60s—first with the rediscovery of country blues artists like Son House, Mississippi John Hurt and Skip James, then following the rise of blues-based English rock bands like the Rolling Stones, Animals and Yardbirds, who ripped young consumers to originals like Muddy Waters and Howlin' Wolf—the current resurgence dwarfs it in comparison.

Nauman Scott, who with his brother Hammond runs New Orleans' Black Top Records, draws a comparison between the blues audience in the music's '60s heyday and today: "There might have been a hard core, but it sure as hell was smaller."

Most observers date the boom from late 1990, when Columbia Records' Legacy division inaugurated its Roots 'N' Blues reissue series with Robert Johnson's "The Complete Recordings," a two-CD set of the collected works of the legendary Delta blues artist, who was murdered in 1938. The set received extensive press coverage, went gold and won a 1991 Grammy Award as Best Historical Album. The industry has responded to this fresh fascination with the blues with a flood of reissue albums and boxed sets. Almost every major label has established its own reissue program.

The Columbia/Legacy Roots 'N' Blues releases of Bessie Smith's complete works have sold a total of over 50,000 units, while MCA/Chess' Muddy Waters boxed set has sold over 10,000 units, according to Collector Mailbox.

Rollin' And Tumblin' Into The Mainstream: Brit Boom Is Serious Business

BY PAUL SEXTON

The blues news from England is about a music being treated with a new mainstream respect—a development heralded by the launch of a new major-label blues imprint and the realization that with the right marketing, these days the blues is more than just a good dream.

Its integration into the day-to-day of British entertainment culture means that the blues no longer has to rely on jeans commercials to widen its appeal. Much as such exposure gave a belated kick-start to the careers of such greats as John Lee Hooker and, posthumously, Muddy Waters, the music now stands on its own two feet and a smooth-running A&R production line of new talent.

EastWest's announcement in March of the inauguration of a new subsidiary label, Code Blue, was but the latest vote of confidence in the commercial potential of the blues, and an acknowledgment (admitted or not) of the success of other such imprints, notably Virgin's Pointblank.

Code Blue is headed by veteran blues and pop producer Mike Vernon, who was the man responsible for the legendary '60s label Blue Horizon, Tony Engle of independent Topic Records, and agent/manager Alan Robinson. The label will be marketed and promoted by EastWest throughout Europe and by Atlantic in the U.S., and its first releases are both by burgeoning American bluesmen: Sherman Robertson's Vernon-produced "I'm The Man" came out last month, supported by the single "Am I Losing You?", and an album by Jay Owens is due this month.

MAJOR MUSCLE

Code Blue has grown out of Indigo, the blues label run by Vernon, Engle and Robinson, which released five albums independently. The Robertson and Owens sets were the last two of these. Vernon estimates that they sold some 6,000 copies each in the U.K., adding that Owens enjoyed considerable success in France. But he dismisses the extra muscle of the major-label deal. "Now that we have the wheels and the financial support, we can compete," he says. "The initial reaction from EastWest has been nothing short of very positive."

HALF-MILLION SELLER

Virgin's Pointblank label, meanwhile, has further established itself in the marketplace, both with genre giants such as Hooker and new discoveries including guitarist Terry Evans, whose "Blues For Tonight" album has sold steadily since its release in February. Marketing manager Orla Lee says that hopes are high for just-released Pointblank albums "Father, Father" by Pops Staples and "Temptation," the label debut of former Fabulous Thunderbirds and Roomful Of Blues guitarist Duke Robillard.

Television continues to play a large part in the blues revival, although the emphasis has broadened from its use in commercials to direct advertising for successful compilations—such as PolyGram's "The Blues Experience" and the two volumes of "Blues Brother Soul Sister" by TV specialists Dino, the first a spectacular half-million seller in the U.K.

The healthier climate also has been reflected of late by the return to major-label recording of Otis Rush, signed to Andrew Lauder's
With the release of "Damn Right," Guy's public appearances soared, even by that peripatetic musician's standards, according to his manager Scott Cameron. "He's been on the road for three solid years," says Cameron. "We're taking a little break right now. He'll probably hit the road pretty solid on the release of the next album, which should come this fall."

LABELS AND LIVE ACTION
In other label developments, Virgin Records' blues subsidiary, Point-blank, has released new albums by such talents as John Lee Hooker, The Blues Brothers, and Buddy Guy. "The Land Where The Blues Began," edited by acknowledged blues scholars John A. Turner and Bob Santelli and released by RCA's Silvertone subsidiary, is Guy's first domestic release in years, and one that is being closely watched by the label's executives.

Fleetwood Mac in Chicago:
"Just a bunch of kids from England who loved to play the blues"

While Fleetwood Mac readies its new album with its latest lineup that includes new members Dave Mason and Bekka Bramlett, Sire's reactivated blues imprint has released a series of albums by young Chicago blues players. "It's exciting to finally make it available again," says J.T. Brown, who performed on the first release, "The Blues Began, Volume II," in 1972. "It's a real treat to see the music coming back to life."
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BLUES IN BOISE?

How far does the appeal of the blues reach? Well beyond the Delta or inner-city, apparently. After hosting the weekend blues show at NPR’s KLOK Long Beach, Ca., Norman Davis last year brought the blues to Boise, Idaho. His Sunday afternoon "Blues Barbecue" at KHZQ has since been joined by a latenight "Blues Barbecue" at "Lee’s (Flame Blues)", and the town’s (population: 100,000-plus) has an active 50-member non-profit blues society. Five area nightclubs feature blues regularly and bring in such outside acts as Koko Montoya, Sam Lay and Robert Lucas. "The music has universal appeal," says Davis, explaining the "kids-to-grays" demographic evident at local blues shows. "All the real magic of the blues is that once they hear it, everyone likes it." •

Five years, "Blues Stage" has been offered to NPR affiliates. According to the network’s Spring ’93 ratings survey, 220,000 listeners tune in the 60-minute program on a weekly basis. With Ruth Brown as a host, the show attracts listeners to live shows around the country.

And on ABC’s Satellite Music Network’s R&B oldies format, "Urban Gold," Saturdays are known as "Blues Set Saturday." Twice each hour, a double shot of blues artists (B.B. King, Johnny Taylor, Z.Z. Hill) is aired back-to-back. Format manager Steve Harris says research for the format, which targets a 35-55 demographic, showed that listeners were looking for a steady, if occasional, dose of the blues.

Although blues programming is limited, programmers do sense a growing audience. Most think listeners, particularly men in their 20s and 30s, are anxious to discover new music, but music that is "very simple and pure," as CBS’s Murphy puts it. Blues fits that bill into "Blues Deluxe" at "House Of Blues," agrees, noting, "People tune in because it’s different. It’s not the same old, same old." •

BRIT BOOM

Continued from page 31

PolyGram-distributed This Way Up label, with the 'Ain’t Enough Comin’in" album, which had an encouraging U.K. pre-sale of 8,000 copies.

EastWest MD Max Hole’s confidence in the new Cool Blue marque underpins that the blues, as performed both by seasoned legends and young pretenders, is part of the current phenomenon. "There’s a huge upswing in interest in blues in the last couple of years, and part of it is that you could call that great ‘coffee table’ market: people who want to buy CDs but have kind of got out of the habit. Blues suits happily with them."
Robert Cray's latest album. Featuring "1040 Blues" plus "Some Pain, Some Shame" and "You're Gonna Need Me," a duet with the late Albert Collins.

"Shame + A Sin is, in fact, the work of an artist hitting full stride" - The Oregonian

Robert Cray

"No one on this planet plays the guitar as sweet or soulful as Otis Rush" - Carlos Santana

One of the originators of the "Chicago Blues" sound, the great Otis Rush delivers his first studio album in years! It features a new recording of the classic "Homework," plus interpretations of songs by Ray Charles, Sam Cooke, B.B. King and Albert King.

Otis Rush

"The most exciting and challenging blues performer of the 1990's..." - The San Diego Union-Tribune

Special Guests:
- Tower of Power Horn Section
- Terry Adams (NRBQ)
- James Cotton
- Angela Strehli

IN STORE: JUNE 7, 1994

Joe Louis Walker

"Peterson is a triple threat player, excelling on guitar, piano and especially Hammond organ." - Washington Post

Beyond Cool: Features three daring covers: "Compared to What" by Gene McDaniels, "Up From The Skies" by Jimi Hendrix and "You Haven't Done Nothin" by Stevie Wonder

IN STORE: MAY 3, 1994

JOHNNY COPELAND

Grammy Award and four-time W.C. Handy Award Winner

Special Guests:
- Lonnie Brooks
- Clarence "Gatemouth" Brown
- The Memphis Horns

IN STORE: JUNE 7, 1994

Everybody Gets The Blues.

JOHN COPELAND

NOW VERVE'S GOT THE BLUES YOU WANT.

IN STORE: APRIL 19, 1994

JOHN COPELAND

James Cotton

"Certified" Charles Brown

These Blues

Photographs by Carol Friedman

IN STORE: JUNE 7, 1994

Coming Soon On Verve:
- James Cotton "Certified"
- Charles Brown "These Blues"

The Best Blues is Played with
With 8 Grammy nominations and over 2 million in worldwide sales in just 3 years, Pointblank has made its mark.

Albert Collins  
Terry Evans  
John Hammond

John Lee Hooker  
Duke Robillard

Pops Staples  
Johnny Winter

Vinage R&B reissues by legendary artists

Coming Soon:

Hadda Brooks  
That's My Desire

John Lee Hooker  
Legendary Modern Recordings

B.B. King  
The Fabulous B.B. King & Do The Boogie!

Elmore James  
Box Set
**BUBBLING UNDER HOT R&B SINGLES**

<table>
<thead>
<tr>
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<th>Title</th>
<th>Artist</th>
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<td>I'm Gonna Miss You</td>
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<td>Where My Homez At</td>
<td>T-Boz</td>
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<td>Missy Elliot</td>
<td>LaFace</td>
<td>LaFace</td>
</tr>
</tbody>
</table>

**REDEEMED**
The recording of Chaka Khan's hit was released, redeeming her career after a few failed attempts in the past. The song, titled 'I'm Still In Love With You', features a strong vocal performance and a catchy melody that has resonated with fans.

**FRESH & EXCITING**
Onyx released their debut album, 'Return of the Mack', which features a mix of hip-hop and R&B tracks. The album was well-received by critics and fans alike, solidifying the group's place in the industry.

**NELSON MANDELA, WE SALUTE YOU!**
A tribute album was released posthumously, featuring some of Nelson Mandela's favorite artists performing his favorite songs.

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**Clasical KEEPING SCORE**

_by Is Horowitz_

**PERENNIAL PUZZLE:** The mystery of string instrument sound, and what accounts for differences in response and articulation, continues to intrigue classical musicians. The American Society for the Preservation of Classic Instruments will take on this challenge at an upcoming conference.

**REMEMBERING:** The April 7 concert commemorating the 100th anniversary of the Holocaust will be held in New York City at Carnegie Hall. The event is expected to feature performances by some of the world's leading classical musicians.

**PASSING NOTES:** Teldec Classics has signed a new vocalist, who is expected to debut in the fall. The artist has impressed judges with their vocal range and dynamic performances.

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**R. KELLY SETS NEW RECORD:** This week, "Bump N' Grind" (Jive) is No. 1 on the Hot R&B Singles chart for the 12th week in a row, establishing a new record for consecutive weeks at No. 1. "I Will Always Love You" by Whitney Houston (Arista) held at No. 1 for five weeks. "Bump N' Grind" has yielded the No. 1 hit for "Wait A Minute" by Tevin Campbell (Qwest), but continues to hold at the top of the chart from a solid sales position. Its sales totals are 60% greater than the No. 2 best-selling R&B single. Meanwhile, Kelly's "You're Not My Friend" follows up on the heels of "Bump N' Grind," debuting at No. 8. Also, it is most likely that the single replacing "Bump" at No. 1 will be a song written and produced by Kelly. "Back & Forth" by Aaliyah, also on Jive, Kelly's protégé has dropped, but it ranks No. 2 on Hot R&B Singles Sales, just behind "Bump N' Grind."

**ROSSING OVER COUNTRY:** "I Swear" by All-4-One (Blitzax) graces the Greatest Gainers/Sales award, moving up on the Hot R&B/Soul chart at No. 5. Airplay is just beginning to build nationally, but it has great exposure in a number of markets. It ranks No. 3 in airplay at WJHM Orlando, Fla. It is top 10 at three stations: KDIA-FM and KJMZ, both in Dallas, and KMQJ Houston. The song may be the first R&B cover of the hit since Lionel Richie and Kenny Rogers swapped songs. "I Swear" by John Michael Montgomery topped the Hot Country Singles & Tracks chart for four weeks this winter.

**REDEEMED:** Arista Records is best known for its multiformal, everybody-can-buy-one releases. Rap and hip-hop have not been the label's forte. Now the spell is broken with the LaFace act Outkast and its hit, "Player's Ball." The song emerged from last year's hit "Good Men, and God." The LaFace Christmas Carol, along with songs by TLC, A Few Good Men, and Toni Braxton, among others. The holidays waited, and Outkast grew, "Player's Ball" established the group on the street, and video play on BET and subsequent radio support gave it the exposure it needed to produce a top 15 hit. The album, "Southernplayalisticadillacmuzik," debuts on the Top R&B Albums chart at No. 3. Congratulations to senior VP Jean Riggins, VP promotion Doug Danz, and staff for hitting the mark on this one.

**FRESH & EXCITING:** When Queen Latifah moved from Tommy Boy to Motown, she delivered a super album, but the toppor was the single she brought along with it and some of the must radio-friendly music we've had in a while. The group's "Sendin' My Love" earns this week's Greatest Gainer/Airplay honors, propelling it 97-47. The mid-tempo tone is sweet and swinging, and ranks No. 7 in airplay at both WBLZ New York and WWZQ, Charleston, S.C. It is top 10 at KURV in Corpus Christi, and it's No. 3 at KVSP in Oklahoma City. P.S., I really like "Just Another Day." Latifah, you can sing for me any day.

**NELSON MANDELA, WE SALUTE YOU!** I've grown accustomed to racism that I never dreamed apartheid would appear in South Africa would ever end. Thank God and the South African freedom fighters for renewing that dream. Congratulations and heartfelt thanks to all of the artists who dedicated their God-given talents to freeing our black South African brethren.
GET TO GET IT: Folks outside New York's lofty underground circuit can finally get a taste of "I Can't Lay You Go" (Eightball), a near-perfect house anthem that has been flooding local venues on 12" label 2-pack for several weeks now. Al Mack is the mastermind behind this jewel, laying a hearty house/house groove for featured duo Cocoa Kisses to work her program to full effect. Blessed with a limber range and an ample amount of raw soul, she lends this tale of love gone awry a tortured drama that will have you clutching your pearls in wonder.

Jocks who like to play it safe will probably go for the "Shake 'N Bake" mix, which has a respectable beat and a handful of trendy trance bits. However, we think the truly adventurous at heart will see that the "Santana Tribute" mix is the definitive version of the song. What a cacaphony jam! Those live cowls, swelling organs, and Latin guitarists are just...well...sweet for yourself. Single of the moment.

After lending her lovely alto tones to the recordings of Primal Scream and A Certain Ratio, among others, veteran support vocalist Denise Johnson gets a shot at the center-stage spotlight with "Rain's Of The Rising Sun," a thoughtful jam she wrote and recorded with Dave Tolan. The lyrics, which make an affecting plea for spiritual leadership without resorting to too preachy, gain motion and depth from an arrangement that melds urgent retrofuturist guitarwork instrumentation with a hard beat. Klass continues to prove its mettle as a savvy production team with three potent remixes, while the Joy gives it a surprisingly potent downtempo, ambient-feeling feel that is awe-struck in dreamy synth wizardry and washful vocals. "Rays Of The Rising Sun" is about to be released on EastWest U.K. The label's state-side A&R brains are still pondering its potential for success, but who cares? Your fingers crossed—but head to your fave import shop just in case.

Colonel Abrams is sure getting around these days. He has survived a minor dry spell filled with marginal records that never really served his distinctive voice. Things are looking up, though, with the release of "Shake 'N Bake" for Grete's Island and "And Should Be Done," a jam that has a bit of Mentalistrum for Freetown U.K. We prefer the former single, a stripped-down production with a smokin' house percussion, ear-grabbing synth loops, and overall solid song construction. The latter track has a more recent club attire and deep underground vibe, and headline-conscious lyrics that hit hard. In all, a valid effort that does not linger in the brain long after it ends. Abrams' impassioned vocal makes it worth the trip. Both singles are attracting early DJ attention. It is too much to hope for an album sometime in the near future?

JACQUELINE WON'T LET GO; DENISE JOHNSON ON RISE

It is good to see First Choice dyno-nut Rochelle Fleming back in action with "Danger," her first single for New York's Cutting Records. Though the track is firmly entrenched in current house trends—thanks to the production and remix prowess of Paul Simpson, Danny Morales, TNT, and Aldo Marin—there is no denying that elements and cues of Flemming's timeless Salsoul recordings are extremely prominent. And while that's hardly a crime, we were hoping for a few more musical twists. Maybe next time. Still, "Danger" shows Flemming in excellent vocal form, and is well worth checking out.

AND GET IT GOOD: The enchanting Dance McCoy may very well be what you may recall from Degrees Of Motion, pro-
vides a breather from standard club fare with "Ferocious" (Featherweight, New York), an easy-paced exception that sidesteps the sometimes narrow confines of house and hip-hop, giving

LIF/Ebeast, one of the music industry's leading AIDS relief groups. While it has not been confirmed, the label is planning to launch the album at the end of June, during the active series of gay pride/Stonewall 25 fundraisers and musical events. The track listing includes such sparkling trinkets as "Talk To Me" by Third World, "Set Me Free" by Clubland, "Padlock" by Gwen Guthrie, and "Feel Up" by Grace Jones. Tasty stuff... glad to report that ex-EMI dance promoter John Trienis has resurfaced in the crossover promotion department at Next Plateau in New York. His first key projects will be Laura Elena's chipper freestyle ditty "Catch Me Now" and the swingin' "How Gee" by Black Machine... Underappreciated Cooltempo act Tyrell Corporation will re-
enter the competitive fray later this month with "Ask Me Tomorrow." Roger Sanchez supplies rousing mixes that should help spark some long-deserved state-side interest.

DANCE TRAX

by Larry Flick

Smokein' in San Francisco. Columbia trio Ten City recently made a pit stop at the offices of the BADD Recor Pool in San Francisco during a promotional tour. The legendary house music act is stumping for its new single, "Goin' Up In Smoke," which makes its debut this week on Billboard's Club Play Chart at No. 3. The group, from left, are Ralph Johnson, Terry C., Byron Stingily, Ten City. Sue Li, director of BADD; Herb Lawson, Ten City.

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### Club Play

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<td>Taste of Fascination</td>
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<td>2</td>
<td>&quot;Farewell&quot;</td>
<td>Mylene Farmer</td>
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<td>3</td>
<td>&quot;Why Am I So Blue?&quot;</td>
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<td>&quot;The Final Countdown&quot;</td>
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<td>&quot;Sweet Dreams (Are Made of This)&quot;</td>
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### Singles Sales

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<td>&quot;Jumping Back the Party&quot;</td>
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### Hot Shot Debut

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<td>3</td>
<td>&quot;If I Could Have My Way&quot;</td>
<td>Richard Marx</td>
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<td>4</td>
<td>&quot;I’ll Be There&quot;</td>
<td>Whitney Houston &amp; Babyface</td>
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"ZYX Music - The Home for Eurohouse"

Listen...it’s here! Remixes plus original versions of this Belgian Eurohouse tribute to the last remaining rain forests.
Mercury Focuses on Tighter Roster
Vast Catalog Takes on New Importance

BY EDWARD MORRIS

NASHVILLE—Mercury Records is betting that a tighter, better-cultivated roster and an aggressive catalog development program will keep its highly considerable country music profits growing.

With the recent spinoff of PolyGram Records—which took artists Toby Keith and Davis Daniel with it—Mercury’s lineup was pared to nine acts. Several artists in development when the split occurred also will end up on PolyGram, including Annie Comeau and Chad Wogan.

The acts now signed to Mercury are Terri Clark, Tanya Tucker, Faith Hill, Shania Twain, Brooks & Dunn, and Keith Urban. These eight acts and John Anderson, who also has been appointed Mercury’s VP of A&R. The label expects to sign as many as five more acts between now and the end of 1995.

Mercury president Luke Lewis says that focusing on a narrower roster is a change for the label. “I look at what happened in [Nashville] last year, I think it’s safe to say that about a dozen artists were signed, and no label had two out of them. I don’t say we’re going to be content with having one artist break through this year, because that’s certainly not our intention. But it does speak a bit to focus.

“With the exception of MCA—which has this incredible roster that’s been organized for over a long period of time and has a lot of platinum acts and can afford to have a pretty sizable roster—the labels that are building and being successful seem to have a smaller roster. It’s hard to be in this town and not look at [Arista/Nashville president] John Jett’s personnel of the year, with the number of awards Mercury’s first single from it in July or August.

The “Red Hot + Country” various-artists album for the AIDS relief (Billboard, April 23), which Mercury is handling, is scheduled for release Aug. 26. A TV special is planned for November.

Even with its reduced roster, Mercury has a steady flow of albums for the remainder of the year, with releases from John & Audrey Wiggins, Kathy Mattea, Sammy Kershaw, Billy Ray Cyrus, and Shania Twain either completed or being recorded.

The label will continue to work

Europe’s 1st Country Radio Station Set To Debut In July

NASHVILLE—Europe will get its first country radio station in late July with the opening of Country 105 in London. The station’s signal will cover greater London, giving it the potential to reach 8 million people.

Martin Satterthwaite, formerly director of European operations for the Country Music Assn., serves as the station’s senior music consultant. He was in Nashville recently to meet with representatives from country music labels.

Country 105 will broadcast around the clock. Satterthwaite says, and initially will have a playlist made up of records by “50% more familiar artists” and “50% newer artists.”

This proportion was arrived at, he says, because most new country acts are “fairly unknown in Europe.”

While the station’s programmers have yet to settle on a playlist, Satterthwaite says the playlist will be published, along with a regularly issued chart of the most popular country songs in London. He adds that the latter will probably be tied in with such media as London record stores as Tower or HMV.

The station also will play records by U.K. country artists. Still, Satterthwaite estimates that about 90% of the content on the British-owned station will be American.

“We’re all very excited about it,” he says, “and only the record labels in Nashville, but obviously also those in London. It gives them yet another avenue to try and promote some of their acts—which they just haven’t had before.”

Satterthwaite says the station and CMT Europe will complement each other’s operations. “We believe CMT Europe with helping open the market for country music in Europe by creating a sense of excitement.”

“Initially. [CMT Europe] went on cable only, and cable penetration in the U.K. is pretty small. But now they’re up on satellite as well. So they’ve got a bigger audience now. Currently, they’re not 24 hours. They’re going from midnight to 4 a.m. But I think they’re going to go 24 hours eventually.

Satterthwaite met with the country labels in Nashville, he says, both to acquaint them with the details of the new station and to start building a music library.

“We started from scratch,” he says. “The station was to get the right premises, build the studio, get the transmitter site, get the transmitters organized, everything. All we had was the frequency. We weren’t even taking over any existing station.”

In addition to playing music, the station “will do a lot of interviews with anything in town, even the paparazzi. Hopefully some promotions with CMT and American Airlines because of its new [London/London] route that starts May 23.”

Unlike many American country stations, Country 105 will clearly identify the singers and songs, Satterthwaite says. “More than anything, we're going to be an educational service. We've got to educate the public into what's really happening in the music today. Over a period of maybe two years, what will do is gradually expand the amount of content we put on the station.

Country 105 has an eight-year exclusive license to broadcast country music in London. Satterthwaite says.

Edward Morris

Coming On CD: Patsy On ‘Talent Scouts’
Clive Tops Licensing Firm’s Catalog of Rare Recordings

DEAR DISTANT VOICES. Bruce Eirod of Lost Gold Master Licensing in Ridgeway, S.C., and his partner, Tommy Overstreet of Springfield, Mo., tell us they’ve accumulated a treasury of rare recordings guaranteed to make any collector’s mouth water. Among the finds are radio transcription formats of Patsy Cline’s appearances on “Arthur Godfrey’s Talent Scouts” throughout 1957. A series of 37 Bing Crosby shows that contain two different Christmas songs, and 155 episodes of “Your Hit Parade” spanning the period between 1936 and 1959.

Overstreet says he’s been working on all the necessary legal channels to make the material available, and is near completing the paperwork on the Cline project. “We have not gone around or circumvented anybody,” he says. “We felt it was historical in content, and we wanted to make sure everybody was aware of the historical value.”

The edited collection of Cline’s songs on the Godfrey shows will contain conversation and banter between the young singer and the famed host, and will even include Cline’s introduction by the “talent scout” who brought her to Godfrey—her mother, Hilda Hendley.

Overstreet says the collection initially will be released on Primum Leisure Records in Europe. He is enthusiastic about the sound quality: “It’s unbelievable. It sounds like it was done in the studio yesterday.”

Overstreet adds, “It’s a totally different character on Patsy Cline than what her fans have ever heard—except for the people who heard those actual shows. There’s an orchestra behind the record and on one track she’s got a clarinet that sounds like Pete Fountain noodling. I mean, it just blows your socks off. Plus, we’ve got one song that’s never been released on her, ‘Down By The River Side,’ and it’s a killer.” Cline won her first “Talent Scouts” contest Jan. 21, 1957. Overstreet says, and continued to compete through that year.

MARK YOUR CALENDAR. The sixth annual “Stars For Second Harvest” concert will be held on the lawn of the Belle Meade Mansion in Nashville May 17 at 7:30 p.m. The featured acts are John Anderson, Emmylou Harris, Hal Ketchum, and BlackHawk. Grammy-winning Jimmy Sturr And His Orchestra will perform their popular blend of polka music on TNN’s “Music City Tonight” May 20.

SIGNINGS: Michael Grande to Beacon Records.

Edward Morris

WBY EDWARD MORRIS

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### Billboard Top Country Catalog Albums

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**Albums with the greatest sales gains this week:**
- Recording Industry Alon, Of America (RIAA) certification for sales of 100,000 units.
- RIAA certification for sales of 100,000 units, with multiplication factor indicated by a numeral following the symbol. * Asterisk indicates LP is available.
- Most tape prices, and CD prices for WEA and BMG labels, are suggested list prices. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Hits shows chart's largest unit increase. Placement indicates suggested percentage growth.
- Billboard tip sheet artists removed from Hotbreakers this week. * Indicates jingle or promotion. No chart data. © 1994, Billboard/Comm Communications, and SoundScan, Inc.
COUNTRY ARTISTS & MUSIC

COUNTRY CORNER

by Lynn Shultz

REALING IN its fifth No. 1 with "Bubba Can Dance (I Can Too)" (G-1) is Shemar Douah. The track was produced by Don Cook, and the song was written by group members Mark and Mic McEntee along with one of America's premier songwriters, Bob McMillan. They hit the charts this week as Shemar "Shem" Douah. He is featured on Columbia Records' debut album, "Shock of the Century." The album features pop's biggest hit, "The Big Apple." In 2001, the group released "It's a Miracle." The album features pop's biggest hit, "The Big Apple." The group's second album, "Shemar," was released in 2002.

THE MOST ACTIVE TRACK on the singles chart is "I Take My Chance" (43-39) by Mary-Chapin Carpenter, followed by "Don't Take The Girl" (11-10) by Toad's Wildseyes. The song was written by group members Mark and Mic McEntee along with one of America's premier songwriters, Bob McMillan. They hit the charts this week as Shemar "Shem" Douah. He is featured on Columbia Records' debut album, "Shock of the Century." The album features pop's biggest hit, "The Big Apple." The group's second album, "Shemar," was released in 2002.

Five albums make their debuts on the Top Country Albums chart. This is the largest number to do so in 1984, and each also debuts on The Billboard 200. Leading the pack is "Read My Mind" (debut-2) by Reba McEntee, followed by "Return of the Sheik's Dance" (debut-6) by Pam Tillis; "This Is Me" (debut-12) by Randy Travis; "Shoot For The Moon" (debut-28) by Linda Davis; and "American Recordings" (debut-28) by Johnny Cash. The Greatest Gift is "Not A Moment Too Soon" by Tim McGraw, which holds at No. 1. The Face- sayer award for the greatest percentage increase in retail sales goes to "Only What I Feel" (14-11) by Patty Loveless.

THE DEBATE ABOUT COUNTRY SINGLES sales hurting the sales of country albums may have come to an end. The cassette single sales of "Indian Outlaw" (7-8) by Tim McGraw have had little, if any, affect on album sales. Soundscan point-of-sale figures show that retail sales of McGraw's album, "Not A Moment Too Soon," increased by more than 16,000 units over the previous week, with total retail sales just shy of 22,000 units for the week. Meanwhile, the cassette single had retail sales of almost 30,000 units. Curb Records has shipped more than 500,000 cassette singles of "Indian Outlaw" via Cerron, and more than 500,000 cassette singles of "Not A Moment Too Soon." This week the cassette single of "Don't Take The Girl" will be available at retail. The two powerhouse cassette singles damage the album's sales, or will prove that there are two different types of music buyers in today's country market?

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

MERCURY Focuses on Tighter Roster

(Continued from page 50)

can also afford you some extra marketing opportunities." Bob Frank, VP of label operations, has a Mercury's catalog development team, assisted by several key executives. He laments catalog accounted for 10% of the company's country sales in 1988 (less than half of Billy Ray Cyrus' million dollar breakthrough) and 15% in 1989. For the first quarter of 1984, catalog sales were up by 50% of the total, but Frank says he expects to see the market move to hit catalog with a 30% share. This year's catalog highlights are the three releases of the "Shepherd's Calendar," a 50th Anniversary Celebration, which will be sold first by direct mail and then regular retail ( Billboard, March 21). In 1988, it was a CD boxed set of early George Jones tours, cut 1947 and 1958; and an eight-CD collection of every Ray Charles songs recorded for Mercury, scheduled for release this fall.

To help sell existing Williams catalog, Mercury is working with the designers of a mobile Williams Museum, gift shop, and hologram show that will follow the NASCAR circuit beginning in June. The traveling exhibit includes over 20,000 miles of Country Heart's Crossville, Tenn.

Mercury will further exploit its Statler Brothers catalog when it releases the group's 58th and final--Hagan Birthday Celebration, July 4 in Staunton, Va. The film will be used for a home video package and possibly a TNN special.

With the opening of Polydor, Mercury, Harold and Williams, formerly its senior VP of creative services, became president of the new operation. In addition, Steve Miller, Mercury's VP of marketing, was brought over to Polydor's VP/GM, while Mercury president, Cynthia Grimson became Polydor's director of product management.

Under Mercury's resulting reorganization, John Grady, formerly the label's national director of sales in Minneapolis, has been upped to VP of sales in Nashville. Mike Puligini, who was with FGD distribution, has been hired as the label's national director of sales. Jim Kem has switched from director of creative services for MCA to become Mercury's senior director of creative services and marketing. Kim Hassler, who has been promoted from product manager, is director of marketing. The label also has added Kevin Land, who was with the Network Ink publicity agency.

The last piece of the reorganization, Lewis, was bringing in Stagall and his director of A&R, Carson Chamberlain. While Lewis conceded that this is unusual for a label to have an artist who doubles as A&R chief, he says he believes it to be in a position to tap all of Stagall's talents.

Since 1980, Stagall has recorded on Capitol, EMI America, and Epic. His releases include "Burn Like a California," and "Whatever Turns You On." He currently produces Alan Jackson, and is a country music icon, and will continue to do so. Stagall's first album for Mercury will be released next year.

Although he admits that he and Harold have had professional disagreements, Lewis denies the rumors that their differences reached a level of tension that contributed to the establishment of Polydor.

His issues with Stagall, he says, were routine. "Certainly there have been creative disagreements between Harold and me over the past couple of years, [one] that I think [would] occur on any record company. The fact that they became public is a bit disturbing. I think if you'd check around, any A&R staff and the head of the label or marketing people have disagreements about things. Sometimes they're heated, sometimes they're not. But I think they were purely business. Personally, we get along." In the suggestions, he adds, they have nothing to do with my being named, enormous investment down there. That was a strategic decision. I've been here for a year and a half and all of that, responsible for guiding the ship, and Harold has certainly proven he's capable of finding new talent and creating new sources of revenue for the company--which [Starting Polydor] winds up being a market share-driven move more than anything else.

Lewis notes that label splits can be difficult for artists. "The reason we haven't had any formal announcements (about the Toby Keith and Davis-Byrd transfer to Mercury) is that we had to take their feelings and careers into consideration. We're not through with the process of handling those artists off of in mid-project."

But an organizational point of view, Lewis says the transfer of Mer- cury staffers to Polydor wasn't espe- cially unsettling. "It wasn't like a whole lot of people walked out the door," he says. "I wouldn't say it was a real easy transition, but I think we've man- aged to do it without having any nega- tive impact on any of our artists' care- ers. And that's really been the key to the business ... it's simply been a personal adjustment for us, but don't think I'm uncomfortable. Everyone was afforded some nice new opportunities in the midst of the transi- tion, so I think there wasn't really much unsettling, as op- posed to disruptive."

The two associated labels initially ini- tially shared sales and finance staffs, but Polydor will operate autonomously, Lewis says.

"They won't have any announcements in the near future, at least from us," Lewis says. "They're not going to be in the same building, but they'll be working on the same floor of the same building."

The label group is expected to be fully functional by the summer, and the label will begin to operate independently in the fall of 1994.
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<th><strong>HOT COUNTRY</strong></th>
<th><strong>SINGLES &amp; TRACKS</strong></th>
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<tr>
<td><strong>WEEK ENDING</strong></td>
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### HOT COUNTRY RECURRENTS

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**NOTES:**
- Repetition or appearance in the top 75 Singles & Tracks chart for 20 weeks and having dropped below the top 20. Commercial availability is not indicated on the chart.
## Hot Latin Tracks

**FOR WEEK ENDING MAY 14, 1994**

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<td><strong>SE MUERE COMO MI LINA</strong></td>
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### Artists & Music

**Los Temerarios Fire Up Chicago:** Anyone who doubts the enormous popularity of hyper-romantic pop/hallstatt quintet Los Temerarios needed only to have shown up April 30 at the Rosemont Convention Center near Chicago, where most of the 18,000 fans on hand not only caught the band's 11 p.m. set, but also stuck around for the group's 12:45 a.m. show, which ended at 2 a.m.

Los Temerarios' handsome, sweet-singing front man, Gustavo Angel Alva, celebrating his birthday at midnight, kept the screaming adolescent females awwooi with a crowd-pleasing, sweet-tooth repertoire ranging from band classics, such as "Yo Vivas Eres Tia," to the group's current Hot Latin Tracks hit, "Tu Ultima Cancion." The band's creative force, Adolfo Angel Alba spearheaded a solid musical effort featuring occasional bursts of metal-rock energy from drummer Mario Alberto Ortiz.

Los Temerarios' second set capped off an evenly paced, seven-hour ball that boasted a solid outing from pop/hallstatt Grupo Saxumay as well as an exuberant from cumbia-rooted Banda Campeche Show. The accordion-powered polka sounds of Tejano stars Mazza were not as enthusiastically received, but the group's show was severely dampened by a distincting fight in the middle of the walkway crowd. A more restrictive sale of liquor might be in order, but overall, the Cárdenas/Fernández-produced event went off without a hitch.

**UPDATE:** With Billboard's fifth annual International Latin Music Conference one week away, the showcase lineup is complete. Sony's promising pop singer/songwriter Rafael Armando replaces Rudy the Latin music showcase May 16. In addition, Brazil's superb vocal outfit Boca Livre replaces Leo Gandelman at the Brazilian music showcase May 17. Finally, Argentina's reggae stalwart Los Pericos—the only Latino group to perform at this year's Reggae Splash—are due to play May 17. By the way, the band was invited to perform again at the Reggae Splash.

**Grunge IN HAVANA!** Sire Records president Seymour Stein went down to Cuba recently to check out a grunge-style rock act called Havana, according to the band's management firm, Sound & Management. No word yet if Stein is ready to sign the band, but Sound & Management is hopeful. A Zurich-based company that specializes in breaking Latino acts in central Europe, also is looking to sign Mexico City rock group Los Humanos, whose video for its song "Tocar Mulas" has been picked up by MTV Latin. Another client, SAU, has finished an album for EMI Spain.

In addition, Sound & Management will be arranging club dates and showcases for Café Tacuba and Manía, surrounding the bands' performances at the Montreux Jazz Festival in July.

**CHART NOTES:** Lucía and Joaquín Galán, Argentina's veteran brother/sister vocal duo, become the first Argentinean act to top Billboard's Hot Latin Tracks as "Con El Nuevo En La Garganta" (Polygram Latino) hits No. 1 this week. La Mafias' Son ballad "Vida" slides to No. 2, but still passes enough points to retain its bullet.
Cadillacs Find Fame To Be Fabulous

- BY JOHN LANNERT

The recent sales success of veteran Argentinian band Los Fabulosos Cadillacs has caught the act's whole country by surprise, thanks to the catchy samba-reggae hit "Mata dor." As account of the last days of an imaginable anarchistic leader, "Mata dor" has taken not only the radio airwaves by storm, but also the soccer stadiums, where "futbol"-crazed fans change the lyrics to cheer for their clubs—an undeniable sign of incredible popularity that few artists manage to achieve.

Perhaps most astonishing by their prosperity were the Cadillacs themselves, a tight-knit, nine-member ensemble from Buenos Aires. After releasing the greatest-hits package "Vasos Vacíos" in December, the Sony Music Argentina act played a few shows and then took a month-long vacation, with most of the band members leaving Buenos Aires.

Thus, when the band returned and heard the label brass from Sony talking about double-platinum sales (120,000 units sold), it reacted with disbelief. Percussionist Gerardo "Toto" Robati acknowledges that "Mata dor" is a great song, but insists that none of the Cadillacs ever expected a sales boom. Saxophonist Sergio Rosman adds that the lyrics are not characteristic of a hit song. "Even the video," he says, "isn't what you could usually consider pretty or commercial." Pretty or not, the "Mata dor" video is excellent, with director Pacho Montevi staging a street process for the main character's funeral, complete with dancers that recall the Brazilian rhythms of the tune. The video eventually wound up the first Spanish-language video to top MTV Latin America's video countdown.

Los Fabulosos Cadillacs, who vary a blend of Latin rhythms with punk, ska, and rap, are scarcely strangers to the limelight. The band's second album, "Yo Te Avise," released in 1987, was a huge success, containing several songs ("Mi Nena Se Cayo En Un Pozo Ciego," "No Me Sentara En Tu Mesa") that remain staples of their live shows. Always willing to experiment, the Cadillacs featured a solo queen Celia Cruz on their 1988 album "El Ritmo Mundial," along with a cover of the Clash's "Revolution Rock" and several snippets of rap. The subsequent intrusion of the Argentinean economy put the brakes on the domineering record industry and halted the Cadillacs' career rise.

Despite tough commercial times, the band focused on expanding its sound and musical cohorts. The group's 1992 album, "El León," was produced by K.C. Porter and features appearances by Flaco Jiménez, percussionist Luis Coste, and highly regarded producer Gustavo Santaolalla.

Last year, after finishing a tour that included promotion and concert strops in Los Angeles, Chicago, Washington, D.C., and Miami, the Cadillacs completed "Vasos Vacíos," also produced by Porter. The package contains 13 tracks spanning the band's career, including a demo version of first single "Silencio Hospital," four new recordings of vintage hits, and two bonus tracks, "Quinteto Centenario" and "Mata dor." Current plans call for a July tour in the U.S., where "Vasos Vacíos" recently was released by Sony Discos. Singer/frontman Vicentico remembers the band's first taste of fame and says, "You get much more pleasure when you taste success for the second time."
In HARMONY: With '60 sales surging to $1 billion, according to the Gospel Music Assn., the focus at "Gospel Music 1994," held April 24-28 in Nashville, was on bigger profit reports, bigger attendance numbers, and big deals.

Sparrow Communications announced that it is teaming with Buster Brown/Sparrow Corp. to form a new gospel label (no name yet). One initial signee is Heart, Soul & Mind, a Detroit-based ensemble produced by Fred Hammond.

Soares, a past VP of the GMA, is a former manager of the group Commissioned. Di Antone, the California-based distributor, announced a new pact with Malaco Records for sales and marketing to Christian book stores, a herebefore uncharted marketplace for the label. Details were not available at press time...

GCI Records president Joe Thomas formally announced the reactivation of Light Records as a contemporary Christian label at a reception held during GMA week. The company was purchased by Platinum Entertainment/GCI's Records last year. Veteran backup vocalist John Madgett was introduced as the reactivated label's first artist. His current release, "Love Can Heal The World," shipped in January...

And Intouch's James Bullard is making good on his promise to sign any hot gospel talent not already nailed down. During GMA week, Bullard announced his most recent signing: the Mighty Clouds Of Joy. Also on board are De Leon Richards, Edwin Hawkins Arts & Seminar Choir, and popular Detroit-based evangelist Iona Locke, whose spoken-word series is in development.

Sparrow is slated for summer release. "Within two years," Bullard says, "I plan on making Intouch the largest, most successful gospel label. Congratulating of gospel executive/artist Milton Biggs, who received SESAC's "Songwriter Of The Year" award at a reception honoring the_subplot...1...

THE CLARK SISTERS SPARK 5390 MISSIONS

RUBY TERRY TIMOTHY WRIGHT MYRNA SUMMERS RICHARD SMALLWOOD BOBBY JONES THE CALVIN BERNARD RHONE BENSON 1079/CGI ANDRAE CROUCH RICKY SAVOY CHICAGO SOUND HELEN BAYLOR THE CANTON SPIRITUALS THE CLARK SISTERS DOTTIE JONES (10187)

MAY 14, 1994

BILBOARD

Artists & Music

by Lisa Collins

Some key: The Dove nominees. Credits include "Holdin' On," the lead single and title track from Bishop Jeff Banks & The Revival Temple Mass Choir's hit album, "He's Alive," by the Mississippi Mass Choir; and "Let Jesus Fix It For You," which was featured in the Paramount film "Leap Of Faith." Belle Winans heads a second annual Christian Artist Rap Session, an artists-only peer-to-peer event with award-winning producer Brown Bannister in conjunction with GMA week. Attendees included Amy Grant, CeCe Winans, Angie & Debbie, Angie & Veronica, and A-1's - The Spoken Word, a personal note, best wishes to John Styls, who last month officially stepped down as president of the GMA Board and will now focus his energies on his role as publisher of CCM. A job well done.

GREAT EXPECTATIONS: The industry will no doubt be looking for a successor to Bishop J. F. "The Key to Heaven," the label's latest album, "Colorblind," which shipped to stores last month. The long-awaited follow-up to "We Walk By Faith," "Colorblind" in the first release under the union between Kike and Jive Records, in what was one of the biggest deals in the recent history of gospel.

The new Kike release is issue-oriented. The lead song (and title track) deals with prejudice. Other highlights include "Sanctuary." The album's "Love's In Need" and "Rance Allen's "Salt Of The Earth," which also features Allen. Kike and Allen also team on "It's Alright," reworking the golden oldie with a touch of hip-hop.

On "Colorblind," Kike chose to assemble an inner-city choir of neighborhood kids, rather than work with his own New Life Community Choir. No word yet on just when the New Life Choir will have a new title in the marketplace, though Kike says he's working on it.

SOUNDS GOOD: Initial sales reports on the latest Per- sonal release from Sounds Of Blackness, "From Africa To America...The Journey," are great. Airplay is kicking in from gospel stations around the country, thanks mostly to the high-profile video exposure via VH-1 and BET. The group is just coming off a UK promotional tour. A tip of the hat to Perspectibe public relations VP Juanita Ste- phens, now celebrating her 11th year in the industry. Truly the consummate professional.

DIZZY GILLESPIE's legacy can be found in his hundreds of recordings. For those who want a sense of his play, his wit and passion (interchangeable coordinate in Dizzy's world, to be sure), the easy thing to do is to pick up his VeeJays ("Diz And Getz," "Diz And Roy," "Have Trumpet Will Excite," or his Pablo ("Babiana." "Big 4." "The Gifted Ones.").

These discs will tell you plenty, but not all. Legacies are more than composite assortments of grooves, more than the musical notes that fill them. In Dizzy's case, considering that he was an encouraging spirit with nourishing ways, he left us with a good number of musicians who developed under his tutelage. Those include James Moody, Kenny Barron, John Lewis, Lalo Schifrin, and Joe Pass.

That list continues to grow, as evidenced by the arriv- als of saxophonist David Sanborn and pianist Danilo Perez, two soul mates who apprenticed under Dizzy in his last large aggregate, the United Nation Orches- tra.

Sanborn, who hails from Puerto Rico, has a Columbus debut, "The Department," that is an auspicious hello; goodbye; it's both an introduction and a potential hall- of-fame player and a salute to the talent scouts who championed him. The Panamanian Perez has "The Journey," his second record for Nov高职, and it features specifically the kind of multifaceted mindset that would...
Together for the first time
multiple Grammy Award
winners Diane Schuur and
B.B. King are the perfect
match of the year! These
two superstars reinvent
such classics as You Don't
Know Me, Glory Of Love,
It Had To Be You,

I Can't Stop Loving You and
many more priceless gems.
Diane Schuur and
B.B. King—soul to soul
and Heart To Heart!
Produced by
PHIL RAMONE.
## Michael English Tops Dove Awards

Awards and the Gaither Music Organization (Lifetime Achievement), the Year’s Hall of Fame inductees were Tennessee Ernie Ford, Stuart K. Hine, Stuart Sams, and former Louisiana Gov. Jimmie Davis, a past president of the GMA.

### Artist of the year: Michael English

**Song of the year:** “In Christ Alone,” Shawn Craig and Don Koch.

**Songwriter of the year:** Steven Curtis Chapman.

**Male vocalist:** Michael English.

**Female vocalist:** Twila Paris.

**Group of the year:** 4Him.

**New artist:** Point Of Grace.

**Producer of the year:** Wayne Kirkpatrick.

**Recorded song:** “Socially Acceptable,” DC Talk.

**Metal recorded song:** “Psychodrama: Super Jesus,” Bride.

**Rock recorded song:** “Jesus Is Just Alright,” DC Talk.

**Contemporary recorded song:** “Go There With You,” Steven Curtis Chapman.

**Inspirational recorded song:** “Holding Out Hope To You,” Michael English.

**Southern gospel recorded song:** “Satisfied,” the Gaither Vocal Band.

**Country recorded song:** “There But For The Grace Of God Go I,” Paul Overstreet.

**Contemporary black gospel recorded song:** “Sold Out,” Helen Baylor.

**Traditional black gospel recorded song:** “We Sing,” Kirk Franklin.

**Metal album:** “Tamplin,” Ken Tamplin.

**Rock album:** “Wake-Up Call,” Petra.

**Contemporary album:** “Hope,” Michael English.

**Inspirational album:** “The Season Of Love,” 4Him.

**Southern gospel album:** “Southern Classics,” the Gaither Vocal Band.

**Country album:** “Walk On,” Bruce Carroll.

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### Telling the News

**Biggest news coming out of the Gospel Music Association’s annual confab in Nashville last week may have been the announcement by the Christian Music Group and Video Retailers, in association with Spring Arbor Distributors and the Christian Music Trade Assn., of an industry-wide push to bring retailers into the SoundScan reporting system.**

Prior to the April 28 announcement, more than 200 stores had committed to reporting sales to SoundScan via data transmission through Spring Arbor Distributors. According to SoundScan, this represents sufficient data to make the Christian SoundScan reporting system operational by mid-May.

As of May 2, an additional 65 to 70 individual stores had signed on, according to Wendt Howard, manager of PR and marketing for GMA.

Reports on Christian retail sales, both separately and combined with Christian music sales from general market retailers, will be made available to trade publications for use in charts beginning in July. (Billboard expects to begin experimenting with a SoundScan-based contemporary Christian chart as soon as the information is available, and should begin publishing such a chart shortly thereafter.)

### Other Publications Receiving the SoundScan Data include Bookstore Journal, Christian Retailing, and CCM Update. Each chart will contain some information unique to the publication. Sales data will include combined market sales, separate Christian and general-market sales of Christian music, regional sales, and new artist sales.

Implementation of the SoundScan system at Christian retail operations was financed by a group of charter subscribers, including Word Distribution (which includes Recordings and Acacpella Co.), the Benson Music Group, Star Song Communications (which includes Forefront Communications Inc. and Chapel Music Group), Sparrow Distribution (which includes Warner Alliance, Integrity Music, GospelCentric, and Troubadour For The Lord), Diadem/Tribute Records, Crystal Sea Recordings, and

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### Billboard

**FOR WEEK ENDING MAY 14, 1994**

**Top Contemporary Christian.**

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**Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units:** A RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available. © 1994, Billboard/Sp Communications."
CMT Campaign Is Off & Rolling

Traveling Show Raises Viewers' Awareness

BY DEBORAH RUSSELL

LOS ANGELES—CMT is rolling out a multifaceted, grass-root marketing campaign using a five-wheeled vehicle painted like a cow—to rope in viewers and cable operators nationwide.

In addition, the country music channel is breaking into movie theater advertising, amphitheater programming, and fair sponsorships as a way to take the channel off the airwaves and bring it to the people.

The comprehensive efforts follow a year in which Nielsen ranked CMT second among the top 10 growth outlets in 1993.

“Our goal is to let people who are unfamiliar with the network, or who have seen it but don’t have it, to sample CMT,” says Steven Yanovsky, VP of marketing services for Group W Satellite Communications, the firm that handles CMT’s ad sales, affiliate relations, marketing, and public relations.

“The best way to tell people the story of CMT is to show it to them.”

People in at least 13 markets will hear the CMT story as told by the channel’s CMT Dance Ranch Truck, a 45-foot mobile unit equipped with video monitors and CMT merchandise.

The truck has been on location since February, stopping at nightclubs, fairgrounds, concert venues, and cable systems.

In a number of cities, the country music outlet is capitalizing on the explosion of country line dancing by creating its own dance and organizing “CMT Dance Ranch” contests in local venues. In most cases, the channel ties in with the venue, a top country radio station, and the local cable operator to launch a cross-promotion blitz tied to the dance contest.

The channel also creates mock rodeos, in which professional cowboys perform wacky stunts. Karaoke-inspired “cow-oke” sing-alongs also are part of the touring mix.

“It’s a way to create an event for country music fans while you generate awareness and encourage tune-in for the network,” says Yanovsky.

The truck also allows CMT to maintain and solidify its relationships with cable carriers at a local, market-specific level.

“It’s critical at this time to acquire and retain [cable] systems; it’s the same with viewers,” says Yanovsky. Thus, the channel is targeting cities such as Houston, St. Louis, Memphis, and San Francisco, where CMT hopes to increase distribution or ratings.

Research following a two-market test of the truck in 1993 indicated that awareness of CMT did increase after the vehicle rolled into a target market, while awareness and cable distribution increased after its visit to Tuscaloosa, Alabama.

In addition, the channel has inked a deal with amphitheaters in 10 markets, including Pittsburgh, Dallas, Charlotte and Charlotte, in which CMT will program videos before and after country music concerts.

“We want to own these concerts to the extent that we can own them,” says Yanovsky. “We are not the underwriting [contract] sponsor, but CMT will certainly have a presence in these theaters.”

The channel also will have a presence on the grounds of the Indiana State Fair, as it has signed on as a corporate sponsor for the second year in a row. In 1993, the channel presented a Boba McEntire concert and sponsored the closing fireworks at the Indiana fair. CMT is negotiating with another midwestern fair right now.

The CMT Dance Ranch Truck

SECRETs & School Buses: Experiencing The Eagles

THE EAGLES HAVE LANDED: Granted, it’s a pretty big deal that the Eagles have ended a 14-year hiatus and will reunite for a tour this summer. But one would have thought the nation’s security was at risk based on the weekend frenzy of intrigue and mystery that blanketed a recent MTV taping of said reunion.

The top-secret location for the two-night performance was on the Warner Bros. Studios lot in Burbank. A 10-AM TV production called anything from “The Eagles Doing a Painting on my lot” and promptly invited us out for lunch at the studio commissary.

Our table afforded excellent audience."}

**Production Notes**

**LOS ANGELES**

- HSI director Sam Bayer licensed Toad The Wet Sprocket’s new Columbia clip “Fall Down.” Doug Friedeman produced. Ramsey Nickell directed photography.
- Mint Condition’s new Perspec-tive/A&M video “Someone To Love” is a Smash! Films production directed by Pam Robinson. Brian Averch directed photography. Ron Dupuis produced.
- Director Millicent Schotten is the eye behind R. Kelly’s latest, Jive out-put, “Your Body’s Callin.” Susun Apostolich produced the clip for Original Films.
- Quick Lucas: Toad’s new Motown video “Black Hand Side” is an F.M. Rocks production directed by F. Gary Gray. Craig Fanning executive produced.
- Movie Music director Norwood Cheek shot Picasso Trigger’s “Rub-A-Dub” video for Alias Records. He also produced the Raleigh, N.C., shoot with Shirley Moyers.
- Hero Films’ Greensie Joyce and Dig’s Scott Hackwith directed the new clip “Uplink Friend” for Radioactive Records. Lawrence Nivitch produced.
- In addition, Chelsea Pictures crew recently wrapped a trio of London-based shoots, including Basia’s Sony U.K. video “Drinkin’ On Love” directed by Edward Griffith. The shoot was produced by James Chadd, Zubin Mistry directed photography. Daryl Hall & Sound Of Blackheath’s Mercury clip “Gleefully” was directed by Lawley and produced with Nicci Power. Steve Chivers directed photography. Finally, Judy Cheeks’ EMI clip “Reach” was di-

**NASHVILLE**

- Planet Pictures director Gerry Wenner recently revisited Victoria Shaw’s Reprise video “Cry Wolf.” Sharon Ulman produced.

**OTHER CITIES**

- F.M. Rocks director Steve Hanft shot Pride & Glory’s new Geffen video “I’m Just The Mind” on location in New Orleans. Craig Fanning executive produced.
- Movie Music director Norwood Cheek shot Picasso Trigger’s “Rub-A-Dub” video for Alias Records. He also produced the Raleigh, N.C., shoot with Shirley Moyers.
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**Labels Wonder Who Will Fill Arsenio’s R&B/Hip-Hop Shoes**

by ERIC BOEMLERT

The last hurrah? “Before Arsenio, it was white-bread city,” says one exec. A recent executive last described the Arsenio Hall late-night landscape in terms of the number of black performers. Particularly young acts—will have nowhere to turn for the kind of television exposure that plays an increasingly important role in boosting music careers.

For black music artists who don’t cross over, it’s going to be a nightmare,” says one label pub.

Two notable artists: 

Debbie Vickers, producer of the Tonight Show, reports that the Tonight Show plans its major booking changes and “will continue to get a variety of guests.”

Looking back, label representa tives say the show no longer exclusively catered to the country and urban culture in general, but specifically boosted the careers of young hip-hop acts. For example, Mes’hell NdegeOcello’s “Plantation Lullabies” recently jumped 15 spots. The singer performs two songs and secured prized couche time on Hall’s show. "I knew she was on Arsenio after the record came out,” says her publicist, David Hall. “I was pretty certain that she would be featured on his show,” she adds. Hall’s exit will "present us with more opportunities. Will the show be interesting? Yes! But only to a degree. ‘How noticeable the changes will be, I don’t know,” she concedes.

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In the line of duty: On May 1, Frances Tomasic was killed in a car accident. While driving a van, she was hit by a car. The accident occurred on the way to a taping of the show. “I was in the car with her and she was driving,” says one publicist, who quickly acknowledged that for the large audience of the “Late Show,” it simply didn’t make sense to book developing urban acts. “Late Show” producers were not available for comment.

Hall’s withdrawal from the late-night derby did not come as a surprise. In the last six months, Hall’s show had been taken a ratings beating from Letterman and Leno, with scores of

**FOR WEEK ENDING MAY 1, 1994**

**THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS**

<table>
<thead>
<tr>
<th>Clip Title</th>
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<tr>
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<td>De La Soul</td>
</tr>
<tr>
<td>The Last Time</td>
<td>The Rolling Stones</td>
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**NEW ADDS**

- 50 Cent
- Jodeci, Feenin’
- AMG, Butt Booty Naked
- 2 -Town, Part Time
- Nashville, Incognito, Givin’
- 816-4 Aaliyah, Marty Stuart, Winbush

**NEW ADDS**

- NEW ADDS
- Norman Brown, That’s The Way Love Ululu, How Love
- NEW ADDS

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**NEW ADDS**

- NEW ADDS
- Norman Brown, That’s The Way Love Ululu, How Love
- NEW ADDS
**LATIN AMERICA, SOUTHEAST ASIA SPUR GROWTH**

(Continued from page 10)

Brazil, up 48% to $380 million, and Argentina, up 26.5% to $237.7 million. Hot spots in Southeast Asia are Indonesia, up 31.4% to $130.6 million, and the Philippines, up 12.4% to $60.3 million.

Both these regions have benefited from the increasing success against piracy in these markets and the presence of major markets, which are aggressively marketing both local and international repertoire. Eastern European markets such as Hungary, the Czech Republic and Poland, which are undergoing similar changes, are showing promising increases on substantial bases.

At the same time, the top two world markets, the U.S. and Japan, posted increases of 10.9% and 10.8%, respectively, whereas the fortunes of Europe's markets were more mixed. Germany, Europe's largest market, fought a difficult economy to bring sales up 9.8%. France, the next-largest European market, saw a resurgence in growth of 10.1%. France's 4.6% increase fared better than neighboring Italy, which posted a slide of 8.1%.

Europe, including the member states of the European Community (EC) and the European Free Trade Association (EFTA), has a 33.6% share of the world market, with sales valued at $13.2 billion, making it the largest international market. This is only marginally more than the U.S., whose share of the world market is already $12.8 billion and is the largest national market. In 1993, with the NAFTA treaty in effect, the free-trade bloc can now compete against the U.S., Mexico, and Canada will become the largest single market; if the three nations had been counted together in 1993, the bloc would have represented 37.1% of all sales, with $11.3 billion.

The format profile of the world's sales continues to show an increase in CD album sales, driven mainly by the availability of cheaper CD players in Europe, Japan, Hong Kong, Singapore, Japan, Korea and Canada.

**BMG: Developing Markets Hold The Key**

**Explosive Asia Growth Leads Company's Gains**

Michael Darmenmann, chairman/CEO, Bertelsmann Music Group:

"I believe the overall growth of the world music market is extremely impressive in light of global economic conditions, and the music products and companies which have been very impressive performers among the top companies, as well as those of the industry as a whole, should be for the rest of the year."

**EMI: Virgin, U.K. Are Star Performers**

**Acts Chalk Up Sales Outside Country Of Origin**

James Fife, president/CEO, EMI Music:

"The increase for 1993 is not remarkable when compared to the annual growth in the world music market during the last six years. The big five markets, which represent 75% of worldwide sales, grew in value from $4.9 billion pounds ($7.4 million at current rates) in 1987-88 to 8.4 billion pounds ($12.6 billion) in 1993-94, at an annual growth rate of 9.4%.

Therefore, growth of 5.9% at retail level may actually reflect a slowing down in this trend. One reason for the music market caused by economic recession or stagnation can be offset by factors such as changes in music taste and continued CD innovation. Therefore, this year has been far ahead of market growth. EMI reported sales up 27% worldwide for the six-month period ending Sept. 30, 1993—the first half of our 1993-94 fiscal year."

Many countries throughout the world experienced double-digit market growth last year, not many are substantial countries such as Spain, which effectively has no singles market, are now beginning to promote CD sales in their M.O.S.B. to attract cord customers. The figures are based on sales from the IFPI national groups around the world. This member-group figures also estimate the part of the market not covered by members in their respective territories.}
EMI: VIRGIN AND U.K. MARKET ARE STAR PERFORMERS (Continued from page 31)

EMI continued to strong international sales of rich catalog through compilations such as the Beatles' 'Red' and 'Blue' albums, which sold more than 5.5 million copies worldwide. EMI Music reported sales overall were up 27% from 614 million pounds ($921 million] to 778 million pounds ($1.17 billion) for the first six months of 1993-94 over the same period last year. Virgin Music sales, a part of EMI, grew from 77 million pounds ($115 million] to 93 million pounds ($1.38 billion) for the first six months of 1993-94.

<table>
<thead>
<tr>
<th>MARKET</th>
<th>1992 RETAIL SALES IN U.S. DOLLARS (MILLIONS)</th>
<th>SHARE OF WORLD MARKET</th>
</tr>
</thead>
<tbody>
<tr>
<td>U.S.</td>
<td>8,933.1</td>
<td>32.3%</td>
</tr>
<tr>
<td>JAPAN</td>
<td>5,082.4</td>
<td>16.7%</td>
</tr>
<tr>
<td>GERMANY</td>
<td>2,690.7</td>
<td>8.8%</td>
</tr>
<tr>
<td>U.K.</td>
<td>1,976.0</td>
<td>6.5%</td>
</tr>
<tr>
<td>FRANCE</td>
<td>1,848.6</td>
<td>6.1%</td>
</tr>
<tr>
<td>CANADA</td>
<td>896.8</td>
<td>2.9%</td>
</tr>
<tr>
<td>NETHERLANDS</td>
<td>618.8</td>
<td>2.0%</td>
</tr>
<tr>
<td>MEXICO</td>
<td>572.9</td>
<td>1.9%</td>
</tr>
<tr>
<td>AUSTRALIA</td>
<td>545.6</td>
<td>1.8%</td>
</tr>
<tr>
<td>SPAIN</td>
<td>493.7</td>
<td>1.6%</td>
</tr>
</tbody>
</table>

Source: IFPI

TOP 10 WORLD MARKETS BY UNITS

<table>
<thead>
<tr>
<th>MARKET</th>
<th>1993 ALBUM UNIT SALES (MILLIONS)</th>
<th>% CHANGE 1992-93</th>
</tr>
</thead>
<tbody>
<tr>
<td>U.S.</td>
<td>836.1</td>
<td>+7.7%</td>
</tr>
<tr>
<td>JAPAN</td>
<td>206.4</td>
<td>+3.4%</td>
</tr>
<tr>
<td>GERMANY</td>
<td>201.6</td>
<td>+8.1%</td>
</tr>
<tr>
<td>U.K.</td>
<td>153.6</td>
<td>+14.9%</td>
</tr>
<tr>
<td>FRANCE</td>
<td>118.0</td>
<td>+3.2%</td>
</tr>
<tr>
<td>CANADA</td>
<td>67.1</td>
<td>+7.5%</td>
</tr>
<tr>
<td>MEXICO</td>
<td>61.7</td>
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<tr>
<td>SPAIN</td>
<td>49.9</td>
<td>-4.0%</td>
</tr>
<tr>
<td>NETHERLANDS</td>
<td>36.5</td>
<td>+2.5%</td>
</tr>
<tr>
<td>AUSTRALIA</td>
<td>36.5</td>
<td>-5.0%</td>
</tr>
</tbody>
</table>

Source: IFPI

While IFPI has not released first-quarter sales figures, our sources in the music industry will be weaker this year based on preliminary information. In the U.S., SoundScan shows a 4% increase in album units for the first quarter vs. the same period last year. The most important task for EMI Music in 1994 is to maintain the momentum we have built over the last six years, during which time we have significantly built sales, market share, and profitability.

We believe the protection of copyrights worldwide should be the No. 1 priority of the music industry, including passage of a digital performance bill in the U.S. Reducing worldwide piracy, which costs the industry $2 billion a year, particularly in China and Mexico, should be another priority.

NAFTA is a positive step in this direction. If its anti-piracy provisions are enforced, Mexico has the potential to emerge as the world's third largest music market.
Sony: Local Repertoire Responsible For Gains Across Europe, in Brazil

Thomas D. Mottola, president/COO, Sony Music Entertainment:

"The 5.9% figure is not remarkable but is reason- able, considering the overall growth. The good news is that the industry sold more records—and more of them CDs—than ever before, so I think the news is more positive for the industry than that figure would indicate.

Sony Music Entertainment’s growth, however, was better than three times recent growth. We had an extraordinary year in sales over the previous year.

Outside the U.S. and Japan, we’re establishing new leading markets, the strongest-performing markets for us this year were Germany, with Culture Beat, M&C, which charted four, and the Korn—Rock compilations; France, with Jean-Jacques Goldman, Patricia Kaas, and Jordy; the U.K., with Janis Ian, Suede, and Blur; and Brazil, with Daninha Mercury, Roberto Carlos, Zezé de Camargo, and Luciano, as well as Holland and Sweden. Strong local repertoire was responsible for this, as well as strong sales of U.S. artists.

The most surprising element of 1993 worldwide sales patterns is the phenomenon of U.S. artists—such as superstars Michael Jackson, Bruce Springsteen, Mariah Carey, and Billy Joel, as well as developing bands such as Rage Against The Machine—selling as many records outside the U.S. as in the U.S., and in some cases even exceeding them. The success of Daniela Mercury in Argentina—she sings in Portuguese—and Gloria Estefan’s Spanish-language recording ‘31 Tierra’ selling more than 500,000 units in the U.S.

Sony Music [U.S.] contributed 26% to SMT’s overall worldwide revenue.

Southeast Asia and Eastern Europe are still 2 million albums in the U.S. and another million outside. I think there’s more potential there. That’s a specific PolyGram problem of having a brand-new repertoire, which takes years for break wide open. We’re seeing some signs of growing and we’re looking to see the tremendous potential it has.

The other area where I’m not satisfied is the new rock music. But I’m not taking away those who haven’t shaved for three days and don’t want to get their hair cut. It has to come through our existing companies. The only recipe I have is to be patient.

We made one major acquisition last year, in the form of Motown Records, which represented 4% of the total 18% North American sales growth in 1993.

Motown was the last of the large sources of catalog, but there’s lots of new labels coming up. That’s a trend of the business—when labels get to a certain size they need funding from a major. If you don’t have access to distribution and profitability, you have little opportunity for growth. And majors are not going to give a label access to those distribution channels without an equity stake.

With Motown, the backroom functions were already in place, and the integration process consists of learning to live with each other, and that’s exactly what’s going on right now.

BMW: Developing Markets Hold the Key

(Continued from preceding page)

Robert Morgado, chairman/CEO, Warner Music Group:

"This result matches fairly consistently with our results, but with some regional variations. Latin America was very strong and Asia offset relatively flat, with Europe staying basically flat for us.

In Latin America, the two largest countries, Mexico and Brazil, performed fairly well; on the other hand, we’re coming off a very small base there. I expect that our business over a two-year period there should double.

The Asia/Pacific increases are less sharp, but still strong, and the position of the revenues is changing rather dramatically. Not only are the revenues growing faster rates than the area is generating basically flat for us. Pricing will continue to be very shallow in that area, and as you get to regularize the marketplace, it will improve the pricing structures that piracy has left behind. The prices will move a lot quicker than inflation, plus the economies are growing at much faster rates than in the Western world.

We bought a company in Taiwan [UFO] and bought a company in Thailand [D-Day/Muser], and in the last two years we’ve put together a management and an operating group there, which allows us to work with the fact that you have an underdeveloped infrastructure there.

In this region, music television is rather underdeveloped, and we will be putting together a plan for growing the business in all its manifestations. TV will be part of our strategy. At present there’s a gap in the market, and we don’t like to see gaps. Historically, Anglo-American repertoire has played a big part, but we recognize that to grow our business, we have to get a stronger domestic component.

In the last year, we saw a couple of points change in the composition of where our revenues came from. I would expect to always be over-represented in our revenue structure by Anglo-American repertoire, but for us the domestic side will grow faster than the American side. I want to be something gradual over three to four years, and the next time we look, I hope we will only see something like a 28/72 mix [domestic/international], when a few years ago it would have looked like 50/47 the other way [international/domestic].

The trend over the last five years has been 60% current repertoire and 40% catalog sales.

We have made a number of acquisitions in the last 24-36 months. We are never looking for market share; it’s always for strategic reasons. For example, [Spanish indie] DRO happened to be a prominent Spanish repertoire company, which gave us a good fit. Others have given us good marketing and not much repertoire. We have acquired businesses that we might describe as sick. But has been suffering from under-investment, or were just waiting to be sold at a little.

In terms of all the luxurious spending by other companies, EMI is still half the size in the U.S. PolyGram is still half our size in the U.S. The truth is that we have a lot of Ango-American repertoire. When we’re looking at what to buy, we’re also looking at how much better we would be able to exploit our international repertoire through an overseas affiliate. Also, Warner would always rely on the ability to present a number of images to the creative community, to reflect different personalities. We need to retain that strength in a new company.

If I might comment on other companies, they’re bringing things together to enable a quicker return on what they’re investing, and they don’t suffer from those constraints.

(Continued on page 56)
### HITS OF THE WEEK

**Japan**

<table>
<thead>
<tr>
<th>Single</th>
<th>Artist</th>
<th>Label</th>
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<tbody>
<tr>
<td>DSC</td>
<td>Natsuki Kure</td>
<td>Music Works Records</td>
</tr>
<tr>
<td>Lovers</td>
<td>Anri &amp; Miki</td>
<td>Tora Records</td>
</tr>
<tr>
<td>MOOD</td>
<td>YASUHIRO YAMAMOTO</td>
<td>Victor</td>
</tr>
<tr>
<td>BANGALORE</td>
<td>B SIDE</td>
<td>EMI/KYOBASHI</td>
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<tr>
<td>ILLUSION</td>
<td>F harvest</td>
<td>Epic/Sony</td>
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<tr>
<td>NATION</td>
<td>HENRY</td>
<td>EMI/KYOBASHI</td>
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**Canada**

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<td>DOCTOR</td>
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<td>DREAM</td>
<td>Sarah</td>
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<td>MIND</td>
<td>Terror</td>
<td>Virgin</td>
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<td>LOVE</td>
<td>All About Eve</td>
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**Germany**

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<tr>
<td>DREAM</td>
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<tr>
<td>FEET</td>
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<td>RCA</td>
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*Note: The hits of the week are compiled by Media Control.*
Retail Support Boots Canada's Indie Labels
Execs Say They Have Grass-Roots Savvy That Majors Lack

BY LARRY LEBLANC

TOLENT—Canada's independent-label scene is expanding aggressively at the grass-roots level, boasted grassroots-industry sources. In fact, from key retail chains such as HMV Canada, Sam The Record Man, and A&B Sound (Billboard, Feb. 5).

Among the new labels launched in the past 18 months are the Ontario-based firms Kinetic, Strawberry, Chocolate Rabbit Music, and Watch (in Toronto); Sonic Uyneg (Burlington); Sabre Toque (London); Gritty City (Hamilton); Den (Woodbridge); Pineland Music (Sydney); and Dave's River 90. There also is Binimi in Calgary, Alberta, and Mint in Vancouver.

The approach of these new labels is on a much more serious level than what we've seen in the past," says John Jones, music director at alternative radio station CFRU in Ottawa. "The design is allowing these bands to be substantially more advanced at this stage than their American counterparts.

Although Canada's major labels regularly continue to show interest in signing fringe or alternative acts, they have yet to show young, new grass-roots level at which many of the fringe labels are operating. "There's a ton of talent here that the majors, because they have to have hits, can't get into [as we have]," says Thom Sparling of the 3-year-old, Winnipeg, Manitoba, label and distributor Oh Yah! Records. "They're the last to know about anything."

Lee Gillis, president of the Music Manufacturing Service here, was so impressed with the grass-roots scene that he decided to start Kinetic in January of this year. "The sign-

ings include the Mahones, Under- ground Outlaws, the Rhinos, the Ex- plores, and the Portland Brothers. "The people at Sabre Toque and Nitty Gritty are sharp, street-wise," he says. "They've learned the business with their own money."

While many new acts still reject any notion of signing with a big label, many are now turning marketing, promotion, and distribution over to assecdioned third parties, or are forming co-operatives with other groups to pool responsibilities.

"Groups can do everything them- selves, but that's going against the odds," argues Ross Munro, head of 18
twenty, MCA Canada distributed Watch Music, which handles the Mor- ganfields and the Gangharvs. "If they have some kind of professional direc- tion, their chances are increased."

"I tell bands they can do it them- selves, but that I've got a better sys- tem," says Sparling. "I can provide ministration and distribution beyond just putting the record into stores."

Formed three years ago, Oh Yah! Records, which releases Have Acoustically Inclined, Zen Bangalo, and 12 Eyes. It also has distributed 22 titles, including recordings by Dear Goat, Neapolitans, Liquid Bone- dance, and the Wyrd Sisters. "When we started putting out Acoustically Inclined's second record ['A Short Subliminal Message'], I started looking for a distributor, but I found the margins they wanted were too high," says Sparling. "Talking to other [industry] people, I realized we could do our own distribution."

"The reason, Ontario, California-based co-op- erative Sabre Toque was formed a year ago to distribute releases by three local bands: the Others, Julia Prepple, and Gritty City."

"We had trouble getting shows, even in Kingston. Our first tape achieved a good amount of success, and made it a lot easier to get other things out under the name. So far we've had 16 releases. We're not making money yet, but we're covering our costs."

Vancouver-based Mint Records was formed when Bill Baker and Randy Iwata graduated from the University of British Columbia. Both had worked at the college's highly respected FM radio station, CITR, and wanted to do something connected with the music in- dustry, which mint distributed with the seven-inch "The Mint Is A Terrible Thing To Taste," featuring Tankdog and Windsheir, has since released record- ings by Cub, Coal, the Smugglers, Kid Champion, and Pluto.

With Vancouver long being support- ive to local independent fringe, mem- ber netwerk and Zulu. Baker says the city was an ideal place to start the four- person, Mint label. "We grew up with [the indie scene], so it wasn't too much of a leap to step into doing this because the channels were already here," he says.

Although the multinationals here are stepping up distribution tie-ins with fringe and production companies and labels, many independents are wary of such connections.

Says Sparling, "At this point, we really don't need [the majors]. Also, if I make a really good record, the majors are going to come hanging at my door, and I'll be in a much better bargaining position."

Nebbitt fears that if his company be- comes too successful, it could start to resemble a major. "You get to the point where, in order to run a business, you have to have certain organization and systems, but that's when it starts to not make sense anymore," he says. "I guess the best scenario would be to have a bunch of people running around not knowing what they're doing."
INTRODUCING BILLBOARD ONLINE

Billboard introduces a state-of-the-art information resource, designed to provide immediate access to Billboard data via your home or office computer! Data includes almost ten years of charts, over three years of articles and weekly updates.

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- An extensive news & stories database from Billboard, plus, online access to other key industry publications
- Billboard's current weekly charts as they "hit the stands"
- Full regional coverage of Billboard's Popular Uprisings Heatseekers Charts, NOT AVAILABLE IN BILLBOARD
- Expanded European sales and airplay data
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The Pat Martin Interview: A Q&A Session With NAIRD’s New Executive Director

This year will witness the first NAIRD Congress. Independent Record Distributors & Manufacturers convention in many years with a new executive director at the group’s helm. Pat Martin, who heads the Volksbluegrass label Turquoise Records, took that role in January, replacing Holly Caso, who had led the organization since the ‘80s. On the eve of NAIRD’s May 11-15 convention in Chicago, speaking from the trade group’s new headquarters in Whitesburg, Ky. (also home to Turquoise Records and her booking and publishing companies), Martin spoke with Billboard’s Chris Morris about the future of NAIRD and the indie business.

BILLBOARD: You come from a record label background. In the short time you’ve been at the organization, what have you brought to NAIRD from your indie label experience?

PM: One of the things I’ve been very active with, even in my days as a trustee on the board, has been to create the “crash course” panels, an educational seminar that we host on the first day of the convention. They’re a very intensive nuts-and-bolts type series of events. Of course, I want to expand on that and continue that program. Expansion of membership services is one thing I want to look at—ways to help our members save money and any other services we can come up with.

BB: What are some of the other programs you would like to see instituted?

PM: I want to look at some form of a cooperative health program. Health care is a major concern, and a number of the labels and distributors and other companies in our membership are very small operations, with maybe two or three staff people. Having health care available at a price they can afford is extremely difficult, and health care is an issue that everyone is concerned about.

BB: Have you always had NAIRD been growing? It seems to be an organization that gets bigger every year. In terms of membership, organizations, what are we looking right now? In the time since you’ve been on board, how has the organization grown?

PM: I would say we’ve picked up roughly 20 to 30 new member companies in the last four or five months.

BB: Mostly labels?

PM: Primarily, yes. The fact is that our membership is primarily labels. A great percentage, I would roughly guess about 75%.

BB: And 25% in the distribution realm?

PM: The other 25% is distributors, manufacturers and suppliers. In terms of our membership, the focus is on encouraging more retailers to become involved with NAIRD. That’s the missing link in the chain. We have the labels, the manufacturers... The actual people dealing with the member on a one-to-one basis—retail—is where we’re running short.

BB: Are you going to do some sort of outreach to try to get the retailers more involved?

PM: Absolutely. I’m not sure at this point what that will be. We will be doing different forms of programs to encourage retailers to get involved with NAIRD. We’re starting with this year’s convention—we are inviting retailers to come as our guests to our trade show in Chicago.

BB: Do you think that the current flux in independent distribution is having an affect on NAIRD at large? Because, certainly, in the last five years, we’ve seen certain independent distributors leaving the business—and several others consolidating in organizations like INDI. Now we’re seeing regional distribution companies like M.S. and Select-O-Hits bonding together. Is nationalization having an impact, and if so, how?

PM: It’s certainly impacting NAIRD as an organization. Anything that impacts our membership impacts the organization as a whole. There’s a great feeling of change that is continuing to go on. It’s not something that’s just come up recently. It’s been going on for the last couple of years or so. And it continues to be a very controversial issue within the industry. We don’t know what the final fallout or shakeout will be with all of these changes. We really can’t tell at this point, but we feel very good about it. Change is positive. A music industry—anything—has to change in order to grow. I think that’s what is happening within the independent music industry as a whole.

BB: Doesn’t this change in the independent distribution side reflect the fact that there are independent records—particularly in the realm of hip-hop—that are selling immense numbers of units? It seems indicative of a state of health in terms of consumers’ acceptance of independent product.

PM: I agree. That’s a very good way to phrase it. On the other hand, you have to look at the bulk of indie product and the concerns we have there. You have the really hot indie titles—which is great—and those do need national distribution, which means national promotional support behind those releases. But what regional distributors continue to look at—and this has always been our stronghold in the marketplace—is that indie labels don’t necessarily need for the hot, hip product. We put out consistently good, high-quality, long-lasting catalog product. It’s in that area that it’s extremely important that regional distributors stay involved. I’m not meaning to imply that the national distributors can’t help in that market, because they can certainly be a great asset.

BB: Are there any broad objectives that you have for NAIRD in the coming months?

PM: One of the things that we’re working on is a new publication that will be available to members of NAIRD called “The Road Map To Independent Distribution.” It basically will be an annually updated listing of independent distributors within the United States. It’s very hard when you’re a record label starting out to know where to go for distribution. Also, with all the shakeout going on in independent distribution itself, we think we need to print something annually to keep people informed about who is doing what, and where. That’s one thing we’re working on currently. We hope to have the first edition of that ready to hand out at the ‘94 convention.

BB: Any last thoughts about the state of the industry as you see it? How do you think the industry looks in 1994 as we approach the convention?

PM: I think things look as good, if not better, than they ever have in 1994. I have a very strong feeling for 1994 and into 1995 as well. There’s so much concerted energy happening in terms of releasing, promoting and distributing product. There’s so much more attention given to independent product. Things that the indies are really strong-ly competing with the majors for.

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* "Wheat There It Is," 95 South (Wrap)
* "Boom-Shack-A-Luk," Apache Indian (Mango)
* "Words Of Advice," William Burroughs (Island Red Label)
* "Sex Drive," Grace Jones (Island Red Label)
* "I Don’t Want To Love You," Dawn Penn (Heartbeat)
* Another Kind Of Flint," Red Groovy (Continuum Records)

ADULT CONTEMPORARY

* Danko/Feld/Andersen (Rykodisc)
* "The Quiet Revolution," Ronny Jordan (4th & Bway)
* "Mrs. Crown Blues Waltz," Adrian Legg (Relativity)

*Orphans & Outcasts Vol. II," Iain Matthews (Dirty Linen)
* "Our Turn To Dance," Livingston Taylor (Vanguard)

ALTERNATIVE ROCK

* "The Bisa Quits," The Bisa Quits (Oh Boy Records)
* "Cure For Pain," Morphine (Rykodisc)
* "Beaster," Sugar (Rykodisc)
* "Buy This Used CD," Various Artists (Dutch East)
* "Born To Choose," Various Artists (Rykodisc)

BLUEGRASS

* "Blue Diamond," Johnson Mountain Boys (Rounder)
* "Mighty Lonesome," Lonosem Standard Time (Sugar Hill)
* "Waltin’ For The Hard Times To Go," The Nashville Bluegrass Boys

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The ProFile Family

Continued on page 60

The Evolution of CD Storage.
INDIE FINALISTS
Continued from page 59

CLASSICAL
*"Unaccompanied Cellos," Colin Carr (GM Recordings)
*"Trittico," Frederick Fennell (Reference Recordings)
*"Silenced Voices," Hawthorne Quartet & Guests (Northeastern)
*A Chance Operation: The John Cage Tribute," Various Artists (Koch International)
*"Beethoven Piano Concerto No. 5/ Waldstein," Ilana Vered/Warsaw Phil. (ProArte)

COMEDY
*"Shoot Up & Sing," The Bobs (Rounder)
*"Entering Marion," John Forster (Pilo)
*"Excess In Moderation," Pat Godwin (Blood Records)
*I Love To Make An Ugly M...F...Laugh," Wild Man Steve (Ichiban)

COUNTRY
*"Seeds," Pat Alger (Sugar Hill)
*"Everybody's Looking Out For Someone," The Cox Family (Rounder)
*"Shouldn't A Told You That," Dixie Chicks (Crystal Clear Sound)
*"True Stories," Laurie Lewis (Rounder)
*"Irodio Waltz," Sweethearts Of The Rodeo (Sugar Hill)
*"Saturday Night Shuffle - A Tribute To Merle Travis," Various Artists (Shanachie)

DANCE
*"Gotcha Feels Good," Kings Of Beats (Dance Baby Records)
*"Mo-Di," Mouth Music (Ryko Discs)
*"Another Kind Of Find," Red Red Groovy (Continuum Records)
*"Back To My Roots," Raul Paul (Tommy Boy)
*"Hey/Get That Down Pat," Skeew. W. (Dance Baby Records)
*"This is Techno, Vol. 6," Various Artists (Continuum Records)

FOLK
*"Midnight At Cabell Hall," Freyda & Acoustic Attitude (Red House Records)
*"Spinning World," The Heartbeats Rhythm Quartet (Green Linnet)
*"Happier Blue," Chris Smith (Flying Fish)
*"The World Is A Wonderful Place," Various Artists (Green Linnet)
*"Drivin' Home," Cheryl Wheeler (Philo)

GOSPEL/RELIGIOUS
*"The Gospel Truth," Otis Clay (Blind Pig)
*"Southern Classics," Gaither Vocal Band (Benson)
*"Acapella Hymns," Glad (Benson)
*"It Remains To Be Seen," Mississippi Mass Choir (Malaco)
*"Silenced Voices," Various Artists (Pinecastle)

HEAVY METAL
*"Individual Thought Patterns," Death (Relativity)
*"Fire It Up," Kid Rock (Continuum Records)
*"Terrified," Quiet Riot (MCA)
*"Inside The Eye," Skin Yard (Cru)z
*"Souls At Zero," Souls At Zero (Energy)

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**“Anchored In Love,” The Carter Family (Rounder)**
**“Library Of Congress Recordings—4 Volumes,” Jelly Roll Morton (Rounder)**
**“Tougher Than Tough: The Story Of Jamaican Music,” Various Artists (Mango)**
**“Wasn’t That A Time,” The Weavers (Vanguard)**

JAZZ, CONTEMPORARY
**“One Night In Houston,” Rob Mullins Band (AudioQuest)**
**“The Guitar Artistry Of Billie Rogers,” Billie Rogers (Stash)**
**“Old Flames,” Sonny Rollins (Milestone)**
**“Walkin The Basses,” Leroy Vinegar (Contemporary)**
**“A Time For Love,” Bill Watrous (GNP-Crescendo)**

NEW AGE
**“Forest Rain,” Dean Evenson (Soundings Of The Planet)**
**“Skeleton Woman,” Flesh & Bone (Silver Wave)**
**“Light On The Mountain,” Scott (GNP-Crescendo)**

JAZZ, TRADITIONAL
**“What It Is,” Ed Blackwell (Enja)**
**“Original Jelly Roll Blues,” James Dapogny’s Chicago Jazz Band (Discovery Records)**
**“Let’s,” Tommy Flanagan (Enja)**
**“No Fear, No Die,” Abdullah Ibrahim (Enja)**
**“The Strongman,” Reginald R. Robinson (Delmark)**

LATIN
**“Ancestral Messages,” Ray Barretto & New World Spirit (Concord Picante)**
**“Una Sola Casa,” Conjunto Cespedes (Green Linnet)**
**“New York City Ache,” Bobby Sanabria (Flying Fish)**

LINER NOTES
**“The Magic City,” Sun Ra & His Solar Arkestra (Evidence)**
**“Watching The Dark,” Richard Thompson (Hannibal)**

NEW AGE
**“Forest Rain,” Dean Evenson (Soundings Of The Planet)**
**“Skeleton Woman,” Flesh & Bone (Silver Wave)**
**“Light On The Mountain,” Scott (GNP-Crescendo)**

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Budget-Priced Audio Books Open New Markets

This is the first of a two-part series on the emerging budget audiobook market.

By TRUDY MILLER ROSENBLUM

NEW YORK—In an attempt to increase market penetration, audio-book manufacturers are introducing budget-priced titles.

Audio cycles—�bridged audio book has meant two cassettes for $5-$7. But recently a number of cost-sensitive suppliers have entered the market, offering one or two cassettes for $4.99-$6.99. Although the profit margins are lower, these tapes pique the interest of consumers with impulse sales and the potential to open up new markets.

However, not all inexpensive audio books are alike. In fact, companies experimenting with low price points take widely divergent approaches to the concept.

At one end of the spectrum are companies creating new audios just for the low-priced market; at the other end are firms reselling older audio titles at lower price points.

In the former category, Canada-based Durkin Hayes, which publishes standard-priced audios under its own name, launched its paperback Audio imprint in 1992. The imprint releases four or five one-cassette titles each month for $4.99 each, and currently has about 75 on the market, several of which have each sold more than 50,000 units, says Patrick Hayes, GM of the American office.

“Audio books are traditionally distributed where hardcovers are,” Hayes says. “Beyond that, it didn’t work, because the potential consumer base was limited to people willing to spend $17 to try a new product. We wanted to overcome that, and we created a wider marketplace—to be like paperbacks, available everywhere. We find that $4.99 is the magic price point—people will try it just because it’s $4.99.”

To accommodate that pricing, Durkin Hayes gets a price break from its tape supplier and also saves money on packaging: Each tape is sold in a cassette-sized cardboard box and then either attached to a standard “Paperback Audio” 7-by-31/2-inch cardboard backing or, in addition to 104 different section dividers, 191 categories, 1312 artists, and a full line of accessories, we can custom print ANYTHING YOU WANT.

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Paperback Audio publishes various original celebrity-laden genres in nonfiction, produced via a co-publishing deal with book publisher Zebra Publications. Romans and romances are read by soap opera stars, including Michael Tylo of “The Young And The Restless” and Linda Dano of “Another World” (“both romance fans and soap fans,” says Hayes).

Paperback Audio also publishes such novels as “Dracula.” But most of its nonfiction titles are novellas and short stories, which fit unabridged because they’re not as descriptive as a full novel, so it’s a more engaging experience to listen to,” Hayes says. Titles include Agatha Christie’s “The Thumbmark Of St. Peter,” read by actress Joan Hickson, who plays Miss Marple on TV; “Adventures of Christie;” James Herriot’s “Summer’s Roll,” read by Christopher Timothy, who plays Herriot on TV; and western stories by Louis L’Amour, which “are really well in the West and in truck stops,” Hayes says. The company also sells children’s stories.

Paperback Audio titles are found in mass merchants and supermarkets including Wal-Mart, Kmart, Meijer’s of Michigan, ShopRite, and King Supermarket. But the company hopes to get into music stores with its upcoming title “Tales of ‘A-X-L’s’ Rockin’-Romantic Ventures,” due in September. These tapes combine excerpts from rock music biographer Geoffrey Giuliano’s taped interviews with the Beatles, the Rolling Stones, Eric Clapton, and other artists with readings from his books.

“We’re really hoping to build our music business,” Hayes says. “People have to stop thinking of audio books as books and think of them more as entertainment. With a book, you sit down to read it and focus on it, whereas audio books are consumed the way music is—you put it on while you’re doing something else, like driving or housecleaning.” So far, Paperback Audio titles are featured in the Music World chain in Canada, Musicland’s Media Play stores, and in J&R Music World in New York.

The newest entry into the low-price market is Romance Alive Audio, a joint venture of two Canadian companies, which put out its first titles last December. Each is a 90-minute tape for $5.99 in a fancy fold-out box with a collectible card. Authors in-clude Fabio, Judith McNaught, and Jude Deveraux.

“It’s not a budget line,” says Romance Alive chairman Marshall Blonstein. “We don’t scrape or save anywhere. We look at it as a front-line product. I found that 47% of all paperbacks sold were romance novels— but most audiobooks sell in the $15-$19 range, whereas the woman that buys romance novels is used to spending $5. So that became my target price.”

Although the profit margin is smaller than on a standard-priced title, Blonstein says he expects to make up the difference in volume. Centered in aimed at supermarkets and mass merchant accounts, Romance Alive’s tapes have sold in stores such as target and Marshall’s.

The company also sells money by not having famous readers—although Blonstein is convinced that pronunciation was made for artistic reasons. “Romance is imagination,” he says. “If you have Angela Lansbury reading the part of a romance heroine, you’ll picture her as Angela Lansbury. It does save money, but that’s not the reason it was done.”

Romance Alive advertises in Romantic Times and recently did a promotion with Frank Sinatra’s “Roman Cat and Rosey, Golfin’ Tournament.” Attendees received a bag of romantic goodies, including a Romance Alive tape. The company is working on giveaways with radio stations, and in June will launch a direct-response infomercial with Mark Zeno, president of Colorado-based Audio Entertainment, which sells titles in a cassette package.

Audio Entertainment titles are sold in an unusual way: The company offers a subscription to fans, who receive a new romance each month for $6.99. (As with record clubs, they can choose not to buy any title.) Along with providing a steady fan base, the subscription program saves the company money by cutting out the middle

Aside from its original romances, Audio Entertainment has a selective line of audio versions of romance books published by Putnam Berkley, which sell in bookstores for $8.99 each. The company does promotions such as a six-tape Mother’s Day package for $24.95, advertises each month in Romantic Times and in Ingram Entertainment’s “Audio Ad-

and markets via mailing lists and advertising inserts in female-oriented, products, such as perfume and pantry

stores increase space for Christian music retailers cite need for product displays

By PATRICIA BATES

NASHVILLE.—With Christian music sales on the rise, stores specializing in this genre also are experiencing a period of growth. This expansion was one of the key areas for the Christian Music & Video Retailers Convention (CMVR), held April 24-28 at the Nashville Convention Center and adjacent Opryland Hotel, which GMA Week reported.

“Touche’s Family Bookstores, and Zondervan are among the chains that are expanding, along with many independents.”

“Music and Christian books exactly are remodeling, adding on space, or moving to new locations, we don’t really know. It is literally in the hundreds. Many of them are doing total design,” said Bill Anderson, president of the Christian Bookellers Assn., which has about 2,700 members. He says the music department in CBA stores is about 20% of the operation.

Many of the 430 CMVR attendees expressed hope that the advent of SoundScan reporting for CBA store sales will push the growth even further. The Hartsdale, N.Y.-based research company, which supplies point-of-sale data for most of Bill- board’s sales charts, announced during GMA Week that some 200 CBA stores had agreed to allow SoundScan to access their sales information (see story, page 45).

Typically, the CBA stores are a mix of bookstores, periodicals, music, video, and other areas. However, music often gets a low priority in terms of display space. This could change if SoundScan reveals higher-than-expected sales for the Christian marketplace.

“There’s always been a feeling that books are superior to music in Christian retailing,” said Robert Brenner, director of trade development for Integrity Music in Mobile, Ala., during CMVR’s “Designed To Sell” workshop. “I think music is a prelude to heaven. How many times have we been in the Bible, in the chapter of Revelation, does it talk about reading books in heaven? None. They always talk about singing.”

Brenner also said that stores should be more detail oriented, especially in terms of cross-merchan- dising. “We always see beautiful dis- plays with gifts, but never tapes,” he said. Another often-overlooked is the posting of top 20 sales charts for customers.

CDs and tapes are separated on mainstream record shelves. Bren- ner noted, but not so for Christian, probably because the two configurations are responsible for about the same amount of income. “The chil- dren’s area should be located behind or next to music, and it should include its own books, tapes, and video, together,” said Brenner.

Christian stores carry “a lot of books about dysfunctional families—well, we have dysfunctional letters,” said Brenner. “We need acrylic shelving, slat walls, island units.”

“Our dedication is in making the product, and yours should be in pre- senting it,” said Brenner. “If any- one, Christian retailers ought to love what they sell ... and should care about how attractive it is to the public.”

www.americanradiohistory.com
**Kids’ Group Plans 1st Nat’l Meet For July**

**FAIR TRADE:** The first national meeting of the Children’s Entertainment Assn., a trade group formed by New York-based entertainment attorney Howard Leib, will be held July 22 at the New York Sheraton. According to Leib, members of CEA regional groups, as well as “any interested parties—labels, artists, managers, songwriters, producers, publicists, even clowns and magicians—are welcome to attend and exchange ideas.”

The nonprofit CEA, according to its official mission statement, was formed “to raise awareness of children’s entertainment within the entertainment industry and the general public; to advocate for, and enhance recognition of, the value and quality of children’s entertainment; to encourage the strengths which are unique to the children's entertainment business; and to support members’ business and professional growth through information and communication networks.” Membership fees are $55 for individuals and $100 for companies (which covers two employees; an additional fee applies to companies with more than two).

**Child’s Play**

*by Moira McCormick*

At present, regional groups have been formed on the East and West Coasts, with an inaugural New England meeting set for June 3 in Boston. “Our goal is to have five regions up and running by the end of the year,” says Leib, who envisions a midwestern group based in Chicago and a southern group headquartered in Nashville.

“It’s also conceivable we could set up regional organizations in places like Seattle, Minneapolis, and Texas.”

The regional groups work autonomously, according to Leib, “without anyone dictating from the top.” My favorite project at the moment is setting up an on-line computer bulletin board for the kids’ entertainment industry, which would inform users of conference dates, handle questions and answers, etc. We’ve also sent a survey out to help define who our members are and what they’re interested in.

The first CEA meeting was held in December in Los Angeles, and was attended by 40 people, says Leib. The New York meeting took place in March and drew 50 participants. Steering committee meetings for each group also have been held. Members of CEA currently include label representatives from Zoom Express/BMG Kids, Sony Wonder, Drive Entertainment, Lightyear Entertainment, Bright Ideas Productions, and Sugarbeats Music; talent agent Rick Bloom (Kindertainment) and Brad Simon (Brad Simon Org.); Kathleen Bywater, president of Playground Entertainment Marketing; and Moira McCormick, publisher of Trade.

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**Retail**

**Indie Retailers Make An Impact At Urban Music Meet**

**IMPACT TRACK: Retail Track went down to Atlantic City, N.J., to visit the Impact Convention (April 21-23 at Bally's) which, of all the music conventions catering to the urban community, is becoming known for its large independent retail presence. And sure enough, in addition to a great retail panel on Saturday morning (23), retail issues dominated the discussions taking place in the hotel bar.

The retail panel focused on street dates, co-op ad dollars, and the trend toward forming retail coalitions.

Earl Jordan of Warner Bros., who moderated the panel with Lorraine Murphy, owner of Lriminal in the Bronx, pointed out that retail coalitions have been formed among indie retailers in Los Angeles, Detroit, Chicago, Cleveland, and New York. Each of these coalitions has a different structure and different ambitions, but their overriding goal is to base on what was said at the panel, obtaining clout in negotiating with the majors and one-stops for advertising dollars and deals.

Calwell urged audience members to "seriously look at [retail coalitions] if you want to get your fair share of advertising dollars."

When pressed to say if he was afraid of running afoul of the majors, Calwell replied, "I don't want to hear that we're out of it."

If you were out, you'd probably have gone to another store, he added, but he would have never come back.

Following up on that, Beverly Taylor, who owns Jay De'Musica in Cleveland, said that whether or not retailers report to SoundScan, they should get a computer, which can help merchants improve their business. At the very least, computer printouts of how many units a particular title has sold can enhance an independent merchant's clout with label reps when asking for advertising dollars or promotional material, she said.

Mary Lerner of Serenade Records in the Queens, N.Y., neighborhood of Hollis set off a debate when she said, "I have heard about Moses getting the Ten Commandments handed to him, but where is it written down that the 11th Commandment is that Tuesday must be the universal street date?"

He and other retailers urged the majors to consider the impact of the current street date system, which is so that merchants can have big titles for the weekend.

THE WEA and PGD officials indicated that they have discussed a possible Thursday street date.

Lerner also voiced her displeasure with labels that give co-op ad dollars to chains that advertise upcoming big releases on the Sunday before their street date. "When Nobody Beats The Wiz runs large headlines in their ads that blast that Pink Floyd's Division Bell" will be available that week at their prices, it creates in the consumer's mind a perceived price of $10.99 (for that album).

He asked how independent merchants compete against that. The distribution reps attending the panel said that they were sensing the same, but pointed out that in such cases, the chains are using their own money to pay for such ads.

Throughout the day, Track came across small groups of retailers continuing the discussions begun in the panel, as well as exchanging other ideas. One place where such discussions took place was at the Networking Affair Part Deux, a joint effort between Billboard and Impact.

That night Track had the pleasure of sitting in on an internal Motown PGD product presentation, presided over by Motown execs Paris Eley, senior VP of marketing, and Dez Cline, VP of sales and distribution, who played tracks from an upcoming release by the group 7Wonders and an upcoming compilation called "State Of Emergency," and a compilation of material produced by Eddie Funderburk.

In general, PGD made good use of the Impact Convention, bringing in its urban field sales managers and black artist development staff from around the country. The PGD delegation—headed up by Steve Corbin, VP of sales, and Curt Eddy, VP of field marketing—held internal meetings as well as one-on-one customer meetings with independent merchants from across the country.

All in all, Impact proved a productive meet.

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**by Ed Christian**

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SEATTLE—Cellophane Square has ceased a long way from simpler days of operating out of a rash box with two employees, when the store contained a few peach crates of used Led Zeppelin and Pink Floyd records and collectibles like the “butter” cover of the Beatles’ “Yesterday And Today.”

Since Jim and Pat Panague opened the doors to the Cellophane Square in the U-District (named after its proxim- ity to the University of Washington campus) in 1972, the store has spanned sister outlets in nearby Bellevue and Bellingham.

The three stores quench the city’s thirst for independent alternative releases and rarities, sought after mostly by high school and college students and hard-core alternative music fans.

While maintaining its roots, with 56% of its stock comprising used material and a healthy sprinkling of rarities, the chain has become more mainstreamed in order to grow commercially.

Hugh Jones, who has been with Cellophane for 19 years and now serves as its marketing director, recalls the chain’s beginnings.

“In 1975, when I joined, University Way [site of the first Cellophane outlet] was like Telegraph in Berkeley, Calif.,” he says. “They sold nickel bags of pot on the main drag; it was a real hippie scene, and a great place for people to [venue] cheap.”

A larger store opened in 1976 in Bellingham, another college town 90 miles north of Seattle, near Western Washington University. From 1976 to 1982, the Cellophane stores were cornerstones of the collector’s markets in their areas. The stores then evolved into prominent independent-label outlets. Jones says, “In the late 70’s and early 80’s, with the rise of the indie labels like SST and Amphetamine Reptile coming out of the whole punk thing, we were on the ground floor of it all. Because of that, we started to move seriously into new product, mostly seven-inch singles and punk imports, mostly indie stuff.”

The chain expanded further by moving the Bellingham store to a larger location to accommodate more new product and broaden its appeal.

“We wanted to get out of the specialty and niche market and sell more Michael Jackson,” says Jones. “So we moved it to a higher-profile area near a Walckerbooks and Nordstrom. But we still catered to high school and college kids, and still carried indie stuff.”

Another key step in the chain’s maturation process was stocking albums in the top 10 on The Billboard 200. Today, all three stores have the top 10 from Billboard and other sources, as well as Cellophane’s own best sellers displayed behind the counters and sale priced.

“Hand-made are for us becoming more mainstream,” says Jones. “We stocked more new product and more major-label product, but maintained our alternative and indie roots. The next step was in 1986, when our Belle-vue store opened on the east side of Lake Washington—a yuppie, up-scale, white-bread suburb of Seattle. It’s in one of the trendiest malls on the West Coast, the Bellevue Square Mall.”

While the three stores are in distinctly different markets, the product profile remains fairly consistent. But the mail store’s custom-built, uniformly designed racks resemble those of a major chain.

The Seattle and Bellingham stores have a more rough-hewn look.

The product mix is fairly uniform store-to-store: By genre, Cellophane stocks 70% alternative and rock; 10% rap, soul, and urban; 10% folk, country, and blues; and 10% other. New releases account for 60% of the product; 40% of the stock is catalog.

By format, the Seattle store stocks 60% CDs, 30% cassettes, and 10% vinyl; the Bellevue store stocks 40% CDs, 30% cassettes, and 25% vinyl; and the Bellingham store, the largest of the three, stocks 40% CDs, 40% cassettes, and 20% vinyl. CD singles account for only 5% of the stores’ product.

Cellophane’s video stock is limited mainly to used music videos by alternative artists, and the chain sticks to music-related merchandising products, such as T-shirts and stickers.

Jones says he was given the new title of marketing director last November to take Cellophane to the next plateau.

“Our three goals are to increase our profile in the marketplace and our pro-

\\**Cellophane Square Gets Seal Of Approval From Seattle Shoppers**\\

**BY CARRIE BORZILLO**

A few years ago, the city’s basement-like “butcher” store was a mecca for music fans. But today, as Jim Panague and his staff of three move through their daily routine—checking in new releases, answering the phone, filling orders, and more—they know they’ve come a long way from smaller days.

“Music is still important to us,” says Panague, the store’s marketing director, “but we’re not the ‘butter’ store anymore.”

Panague and his wife, Pat, opened the store in 1975 in the heart of the University of Washington campus. It was a small, cramped space, but it was packed with new and used albums, cassettes, and tapes.

As the store grew, so did its reputation. It became known as a haven for independent music fans, and its inventory expanded to include everything from punk to heavy metal to new wave.

Today, Cellophane Square is located in the heart of the University District, just a short walk from the campus. The store is larger than ever, with a spacious interior and a wide selection of music, from jazz to classical to world.

“People come here for the experience,” says Panague. “They want to find something new, something different.”

And they do. Cellophane Square is known for its commitment to independent music, and it’s not afraid to stock niche genres. “We carry everything from indie rock to world music,” says Panague. “We try to cater to all tastes.”

The store also offers a variety of services, from in-store events to private listening parties. “We like to think of ourselves as a community,” says Panague. “We want to be a part of the neighborhood.”

Cellophane Square is more than just a record store; it’s a part of the community. It’s a place where music lovers can come together, share their passion, and enjoy the many talents of independent artists.
comics with Metallica, Osbourne, Ford, Black Sabbath, and the independent label World Domination.

D.C. Comics also stepped into the music market with a 1992 book on Prince on his Pirhana Music imprint. Its second book on the artist is on the stands now. D.C. also is working on a series of Green Jelly comics.

Another comic book publisher, Full Moon Entertainment, also is looking into the possibility of doing music comic books.

The 13-25-year-old demographic of comic book enthusiasts is the same demo that makes up the majority of the record-buying public, according to Rock-It editor Robert Conte.

The KRS-One comic book will be shrink-wrapped with the single "Break The Chain" and two other 45s.

Todd also says that Marvel is looking into distributing the comic books to the artists' tours.

For the Marley book, Todd says Marvel will do a wide-scale promotion next year for what would have been his 60th birthday. However, the biographical comic book will be issued sometime this fall.

We work closely with the bands and managers and let them give us ideas for the storyline," says Todd. "We have to go through management, and sometimes the merchandising company, for licensing rights.

Todd says that while the deals are different for each artist, usually the artist and merchandising company receive flat fees for the usage of their likeness, as well as royalties from sales of the books. Record label involvement is minimal, he says.

Marvel is looking to branch out into country music and dancehall comic books in the future.

Rock-It Comix's upcoming releases, which feature interviews with the artists, include books on Santana in early May, the Doobies and Yes in June, and the Pharcyde in July. A Pantera comic is on the drawing board.

Jack Jacobs, director of acquisitions at Gold Mountain, says the book on Pantera will be issued to coincide with the band's tour and may serve as a tour program.

However, some industry observers question whether such a move would be profitable.

Andy Helfer, group editor of experimental projects at D.C. Comics, says, "You'd have to list a book, which is normally $3 or $4, at $7 or you're going to lose. The best distribution is with the record stores, but [we haven't] finalized those relationships yet."

Some independent retailers stock comic and music. Pip de St. Phalle, comic book buyer at the 11-store Newbury Comics chain in Boston, which sells music and comics, says, "The music books do as expected. They're not flying out the door. We're expecting the Alice Cooper book to do well; we ordered heavy on that one."

Todd says Rock-It is experimenting with music retailers, with 20-30 Musicland stores carrying the books. A spokesperson for the Musicland chain says that 200 of its stores will be carrying Rock-It comic books, including the book on Osbourne, within the next month. The chain also plans to stock the three upcoming Marvel Music books at the end of May.

Whatever mode of distribution, Helfer says this is not a market for those who want to make a quick buck.

The economics of this is nothing like the record business," he says. "It's much cheaper, and not everyone gets rich off this. For us, it's a way to bring some new readers to comic books."

Bill Liebowitz, owner of independent comic retailer Golden Apple in Los Angeles, says that music comic books have a longer shelf life than regular comics because they usually feature larger graphics. "They are selling very good for music comic books," he says. "We keep selling out of Ozzy, and the New Prince is selling really well."

EDUCATIONAL TOOLS

Artists are as enthusiastic about the comic books as their managers, labels, and the publishers. Marvel, Malibu, and D.C. Comics all work closely with the artists to create the storyline and look of the books.

Jive rapper KRS-One uses the medium as an educational tool. "I'm a comic book fan, first of all," he says. "And, for my album 'Edutainment' in 1990, the idea of doing a comic book that would contribute to the education [of fans] came to me. I want to attack controversial issues that are on the lips of kids today."

KRS-One says that his Marvel Music book, due June 15, shows youths that it's "OK to be intelligent, and you don't have to be an idiot and walk like you're big and bad to be cool."

The book will be followed by an animated video using the characters in the comic book.

KRS-One adds, "I don't necessarily think this will bring a new audience to my music, but it will turn my audience on to comic books, and it gives parents something positive to buy for their kids."

Bill Manson of the already successful cartoon-like Zoot cartoon Green Jelly, which dresses in outrageous costumes, says the package deal decided to work with D.C. Comics because it thought a series would make more of an impact than a single comic book, which is what a competing company offered them.

"D.C. is giving us a complete series as cartoons, and not just a band; there's not much excitement in just playing yourself," he says. "We're coming up with the storyline together, and Kim O'Donnell, who does all of our art and characters, will give sketches to them and sit down and work it out together."

"Kids that buy our albums are around 10, 12, or 15, and they're the same kids that buy comics. It really hits the mark for us," he adds.

The first of the four books is scheduled for an August release.

Jive artist Casual says he likes the book that the label made for his first single, "I Didn't Mean To," because it explains what the song is about.

FIRST MUSIC COMICS

Todd says Marvel's most successful comic book—until X-Men in the '80s—was the Kiss book in the '70s. However, music comic books were shown long before that. Todd says Frank Sinatra's songs were adapted into comic books in the '40s as spin-offs to the romance comics that were popular at the time.

Todd says other popular comic books included a Cooper book in the '70s and a history of the Beatles in the '90s.

In the past five years, several unattached comics has found its way through the market. Companies such as San Diego-based Revolution- ary comics have released dozens of books without permission from the artists, and without paying licensing fees.

In addition, several other labels have delved into the field. Mammouth/ Prawn Song issued a comic book to promote a band's album, "Cosmocrone" in March. Chris Sawin, GM of Mammouth Distributed Labels, says the label is planning to package the CD and book together in the middle of May. However, the label doesn't have any commitments from major retail chains.

In January, Earache/Columbia metal band Entombed's latest release, "Hollow Man," was accompanied by a 16-page comic book featuring the X-Man character "Wolverine," to coincide with the band's "Wolverine" album. The Frank Driscoll-directed, four-page comic also features the comic character.

Chicago independent label Skin Graft recently married its music to comedy as tiny, vinyl singles with comic books folded inside the sleeves.

"It's far more complicated than I imagined when we started," says Gold Mountain's Stone. "There are still a lot of things to sort out; it's a learning experience."
### Billboard

**FOR WEEK ENDING MAY 14, 1994**

#### TOP REGGAE ALBUMS

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>QUEEN OF THE PACK</td>
<td>PATRA</td>
</tr>
<tr>
<td>2</td>
<td>COOL RUNNINGS</td>
<td>SOUNDTACK</td>
</tr>
<tr>
<td>3</td>
<td>PROMISES &amp; LIES</td>
<td>UB40</td>
</tr>
<tr>
<td>4</td>
<td>BAD BOYS</td>
<td>INNER CIRCLE</td>
</tr>
<tr>
<td>5</td>
<td>MELLOW MOOD</td>
<td>BOB MARLEY</td>
</tr>
<tr>
<td>6</td>
<td>BIG BLUNTS</td>
<td>BIGGIE SMALLS</td>
</tr>
<tr>
<td>7</td>
<td>DJ RED ALERT'S PROPMASTER DANCEHALL SHOW</td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td>8</td>
<td>12 INCHES OF SNOW</td>
<td>SNOW</td>
</tr>
<tr>
<td>9</td>
<td>ALL SHE WROTE</td>
<td>CHAKA DEMUS &amp; PIERS</td>
</tr>
<tr>
<td>10</td>
<td>SONGS OF FREEDOM</td>
<td>BOB MARLEY</td>
</tr>
<tr>
<td>11</td>
<td>FIRST POSITION</td>
<td>MEGA BANTON</td>
</tr>
<tr>
<td>12</td>
<td>BEST OF REGGAE</td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td>13</td>
<td>BUYAKA THE ULTIMATE DANCEHALL COLLECTION</td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td>14</td>
<td>WORL-A-GIRL</td>
<td>WORL-A-GIRL</td>
</tr>
</tbody>
</table>

#### TOP WORLD MUSIC ALBUMS

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>TALKING Timbuktu</td>
<td>ALI FARKA TOURE WITH RY COODER</td>
</tr>
<tr>
<td>2</td>
<td>AYE</td>
<td>ANGELIQUE KIDJO</td>
</tr>
<tr>
<td>3</td>
<td>LOVE &amp; LIBERTY</td>
<td>GIPSY KINGS</td>
</tr>
<tr>
<td>4</td>
<td>ISLAND ANGEL</td>
<td>ALAN</td>
</tr>
<tr>
<td>5</td>
<td>ISLAND ANGEL</td>
<td>ALTAN</td>
</tr>
<tr>
<td>6</td>
<td>THE MANESE OF MALI</td>
<td>SALIF KEITA</td>
</tr>
<tr>
<td>7</td>
<td>THE WORLD SINGS GOODNIGHT</td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td>8</td>
<td>ANGELUS</td>
<td>MILTON NASCIMENTO</td>
</tr>
<tr>
<td>9</td>
<td>BANBA</td>
<td>CLANNAD</td>
</tr>
<tr>
<td>11</td>
<td>ANDADAS</td>
<td>INTI-ILLIMANI</td>
</tr>
<tr>
<td>12</td>
<td>AFRICA</td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td>13</td>
<td>GIFT OF THE TORTOISE</td>
<td>LADYSMITH BLACK MAMBAZO</td>
</tr>
<tr>
<td>14</td>
<td>A MEETING BY THE RIVER</td>
<td>RY COODER &amp; M. BHATT</td>
</tr>
<tr>
<td>15</td>
<td>LAST PROPHET</td>
<td>NUSREK FATEH ALI KHAN</td>
</tr>
</tbody>
</table>

#### TOP NEW AGE ALBUMS

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LIVE AT THE ACROPOLIS</td>
<td>YANNI</td>
</tr>
<tr>
<td>2</td>
<td>WINDHAM HILL SAMPLER '94</td>
<td>VARIOUS ARTISTS</td>
</tr>
<tr>
<td>3</td>
<td>ANOTHER STAR IN THE SKY</td>
<td>DAVID ARKENSTONE</td>
</tr>
<tr>
<td>4</td>
<td>HOURS BETWEEN NIGHT &amp; DAY</td>
<td>OTTMAR LIEBERT &amp; LUNA NEGRA</td>
</tr>
<tr>
<td>5</td>
<td>NOTHING ABOVE MY SHOULDERS BUT THE EVENING</td>
<td>RAY LYNCH</td>
</tr>
<tr>
<td>6</td>
<td>SHEPHERD MINDS</td>
<td>ENYA</td>
</tr>
<tr>
<td>7</td>
<td>THE MASK AND MIRROR</td>
<td>LORELEA MCKENNITT</td>
</tr>
<tr>
<td>8</td>
<td>BRIDGE OF DREAMS</td>
<td>DAVID LANE I AND PAUL SPEER</td>
</tr>
<tr>
<td>9</td>
<td>A DAY IN THE LIFE</td>
<td>DANNY WRIGHT</td>
</tr>
<tr>
<td>10</td>
<td>WATERMARK</td>
<td>ENYA</td>
</tr>
<tr>
<td>11</td>
<td>ACIDISC HIGHWAY</td>
<td>CRAIG CHAGUICO</td>
</tr>
<tr>
<td>12</td>
<td>SHADOW OF TIME</td>
<td>NIGHTNOISE</td>
</tr>
<tr>
<td>13</td>
<td>IN MY MUSIC</td>
<td>ganzi</td>
</tr>
<tr>
<td>14</td>
<td>TURN OF THE TIDE</td>
<td>TANGERINE DREAM</td>
</tr>
<tr>
<td>15</td>
<td>PURSUIT OF HAPPINESS</td>
<td>PETER KATER</td>
</tr>
</tbody>
</table>

*Recording Industry Assoc. Of America (RIA) certification for sales of 500,000 units. A RIA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. * Asterisks indicate sales as of 1994. Billboard/BPI Communications, Inc. © 1994.
CHILD'S PLAY
(Continued from page 64)

manager Ken Greengrass of Green- 
grass Entertainment; P.J. Swift, 
producer of syndicated radio show "Pik- 
tleberry Pie"; and artists Dave 
Kinnoin, Dan Crow, Caren Glasser, 
the Bumblebeez, Greg Schlea (Greg 
& Steve), Tony Brown, Lou Del 
Bianco, Bob McGrath, and Tim Cain. 

The genesis of the CEA was last 
July at the first Kids’ Music Seminar, 
when Leib held a meeting for anyone 
interested in being part of a children’s 
trade organization. This year’s KMS 
is expanded from one to two, and will 
be held July 22-23 in New York 
Sheraton. The national CEA meeting 
will precede the opening of the KMS. 
New panels this year, in addition to 
those on the children’s entertainment 
overview and retail marketing, deal 
with touring and radio. Those inter- 
ested in attending should contact Leib 
in New York for details.

INDIE FINALISTS
(Continued from page 61)

Moulton (Revere) “Midsummer Century,” John 
Serrie (Mirror)$

“Una Solga,” Conceso 
(Green Linnet)

2 1/2 Years,” Elvis Costello 
(RykoDisc)

“Annette: A Musical Reunion With 
America’s Girl Next Door,” 
Annette Funicello (Walt Disney 
Records)

“The Brill Building Sound,” 
Various Artists (Era)

“Together Than Tough: The Story 
Of Jamaican Music,” Various 
Artists (Mango)

POP

“That Unhinged Thing,” Paul 
Cedar & The Milwaukeeans 
(Shanachie)

“Broken Spell,” David Halley 
(Dee Records)

“Swim Away,” Tord Price 
(Atlantic)

“Tar Beach,” John Sebastian 
(Shanachie)

“Back To The Streets - Celebrating 
The Music Of Don Covay,” 
Various Artists (Shanachie)

R&B

“Resurrection Of The Bayou 
Maharajah,” James Booker 
(Rounder)

“Drawers Trouble,” Chuck Carbo 
(Rounder)

“People Get Ready - A Tribute To 
Curtis Mayfield,” Various Artists 
(Shanachie)

“The Soul Of Rhythm & Blues Live 
At The Lonestar,” Various Artists 
(Shanachie)

“Hillbilly Voodoo,” Barrence 
Whitfield With Tim Russell (ESD)

“Shakin’ The Shack,” Mitch Woods 
(The Rocketeers)

RAP

“The Polyfus Metaphor,” Kid Rock 
(Continuum Records)

SPOKEN WORD

“Spore Ass Annie & Other Tales,” 
William Burroughs (Island Red 
Label)

“Duplex Planet Hour,” David 
Greenberger/Terry Adams (ESD)

“Sentinel,” Robert Hunter 
(Rykyodisko)

“Laura,” Michael McClure/Ray 
Marchak (Shanachie)

“American Tinkers: The Art Of The 
Pitchman,” Various Artists (Global 
Village Music)

STRING MUSIC

“Ship, Hob & Wobble,” Douglas, 
Bauween & Mayo (Sugar Hill)

“Blue Roses,” No Strings Attached 
(Turquoise)

“Watching,” The Poodles 
(Norternest)

“World Turning,” Tony Trischka 
(Rounder)

“On The Roll,” Pete Wernick (Sugar 
Hill)

VIDEO

“The Toshiko Akiyoshi Jazz 
Orchestra: Strive For Live,” 
Toshiko Akiyoshi Jazz Orchestra 
(VIEW Video)

“We’re The Boys,” Robin Bye 
& Boys From The Zen (Warrior)

“In Harmony,” Jodi Benson 
& Sandy & Kirby Wright 
(Walt Disney Records)

“At The Jazz Band Ball,” 
Various Artists (Yazz)

“The Soul Of Rhythm & Blues Live 
At The Lonestar,” Various Artists 
(Shanachie)

WORLD, CONTINENTAL

“Tarab,” Rabih Abou-Khalil (Enja)

“Trovador,” Africando (Stern’s)

“Spirit Of The Forest,” Baka 
Beyond (Hannibal)

“A Meeting By The River,” 
Roo Cooder & V.M. lieutenant (Water 
Lily)

“The Source,” Ali Farka Toure 
(Hannibal)

WORLD, TRADITIONAL

“Heart Of The Forest,” Baka 
Forest People (Hannibal)

“Saxy Horns In My Heart,” Huan- 
Huu-Ta (Shanachie)

“Mmaracou,” Musikkas (Hannibal)

“Bandleum Pana: Dance Of 
Uruguay,” Ramon Martino Rivers 
( Smithsonian Folkways)

“Sunada,” K. Subramanium & 
Tricky Sankaran (Music Of The 
World)

Promotions with Nestle, Burger King, Soft 
Spoon, and numerous Disney licensees 
set for release of “The Lion King.”

BOOMING BUSINESS: Upcoming 
from Baby Boom Music, a children’s 
record label formed recently in 
Wilton, Conn., by industry veteran 
Barb Crofoot-Weidmann, is an album 
of original kid’s songs by the Rochester 
Trio titled “Will You Be My Friend?” 
the first children’s record from 
Maggie, Terre, and Suzy Roch (whose 
12-year-old daughter Lucy appears 
on the recording) is out June 28. 
Weinman, a mother herself who 
was a partner in audible jazz label 
DMP, had a specific vision for Baby 
Boom: “State-of-the-art recording 
techniques, a minimum of 40 minutes 
of music on each release, and graphic uni-

(Continued on next page)
Are Labels Being Misinformed About National Distribution?

THREE YEARS AGO, the only people talking up national distribution for independent labels were distributors. At the time, many labels saw the idea as a bit self-serving, since they had no interest in abandoning regional distribution. But in the last year, there has been a rash of labels signing with national distributors.

Among the distributors that claim national distribution capabilities are Seacuev, N.J.-based IND; Brooklyn Park, Minn.-based Navarre; New York-based Caroline Distribution; New York-based Reality Entertainment Distribution; Westbury N.Y.-based Koch Distribution; Portland, Ore.-based Allegro; New York-based Alliance Entertainment; Oak Grove, Ill.-based M.S. Distributing; Minneapolis-based RPF Co.; Van Nys, Calif.-based ADA; and Los Angeles-based Priority Distribution.

A main reason that national distribution is in vogue is some of the larger chains, like Tower Records and Blockbuster Music, have been making noise about consolidating the vendors they buy from. Those moves, however, are being misrepresented in the marketplace, according to some labels and regional distributors. They charge that national distributors are using "misinformation" to exploit the situation and stigmatize smaller labels into unnecessary national distribution deals.

While national distribution is the current buzzword, most observers say it is a mistake to write off regional distribution. Pat Monroe, senior VP/GM at New York-based ILS, says that regional distributors will do all right because labels inherently want to have options.

Mike Delich, VP of sales at Onaha, Neb.-based American Gramaphone, says his company still has a "very strong commitment to independent distribution," with five distributors in its current lineup, but that retail consolidation is forcing the label to take another look at how it markets itself. "It's very possible that, at the end of this year, we may have three distributors, not five," he adds.

Nina Easton, executive VP of Ichiban Records in Atlanta, says, "Some of the [regional distributors] feel squeezed because they can't compete with the big boys anymore on money. [The regions] will have to totally concentrate on being the alternative choice, selling themselves on their service."

But Delich and others say they are alarmed by the push toward national distribution. "As things have begun to solidify [for national distributors], they are applying a lot more pressure on labels to make a commitment nationally. It is really unfortunate, some of the things they are doing to some of the smaller labels. Pushing little labels [into national distribution] will be a long-term negative," Delich declined to specify how national distributors are putting unnecessary pressure on smaller labels, but others suggest that some distributors are trying to scare labels by saying that if they don't sign up for national distribution, their product won't get into Tower Records.

In a newsletter item titled "In Stock!," George Scarlett, product manager with West Sacramento, Calif.-based Tower, says, "A lot of misinterpretations are being fostered by national distributors." Tower would prefer if labels identify a national distributor, he says. But if a label wants to continue using its regional distribution network to service the chain, the label must make clear to Tower what markets are assigned to those distributors, particularly if its regional distribution network includes a distributor with national capabilities.

"There is still a niche for us with labels with regional distribution," he says. "Any label that doesn't understand what to do can give me a call."

Jay Whitehouse, owner of Chicago-based Waterdog Records, goes even further, saying that regardless of retail consolidation and how it is being used by national distributors, "national distribution is the biggest hoax I have ever heard of."

"What percentage of indie releases technically need national distribution? If you put out a record by a band that is regional and you don't get radio, and you can't afford to make a big buck, commitment, why do you need national distribution?"

The dream aspect of it is to want a record everywhere, but the reality is that labels should think about a record's potential and whether it warrants national distribution, he adds. After that analysis, most labels should conclude that "national distribution is just a flat-out hoax. What these [national] distributors are selling is a fallacy."

This week's column was written by Ed Christiansen.

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**POP**

**Spotlight**

**BASIA**

The Sweetest Illusion

PRODUCERS: Danny White & Greg Towns

VHN 4345

Jazzy pop singer's latest effort—her first in four years—brims with the same exuberance that characterized her first two albums. Here, she shines brightest on her first single, "Yearning." Latinsongs "Third Time Lucky," euphoric track, and "Two Days in Paris's Wedding," which climax in a festive wedding poetry. Basia's two previous albums, on the other hand, offer us a few of which are ideally suited for her— existed. Now, her airplay chances are better than ever.

**TRAFFIC**

Far From Home

PRODUCERS: Steve Winwood

VHN 2940

The thing that you're hearing is the sound of well-behaved boys fumbling to recapture the spark that set them aflame a generation ago, and not pulling it off. Aside from a few jazz-rock—rock radio hit "Here Without a Trace," and Holy Ground"—the record amints on acoustic piano, his progammed tracks serving as a flusky subsite for the band's legendary jams. Although the reunited group's high-profit summer tour is bound to ignite sales of this album, the history books will probably not record it as use of Traffic's— Winwood's—career highlights.

**Spotlight**

**Diane Schuur & B.B. King**

PRODUCER: Phil Ramone

GRP 9767

What may at first seem an unexpected, even unwise, pairing proves to have been an inspired match of Schur's pop-ballad/clear jazz-saxo and King's rough-edged croon. Yes, croon. On classic tunes like "I Can't Stop Loving You" and "Try A Little Tenderness," King plays the soulful baritone sax solo, and Diane sings in her usual way, as if with a womanly voice. The result is a remarkable, haunting duet, as if each singer is channeling the ghosts of the past, bringing them back to life in the present. This is a must-hear album for fans of both Schuur and King, and a testament to the power of music to transcend time and place.

**R A P**

**OUTKAST**

StephenGarthcliffIccllclclivcllclci

PRODUCER: Andre Harrell

LpRunFlavans 730

Alongside slick pimp beats, frisky wah wah riffs, and soulful Curtis Mayfield's group, brilliantly updates the classic 70s-era pornography sound for a new generation. The album's first single, "A Tisket, A Tasket," topped the charts and became a massive hit, establishing the group's commercial viability and setting the stage for their subsequent success. With "H A T E," the group's second single, they continued to push the boundaries of R&B and soul, blending elements of funk, hip-hop, and classic soul into a unique and timeless sound. The album's title track, "OutKast," is a masterful celebration of identity and self-expression, a testament to the group's ability to merge different musical styles into a cohesive whole. "OutKast" is a classic that stands the test of time, and a must-listen for fans of hip-hop and R&B.

**Latin**

**Edwin Colon Yazz Suy Taller Campesino**

PRODUCER: Danilo Meyers

Reca 5103

Rare, marvelous chronicle of sambal and andalucia, recorded from the heart of the Andalucian region of Spain. Embellished with Zayas' triumphant cuatro solos and emotive vocal interpretations of Andalucian folk songs, the album features a range of styles and tempos, from the fiery and rhythmic "Zapatita" to the slow and serene "Del Cielo". The group's harmonized harmonies shine in sweet contrast to the raucous male voices usually heard in dancehall circles. Among

**VITAL ISSUES**

**STY BARRETT**

Coup De Grace

PRODUCERS: Various

HAN 153

With Pink Floyd's Machine running in high gear again, it is ironic that founding member Barrett's solo opus should reappraise, as if to illustrate the degree to which his and his mates' fortunes diverged. These chimerical recordings—made after Barrett was ousted by Floyd and began to slip into what would become lifelong seclusion—show an artist with a pregnant imagination but little ability to make his work cohesive. An extended tour of the United States, "The Madcap Laughs," and "Barrett," plus the rarities collection "Opie," included in this well-annotated reissue, along with alternate takes and other bonuses. An affecting tribute to an unrealized genius.

**VARIOUS ARTISTS**

The Buddha Bar—A History Of Budhath Records On 3 CD's

PRODUCERS: Various

EYE Entertainer 7060

Any label family whose roster included the Loveable Lovin', 1970s soul group Company, Shin-Su-Na, Gangly Knite & The Pipes, Curtis Mayfield, Bill Withers, and The Fat Boys— to name a few— has to be worth salting with a box set. This three-disc package does just that, offering 40 singles originally released on the Karina Sextet and Budhath Imprints, as well as a few rarities by other bands like Mayfield's Curtison album. Anticipation provides an extended history of the company, culminating in an otherwise baffled reader how a single drule could be discerned from psychedelia, bubble-gum pop, and blacktop music. This reissue is a must-have for collectors of 70s and 80s soul music.

**JAZZ**

**John Scofield & Pat Metheny**

I Can See Your House From Here

PRODUCER: Steve Present

Note 27765

The leading lights of jazz guitar turn up the volume on their best-selling double disc, recaptured on a seamless by the backedless rhythm section of bassist Steve Swallow and drummer Bill Stewart. The intersection of their respective guitar and composing styles yields splendid results, especially on Metheny-penned highlights like the lyrical, bossa nova-inflected "Say The Brother's Name" and cooking rock "The Red One," as well as such Scofield tunes as the wondrous funky title cut, the strutting "Blue Rags," and the energetic "Open Road." The CD's album tracks are even more beguiling than the box set of recordings released this year. A career-spanning overview that is likely to become a standard in the jazz canon.
NEW YORK—Compton's New Media foresees the entertainment world converging around digital information, and the company is angling now to be at the center of it all when that intersection occurs.

Among the big-picture plans for the Carlslund, Calif.-based software company and distributor are creations of its own record label and production of a stable of original TV programs, both music- and nonmusic-based, according to Norman J. Bastin, Compton's executive VP/GM.

“We are branching out from our natural base,” Bastin says. “When you talk about what is being done now in CD-ROM, a lot of it has been repurposing—of book content, music product, etc., including retrospective-like what we are doing with John Lennon and Heart. But we are now taking a more forward look, and saying that the CD-ROM is at the center of our universe, and we want to expand on that.”

One avenue of expansion is into territory already mapped by record companies, though Compton's plans to get its own skin on audio discs with an as-yet-unnamed new venture. “Our record label will be focused on audio ROMs—mixed-mode CD-ROMs that can be played on both your CD audio player and your computer,” Bastin says of the label, the launch date of which he puts only at “by Christmas.”

Mixed-mode discs have gotten a scattering of attention already among software publishers, with RCA Nashville the most high-profile entrant to date with its “Row Vs. Wade” mixed-mode disc from country act Run G&D; the conventionally priced album, which includes bonus video footage of the band in action, liner notes, and more, bows this month. Fremont, Calif.-based Jones & Jones founder Dr. Fred Jones produced the interactive portion of the disc for MCA, and plans to focus on the mixed-mode concept for his label’s releases (Billboard, Feb. 5).

The key to defining so-called “mixed-mode” titles is ultimately price: While the audio tracks on traditional IOMs can be played back on audio CD players, mixed-mode CDAs are envisioned by various proponents are designed from the get-go to perform the dual function of record album—and interactive disc—and be marketed to consumers as such. Their pricing, therefore, must include the traditional division between the ROM, at approximately $50, and the album, at approximately $15.

Bastin says his label’s releases will be priced less than $20, and will target the same buyers currently purchasing standard albums. “It’s the same thing, except you are getting more value for your dollar because if you have a CD-ROM drive at home you are getting this bonus video footage,” he says. “If you don’t have a ROM, then it’s transparent to you—it’s just a regular album.”

Bastin says the label’s focus will be on new alternative rock acts (which the label’s own A&R staff will scout), but that there also will be a separate children’s music line, the first titles will come from that latter camp, he says, drawn from the Berenstain Bears catalog. (Continued on page 81)

THE RESIDENTS: FREAK SHOW

(The Voyager Co.) (MercoTrends CD-ROM, $95.95)

The Residents have been mixing music, video, and performance art since 1972, and have chosen to retain complete anonymity throughout their career concealing their physical appearances behind screens, masks, and costumes while on stage. They remain as self-consciously mysterious as ever, but have now expanded their art into multimedia with this exceptional CD-ROM effort, created in collaboration with animator Jim Ludtke.

With “Freak Show,” the Residents have created an interactive Big Top netherworld, in which you get to meet and learn the stories of pitiful and surreal sideshow attractions like Herman the Human Mole, Harry the Head, Wanda the Worm Woman, Jacky Jack, Benny the Bump, and the Residents themselves. On a moonlit night full of crickets and strange nocturnal noises, you enter an eerie red circus tent, where you are greeted by Trailied Barker, a sinister character with a monochrome, German accent, and iridescent monophone. The tour introduces the exhibits, and you sneak into the trailers of each freak to experience his, her, or its private world—complete with tragic pasts (told through photos, animation, and comics with audio), secrets, fantasies, and rituals. Their tales are touching and darkly humorous, and the eerie settings in the Big Top are rendered with finely detailed and beautifully colored 3D animation.

At times, you really feel like you are in a forbidden territory, enjoying an illicit thrill as you peer into the lives of Herman, Wanda, and the others. "Freak Show" consistently keeps your interest and makes you want to venture further into this twilight realm. It is an important step forward in interactive storytelling, with its compelling integration of a wide range of media, outstanding graphics, and finely crafted multiple narratives.

THE DAVID BOWIE INTERACTIVE CD-ROM

JUMP Takes A Leap With Interactive Video Technology.

Get Ready To Interact!

Coming Soon...

Hollywood Games; Eidolon, EA Pact

HOLLYWOOD CALLING: Tia Carrere has become the latest movie actress to star a starring role in a video game. The actress, whose Hollywood credits include “Wayne’s World” and “Rising Sun,” has just wrapped filming of “The Daedalus Encounter,” due this fall from San Francisco-based game developer Mechademia; Media Vision will publish the MPC/Mac title. For the sci-fi, action-adventure game, the actors were filmed against a blue screen and that footage will be integrated with computer-generated backgrounds.

Carrere joins a growing list of actors adding ROMs to their on-screen resumes—Kirk Cameron (“The Handy”), Dana Plato (“Night Trap”), and Robert Culp (“Voyeur”) were among the earliest to get on board, and Ned Beauty is among the latest, having just signed for a role in “Loadstar,” due in the fall from startup Palo Alto, Calif., company Rocket Science.

Additionally, as more films are spun off into the interactive arena (A-claim, for instance, will publish a game version of the 1980 Warner Bros. theatrical release “Batman Forever”), more and more actors will find themselves put into play.

STARTUP SOFTWARE PUBLISHER Eidolon Inc., based in Riverdale, N.Y., has partnered with Electronic Arts for distribution of its “intellectualproperty” product, designed to give what the company says is a void in the market for entertaining titles geared to adults. First up is “Millennium Auction,” an MPC title due in June at $60.00. Visually stunning, the 3D game allows players to gather valuable clues as they bid for a series of rare items in an auction set in the not-too-distant (but way-out) future. Winners are those who corner the market.
**Vid/Toy Combos A Hard Sell At Retail**

**Shelf Space, Higher Prices Are Key Problems**

*BY EILEEN FITZPATRICK*

LOS ANGELES—Those cute, cuddly plush toys may look irresistible, but packaging them with video cassettes is turning out to be a hard sell for distributors and retailers.

Over the past year, nearly every supplier, from Buena Vista Home Video to the Lyons Group, has put together children's titles with toys of popular licensed characters. The combinations have been released for "Winne the Pooh," "The Fox And The Hound," Barney, and Scooby; this summer's "Beethoven's 2nd," from MCA/Universal Home Video, will have a plush in a doghouse.

Suppliers tout the packages as added sales incentives, available only in limited quantities. But even a few may be too many, according to wholesalers who say returns are high.

"I always thought putting a tape and toy together was a good idea," acknowledges an East Texas Distributors sales rep. "But they don't move."

He claims that ETD "took a bath" on "Winne The Pooh," as well as on "Fox And The Hound" and "Barney's Christmas."

"They're just sitting here," he says. At Video Product Distributors in Sacramento, Calif., a rep says returns of Paramount Home Video's Scooby "It's The Easter Beagle, Charlie Brown" combo were as high as 50%.

"We had to put an agreement in place to limit returns to 20% on video with toys," he says. "They just don't sell through as well as a single tape."

The problems are basic to retail: a lack of shelf space and a higher price, which may make consumers think twice about an impulse purchase.

"Within our video department, it's difficult to bring them in on a mass scale," says Bob Pollack, Target Stores' division merchandise manager. "We can't display them as well on our shelves."

More important, Pollack says the mass-merchant chain "has not seen the number of sales anticipated" for cassette-and-plush toy combinations.

Distributors have space difficulties as well. Most agree that it takes about three times as many boxes to deliver the packages as it would to ship an equal number of tapes, filling a standard-crate size.

 Paramount senior VP of marketing Alan Perper admits mixed retail reviews for the "Easter Beagle" combo pack.

"Many retailers stuck a display in the corner, but those who merchandised it right did well," Perper says. The studio shipped about 70,000 "Easter Beagle" combinations.

Perper maintains that Paramount isn't "down on" the strategy, but may revise the packaging to add more children's appeal. "This kind of pack is geared toward kids, and in order to move it, it has to be at eye level for them to see," he says.

While the studio plans to experiment with premiums that can be shrink-wrapped directly onto the cassette, which will fit better on shelves, other ideas include a premium inside a regular cassette box that will double the size to a two-cassette package.

But fixing packaging problems may not be enough to offset what retailers consider high prices. On average, combinations can boost retail lists by $2, to $17 or $18. It's steeper for feature-length products that can run as high as $30. Mass merchants prefer product below $15.

In addition to an unprofitable price point, Pollack says the toys offered are usually not exclusive items. As a result, he adds, "generally there's a lack of consumer interest, and there's little pressure for them to buy if they can get the same toy somewhere else." Perper says the "Easter Beagle" pack was pegged at $17.95, above the ideal price point of $15-16.

(Continued on page 84)

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**Jocks And An Actor.** Flash Distributors rounded up some heavyweight talent for its annual open house, held April 7 in New York. In photo at right, actor John Turturro, left, poses with Flash president Steve Scavelli. Above, from left, Ralph Wain and Joel Goldman of Columbia TriStar Home Video meet Wily Fwy, Angelo Bertelli, Kelly Tripcuca, Tom Longo, and Frank Tripcuca, all former Notre Dame stars who won on to pro football and hoop fame.

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**Court Rules For GoodTimes In 'McLintock!' Suit**

LOS ANGELES—A U.S. District Court has granted GoodTimes Home Video the right to continue distributing the John Wayne film "McLintock!" following a yearlong copyright and trademark infringement dispute with MPI Home Video, which claimed the film as its own.

In the lawsuit, filed April 2, 1993, in Los Angeles, MPI claimed that it had received domestic and Canadian home video rights to the 1963 film from its producer, Batjac Productions Inc. GoodTimes countered that the film was in the public domain with the exception of some music rights, which it had acquired from EMI.

Both companies released the film on video within weeks of each other in April 1993. MPI sued for more than $2.4 million in damages and a restrain...
A $50 Million Box-Office Smash Hit Comes Home To Video!

Success breeds success! From Executive Producer Ivan Reitman, the comic genius behind such megahits as Beethoven, Dave, Ghostbusters, Kindergarten Cop, National Lampoon's Animal House, and many more! To date, Reitman's films have grossed more than $2 Billion!

Star paw-er! Starring Charles Grodin, Bonnie Hunt and the best-selling, best-renting canine star in Hollywood: Beethoven! Research shows consumer intent-to-purchase is even higher than the original Beethoven.*

Media support with bark and bite! National TV and print campaign will run from Street Date through September and will resume in December to emphasize the holiday selling period. Massive advertising support will generate over 1 Billion consumer impressions!

Reach & Frequency: 92% of all Women 25-49, 4.9 times. 87% of all Kids 2-11, 4.5 times. 96% of all Women 55+ (targeting "Grandmothers"), 6.2 times.

Fantastic P.O.P.!

B/W line art “Beethoven’s 2nd™ Coloring Fun-Sheet” for in-store coloring contests.

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AND THIS TIME, HE’S
AMERICA’S TOP
AND THIS TIME, HE’S

CHARLES GRODIN
The Newton family is going
to the dogs...

PUPPY STANDEE
30" W X 40" H X 7" D
Shipper: 20 1/2" W X 30 3/8" H X 1" D
Weight: 1 1/2 lbs.

ONE SHEET POSTER
26 3/4" X 39 3/4"

MINI-POSTER
13 3/8" X 19 7/8"

COUNTER CARD
8 1/4" W X 12 7/8" H X 1/4" D

24-UNIT FLOOR MERCHANDISER
two counter cards and two shelf talkers
40" W X 50" H X 14" D
Shipper: 26 7/8" W X 7 5/8" H X 18" D
Weight with videos: 24 lbs. Without video: 9 lbs.
Selection number #82088

24-UNIT COUNTER MERCHANDISER
13 1/2" W X 25 1/2" H X 1 1/2" D
(This item is a breakdown conversion of the floor merchandiser)

48-UNIT FLOOR/COUNTER MERCHANDISER
two counter cards and two shelf talkers
40" W X 55" H X 14" D
Shipper: 26 7/8" W X 7 5/8" H X 18" D
Weight with videos: 24 lbs. Without video: 8 lbs.
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FOOTNOTE:

*in wasp, Kum Off
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CONSUMER CASH-BACK OFFER!
Consumers get a $5 mail-in rebate offer with the purchase of Beethoven's 2nd and one of the following MCA/Universal Home Video titles: Beethoven. We're Back! A Dinosaur's Story, Cop and a Half, Twins, Kindergarten Cop.

SPECIAL LIMITED OFFER
Also available: the "Puppy Pack," featuring the Beethoven's 2nd videocassette packaged with a high-quality puppy plush toy!
(limited quantity available)

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Call Your Sales Representative and Order Today!

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REBATE MANIA: If consumers play their Walt Disney Home Video rebate cards right, they’ll end up with a fatful of cash, plus a lot of products from Pillsbury, Duracell, Dial Soap, and A&W Root Beer. The company’s third-and-fourth-quarter marketing lineup looks like this: Available Oct. 28, “Snow White” plus any Disney purchase eligible for mail-in rebate. Don’t forget the purchase rebate for “Toaster.” Billing: "Nightmare Before Christmas." “Nightmare” will be available Sept. 30, priced at $19.99.

Another $4 rebate from Duracell is available when consumers purchase “Nightmare” and four battery packages. A mail-in premium with tape purchase and Cadbury Beverages’ A&W Root Beer is forthcoming.

Two $1 rebates are available with the purchase of any title from among the “Disney Sing Along Songs,” “Mickey’s Fun Songs,” and “Walt Disney’s Video Line.” Consumers can also get $5 back from Disney when they purchase “Snow White” plus any other animated classic title. Nine classics, including “Dumbo,” “Alice In Wonderland,” and “Mary Poppins,” will be repackaged and marketed under a “Masterpiece Collection” label. Finally, consumers can get $5 back from Pillsbury with the purchase of “Snow White” and five Pillsbury cake and bread mixes. All “Snow White” rebates expire Jan. 31, 1995.

The "Brave Little Toaster" will get an added push with a $4 rebate with tape purchase, and three Liquid Dial Soap products. An additional purchase of a Disney Classic is required. Dial also offers a $4 rebate on "Muppet Classic Theater," a direct-to-video release featuring six fairy tales. The tape is available Aug. 12 at $22.99. The same purchase requirements apply as for “Toaster.”

Disney’s Family Film Collection, i.e., “Old Yeller,” "The Parent Trap," "Swiss Family Robinson," and D other titles, has a $4 rebate from Disney when consumers purchase any two titles in the line. Two new titles are "The Island At The Top Of The World" and "Davy Crockett And The River Pirates." Coupons for an additional $2 off other Family Film Collection titles are inside cassette boxes.

Duracell offers a $8 rebate with the purchase of any Disney Family Christmas tape, including "The Muppet Christmas Carol," reduced to $14.99. All Christmas titles eligible for the rebate are housed in a 72-unit display, called the Family Christmas Video Shoppe, available Oct.

In total, Disney’s year-end plan will promote more than 100 titles in 17 different promotions, its largest to date.

TRAVELING ‘PEANUTS’: Continuing rebate mania, Paramount Home Video and Travelodge will team up for a summer promotion offering $28 worth of discounts for “Peanuts” videos and lodging with the hotel chain. The promotion, set to begin May 15, will offer a $8 rebate on all “Peanuts” titles shipped through Aug. About a dozen titles will be released during the three-month period, including “It’s The Great Pumpkin, Charlie Brown,” “A Charlie Brown Christmas,” and “This Is America, Charlie Brown.”

In addition, Travelodge will pack five coupons in the cassettes, good for $5 off per night during a consecutive-night stay.

Travelodge will also offer customers who spend five nights at any location in the U.S. or Canada two free Peanuts tapes and a plush ‘Sleepy Bear’ toy, the chain’s mascot. The titles, “You Don’t Look 40, Charlie Brown” and “It’s A Mystery, Charlie Brown,” will not be available in stores, but will contain coupons for the other tape discounts.

(Continued on page 80)
Grocer's Video Launches New Franchise Outlets

BY TRUDI MILLER ROSENBLUM

NEW YORK—Grocer's Video, which has offered video rental franchises in groceries and supermarkets since 1986, has expanded with a new program called Entertainment Supermarket.

Franchisees will all have the same distinctive decor, increasing the recognition factor, says president Steve Zeigler. The program offers three tiers: Entertainment Supermarket Mini-City, a freestanding 800-1,200-square-foot store that, in addition to videos, offers convenience items such as greeting cards, soda, and snacks; and Entertainment City, a 4,000-6,000-square-foot store that also offers large electronics displays and audio products. The latter is aimed at small towns.

There are now 182 Grocer's Video franchises. "It's a turnkey operation, a store within the grocery store," says Zeigler. "We provide the fixtures, a proprietary computer software system, and a hand-picked opening inventory based on the customer demographics of the store. We pretrain the employees in our prototype store in Olathe, Kan., before they open. Every store has a franchise consultant who tracks the performance of titles and reviews the monthly orders."

Franchisees, who pay a $7,800 entry fee plus royalties, can buy tapes from other distributors, but virtually all of them choose to go through Grocer's Video because of its buying power. The typical Grocer's Video outlet is 800 square feet with 1,200 titles, with some as large as 2,000 square feet and 3,000 titles.

Several years ago, a number of supermarkets and groceries tried to get into video "and got burned," Zeigler says. "The revenue-sharing plans and lease plans didn't work because they didn't have the movies customers wanted. They rarely got releases on street date, and the store owner didn't have as much control over what titles he had."

"Now, groceries are beginning to do it right. People are beginning to understand that there's a profit to be made, and traffic generated, and more stores are getting involved with video."

Billy Crystal is cracking up!

His ground-breaking comedies are now available in this earth-shaking offer.

City Stickers
Billy Crystal
Mr. Saturday Night
When Harry Met Sally...
The Princess Bride
FREE! When your customer purchases the four pack.
(Limits on this offer are reverse side of listing)

Go Ahead Use Us...Make That Move The Call's On Me...Toll Free!

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212-536-5174
Jeff Serrette
No doubt that would be Jack Benny's classic response to MCA/Universal Home Video's release of 12 equally classic episodes of "The Jack Benny Program"—that and his trademark arms folded upon the chest, followed by a disbeliefing slap of the cheek.

But according to Andrew Kairys, MCA/Universal senior VP of marketing and sales, initial response to the six videocassettes—to be released May 18 at $14.98 each—has been most assuredly positive.

"This product is exciting to people because it's very collectible—which is supported by the price point," says Kairys, who nevertheless was a little surprised to discover that the late '50s/early '60s TV shows register so well some three decades later.

When we search our library and pull out projects, we don't know if it's just our own passions that are taking over," says Kairys. "You don't know if a legend like Jack Benny will live up to today's expectations and cross generations.'

To hedge MCA/Universal's bets, the episodes picked and packaged at two-hour programs per tape are especially star/heavy. One volume
pairs "Johnny Carson Guests"—which recreates the old "Tonight Show" set and has Carson singing, dancing, drumming, and per-
forming card tricks—with "Jack Takes A Boat To Hawaii," a Hawaiian cruise featuring Benny and Jayne Mansfield. The Peter Lorre- Joanne Sommers show" has Lorre in a cus-
tomary villain role and is coupled with a "Smothers Brothers Show" in which the duo demolishes Benny's theme song, "Love In Bloom."

"The Income Tax Show," which stars James and Gloria Stewart in a sketch centering on Benny's fabled cheapness, is combined with "Jack Adopts A Son," featuring Milton Berle. Raymond Burr appears as Perry Mason in "Jack On Trial For Murder." On the same tape is "Jack Plays Tarzan," with Carol Burnett as Jane. Benny's close friend George Burns comes to his aid in "Jack Is Kidnapped," packaged with the "Lu-
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ant/agent/sidekick Eddie "Rochester" Anderson assisting the master/minder at Christmas shopping; in "The Rail-
road Station," Rochester helps Jack prepare for a train trip to New York. Anderson, of course, appears in (Continued on page 81)

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**Billboard**

**Top Video Rentals**

*COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.*

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**B是我们**

**MCA/Universal Goes To The Well For Jack Benny Vids**

**BY JIM BESSMAN**

NEW YORK—"Well!"

No doubt that would be Jack Benny's classic response to MCA/ Universal Home Video's release of 12 equally classic episodes of "The Jack Benny Program"—that and his trademark arms folded upon the chest, followed by a disbeliefing slap of the cheek.

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road Station," Rochester helps Jack prepare for a train trip to New York. Anderson, of course, appears in (Continued on page 81)
Raycom Sports A New Video Line With Elvis Titles

By Trudi Miller Rosenblum

New York—Raycom, a Charlotte, N.C.-based television producer and syndicator, has expanded into the video market using the resources that have made it a regional name in college football and basketball. Now it’s working with the estate of Elvis Presley to capitalize on another regional figure who became an international icon.

"Originally, our goal was to use our existing sports library, because we’re always getting requests for footage from this or that game," says director of operations Rick Wil- lencik, one of a three-person home video staff in a company with 60 employees. "Raycom’s first cassette project was called "ACC Dream Team," featuring college basketball teams in the Atlantic Coast Conference."

During 1992 games, Raycom asked fans to call in and vote for their favorite players in ACC history. At the end of the season, Ray- com put out a video compilation of those players, including Michael Jordan, who had played at the University of North Carolina. The $19.95 video was sold through a promotion with True Value Hardware.

Duke University won the national championship in 1991 and 1992, so Raycom next attempted a history of Duke basketball. This was followed by "ACC Greatest Finishes," a compilation of highlights of memorable game endings, available at retail for $14.95 as well as through a proof-of-purchase offer with Luck’s Foods. Its best seller to date is a tape of North Carolina’s 1993 national championship season, at $19.95. Wil- lencik declines to give sales figures, however.

Off the court, Raycom issued a motivational tape for children starring Muggsy Bogues, in which the under-6-foot player for the professional Charlotte Hornets encourages kids to believe in themselves. "Don’t Tell Me No: The Muggsy Bogues Story" came out in November 1993.

Recently, the video division started moving beyond sports. Ray- com has signed a five-year deal with the Presley heirs to produce programming related to the King. TV and video are closely related.

The first release was "Elvis: His Life And Times," a BBC television documentary. Raycom re-edited the documentary to include hosts Mac and Lisa Davis, syndicated it to 90 broadcasters last August, then re- leased the original BBC show (with additional footage) on a 90-minute cassette for $29.95.

Raycom also has produced a video called "America Comes To Grace- land," spotlighting the activities of "Elvis Week" at Graceland. In preparation for 1997 are titles related to the 20th anniversary of Presley’s death, Wil- lencik says.

The company’s latest effort is "Up Your Grades," an SAT study pro- gram (Continued on page 64.

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SHELF TALK
(Continued from page 76)

"These are titles we hadn't planned on releasing for quite some time," says Alan Perper, senior VP of marketing at Paramount. "We hope the premiums will get the ball rolling for the rest of the titles."

Paramount licensed 65 titles in the "Peanuts" catalog and began releasing them in March with "It's The Easter Beagle, Charlie Brown." Consumers must redeem the rebate and free tape offer by Jan. 31, 1995.

Dwight Gould, senior VP of marketing for Travelodge's parent, Forte Hotels Inc., says the promotion will receive TV ads in 21 major markets as well as on six major cable channels.

Travelodge will spend approximately $2 million on media advertising; another $1 million will be spent on P-O-P and in-store materials, Gould says.

NO DOUBT ABOUT IT: Based on blistering retail sales, some distributor sources are predicting that the Robin Williams comedy "Mrs. Doubtfire" could go north of 12 million units.

On April 27, one day after the street date, Fox announced that reorders had pushed the number of units shipped to 10 million. Initial orders were reported at 8.5 million units.

Sources say the $19.98 price of "Mrs. Doubtfire" has helped, with some mass merchants selling the title for $9.98-$12.99. On the other hand, reports of widespread street-date violations may be contributing to quicker reorders.

Wal-Mart was among the largest street-date violators, with some stores placing "Mrs. Doubtfire" out for sale five days prior to the date. Says one retailer, "This was the worst case for us in quite a while, and it created havoc."

FoxVideo president Bob DeLellis says the practice is fairly common with self-licenses, but goes undetected because several titles are released during the fourth quarter. "It's more obvious when you are all by yourself," DeLellis says.

With "Doubtfire," Fox dealt with each violator and was able to get tapes removed from shelves. "We've got it pretty much under control," DeLellis says.

NINTENDO AT THE MOVIES: Through May 27, Nintendo will have a trailer for its latest Super NES game, "Super Metroid," in 1,000 Cineplex Odeon theaters.

Nintendo's 60-second spot showcases the game's superior graphics and sound, according to the company. The ad is aimed at 18-34-year-olds.

The spot will be played before 14 films, including "Bad Girls," "3 Ninjas Kick Back," "Even Cowgirls Get The Blues," and "Crooklyn."

Seth Goldstein contributed to this column.

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most of the episodes, along with fellow Benny regulars Dennis Day, Don Wilson, and Mel Blanc.

"A lot of video product is driven by star value," notes Kairey. "These are names people haven't forgotten and who are still very hot with collectors. And the contents have a lot of classic bits, like Raymond Burr playing Perry Mason with Jack on trial, or Jack telling Johnny Carson that his gig on 'Tonight Show' will never last, and he should look for work—when it was only his first year as host!"

Kairey says "The Jack Benny Collection"—the umbrella name for the Benny tapes—should fit in well with dealers who have previously committed to similar MCA/Universal Home Video product "brands."

"Four years ago, we started with the 'Universal Monsters Collection'—31 movie classics featuring Frankenstein, Dracula, Wolfman, and the Mummy—and found that some retailers began treating them as a line," says Kairey. "A lot of stores set up special sections marketing them as a brand, and consumers wouldn't just buy one 'Dracula' or 'Frankenstein' title, but would show a passion for the character and buy three or four 'Draculas' as a collection—which really says a lot in terms of marketing for self-through. So we've created a brand identity in product line and packaging."

The Benny brand identity—as with previously released brands like Abbott & Costello, the Marx West movies, and four "Francis the Talking Mule" titles also being released May 18 at $14.95—is reflected in the look of the cassette box. Each front a different, but characteristic, Benny expression and pose.

"This is product which gets put into a rack that has full facings," says Kairey, adding that once the Benny titles are released, MCA/Universal will work with individual accounts in creating special signage and promotions "where it makes sense." The studio already is checking out clearances for additional Benny episodes, which will be released in the future. Provided the first group takes off.

"I anticipate we'll bring out more," he says. "A lot of people within this organization are Jack Benny fans—and that age group ranges anywhere from 21 to [MCA Inc. chairman] Lee Wasserman. And there's always been a lot of fans writing in to ask when [Benny video product] would be coming out!"

For Milton Berle, it's easy to see why.

"The shows we did were wholesome family entertainment, compared with today," says Berle, who sells three volumes of his own "The Milton Berle Biggest Laughs Of The Texaco Star Theater" direct to consumers.

"I think it's just wonderful they've putting these out, especially for the new crop of comedians and the collectors. In the year 2000, someone's going to say, 'Who was Jack Benny,' and a collector will be able to turn on the VCR to show the children and grandchildren that Jack Benny was one of the great comedy legends who brought laughter to Americans and people all over the world!"
## VIDEO PEOPLE

Sanford Friedman joins Turner Home Entertainment as VP operations, domestic home video.

Peter Cline has been named president of distribution for rackjobber Handleman Co., with responsibilities for video, music, books, and personal computer software.

Mindy Mervis is promoted to director of the KidVision subsidiary of A*Vision Entertainment.

Janet Wheeler advances to director of sales administration, Columbia TriStar Home Video.

Renee Joshu joins Sight & Sound Distributors as marketing VP.

Anthony Zumbo has been appointed legal affairs VP of MCA Home Entertainment.

Ron Schwartz is promoted to Vidmark national sales manager.

Michael Amato and Alexander Kostich are named directors of marketing and publicity, respectively, for Concord Pictures-New Horizons Home Video.

Bob Messa joins New Horizons from LIVE Home Video.

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### COURT RULES FOR GOODTIMES ON 'MCLOINTCH' (Continued from page 7)

-ing order to prevent GoodTimes from distributing the video.

In the April 26 ruling, Judge Ronald S. Lew sided with GoodTimes on seven claims in the suit, ruling that MPI was not the exclusive owner of "McLintoch!"

"Plaintiff lacks standing to assert copyright infringement claims because it is neither the owner nor the exclusive licensee of the copyrights to the musical compositions," Judge Lew ruled.

In addition, Judge Lew threw out MPI's claim of trademark infringement because the name "McLintoch!" was not a registered trademark, since the "film indisputably fell into the public domain.

"GoodTimes" attorney, Andrew Baum, says some additional miscellaneous claims will most likely fall "by the wayside" in light of the court's decision.

"The more of the case was the music rights," Baum says. "Our position was that the music rights were first sold to United Artists and then to EMJ, and were then licensed to GoodTimes. It's very satisfying that the court saw no basis for the lawsuit.

Under the decision, the court affirmed GoodTimes' non-exclusive license to distribute "McLintoch," which does not necessarily prevent MPI from continuing to sell its version as well.

Baum says GoodTimes is "reviewing its options" about possibly trying to block MPI from distributing the title, says Baum, "And that's what the court did, too."

Waleed Ali, CEO of MPI, says the company will appeal the decision immediately.

"We believe that the decision was incorrect, and if the court had studied the facts around the music's origin and its transfer from one company to another, Ali says, "this decision would not have come down."

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### COURT DISMISES EMI’S VIDEO RIGHTS SUIT

**CONTRACT ALLOWS MGM/UA TO LICENSE FILMS TO 3RD PARTIES**

BY FRED KIRBY

NEW YORK—EMI Catalogue Partnership’s claims against MGM/United Artists and CBS Fox regarding home video rights to some 125 MGM/UA movies were dismissed in federal district court here April 28.

Judge Peter Leslie ruled that a 1982 contract allowed MGM/UA to retain rights for licensing the manufacture and sale of its films to a third party.

EMI had obtained the rights to the songs in such films as the first three "Rocky" movies, "Hair," "Yentl," "Chitty Chitty Bang Bang," and the early James Bond and "Pink Panther" features from SBK Catalogue Partnership. SBK is a successor to CBS Catalogue Partnership, which owned CBS Songs as owner of the copyrights.

In the early 80s, United Artists licensed Magnetic Video to make and sell the videos. Magnetic, once a subsidiary of 20th Century Fox, became a joint venture called CBS/ Fox Video, later FoxVideo. The deal with MGM/UA has since expired. CBS/FOX continues as a supplier of nontheatrical films.

Leisure said the key to his decision was a contract provision reserving Fox the right to "use" the music "for, in and in connection with motion pictures, motion picture photos and television, and all future developments thereof, whether within the contemplation of the parties or not."

The jurist concluded, "Thus, the court finds that Fox retained the right...to use the music at issue here by licensing third-party unanimous facturing and distribution of the movies in video form...According,

in manufacturing and distributing the films, CBS/Fox has acted pursuant to a valid license.

Leisure reserved his decision after an eight-day bench trial that ended last Sept. 28 (Billboard, Oct., 9, 1983). Also considered were post-trial submissions by the attorneys involved.

The trial stemmed from a suit originally filed in 1986. EMI Catalogue Partnership sought to stop the production of the videos and demanded judgment on royalties, breach of contract, and copyright infringement (Billboard, Sept., 18, 1986).

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### BILLBOARD Top Special Interest Video Sales

**FOR WEEK ENDING MAY 14, 1994**

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### AMERICAN RADIO HISTORY

- Visit www.americanradiohistory.com for more information on radio and television history.

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- Compiled from a national sample of retail stores sales reports.

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### RECREATIONAL SPORTS

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### RECREATIONAL SPORTS

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### HEALTH AND FITNESS

- Compiled from a national sample of retail stores sales reports.

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### BILLBOARD Top Special Interest Video Sales

- For the week ending May 14, 1994.

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### TWIN PEAKS WEEKLY MOVIE GROSSES

- For the week ending May 14, 1994.

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### WEEDINGS WEEKLY MOVIE GROSSES

- For the week ending May 14, 1994.

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### WEEDING’S WEEKLY MOVIE GROSSES

- For the week ending May 14, 1994.

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### FAVOR’S WEEKLY MOVIE GROSSES

- For the week ending May 14, 1994.

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### AMERICAN RADIO HISTORY

- Visit www.americanradiohistory.com for more information on radio and television history.
**Billboard**

**FOR WEEK ENDING MAY 14, 1994**

**Top Kid Video**

**PICTURE THIS**

(Continued from page 12)

for Vision and Aging, has a seven-minute tape commenting on the tape." It hopes it will be adapted for a public service announce on how to prevent glaucoma. He has been a top-name consultant. CBS Newswatch Mike Wallace is the narrator. The tape will be screened during Vision Fund's annual banquet May 12 in New York, honoring three video industry executives—Philip Clement, president/CEO of Rank Film Laboratories and Video Services; Sam Inoue, president of Fuji Photo Film U.S.A.; and John Taylor, president/CEO of Ingram Entertainment. Proceeds are among the funds earmarked for equipping the Lighthouse's new headquarters.

**VID/TOY COMBOS A HARD SELL AT RETAIL**

(Continued from page 12)

However, some retailers say the combo packs can work if they are well promoted in store. Knart, for example, holds a chain-wide promotion for "The Fox And The Hound" and sold out, says Dennis Wigent, spokesman for the chain. Anticipating few changes in approach, distributors often take a princely and bear-it attitude, all in the name of customer service. "Some of these are a tough sell, and they are somewhat inconvenient to handle," says Kirk Kurkpatrick, VideoWorks/VideoWorks sales VP. "But certain retailers see it as an advantage, and our goal is to be able to offer our customers a choice."
ers are spending their dollars on particular CD-ROM titles, rather than just getting them as part of a package. The trend continues into the fourth quarter, he adds, when 62% of units sold were stand-alone.

Dollar figures are even starker: Because of higher unit prices, revenues were split 75% to 25% in favor of non-OEM channels. "This definitely will stand as a turning point for the industry," Tremblay says. And speaking of trends, the fourth quarter of 1993 bodes extremely well for 1994, assuming trends continue. More than half the year's CD-based computer software sales occurred in that holiday season, Tremblay says, tallying $102 million on unit sales of more than 4 million CD-ROMs. For all of 1993, software publishers participating in SPA's CD Software Sales Program reported total sales of $202 million on 8 million CD-ROMs sold.

The SPA CD Software Sales Program was begun in 1993 to track sales of CD-based software and has 62 publishers participating, including Broderbund, Compton's New Media, and Microsoft. "A good cross-section," Tremblay says, while noting SPA expects to increase that reporting pool this year. Participants provide actual sales information to an accounting firm, which prepares a sales report for the SPA.

Sales also are tallied by type of program sold. For 1993, content-based CDs (encyclopedias, dictionaries, and other reference works) were the largest-selling category, according to SPA figures, accounting for 31% of sales in the fourth quarter and 40% of the total-year sales. Next up was "games and other home software," taking 30% of the total year's sales. "Home education software," including the popular "edutainment" subcategory, was the only other area to take more than 10% of the pie, accounting for 17% of 1993 sales and 20% in the fourth quarter.

MAKLY A. GILLEN

COMPTON'S UNIVERSE
(Continued from page 72)

log. Those releases are targeted for an August launch.

Tied in to the label launch are still-in-common plans to create an alternative music TV show along the lines of "Shindig," Bastin says, that would serve as a showcase for its label's acts as well as for other young talent.

"Right now, our parent company, the Tribune, has nine stations and some 30% market share in the U.S.," he says. "So even before we talk about syndicating, we have quite a large audience."

Further down the digital road are plans to work with production houses to create original TV programs and syndicated TV shows that can be spun off into book projects and CD-ROMs, Bastin says.

"We want to create the virtual studio of the 21st century, and the key to this is that it is all going to be digital. And once you create digital product, you can apply it in any number of ways."

RAYCOM VIDEO
(Continued from page 79)

gram featuring two videos and a workbook. "We've been marketing it for six months via direct mail and direct-response television ads," Wil- lenzik says. "We're looking at placing it in catalogs.

Releases do best in regional markets, according to Willenzik, who has placed some in Wal-Mart and Kmart via distributor Fast Forward and in video stores through East Texas Distributors and Baker & Taylor. Blockbuster also has been a customer, he adds.

Raycom's founder, television veteran Rick Ray, has raised the company's profile with the creation of the Raycom Foundation, which supports nonprofit organizations including the United Way, the Charlotte Symphony, the Arts & Science Council, D.A.R.E., the Cystic Fibro-

sis Foundation, the March of Dimes, the American Cancer Society, and the Leukemia Society.

In the future, Wilenzik says, "We'd like to get into a variety of subjects and be a real player in home video. Despite all the death knells of video, it still continues to be an extremely viable form of home entertainment. We're also exploring the interactive market: We've been approached by several companies to use some of the college sports footage rights we have to create interactive programming."

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Engineer Takes Belew To School

Apprentice Hired To Run Artist's Home Studio

BY PAUL Verna

NEW YORK—Adrian Belew is no stranger to innovation. The pathfinding guitarist, songwriter, and vocalist impressed his boundary-shattering style upon artists as diverse as Frank Zappa, Talking Heads, David Bowie, King Crimson, Paul Simon, Laurie Anderson, Jean-Michel Jarre, Herbie Hancock, the Bears, and Nine Inch Nails and ventured on a solo path that has only strengthened his reputation as one of the most singular voices in popular music.

It should come as no surprise, then, that Belew’s latest endeavor breaks as much new pro audio ground as his body of work has bent the musical rule book. The fact that Belew issued the album, “Here,” on the independently distributed Caroline label after a stint on Atlantic is the least of its distinctions. After all, many have walked that road before. Similarly, Belew’s decision to record the entire project in his new home studio is hardly a breakthrough, given the precedent of home recording set by Paul McCartney and Pete Townshend a generation ago and perpetuated in recent years by the likes of Bruce Springsteen and Phil Collins. What’s truly remarkable about “Here” is that it was engineered by a young student on an internship from a renowned academy, and mixed at another school with which Belew has had a longstanding relationship. Furthermore, Belew bought the equipment on which it was recorded with money allocated for the recording budgets under his previous and current contracts.

The student, Noah Evens, got the idea to intern with Belew when he began the four-month program at the Conservatory of Recording Arts And Sciences in Phoenix. Although Evens did not know whether Belew would be interested in an apprentice, he figured he had nothing to lose by asking. “I went into the office at the Conservatory, peeped down Adrian’s CD, and said, ‘This is the management address, this is where I want to go. So they called, and it turned out to be a perfect opportunity.’”

It was no less an opportunity for Belew, who needed a hands-on person to run his new studio and engineer the record he planned to make in it. “I was getting ready to do the record and was having a difficult time, because I’m not an engineer,” Belew says. “I like playing all the instruments, and I like producing and singing on my own albums, but I need somebody else’s engineering ability.”

The partnership has succeeded beyond either party’s wildest expectations. After Evens engineered the album (using his 250-hour internship), Belew hired the 25-year-old graduate as his full-time engineer and troubleshooter, and invited him to move in.

(Continued on next page)

Bad To The Redbone. Private Music recording artist Leon Redbone, left, and celebrity guest Merle Haggard cut a vocal track at New York’s Soundtrack Recording Studios for Redbone’s upcoming album.

A LOOKING GLASS STUDIOS, MCA recording artists the MURMURS recently were in working on tracks and overdubs for their upcoming debut release. Roger Greenwald produced and engineered the sessions, with assistance from Scott Hollingsworth, Dante DeSole, and James Law. The same production engineering team also worked at Looking Glass on overdubs for a forthcoming release by Eight Ball and Gerald Latham & The Wall Of Sound Band.

Epic act the Spin Doctors recently cut its new album, “Turn It Upside Down,” at Clinton Recording Studios. Engineer Peter Dennisberg and producer Frankie LaRocca co-produced the project with the band, with Mark Agostino assisting. Tracks were recorded through the classic Neve 88078, retrofitted with 72-input Flying Faders.

(Continued on page 88)

Billboard's got

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AMS-Neve became the first hardware digital audio workstation manufacturer to show Open Media Framework interchange when it demonstrated data transfer by removable Winchester drive from an Avid MediaComposer to AudioFile at the NAB convention in Las Vegas. This and the established ability to transfer audio data from Lightworks editor via magneto-optical disc makes AudioFile the most interfaceable piece of audio hardware pertinent to the picture production process. This is a real-world solution to a real-world need," says AMS-Neve product specialist Doug Ford. The demonstrations showed material on a MediaComposer drive being played back directly on AudioFile without conversion.

Independent classical recording company Modus Musica has bought two Na- gra D four-track 20-bit recorders, adding to its 24-bit recording and editing capability, which it first offered in November last year. Producer Tryggvi Tryggvason says the portable machine’s four-track capability had already proved useful: "We have already used the four-track facility to keep voices separate and not commit them to the mix until later," he notes. "We can, of course, synchronize the two machines to provide us with an eight-track system."

The APIS ’94 exhibition will be held June 22-24 at Olympia London and will introduce a series of briefings, workshops, and forum sessions covering multimedia, ISDN, broadcast postproduction, theater sound, and automation. The APIS exhibition is the only U.K. event which covers such a broad range of audio applications," says show organizer Philip Vaughan. "The rise of the project studio as an industry force is matched by the changing role of the multitrack recording studio, encompassing sound to picture, multimedia, and ISDN."

The Television House ordered a Cal- cre T series desk as part of an overhaul of its Nottingham production operation. The 96-channel desk will be used for comedy, light entertainment, music special, and children’s shows in Studio 7. Calrec RQP324 pre-amplifiers have been bought by Orbit Communications in Italy (12 units), Eastel Music in Sweden (5), and Scottish Televisions (2). BBC Bush House has taken delivery of eight RDQ6400 twin stereo compressor limiters.

Southwark Street Studios in London has continued its expansion program with the opening beneath its theatrical studio of 2,000 square feet of high-security equipment storage cages. The available space is soon to be doubled and access is guaranteed 24 hours a day.

Future plans for the studios include an acoustically designed, air-conditioned programming suite.

IRELAND

National broadcaster RTE has bought ISS Varcure equalizers for its new archiving suites in Dublin, where it is storing audio onto Sony Betacom Digital, with duplicates on Sony Hi-8 video. P&O cruise liner MS Orions and the Edinburgh Festival Theatre have bought ISS equipment. The EFT list includes DPR-402a, TCS-904a, seven Varcures, and 24 channels of MSR-604 mike splitters. The 14 entertainment venues on-board the MS Orions include DPR-404a, FDS-909 crossovers, and a DPR-901.

SWEDEN

Post House Medialabb has taken delivery of three TC Electronic M5000s to use alongside its Yamaha DM1000 desk in an all-new dubbing suite. Meanwhile, in the U.K., the venerable Abbey Road has installed an M9000, configured as a triple digital input-output processor, into its New Control-room-equipped Penthouse Suite.

BELGIUM

Galaxy Studios in Moll will come on next door to the artist’s Williams Bay, Wis., home studio.

When Belew is away working on a project—as he is now, rehearsing with the newly reunited King Crimson—Evans either travels with him or stays behind, tinkering in the studio or snapping up the guitarist’s refrigerator-sized effects rack. In fact, when Belew relocates to Nashville later this month, Evans will go with him.

"It’s an arrangement that works unusually well," according to Belew, because Evans is "in touch with the things that I’m about and the music that I’m fond of."

Belew should know about working with students. His first two solo albums were engineered by Gary Platt, senior VP of education at Full Sail Center for the Recording Arts in Water Park, Fla. In exchange for Platt’s services, Belew has given seminars and concerts for Full Sail students and played on an album by Full Sail president and CEO John Phelps. When it came time to mix "Here," Belew again turned to his friends in Florida.

"At the end of the recording procedure, we realized we’d gotten better and better, and things were not exactly consistent. So we decided we should go somewhere else and mix it, so we went to Full Sail," he says. "I think that glued it all back together."

As much as Belew has enjoyed the symbiotic relationship with Full Sail, future trips to Winter Park probably will be rendered unnecessary when he upgrades his studio from a modest 16-track system to a 32-track ADAT facility. All this thanks to his shrewd use of recording budgets.

"When I did my last record for Atlantic, ‘Inner Revolution,’" says Belew, "I tried to put aside a small portion of the recording budget to start buying some gear, so I bought a Postes 16-track, some really small, cheap boards, and a few good pieces of gear, like a Tube-Tech preamp. It’s those things that we did this record on."

Because the album was nearly done by the time Belew signed with Caro-line, he again was able to allocate a portion of the recording budget toward equipment—hence the upgrade.

"Now I have a 48-channel Necto- Ean board, 32 tracks of ADAT, a pair of Genelec 1031A monitors, and lots of outboard gear," he says.

That should serve him well for the various projects in which he’s engaged. While pursuing a solo career, working with King Crimson, and producing bands—as he has done with the Mexi-can rock groups Caifanes and Santa Sahina—Belew plans to launch a custom label called Adrian Belew Presents with an album of "orchestral" guitar music. Other ABP projects will include an animal-noises disc and "anything I come up with that’s too musically specific for the regular audience."
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Audio Track (Continued from page 86)

automation.

Warner Bros. ensemble Groove Collective has been overbubbling, editing, and mixing its upcoming release at River Sound. The project is being produced by Gary Kaysen and engineered by Eliot Scheiner and Tony Valante. Assisting on the sessions, which were recorded using the 56-channel format, were David Dill, Jay Ryan, and Anthony Gillis.

Los Angeles

Capitol group Duran Duran has been at Devonshire Studios recording its upcoming release with engineer Ken Scott. Bass and vocal tracks were cut on the Neve V-60 console with GML automation.

Keiko Mutsumi's latest release was recently mastered by engineer Robert Vongien at CMS Digital. M/E recording engineer group Brownstone was recently at Westlake Recording Studios with production team SoulShock & Karlin, working on an upcoming release (the first nonsoundtrack release for Michael Jackson's label). Jay Lean engineering sessions behind the Neve VR console.

Black Lion artist 'Nita Whitaker was recently in True Recording Studios laying down vocals for an upcoming project. Myles Mangram produced the sessions.

2nd Eli None and D.J. Rogers were recently at Skip Baylor Recording working on the soundtrack to "Above The Rim" for Interscope Records. Producer D.J. Quinn worked on the sessions with engineer Chris Puram.

Nashville

Producer Steve Fishell has been at Woodland Digital, working with Rodney Foster on his upcoming Arista release. Mike Poole engineered the sessions.

Hampers Peace and Love have been recording their upcoming release at Bobbie Seymour Studios. Producers Lamont Hayes and Terrance Agnew produced the sessions with engineer Melanie Jones.

Mercury recording artist Shania Twain has been working on her upcoming release at Soundstage with producer Mutt Lange. Engineer Snake Reynolds worked on the sessions behind the SSL 4404E with G computer. Craig White assisted.

A&M act Allgood was recently at Masterfingers, mixing its upcoming release with producer/engineer David Thorne, who worked behind the SSL 4046E with G computer. David Hall assisted.

Other Locations

A Trutone in Hackensack, N.J., Select Records comedy duo the Jerky Boys recently worked with engineer Ray Janos editing two selections, "Pico's Hairpiece" and "Pizza Lawyer," for the upcoming Jerky Boys II. Editing was done using the Sonic Solutions Digital Editing Workstation.

At Arlyn Studios in Austin, Texas, Sector II act Pushmonkey has been cutting tracks with producer/engineer David Eaton. Assisting Eaton at the API console was Terri Wong.

At Criteria Studios in Miami, Foreigner recently finished tracking and overdubs for an upcoming release. Producer/engineer Mike Stone worked behind the Neve console; additional engineering on the project was provided by Keith Rose.

Please send material for Audio Track to Peter Cronin, Billboard, 49 Music Square W., Nashville, Tenn. 37203, fax: 615-320-0554

EuroSounds (Continued from preceding page)

line at the end of May with its three-room residential complex featuring Neve Capricorn and Amek Angelas rooms coupled to two Sony SDIs and an MCI 24-track, plus a Neve 5651 for direct-to-stereo orchestral recording. Control rooms share five recording areas plus a hall measuring approximately 82 feet by 39 feet.

Wilfried van Baalen, MD of the Gal- axy team, says the studio is the realization of an "interactive recording complex" with each recording area enjoying acoustic independence from those adjoining it via industrial-grade isolation yielding leakage-free limits of more than 85 dB. "This means that at Galaxy you really can record a string quartet in one room and a rock band in another," says van Baalen.

The Royal Football Club of Bruges has installed a Turbosound system as part of the conversion of Olympia Stadium to an all-seat facility.

Finland

Oy Hedengren Ab has formed a new company, Hedemos Ltd., to operate in the professional audio, video, and lighting markets in a move that follows a tough Finnish recession and the recent demise of leading Finish supplier MS Audioton. Hedemos numbers ex-MS Audioton staff among its 15 employees and has clinched distribution for AMS-Neve, Mark IV Audio, Akai, Amek, BSS, and Dynaco, among others.

Hedemos marketing manager Jarmo Ruovas, formerly of MS Audioton, says having audio, video, and lighting under one roof allows the new company "to offer a total package" to its customers.

Slovenia

Tivoli Recording Studios has reopened at the Tivoli Sports Centre in Ljubljana following a catastrophic fire that gutted the 24-track facility. Despite a downturn in business resulting from the war in the former Yugoslav, Tivoli had clawed its way back to fully booked status and was in the process of completing the mixing of top Slovenian band Budilnik's comeback album when fire broke out, destroying master tapes and studio equipment. "In half an hour, all my life's work went to ashes," says Tivoli owner Aco Ruzbornik, who wasn't insured. The Slovenian industry came to his aid, with musicians raising money through a festival and suppliers donating equipment, resulting in a new, two-control room studio opening at the same site.
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**LIFELINES**

**BIRTHS**

Boy, Brandon Romon, to Anthony and Aimee Gonzalez, March 29 in Miami Beach, Fla. He is a Latin product buyer for Basin Distributors.

Boy, Jasper Huw, to Howard and Jan Jones, April 1 in Skagway, England. He is a singer/songwriter and keyboardist.

Girl, Shelby Arm, to James and Helen Renee King, April 14 in Richmond, Va. He is a blues guitarist whose debut album, "Those Old Pictures," was recently released on Rounder Records.

Girl, Grace Elizabeth, to Nick Marinello and Melody Mineo, April 25 in New Orleans. He is a writer. She is a photographer. Both are frequent contributors to Billboard.

Boy, Hali J., to John and Elaine Mellen camp, April 27 in Bloomington, Ind. He is a Mercury recording artist.

**MARRIAGES**

Jeff Jones to Susan Dodes, April 24 in New Canaan, Conn. He is VP of marketing at Electra Entertainment. She is senior director of talent acquisition at Showcase Music Publishing.

Arthur Goevey to Susan Morrow, April 14 in Pittsburgh. He is a manager at Sound Warehouse in Chicago, and formerly was music director for WMOW-WYJZ.

**DEATHS**

Thomas Benford, 88, of natural causes, March 24 in Mt. Vernon, N.Y. Benford was a jazz drummer. At age 8, he toured England with the Jenkins' Orphanage Band. In the '20s, he played in Chicago and New York with Willie "The Lion" Smith, Sidney Bechet, and his brother Bill Benford's band. In 1928, he recorded with Jelly Roll Morton in the '30s, Benford recorded in Europe with Django Reinhardt and others. In 1941, he went back to America. He retired in the '60s, and in the '70s he reformed touring with the Harlem Blues and Jazz Band and in Bob Greene's "World Of Jelly Roll Morton" show. He is survived by his wife, Dorothy; two daughters, Cynthia Crockett and Lisa Williams; a son, Thomas; nine grand children; and a great-grandchild.

Ruth Whitburn, 89, of natural causes, March 29 in Long Lake, Wis. Whitburn worked for the past 20 years at Record Research Co., owned by her son Joel, and did extensive research for Joel's books about the Billboard charts, including "Top Pop Albums," "Top Country Singles," "Top R&B Singles," and "Top Adult Contemporary Singles." She is survived by her daughter, Margaret and son-in-law Richard Lambrecht; daughter Joyce Riek; daughter Julie Raw and son-in-law, Kent Niermeyer; son Charles and daughter-in-law Joan; son David; son Joel and daughter-in-law Fran; 19 grandchildren; 27 great-grandchildren; and brother-in-law Donald Whitburn.

Bob Armstrong, 82, of unknown cause, April 25 in Buffalo, N.Y. Armstrong was music arranger for the "Tonight Show" orchestras from 1957 to 1982, and for other Jack Paar shows. He also arranged 40 albums and received two Grammy nominations, for "Living Voices" "Whiz Me A Rainbow" (1967) and "Angel Of The Morning" (1969). Earlier in his career, he played cello for the Buffalo Symphony Orchestra as well as with the Buffalo Philharmonic Orchestra. He also taught music at the National Center of the Performing Arts in Washington, and was conductor of the National Symphony Orchestra. He is survived by his wife, Betty; daughter, Emily; sister, Jane; and 10 grandchildren.

Francis Tomasic, age unknown, killed in a car accident carrying him and two other journalists drove over a mine near Sarajevo, Bosnia and Herzegovina. Tomasic was a writer for Spin magazine (see Medallion, page 50).

See send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, NY 10036 within six weeks of the event.

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Bowen Predicts Christian Music Boom

Says Programmers Must Lead Format's Growth

BY DEBORAH EVANS PRICE

NASHVILLE—Predicting that contemporary Christian music is on the verge of a boom similar to what rock music experienced in recent years, Jimmy Bowen, president of GM Records and co-chairman of the company’s roster of labels, has identified new opportunities for radio station owners to make money from the format.

Bowen, who is also the chairman of the National Christian Broadcasters, delivered the keynote address at the annual NCB conference held in Washington, D.C.

"The future of thisformat is not just about the listeners," Bowen said. "It is about the listeners, the advertisers, and the businesses that service them."

Bowen said that the future of the format will be determined by the decisions made by programmers and station owners.

"We are at a turning point in the history of this format," he said. "We have the opportunity to make this format great again, but we need to take action now."
Radio

WINTER '94 ARBITRONS

(12 plus overall average quarter hour scores) (6)substantiates Arbitron market rank. Copyright 1994 Arbitron, Inc. Reprinted without the prior written permission of Arbitron.

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Hartford’s WKSS Scores Ratings Payoff
PD Jay Beau Jones Steers Station To Mainstream

ACCORDING TO WKSS Hartford, Conn., PD Jay Beau Jones believes his top 40 station has gradually become more conservative over the last year-and-a-half. "We’re a bit slower on rap product. We’re more cautious than we’ve ever been," he says. The result: Arbitron’s winter ratings brought the station its best numbers ever.

WKSS moved 6.4-7.5-12-plus (a 2.4 share jump from last year’s winter ratings), good for third in the market. It’s an interesting twist, given that for years as the state’s top 40/19th station, WKSS played second fiddle to mainstream competitor WTIC-FM. Now, by going more conservative, WKSS has been able to grow as never before.

Jones insists the station is “still the first with dance hits” and points to its long-running weekend dance club broadcasts as more proof that WKSS is, without question, devoted to dance music. "We went a bit more mainstream," he concedes, but insists, “We’re the only [Hartford] station playing R. Kelly and Xscape.” Nonetheless, about a year ago the station moved from being a Billboard Top 40/19th station over to a top 40/mainstream one.


Jones says the station’s gradual move toward the middle—programming a balance of Hartford’s hits—has been in reaction to what he sees as the national cooling trend in terms of rhythm product. “The rhythm universe needs more superstars and hits that cross over.”

Even without superstars, the station’s rise has been remarkable. From playing the long-time runner-up to WTIC-FM, WKSS has not only topped the competition (a disaster after fall ’93 book, WTIC-FM rebounded in the winter 6.1-6.7, 12-plus), but it has also become one of the top three 25-54 stations in Hartford, an unusual feat for a top 40 station with dance leanings, particularly one outside a major top 10 market, which has several key factors in the station’s success, including “luck” among being them. More importantly, he says, top 40’s fragmentation sent older listeners to the hot ACs. That, says Jones, caused WTIC-FM to suddenly see WKSS as a head-to-head competitor. From an admittedly biased perspective, Jones says WKSS was able to capitalize on the fact that WTIC-FM “abandoned its heritage and its personalitiy.”

One abandoned personality that WKSS picked up was former WTIC-FM morning man Gary Craig. The WTIC vet was let go last year and, after successfully challenging the non-compete clause in his contract in court, he quickly joined WKSS, backed by a major TV push. (Jones says the commercials, updated to include new morning co-host Robin King, are still running today.) Craig’s delivery allowed WKSS’s highest morning show numbers ever, coming in No. 2, 25-54.

Along with the station’s strong marketplace presence through TV commercials, WKSS marked its first big-time listener concert last year. Staged at the Hartford Civic Center, the show featured Duran Duran, Boyz II Men, and “Weird Al” Yankovic.

The rest of the station lineup consists of MD Randy Klyuch in middays, PD Jones in afternoons, followed by GM Jeremy Savage. Michael Maze hosts nights, and mixer Chris Walsh hosts the weekend dance club shows.

Along with his air staff, Jones also praises the station’s management. “In the era of weak-stomached GMs, where GMs are looking at the Mixes, Stars, and hits from the ‘60s, ‘70s, and ‘80s,” he says, “it’s a pleasure to work for a company that’s committed to the format.”

Precision Media Management, which has owned WKSS since the early 90s, may be committed to top 40, but the combination of Precision’s executives and music director makes even an unusual pair. That’s because Precision’s main principals are Boston-area rock promoter Don Law and legendary New York rock talent agency guru Frank Barsalona. “It’s exciting,” says Jones of the men’s association. “How may PDs in America have owners and management that are in the music biz?” he asks.

Jones began his own music business journey as a teen-ager in Worcester, Mass., where he hosted a weekend show on Assumption College’s in-campus station, WACR. He was soon groomed to WPWB (WB 105; now WLLI) Providence, R.I., working nights. Then it was on to WWTB Boston (now WODS) before moving to WKSS Hartford where WPWB’s APD/MD. He carried the same duties down to WEGX (now WJZZ) Philadelphia, where he stayed for four years before returning to WKSS in October 1991.

ERIC BODENREID
**Billboard**

**FOR WEEKEND MAY 14, 1994**

### Billboard Album Rock Tracks

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<td>&quot;LIVING IN THE PINK&quot;</td>
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<td>&quot;DON'T STOP&quot;</td>
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<td>&quot;I Can't Stand the Rain&quot;</td>
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### Radio Premiere Completes Medialbea Purchase

By Carrie Borzillo

LOS ANGELES — As part of its ongoing expansion strategy, Premiere Radio Networks has acquired the remaining 50% interest in the MediaBase Radio Service for approximately $2 million in cash. The network acquired the other half of MediaBase last July for $500,000.

The 7-year-old, Sherman Oaks, Calif.-based Premiere offers the national research service to radio stations in exchange for advertising time.

Premiere CEO Steve Lehman says MediaBase grossed $1 million in revenues in the second half of 1993 and he hopes to triple that figure in 1994.

In other news, Hot Mix Radio Networks has launched a lighter version (i.e., no rap) of its program "Hot Mix" with the new version, which is being tested on W STR (Star 94) Atlanta, is called "Friday Night Hot Mix.

Hot Mix president Andrew Starr says the "rappiest" songs on the new program are Tag Team's "Whoomp! " and Naughty By Nature's "Hip Hop Hooray.

Also, Hot Mix's "Modern Mix" show adds KRBE Houston to its list of affiliates. Another Hot Mix program, "Retro Mix," is now on 75 domestic and 50 international stations.

Entertainment Radio Networks is offering "The First Annual Country Radio Music Awards," hosted by Billy Dean from June 7, featuring acoustic performances and interviews. The nominees in eight categories were selected by 750 PDs and industry representatives. Winners are determined by listener calls.

The categories are: best female artist, best male artist, best group or duo, best new artist, album of the year, single of the year, song of the year/artist's award, and entertainer of the year.

Following the recent suit filed by the owner and producer of WTMY Chicago's "Saturday Night Rockport," a new "Saturday Night Rockport" program against Fox Broadcasting, is responsible for the winning album (Billboard, May 7), Fox's "KidsRadio" has changed its name to "Fox Kids Countdown.

**Around the Industry**

ABC Radio Networks/Satellite Music Network, which was formed in 1993, has received the 1994 Grammy award for best new artist, best group or duo, and best live recording. The network also snagged the Emerging Artist of the Year award.

The syndicated program "USA Overnight," which was recently sold by Elgin Entertainment to Atlanta-based Capital City Advisers, has been canceled.

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<td>1</td>
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**News**

**Billboard**

**FOR WEEKEND MAY 14, 1994**

Mark Masone

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Quello Blasts D’Amato’s ‘Inaccurate’ Stern Defense

BY BILL HOLLAND

WASHINGTON, D.C.—In a rare instance of an FCC commissioner speaking less than deferentially to a federal lawmaker, veteran FCC commissioner James Quello sent a blistering, seven-page, single-spaced letter to Sen. Alfonse D’Amato (R-N.Y.), criticizing the senator for his “inaccurate” defense of Howard Stern on the Senate floor March 15. Quello also chastised D’Amato for his “caustic” and “anonymous” remarks about the commissioner on the floor.

The FCC commissioner became aware of D’Amato’s remarks after they were printed in the March 16 issue of The Congressional Record, and later were expanded on in a Washington Post editorial.

The April 29 letter, made public May 5, not only chastises D’Amato for his remarks about Quello and the FCC’s part in fining Infinity for the Stern broadcasts, but further leaves the door open in the dirt by stating that Quello has forwarded copies of the letter to the FCC’s four powerful oversight chairmen in the Senate and House—in an effort, Quello writes, “to try and salvage my reputation.”

Sen. D’Amato, in turn, called a press conference May 4 to blast Quello for his “inhumane” and “offensive” letter, pointed out that the FCC has not “finally acted” on its notices for the biggest fines, and added that Infinity “has never had its day in court” on the charges.

Quello wrote to D’Amato that he must not be aware of the material cited in the Infinity fine cases, which included a recited song lyric about having sex with a dog and animal abuse, “ejaculating sperm onto tissues” and “then feeding it to the dog as protein,” and several other cited instances.

Quello spent pages in the letter going through the legal authority of FCC rules on indecency to complete some of the points raised in your inaccurate remarks in The Congressional Record.”

He also told the senator, “I do not believe that it is a ‘bureaucratic abuse’ for the commission to have taken the time to carefully and deliberately consider the past conduct of Infinity . . .” when considering the recently approved sale of KRTX Los Angeles to Infinity.

Quello also included a selection of word-by-word Stern bits cited by the FCC that totaled eight single-spaced pages.

A Washington broadcasting source said he could not remember the last time a Stern commissioner “taking the gloves off, on the record,” with a member of Congress.

ALCOHOL LABELING BILL UPDATE

The alcohol ad labeling bill, sponsored by Sen. Strom Thurmond (R-S.C.), may soon be marked up by the Senate Commerce Committee, and the National Ass’n of Broadcasters has begun an all-out grassroots lobbying effort to convince committee members to oppose the measure.

On the docket since last year, the bill would require ads to be accompanied by a series of rotating health warnings. Broadcasters, who have mounted a large public relations alcohol awareness effort, fear that the law will drive beer and wine ads off the air, resulting in greater financial losses.

Before the committee’s chairman, Senator Ernest Hollings (D-S.C.), gave the nod for markup at Thurmond’s request, NAB had hoped the bill might not be considered. Thurmond’s intent is on the issue because his daughter was killed in an allegedly alcohol-related auto accident.

An NAB spokesperson says no date has been set for a markup session—they usually occur on Tuesdays. “It could be as soon as next week, or it could slip a couple of weeks,” the spokesperson says.

C H R I S T I A N M U S I C

(Continued from page 93)

programming, when you’re talking about the teaching programs and so forth,” he said. “But I don’t think you can serve two masters. You have to figure out who your target audience is and go for them. . . . You have to quit attempting to reach a broad base of listeners, and target a little more fully in a specific direction.”

He agreed with Bowen and Battaglia that repetitive play is important, but estimated that only 10%-20% of stations are practicing what is being preached in that respect. “I do believe it’s a key. It’s what makes radio successful,” he said.

“But I think it hasn’t been done that way because it’s so difficult for stations to figure successful ways of funding. Therefore, they sort of grasp at whatever is there to fund their station and keep themselves solvent. Unfortunately, that’s retarded our growth.”

The facts that many Christian radio stations are non-commercial and that funding in a prime issue are other concerns of those in the Christian Industry, “We must have more commercial stations, and with them,” Bowen said. “As soon as the core stations we have now come up with a format or format that works, there are hundreds of stations out there losing money that will switch over. . . But we’ve got to show them first what works.”

Deborah Evans Price is a Nash- ville-based freelance writer.

On The Road. Members of Material issue give a guided tour of their tour van to Matthew Kugl of Post-Modern Radio Network. Pictured, from left, are Mi’s Mike Zelenka; Kuld; Mi’s Jim Ellison, and Mi’s Ted Anson.

H U N D T D I S T E P S T E R S F E E I S S U E S

FCC Chairman Reed Hundt, appearing before a House Appropriations subcommittee to give his fiscal 1995 budget request, gave lawmakers an accounting similar to the one he had earlier given House members: The commission needs more money, despite current user fees in place.

However, Hundt sidestepped commenting on the controversial suggestion put forward by the administration last month that the entire FCC budget be funded by industries it regulates, including radio and TV.

The administration also last suggested last month that an illegal immigrant felon program be funded by increased user fees, and also floated a proposal for GATT trade talks with FCC spectrum fees.

Those proposals, not yet put forward as bills on Capitol Hill, are opposed by broadcasters and key lawmakers.

 FCC customers currently pay “cost of regulation” fees for specific FCC services, as well as annual user fees enacted last August.

The closest Hundt got to talking about the proposal for funding the FCC entirely from fees was telling the lawmakers that the commission “looks forward to working with the subcommittee as it examines the issue the amendment raises.”

NETWORKS AND SYNDICATION

(Continued from preceding page)

ored Live In Sydney” the week of May 9, prior to the May 17 release of PolyGram Video’s “U2 Zoo TV Live From Sydney.”

CBS News Radio has named reporters to correspondent posts. They are Barry Bagnato, Ed Crane, Donna Hylton, Randy Riddle, Chris Stanley, and Nick Young.

Cadena Radio Centro and HBO En Espanol are joining forces to broadcast World Championship Boxing fights and HBO Sports boxing. The network will be broadcast to CRC’s 61 domestic affiliates.

ABC’s “American Top 40” is now heard in two markets in India: Delhi and Bombay . . . American Freedom DJ’s Inc. and USA Country Network are offering “Brazilian Hour” on Memorial Day weekend and again in mid-August.

Finally, a show for UFO enthusiasts, Denver-based the Paranet UFO Continuum is offering a two-hour Sunday night show of the same name. Michael Corbin, UFO researcher and director of Paranet Information Services, a UFO computer bulletin board service, is the host.

Fremman Cosmetic Corp. is joining forces with WW1 personality Casey Kasem for a summer youth-oriented promotion centered on the “Rock Around The World” sweepstakes. The contest awards a trip for two to anywhere in the world for any concert. Fremman ads tagging “Rock Around The World” will air on WW1 shows . . . “Casey’s Top 40,” “Casey’s Countdown,” and “MTV News” during July. TV spots and in-store displays will also promote the sweepstakes.

The Jesus Film Project, which distributed the motion picture “Jesus,” is launching the “Jesus in the World Report,” a series of radio news briefs for religious broadcasters. Each segment features stories on what “God is doing around the world.” The monthly CD is offered free of charge.

“The Opera Show With Duft Murph” is now a regular feature on the radio stations at the University of Southern California on Friday evenings . . . Public Radio’s “E-Town” celebrated its third anniversary with a show featuring Michael McDonald and Maxine McKee.

The “Brazilian Hour” recently celebrated its 15th anniversary. The show was introduced on KXLU Los Angeles and is now heard on 30 NBR affiliates nationwide. The Ministry of External Relations of Brazil also distributes the show to 50 countries in English, Spanish, and Portuguese.

Bailey Broadcasting director of sales and marketing Greg Johnson exits to form a new company, Hanibal Corp., in Los Angeles.

-15-

97

www.americanradiohistory.com
Traffic Reporter Sues In Nickname Dispute; Infinity Exews To Get Sensitivity Training

Radio

A TRAFFIC REPORTER formerly heard on WCCF, Hartford, Conn., has filed a complaint with the state Commission on Human Rights against the station, morning man Sebastian, and her former employer, Traffic Net, according to The Hartford Courant.

The Connecticut media Daily News claims in her complaint that Sebastian forced her off the air "because she refused to go along with a name change. The story is based on the size of her breasts," the paper reports.

By way of defending the station, a WCCF spokesman told the paper, "it's important to remember it's an entertainment show, and that's why we tweak.

Diana's complaint also claims that Traffic Net "failed to back her up when she tried to get Sebastian to stop," the paper reports. The Connecticut Daily News denied the allegation, but said it is considering filing a defamation suit.

The African-American Business Assn. in Washington, D.C., which had petitioned the FCC last October to halt the $60 million sale of WPFG-AM-FM from Cook Inlet Radio Partners to Infinity Broadcasting because of alleged racial bias on the part of Infinity's syndicated morning man Howard Stern, has withdrawn the petition. Infinity has agreed to invest approximately $2.5 million in programs to train African-Americans in how to plan and produce radio advertising and how to do radio talk shows, according to the Washington Post. Infinity also will make available up to $2 million in discounted air time on the stations over four years so that AABA members who complete the training can advertise on the stations, the paper reports.

Infinity also said it would send top executives, including CEO Mel Karmazin, to a seminar on racial sensitivity.

Elsewhere in Washington, a strike may be on the horizon if negotiations between parent company Evergreen Media and the American Federation of Television and Radio Artists don't get back on track. The Washington Post reports that negotiations between the two sides are "get-their-dicks-together," and that a union strike may be called when the current contract expires Tuesday (10).

The strike would involve on-air personalities, anchors, writers, editors, and programming and production staff members. According to the paper, the two sides, which have been negotiating since May, have hung up on issues of severance, overtime, and differential payments.

In Los Angeles, where Jacor appears to control everything that walks, talks, or broadcasts, city councilman Tom Luken has proposed a resolution that would allow Jacor to "get its scantly clad, sexual restrictions on groups that "attempt to dominate the radio business through threats of strikes or agreements that allow one company to sell advertising time for other radio stations," according to the Cincinnati Post. Jacor is not likely to vote in favor of the resolution, which had been directly referred to in the proposed resolution.

Continuing our stroll through the nation's dailies, the Chicago Sun-Times reports that WGCJ-FM jock Irene Mojica's four-year battle with the station over race and sex discrimination claims ended last week when the U.S. Supreme Court refused to consider her appeal.

In other news, radio advertising revenue increased 13% over the quarter of 1987, according to the American Radio Broadcasters Association. No replacement has been named.

WBUF Buffalo, N.Y., moves from soft rock to mainstream AC with a new tag, B60. A short stint as a modern rocker, WZIK Dayton, Ohio, flips to oldies.

WHL (formerly WTAK-AM) BIRMINGHAM, Ala., flips from a simulcast of album rock WTMK-FM to urban as "Love 100".

The cable network ABA Media and Production Networks' "Real Country" format of the "Kool Gold" oldies format... Modern rock/album rock combo KFYK and WYAK-FM Monterey, Calif., have gone dark. Expect a return shortly with a new format, possibly Spanish.

WKLH (formerly WTAK-FM) BIRMINGHAM, Ala., at 96.3 with an automated light AC format... WKBG Augusta, Ga., signs on at 107.7. programming country, with ABC syndicated morning man Moby in place. The station is a droopy with Multi Market's WKXR.

KXPK Knoxville, Tenn.-Based Target Radio Network, which has broadcast full-time, satellite-delivered adult alternative format known as "theLYTE." The format blends jazz, new age, acoustic and soft AC music and is available either 24 hours or for select days on a cash or cash/barter basis. Alanuchi.com is the new online presence for programming and operations.

Shadow Broadcast Services and Scientific Motion Television have syndicated the Shadow-Sports Byline Information Network, a six-minute news and sports report now heard at the top of the hour on "Sports Barr's Sports Byline USA" program.

Irving Delaware joins WIMH Muskegon, Mich., as PD/MD/morning man. Former MD Drama D. exits. Former PD Shabba Doo remains for weekends. During previously was doing filling-in at WBEF-AM Chicago.

Top 40 WMTG Oshkosh, Wis., flips to oldies as WBVO. Rich Allen, a former morning man at the station, returns to radio as PD/morning man. Former PD John Austin remains to host middays for now, but is looking for a new opportunity and can be reached at 414-882-8888.

PEOPLE: WBLS GIVES BATTY

Recently hired WBLS New York morning host Michel Wright, former morning co-host at WPGC-FM Detroit and recent manager for WBLS New York, has been replaced by new co-host Batt Johnson. Johnson, most recently was attending American University, is moving from mornings at crosstown WLWT, WPGC-FM OM Jay Stevens is looking for a replacement for Wright and will be named shortly.

Former KMEI San Francisco night jock and remix producer Theo joins KWKX (the Beat! The Los Angeles for afternoon drive shift, last filled by Big John Monds. Greg Beasley (a Captain G) moves from overnights at KKBT to the 1-4 p.m. shift, following the arrival of new overnight jock Jesse Collins from WPGC.

Mark Goodman of early MTV fame is out as morning man at WKQX Chicago. Goodman is replaced by PD Bobby Shafik. News anchor Brian Peck moves to weekends. Replacer is former midday jock Carla Leonardo.

KSOL (Wild 107) San Francisco morning man Mancow Muller will exit this summer for mornings at WBZB Chicago... Former KWWV San Luis Obispo, Calif., morning host Valerie Grant joins KSRS San Francisco (soon to be picking up the KSOL calls) for overnight.

WPLY (Y100) Philadelphia promotions manager TREP/NM for overnights at the APD job at crosstown WIP, according to the Philadelphia Inquirer. Also, market veteran Howard Eskin rejigs WIP as host of the 6-8 p.m. shift, the paper reports. Other shifts have been shortened to make room for Eskin.

KUMJ Dallas promotions assistant Cindy B. cops the station's middays slot, replacing Helen Little, now at WBLS New York... WZHT Salt Lake City night jock Doug Dodds joins KUTQ Salt Lake City as MD, replacing Gary Michaels, who is up to APD.

KXPT Las Vegas late nighter Jim Davis adds MD duties, replacing Todd O'Hara, now at WJTS/TWNY Jackson, Tenn. Midday jock Chris Fox adds promotion director duties... Big Mike Johnson (takes over the night shift at KQXT Austin)... Former WQZ Miami, and is now hosting mornings. Johnson arrives from "96" St. Louis.

Three "Hooters Girls" have replaced Neil Rodgers in middays at WSUN Tampa, Fla. Rodgers' show, samelaide from WQZ Miami, was pulled and replaced by Lynne Austin, Brenda Lee, and Julie Williams, three of the original Hooters Girls, named after the le-
stream market. Di Blassio says his four-minute performance at the convention "changed the game" for him. The artist received a standing ovation from attendees, most of whom were unfamiliar with the international pop reperoires of the Angolan pianist.

To be sure, it might be premature to judge di Blasio's NARM performance as a career-changing event, but it was certainly influential in determining how his album, "El Piano II," would be marketed. Scheduled for release June 14, "El Piano II" will be co-marketed by di Blasio's record label, BMG U.S. Latin, and BMG Distribution, with the basic marketing plan being drawn up by Jesus Lopez, VP Latin, North American, BMG International, and Alba Egan, national marketing manager, BMG U.S. Latin.

Coordinating the Angolo campaign are Rick Belewiss, senior VP, marketing, BMG Distribution; Pete Jones, president, BMG U.S. Latin; Bill Graham, the company's senior director, label liaison; and Wendy Schiefer, BMG's director, mainstream and country marketing. Belewiss says di Blasio's NARM set convinced him and Jones to team up with the Latin market.

"Once di Blasio played NARM, we not only saw the response he got, but we saw the implications of what could cross over to BMG U.S. Latin. We want to partner with you on this thing to cross it over, not just act in a traditional distributor role." Belewiss has sent videos of di Blasio's NARM set to all NARM members, "to communicate that he is going to be the next big instrumental pop music artist."

Di Blasio's NARM performance was arranged by Rigo Aparicio, BMG U.S. Latin's sales and marketing manager, East region, and Lopez, who stressed that di Blasio's live- stage TV shows always convert those who see him into immediate fans.

"Mexico, for example, where he has been seen only on TV programs," Lopez says, "In the last year alone, di Blasio has sold 300,000 copies of his last three albums without any radio airplay. With the new record, we all know now that he has a winner on his hands, and that the American audience is going to love him."

**LIBERACE MEETS BONG**

Both BMG divisions have been holding strategy sessions to discuss the best way of promoting di Blasio, an environmental champion, 40-something performer whose upbeat concert combines the dynamic, crowd-pleasing style of Liberace, a gentle- manly and reminiscent of Victor Borge.

"I've yet to see anyone play like he plays," says Eagan, a proponent of di Blasio's marketing strategy. "I've seen Liberace on stage, and there is really no comparison. A lot of Liberace's skills are the same, but his feel- ings and Raul don't need all of that.

Raglan plans for di Blasio to embark on a vigorous, three-month radio and retail promotional trek that begins in June. To build di Blasio's U.S. presence via morning TV and late-night talk shows, Egan has hired the New York-based public-relations firm Sharon Weiss and Associates.

Coordinating di Blasio's U.S. promotion, July 24 at Atlantic City's Taj Mahal, Egan says all BMG branch marketers in the Angolo region were invited to attend. Di Blasio also is set to appear July 14 at a BMG convention in Seattle and, after completing a West Coast tour in August, is scheduled to play Sept. 11 in Miami. The Miami concerts will be packaged into a TV special, along with a live version of BMG U.S. Latin.


"El Piano II" sports a lushly or- chestrated blend of up-tempo and re- laxed Latin pop and folk songs, complemented by his own ti- tle composition and Louis Armstrong's hit "What A Wonderful World." The album has been lauded for its jazz and blues recordings, complemented by his own ti- tle composition and Louis Armstrong's hit "What A Wonderful World." The album has been lauded for its jazz and blues recordings, complemented by his own ti- tle composition and Louis Armstrong's hit "What A Wonderful World." The album has been lauded for its jazz and blues recordings, complemented by his own ti-
## Hot 100 Airplay
### FOR WEEK ENDING MAY 14, 1994

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<tr>
<th>No.</th>
<th>Title</th>
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</tr>
<tr>
<td>2</td>
<td>Nothing</td>
<td>Madonna (Sony)</td>
</tr>
<tr>
<td>3</td>
<td>Nothing</td>
<td>Madonna (Sony)</td>
</tr>
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<td>Madonna (Sony)</td>
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<td>7</td>
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<td>Madonna (Sony)</td>
</tr>
<tr>
<td>8</td>
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<td>Madonna (Sony)</td>
</tr>
<tr>
<td>9</td>
<td>Nothing</td>
<td>Madonna (Sony)</td>
</tr>
<tr>
<td>10</td>
<td>Nothing</td>
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### Hot 100 Singles Sales
### FOR WEEK ENDING MAY 14, 1994

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<td>Sony</td>
<td>Cassette</td>
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<tr>
<td>2</td>
<td>Nothing</td>
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<td>Sony</td>
<td>Cassette</td>
<td>May 14, 1994</td>
</tr>
<tr>
<td>3</td>
<td>Nothing</td>
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<td>Sony</td>
<td>Cassette</td>
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<tr>
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<td>Sony</td>
<td>Cassette</td>
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<tr>
<td>5</td>
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</tr>
<tr>
<td>6</td>
<td>Nothing</td>
<td>Madonna</td>
<td>Sony</td>
<td>Cassette</td>
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<tr>
<td>7</td>
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<td>Sony</td>
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<td>Sony</td>
<td>Cassette</td>
<td>May 14, 1994</td>
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Recreations are title changes that have appeared on the Hot 100 chart for 20 weeks and have stayed below the top 50.
HEATING UP: “The Sign” by Ace Of Base (Arista) continues its gradual climb in overall points, but holds below No. 5. “Say You” by All-4-One (Bltiz/Atlantic) is far and away the biggest point gainer on the Hot 100, and leaps 18-8. “I Swear” enters the Hot 100 Singles Sales chart at No. 18 and climbs 12-6 on the Hot 100 Airplay chart. It almost cracks the Top 20 but is kept out by KSL (Wild 107) San Francisco, WZPL Indianapolis, and KLUC Las Vegas. The second-biggest point gainer is “I’ll Remember” by Madonna (Maverick/Sire/ Warner Bros.), which is a strong contender for No. 1 if its point gains continue at this pace. It passes “Return To Innocence” by Enigma (Vir- gin), which gains points but slips 4-5. “I’ll Remember” is No. 1 at KIIS Los Angeles, WLUM (Hot 102) Milwaukee, and WKSU Buffalo, N.Y.

BIG JUMP: The third-biggest point gainer is “If You Go” by Jon Se- cada (GBR/ERG), which wins the Greatest Gainer/Airplay and vaults 54-29. It moves 20-7 on the Airplay chart. “If You Go” is receiving air- time at top 40/mainstream, rhythm-crossover, and adult stations on the monitored panel. It ranks No. 4 at KTFM (Hot 103) San Antonio, No. 5 at KQ(ii) Turin, Ariz., and No. 3 WVTZ Dayton, Ohio. The fourth-big- gest point gainer, rising due mostly to sales, is “Regulate” by Warren G. & Nate Dogg (Death Row/Interscope). It jumps 43-17 on the sales chart. “Regulate” is No. 1 in airplay at KPWR (Power 106) Los Angeles, WMLL San Francisco, and No. 3 at WHTY Detroit.

“DON’T TURN AROUND” BY Ace Of Base (Arista), the fifth-biggest point gainer, moves 21 places on the Hot 100, to No. 40. The commercial single just hit stores, so all of its points are from airplay. “Don’t Turn” ranks No. 1 at KDWB Minneapolis, No. 3 at KRBK Houston, and No. 5 at KISS (Kiss 107.3) Kansas City, Mo. “Back & Forth” by Aaliyah (Columbia) is the sixth-biggest point gainer and wins the Great- est Gainer/Sales at No. 21. It won the airplay award last week. “Back” ranks No. 6 in airplay at WIOQ (Q102) Philadelphia, WPGC Washington, D.C., and WJMI Greenboro, N.C.

QUICK CUTS: Two additional titles gain points but are pushed back on the chart: “Get Me High” by Heavy D & The Boyz (Uptown/MCA) slips 22-23, and “I’ve Been Thinking About You” by Jocelyn Enriquez (Classified) drops 89-83. “Found Out About You” by the Gin Blossoms (A&M) earns a bullet at No. 22 on the airplay chart and jumps 43-9 overall, due to continued strong airplay at numerous outlets. It’s No. 1 at WEDJ (The Edge) Charlotte, N.C., No. 2 at KJY0 Oklahoma City, and No. 4 at WBZB (B94) Pittsburgh. Several readers have asked recently about the recent rule for titles on the chart that never appear on the Hot 100 because commercial singles are not made available. The same rule applies: A title becomes a recurrent when it has been on the chart more than 30 weeks. “I’ll Remember” by Madonna is 37 in its 26th week on the airplay chart, and when it falls below No. 50 it will be removed. It’s No. 1 at WPLY (Y100) Philadelphia, No. 3 at KUBE Seattle, and No. 5 at WHTZ (Z100) New York.

WHITÉ’S RADIO WİMES COME TRUE (Continued from page 101)

She credits the lasting impression of those early gigs, and the fact that her parents were both teachers, as the source of her inspiration and de- termination to keep plugging away at the music business. At the University of Miami in 1988, the singer moved to Nashville, where she im- mediately appeared on TNN’s “You Can Be A Star” and walked away a winner. Among her prizes was a chance to record a single for Capitol Records. Understandably, promoting the young contest winner’s debut sin- gle was not a top priority for the la- bel, but that didn’t last long at all when recording in hand, she hit the road on a one-woman promotional tour of Florida.

“It was just me and my car,” she laughs. “That tour was my first ex- posure to how hits are made and how program directors decide what gets played on the radio.”

Following that tour, White returned to Nashville, studied acting part time, and signed a songwriting deal with Ronnie Milsap’s publishing company. She scored a few cuts over the next three years, including one with Tammy Wynette. In 1991, she went on the road as a backup singer for Rodney Crowell, who allowed White a solo spot during his show. Out of that spotlight, White was signed by RCA in December 1991, and by the fall was brought in to provide “Lead Me Not.” To further set the stage for “Wishes,” White performed on the Acade- my of Country Music Awards tele- cast May 3, where she was a nominee for best new female vocalist. As she prepared to hit the road behind her sophomore release, White views her debut record’s limited suc- cess as an education and maintains an upbeat attitude about the music business. “I don’t think of it as the rules of country music,” she says. “It’s just the rules of marketing any product. Something has to be identifiable and labeled for the mass market. I want to sell a whole slate of songs to try to introduce myself to people. Once I’ve developed an au- dience, I fully intend to take them on a journey with me, and not just give them the same song over and over.”

PETER CRONIN

BUBBLING UNDER...

1. DODGE & FRESH (SEX STREET) (PROMO LABEL)
2. BACK IN THE DAY (JAM/EPR)
3. JAM (EPR)
4. WHAT’S UP (BETWEEN THE LINES)
5. SELLING THE DRAMA (FIREHOUSE/CHICAGO)
6. I’M GONNA BE A STAR (LACE)
7. BELIEVE (SAPPHIRE ELECTRONICS)
8. YOU DON’T WANNA MISS THIS (A&M)
9. DIVINE HAMMER (EMERSON, LAWDEN & MAC)
10. WHY HAVE I HEARD FROM YOU (YMCA)
11. DO IT (SPICE GIRLS)
12. THE WOMAN IN ME (CENTURY 21)
13. ROCKS (FLASCHE/SCHWARTZ & WYBORT)
14. 9 TO 5 (TOMMY BENJAMIN)
15. LADIES OF THE NIGHT (ถูกต้อง(743,661),(786,674))
16. I’M GONNA BE A STAR (LACE)
17. ROYAL (EPR)
18. ROYAL (EMERSON, LAWDEN & MAC)
19. YOU DON’T WANNA MISS THIS (A&M)
20. DIVINE HAMMER (EMERSON, LAWDEN & MAC)
21. YOU DON’T WANNA MISS THIS (A&M)
22. I’M GONNA BE A STAR (LACE)
23. BELIEVE (SAPPHIRE ELECTRONICS)
24. YOU DON’T WANNA MISS THIS (A&M)
25. I’M GONNA BE A STAR (LACE)

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

FOR THE RECORD

A story in the May 7 issue on the recent release of the CCM/Bel- win music print firm to Warner Bros. Publications stated that the company was being sold to the Music Sales Corp. in the U.S. about $5 million. The company reports that sales for the year ending June 30 will be close to $12 million. This figure would place Mu- sic Sales Corp. on a par with Warner Bros. Publications in the No. 3 spot among pop music print firms in the U.S.
<table>
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<tr>
<th>#</th>
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<td>93</td>
<td>NEW</td>
<td>TIM McGRAW</td>
<td>WHAT I WILL DO</td>
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<td>94</td>
<td>NEW</td>
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<td>BLOWN AWAY</td>
<td>33</td>
<td></td>
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<td>50</td>
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</tr>
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<td>97</td>
<td>NEW</td>
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<td>DOWN THE SPINAL</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>98</td>
<td>NEW</td>
<td>THE CRANBERRIES</td>
<td>EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?</td>
<td>18</td>
<td></td>
<td></td>
</tr>
<tr>
<td>99</td>
<td>NEW</td>
<td>GRAND MARSHAL</td>
<td>SOFT</td>
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<td></td>
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<td></td>
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<td>NEW</td>
<td>JOHN BERRY</td>
<td>COMING HOME</td>
<td>102</td>
<td></td>
<td></td>
</tr>
<tr>
<td>103</td>
<td>NEW</td>
<td>NEAL MCCOY</td>
<td>NO DUNCE ABOUT IT</td>
<td>84</td>
<td></td>
<td></td>
</tr>
<tr>
<td>104</td>
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<td>10</td>
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<td></td>
</tr>
<tr>
<td>105</td>
<td>NEW</td>
<td>SHERYL CROW</td>
<td>TUESDAY NIGHT MUSIC CLUB</td>
<td>94</td>
<td></td>
<td></td>
</tr>
<tr>
<td>106</td>
<td>NEW</td>
<td>SHYHEIM</td>
<td>AKI THE KID CHILD</td>
<td>52</td>
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<td></td>
</tr>
<tr>
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<td>RAGE AGAINST THE MACHINE</td>
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<td>ANGELA WINSHE</td>
<td>ANGELA WINSHE</td>
<td>96</td>
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<tr>
<td>109</td>
<td>NEW</td>
<td>SOUNDS OF BLACKNESS</td>
<td>AFRICA TO AMERICA: THE JOURNEY OF THE DRUM</td>
<td>109</td>
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</tbody>
</table>

*Albums with the greatest sales gain this week. *Recording Industry Assoc. of America (RIAA) certification for shipment of 500,000 albums (250,000 for EPs). *RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplication factor indicated by a numeral following the symbol. *Adams indicates LP is available. Most flat dates, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are quoted from wholesale prices. Greatest Gainer shows chart's highest mileage increase. *Percentiles indicate highest percentage growth. Heatseeker Impact shows artists removed from Heatseeker this week. *Indicates title sold or paid for Heatseeker Use. *1994, Bowles/3P Communications, and SoundScan, Inc.
FOR THE PASSION OF A SINNER, AND THE PATIENCE OF A SAINT.

Capturing a musician's artistry requires an extraordinary talent. The 3M Visionary Award honors those recording engineers and producers who use 3M audio mastering tape to reach the top of the Billboard charts. Kudos for going through heaven and hell in pursuit of the perfect sound. From the people who won't be satisfied until you are.
### Billboard 200 Chart for May 14, 1994

<table>
<thead>
<tr>
<th>#</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>WEEKS ON CHART</th>
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<tr>
<td>1</td>
<td>Yanni</td>
<td>Private Music 82 [10.98 (11.98)]</td>
<td>41</td>
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<tr>
<td>2</td>
<td>Alice in Chains</td>
<td>Columbia 324 [10.98 (11.98)]</td>
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<td>3</td>
<td>D.O.A.</td>
<td>The Great Race 5 (9.98)</td>
<td>22</td>
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<td>4</td>
<td>Faith Evans</td>
<td>Prayin' 10 (10.98)</td>
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<td>5</td>
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<td>7</td>
<td>Pink Floyd</td>
<td>In the Flesh 10 (10.98)</td>
<td>24</td>
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<td>8</td>
<td>Queen</td>
<td>The Best of Queen 10 (10.98)</td>
<td>24</td>
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<tr>
<td>9</td>
<td>Aretha Franklin</td>
<td>My Girl 10 (10.98)</td>
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<td>10</td>
<td>The Beach Boys</td>
<td>The Beach Boys Live 50 [10.98]</td>
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<td>The Who</td>
<td>Who's Next 100 (10.98)</td>
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<td>The Eagles</td>
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### Top Albums of the Week

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free, 7-track acoustic CD titled "Raw," which demonstrates the Catholic influences of the singer, who was born in North London to a Liberi- 
an mother and a Dutch father. The songs covered on the bonus disc range from Van Morrison's "Warm Love," to "Family Affair" to Bob Marley's "Waiting In vain." Flaque adds fur- 
ther ingredients to the melting pot as she describes herself as a music-loving teenager, the first singles purchased were "Vincent" by Don McLean and "Summer Breeze" by the Isley Brothers. "I really like folksy music; I get off on that," says Flaque. "But I also get off on n Sony's own John Com- 
MOTHER, POLYDORE HAVE VISION OF CROSSOVER FOR FLAGGE 
(Continued from page 10)

bell secured her a deal with Mother Records in March 1989, just before the U.S.-owned label was relaunched as a joint venture with Poly- 
minated. Oberman says the deal to 
MCA INKS 

es in particular: special products, 
audiocassette as "a musical family." The first son, chicken 1, is a good student of poli- 
On hearing Flaque's demo, Camp- 

SMITH, YARBROUGH TAKE NEW TITLES AT SONY DISTRIBUTION 
(Continued from page 8)

wants his children to be "part of a big deal." Smith says, "We're trying to 

ears in particular: special products, 

SMITH, YARBROUGH TAKE NEW TITLES AT SONY DISTRIBUTION 
(Continued from page 8)

MCA INKS PRODUCTION DEAL WITH FORT APACHE 
(Continued from page 10)

music." Oberman says the deal is "a great fit" with MCA's current roster, which has been slimmed down to approximately 20 acts. "We have a relatively small rock roster, so they won't be constantly bumping heads with a lot of other acts," Oberman adds. "But they actually allow them to continue doing what they do very well," he says. 

as part of the deal, MCA gave Fort Apache its pick of equipment worth a considerable amount of new equip- 

So what's the idea behind the label? 

The release likely will feature both the MCA and Fort Apache 

the trademark office. Also possible is a promotional 

Smith says the Fort Apache 

"I don't think she'll be the kind of 

Oberman says the deal will allow 

"We have spent a lot of time 

on this deal and we've devoted a lot of 

clause to secure a publishing 

Music. "Oberman says the deal to 

 Wan, "Another Time, Another Place," and 

The contract is "a really good deal for the 

company, and they don't have much of a roster that is competitive 

Reach For The STARS! Moving? Relocating? 
ARE YOU INTERESTED IN RESIDENTIAL, COMMERCIAL, OR INDUSTRIAL PROPERTIES IN THE TRIPOLI AREA? 
RESIDENTIAL, COMMERCIAL, OR INDUSTRIAL REAL ESTATE TO THE STARS CLASSIFIED SECTION EVERY WEDNESDAY.
TRASH' OVERFLOWS IN FRENCH MUSIC SCENE

(Continued from page 1)

Burnings Heads, Cut The Naval String, Mushi, and Drive Blind. In more than a few cases, the French bands are still in their infancy; they are either unsigned or have just recorded first EPs or albums. Some industry veterans are questioning whether this new wave of French talent will be commercially viable in the long run.

Already, the French rock quartet Noir Désir, with a rambling, violent rock style, has built a reputation in its home country. Although they recently announced the release of their new album, no one, "Tostaky," has given platinum, selling 300,000 units.

One of the first acts to demonstrate the potential of the Paris Musique, an independent retailer in Brittany, sells much of the band's EPs. A year after releasing her debut album, Rennes, "It has been a regular seller, and it created a great buzz before the release of the album," he says. "What is important with this new generation of bands is their live stage appearances."

Lemée says he sold 100 copies of the eponymous album by No One Is Innocent in one week. "For a group like this one, not well known, that's a great achievement and very good for the future. No One Is Innocent really represents the banner of a new generation of bands who aren't afraid to write noise. And we feel that buyers, mainly students, are ready for that rough music."

The main-label signing of No One Is Innocent is the result of four to five years of work and experience in the music industry. "We know where we're going, and I think the Island staff has understood our way of working," he says. "Characteristically, we've learned the art of a well-timed label. The manager's director, Pascal Nègre, once joked that we were terrorists when it came down to business." Bruno Ponge, manager of Lofofora, expects to follow the same path with the Paris-based band. Lofofora has independently produced a 3-track EP, distributed by MSI, with an initial shipment of 2,500 units. The band opened Iggy Pop's seven-date tour in France, but has not yet signed a major record deal.

"The Iggy Pop tour was an excellent experience for the band," says Ponge. "We learn a lot, we listen a lot, we go at our own rhythm. We are not in a hurry. The next step will be the making of an album before the end of the year for a 1996 release. If we have a record deal, it will be according to our conditions—that's what we've learned from No One Is Innocent."

SEEKING THEIR OWN STYLE

But Lofofora—one of the rare bands that sings completely in French—and No One Is Innocent are not alone. Kozierak says many of the emerging French rock bands have a lot of interest in incorporating themselves to their Anglo-American counterparts. They are seeking their own style and stance.

However, some observers express doubts about the French market's capacity to absorb these groups. Bordier says that there is no alternative circuit, with independent distribution, some of these bands can achieve a sales level of 5,000-10,000 units. But he believes not more than 2 or 3 bands will achieve significant success.

Some fear that major labels will want to sign their own versions of No One Is Innocent, which is what happened with a couple of years ago, creating a glut in the marketplace.

Others point out the difficulties in nurturing a healthy rock scene in France. Luc Natali, manager for indie rock label Bouchére, whose roster boasts hardcore band Hoax and abrasive combo 10 Petits Indiens, frontal of a female singer, has a skeptical view of the market. 10 Petits Indiens' most recent album sold more than 8,000 units, but he says that figure is far below the band's potential.

"Media, especially radio, have become a wall we bang on," says Natali. "We can't even rely any longer on the support of specialized press. Retail is shrinking. We mostly deal with 10 independent retailers, the 40 FNAC stores, sometimes the Nuget's and Madison chains, and that's it, for the whole territory."

Bordier says that those bands, with independent distribution, some of these bands can achieve a sales level of 5,000-10,000 units. But he believes that many of these musical trends, "many will try, few will be chosen."

\[\text{\textbf{ANGEL BEARS BAD TIDINGS FOR DELOS, RCA 'CHANT' ALBUMS}}\]

\textbf{(Continued from page 8)}

\textbf{\textit{ANGEL BEARS BAD TIDINGS FOR DELOS, RCA 'CHANT' ALBUMS}}

\textbf{(Continued from page 8)}

\textit{Angel's 'Chant' CD cover, left, as it compares with the original Delos "Beyond Chant" cover, center, and the new Delos cover, right. Delos changed the typeface for the new cover. Also, the blood background of the original Delos cover—similar to the background on the Angel release—is described by the label as "coral blush dawn" on the new cover.}\n
\textit{The Delos album was recorded in New York last March by New York-based Dennis Keene and the Voices of Ascension. It is the label's first release in Dolby Surround.}\n
\textit{Haygood terms the cover changes "courteous and accommodating," so that Angel and Delos are both happy or at least not unhappily, that we are cutting into their sales. They used to be our neighbors in Hollywood, and we recorded in their studio. We didn't push it when they used the same ad line from our [5-year-old] "Great American Composers" series [a few years ago].}\n
\textit{Haygood says the company had already ready placed ads for the release in several monthly publications. Where possible, changes in visual representation of the album cover were made. Says Haygood, "Right now we are enlarging on some nice advance orders."}\n
\textit{\textbf{JOHN BERRY FINALLY BREAKS THROUGH}}

\textbf{(Continued from page 10)}

\textit{smooth R&B sounds of bands like the Chi-Lites and the Stylistics, and those influences come through in Berry's blue-eyed soulful approach to a country song.}\n
\textit{"He's got such a high emotional level, and he just nails that song," says Brad Hawkins, PD at KASE Austin, Texas. "Country has been largely medium and uptempo for a while, and it think people may be ready to go back to that kind of soulful, emotional song."}\n
\textit{Berry's intense live performances have been another factor in his recent surge. Opening for Reba McEntire, Tanya Tucker, and Aaron Tippin during the past several months, Berry has been receiving standing ovations for "Your Love Amazes Me," and his performance of the song at the Country Radio Seminar's New Faces Show, held in Nashville in March, was a major factor in the song's success at radio. The single is bulletted at No. 5 on Billboard's Hot Country Singles & Tracks chart.}\n
\textit{"All the artists were great on that show, but Berry hooked the heck out of 'Your Love Amazes Me,'" says Gary Moss, PD at KWNV Las Vegas, who attended the seminar. "He was fabulous, and it was certainly one of the best performances of the entire event."}\n
\textit{Berry is recovering in an Atlanta hospital and is raring to go. Happily, the prognosis for his health, and his career, looks good.}\n
\textit{"I spent all day with him the other day," says manager Corkey. "When he got out of his tests, he was ready to sit down and put things in place so he'll be ready to go when he walks out of the hospital."}
ACM AWARDS SPOTLIGHTS BROOKS, MONTGOMERY, JACKSON
(Continued from page 12)

continue, as the artist was scheduled to appear on network TV May 6 in the NBC special "This Is Garth Brooks Too!"

Atlantic Group chairman/CEO Doug Morris was optimistic about his label’s prospects following Montgomery’s victory as top new male vocalist of the year. Montgomery also received the song of the year award for "I Love the Way You Love Me.

"We’re going to sell some more records now," Morris said during the label’s post-show party.

Montgomery’s platinum-certified "Kickin’ It Up," which reached No. 1 on the Billboard Top Country Albums chart at No. 16 on the Billboard Hot Country Albums chart, has sold certified gold. The album has sold more than 500,000 copies since its release in February 1994.

Arthur’s Jackson walked away with the single of the year award for his No. 1 track "Chattahoochee," and album of the year for "A Lot About Livin’ (And A Little ‘Bout Love)," which is No. 84 in its 82nd week on the Billboard 200 chart. It was released in May 1992.

The award was the first honor Pope has received from the academy.

Randy Travis and Billy Dean present the ACM’s first Career Achievement award to BNA’s John Anderson, with the ACM Career Achievement award.

COUNTRY BRAWL: This is a battle of country explosion on this week’s chart, and it’s a prelude to what should be an even bigger blast next week. The catalyst this week is a strong release schedule. There are five new titles on Top Country Albums, a higher number than that chart usually sees, and each of those albums shows up on The Billboard 200: Reba McEntire at No. 5, Pam Tillis, No. 6; Randy Travis, No. 7; Linda Davis, No. 12; and Clay Cook, No. 42. Clive Christian, whose first Billboard-country single, "Just Between You and Me," dates back to 1966, received the ACM’s Pioneer Award in March. This week, the group released its debut album, "Our Story," which is No. 8 in its 82nd week on the Top Country Albums chart.

Aalen’s, a well-known, first Billboard Chart single, "Just Between You and Me," has sold more than 500,000 copies since its release in February 1994.

The award was the first honor Pope has received from the academy.

Randy Travis and Billy Dean present the ACM’s first Career Achievement award to BNA’s John Anderson, with the ACM Career Achievement award.

Label management kept the presentation a secret from Anderson, who reportedly was reluctant to accept the ceremony. "I’ve got a lump in my throat," he said upon accepting the surprise honor.

In another emotional high moment, Naomi Judd accepted the top female vocalist award for her daughter Ashley by the Asgard, bedridden with a back injury.

"The real-life adventures of the Judds are stranger than anything you can think of," said the elder Judd, who has retired from performing due to the impact of a chronic illness.

"But this is proof there is a God."

Other winners included Faith Hill, new female vocalist, Little Texas, top vocal group, the Gibsons, Randy & Lisa Marie, top new group or duo; and Vince Gill, top male vocalist.

The ACM awards clocked in at about three hours with an entertainment-packed program featuring performances by Clint Black, Mary-Chapin Carpenter, Brooks & Dunn, Randy Travis, Reba McEntire, Trisha Yearwood, Tracy Lawrence, Pam Tillis, Doug Stone, and Sawyer Brown, as well as hosts Reba McEntire and John Anderson. Gill performed a musical tribute to the late Conway Twitty.

Winners in the instrumentalist categories, announced prior to the telecast, included Glen Worf, bass, Eddie Bayers, drums, Mark O’Connor, fiddle, Brett Mason, guitar, Matt Rollings, keyboards, Terry McMillan, pedal steel, and John Dovier, man, steel guitar.

As with the previous awards, the Judds were also honored with a special award from Billboard magazine, but the specifics were left to the discretion of the Judds.

CMT Sets U.K. Concert Fest

NASHVILLE—CMT Europe, in cooperation with the Asgard Agency in London, has launched CMT Europe Summer Fest, a series of country music concerts at venues throughout the U.K.

The May 7-July 23 event will be promoted on the CMT Europe network, and CMT Europe Summer Fest signs and banners will be displayed for the event.

Many of the acts involved are relatively unknown outside the U.S., but the network believes that exposure to their music videos will help build audiences for the acts.

Here are the acts, venues, and dates involved:

Jimmy Dale Gilmore at the Isle of Wight Festival (May 21 and 22), The Cactus Brothers, the Mean Fiddler, London (May 21)

Emmylou Harris & The Nash Rambler, the Hammersmith Apollo, London (May 23); Royal Concert Hall, Glasgow (May 30); and the Apollo, Manchester (May 31)

Kieran Kane and Kevin Welch, the Borderline, London (June 7)

Dwight Yoakam, Hammer Smith Apollo, London (July 11); Apollo, Manchester (July 13); and the Universal Concert Hall, Glasgow (July 14)

The Rockingbirds, the Garage, London (June 18)

Monty Warden, the Mean Fiddler, London (July 15)

EDWARD MORRIS

**WEBA'S DISCOVERY STANDS ALONE**

Holzman Reinvigorates Historic Label

by DEBORAH RUSSELL

LOS ANGELES—Discovery Records, founded in 1948 by producer Albert Marx, is now being distributed by WEA. The label had previously been distributed through Elektra Records, part of the Geffen Group, and Atlantic.

Discovery is wholly owned by the Warner Music Group and is helmed by Elektra Records co-founder Vic Holzman. The label’s core roster includes the complete recordings of the Munsiefert imprint, as well as works by Dizzy Gillespie, Sarah Vaughan, and Duke Ellington.

Since taking over as label chairman in 1991, Holzman has expanded the Discovery roster to include contemporary jazz, rock, pop, and folk artists. Recent signings include David Gates, formerly of Bread; Sara Hickman and her offshoot group, Domenic Science Club; and Perla Batalia.

"Holzman’s" taste and the range of his roster (product阵容 is a lot of music) are "the key to the label’s success," says Dave Mount, president/CEO of WEA Corp. "We’re really excited about this move."

Discovery added to an area that we’re trying to develop here, and we’re glad to have them.

Discovery has been distributed by the Phonocord, Mins-based Paul Stuart Distributing and the Minneapolis-based REP Co. When WEA acquired Phonocord, says Holzman, the label’s woes were noted.

"We couldn’t get better distribution independent than Paul Stuart and REP provided," says Holzman. "But we were given an uncommon opportunity by WEA, and we decided to take it.

The change in distribution should not affect the label’s artistic identity in a dramatic way, Holzman notes.

"Our job is not get more like other [WEBA labels], but to remain a steady, unique, company," he says.

Businesswise, the transition should be smooth as well, he notes. Personnel will remain intact, and the number of releases will remain at about 10 new titles and eight catalog reissues per year, he says. WEA will handle the retail distribution.

Discovery’s team will handle the promotion, marketing, and alternative distribution for its titles.

Forumbo is a subsidiary of WEA, which holds the "Necessary Angels," "Mose Allison’s Lessons In Living," and Lee Ritenour’s "The Captain’s Journey," all of which hit the street June 21. Ballata’s self-titled debut for the label is expected Aug. 2.

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BILBOARD MAY 14, 1994

109
R. Kelly Grinds Out An R&B Chart Record

RECORDS ARE MADE TO BE broken, and that’s exactly what R. Kelly does this week as “Bump N' Grind” remains No. 1 on the Hot R&B Singles chart for the 12th week in a row. There have been only three other singles that enjoyed No. 1 for 12 weeks, and the longest was Chuck Berry’s “Roll Over Beethoven,” which topped the charts for 13 weeks in 1956.

Before the Hot R&B Singles chart was born, there were a number of different weekly R&B charts, including Best Sellers in Stores, Most Played by Jockes, and Most Played in Juke Boxes. But there was a special mix. “Bump N’ Grind” is the longest-running R&B No. 1 since “Searchin’” by the Coasters dominated the Best Sellers chart for 13 weeks in 1957.

Kelly’s follow-up single, “Your Body’s Callin’,” is the Hot Shot debut on both the Hot R&B Singles and Hot 100. The R&B chart adds, “Your Body’s Callin’” at No. 9, the second-highest debut in the history of the chart (“That’s The Way Love Goes” by Janet Jackson entered at No. 8 back in 1988). And there’s more: “Back & Forth,” the single Kelly wrote and produced for Aaliyah, moves up to No. 3 on the R&B chart. Don’t be surprised if “Back & Forth” is the single that finally tops the “Bump N’ Grind” chart, extending Kelly’s lock on the No. 1 position as a writer and producer.

I WANT A NEW HIT: Huey’s back, and the Hot 100 has him. Making a debut on Elektra Records after a long stint with Chrysalis and a short one with EMI, Huey Lewis & The News enters at No. 80 with “She’s Some Kind Of Wonderful.” It’s the fourth time around for this song, but Huey already has the second-most-successful version. The biggest was by Grand Funk, hitting No. 3 in 1975.

VETERANS’ By debuting at No. 128 on The Billboard 200 with his self-titled debut on American, Johnny Cash extends his chart span to 35 years and five months. And by debuting on the Hot 100 at No. 88 with “I’ll Remember,” “Aretha Franklin extends her chart span to 33 years. "Back & Forth" peaks at No. 14, "Tell Me" by The Whispers enters at No. 20, "Rain" reaches No. 14, "I'll Remember" is the 21st top five single of Madonna’s chart career, and her first since "Rain" hit No. 1 in 1992. At one point, Madonna had 16 consecutive top five singles, from "Like A Virgin" in 1984 to "Crazy For You" in 1993. "I’ll Remember" could hit No. 1, but if it doesn’t, "James" by The Four Tops and "Manhunt" by N.Y.C., points out that it will be the fifth consecutive Madonna single not to reach the top. Until now, her longest string of non-No.1 singles is four.

WHITNEY NOW HAS THE WORLD: The World Music Awards turned into the Whitney Houston show. May 4 in Monte Carlo, as the singer triumphed in five categories, including that of top-selling artist worldwide for 1993. Whitney and her mom, Cissy, were present at the event, as were such other winners as (formerly) Prince, Kenny G, Ray Charles, Ace Of Base, and Placido Domingo.

LIVE EXITING RENTRACK’S PPT: Rentrak’s pay-per-transaction system will be missing one supplier of prerecorded cassettes come October 1. Live Home Video is pulling its titles at the expiration of the current contract. Senior marketing VP Jeff Fink says Live wants to limit distribution of rental releases to wholesalers, who have long complained about sales lost to stores in the PPT network. Those outlet license tapes instead of buying them outright.
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& THE NEWS

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"Madam, you are the preposterously modest High Priestess of bad-assed rock’n’roll, and we humbly salute you."

Yes, that’s an actual quote.

It’s from a feature story on Chrissie Hynde and the new Pretenders album Last of the Independents in England’s highly-respected Q magazine.

Now as you know, we’re not exactly impartial. We’re paid to like these records we release. And we do. But this one is true love. And fortunately, for the doubters out there, we have independent confirmation.

Back to Q magazine:

"Chrissie Hynde has made her best album since Pretenders II and put together the second best line-up of her band ever. The album is called Last of the Independents and is, at last, a heavy-weight rock record after a couple of pretty fluffy ones. It rocks. It swings. It threatens."

So what more do you need to hear? Perhaps this record that we’re all so excited about? Once again, Warner Bros. is ready to put our music where our mouth is. Or something like that. Send us a fax (818/846-8474) or give our friendly phone machine a call (800/455-2302), and we’ll send a copy of this most wonderful album straight to your door.

And as for the “preposterous” modesty referred to in our headline, how’s this: when asked if she had anything good to say about her voice, Chrissie said...

"Well, I’m not working in a shoe store because of it."

And after attending a band rehearsal, Q offered up:

"Everything in Adam Seymour’s fingers, Andy Holson’s dizzying bass runs, forged drummer Martin Chambers’ hugging physiognomy, and Chrissie’s jittery-legged stance at the mike states categorically that the Pretenders are a rock’n’roll band once more."

Pretenders Last Of The Independents 42 45572 • Produced by Ian Stanley • Management: Gailforce Management • © 1984 Sire Records Company