WOMAD Back For 2nd U.S. Tour
Western, World Music Acts Team Again
BY PAUL SEXTON
LONDON—Peter Gabriel, Arrested Development, and Midnight Oil are among the Western stars joining a roster of world music luminaries in July on the U.S. leg of the 1994 World Of Music And Dance festival. The North American WOMAD tour is set to run July 8-20 and capitalize on the success of last September's U.S. debut of the multicultural music, arts, and technology fest, which originated in the U.K. in 1982. Although the full West Coast itinerary is still subject to confirmation, the eight-date tour is slated to open in Los Angeles July 8 and include stops in San Francisco, Atlanta, Columbus, Ohio, Washington, D.C., New York City, Saratoga Springs, N.Y., and Boston. West Coast dates will star Arrested Development, Midnight Oil, Gipsy Kings, Manu Diubango, and Yousou N'Dour, with Queen Latifah added for one date. The East Coast bill features Gabriel, Arrested Development, Midnight Oil, The Levellers, Live, and South African Lucky Dube. All shows include Ghana's Mustapha Tettey Addy and the Royal Obunu Drummers, Turkmenistan's Oozing, and a joint venture of world music luminaries.

Slow Build Pays Off For SBK's Kadison
BY CARRIE BORZILLO
LOS ANGELES—Since its release a year ago, Joshua Kadison's SBK/EMI Records Group debut, "Painted Desert Serenade," has gained Slow Build Pays Off For SBK's Kadison.

Canadian Inuit Singer Susan Aglukark's "Arctic Rose" PAGE 44

Green Jelly's Land Of Ooz: Zoo Act Opens Vid Facility
BY DEBORAH RUSSELL
LOS ANGELES—Green Jelly is oozing into the production business. The Zoo Entertainment rock act, known for its elaborate costumes, interactive stage shows, and outrageous videos, has opened the doors to its own Hollywood-based production house, Ooz Jelly. The company is a joint venture between Zoo president Tyrone Maglia and Green Jelly leader Bill Mainspeaker. Zoo Entertainment invested about $1 million to equip the state-of-the-art, digital audio/video production and postproduction facility, which opened its doors May 9. "This is part of my original concept for Zoo," says Maglia, "which was to have a synergy of companies that would feed off each other and utilize one another's creative abilities." The Ooz Jelly site, housed in a studio once owned by Frank Zappa, comprises an office building and an estimated about $1 million to equip the state-of-the-art, digital audio/video production and postproduction facility, which opened its doors May 9. "This is part of my original concept for Zoo," says Maglia, "which was to have a synergy of companies that would feed off each other and utilize one another's creative abilities." The Ooz Jelly site, housed in a studio once owned by Frank Zappa, comprises an office building and (Continued on page 73)

Al Bell Turns Bellmark Into A 'Beautiful Experience'
BY J.R. REYNOLDS
LOS ANGELES—With the single "The Most Beautiful Girl In The World" sitting pretty near the top of several Billboard charts, recording industry veteran Al Bell's dream of creating an enduring business entity appears to be coming true—much as it did when he piloted Stax Records to success some 20 years ago. "The Most Beautiful Girl," the current single by the artist formerly known as Prince, landed on Bellmark after the artist arranged with Warner Bros. to take a project outside of the WEA system. After surveying the indie landscape, Levi Seacer, president of the artist's recently formed NPG label, decided Al Bell was the man for the job. The decision proved fruitful. Bellmark's promotion, marketing, and distribution efforts have taken "The Most Beautiful Girl," which was released Feb. 14, beyond (Continued on page 74)

Jorge Ben Jor, WEA Turn Efforts To U.S.
BY JOHN LANNERT
MIAMI—With his showcase Tuesday night (17) at Billboard's fifth annual International Latin Music Conference here, Brazil's renowned singer-songwriter Jorge Ben Jor hopes to have his initial step toward penetrating the U.S., a market he covets but has been unable to crack. "I want to have a career in the United States, but it is difficult," admits Ben Jor, whose latest album, "Jorge Ben Jor 23," is scheduled to ship June 7 on Tropical Storm Rec (Continued on page 75)
the live side of the story

Phil Collins

NORTH AMERICAN TOUR

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

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Both Sides featuring the new singles
“We Wait And We Wonder” and “Can’t Turn Back The Years”

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Dates and cities subject to change.
A*Vision Agrees To Buy Rival Maier Group
Deal Will Give WEA Lion's Share Of Fitness Market

BY SETH GOLDSTEIN

NEW YORK—Time Warner subsidiary A*Vision Entertainment, which became enmeshed in a lawsuit with The Maier Group last week, said Thursday that it has agreed to buy the Maier Group. The agreement is the best way to outmuscle the competition in the fitness video market.

Its early-May agreement to purchase Maier, announced at the top-selling “Buns Of Steel” series, gives A*Vision more than a 50% share of the exercise tape market, which was estimated by Cambridge Associates Inc. at $280 million in 1995 and $980 million this year. A*Vision could garner fitness revenues of $80 million-$100 million this year, based on Cambridge’s projected wholesale total of $174 million, up from $100 million.

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

Neither A*Vision nor Maier, which got into the once-over from several interest-
ed parties in recent months, will comment on the purchase price. However, trade sources say New York-based A*Vision has agreed to pay at least $40 million, a McKenzie competitor, thought to have sales of $15 million-$20 million. Both parties anticipate a January closing.

The buyout gives A*Vision the right to exploit the “Buns” trademark and could take the company into syndicated television and brand-name accessories such as clothing and workout equipment. Maier had been headed in that direction when it re-edited A*Vision’s trade mark binge (Billboard, April 23) involving re-releases featuring former “Buna” star Tamiki Lee Webb, who had changed labels.

A*Vision’s addition of Web was preceded by an exercise exercise heavyweight Jane Fonda, Kathy Smith, and newcomer Susan Powter. Powter’s second tape, a food-and-fitness program titled “Shopping With Susan Powter,” is slated for release later this year.

At the same time, A*Vision president Stuart Hersh is moving vigorously into children’s entertainment. This spring, he sold PolyGram Video for the rights to Saharan Entertainment’s “Mighty Morphin Power Rangers” TV series. The agreement between A*Vision and Saharan, finalized in early May, also includes the Saharan catalog and “VR Rangers,” premiering in syndication this fall. PolyGram, which retains Saharan “X-Men” movie rights, hit says it has delivered more than 6 million copies of the “Power Ranger” episodes.

Sources indicate that A*Vision is paying a higher advance and will receive a much lower distribution fee than usual to pick up where PolyGram leaves off. “It shows me the A*Vision’s agenda is a war chest,” says an industry executive familiar with children’s product. “But what’s their agenda? With what [A*Vision] is paying, they can’t afford to make a single mistake.”

Similar questions about returns in investment follow the Maier announcement. “How much...of the exercise market?” a video executive asks.

Much depends on the continued success of the original “Buns” series, at $995 suggested list. The first release, “Buns Of Steel,” was a mail-order item until Maier acquired it, developed a retail strategy, etc.

(Continued on page 8)

MULTIMEDIA FACES THE MUSIC

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

PROFIT ISSUES DOMINATE NAD

Attendees at the April 30-May 1 National Assn. of Video Distributors in Carnesville, Calif., focused on issues that affect their own bottom line. That agenda was disturbed only by a dispute over the trade group’s membership rules. Seth Goldstein reports. Page 53

THERE WERE DIFFERENT KINDS OF HOUSEBOATS...

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Eagles May Rise Above Lawsuits

Actions Not Expected To Hamper Album

BY MELINDA NEWMAN

NEW YORK—Despite the number of lawsuits circling the Eagles, attorney Randy Goodman, who has denied the suits, says: “The bottom line here is the number of existing cases that have been resolved in favor of the Eagles. The number of new cases has not significantly increased.”

Paul Cowan, a court reporter who has been following the case for 14 years, says: “The Eagles have always handled themselves well in court, and we feel confident that they will continue to do so.”

The lawsuit was filed in May 1993, and it is expected to be concluded within the next year. The Eagles are currently working on a new album, which is scheduled for release in the fall. The album is expected to be a major success, and it is anticipated that the band will be back on tour by the end of the year.

Gaylord Adds Christian Vid Channel

Z Music To Stable

NASHVILLE—Gaylord Entertainment has added a fourth cable network to its holdings, the network is the first of its kind to be launched by a major record company. The network, called Z Music, will feature music videos from the company’s catalog of more than 1,000 songs.

The network will be available to cable operators nationwide, and it is expected to reach over 90 million homes within the first year of its launch. The network is scheduled to begin airing in the fall.

Gaylord’s other networks include Channel Z, which is dedicated to country music, and Channel Z Music, which is focused on hits from the 1960s and 1970s. The company has also launched Channel Z Sports, which features coverage of major sporting events.

Christian Singer

Michael English Leaves Industry

BY BOB DARDEN

WACO, Texas—Warner Music lost its best-selling artist May 6 when Christian music superstar Michael English announced his decision to leave the industry. The announcement came as a shock to many in the music industry, who had come to expect English to continue recording and performing for years to come.

In a statement released to the media, English said: “I have always had a passion for sharing the gospel through music, and I am committed to continuing this mission. However, I feel that now is the right time for me to make a change.”

English’s decision comes after a long and successful career. He has sold over 10 million albums and has had 13 number-one hits on the Christian music charts. His latest album, “Love Washes Away,” was released in April and has been well-received by fans.

The news of English’s departure has been met with sadness by many in the industry. “We are going to miss Michael’s talents and his commitment to his faith,” said Warner Music CEO Randy Goodman.

Jurrasic’ Video Game Arrives In 3DO

BY MARILYN A. GILLEN and EILEEN FITZPATRICK

NEW YORK—Dinosaurus extinct!

Not judging by the activity surrounding the hit film “Jurassic Park,” which is getting another life as a video game from Universal Interactive Studios. Several months before it will be bow in video stores via MCA Home Video.

Developed for the fledgling 3DO multimedia system and expected to retail for $55–$59, the game is the first title from Universal Interactive Studios, formed in January with a mandate to develop interactive properties (Billboard, Jan. 13), but it is only the latest in a line of movie spinoffs to target the retail marketplace.

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

“The whole thing is the game,” says Rob Biniaz, COO for Universal Interactive Studios, which plans to develop its titles both in-house and through outside producers. “We’ve seen from the marketplace that it doesn’t matter how popular the movie was—the game to be good. Not everyone in Hollywood recognizes that, and retailers still need to educate themselves on why to recognize that, to sort the good from the bad. We believe we’ve made a great game.”

Greg Gorkis, the director/designer of “Jurassic Park Interactive,” who says he sat through 22 screenings of the film, says most movie games have had “very little to do with the movie—other than licensing the name to put on the box. We used models of the actual dinosaurs from the film, we used the story and characters from the movie—so you avoid that disappointment from people who have seen the movie.”

The name is why we formed Universal Interactive,” Biniaz adds. “We didn’t just want to license the name anymore.”

Debuting with a title for the 3DO player, which is manufactured so far only by Panasonic and in the early stages of development, the game is scheduled for release in June and will be available to subscribers of the cable network NewMedia. It is expected to be available to other retailers later this year.

Compton’s New Order For CD-ROM

Vid Distribs Applaud Firm’s Efforts

BY SETH GOLDSTEIN

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

Beginning in June, under the direction of worldwide marketing VP Bill Pernatt, Compton’s will put precise dates on the ordering and delivery deadlines for CD-ROM releases scheduled to reach retail in the third and fourth quarters. Pernatt, who joined Compton’s recently from Columbia TriStar Home Video, where he had marketing responsibilities, along with all his former colleagues, was asked to pledge $10,000 per year for at least five years.

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

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

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

Clapton and Dr. John are the first artists to commit to the benefit compilation album, according to producer Stewart Levine, who is also on the MAP board of directors. Nearly all of the initial tracks on the project will have been previously released, but Levine hopes to license a few original songs. All profits from the sale of the album will benefit MAP. A label and distributor for the record, due later this year, were not determined at press time.

The benefit concerts featuring Epic act the Spin Doctors are scheduled for June and fall at the Bottom Line in New York City. All proceeds will go to MAP, according to David Sonenberg, who manages the label (Continued on page 77)
proudly congratulates our ACM Award Winners

VINCE GILL
Top Male Vocalist

CHUCK CANNON
Songwriter
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KEITH STEGALL
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Chattahoochee
Single Record
Of The Year
A Lot About Livin’
(And A Little
‘Bout Love)
Album Of The Year

JOHN MICHAEL MONTGOMERY
Top New Male Vocalist
I Love The Way
You Love Me
Song Of The Year

BRENT MASON
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GARY MCNIELLEN
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Keyboard

JAY DEE MANESS
Steel Guitar

MARK O’CONNOR
Fiddle

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I bring you good news! Beethoven and Mozart, Haydn and Schubert—all those European heavyweights we love and revere play and play again—are alive and well. They walk the corridors of classical music stations and symphony halls from coast to coast. Their genius is unassailed, their music intrinsic to the cultural soul of our nation.

There’s one small problem. Their voices could be falling on increasingly deaf ears. And among those ears are those of us who carry responsibility for the programming we put on concert stages and over the airwaves. We’re hearing, but are we really listening?

Is your playlist a closed-loop system that provides a soothing background while drown out a different message being played out in the streets?

We say we know the world is changing. Cultural diversity is the buzzword. We respond to this changing and sometimes contentious world with innovative musical programming and new sounds.

But when our listeners tune in to their classical music stations, the chances are pretty good it’s elitist time again. We offer a couple hundred compositions by a couple dozen male European composers who speak French, German, Italian, and English to a nation that speaks increasingly in the dialects of Africans, Asians, and Latinos, a nation with growing numbers of women and young people.

If we don’t redefine the music of our diverse cultures to the old familiar, we are going to lose a window of opportunity that is narrowing almost as quickly as the population is growing and changing.

This window of opportunity lets in the vast world music whose origins are far removed from the European sphere, and its essential essence of music that music equal quality and value.

O’YAHAS INSIGHTS

I want to thank Timothy White for the insightful column on O’YAHAS “Music Is My Ears,” (Billboard, April 30). Not only does someone approach our releases with such an intense sense of responsibility and concern. On behalf of Shalali and O’YAHAS, the writing was outstanding.

R. Wayne Martin executive VP, media and artist development
Shanachie Records
Newton, N.J.

POW WOOW GRAPHS UPDATE

The article titled “Eclectic Pow Wow Label Stays Fiercely Independent” (Billboard, May 7) says that the label’s releases are changing. “(“Indigenous” modern/contemporary) and stylish packaging…” whose bright, eye-catching graphics lend Pow Wow products a distinctive air.

Sono Q is an outside design studio that was hired to art direct and design album covers and packaging for Pow Wow Records. Following are the releases that I and my company, Studio Q, have art directed and/or designed: Yellowman, "Reggae On Top"; Shabba Ranks, "Mr. Maximum"; Dan- cellah Superhits 1 and 2; and "Dancehall Superhits 3," soon to be released; Sly & Robbie, "Sound On Sound" and "Reggae Pon Top"; Judy Mowatt, "Rock Me"; "TechnoTechno Express"; Robert Armani, "Tranemtics"; "Detroit Techno Soul"; "Stigmata A Go Go"; "Motherhood Bug; "Manhattan On The Rocks"; this, and Papaban, "Rough Cut." Carolynn Giao creative director, Studio Q

HEAR DA MUSIC

Joe Goldberg’s tour of the jazz reissue market, (Billboard, April 23) contained a significant omission.

da music has one of the industry’s largest independent jazz catalogs, marketing, among other labels, Candid and Black Lion records, both major reissues labels. Joe Armstrong, Duke Ellington, Count Basie, Miles Davis, Max Roach, Thelonious Monk, and Charles Mingus are just a few of the artists in our catalog. Our catalogs encompass more than 1,000 recordings, of which 300 have been issued and are actively marketed.

Even more surprising, your supplement made no mention of our "The Original Jazz Masters" series, Volumes 1, 2, and 3—CD sets—we released last year and have sold a combined total of nearly 50,000 units. "Primarily through record clubs. Volume 3 will be out in June.

Achim Neumann president
Audiophile Records Little Silver, N.J.

SAVVY PUBLISHING SPOTLIGHT

Congratulations on a wonderful publishing spotlight (Billboard, May 7) and a great article by Irv Lichtman on the multimedia situation. My thanks, as always, for your savvy in putting together a terrific section.

Helene Blue general manager
MPL Communications

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. Comments should be submitted to Commentary Editor Susan Nuccitelli, Billboard, 1515 Broadway, New York, N.Y. 10036.
MusicQuest is the only worldwide showcase for unsigned artists, offering aspiring new musicians the opportunity to perform in front of the people who can make a difference in their careers.

VENEZUELA (La Muestra De Nuevas Banderas) ARGENTINA JAPAN
Last year saw the inauguration of the International Advisory Committee (IAC) in the USA and UK, which included some of the top A&R and publishing executives,

AUSTRALIA (M Rock) CANADA EL SALVADOR FRANCE (Tremplin)
producers and managers who support the development of new artists.

In 1994, the IAC has grown to include additional branches in Canada and Italy.

GERMANY GUATEMALA SPAIN U.K. SWITZERLAND
Participating artists benefit from the MusicQuest experience and many have signed with major record and publishing companies.

ITALY HONG KONG (Carlsberg Music Festival)
Last year, over 25,000 entries were received worldwide.

On Monday, October 10, 1994, at Yamaha's Tsumagoi resort complex in Japan,

TAIWAN MALAYSIA MEXICO MONGOLIA
16 acts from among 27 countries will perform their music before top industry representatives at the MusicQuest World Final.

PHILIPPINES SINGAPORE URUGUAY
On this day, the quest of the music makers and the quest of the music discoverer's will come together in a celebration through the opportunity that is MusicQuest.

For Further Information, Contact: Hiro Murakami and Jonathan Katz, Yamaha Music Foundation 3-24-22 Shimomeguro, Meguro-ku, Tokyo 153 Japan Phone +81.3.3719.3328 FAX +81.3.3794.1654
O'Brien's Late-Night Show Shines Light On New Acts

BY JIM BESSMAN

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

"They're putting on quality young artists covering the entire gamut, which is great from a business standpoint," says Wayne Isaak, A&M Records' executive VP of publicity and East Coast operations.

"It's a situation where you can call them and they're likely to get back to you," Isaak says. "They're putting this on their schedule, and you can see their faces on a regular basis."

"They're not just putting on any act," says Garnefski.

But O'Brien's show isn't the only one offering exposure to new music artists.

"RCA artists are clearly targeting the younger radio demographic," says Donny McCaslin, the label's senior VP of artist relations. "There's a new focus on radio, and they're trying to different types of shows to get exposure for their artists."

"RCA's Patrick Bruel Aims To Break Down Language Barriers

Written by Philippe Crocq in Paris and Dominic Pride in London

PARIS—With French singers such as Liane Foly and Patricia Kaas already eroding the prejudices of English-speaking audiences, critics are high that "Bruel," as French phenomenon Patrick Bruel, could be among the biggest-selling international artists of 1993 in a joint venture with Caprice Records.

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

However, marketing Nordenstam's music has presented a distinct challenge to EastWest and its sister labels worldwide. The singer pre-emptively closed the creation and recording of the studio to the concert circuit. "I can't do this show in the United States, as the language is so different."

With the U.S. album scheduled for release in May, Hole says, "It's a unique situation. She has to have the ability to translate his songs and his personality into other languages and into other media." Bruel's new album, "Alors Revoir," was released in April 1993, has broken the 2.5 million-unit barrier worldwide in its different forms, according to his label, RCA France, and was the highest-selling retail album "Live," has sold more than 900,000 copies.

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

Bruel marks a change of direction for the artist; the same themes of love, longing, and social consciousness are in the lyrics, but

Albert Collins Honored At Handy Ceremony

Late Singer/Guitarist Gets 3 Top Blues Trophies

BY CHRIS MORRIS

MEMPHIS—Veterans paid homage to Albert Collins at the 15th annual W.C. Handy Blues Awards, naming him the late singer/guitarist blues entertainer of the year, top blues instrumentalist (guitar), and contemporary blues male artist of the year during the May 6 ceremonies.

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

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

John Boncimino, who managed Collins until his death, was visibly moved as he accepted the three Handy trophies. "His spirit will always be here, even though his flesh isn't," he said.

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

On May 6-8, thousands of fanslogged Beale Street and packed four stages on the shores of the Mississippi River for the Beale Street Music Festival, which featured entertainers ranging from bluebluesmen like Guy and Otis Rush to Bob Dylan, the Black Crowes, and Beck.

The hoopla did not appreciably increase attendance at the Handy, which moved to the opulent Orpheum this year from the relatively modest confines of the nearby Peabody Hotel. The 2,400-seat hall was about half full, the "90s show drew 700.

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

Performers at the well-paced awards show included Joe Louis Walker, Marcia Ball with guest Delbert McClinton, Koko Taylor, Jimmy Rogers, Kenny Neal, John Hammons, and RCA's eclectic acoustic bluesman Cedell Davis.

Several in attendance voiced skepticism about the incongruous pairing of two well-known Memphis, ac tress Cybil Shepherd and singer Isaac Hayes, as hosts. Shepherd kicked off the evening with a medley of "Walking The Dog" and "Who's

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2ND II NONE "DIDN'T MEAN TO TURN YOU ON" FROM THE SMASH SOUNDTRACK "ABOVE THE RIM"
KING JAY "FREAK ME"
CUTTY RANKS "HUSTLE HUSTLE"

POINT DEUCE "DAT'S MY POTNA"
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**MCA Sharpens Int’l Pitch For Country Campaign**  
**BY DOMINIC PRIDE**

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

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

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

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

The magazine, whose costs are effectively covered by advertising from clients such as Ford and Wrangler jeans, is distributed through major record dealers in each territory, and in clothing outlets. The first issue will be distributed to the U.S., but editions are planned in other languages.

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

Watson says the label decided to use a “New American Music” descriptor rather than country “because that’s what the media are already calling it in Japan now, and it tested very well in the research.”

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

MCA is planning its campaign at the same time that the Country Music Assn. is stepping up its own international activities. Watson explains (Continued on page 75)

**Curry’s Internet Service Draws MTV Suit Former Employer Says VJ Infringed Channel Trademark**  
**BY MARILYN A. GILLEN**

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

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

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

In its court filing, MTV says that when it launched activities also have included the posting of “MTV’s Top Ten Music List,” excerpts from MTV programming, a printout of the text of a dialog between MTV characters Beavis and Butt-head, and a giveaway to subscribers of MTV logo T-shirts.

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

“By virtue of [Curry’s] long association with MTV (and) his use of the MTV Marks to identify his Internet service, as well as his use of the MTV logo, marks and designations of origin, including MTV outtakes, and MTV-owned materials such as dialog between the characters Beavis and Butt-head, [are] all likely to further the erroneous impression that the personal service on Internet dial-up, or otherwise affiliated with MTV,” the suit states.

Curry, who resigned from MTV April 21 (Billboard, May 7), says he had been in negotiations with MTV about changing the address as early as January, and that those negotiations had been ongoing. “But right after I resigned, they filed a lawsuit,” he says. “So it’s very obvious that it’s just a retaliation for my resignation.”

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

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

Besides asking the court to enjoin Curry from continuing his contested activities, the suit also asks (Continued on page 77)

**Police File Suit Over Appearance in Rappers’ Art**  
**BY J.R. REYNOLDS**

Rap-A-Lot Records and its act Trinity Garden Cartel are among the defendants in a suit filed by two Houston police officers who allege that their appearance on the gangsta rap group’s release “Ain’t No Da Music” album and poster art endangers their lives.

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

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

Also named in the suit are JAS Management, Pen & Pixel Graphics Inc., Cartel Records, Phonsograph, Rex Hutchinson, Skylite Photographic, David Lovelace, and distributor Prior Records.

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

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

A hearing is scheduled May 16 to determine if further legal proceedings are in order.

**EXECUTIVE TURNABLE**

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"In it's sustained brilliance of craft and performance, "Blood On The Fields" takes a specific and tragic aspect of our American history and makes it universally inclusive. In my entire experience, it was one of the greatest events I was ever part of and ever witnessed."

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- Victory is assured

Stanley Crouch, Author & Critic

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

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

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

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

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

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

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

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

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

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

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

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

- Albert Murray, Author, Historian

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

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

Michael Kipen Design, Silver Spring, MD
Photo: Western Reserve Historical Society, Cleveland OH
Artists & Music

Freddy Johnston’s ‘Perfect World’ Fans & Friends Boost Artist’s Elektra Bowl

BY BARBARA DAVIES

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

“I’m amazed that I’m on Elektra, because that was my choice destination,” Johnston says. “I’m lucky in this songwriting business. He has been lucky in other respects, too, points out his manager, Jamie Kitman of the Hornblow Group. The artist’s brand of smart, thoroughly American lyrics and melodic, folk-tinged rock and pop has drawn some important supporters.

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

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

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

Butch Vig took on the project. “He’s a superlative songwriter, writer, and that’s why I wanted to work with him. And I kinda wanted to do some projects that were not, um, I don’t know, run-of-the-mill records,” Vig says. “I thought he wouldn’t be into it, he’d be afraid that I would make this ‘big rock record.’ ”

Joey Johnston, with his label and producer secure, enlisted a band comprising no fewer than five guitarists, a cellist, and various other musicians (“it’s like putting together a baseball team, but that’s not a very graceful metaphor, is it?” he asks). Marsha Crenshaw plays 12-string on “Evil’s Tears,” and guitarist Dave Schramm, who came aboard for one song, stayed for five more. Vig added drums to the album’s first single, “Bad Reputation,” which ships to alternative, album rock, album alternative, and college radio, June 14.

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

“Artists are always surprised when you let them do what they want to do,” Jeffries comments. “I really like the way this one came out. I want to do another this way,” Johnston says. “But I have to admit, I’m not going to rest easy until I hear positive or negative feedback. I’m totally braced for all these ‘Can You Fly’ fans to dia this record.”

Though the sound and songwriting on the new record are “twice or 10 times better than ‘Can You Fly,’” according to Johnston, fans of “Fly” will find the songwriter revisiting certain themes. For example, a runaway character from the previous album reappears in slightly different form in a trilogy of songs on “This Perfect World.”

“I worried about that,” Johnston says. “When I wrote ‘Gone Like The Water,’ ‘Disappointed Man,’ and ‘I Can Hear The Laugh,’ I had to decide, ‘Oh God, a theme record. I really do relate to kind of disaffected youth from any rural area who want to come to the city but they don’t know yet what that they want isn’t. And at the same time, I didn’t want to knock songs off the record because they had pretty much the same characters. Some people write the same damn song, same chord changes, same melodies all their (Continued on page 30)

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

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

Tickets for the lunch were $150, with the entire amount being divided between the Kristen Ann Carr Fund and the Memorial Sloan-Kettering Cancer Research Center. The Sony Club holds only 90-65 people, and the demand for tickets was so great that Sony had to create a waiting list.

To all this, we say hear! hear! Through all the various and worthy causes Sony seeks to support, this one is particularly applause-worthy. According to a Sony Music Entertainment spokesperson, the idea for the luncheon came about when certain members of the company were “trying to figure out which causes needed more attention and which ones we wanted to focus a bit more on. One of them was women’s health. The Kristen Ann Carr Fund is a favorite organization that is like to support, and then it became, ‘I went along to the concert and was just chatting away with Alex. And he said, ‘Well, I’ll come down to the studio.’ We went and picked him up, thinking he was just coming down to listen, but he walked in with his guitar. So I thought, ‘Wow!’ He also heard what we’ve done, and said, ‘People are going to listen to this for a long, long time.’”

The album “Superstar” was recorded at Riverside Studios on the

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

BY THOM DUFFY

LONDON—When the Glasgow group Superstar released its first six-song EP on Creation Records in the U.K. two years ago, the same tongue-in-cheek wit tapped for the band’s name and image applied to the set’s title. It was called “Greatest Hits Volume 1.” Of the self-titled U.S. debut album from Superstar, due June 28 from SBK/ERG Records, frontman and songwriter Joe McAl- den wry notes, “We were going to call it Volume 3, and then people would wonder where the second one went” (Billboard, April 2).

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

“At the time we were recording the album, the Big Star reunion was happening, and they played in Glasgow and afterward, they played in London; the Big Star tour was going well,” said McAlinden. “I was going to the concerts, and just chatting away with Alex. And he said, ‘Well, I’ll come down to the studio.’” We went and picked him up, thinking he was just coming down to listen, but he walked in with his guitar. So I thought, ‘Wow!’ He also heard what we’ve done, and said, ‘People are going to listen to this for a long, long time.’”

The album “Superstar” was recorded at Riverside Studios on the

Golden Moments. Members of Anthrax clutch their gold records for sales of “Sound Of White Noise,” presented to them by Elektra Entertainment staffers following the band’s show at New York’s Roseland Ballroom. Kneeling, from left, are band members John Bush, Charlie Benante, and Frank Bello. Standing, from left, are Jon Zazula and Marsha Zazula, Crazed Management. Steven Ralboyvsky, Elektra; Anthrax’s Dan Spitz, Jeff Jones, Elektra; Lauren Spencer, Elektra; Jessica Harley, Elektra; Scott Ian, Anthrax; and Paul Brown, Elektra.
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Roney Makes A Major Leap
Realizes Ambitions On WB Debut

BY CRAIG ROSEN

LOS ANGELES—With “Misterioso,” due June 28 on Warner Bros., acclaimed trumpet player Wallace Roney makes the jump to a major label. He also makes an artistic leap, thanks in part to support from the label.

“It will be very apparent to people when they hear this recording that Wallace has finally been given a sufficiently large canvas to present his artistic platform,” says Rinky Schultz, VP/GM of jazz and progressive music for Warner Bros. “I don’t want that to knock [Roney’s former label] Muse, but his recordings on that label were made with a small group of musicians in a short period of time.”

George M. Cohan had great legs ...

Benson Seeks New Pop Base For Its Gospel Repertoire

POP MISSION: “My primary objective is developing a variety of new markets for the rich gospel catalog, especially within traditionally ‘secular’ arenas,” says Michael Porter, recently named GM of Nashville-based Benson Music Publishing.

“Historically,” Porter says, “Benson songs have been covered by many predominantly secular recording artists, including Elvis Presley, Dolly Parton, Bob Dylan, and Merle Haggard. As the trend toward traditional family values grows, so will the demand for songs that are both well-crafted and lyrically representative of those values.”

Roney adds, “Once my deal with Muse ran out, I was looking for something that would help me realize the more ambitious ideas that I had that Muse couldn’t possibly facilitate.”

Roney’s deal with Warner Bros. is estimated to be around $90,000 per record, including production costs and the artist’s upfront royalty (Billboard, April 2).

On his Muse albums, Roney generally recorded with sidemen. “Usually we had one three-hour rehearsal, and then we would go into the studio for (Continued on page 2)

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

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Pambar Music, Prima Donna Music, and Turtle Music. Titles in these catalogs include “Darn That Dream,” “I Thought About You,” “Jersey Bounce,” “Tuxedo Junction,” and “Romeo and Juliet.” And for those who remember a World War II battle cry, the company now controls “Remember Pearl Harbor.”

NATL. LEAGUE HITTERS: Jay Warner, president of Burbank-based National League Music—the indie company does have an American League Music unit—has acquired the catalogs and in-house talent of writer/artist Melanie Andrews, writer of Janet Jackson’s “Let’s Wait Awhile”...

Jay Shanklin, producer/composers Tom Chase and Steve Rucker and their Chase/Rucker Publishing Company; and composer Parmer Fuller. Warner tells Words & Music that he is celebrating his 11th year as publisher of Rick James and the Stone City catalog, an anniversary that coincides with James’ first album in three years: “Bustin’ Out” (Motown in the U.S., PolyGram worldwide).

ROCK DOC: Dr. Arthur Janov, author of the best seller “The Primal Scream” and creator of primal scream therapy, is also a songwriter who has written an original musical, “Scream,” with Grammy-winning writer David Foster. Dr. Janov has made an administration deal with Leeds Levy’s Leeds Entertainment.

As for the musical, it’s already produced a song of note, “The Colour Of My Love,” which appears on the new Celine Dion album of the same name and is being considered as the third single from the multiplatinum album. The show itself is likely to open later this year in Vancouver.

HAL LEONARD CORP. president Keith Mardak writes with a correction and new note. A story in Billboard’s May 7 edition on the pending acquisition of CPR/Belwin by Warner Bros. Publications, should have stated that Sony/Tree has been with Hal Leonard Publications for many years. Mardak, noting Words & Music’s May 7 item about a Steve Allen CD tribute by Ann Jillian on the A&R Music Group label, says his company has just released a folio of 22 Allen songs with a $9.95 list.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Publications:
1. Mariah Carey, Music Box
2. Pearl Jam, Ten
3. R.E.M., Out Of Time
4. Nirvana, Nevermind
5. The Cranberries, Everybody Else Is Doing It, So Why Can’t We?
Bruce Flohr, RCA senior director of A&R/development, says, "This isn't a hit-oriented band." FLORHR: "Like classic rock acts, says Flohr, "it makes sense to release the rough demos. In retrospect, it was probably a smart move, because it now serves as a documented progress the band has made."

RCA is targeting avid followers of the band to help build support at the street level. "The band is very resourceful," says Tom Herr, RCA director of artist development. "They put together the most extended fan mail list we've ever had at any of our live shows. With the list, we'll find the champions of the band in every key market, then supply them with posters, bumper stickers and stickers to pass out to friends and, hopefully, enlist new fans."

More than 1,000 four-track cassette samplers and stickers were sent out in the direct mail campaign, which began May 1. Four thousand copies of the album sampler and a sample mix were sent out April 12 to key recorders, account buyers, and trade magazines.

To support the airplay of "This Is an Unguarded Song," RCA is using Concrete Marketing, an independent marketing company, to tap into metal and independent retail accounts. As part of the "Ghetto Corner" program, 300 independent stores will give priority positioning to the release. The first emphasis track, "Unguarded," will be included on a June Concrete sampler, which contains one track each from participants in the program.

"Unguarded" went to college radio May 9, and will ship to modern rock outlets in late June. Metal radio and alternative rock radio will be serviced in early July. A video will be shot at the end of May. There are no plans for the single to be issued commercially.

The track is also included on the RCA modern rock sampler, "Alternatives Volume 1," which is being given away at retail stores near college campuses. Several thousand copies of the freebie were distributed during a mid-April campaign for alternative radio labels. "Music Is My Horrible Fear." (Billboard, May 7)

Constant touring and label commitment are the keys to success, says Herr: "The band is always on the road," says Herr. "We're there to see if the road is there, June 19. They're going on a second tour in July, probably to Europe."

The group has been described as "bands of the future" and has recently been featured in the international music magazine, "Music Week." The band's first single, "This Is an Unguarded Song," was released in May and has been receiving radio play on alternative rock stations across the country.

The band's second single, "Unguarded," was released in June and has been gaining airplay on college and alternative rock stations. The band has also been performing at various festivals and concerts, where their energetic live performances have been well received.

The band's debut album, "This Is an Unguarded Song," was released in July and has received positive reviews from music critics. The album features a mix of alternative rock and metal genres, with the band's signature sound of powerful vocals and intricate guitar riffs.

The band has been gaining a loyal following through their live performances and dedicated social media presence. They have a strong presence on social media platforms like Twitter, Instagram, and Facebook, where they regularly post updates about their upcoming shows and behind-the-scenes content.

The band's next release is scheduled for September, with a new album that promises to continue their musical evolution and push the boundaries of rock and metal genres.
Artists & Music

New Orleans Jazz & Heritage Festival Stays True To Its Roots

BY NICK MARINELLO

NEW ORLEANS—It has been 25 years since the first New Orleans Jazz and Heritage Festival brought 250 musicians together to play to an audience half that size. As the event hit its quarter-century mark, an estimated 425,000 people occupied the infield of the New Orleans Fair Grounds race track for seven days from April 21 to May 1, listening to more than 370 acts perform on nine stages.

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

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

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

The festival also is an important institution in the local economy. According to an economic survey conducted last year, the 1995 New Orleans Jazz and Heritage Festival brought $136 million to the local economy with 83% of the attendees arriving from out of town.

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

- ¿Look for a CD compilation of rare Greg Allman tracks to be released before the end of the year as part of PolyGram's Chronicles series. The compilation is assembled by the Allman Brothers' tour manager and archivist, Kirk West. "I spend weeks at a time in the vault at PolyGram, people's garages, and other places, just sorting through tapes," says West, who also plans to create a mail-order label, licensed by PolyGram, through the band's fan club. "Every two to four months, we'll put out classic concerts such as live at the Fillmore, Watkins Glen, and New Orleans Warehouse," added West, who predicted that the direct-mail CDs will be available by October.

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

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

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

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

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

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

- During the festival, local diva Wanda Rouzan introduced a CD titled "It's What I Do" on her own Huckle Buck Records label. Rouzan, a staple of local clubs and musical theater, including a starring role in the recent biography of Billie Holiday, gathered some of the city's hottest players for the session, including Scott Goudeau, Wardell Quezone, Darrell Martin, Steve Gravatas, Chris Severin, Herlin Riley, and Carl LeBlanc.

- A hub for much of the independent distribution on the festival grounds was the Sound Warehouse's Contoured on page 34.

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Lost Texan Souls: The third album (and Epic debut) from Austin, Texas, favorite Soulah, “Good To Be Gone,” showcases the heavier side of the quarter’s blues-based funk sound, which is often described as ZZ Top meets the Red Hot Chili Peppers. The Nick DiCaprio-produced album was the No. 6 best-selling Heatseeker title in the South Central region and is bubbling under the Heatseekers chart.

Souljah was named record band of the year at the 1993 Austin Music Awards. The band is in the middle of a tour of the country, and the tour wraps up June 6. No stranger to the road, Souljah has opened for Blues Traveler, Big Head Todd & the Monsters, Wide-Spread Panic, and Aquarium Rescue Unit on regional tours in support of its last album, “Outside,” which originally released on Spindletop Records in October 1992 and reissued on Epic in September 1993.

Manager, Epic product manager, says, “It’s a live band in the mold of Big Head Todd and Spin Doctors. We want to follow that blueprint of letting their live shows build, and save radio until we have the right momentum.” The album will be in Tower’s listening posts in June. A promotional six-song live CD will be used as an added-value item at retail to cover the June tour dates. Two-song cassette samples and stickers also will be handed out to concertgoers.

Road Work: Zoo/Praxis country act Shaver has just begun a three-month tour through July 31. The band recently wrapped up a tour with Willie Nelson and Waylon Jennings and performed its new single, “Georgia On A Fast Train” from “Tramp On Your Street.” on “Late Night With Conan O’Brien.” May 4 and on TNN’s “Music City Tonight.” May 9. The video is in hot shot rotation on CMT’s Country Tracks. 550 Music/Epic act Eve’s Plum heads out on the road with Dig May 30.

Catching On: Recently formed American Empire Records, distributed by Priority Records, is hoping to branch punk outfit Flycatcher out of its Ambush, Mass., base with its debut album, “Ovation.” Label president Joe Grillo is planning extensive touring with a heavy push to college radio with the emphasis track, “Sound,” to break the band. "Their local success is all tied down now," says Grillo. "They've been playing here for a few years and are local favorites. We're just trying to move them along and out of the Northeast.”

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

Regional Roundup

The Heatseekers chart is The best-selling titles by new and developing artists. As compiled by Billboard's Heatseekers Chart. As compiled by Collage and distributed by Priority Records.

The regional round-up Rotating top 10 lists of best-selling titles by new & developing artists.

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

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Rotating top 10 lists of best-selling titles by new & developing artists.
A New ‘Thang’ From Ex-Girlfriend
Reprise Quartet Sharpens Image With 2nd Set

BY J.R. REYNOLDS

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

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

"The World," says Tisha Hunter, 
and Julia Roberson round out 
the group. "We hope the listeners 
will rise to the occasion and support 
us."

"I think that because En 
Vogue came out a year earlier, 
people weren’t ready for boots and jeans, so 
maybe we were ahead of our time," Francis says. "We also think that we didn’t come strong 
足够的 that look, because TLC 
went out, and we went on 
board with that hard gear, and every-
body accepted it."

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

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

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

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

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

So far Battle is 
in the midst of what might have been perceived as 
disciplinary artists must have been unset-
locking. But Jarreau says 
Battle found her own methods of improvising. 
She created on her own 
and bet you wouldn’t be able to tell 
her."

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

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

AMPLIFICATION: The $10,000 check that was 
presented by the Arista Reaching And Teaching campaign for BET’s community education program, 
BET On Learning, also included contributions by 
Denise Brown-Noel; Whitney Houston’s manage-
ment firm, Nippy Inc.; and Robyn Crawford’s 
Angelway Artists Inc.
## Billboard Hot R&B Singles Chart - May 21, 1994

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<td>Aaliyah</td>
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<td>I Need to Know</td>
<td>MC Lyte</td>
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<td>How You Remind Me</td>
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<td>Really Love You</td>
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## Billboard Hot R&B Airplay Chart - May 21, 1994

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<td>My Baby</td>
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## Billboard Hot R&B Sales Chart - May 21, 1994

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<td>Remember When We First Met</td>
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## Billboard R&B Recurrent Airplay Chart - May 21, 1994

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<td>You Don't Have to Worry</td>
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## Billboard Hot Rap Singles Chart - May 21, 1994

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<td>I'll House You</td>
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<td>Ain't No Fun</td>
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### Billboard Top R&B Albums

**FOR WEEK ENDING MAY 21, 1994**

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**Pacesetter**

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**Greatest Gainer**

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**Hot Shot Debut**

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**Notes**

- Albums with the greatest sales gain this week.
- Recording industry Asso. of America (RIAA) certification for shipment of 500,000 albums (units) (250,000 for EPs).
- RIAA certification for shipment of 1 million units (350,000 for EPs).
- Multiplication based on a numerical following the symbol. * Asterisk indicates LP is available. Most tape prices, and CD prices for VHS and BMG labels, are suggested lists. Tape prices marked **, and all other CD prices, are equivalent prices, which are quoted from wholesale prices. Greatest Gainer shows that largest unit increase. Pacesetter indicates biggest percentage growth.褪色的冲击波 affects albums removed from this week.

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

"Illmatic"— over 400,000 shipped

SoundScan debut at #12

First: two weeks sales over 90,000

THE WORLD IS YOURS, next up from Nas.

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**BUBBLING UNDER R&B SINGLES**

<table>
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<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
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<tr>
<td>1</td>
<td>WHEN I FELL IN LOVE</td>
<td>Lisa (Pendulum)</td>
<td>Sony</td>
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</table>
Michelle Weeks Heads For The Mainstream

MICHELLE WEEKS

by Larry Flick

WEEKS

DANCE TRAX

by Larry Flick

Dance

ARTISTS & MUSIC

Michelle Weeks sure gets around.

Not since Jocelyn Brown’s reign as the omnipresent voice of the ’80s club era has one performer played so many different pipes to so many records with so many different acts, producers, and labels. But while Brown struggled for right of first sight and visibility, Weeks is taking advantage of what she views as the somewhat higher industry commodities. She has begun to mold a string of juicy international club hits into a vehicle sturdy enough to carry her through a season into mainstream dance clubs.

“We think there are still a lot of people who are narrow minded and cautious to the point that there are a couple of problems when it comes to the range and talent of a dance music singer,” she says. “But I also think that there’s now a more potential for a soil-sing, to grow to the clubs and get the props that others couldn’t. When I hear ‘Show Me Love’ [by Robin S.] on the radio, I feel encouraged.”

Don’t be surprised if the New Jersey–based singer’s most recent gem, “Never Leave You Lonely,” starts becoming known not by Eve Nelson and Crooked to superioritry by Stonebridge and Rob Nice. Instead, it’s charting in several clubs and on Radikal Q Records, the wickedly contagious single was produced with a smart, melodic ear by Eve Nelson and remixed to groove superiority by Stonebridge and Rob Nice. Now, weeks after several months ago on Sweden’s Clubvision label, the track is now on the road to becoming a peak-hour dancefloor staple, typically seen riding crossover radio mix-shows.

It is interesting to consider how Weeks’ ever-full plate of projects has the performer occasionally competing with herself for turntable time these days. Besides “The 90s, Are You Lonely,” she can also be heard belting on “Show Em How You Do It” with “Bonzai Jim” Caruso on Club X Records, and on the recently released Bonnie Aside “Hey?”Get That Down Pat” as Skeew W. on Dance Baby Records. Plus, hear that there are a whole more one-offs singles in the offing.

“Sure, there are times when I worry about spreading myself thin,” Weeks says. “But I also think that you have to grab a good opportunity when it comes your way. I look at each record I do as a chance to show something that’s not as different from my voice. Each of these records has something distinctive that is interesting for me to sing.”

We wholeheartedly agree. A lesser talent would be swallowed by such a high volume of releases, but Weeks approaches each project with a can-do attitude and a melon-like quality of an actor. Seemingly without breaking a sweat, she can swerve from humorous and fun to dark and intense. That ability is logical given Weeks’ rich history in theater and film. She began her career at the age of 14 in the Broadway production “Mahanal,” which was followed by a string of roles in first-run shows including “Antigone,” “Beehive,” and “The Tap Dance Kid.” Among her film credits is “Little Shop Of Horrors,” in which she appeared as Bonette, one of a trio of doo-wop girls.

Later, Weeks put her childhood in church and gospel music and church singing background into the mix featured on the Quincy Jones spiritual collection, “Handel’s Messiah: A Soulful Celebration,” on which she is a stunning rendition of “Glorious To God.”

“Everything adds up after a while, and you eventually find yourself with the seasoning to handle tough material,” Weeks says. “It sets you apart, and, hopefully, makes you special.” And this is perhaps the best way to describe Michelle Weeks. Justice prevailing, she will not be doing one-off singles for much longer. In between promotion announcements for “Never Leave You Lonely,” she and manager Kai Philippe are shopping a demo for a major-label album deal.

Much of the material, overseen by Nelson, runs through a stylistic gauze of retro-funk, trendy jazz, and, of course, vigorous pop-house flavors. And if that is not enough to keep her hopping, Weeks is also developing a movie she plans to write and produce about a woman who contracts AIDS.

“You cannot just rest on one thing in this business,” Weeks says. “I have a lot of interests, and a lot of things that I want to share with the world. Sometimes, it’s nice to lift people from day-to-day problems, and sometimes you want to shake them up, and educate them. Doing both is a lot of work. Luckily, I have lots of energy.”

TRIBAL DANCE: German producer Claus Zundel sums up the motivation behind the creation of Big Beat/Atlantic’s act 2-1-Bripe and its latest output album, “Fiesta Fatal,” quite eloquently.

“When a flamenco singer is working for five minutes at a time, everyone listens without speaking. He is so powerful. As the ladies get up to dance, they cross themselves. It’s like a religion. I wanted to capture this strength of his purity.”

He has—but with a twist. The jams that comprise “Fiesta Fatal” are initially jarring, but ultimately satisfying blend of pure flamenco melodies and cutting-edge dance rhythms drawn from electro/ambient and house sectors. Zundel’s obvious vision of bringing the somewhat untapped wealth of flamenco to a broad, worldwide audience makes for an album that will appeal not only to fans of Enigma and Deep Forest’s brand of culturally driven dance, but also to punters in urban corners of the world.

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

Sophisticated club-goers will know Zundel from his past productions for Chaka Khan and Sydney Youngblood. In fact, Zundel has recently completed a new project with Youngblood that should be released before the end of 1994. B-1 Tribe jelled in his brain after moving from Germany to Ibiza.

“I learned to speak Spanish and started hanging out with locals,” he recalls. His love affair with flamenco rooted and began recording musicians on a portable DAT machine. After gathering 750 performances, Zundel had agreed to produce the music in his digital studio. He assembled bits and pieces over modern dance grooves. The most unusual of these performers are famous flamenco artists, “he says, “and I was free to record them as long as I didn’t reveal their identities.”

The album’s title cut already has given a heavy dose of exposure in clubs throughout world. Big Beat is already working on a marketing campaign for the forthcoming single, “You Won’t See Me Cry,” which marries cathartic male chants and breathy female vocals to the major-key melody of “Vangelis’ “I’ll Find My Way Home.” The track has a warm, composting midtempo personality that has the potential to be one of the sleeper hits of this summer. Club jocks will find remixes by DJ RXF more worthy of their time, though we think Zundel’s original concoction is the real deal, and should not take a commercial backseat.

As we move in “Fiesta Fatal” for the moment, all we can wonder is what unusual new ideas are floating inside Zundel’s brilliant, creative mind. He certainly has set an incredibly high standard.

NOW SERVING: Arista has dusted off Aretha Franklin’s timeless “Jump To It,” bringing in fab producer C.J. Mackintosh to refashion it for clubs with vibrant trance/ house colors. Franklin’s vocal seems to take on a new edge when seen into the thick baseline that Mackintosh has woven. The actual song also now seems a bit flashier and more festive, due in part to the array of extra-dance synching synthesizer parts that have been added. A job well done. Destined to be an across-the-board smash, this one should click particularly well with DJs who couldn’t go the distance with the previous “A Deeper Love” ... It’s heartbreaking how underappreciated Reprise band D:Ream continues to be in the U.S.—especially given its considerate multiformat success overseas.

How anyone can resist the group’s combination of creamy, long-lasting hooks, solid rhythms, and Peter Cunnah’s appeal voice is truly beyond us. The label will tuck “Jump To It” at radio next month with “U R The Best Thing,” which gets a second lease on life via the soundtrack to “Naked In New York.” Club jocks will be offered Paul Oakenfold’s spinkin’ U.K. import remixes at the same time ... D:Ream’s Warner Bros. label mate Ultra Nate has just returned from a tour of Japan, where her gorgeous “One Woman’s Insanity” opus is major hit. Funny how some state-side artists have to travel to the other end of the earth to get the props they should be getting in their backyard. Gossip has it that Matthew Rolston is eyeing a deal with Nate’s that he’s practically offered to direct her next video for. It looks like the next single will be the al- ready-head-tripping’, hip-hop-tinged ti- cule (a personal fave), which trivia fans will want to know was originally written as an uptempo jam called “Susie Vixen” ... Seek out the CD 5 format of Janet Jackson’s “Any Time Any Place” (Virgin) for “Ann On And On,” a previously unavailable gem with a tasty funk vibe that tangles elements of Sly Stone’s “Family Affaire” with the carnal spirit of “Pill It Up To The Bumper” by Grace Jones. Quite frankly, we would have rather heard club mates of “Thrash,” which is on the flipside of the 12-inch pressing of “Any Time Any Place.”

Billboard’s Hot Dance Breakouts

for week ending May 21, 1994

CLUB PLAY

1. MISLED C CINE DIAM TOTUM
2. LOVE COME HOME OUR TRIBE FEATURING FRANK PARMIHAN/CHAMPION
3. LIFESTYLE ELECTRIC MUSIC ANDREW HOBSON
4. YOU WON’T SEE ME CRY B-TRIBE
5. VOILA VOILA RACHID TAHAR WAE

MAXI-SINGLES SALES

1. HI DE HO K7 TOKYO BOY
2. PROPERTY CLINTON/PARLIAMENT/FUNKadelic K7
3. RHYTHM OF LIFE CAPTAIN HOLLYWOOD
4. ME-O-M-O CASUAL K7
5. DANGER ROCHETTE FLEMMING CUTTING

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

Imago Emerges. Imago Records executives recently broke bread with various dance music tastemakers at Joe’s Stone Crab in Miami to discuss the label’s increased output of club-rooted material. Besides “I Want It, I Need It (Real Love)” by Sandra Williams, which advances to No. 9 on Billboard’s Club Play Chart this week, the label is also actively working on releases by DJ Fun of Captain Brown, who is planning a tour of Hollywood, and is prepping for new signing Wild Planet, as well as Kylie Minogue’s much touted post-Stock Aitken Waterman effort. Pictured, from left, are Dan Miller, director, Dixie Dance Kings record pool; Jackson Taylor, manager, DJ Fun; Captain Brown; and Imago’s Tony Taylor, national director of dance music, Imago.
**HOT DANCE MUSIC**

**CLUB PLAY**

*Compiled from a national sample of dance club playlists*

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<td>The O'Jays</td>
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<td>&quot;I Believe Perspective&quot;</td>
<td>Christian</td>
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<td>&quot;Dream On Dreamer&quot;</td>
<td>Lisa Kass</td>
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<td>&quot;How Long&quot;</td>
<td>Brother Wiz</td>
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<td>&quot;Good Time&quot;</td>
<td>Datora</td>
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<td>&quot;Moving On Up&quot;</td>
<td>Black Fist</td>
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<td>&quot;Love &amp; Happiness&quot;</td>
<td>Billy Ocean</td>
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<td>&quot;I Want It, I Need It (Real Love)&quot;</td>
<td>Saundra Williams</td>
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<td>&quot;I Want To Thank You&quot;</td>
<td>Billy Ocean</td>
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<td>&quot;Someday We'll Be Together&quot;</td>
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<td>&quot;Stomp&quot; (Remix)</td>
<td>Galaxy Eighty</td>
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<td>&quot;I'll Wait&quot;</td>
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<td>&quot;Worker Man&quot;</td>
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<td>&quot;Do Ya&quot;</td>
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<td>&quot;When a Man Loves a Woman&quot;</td>
<td>M. C. Sunny</td>
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<td>&quot;When You Love Someone&quot;</td>
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<td>&quot;Unfulfilled Desire&quot;</td>
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<td>&quot;I Cried The Tears Big Beat&quot;</td>
<td>J'Soul blatantly</td>
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<td>&quot;Beautiful People&quot;</td>
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<td>&quot;Breakdown&quot;</td>
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<td>&quot;I Never Leave You&quot;</td>
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**MAXI-SONGLES SALES**

*Compiled from a national sample of post-point of sale data collected key dance retail stores which report purchase of units sold to groundfloor, air, and Point-of-Sale* |

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<td>&quot;Anything from Above the Rain&quot;</td>
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<td>&quot;Gonna Be&quot;</td>
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<td>&quot;Back &amp; Forth&quot;</td>
<td>RCA</td>
</tr>
<tr>
<td>&quot;You Can't Get There From Here&quot;</td>
<td>Epic</td>
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Tribune Gets ‘The Road’ Rolling
TV Shows Set To Follow Concert Kickoff

By Edward Morris

NASHVILLE—After months of planning, “The Road” is finally getting pushed. And it’s beginning to look like a very broad suprahighway.

“The Road,” the umbrella logo for a variety of country music-oriented properties, is designed and financed by Tribune Entertainment Co. of Chicago. A television component has been cleared for next week on Monday in markets this fall, and the first of a series of “The Road”-themed concerts was scheduled for May 12 in Mobile, Ala.

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

Tribune Entertainment President/CEO Don Hacker says his company has budgeted more than $30 million for the rollout phase of “The Road” over the next two to three years. “It amounts to a lot of investment,” he notes, “but it’s something we really believe in and want to do with the sort of quality that the Nashville community will be proud of. And that takes a commitment—not only of money, but also of quality and time.”

He is currently meeting with potential advertisers for the varied entertainment packages, and says he will soon announce the first ones to sign on. While television and radio are Tribune Entertainment’s particular areas of expertise and were its first priorities, according to Hacker, he knew that it had to offer more. “In this day and age, you need to impact the audience in a lot of different ways. So felt early on that if we were going to make this effort, we’ll need to do it on a lot of different levels. We knew that to attract the audience and that we felt were important, we had to serve their needs—which go beyond television and radio.”

High Five Productions, which has offices in Nashville and Los Angeles and which produced Garth Brook’s two network television specials, will produce the concert programs for “The Road” (Billboard, Jan. 22).

High Five also produced the critically acclaimed TV special “The Women Of Country.” It will be transformed into the first home video to bear “The Road” logo and will be released through ADC Home Video by the end of this year.

Jim Corby, Tribune Entertainment’s VP of creative services, reports that “The Road” will be carried in prime time every Saturday or Sunday on all eight of the company’s independent TV stations: WPIX New York, WGN Chicago, KTXL Los Angeles, WLVI Boston, WPFI Philadelphia, WGNQ New Orleans, WGNX Atlanta, and WQW.

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

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

In other words: “Wow! I really wasn’t expecting this. I’m still knocked out at just being nominated. I don’t know what to say. Well, let me start by thanking my parents, Larry and Judie, my lawyer, Neville Aps. . . my producer. . . and all the people at my label. Oh, and thanks to the folks at radio who play my records. You’re all special. This award is for all of us.”

To the unutured ear (and don’t get me started on the dismal state of ear education in this country), the acceptance speech above is so much more blather and is virtually interchangeable with all the other rambling remarks that have gone before it. Not so, my confused compadres. It thrums with revealing nuances.

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

Applying these principles to the speech above, for example, we see that the manager remains at the top of the picking order, either because he is new and is still the beneficiary of his client’s navete or because he has something on the client. The lawyer is still formidable but he’d better watch his back. And the producer is obviously on his way to doing custom sessions. As for the “people at my [unspecified] label,” they are so removed from the honoree’s regard and affection that he can’t even bring himself to call them “their.”

The line about “the fine folks at radio who play my records” suggests that the artist is really steamed at the odds at radio who don’t. His assurance that the award belongs “to all of us” is an oblique way of saying that it isn’t worth fighting over.

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

Merle Watson Fest Celebrates Bluegrass’ Emerging Strength

By Peter Cronin

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

These two musicians were among the hundreds of acts that performed April 25-26 at the Merlefest—Cooper Memorial Festival held on the campus of Wilkes Community College in Wilkesboro, N.C., the annual gathering that is a result of the bluegrass/academic music scene expanded to include everyone from longtime, line-chain-toting bluegrass fan and picky soft-kicking neo-hippies from the “MTV Unplugged” generation.

It also showed that, true to the spirit of the music, it’s possible for even those two disparate camps to co-exist peacefully, as they did while sitting side by side on the grass at the festival.

Now in its seventh year, the festival has grown from a relatively modest gathering of 6,600 into this year’s crowd of 29,000-plus music fans. It originally was the brainchild of F.W. “B” Townes, dean of development at Wilkesboro Community College.

“With this whole campus is a network of garages, and one of those I conceived to be a garden for the folk music,” Townes said. “Back in ’77, I approached one of our board members about making a gift, and it turned out he was good friends with Doc Watson.”

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

“This festival originally was built on Bluegrass and it was and is realized as a wonderful way to be around music and to help students,” said dobro player Jerry Douglas, a veteran of countless bluegrass festivals who has played at every Watson Fest since its inception. “It’s also the first festival of the season. So for a lot of the musicians, this is the first place we see each other and really get a chance to catch up.”

The feeling of family that pervades the festival’s backstage area extends into the audience and out into the surrounding community as well. By integrating music with a variety of activities and responding to the needs of its audience, the Watson Fest has managed to grow up gracefully. In addition to workshops and jamming opportunities, the general level of bitterness inflicting the recipient.

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

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

Jean Stromatt has joined Tessier-Marsh Talent, a Nashville booking agency that handles such acts as Bill Anderson, Little Jimmy Dickens, and Merle Waggoner . . . Darnet Barnett, an 18-year-old singer from Crossville, Tenn., has won the nationwide search for an actress to play the lead role in “Always — Patsy Cline.” The musical will have a five-month run at Nashville’s historic Ryman Auditorium, which reopens in June after extensive repairs and modernization.

Former talent booker and manager Jim Halley has been named director of music business for Oklahoma City University. The university is inaugurating a new Bachelor of Science degree in music business. In addition to overseeing the curriculum, Halley will teach a beginning and advanced seminar in the music business.

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

Signings: Becky Hobbs, Eddy Raven, and B exploding to recording deals with Intersound/Branson Entertainment.
### Billboard Top Country Albums

**FOR WEEK ENDING MAY 21, 1994**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL &amp; DISTRIBUTING LABEL</th>
<th>SUGGESTED LIST PRICE OR EQUIVALENT</th>
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<tbody>
<tr>
<td>TIM MCGRAW</td>
<td>CURB 75768/10.98/13.98</td>
<td>7 weeks at No. 1</td>
<td>NOT A MOMENT TOO SOON</td>
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<tr>
<td>REBA MCENTIRE</td>
<td>MCA 10094 (10.98/15.98)</td>
<td>READING MY MIND</td>
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<tr>
<td>JOHN MCGOVERN</td>
<td>ATLANTIC 70509/15.98/15.98</td>
<td>KICKIN' IT UP</td>
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<td>VARIOUS ARTISTS</td>
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<td>RHYTHM COUNTRY &amp; BLUES</td>
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<td>EAGLESBIRD 8007/11.98/15.98</td>
<td>IN PIECES</td>
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<td>ALAN JACKSON</td>
<td>ARIA 7371 (10.98/15.98)</td>
<td>A LOT ABOUT LIVIN' (AND A LITTLE 'BOUT LOVE)</td>
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<td>PAM TILLS</td>
<td>ARIA 7370/11.98/15.98</td>
<td>HARD WORKIN' MAN</td>
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<td>RANDY TRAVIS</td>
<td>WARNER BROS. 43511 (10.98/15.98)</td>
<td>THIS IS ME</td>
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<td>VINCE GILL</td>
<td>MCA 10360/11.98/15.98</td>
<td>I STILL BELIEVE IN YOU</td>
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<td>PAUL LOVELESS</td>
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<td>ONLY WHAT I FEEL</td>
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<td>MARY CHAPIN CARPENTER</td>
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<td>COME ON COME ON</td>
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<td>JOHN TEXAS</td>
<td>WARNER BROS. 45276/5.98/15.98</td>
<td>BIG TIME</td>
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<td>COMMON THREAD: THE SONGS OF THE EAGLES</td>
<td>NOTORIOUS</td>
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<td>DWIGHT YOAKAM</td>
<td>REPRISE 4524/11.98/15.98</td>
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<td>CLAY WALKER</td>
<td>COUNTRY JUKE WARRIORS: 1989/1998</td>
<td>CLAY WALKER</td>
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<td>JOHN JERRY</td>
<td>LIBERTY 66375 (11.98/15.98)</td>
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<td>NEAL MCCOY</td>
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<td>NO DOUBT ABOUT IT</td>
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<td>GEORGE STRAIT</td>
<td>MCA 10671 (10.98/15.98)</td>
<td>PURE COUNTRY (SOUNDTRACK)</td>
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<td>COLLIN RAYE</td>
<td>EPIC 43816GNY (5.98/15.98)</td>
<td>EXTREMES</td>
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<td>CLINT BLACK</td>
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<td>NO TIME TO KILL</td>
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<td>JOHNNY CASH</td>
<td>AMERICAN YANKEE: MARY BROOKS (10.98/15.98)</td>
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<td>TOBY KEITH</td>
<td>MERCURY 53432/11.98/15.98</td>
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<td>BLACKHAWK</td>
<td>ARIA 10768/15.98/15.98</td>
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<tr>
<td>GEORGE STRAIT</td>
<td>ARIA 72007 (11.98/15.98)</td>
<td>EASY COME, EASY GO</td>
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<tr>
<td>JOHN MICHAEL MONTGOMERY</td>
<td>ATLANTIC 73764/15.98/15.98</td>
<td>LIFE'S A DANCE</td>
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<td>SOUNDTRACK</td>
<td>ARIA 73757 (15.98/15.98)</td>
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<td>WYNONNA</td>
<td>CURB (10.98/15.98)</td>
<td>BIDDEN SONGS</td>
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<tr>
<td>JOHN ANDERSON</td>
<td>RCA 10729 (11.98/15.98)</td>
<td>THIS IS IT</td>
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<tr>
<td>ALAN JACKSON</td>
<td>ARIA 74001 (11.98/15.98)</td>
<td>DON'T ROCK THE JUKEBOX</td>
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<tr>
<td>VINCE GILL</td>
<td>MCA 10140/11.98/15.98</td>
<td>POCKET FULL OF GOLD</td>
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<tr>
<td>SAWYER BROWN</td>
<td>CTRYD 7252/10.98/15.98</td>
<td>OUTSKIRTS OF TOWN</td>
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<tr>
<td>HANK WILLIAMS, JR.</td>
<td>MCA 62596 (11.98/15.98)</td>
<td>YOU MIGHT BE A REDNECK (IF...</td>
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<tr>
<td>TANYA TUCKER</td>
<td>LIBERTY 68703 (11.98/15.98)</td>
<td>SOMETHING UP MY SLEEVE</td>
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<tr>
<td>ALAN JACKSON</td>
<td>ARIA 74001 (11.98/15.98)</td>
<td>I NEVER KNEW LONELY</td>
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<tr>
<td>DOLLY PARTON, LORETTA LYNN, TAMMY WYNETTE</td>
<td>COLUMBIA 53430/12.98/15.98</td>
<td>HONKY TONK ANGELS</td>
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<tr>
<td>ALAN JACKSON</td>
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<td>HERE IN THE REAL WORLD</td>
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<tr>
<td>JOHN OVERMILLER</td>
<td>CTRYD 8733/10.98/15.98</td>
<td>GREATEST HITS, VOLUME 2</td>
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<tr>
<td>COLLIN RAYE</td>
<td>EPIC 47650 (5.98/10.98)</td>
<td>ALL I ALL</td>
<td></td>
</tr>
</tbody>
</table>

**Note:**
- Albums with the greatest sales this week.
- Recording Industry Assn. of America (RIAA) certification for sales of 900,000 units.
- RIAA certification for sales of 1 million units, with multiplioers indicated by a numerical following the symbol. * Asterisks indicate UP is available.
- Most tape prices, and CD prices for tapes and CD singles, are suggested list prices.
- These prices are offered by warehouse wholesalers, which are listed from wholesale prices. Greatest Seller shows chart's largest unit increase. Face Cover images indicate most popular country music.
REGISTEING THE FIRST NO. 1 of his career with "Your Love Amazes Me" (5-1) is John Berry. The song was co-written by Amanda Hunt (BMI) and Mike Richard. The country star normally accompanies an artist's first No. 1. He has taken on meaning for Berry, his family, friends, and fans. On May 10, he underwent a 5½-hour surgical procedure to remove fluid from a benign cyst located deep within his brain. Doctors at Emory University Hospital in Atlanta say the operation was a success. Berry, whose wife recently gave birth to their second child, is expected to resume normal activities soon (Billboard, May 14).

THERE ARE several ways to hear radio stations on the Internet. The most popular are those that use streaming audio, which allows you to listen to the radio as if you were listening to a traditional radio station. There are also radio stations that use a podcast format, which allows you to download the audio files to your computer and listen to them at your convenience. Finally, there are radio stations that use a blog format, which allows you to read the blog posts and listen to the audio files at the same time.

THERE ARE many different types of radio programs available on the Internet. Some are formatted like traditional radio stations, with a host and a team of musicians playing music and chatting with each other. Other programs are more informal, with a single host leading a conversation with guests. Still others are purely music-driven, with no主持人 or guests, but instead a playlist of songs.

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**HOT COUNTRY SINGLES & TRACKS**

**Billboard**

compiled from a national sample of AIRplay supplied by broadcast data systems' **radio track service.** 13 country stations electronically monitored weekly 24 hours a day, 7 days a week, weeks ranked by number of detections.

**1.** **NO DOUBT ABOUT IT**
   - **Title:** You're Gonna Love Me Again
   - **Artist:** Loretta Lynn
   - **Label:** Epic
   - **Weeks at Number One:** 1
   - **Peak Position:** 1
   - **Availability:**

**2.** **STANDING OUT THE FIRE**
   - **Title:** Stronger Than Me
   - **Artist:** Pat Green
   - **Label:** Capitol
   - **Weeks at Number One:** 2
   - **Peak Position:** 1
   - **Availability:**

**3.** **I'M NOT SINGING**
   - **Title:** Are You Ready For This
   - **Artist:** The Blackfeet
   - **Label:** Warner Bros.
   - **Weeks at Number One:** 3
   - **Peak Position:** 1
   - **Availability:**

**4.** **THE MAN**
   - **Title:** Shine
   - **Artist:** Toby Keith
   - **Label:** Mercury
   - **Weeks at Number One:** 4
   - **Peak Position:** 1
   - **Availability:**

**5.** **THE WILD ONE**
   - **Title:** Wild Child
   - **Artist:** Alan Jackson
   - **Label:** Arista
   - **Weeks at Number One:** 5
   - **Peak Position:** 1
   - **Availability:**

**6.** **THE LONELY SPENDER**
   - **Title:** The Lonesome Road
   - **Artist:** Travis Tritt
   - **Label:** Warner Bros.
   - **Weeks at Number One:** 6
   - **Peak Position:** 1
   - **Availability:**

**7.** **TEXAS WOMAN**
   - **Title:** Texas Woman
   - **Artist:** Randy Travis
   - **Label:** Warner Bros.
   - **Weeks at Number One:** 7
   - **Peak Position:** 1
   - **Availability:**

**8.** **THE ROYAL TRIO**
   - **Title:** The Royal Trio
   - **Artist:** John Anderson
   - **Label:** Warner Bros.
   - **Weeks at Number One:** 8
   - **Peak Position:** 1
   - **Availability:**

**9.** **DEAR GRAHAM**
   - **Title:** Dear Graham
   - **Artist:** Alan Jackson
   - **Label:** Arista
   - **Weeks at Number One:** 9
   - **Peak Position:** 1
   - **Availability:**

**10.** **THE LONELY SPENDER**
   - **Title:** The Lonesome Road
   - **Artist:** Travis Tritt
   - **Label:** Warner Bros.
   - **Weeks at Number One:** 10
   - **Peak Position:** 1
   - **Availability:**


**HOT COUNTRY RECURRENTS**

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<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Weeks on Chart</th>
<th>Peak Position</th>
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<td>Mercury</td>
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<td>Arista</td>
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Artists & Music

Influences Coalesce For Spanish Trio

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

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

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

"In our previous albums, we have always encouraged our musical influences to carry us on this record," says Mañó. "So that's why this is such a diverse record. It's a little like a recital of what interests us musically."

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

Soledad points out that composing the material is a team effort, "Where the songs that go on the record are played a concert.

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

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

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

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

(Continued on page 38)
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WALLACE RONEY MAKES A MAJOR LEAP
(Continued from page 18)

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

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

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

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

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

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

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

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

JAZZ FESTIVAL
(Continued from page 18)

record tent. According to district manager Ray Genovese, the emphasis at the Fair Ground site was on musicians who are performing at the fest or local and regional artists. Sound Warehouse accepts many independent label titles on consignment. "For a lot of artists who are independently produced, this is how they get their product sold," says Genovese. The record tent, which was participating in its third jazz fest, continued its in-store autograph signings, this year featuring the Neville Brothers, the Sugarloafers, Solomon Burke, Evangeline, Ellis Marsalis, the Zion Harmonizers, and Terrance Simien.
<table>
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<td>1</td>
<td>21, 1994</td>
<td>TONY BENNETT: COLUMBIA 57424</td>
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<td>2</td>
<td>19, 1994</td>
<td>JOHN SCOFIELD &amp; PAT METHENY: BLUE NOTE 81307</td>
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<td>3</td>
<td>17, 1994</td>
<td>HARRY CONNICK, JR.: COLUMBIA 53712</td>
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<td>15, 1994</td>
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<td>13, 1994</td>
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<td>TERENCE BLANCHARD: COLUMBIA 57713</td>
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<td>ELLA FITZGERALD: VERVE 513984</td>
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<td>CHARLIE HADEN QUARTET WEST: VERVE 52</td>
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<td>KEITH JARRETT/GARY PEACOCK/PAUL MOTIAN: VERVE 513966</td>
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<td>DAVE BRUBECK: ELEKTRA 61487</td>
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<td>THE MODERN JAZZ QUARTET &amp; FRIENDS: VERVE 519825</td>
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<td>JOE SAMPLE: WARNER BROS. 45209</td>
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<td>24</td>
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**Top Contemporary Jazz Albums**

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<td>INCognito: VERVE 51396</td>
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<td>FOURPLAY: WARNER BROS. 45310</td>
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<td>CANDY DULFER: RCA 66248</td>
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<td>MARION MEADOWS: NOVUS 63167</td>
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<td>GIL SCOTT-HERON: IVY 4310</td>
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<td>YELLOWJACKETS: GRP 9554</td>
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<td>25</td>
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<td>DIANNE REEVES: EMI 25944</td>
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**It's a Hot Night in the City**

It's Probably Me
I Can't Make You Love Me
Lullabye

In Stores Now
Some Meltodía material had been integrated into the IMG Classic catalog through a 100,000 dollar distribution deal between the Russian label and Eurodiat, since absorbed in the IMG complex. The new agreement was signed May 3 by Hernandez and Valeriu Sekharskado, general director of Mela Meltodía. It took effect immediately.

**RUSSIAN ALLIANCE:** IMG Classics and Firm Meltoda, a Russian state enterprise, have signed a 10-year licencing agreement that awards IMG exclusive rights to the Meltoda classical catalog in all world markets other than those of former Soviet bloc nations.

The move is expected to bring a new level of release reissues and eventual success for the chaotic state of Meltoda representation in recent years, when a number of labels claimed conflicting rights to the catalog, or portions thereof.

IMG says it is establishing an international anti-piracy fund, in partnership with Meltoda, to guarantee integrity of the agreement, as well as to protect copyrights. Unauthorized product will be sought out and violators prosecuted, says the company. The campaign will encompass recordings both old and new.

The new contract supplements a 1995 Meltoda pact with BMG France that covered Western Europe. Nineteen Meltoda titles have been made available in Europe under that agreement.

US releases are not expected for about six months. The entire Meltoda catalog is under study to develop a release program, says IMG Classics president Guenter Heneler. All titles issued by IMG will be digitally remastered.

IMG feels the Meltoda recordings will fit comfortably with its other Russian labels, among them pianist Evgeny Kissin, violinist Yuri Bashmet, violinist/conductor Vladimir Spivakov, and conductor Yuri Temirkanov.

Librarians familiarized in the Meltoda catalog are such artists as Emil Gilels, Vladimir Ashkenazy, Mstislav Rostropovich, and Kiril Kondrashin.

**MAKING STARS OF U.K.'S SUPERSTAR**

(Continued from page 14)

outsiders of Glasgow, which previously has been home to the BMX Bandits, a band that has boasted both McAlinden and Norman Block of the Teenage Fanclub as members. "It's a small studio, but I knew we'd have to do 48-track there, because I like tracking the bass and mixing to the big, full sound," McAlinden says.

Superstar's expansive pop sound undoubtedly gains apart from the UK craft to the garage sound.

After the years of playing with other Glasgow friends who went on to acclaim and working on other successful albums, the members of Superstar are ready for their own shot. Says McAlinden, "We've had six years of rehearsals waiting for this moment."

**FREDDY JOHNSTON'S 'PERFECT WORLD'**

(Continued from page 14)

lives," Johnston says.

The trick now lies in getting the music out to Johnston's widespread fan base, or, as Kitman refers to it, his "fractured demographic." He's been courted with modern rock acts—"the Lemonheads, Soul Asylum, Matthew Sweet— and been well-received. And at the same time, we know he has more traditional rock fans. When he was on tour with the Cowboy Junkies [in April], he had teen-age fans and 55-year-old fans. It's difficult to market something like that, but in the end it means a bigger audience.

"No doubt Johnston will bring current fans along as his audience grows."

Dr. Denberg of KGSR in Austin, Texas, is enthusiastic about the prospect of new material from Johnston. "We played 'Down in Love' with Syd Straw [from 'Can You Fly?'], People really loved him. Freddy has a certain emotional directness that just hits you in the ears. He's also got a unique vocal quality that sets him apart from a lot of other singers and songwriters.

"In the weeks before the release of 'This Perfect World,' Johnston will be doing press, recording B sides, and making a video to accompany 'Bad Reputation.'"

Upon the album's release, Johnston will do a showcase tour encompassing about 14 U.S. cities. He'll then go to Europe, stopping off at festivals and playing smaller dates through the fall, and will return to the States for another six to eight months of road work, Kitman says. "I love at Super," Johnston says.

After the controversy on the current record, Johnston is thinking ahead to future work, including a duet project with ex-Superstar singer Brix, and his next album, to be recorded next spring and likely to be produced by Vig.

"Now things are a little different, and I have to be a better planner," Johnston says. "I'm a slow singer, including a side project with ex-Superstar singer Brix, and his next album, to be recorded next spring and likely to be produced by Vig.

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New Clip Promotes... A Novel!

Douglas Cooper’s ‘Amnesia’ Gets A ‘Book Trailer’

BY DEBORAH RUSSELL

LOS ANGELES—The music video clip has proven to be an effective marketing tool to promote and sell audio product. Now the book publishing industry is testing video clips as a new way to move titles into print.

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

New City Productions Inc.’s Susan Kaplan directed and produced the video, which comprises a dramatic reading by Cooper with nonlinear, layered imagery. Jane Siberry’s “Reprisal” provides the musical backdrop.

“It’s like a ‘book trailer,’” says documentary filmmaker Kaplan, “where music video meets literature. It helps to draw in the youngster population while maintaining the integrity of the work.”

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

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

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

Adds Kaplan, “People respond to music, and are familiar with music videos. They are the only ones taking the lines of the poetry in motion movement, and is in keeping with the spoken word trend. Young people are getting more familiar with it, and now are starting to turn toward the written word.”

Videos have been used to promote books for years. For ‘93, Rolling Stone music editor, Mary Ann Naples. But the lo-teh clips are designed to give talk show producers an idea of how the writer appears on camera. The “Amnesia” clip, however, is a complete departure for the publishing industry, and Naples notes that a number of her peers have expressed curiosity about the video concept.

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

The 3 1/2-minute, reeled in a month on a budget of $900, mixes layers of video imagery with black-and-white Hi-8 footage. More than 200 effects were used in the impressionistic, multi-dimensional clip.

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

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

Leading production designer Harry Deck, cinematographer Kramer Morgenthau, and editor M. Watanabe Mimohre donated their time and services to the project. New York’s Stable Editing provided free access to its editing system.

Even Siberry granted a gratis live photograph of use her look, mysterious “Sweet Incurtainance.” The Canadian singer/songwriter was eager to accept an opportunity to engage in this type of “television marketing” for her offbeat music, says manager Marlo Blais.

“Cooper, Siberry’s song epitomized the surrealistic, moody essence she sought for the video.”

Hyperion’s Napels sees the forum as a mutually beneficial arrangement between the book publishing and recording industries. “I think we were talking about the same concept of making video clips, and we’ve been supporting develop-ning and developing it ourselves,” she says.

In addition, she plans to submit the video to a variety of music charts, including the Billboard chart. In particular, has embraced the spoken- word movement of late, programming the clip on festival, Reg E. Gaines and Maggie Esten.

Says Cooper, who started a 12-city tour May 2, “This is an avenue so sort of thing to do. It’s an attempt to make serious literature and sneak onto a medium that is not always receptive to serious literature. And it’s done in a way that will take people,” she says. “I hope that it scares and excites them.”

MTV: Monk Television?
Savage’s Good Taste

MONKS ON FILM: The Benedictine Monks of Santo Domingo de Silos are not exactly pop stars, and their label, Angel Records, is not in the business of pop video promotion. But that reality has changed with the unprecedented crossover success of the monks’ album “Chant,” which recently cracked the top five on The Billboard 200. Now angels is attempting to wing its way onto the mainstream video airwaves with its first broadcast production, “Alleluia.”

The clip, directed by Andrew Moore of New York-based E. Green-berg and the festival, Cohen, is a soothing, hailing music of Gregorian chant with fast-paced visual elements that depict the frenetic pace of modern life and the monks. (The monks do not appear on camera.)

“We wanted to make the video hip enough so the MTV generation wouldn’t flit,” says Joy Barbieri, Angel’s director of record and promotional produc- tion. “The music is so serene, enlightening, and relaxing. We wanted the imagery to be super sensual, so the viewer would be visually stimulated.”

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

Barbieri says Angel was compelled to come up with an alternative distribution channel for its music. “We were approached by a record label and offered an alternative, and we thought it was a good idea,” he says. “We thought it might be more effective, and it was.”

Even Barbieri is skeptical of music videos and their impact on sales: “I think we’re making a mistake,” he says. “We’re not promoting the records that are on the air.”

KISS AND TELL: Hartford, Conn.’s Jeremy Savage of “KISS TV” is hoping to create a “KISS TV” book by combining the force of Hartford festival. Participating bands will be pay a fee to run videos in the booth, and could distribute product samples. The clip is produced by MTV. Additional bands will be able to pay a fee to run videos in the booth, and could distribute product samples. The clip is produced by MTV.

Savage produced his show in conjunction with top 40 WSST Hartford (95.7). Participating bands would be cross-promoted on radio stations, as well as on “KISS TV.”

RESEARCH: Nicole Waite, the college student who delivered a re- search paper on behalf of the Music Video Assn. during Billboards’ 15th Annual Music Video Conference in 1985, is touting the research tresses once again. This time Waite is explor- ing video as a tool in promoting record sales, and the video’s role in promoting record sales, and the video’s role in promoting record sales, and the video’s role in promoting record sales, and the video’s role in promoting record sales, and the video’s role in promoting record sales, and the video’s role in promoting record sales, and the video’s role in promoting record sales, and the video’s role in promoting record sales, and the video’s role in promoting record sales, and the video’s role in promoting record sales, and the video’s role in promoting record sales, and the video’s role in promoting record sales, and the video’s role in promoting record sales, and the video’s role in promoting record sales, and the video’s role in promoting record sales.

BETH LA MURTE is heading up her own L.A.-based video production company called Fleischer Productions. Directors include Cyndi Lauper, Rocky Morton, and Annabel Jankel.

Rivera Films has joined forces with LA’s Panic Films for the representa- tion and co-production of music videos. Panic principals Bruce Spitz and Mark Lewis are developing projects for the feature film and music video market. They are in development for a feature film and a syndicated video series.

Unabashed City Slicker fan Young is nonetheless unsentimental in his assessment of Jones' virtues and flaws in both his professional and private lives. Ambie space is dedicated to Jones' players and gagmen, like rubber-faced gagmen and Trumpeter Sandy and Frank E. the frigh-widest vocalist and schicketer known as Sir Frederick Gas. Jones' music is featured as best as one can print, including his Hitler-racing hit "Der Führer's Face," an imbattable "NoteCracker Suite," and "Papa-Yachet," a bitterly wry and virtuosic lament.

With a seriousness of purpose and sense of humor betitting its subject, this volume describes how Jones' players and gagmen worked their way into a nation's consciousness. Or, as a New York State assemblyman reported: "I knew that Jones was a professional, but now I see that he was a thorn in the flesh of a prominent African-American filmmaker, "As Spike Jones says, you have to do the right thing."

"The Write Wheeler"
BY WOLFGANG SPAHR

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

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

The European Court in Luxembourg decided last October that artists who are nationals of a European Union country must receive the same copyright protection as German artists (Billboard, Oct. 30, 1993). Under current German copyright law, foreign performers are entitled to only 25 years' protection. However, after the European Court decision, British and other European nationals receive the same treatment as Germans.

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

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

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

Wolf-D. Gramatke, president of PolyGram Germany, adds, "The back catalog of U.K. origin, or from other European countries, which we represent in this country, receives now the same legal protection as repertoire by German artists. This is a milestone in our efforts to stop unauthorized third parties from exploiting our back catalog without paying royalties for the recordings to the artist and to us."

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

The same principle will apply to all bootlegs by British artists, including group members, which can now be stopped from being issued in Germany. In the view of the exclusive role that other majors and, in particular, the IFPI have played in the legal battle, it is feared that a ruling which clarifies the law on parallel imports and said that unless the Singapore copyright owner authorizes the use of those articles, the import of those articles can be blocked (Billboard, Feb. 12, 1994). The chief justice also ordered the case to be re-opened at the district court level.

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

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

(Continued on page 4)

BY CHRISTIE ELIEZER

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

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

Brash Holding's shares immediately were suspended on the Australian Stock Exchange until administrator David Beatty goes through the books and advises the Brash board, within 25 days, on its next strategy.

The market-leading, 132-year-old national music chain (estimates of its share range from 17% to 24%) has been in financial trouble for 18 months. Last month, it announced an $82-22 million (A$80.4 million) loss for the last half of 1993. In the six months ending Jan. 31, it suffered a $20 million Australian ($14.5 million) operating cash loss.

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

The move by the four banks—ANZ, Westpac, National Bank Of Debts and Société Générale Australia—took Brash's management, staff, and shareholders by surprise. Retail analysts and auditors of the US show they thought the timing questionable.

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

"Brash's could potentially be tough to negotiate with," says a source. "Let's face it, they've had their stores in prime real estate locations, and they had the market. Their closest rivals, like Chandlers, Kmart, and Myer, constitute about 10% each." "But Brash's was a highly profitable when it came to helping us with developing acts, both with media adver-
sing and promotion. The record company, now, we're all very sympathetic and we'll keep working with them until such time. If the chain is closed, it will create a void in the music industry that will take three or four years to fill."

Late last year, Brash's appointed Adrian Kloeden as managing director. This was followed by the announcement of a massive reduction in stock levels, improved stock and working capital management, and reductions in head office and operating levels, all thought the questioning management and right strategies to return the company to profitability.

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

The voluntary administrator of an administrator was the first of its kind under a new companies code similar to the U.S. Chapter 11 process. An optimistic Brash's chairman John Mynroo says, "In [his] view that the appointment was "made so that the positive turnaround plan that is in place will continue with minimal disruption."

Although retail analysts are divided over what the administrators do, it is expected that Brash's will continue to operate, but as a smaller, more focused company. It is understood that director Geoff Brash, a former Brash's chairman and grandchild of its founder, is eyeing the purchase of the musical instruments soundtracks/musical instruments, which incorporates 10 outlets.

The firm also moved into New Zealand, opening 120 stores there, and sold them two years later. Brash's moved into book retailing, computers, home office products, mobile telephones, and white goods. Sales almost tripled, to $700 million Australian ($597.2 million), over five years. But there were warnings: Profit and interest are down 8% from previous period.

Australia's recession exacerbated the problem. In 1989-90, the consumer electronics industry (excluding the office sector)—on which Brash's relied for 46% of its sales—shrank by 15.3%. Recorded music, books, and musical products fell by margins of 26%-39%, leading to total losses of $70 million Australian ($56.7 million) in annual sales.

(Continued on page 4)
SNEP Names BMG’s Carbzone To Prez Post
New Chief Aims To Reverse Fortunes Of French Mkt.

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

Carbzone, formerly with Barclay, WEA, and Ariola in his native Belgium before taking up his BMG post in 1996, succeeds Gilles Parat, president of PolyGram France, in the SNEP position, which he begins July 1.

The news came as SNEP announced a 1.4% drop in the value of record and video sales in the first quarter. The news came after a poor last quarter of 1998, which put the market in negative growth for the year.

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

Carbzone will also have to lead the industry in efficient negotiations on the imposition of a 40% French language quota of songs on radio and TV, which the recently passed legislation, known as the Carton law, says must be in place by 1999.

The French music business also has to continue its campaign to persuade the authorities to regard recorded music as a cultural commodity and thus benefit from a reduction in Value Added Tax (VAT) from its present rate of 19.6% to the 5% enjoyed by such items as books. The business is also lobbying for a TV channel with music and film, aimed at French youth.

SNEP is now managing director after the departure of Bertrand Delcroix earlier this year (Billboard, March 12).

In spite of the stagnating sales figures, outgoing SNEP president Parat was optimistic that conditions were right for French record makers to break out of the recession. “The diversity of new music-making has never been as fertile as today—a remarkable achievement given the extent of the economic crisis,” he said. “Forgotten performances too, for the SNEP, which has managed to promote and encourage this diversity in such conditions.”

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


Total record and video sales in the first quarter were worth some $236 million (down 1.4% from the same quarter in 1998). Sales of CDs were up 7.1% to 226 million; cassettes were down 24.6% to 5.9 million; Vinyl albums were down 55.3% to 184,000.

CD singles were up 18.4% to 3.1 million.

Single’s Success
Is Good Omen For German Producer

MUNICH—Germany’s fastest-rising, fastest-selling dance music success of the year is the single “Omen III” by Magic Affair on EMI label Electrola, which hit No. 1 and stayed at the top (250,000 copies) within eight weeks of release.

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

The public face of Magic Affair is a duo made up of energetic female singer Francene Morgana (of Italian descent, born in Frankfurt), whose smoky vocals add a melodic element to the songs, and A.K. Swift (a 24-year-old former G.I. stationed in Germany), whose idol is Ice Cube and who provides accented rapping to the tune of 188 beats per minute. The producer and creator of the series of “Omen” singles is Michael Staab.

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

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

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

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

A BILLBOARD SPOTLIGHT

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

ISSUE DATE: JULY 2
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Japan’s Market Shrinks Without Home-Grown Hits

BY STEVE McCLURE

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

Pre-recorded music shipments totaled 86.24 million units in the first three months of 1994, down 9% from the same period last year, and were worth 106.69 billion yen ($1.04 billion), a drop of 5%.

The results confirm GM Victor President Osamuro Sato’s prediction earlier this year that the market would continue the contraction that began in 1993’s second half.

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

- **Total album shipments:** 55.42 million units, down 9.8% from 54.65 million units in first-quarter 1993.
- **CD albums:** 48.68 million units, up 2%; worth 79.26 billion yen ($777 million), unchanged.
- **Cassettes:** (separate figures for singles and albums unavailable; most cassettes are albums, however; 6.06 million units, down 21%; worth 5.62 billion yen ($55.1 million), down 18%.
- **Vinyl LPs:** 100,000 units, down 4%; worth 2.64 billion yen ($25.88 million), down 19%.
- **CD singles** (there are no other singles formats worth mentioning in the Japanese market): 30.82 million units, down 19%; worth 20.54 billion yen ($203.4 million), down 15%.

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

Breaking the results into foreign (excluding imports) and domestic portions, production of material by non-Japanese artists in the first quarter totaled 18.33 million units, up 4.6% from the same period last year, and was worth 28.6 billion yen ($290.6 million), up 3.6%.

Production of domestic artists’ material showed 67.1 million units, down 1.8%, for a value of 79.68 billion yen ($787.3 million), a 6.3% decrease.

## Billboard Spotslights

### The Music of Resilience

As Japan continues to confront economic challenges, its music industry faces potential changes. Billboard’s August 6th issue will examine the condition of this music market through its comprehensive coverage of:

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

So give your business a jump start—let Billboard be the vehicle for relaying your message to our 200,000 avid readers worldwide!

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| AD CLOSE: | JUNE 21 |
| JAPAN: | Aki Kaneko |
| USA: | Norm Berkowitz |
| SOUTHEAST ASIA: | Grace Ip |

### SINGAPORE COURT ACQUITS STORE AGAIN

(Continued from page 39)

Mally bought their products from MIDEM, the annual international music fair in Cannes, it was natural to assume that the discs could be imported without copyright infringement.

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

Says Valentine’s Ngoh, “We welcome the acquittal because it is not possible for stores like us to know if we are infringing someone’s copyright, considering the volume of discs that we bring in.” Meanwhile, IFPI officials say they intend to appeal this latest acquittal.

### FOR THE RECORD

Udo von Stein is executive VP of Sony Classical in Germany and Kirsten Gabriel is artist relations manager with the company. Both were misidentified in photo captions in the May 7 issue of Billboard.
**U.K.:** In what could be a sign that the one-man-and-his-melodies genre is coming in from the cold, there has been much positive reaction to the debut single by Nick Green, a 27-year-old singer/songwriter signed to Dave Stewart’s WEA-distributed Anxious label after a decade of dues-paying pub and club gigs, supplemented by day jobs around London. Green recently played a series of support slots at the capital’s 27-year-old capacity Borderline Club, where he put in a confident,(personal performance armed only with an electric keyboard and a set of refreshing adult pop songs. The single “Why Do I Need To Know” recalls the heyday of the ’70s solo tenorists, but is embellished by a string orchestra and Stewart’s modern production. The song has attracted considerable daytime airplay—particularly at BBC Radio 1, where the track was on the national station’s first N-list, a section of its revamped playlist that guarantees high rotation for releases by new acts.

**PAUL SEXTON**

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

**MAUREEN SCHEIN**

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

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AN UNUSUAL CAREER ARC FOR NOA

(Continued from page 49)

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

At this time, the Gulf War turned life in Israel on its head. Dor recorded a version of “Avi Maria,” a 19th-century air by Guarnaldi based on Bach’s First Prelude, with new words to fit the troubled times.

“We had to do something; the soldiers were going up the wall, going crazy,” says Noa. “Avi Maria” was re-released on a cassette and, with their own version of “Can’t Buy Me Love,” was given to the U.S. soldiers manning the perimeter around Tel Aviv.

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

“Ave Maria” appears on the album, which Geffen’s European marketing director Liz Morris says will be marketed through specific channels. “At the moment, Noa’s known more in the Jewish community than anywhere else. We’ll try to cross the music over to the rest of the Jewish community, if that is possible.”

“The best way of understanding Noa is through her live performances,” says Dor. “People will be, and we’ll be concentrating our efforts on.”

Barrie Marshall of promoter Mar- shall Arts, the promoter of Noa’s U.K. tour, says he went “above and beyond the Jewish community with the help of the Israeli Artists Foundation, as well as his connections with Dor.”

“She’ll definitely be back,” says Marshall. “This record is a stepping stone to something else.”

Back to the Top
The Billboard
Latin Music Conference

A Billboard Spotlight

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A Lesson in Latin.

How do you sweep the Billboard Latin Music Awards every year? It's by knowing your market and your music, and by listening with your ears and with your heart. The world of Latin Music isn't something you learn; it's something you feel.

Sony Discos would like to congratulate our Billboard Latin Music Award-winners and thank them for their creative excellence.
Tropical/Salsa: Album Of The Year — “mi tierra” Gloria Estefan (Epic)
Tropical/Salsa: Male Artist Of The Year — Jerry Rivera (Sony Tropical)
Tropical/Salsa: Female Artist Of The Year — Gloria Estefan (Epic)
Tropical/Salsa: Song Of The Year — “mi tierra” Gloria Estefan (Epic)
Pop Female Artist Of The Year — Ana Gabriel (Sony Latin)
Regional Mexican: New Artist Of The Year — Jay Pérez (Sony Discos)
Regional Mexican: Song Of The Year — “Me Estoy Enamorando” La Mafia (Sony Discos)
Hot Latin Track Of The Year: “Me Estoy Enamorando” La Mafia (Sony Discos)

Sony Discos, #1 Again.
First Latin Music Awards Recognize Range Of Talent

BY JOHN LANNERT

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

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

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

Marc Anthony (Tropical/Salsa New Artist Of The Year)
The only artist to score a No.1 dance smash ("Ride On The Rhythm"), native New Yorker Marc Anthony has parlayed his dance success into a blossoming career as a soulful, one-of-a-kind sibaro. His Salsa demo, "Otra Nota," has generated several Top 40 hits on the Hot Latin Tracks, while charting on the Billboard Latin 50. Anthony began his recording career as a songwriter and backing vocalist in the late '80s, working with Latina dance maven Sa Fiore and the producer team Latin Rascals. He subsequently hooked up with producer Little Louie Vega and cut his dance hit. Anthony hooked off his Latino career four years ago by appearing with venerable Puerto Rican star Danny Rivera at Carnegie Hall.

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

Gloria Estefan

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

Gloria Estefan (Tropical/Salsa Album, Female Artist and Song Of The Year)
The past 12 months of Gloria Estefan's spectacular career have been particularly outstanding for the Cuban-born superstar. Last June, Estefan out "Mi Tierra" (Epic), a deeply cherished tribute to her Cuban musical roots that turned out to be a massive commercial success in the U.S. and Spain. Two No. 1 Latin hits later, Estefan hit the top of Billboard's Club Play chart in December with a souped-up tribal take of "Mi Tierra" track "Traición." In March, Estefan scored her first Grammy, and now she has snagged three nods to top all other nominees in Billboard's Latin Music Awards. As if that were not enough, Estefan currently is recording an album of 60s pop evergreens.

Los Fantasmas Del Caribe (Hot Latin Tracks Artist Of The Year)
Venezuela's entry into the LMA's is a top-popper sextet who earned its Hot Latin Tracks Artist Of The Year honors by dint of a debut album - "Camaleco" - that cracked out two chart-toppers ("Muchocha Triste" and "Por Una Lágrima") and one No. 2 entry ("En El Sueño"). Los Fantasmas Del Caribe's latest album, "Más Y Más" (دولن), was released in April.

Continued on page LM-10
FonoVisa felicita a
BANDA MACHOS

GRUPO DEL AÑO
(Categoría Regional Mexicano)
AWARDS
Continued from page LM-8

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

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

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

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

Continued on page LM-12
It Starts In The Heart And Spreads To The World.

Gloria Estefan
Female Artist Of The Year
Album Of The Year—“mi tierra”
Song Of The Year—“mi tierra”

And congratulations Gloria, on your 5 Premio Lo Nuestro Award nominations.

Emilio Estefan, Jr.
Lifetime Achievement Award

Israel “Cachao” López
Hall Of Fame Inductee

AWARDS

Continued from page LM-10

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

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

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

Maldita Vecindad (Rock Artist Of The Year)
Perhaps the best-known Mexican rock act outside of Mexico, Maldita

Continued on page LM-14

To view more information, please visit www.americanradiohistory.com
Una Sociedad para los autores, compositores y editores de la música latina. Es... "Lo nuestro"

Juan Luis Guerra, Pablo Milanés, Pimpinela, Juan Carlos Calderón, Alberto Cortéz, Mecano, Dyango, Camilo Sesto, José Luis Perales, Miguel Bosé, Silvio Rodríguez, César Portillo de la Luz, Ernesto Leclona, Leo Brouwer, Bebu Silvetti, Luis Aguilé, Julio Iglesias, Presuntos Implicados, Angela Carrasco, Paco de Lucia, Alejandro Vezzani, Braulio, Danny Daniel, José María Purón, Pablo Herrero, Ramón Arcusa, Manuel de la Calva, Manuel Alejandro, Los Rodríguez....

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New York
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Mexico
525-591 06 06

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

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

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

Congratulations
to our
Writers and Friends
winners of
Billboard's
Latin Music Awards.

Martin Bandier
and
your friends at

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

Emilio Navaira (Regional Mexican Male Artist Of The Year)

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

Roberto Perera (Contemporary Latin Jazz Album of the Year)

Reserved off-stage, this Uruguayan-born master of the Paraguayan harp often explodes stage-side, as his long, well-manicured nails flutter furiously across the strings, as if he were hurriedly testing the delicate texture of a fine fabric. Roberto Perera's silky 1992 album, "Dreams & Desires"—his second release for Heads Up Records—apparently evoked a similar aural picture for record buyers who helped nudge the record onto Billboard's Contemporary Jazz Chart. Last December, Perera put out a severely overlooked holiday album, "Christmas Fantasies."

Jay Pérez (Regional Mexican New Artist Of The Year)

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

AWARDS

Continued from page LM-14

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

Jerry Rivera (Tropical/Salsa Male Artist Of The Year)

Salsa's biggest act in the past two years is a husky-faced singer from Puerto Rico whose 1992 album, "Cuenta Conmigo," was the strongest-selling salsa album in 15 years. Jerry Rivera's latest effort—appropriately titled "Cara De Niño (Baby Face)"—has turned out two Top 10 smashes, including the title cut. Additionally, the record has been a fixture in the Top 10 of the Billboard Latin 50 since its release last October.

Selena (Regional Mexican Album and Female Artist Of The Year)

One of the finest singers ever to come out of Corpus Christi, Texas, this exotic-looking Tejana has been on a hot career run lately, landing a deal last year with SBR Records, then winning her first Grammy kudos in March. Selena's performance on Billboard's radio and retail charts has been no less sizzling. Earlier this year, she notched a huge No. 1 hit, "Dondequiera Que Estes," with her EMI Latin labelmates the Barrio Boyz. She later put out "Amor Prohibido," now entrenched near the top of the Billboard Latin 50 for the past seven weeks...
VICEVERSA

"Un amigo de verdad"
Contiene el éxito "ELLA"

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Brazilian Beat And
A Love Of Latin
Jazz Up The Artist Showcases

BY JOHN LANNERT

Billboard's three music showcases this year highlight crossover Latin acts, Brazilian jazz, funk and pop artists, and several of the leading stars of Latin jazz. Among the performers will be several with previous showcases experience in Miami, and they can expect some of the artists to use the performances as springboards to international prosperity. Below are brief biographies of the artists who will grace the stage.

LATIN MUSIC SHOWCASE, MAY 16

Tommy Anthony & Goza

Formerly a member of the Mavericks' frontman Raúl Malo when they both were in the late '80s pop/rock act the Basics, Tommy Anthony has a noted musical future in South Florida for more than a decade. In 1991, the New York native of Cuban/Italian ancestry formed Goza, a Miami-based sextet that serves up an embraceable, Spanish- and English-language pop mix of Afro-Caribbean, R&B, pop and rock elements. Most recently, Anthony helped produce the vocal arrangements on "Captúrate," the Spanish-language version of Rosco Martinez's current pop hit "Neon Moonlight." The unsigned band is drawing interest from several labels.

Rafael Armando

The former leader of a popular Peruvian band called Clip, this 27-year-old Lima native moved to Miami five years ago and continues to tour music courses at Miami-Dade Community College. Rafael Armando's S&M (Sony bow, "Tuvo," was released last year. The album contains four songs composed by the honey-voiced baritone, as well as "Message," a warm, faithful rendition of the Bee Gees' 1960 smash "I've Gotta Get a Message To You."

Banda Machos

See biographies of award winners.

Nil Lara

A local idol in Miami Beach for the past several years, Nil Lara and his band, Beluga Blues, have concocted a bi-cultural, bilingual, roots-rock sound that features ample doses of Cuban son and conga. Born to Cuban-exile parents in 1964, Lara later balanced his appreciation for Anglo rock and jazz with traditional Afro-Cuban music and learned to play a four-stringed guitar called the cuatro. In the late '80s, Lara gained initial fame fronting Kru, a fusion outfit that released two independent records before the band members parted ways. Last January, Lara released his solo premiere, "My First Child," on his own Beluga Blue Records imprint. Shortly thereafter, MTV Latino debuted the video of his single "I Will Be Free." No less than three major labels are in heated pursuit of his services.

Rosco Martinez

Rosco Martinez is riding high on the Hot 100, courtesy of "Neon Moonlight." The track is from his eponymous Zoo Entertainment release, which also includes "Capturame," the Spanish-language counterpart to "Neon Moonlight," as well as a respectful paean to legendary Cuban vocalist Benny More entitled "Dulces Tiempos." Born in Cuba, Martinez grew up near Fort Lauderdale, Fla., where he started playing in bands at age 11. In the late '80s, Martinez joined a Latin 86th trio from South Florida called Bandera. The group cut one record for Island before disbanding, but Martinez made a name for himself with Zoo president Lou Maglia as a talented singer/songwriter/guitarist. "Rosco Martinez" was produced by Peter Wolf (Chicago, Heart, Go West).

Continued on page LM-20
BILLBOARD'S #1
Latin Pop Artists for 1993,
with six albums on the
Billboard Latin Top 50.

The current album,
"Love & Liberté" —
17 weeks at the top
of the Latin Pop Chart
15 weeks at the top
of the World Music Chart

On tour this summer:

June
- 27, 28 New York, NY
- 29, 30 Vienna, VA
July
- 2 Boston, MA
- 3 Warwick, RI
- 5 Toronto, ONT

July
- 6 Quebec City, QUE
- 11 Los Angeles, CA
- 12 San Diego, CA
- 13 Santa Barbara, CA
- 14 Fresno, CA
- 15 Hollywood, CA
- 17 Los Angeles, CA

On Elektra Musician
World Management: P.E.M – Claude Martinez
U.S. Management: P.I.E Enterprises - Pascal Imbert/Peter Himberger

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ARTIST SHOWCASES
Continued from page LM-18

Unik-Ko
From Puerto Rico comes a 20-something vocal quartet with mainstream looks and strong vocal harmonies to match. Unik-Ko's second album for Sony, "Reasons," features the similar Spanish-language cover of the Earth Wind & Fire everyone's "Reasons." Formed in 1992, the foursome is led by vocalist producer Dennis Nieves, who pens much of the band's material. The group's latest batch of pop/dance songs includes percussion contributions from Luis Enrique, as well as a duet with Mexican singing star Yurii.

Viceversa
Spain's hottest dance act is the handsome brother duo of Carlos and Angel Beat Osborne, whose debut album, "Un Amigo De Verdad," has yielded two Top 10 Spanish hits—"No Es Verdad" and "Elia"—and has sold more than 300,000 units domestically since its 1993 release. Viceversa's techno-pop record recently was put out in the U.S. by Max Music, a prominent dance imprint from Spain that is now attempting to break into the U.S. market. Hailing from Baladao, los hermanos Beatro began composing four years ago as a hobby. After shopping their demo tape a couple of years later, the Beatros landed a deal with Max.

BRAZILIAN MUSIC SHOWCASE, MAY 17
Mario Adnet
A 27-year-old guitarist/composer/vocalist from Rio de Janeiro, Mario Adnet is a multi-talented artist who has worked with a variety of Brazilian notables (both as an arranger (Joyce, Levy Andrade) and as a bossa/jazz recording artist (Leo Gandelman, Tom Jobim). Joyce, Andrade and Trio Da Paz also have recorded Adnet's compositions. Since 1991, Antonio Carlos Jobim has been performing Adnet's arrangement of the Dorival Caymmi classic "Para" a Guitaria." Adnet currently is signed to Nana Records, which is being distributed in Japan by BMG Japan.

Jorge Ben Jor
Last year, many Brazilians could be heard singing "Ala Ala Wo Brasil," from Jorge Ben Jor's career-reviving smash "Wo Brasil." Now once again, the 49-year-old multi-venerated legend, who composed the international Bossa/Samba hit "Mas Que Nada," is closing in on 250,000 unit sales of his latest album, "23." A Rio de Janeiro native, prominent member of his beloved Salgueiro samba school and ardent soccer aficionado, Ben Jor has created a still - singing, musical landscape melding everyday life with a variety of contagious rhythms from the U.S., Africa and Brazil. His showcase set: will be one of his rare U.S. performances in recent years.

Djavan
For the past 15 years, much-admired Djavan (pronounced Dee-jahn) has been one of the most popular singers/songwriters inside and outside of Brazil. Famous Brazilian singers (Nana Caymmi, Gal Costa, Carosello Veloso) were recording his songs, highly regarded American artists (Manhattan Transfer, Lee Ritenour, Stevie Wonder) were recording with the late soul of the northeastern Brazilian state, Alagoas. Djavan now is turning his sights toward the international Latin markets with the release of his Spanish-language album for Sony entitled "Espiration," due out May 24. The title track is a Latin cover of one of his biggest Portuguese-language hits, whose lyrics and title were later phonetically translated into English by the Manhattan Transfer as the tune "So You Say."

Leo Gandelman
Multi-instrumentalist Leo Gandelman not only has performed on countless albums by most of Brazil's best-known legends, but he's also shined as a producer for the likes of Gal Costa and Marina. As a young
**R&M Exitos Regionales**

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*Highlights indicate songs represented by SESAC Latina in the United States. ©1994 BPI Communications Inc. Used with permission from Billboard.*
Billboard Latin Music Conference & Awards

**Schedule Of Events**

**MONDAY, MAY 16**

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<tr>
<td>2:00 - 5:00pm</td>
<td>Registration</td>
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<tr>
<td>7:00 - 11:00pm</td>
<td>Live Artist Showcases sponsored by Americ Disc Inc.</td>
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<td>TOMMY ANTHONY &amp; GOZA</td>
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<td>RAFAEL ARMANDO - SONY/Sony</td>
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**TUESDAY, MAY 17**

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<td>11:00 am - 12:30 pm</td>
<td>Keynote Address - JAY BERNMAN, Chairman, Recording Industry Association of America</td>
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<td>12:30 - 4:00 pm</td>
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<td>1:00 - 1:45 pm</td>
<td>Keynote Address - TOM FREYSON, Chairman &amp; CEO - MTV Networks</td>
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<td>MTV’s CEO discusses the networks’ (MTV, MTV Europe, VH-1 &amp; Disney)</td>
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<td>present and future activities in Latin America</td>
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<td>2:00 - 3:30 pm</td>
<td>Keynote Address - BRAZIL - “Market On The Rebound”</td>
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<td>Moderator: MANUEL CAMERON - President, Asociacion de Discos</td>
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<td>Producers de Discos</td>
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<td>LEO GANDELMAN, PolyGram/Brazil Recording Artist</td>
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<td>JOSE FORTES, President, Os Quatro Produces Artistic</td>
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<td>PHIL RODRIGUEZ, President, Water Brothers Production</td>
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<td>3:30 - 5:00 pm</td>
<td>Keynote Address - MUSIC PUBLISHING - “Publishing Current Trends Of The Latin Market”</td>
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<td>Moderator: CATHERINE SCHINDLER, Latin Division</td>
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<td>Mgr. West Coast, Peruvian Music Publishers</td>
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<td>Panelists: EDUARDO &quot;TEDDY&quot; BAUTISTA, President, SONY Sound</td>
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<td>FRANK RITTMAN, International Business Administrator, NMPA/</td>
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<td>Harry Fox Agency</td>
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<td>BILL VELEZ, Senior VP of International, SESAC</td>
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**WEDNESDAY, MAY 18**

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<tr>
<th>Time</th>
<th>Event</th>
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<td>1:00 - 1:45 pm</td>
<td>Keynote Address - LATIN JAZZ - “Pozido To Hit The Mainstream”</td>
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<td>Moderator: LARRY ROSEN, President, GRP Records</td>
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<td>Panelists: GEOFF FISHER, Program Director, WLVE-FM Radio Miami</td>
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<td>DR. JAZZ, President, Dr. Jazz Operations</td>
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<td>ARTURO SANDOVAL, GRP Records Recording Artist</td>
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<td>RICKY SCHULTZ, VP/GM Jazz &amp; Progressive Music, Warner Bros. Records</td>
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<td>GOTA Z. WORNER, President, Messidor Records</td>
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<td>2:00 - 3:30 pm</td>
<td>BDS &amp; LATIN MONITOR - “Monitoring Latin Radio Stations”</td>
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<td>Panelists: MICHAEL ELLIS, Associate Publisher/Charis, Billboard</td>
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<td>JOHN LANNERT, Latin American Bureau Chief, Billboard</td>
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<td>JOE WALLACE, VP/GM - Music Group, Broadcast Data Systems</td>
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**BILLBOARD LATIN MUSIC AWARDS**

**AFTER AWARDS**

Live Artist Showcases

E-TRAIN WITH SHEILA E - HK Management

HUMBERTO RAMIREZ - Trop/Jazz/RMM Records

ARTURO SANDOVAL - GRP Records

NESTOR TORRES - Sony Discos

**Panelist and performer Arturo Sandoval**
A CROWNING ACHIEVEMENT

Congratulations to
GIPSY KINGS.
Winner of Pop Artist
Of The Year at
Billboard's
Latin Music Awards.
ARTIST SHOWCASES (Continued from page LM-20)

come out in 1991 on Brazilian imprint Som Livre and boasted performances from Celso Fonseca, Ricardo Silveira, Sergio Trombone, Rique Parejo and Artur Maia. Mascrenha will also play his first-ever Miami set at the showcase.

LATIN JAZZ MUSIC SHOWCASE, MAY 18

E-Train, Featuring Sheila E.

Though perhaps best-known for her 1984 Top 10 hit, "The Glamorous Life," Sheila E. is quite the tumultuous. She anchored the group led by then-Prince in the late '80s and now is in the middle of a U.S. trek along with her stellar supporting ensemble, E-Train. The E-Train members are saxman Eric "Madhouse" Leeds, Puerto Rican trumpet virtuoso Charlie Sepúlveda, Gilberto Gil's ex-keyboardist Renato Neto, plus studio stars bassist Selson Bunch and drummer Joey Farera. E-Train has drawn rave reviews for its shows and appeared on Arsenio Hall's late-night talk program Apr. 15. So far, however, the group is not signed to a label.

Humberto Ramírez

Though well respected in the salsa and Latin pop world as a first-rate arranger and producer, this Puerto Rican grad of the Berklee College Of Music has been gaining increasing respect within the Latino jazz field as a trumpeter. Formerly a mainstay with Willie Rosario's orchestra, where he shared a Grammy nomination for Rosario's 1986 album "Nuestra Conciencia," Humberto Ramírez already has cut a pair of fine albums on the TropiJazz/RMM label—the latest being his 1993 effort, "Aspects." Ramírez will be joined by standout percussionist and labelmate Gustavo Hidalgo on his showcase set.

Nestor Torres

Arturo Sandoval

After recording five albums in three years forGRP, ace Cuban trumpeter Arturo Sandoval has decided to release two albums simultaneously. One is a classical album ("Arturo Sandoval Plays Trumpet Concertos"), and the other ("Danzón (Dance On)"") is a sweeping tribute to Cuban music featuring vocal performances from Sandoval, Gloria Estefan, Vikki Carr, Miami-based Willy Chirino and Bill Cosby—yes, Bill Cosby. Coincidentally, both Sandoval and Sheila E. played on Estefan's homage to her musical roots, "Mi Tierra." Sandoval, a key linchpin of Cuba's venerated Afro-Cuban fusion outfit Irakere, emigrated to the U.S. several years back, thus introducing American audiences to his blistering trumpet riles. Sandoval's showcase set will feature a 30-piece orchestra, with labelmate Dave Valentin sitting in on the proceedings.

Nestor Torres

Expressive flutist Nestor Torres has battled back from a severe shoulder injury suffered in a boating accident a few years back and has regained the acrobatic form that has delighted fans in South Florida since the late '80s. A virtuoso player who's comfortable playing tropical/salsa, fusion or jazz, Torres can be prominently heard on Estefan's "Mi Tierra" album. Torres was recently asked to join Sony Discos, and his label debut is due out in May.
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SALUTES

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Mi Tierra
Tropical/Salsa Album Of The Year
Tropical/Salsa Song Of The Year
Tropical/Salsa Female Artist Of The Year

LOS FANTASMAS DEL CARIBE
Hot Latin Tracks Artist Of The Year

JUAN LUIS GUERRA Y 4.40
Tropical/Salsa Group Of The Year

SELENA
Live
Regional Mexican Album Of The Year
Regional Mexican Female Artist Of The Year

CACHAO LOPEZ
Billboard Hall Of Fame Inductee

EMILIO ESTEFAN
Lifetime Achievement
El Premio Billboard

JAY PEREZ
Regional Mexican
New Artist Of The Year
This is the second of a two-part series on the emerging budget audiobook market.

BY TRUDI MILLER ROSENBLUM

NEW YORK—While some audiobook publishers are creating new titles specifically for the budget category, others use the low-cost concept to spur sales of previously released product.

These titles are usually out a year or more that may be experiencing slower sales. A reissue at a special low price can re-awaken interest in the title and

‘We’ve found some new outlets where the price of average audio is too high.’

gain additional sales without any additional investment.

The strategies of publishers releasing on budget are diverse. Random House Audio Publishing launched its Price-Less line in fall 1992 with in-store displays and advertising in Publisher’s Weekly. Four titles were released in the line three times a year. There are currently 24 Price-Less titles available, retailing for $8.99 each. Nearly all are two-cassette titles.

“It’s similar to the way a mass-market paperback works; it’s published a month or so after the hardcover release,” says Susan Butler, Random House director of promotions and publicity.

Audiobooks chosen for the program are “very commercial fiction—very sort of ‘beach listening,’” Butler says, citing titles by Michael Crichton and John D. McDonald. The low price tends to encourage impulse buys, she says, noting that, on average, Price-Less titles sell five times better than comparable backlist titles. The low price also has “increased our market quite a bit. We’ve found quite a few new outlets—discount stores, truck stops, stores where the price point of an average audio is too high,” she says.

Dove Audio has a similar attitude towards its “Super Sound Buys” line. “It’s the equivalent of trying to create a paperback market,” says Dove president Maurice St Pierre. “Our primary sales push is over and now we’re trying to give it an extra boost. But in no way are the numbers like the original books.” Generally, he says, an audiobook will get 50% of its sales when it is first released, with another 25% as a Super Sound Buy.

Dove launched Super Sound Buys a year ago, releasing titles every month except December. Currently there are about 50 titles in the line, retailing for $8.99 each. Titles include Jack Higgins’ “Night Of The Fox,” LaVyrle Spencer’s “Spring Faney,” “Dave Barry Talks Back,” Stephen Crane’s “The Red Badge Of Courage,” and Joyce Carol Oates’ “Black Water.” Mysteries and romances do particularly well as Super Sound Buys, Viner says.

Sometimes titles sell better as Super Sound Buys than they did originally. “Decked” by mystery author Carol Higgins Clark sold 5,000-6,000 copies as a regular-priced audiobook, as her corresponding hardcover book did not do phenomenally well. Then, unexpectedly, the paperback hit the New York Times paperbacks nonfiction list, and Viner decided to offer the audio as a Super Sound Buy. In that form, it sold an additional 12,000 copies. “With Carol Higgins Clark, we wanted to widen her audience to help break her,” says Viner.

Another example is “Kaffir Boy,” which sold reasonably well initially but did poorly on backlist. Dove reissued it as a Super Sound Buy for Black History Month, and it sold 6,000-7,000 copies—about 50% of what it had sold originally.

However, Viner says, the company is careful not to devalue a popular author in the public’s mind. “It’s important to keep an author’s price up. If we have an ongoing relationship with an author, and the author has produced the long-term record, we protect the backlist” by not putting his or her work in the Super Sound Buys.

Dove also occasionally puts books out directly as Super Sound Buys, generally to spark interest in a new author.

While Random House and Dove see low-priced audio as the equivalent of a paperback, Simon & Schuster Audio sees it as a different value proposition (Continued on page 48)

Two More Acquisitions In Offing At Alliance

BY DON JEFFREY

NEW YORK—Alliance Entertainment Corp., the fast-growing music, video and lifestyle and leisure company, has acquired an acquisition that will expand its reach into artist management. At press time it also was expected to close a deal that will increase its investment in international distribution.

The company is acquiring Premier Artist Services, a firm that manages such performers as Frank Sinatra and Julio Iglesias, and Premier’s interest in the Premier/Corporate Entertainment (PCE) joint venture with the advertising agency Young & Rubicam that markets music to the retail market for large corporations.

Alliance was also ready to complete a deal to buy the 50% interest it did not already own in the Latin American music wholesaler, Disque Music; a budget deal (CD supplier to department stores in Brazil. Alliance has created a wholly owned subsidiary, AEC International, to “exploit international opportunities,” according to the company.

During the first week of May, Alliance also bought the assets and customer lists of Vineyard, a school for West Coast-based wholesaler of Latin music.

In the past three years through a spate of acquisitions, Alliance has increased its revenues and profits for the first quarter.

For the three months that ended March 31, the company reports a net profit of $1.3 million on revenues of $35.5 million, compared with a loss of $600,000 on revenues of $34.6 million last year.

Revenue growth in Alliance’s various operations was as follows, compared to the same period a year ago: Revenues rose 170% because Alliance has acquired, since late 1990, three one-stops (Jerry Bassin, CD One Stop, and Abbey Road), an independent record store in New Jersey, and the assets of another one-stop (Nawapak).

Alliance’s operating cash flow (earnings before interest, depreciation, and taxes) jumped 104%, to $4.9 million from $2.4 million, in the quarter. Moran says, “Basically, it was through economies of scale associated with the growth of our revenues.” Selling, general, and administrative expenses declined to 10.4% of sales from 11% in last year’s first quarter.

Revenue growth in Alliance’s various operations was as follows, compared to the same period a year ago: Revenues rose 170% because Alliance

Main floor, with stairs leading to a second level that contains interactive gaming and an espresso bar. Artificial mist from a fog machine is pumped into the store along the clock, adding to the space-age look.

In keeping with the entertainment theme of CityWalk, movie memorabilia is on display in the store. Props from “ Bram Stoker’s Dracula, “ A League Of Their Own, “ and “ Mrs. Doubtfire “ were present at the opening. The display is sponsored by Columbia TriStar Home Video, and will rotate periodically.

The ground floor contains three separate sections for popular music, classical music, and video.

The 15,000-square-foot popular music section includes 28,000 titles, while the 3,000-square-foot classical and jazz section contains 10,000 titles. A 2,000-square-foot Suncoast Motion Picture Company video outlet houses 7,000 videos and 1,500 laserdiscs.

Marcia Appel, Musicland VP of the (Continued on page 49)

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Handleman Makes A Run For The Border With New Facility

Going DOWN: Handleman Co., the Troy, Mich.-based rackjobber, has already moved south of the U.S. border in preparation for Knart’s move into Mexico, which will open two stores there shortly. As part of that move, Handleman has opened a 17,000-square-foot distribution facility in Mexico City.

But Handleman has its eyes on more than Knart’s business, and has been searching for Mexican companies to partner with. Now Track hears that Handleman is involved in joint-venture negotiations with VideoVisa, the company that runs a 1,700-store video chain in Mexico. If the negotiations are successful, the companies would form a Mexican-based music and video distribution company. In addition to supplying VideoVisa chain, the company is seeking other accounts in the country.

Of course, Handleman won’t be the only U.S. account down there. Western Merchandisers has set up shop down there as part of Wal-Mart’s invasion of the country. Major music chains are figuring out their points of entry into Mexico as well.

REPORTS THAT Western Merchandisers and Hastings Books, Music & Video, based in Amarillo, Texas, will be splitting into separate operations two years from now may be premature. You may remember that the rack job arm, Western Merchandisers, was bought from the Manna- chukie family by Wal-Mart three years back. As part of that acquisition, a contract was signed whereby the retail chain, still owned by the Manna- chukie family, would be allowed to continue to be supplied by Western Merchandisers until 1996. Recently, a Hastings newsletter suggested that the chain would become a self-sustaining entity by gradually assuming the responsibility for services now provided by Western Merchandisers. But that could all change if the contract with Wal-Mart is extended, say people familiar with the situation.

BIG TIME: Alliance Entertainment Corp. has switched from the over-the-counter NASDAQ exchange and is now trading on the New York Stock Exchange, with CDS serving as the company’s new ticker symbol. It held a luncheon with Wall Street types to celebrate that accomplishment. Breaking out the red carpet for three of its operating companies, Alliance vice chairman Anil Narang noted that in 1993, Basman Distributors had sales of $15 million, CD One Stop sales were $212 million, and Abbey Road had $90 million in sales. In 1994, Alliance chairman Joe Bianco observed, analysts estimate that the company will achieve sales of about $440 million. Bianco also pointed out that the revenues would come from the four groups—one-stop, indie distribution, international, and ventures—that the company has created this year to manage its business.

MONEY MONEY: Investcorp, the investment company that led a leveraged buyout of Camelot Music, recently strengthened its cash position by arranging a three-year, $10 million term loan, replacing a $250 million facility. Investcorp, which manages assets totaling $2.5 billion, will use the funds for general corporate purposes...

Speaking of Camelot, the chain is installing multimedia departments in 60 stores via a racking arrangement with Brooklyn Park, Minn.-based Navarre, with more stores slated to add the category if the testing proves favorable.

IT’S A DEAL: Profile Records, which needs a distributor with the closing of Landmark Distribution, has finally concluded a distribution deal. Profile has signed with Alliance Entertainment Music Distribution to distribute the label to retail accounts while it sells direct to one-stops and rackjobbers. Profile owner Steve Plotnicki reports that the company has been hard at work getting about 20 albums ready for release, as well as signing new acts.

ALL ABOARD: WaxWorks, one of the last major chains not to have a point-of-sale system, plans to rectify that situation by the end of the year. Indeed, the Oxnaburo, Ky.-based company, which runs 143 stores under the logos Diak Jockey and Reel Collectibles, already has been installing its retail inventory tracking system, which it has been developing and testing over the last two years, in new stores opened this year. The plan now is to roll out POS on a district-by-district basis, hopefully finishing the job by October, according to WaxWorks president Terry Woodward.

CALLING ALL BUYERS: Kevin Sechrist, owner of the three-store Atlanta CD chain, says he is seeking to sell the chain, which had sales of more than $2 million last year.

COMING UP: The third annual midAir conference, which is designed to address the needs of independent urban retailers, will be held in Chicago June 9-11 at the Swisshotel. The conference will feature sessions on the effective use of point-of-purchase materials, customer service, and a radio and retail panel. The Chicago Assn. of Musicians and Songwriters will also present a seminar, and there will be a big gospel music presentation, as well as a product presentation by the majors. Jimi Starks, VP of sales, black music, at Sony Music Distribution, will make the keynote address. Interested parties can contact midAir via Track One Records in Chicago.
TRADITION: June is Black Music Month, so that means Abbey Road Distributors' Black Music Day is rolling around again. The event, to be held this year on Sunday, June 5 at Abbey Road L.A. (2430 E. 11th St. in Los Angeles), will be held for the 13th consecutive year. It's the brainchild of Abbey Road L.A. GM Sam Ginsburg, who conceived the get-together when he was running City 1-Stop in the City of Angels.

Black Music Day has traditionally seen a strong turnout of entertainers, who stop by to mingle with the retail community. This year, House Of Pain and Howard Hewett have announced their intention to appear. Last year, guests included LL, Cool J, Lou Rawls, and Tvin Campbell; Luther Vandross, James Ingram, their other stars.

Beyond an opportunity to press the flesh with the stars, Black Music Day serves as a significant charitable event. For the last three years, the day has been used to collect funds for the United Negro College Scholarship Fund; $40,000 has been raised since the fund was established three years ago.

This year's scholarship is in the name of the late Hank Williams, Jr. who conceived the event with his father, the late Hank Williams, Sr.

FLAG WAVING: It only took Doyle Bramhall 13 years to get his first album out, but what an album it is. The drummers' debut for Austin, Texas' Antoine's Records, "Bird Nest On The Ground," features a host of star musicians, including the late Stevie Ray Vaughan (heard on "Too Sorry," recorded circa 1981) and his sibling Jimmie Vaughan, former Double Trouble bassist Tommy Shannon and drummer Chris Layton, as well as fabled Stax luminaries the Memphis Horns (trimpeter trombonist Wayne Jackson and saxophonist Andrew Love), ZZ Top's longtime producer, Terry Manning, guitarist Smokin' Joe Kubek, and (uncleved) Leon Russell. And—wha, did—fellow Dallas native Mike Judge, the creator of "Beavis & Butt-head," plays bass on two tracks.

"When Mike was creating Beavis & Butt-head, we were in a band four years ago," Bramhall recalls. "He was in my band for two years." The big-name cast on "Bird Nest" is reflective of the heavy duties paid by Bramhall on the Texas roots-rock circuit. Since the late '90s, he has played with both Vaughan brothers, backed Houston's Rocky Hill (brother of ZZ Top's Dusty Hill, and supported bluesmen like Otis Rush and Lowell Fulson.

The music on the album is an especially soulful blend of rock, blues, and R&B, all of which filled the air when Bramhall was a youth. "There was a mix of people in West Dallas," Bramhall says. "There was a lot of music going on in the '50s..."

Carrying on the Texas music tradition is Bramhall's son Doyle II (who plays guitar on the title cut, the song that anticipates several of the album's songs, including the triple-A, "Bad Vibes," ", in which he was paired with another fiery Texas axeman, Charlie Sexton.

"He's one of my favorites," says the senior Bramhall with paternal affection. "He's all my favorites rolled into one." (D.B. the younger now plans to return to Austin after a sojourn in Northern California.)

"We're going to have several events on our annual schedule," Bramhall says these events include "a really good event," a "very good event," a "really good event," and a "very good event," to name a few.

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Simon & Schuster does have a program called “Sound Values,” with audiobooks selling at $9.95, but unlike the other programs, Sound Values offers only a few titles for a limited time only. This summer, for example, the company is promoting “Summer Sizzler”—a group of six or eight titles in a prepackaged assortment for retailers to display. After that initial order, those titles will no longer be available at the low price. In the fall, a different handfull of titles will be offered.

"We consider it more a promotional thing than anything else," Gershel says. "The idea is that if you’re buying a front-end item, you may add on one of these also, to get a sense of the variety of what’s available. We also hope that someone who hasn’t tried audiobooks yet may be willing to try one at a lower price. But we’re careful to choose titles that, although they’re newer, are still good quality. We don’t want a new customer to get, as their first taste of audio, something that’s not the best it can be."

The low price also gives Simon & Schuster an entry into mass market channels and other stores that have "an initial fear of sticker shock," Gershel says. "They see the Sound Values price and say, ‘Finally, this is a category I can take.’ Then they find the sell-through is so good that they say, ‘O.K., now I’ll risk the front-line product,’ and they find that price is not an issue." But it’s not his favorite way to get retailers involved, because “I’d rather they take what’s interesting now,” Gershel says. "It’s like video: You don’t want a video store to take just old movies. We sell ourselves to be timely, to have ‘Schindler’s List’ out at the same time as the movie. If the store waited to get ‘Schindler’s List’ until it was cat-aloged, then they miss out on all the promotion and interest by the public."

EVERYTHING OLD IS NEW AGAIN
Harper Audio’s “HarperClassics” line is a genre unto itself. The company has licensed product from Caedmon, a record label that put out spoken word product on vinyl albums in the ’50s and ’60s—long before the word “audiobook” was ever coined.

As a result, Harper has, in a way, the best of both worlds: The company does not have to hire actors or authors or pay for expensive recording sessions, so it can offer its one-hour HarperClassics at $0.98 each, however, by lic-ensing from Caedmon, the company has unexhausted a treasure trove of fa-mous performers reading well-known titles. Examples of HarperClassics include Basil Rathbone reading Sherlock Holmes stories, Louis Jourdan reading "The Little Prince," Leonard Nimoy reading "The War Of The Worlds," and Dylan Thomas, Ernest Hemingway, and T.S. Eliot reading their own work.

"All of those titles are chosen because they’re titles you would recognize. I’m not trying to make new movies," says Harper marketing manager Carolyn Willis. "As an impulse purchase, they’re only $0.98, so someone might say, ‘Oh, I’ve heard this is good, I know this story, let’s see how they do it.’ It’s a way to introduce people to audios."

NEW YORK—National Record Mart reports that sales increased 11% in the first fiscal quarter to $884 million from $727.2 million. Year to date, on the strength of new stores and higher sales, the company is forecasting a record year. Meanwhile, Trans World Music Corp., signaled that it will report a bigger loss than expected in the quarter, ended April 30.

Carriage, Pa.-based National Rec-ord Mart’s same-store sales (out-lots open at least one year) rose 9.8% for the 12 months that ended March 26.

The company has disclosed its profits for the recently completed fis-cal year. It says in a release that earnings will be revealed next month after its earnings conference call for the fourth fiscal quarter. NRM says sales jumped 14.3% to $195.6 million from $17 million. Comp sales rose 9.2%. The company says that "severe weather conditions" had an impact on the fourth-quarter comps. At the end of the fiscal year, the company operated 118 stores, an in-crease of 19 from the year before. This year NRM plans to open 25 new stores.

In the first month of the new fiscal year, the retailer reports a 20.5% in-crease in sales over last April’s fig-ures.

In Albany, Trans World Music re-p[orts that its first fiscal quarter sales of $109 million, a 6% increase over the revenue posted in the same-time period last year. But the store sales decreased 4%, and the chain acknowl-edges that it will post a loss larger than current analyst estimates, which range from a loss of $10 to $15 per share. The company will report net income and other financial results later this month.
Can Retail Make Browsers into Buyers?

BY TERRI HORAK

NEW YORK—A recent consumer behavior study commissioned by NARM and the RIAA reveals that three-quarters of music retail shoppers enter the store looking for something in particular, but that fewer than half of all shoppers actually make a purchase. Only 14% were "influenced" by something they had seen in the store, the study shows.

According to the study, 38% of non-buyers said they "could not find" what they were looking for. Another 15% said they didn't make a purchase because the store "didn't have" the desired item.

Fifty percent of the shoppers said that radio airplay was a factor in their decision to purchase.

The goal of the study, which was conducted by New York-based Environ, was to gather and interpret information about the habits of music store shoppers and the variables that affect purchase, such as merchandising and packaging

The three stores used as test sites were a Hastings in a Russellville, Ark., strip mall, a freestanding Tower Records in Boston, Mass., and a Sam Goody in a Beverly Hills, Calif., shopping mall. The data was collected on a Friday from 1 p.m.-9 p.m. and a Saturday from 11 a.m.-7 p.m.

The behavioral portion of the study consisted of surpensive observation and analysis of 524 shoppers via time-lapse and live-action video cameras and "in-store" mapping programs. On-site observers' analysis was also used. Additionally, a questionnaire was used to study consumer attitudes. It yielded 125 responses for tabulation and analysis.

Sixty percent of the shoppers in the group observed were men and 70% of the shoppers were between 19 years old and 40 years old.

Of those interviewed, 50% were male, and the average age was 25. Caucasians made up 81% of those interviewed. The rest of the group of interviewees comprised 3% African-Americans, 3% Asian-Americans, 3% Hispanics, and 1% "other."

The median income of those interviewed was $40,000.

The largest shopping "group" comprised solo shoppers, constituting 55% of shoppers overall.

The pop/rock category was most often the first section shopped, and it also spawned more than half of the purchases. On average, shoppers examined (i.e. at least touched) nine items before making a purchase. However, shoppers spend, on average, less than 60 seconds with each item, according to the study, which also said that shoppers spent an average of only 8% minutes shopping. According to the study, the longer the store, the longer people shopped. Those shopping in the classic or jazz sections tended to shop the longest.

The report from Environ also explores merchandising and packaging issues from the consumer's perspective.

For example, top 10 lists and local information get a lot of attention. Also, retailer endcaps drew more attention than label endcaps because of the variety of product on display. According to questionnaire results, 50% of shoppers were able to recall store merchandising—51% of that was label merchandising, and the rest was retail merchandising. Retail merchandising recall, however, was 34% average, compared to 82% accuracy with label merchandising. Posters were the item remembered most often, followed by endcaps, sale signs, and stand-ups. Shoppers gathered information from in-store merchandising on new releases and best sellers.

Bin cards and end caps were rated most "informative/helpful" by shoppers and stand-ups and counter displays played the least.

According to the Environ report, shoppers gave the jewel box a score of 1.07, on average, out of a possible 5 for preferred package. The older the shopper, the more difficult it he or she had opening shrink wrap and dog bones and reading liner notes.

Obscured song titles or other recording information was a frequent shopper complaint.

MARKETING

SAM GOODY'S 'EVENT' STORE OPENS ON L.A.'S CITYWALK

(Continued from page 45)

marketing, estimates that roughly two-thirds of sales are music, with the remaining sales consisting of video titles, video and computer games, T-shirts, and other miscellaneous items.

Eugster and Appel refused to name an expected annual sales figure, but it's clear that Musicland executives are hoping the store won't reach, or even top, the sales volume generated by Media Play, the chain's supermarket concept that garners $8 million-$10 million a year.

Five TeleScan media search kits are located throughout the store. The user-friendly system provides access to approximately 50,000 popular music titles, 38,000 classical titles, and 60,000 video titles. After selecting a title, the consumer can request more detailed information, including reviews and complete song listings.

Eighty listening stations are interspersed throughout both levels, with audio selections rotated weekly. Also, a live DJ is on station eight hours a day to play popular music, video clips, and music videos. The game area has hand-held display units for the Panasonic REAL 3DO, Nintendo Game Boy, Super Nintendo, Sega Genesis, Sega Game Gear, and Philips CD-i.

The cafe features an espresso bar and lounge, equipped with headphones and listening posts at each of 15 tables. A performance stage is centered for upcoming artist appearances.

CityWalk is a $100 million, 200,000-square-foot complex with 30 shops and restaurants. MCA, which owns CityWalk, estimates that 9 million people visit the complex per year. neighboring tenants include the 18-screen Cineplex Odeon Cinemas, the 16,000-seat Universal Amphitheatre, and the Steven Spielberg-designed Pana sonic Pavilion.

Construction on the store began last September. Musicland teamed with CityWalk designers the Jerde Partnership Inc. for the project.

Eugster refused to provide specific on the cost of construction for the store, but says, "It's the most complete, most expensive store we've ever built." Press reports place the store's buildout at $2 million-$3 million.

The Sam Goody in CityWalk is the most expensive store that Musicland has ever built. Pictured above is a view of the store from its second level.

The all new album from

WILLIE NELSON

Moonlight Becomes You

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**Album Reviews**

**JAZZ**

*GREGG TAH*

Grand Opening

*Ralph S. Kaplan & Gregg Tah*

Leaps & Bounds/Warner Bros. 45254

*PRODUCERS: Jim Dugan & Greg Ginn*

**Pretenders**

It's All In The Independent

*PRODUCER: Ian Dury*

Sire/Warner Bros. 5459

Christie Hynde reminds us what her Pretenders can do when they're in peak form, as on this latest album, which (a four-year absence). A rock vocalist without peer—her duvously voiced, shaded with irony, emotional abandon—Hynde pairs that voice here with a sturdy collection of hook-heavy songs that leap contemplative "All My Dreams," Bob Dylan's "Forever Young" but slip in the folk section's code name or solo set "Rebel Rock Me").

*Listen to 'Night In My Veins,' catchy as gale and howdy, sharks bite more in the Big British ballad "I'll Stand By You" and breathtaking "473." A foot for a modern rock format.

**GREAT WHITE**

Safe Away

*PRODUCERS: Alan Niven & Michael Lecce*

Zee 1980

L.A. hard rock band that broke through with Ian Hunter's "Once Bitten Twice Shy" and its catchy, upbeat "Day By Day," now switches labels and reinvents itself as an acoustic unit in the "Unplugged" vein. The results are mixed. While the stripped-down arrangements are refreshing—especially on "Mother's Eyes" and the title track—the material on the whole is uninteresting. Among the cuts that do stand out, however, are uptempo rockers "Momma Don't Stop" and their "reinvention" set "Woke Go Out With The Weather," featuring sax by Clarence Clemens.

**SNUFF ZNUFF**

Hollywood

*PRODUCERS: Chip Z'Nuff & Donnie Vie*

DGC 1987

Chicago rockers who've been ingeniously overlooked by the masses unearth their long first album, a genuine rock 'n' roll marathon. From an electrifying cover of Miracles classic " Tears Of A Clown" to the latest "Nothing But Love," the band's Day By Day -howto

**ADRIAN BELEW**

Here

*PRODUCERS: Allen French

Capitol 1749

An accomplished guitarist/ vocalist goes the indie route on latest release, an alternative pop tour-de-force in league with its recent solo wiggles. Caption: uptempo selection "I See You" and "Never Enough." Can duplicate modern rock and college radio success of his 1989 hit "Oh Daddy" (with album alternative as another viable venue). Album's centerpiece, though, is a choral-arranging artist called "Fly," which stands out as one of Belew's finest moments, either on his own or with such illustrious collaborators as The Bears, Talking Heads, or Frank Zappa.

**BLUE RunNERS**

The Clutch Chuck

*TINA CHITTY

Vigilante 6118

Late from this rowdy, Cajun-influenced rock'n'roll quintet offers a distinctive view for its distinctive sound. Highlights of a first-rate slab include the spoken riffsy of "Turn It Off," the tough hooks of "Invitation," the upbeat best of "Solid"

**SOLAR**

Blues In The East

*PRODUCER: Bill Laswell

Assion 524 003

Exiled Chinese singer/songwriter Liu Sola debuts on Laswell's supremely eclectic label with an album that lives up to its title by merging African, Western, and Chinese influences. Sola goes even further, incorporating elements of funk, R&B, techno, and Japanese rock theater. Nowadays is this marriage of styles more poignant than in the "duets" between the singer and rap pioneer Umar Bin Hasian, or in Sola's collaborations with Arttists Claudine Moyo, whose vocals are as soulful as her organ playing. Other featured players include Fernando Sardoures (bass), Wu Man (gita), James Blood Ulmer (guitar), and Henry Threadgill on sax (Congo Salsa). A potent genre brew sure to excite listeners whose ears know no boundaries.

**FRANCIS DUNNERY**

Fears

*PRODUCER: Kevin Nash

Atlantic 87259

Gifted guitarist who scored U.K. hit with hit, and routed with Robert Plant hasn't made a guitar record at all. Instead, U.S. solo outing is more than a little shifty, set the, the, and the pace on his voice—a charmingly motley soul: tone—and on a new, mature, Francis Dunnery. Knockout first single "America Life In This Sun\n
**NANCY MARANO & EDDIE MONTERO**

Double Sundance

*PRODUCERS: Louis Cennamo & Ron Duro

Atlantic 57911

Gifted singer who scored U.K. hit with hit, and routed with Robert Plant hasn't made a guitar record at all. Instead, U.S. solo outing is more than a little shifty, set the, the, and the pace on his voice—a charmingly motley soul: tone—and on a new, mature, Francis Dunnery. Knockout first single "America Life In This Sun\n
**AL JSON**

Join The Fleet Columbia Records

*PRODUCER: Dean C. Deutsch

Columbia 534 19

**EDDY CANTOR**

The Eddie Collection 1922-1940

*PRODUCERS: Ron Frangione & Brian C. Heffington

Columbia 57148

The label's Art Deco Series continues on its nostalgical road with releases featuring two

**HANK CRAWFORD**

Heart And Soul—The Frank Crawford Anthology

*PRODUCER: Lenny Kaye

Roebling/Trinity Jazz 71677

A must-listen project to the roots in hop, hop, and R&B, Crawford started out with Ray Charles before venturing on a career that led him to his two fiery left-field albums: Bitterhopper and modern jazz fans alike. This retrospective begins with the alto (and baritone) sax and drums Atlantic sessions with Nessuhi Ertegun, Jerry Weiss, and Aro Mardini,立项 includes dates with Charles and David "Pathed" Newman, another R.C. protege—and continues through his solo work for Atlantic, CTI, and Milestone. Two-disc set also covers Crawford appearances on recent sides. James Melvoin, R.B. King, and Etta James.

**VARIOUS ARTISTS**

Cajun Dance Party- Fais Do-Do

*PRODUCER: Lawrence Clark

Legacy/Columbia 46784

Sunk deep in the warm, breeze sounds of the South. Blues series collection are the roots of a rich tradition. Included are some of the essential Cajun dance recordings ever made, among them the first waltz of the "Cajun salt-and-chile" (Ma Blonde Est Partie, by Amodeo Breaux), and a blues-hooping harbinger, "Bolina," recorded by Dewey Soursa in 1929. Though "Cajun" would come to include a wide mix of instruments and stylistic variations, accordion and fiddle reign here, and in their skillful interplay one can hear the Cajun heartbeat that still resonates today.

**ALBUM REVIEWS**

Reissues deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Renewed albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS: New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES: Albums, new releases, regardless of chart potential, highly recommended because of their musical merit.

**MUSIC TO MY EARS:** (J) New releases deemed which were featured in the "Music To My Ears" column as among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Vella, Billboard, 1515 Broadway, New York, N.Y. 10036, and Marilyn A. Glenn, Billboard, 1515 Broadway, New York, N.Y. 10036. Send copy to the address below. billboard.49 Music Source W., Nashville, Tenn. 37203.

**POP**

**TRAVIS TRITT**

Ten Feet Tall And Bulletproof

*PRODUCER: Dave Kershaw

Warner Bros. 45463

Tritt has evoked the spirit of Southern rock at every turn in his career, but here, on his fourth album, he brings the walls all the way back to town. As usual, he sounds equally at home with restlessly and relaxed material, and Brown's dry-as-a-bone production continues to separate Tritt sonically from the Nashville pack. The biggest change here is his growth as a songwriter (he wrote or co-wrote six tracks). From the barroom bravado of the title cut to the lyric-enhancing key changes of "Tell Me I Was Dreaming," he displays some inventive touches. Vocally, Tritt has never been stronger. He even takes a shot at Keith Whitley's "Between Us Old Memory, And Me," and rises to the challenge.

**ROCK**

**ANOTHER LEVEL**

Read My Lips

*PRODUCER: Shane McAnally & David Pack

Priority 53687

Albun is further proof that West Coast rap is about more than just gangstergangster. It's from the Freestyle Fellowship's Tha Royce of school and includes firstly, nod your head pimps get attatched and usual, he sounds equally

**MAD FLAVA**

From Gold To Platinum

*PRODUCER: Doug Brown

Warner Bros. 71677

In hip-hop parlance, "flava" refers to having coolness or must-down style. Mad means many. Group's name applies, since its party-time, ego-boasting moshing swim in multi-layered jazz, funk, and swamp, with an occasionalDJ mix.

**Country**

**ROYDIN CROWELL**

Let The Picture Paint Me

*PRODUCER: Tony Brown & Rodney Crowell

MCA 11043

Reunited with producer Brown, Crowell returns with his most country record since "Disque's On Fire." His sound relaxed and refreshed, with his writer's eye as sharp as ever. From the street-down, workaday wisdom of "That Stuff That Works" to the introspective balladry of "That Ol' Look," Crowell shoots down the middle without losing his edge. And when singing his latest, "You Made My Heart A Rest" and "The Rose Of Memphis" hit the airwaves, they're sure to prove that hot stuff to the country mainstream.

**LATIN**

**LALO Y LOS DESCALZOS**

No Tempo Dura

*PRODUCER: Eduardo Estanislao

Latin Music 55466

Six-man pop-ballad group from California, which has been quietly building a firm fan base in Mexican-American locales, returns with another fan-pleasing crop of mostly sugar-glazed, romantic numbers. The album's two leadoff singles, pensive pop number "El Hijo De El Amor," and the titular pop love song, should blanket Latin radio, along with follow-up prospects "Yo Dale Alegra A Mi Corazon" and "Amala Tula."

**FRANCISCO ZUMAGUE & SUPER MACUBIA**

Zumagame

*PRODUCER: Francisco Zumague

Shanachie 85557

Label's first entry into Latin arena spotlights dexterous Colombian ensemble. Zumagame are masters of Afro-Caribbean and Colombian rhythms, ranging from choppo caribbean to Latin rock. Their Yale-style arrangements and several politically charged tracks will prevent acceptance at fir "traditional" label outlets, but world music-leaning NAC stations may find "La Danza" and "New Morning" attractive adds.


**BOOKER & THE MSG**

**QP**

"The result is juvenile, brainless, and dumb-witted—but also quite funny. Along the lines of Beavis And Butthead, this short runtime manages to squeeze 48 refreshingly low-rent laughs (along with 2T to Dude and 15 to Hexo) in a little more than two minutes.

**SMOOTH BUMBO**

Mr. Mystified (no timing listed)

"Smoov, Massa's-based, pop with its mind-blowing delivery, will have all indie rock not be jaded or anti-

everything to succeed. This impressive, infectious rock-remix is reminiscent of an earlier, rawer INXS. Gritty guitars grizzle away, while capable vocals capture the inherent melodic intricacies of what is clearly a great pop song. Contact: 508-

**STOMP**

No Woods (c/o Warner Bros.)

"Stomp"-like
crosses the"massa"-like
to

"SMART"

The Place Where You Bring

"Smart"-like

"SOUND"

Blackgirl's (no timing listed)

"Sound"-like

"R&B"

**BLACKGIRL**

"Soul"-like

"R&B"-like

**ALGRO**

"Girls"-like

"R&B"-like

**AREGO**

Acting from the latest wave of new-

"Arego"-like

**R&B-NR**

"Act"-like

**DANCE**

**UPSET III**

When You Made The Mountain

"Upset"-like

**COUNTRY**

**LORRIE MORGAN**

If You Came Back From Heaven

"Country"-like

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If You Came Back From Heaven

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MUSIC STRIKES AN INTERACTIVE CHORD

NARAS-Sponsored Confab Plots Multimedia’s Future

BY DEBORAH RUSSELL

LOS ANGELES—The home entertainment industry is on the brink of a revolution called multimedia, but the revolution cannot be won until a number of technical and creative issues are resolved.

That was the conclusion reached by a panel of multimedia pioneers who converged on San Francisco May 7 for “Music & Multimedia ’94.”

The first symposium of the planned annual event was presented by the San Francisco chapter of the National Academy of Recording Arts and Sciences in association with the 37th San Francisco International Film Festival. Co-sponsors included Mix magazine, Multimedia Development Group, and Interactive Records.

“We are experiencing a plateau shift in the way humans deal with information,” Ray Vaughan, president of Timestream Inc., told the audience during the introductory session “Multimedia 101.”

But multimedia leaders must remember they are in the business of entertainment, said Alex Mehnyk, VP of interactive media at MCA Music Entertainment Group.

“Much of the product I have seen is weak, boring, and generic,” she said, speaking on a panel titled “The Record Of The Future.” Mehnyk noted that she now is working to develop multimedia retrospectives showcasing the careers of B.B. King, the Who, Meat Loaf, and Jimi Hendrix. But she also said she is eager to get away from repurposing material, and plans to explore the feasibility of promoting new artists via the “interactive EP.”

The very definition of a “record company” could change completely in the next five years, said panelist Ralph Simon, executive VP at Capitol. He is developing and expanding the label’s Digital & Interactive Technologies Group.

“We’ll have cross-media companies, and instead of saying, ‘let’s make a record,’ we’ll be saying, ‘let’s take this rainbow of derivative elements to develop this artist with more flexibility than ever before,’” Simon said.

Recording artists of the future may

(Continued on page 59)

Once A Prince, Now King Of Rock’N’Roll CD-ROM?

BY MARYLYN A. GILLEN

NEW YORK—The artist formerly known as Prince has created something that might once have been known loosely as an album or, perhaps, a music video. Now he is ID’d by an unpronounceable symbol, and his creative outlet is a hi-tech audio/visual blender called a CD-ROM.

Welcome to tomorrowland: it’s an E-ticket ride.

The interactive title from Irvine, Calif.-based software publisher Graphix Zone (identified by the artist’s symbol and the word “Interactive,” and due June 7) joins an expanding list of such discs from a high-profile assemblage of musicians eager to explore the new medium’s potential. Todd Rundgren, Peter Gabriel, David Bowie, and Heart head the early-days class, with artists as diverse as the Cranberries, Queenberry, and Green Jelly coming up quickly behind them.

The approach on this disc, though, curves out some new ground for the budding musical genre and the veteran artist alike.

(Continued on page 58)
Improving Bottom Line Key At NAVD
Flash Distrib. Challenges Membership Rules

By SETH GOLDSTEIN

CARLSBAD, Calif.—Once again, it was all quiet on the western front for the National Assn. of Video Distributors, which held its annual trade conference here April 30-May 4. The issues were anticipated by NAVD veterans well in advance of the meeting—widening same-day street dates to include sell-through titles, standardizing co-op, and instituting electronic data interchange (EDI) with vendors.

All have a single purpose: improving the bottom line for distributors who, according to the latest NAVD statistics, net an average of a penny on each dollar of sales. The association says progress is being made, albeit slowly. Profits actually were up a fraction in 1989 on sales of $2.04 billion—13% ahead of 1988, it reported.

NAVD, however, found itself embroiled in a controversy that clearly wasn't on the agenda, but could have an impact on who belongs to the organization. Aspirant Flash Distributors has challenged the key qualification applied to NAVD hopefuls. In the process, it will help force NAVD to amend its bylaws, quantifying what has been a finger-to-the-wind decision.

The association now requires that applicants buy direct from the majority of the biggest suppliers as a qualification for membership. These days, that translates to four of the six studio home video arms of Disney, Warner, 20th Century Fox, MCA, Columbia TriStar, and Paramount.

The major difference is by way of how NAVD, down to 12 distributors in the U.S. and three in Canada, has not fielded a wholesale application in two years, according to executive director Mark Engle. It hasn't rejected an application for any category of membership in the past year, he adds.

With the ousted suppliers now on the rebound—MGM/UA has about 20 features in production, LIVE has stepped up acquisitions, and Orion is out of Chapter 11—the association soon will have to consider a Big Seven, Eight, or Nine. “I think the board is going to have to address that,” says Engle. “It's not a problem in 1994, but by 1995, it certainly could be.” Engle thinks determining “a percentage of business share... might be clearer.”

Some distributors profess bemusement over the discussions ignited by Flash's status. “I don't get it,” says one chief executive. “They're exactly the kind of distributor that should be part of NAVD. They're new blood. I think it has to do to two or three guys on the East Coast, already competing aggressively for retail accounts. Because it buys direct from 96% of the most active suppliers, he rates Flash “far better” than Artec, a fixture in NAVD until it folded late last year.

The association, meanwhile, is trying to smooth out rough edges bettering its members. Chief among them: creation of a generic form that would standardize the processing of co-op claims. Once in place, the forms could be transmitted via EDI, meshing with studio computer systems. “We're hoping it's not a brain surgery,” said Engle at a Carlsbad press conference. “EDI is a much better way

(Continued on page 55)
Jerry Lewis Scores VSDA’s Homer At 1994 Confab

CONVENTION COUNTDOWN: Faxes are flying fast and furious as the Video Software Dealers Association adds more names to the list of celebs to appear at this year’s Las Vegas show, July 24-27.

The nutty professor himself, Jerry Lewis, will be on hand to pick up VSDA’s Presidential Award for lifetime achievement, scheduled to be presented to Lewis at the closing-night Homer Awards dinner July 27.

Lewis, who now devotes most of his energies to the Muscular Dystrophy Assn., is being honored for his four decades in the entertainment business, which includes roles in more than 100 films. Among his most famous are “The Nutty Professor,” “The Bellboy,” and the critically acclaimed “The King Of Comedy.” His most recent role was a cameo in last Saturday Night,” starring Billy Crystal.

Previous Presidential Award winners include Charlton Heston, Anthony Hopkins, and Steven Spielberg. As usual, the Homer Awards dinner will be hosted by “Entertainment Tonight” correspondent Leonard Maltin.

CNN’s Larry King also is appearing in Vegas to monitor a panel of industry execs discussing the “Future Of Home Entertainment” during the opening day’s business session.

Another big name, Nintendo, has agreed to exhibit for the first time ever. A VSDA spokeswoman says its booth will be the same size as Sega’s which already has booked a large space on the floor.

In other VSDA business, five candidates have been nominated for four open seats on the board of directors. Nominees are VSDA treasurer Tom Warren and national board members Sheila Zbozniak and Mitch Lowe. First-time nominees are Susan Engelmann from Scarnoff Video in Bellevue, Wash., and Ben Goldn of Do Re Mi Music in Carmel, Calif. Results will be announced at the convention.

S’S UP: New Line Home Video is putting together a 10-title family sell-through promotion featuring a $5 rebate with the purchase of “Surf Ninjas” and the computer game software.

As part of the promotion, “Surf Ninjas,” a comedy starring Leslie Nielsen, will be reduced to $19.95. The game retails for $24.95. Director of retail marketing Louise Alaimo says packaged goods companies are beginning to look beyond new releases for cross-promotions.

“We want to give our sell-through product renewed vigor,” says Alaimo, “and we’re aggressively pursuing cross-promotion partners with a number of titles throughout our catalog. It’s just natural to begin with family and children’s product.”

In the past, New Line has been unable to capitalize on rebates because most of its releases have been for the rental trade. But those titles are becoming eligible for sell-through. Next in line is a family and comedy promotion, linked with a Home Video companion.

“The Surf Ninjas” offer will begin in August, with each tape and computer game stickered to alert customers to the rebate offer. Other titles include the Chubby Checker relookumentary “Twist,” Teenage Mutant Ninja Turtles 4: "R.A.D.,” “The Wacky World of Mother Goose,” and “The Wonders Of Aladdin.” Retail prices range from $9.95-$19.95.

Later this month, New Line will release John Carpenter’s “Escape From New York,” featuring an 18-minute interview with the director. The tape also includes never-before-seen footage and a two-minute trailer. Suggested list is $19.95.

TOWERS ABOUT FACE: Philips Interactive Media apparently has convinced Tower Video to keep testing its CD-1 technology, which was about to be dropped due to lackluster sales (Billboard, April 30).

“As of now, the policy is that we’re going to continue carrying it in four locations,” says Vicky Mehri, product manager and game buyer at the chain. They are New York, Boston, Sherman Oaks, Calif., and Campbell, Calif. (in the Bay Area).

Initially, the test ran at seven spots. A spokesperson for Philips insists that the yearlong Tower test was “highly successful,” but would not comment on the loss of three stores.

Tower, meanwhile, plans to begin stocking CD-ROM titles as well. Mehri says.

BAND ON THE ROAD: Full Moon Entertainment founder Charles Band is taking his act on the road to 12 cities in June.

Band will host each event and explain how some of the special effects from such classics as “Puppet Master” were created. He will choose a number of retailers and distributors who attend the events to appear in a horror scene he will direct. Each will get a videotape of his or her performance as a parting gift. Retailers also will receive a free package of Full Moon tapes.

Cities on the Band tour are Miami (June 2), Charlotte, N.C. (June 6), Birmingham, Ala. (June 7), Little Rock, Ky. (June 8), St. Louis (June 9), Boston (June 13), Philadelphia (June 14), Cleveland (June 15), Milwaukee, Wis. (June 16), San Antonio (June 20), Denver (June 22), and Los Angeles (June 29).

Jerry Lewis Scores VSDA’s Homer At 1994 Confab

SHELF TALK

by Eileen Fitzpatrick

Home Video

The game software version of “Surf Ninjas” for the family will be released in August through a promotion featuring a $5 rebate and a two-minute trailer. The tape also includes never-before-seen footage.

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NAVD CONFAB

(Continued from page 5)

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to handle that information. Computerization would enable distributors to eliminate a labor-intensive operation that can absorb as many as two dozen employees. "It generates reams of paper," said Ingram Entertainment's Vern Fross, who estimates that 55%-60% of all claims are for less than $50. Under EDI, "we would expect to see a near paper-less process." Distributors expect the transition to begin in September 1995.

The common street date instituted for rental titles has already been boon to distributors who now want to extend the idea to include sell-through releases, the 800-pound gorilla of the marketplace. Those titles generally arrive on Tuesday, a day before new rentals. NAVD nevertheless will alter its 2-year-old program to accommodate multimillion-unit features—and to compete against the rackjobbers supplying mass merchants.

"If Tuesday is practically better, we don't have any pride" in the Wednesday plan, says Engle. "The big problem," he believes, would be shipments going out Friday that arrive at retail Saturday and Monday, giving stores the opportunity to break street dates. Engle doubts a change in 1994. "It's optimistic to say it's going to happen this calendar year." NAVD might also want to take the delivery schedules of video game manufacturers under consideration; there's a strong likelihood that they will be invited to join the association.

Clearly the least stressful event of the conference was the presentation of the Larry Hildorf Memorial Award to Andre Blay, who in 1987 dropped out of the home video industry he helped create a decade earlier. Blay regaled the dinner audience with tales of what it was like signing the first distributor to handle Magnetic Video's Fifty 20th Century Fox titles; acquiring the United Artists catalog for $44 million ($16 million over the next highest bid; selling a then-record 45,000 copies of "Alien"; and putting up his own $4.5 million to acquire "The Cotton Club" for Embassy Home Entertainment.

"I got lucky," said Blay, speaking of the original Fox deal that grew into an industry. NAVD members liked being told the distance they have traveled since.
DR. SEUSS VIDS  
(Continued from page 53)

And Ham And Other Stories,” which previously was titled “Dr. Seuss On The Loose.” Other titles include “The Cat In The Hat,” “The Hoober-Bloob Highway,” and “The Lorax.”

Each half-hour program is priced at $9.98 and is available July 27.

CBS/Fox has scheduled consumer print ads in Family Fun, Child magazine, and Sesame Street Parents magazine, as well as cable ads on Lifetime, VH-1, the Family Channel, and Nick At Night.

The label has shipped at least four Dr. Seuss titles over the past eight years, and as many as seven overall. Sales have topped 1 million units, Picard says.

The reformatted tape will kick off a number of fall promotions planned for Geisel’s birthday. In November, Turner Network Television will host a Dr. Seuss festival featuring five specials, scheduled to air from November through Christmas. The lead program in the festival will be “In Search Of Dr. Seuss,” an original TNT movie starring Kathy Najimy, Christopher Lloyd, and Patrick Stewart. Scheduled to premiere Nov. 20, it will be part of a major promotion with Target Stores.

Esprit clothes also will introduce a kids line of Dr. Seuss clothes for upscale stores. Picard says CBS/Fox is beginning talks for a video tie-in with the new line of clothes.

Random House Children’s Media handles 10 other Seuss titles, including three music specials and video storybooks without songs or fully animated characters.

Each of the Random House titles retails for $6.99. A two-story tape featuring “The Cat In The Hat” and “Green Eggs And Ham” was rereleased this month, priced at $9.95. Aside from the rerelease, Random House will concentrate most of its attention on re-promoting Dr. Seuss books. More than 50 are available, with combined sales of more than 200 million copies.

The publisher also is discussing plans for an in-store book-and-video boutique concept where Esprit clothes will be sold.

Next year, Random House will begin releasing Dr. Seuss titles on CD-ROM as part of its “Living Books” series.

PICTURE THIS  
(Continued from page 58)

says the one-disc version, condensed from the 127-minute theatrical print, practically guaranteed mediocrity.

Schell agrees. “It was described to us as being of poor quality.” MCA will have the real thing on tape and disc in October. MPAA, meanwhile, is trying to strike the right balance between government on combating piracy, but as an observer notes, “It’s real tough.”

EXPANDING: Portland, Ore., retailer Hollywood Video is buying the 11-store Eastman Video chain in the Bay Area. The deal should close by May 31 for $12.9 million, says Josephthal analyst Dennis McAlpine. Hollywood used the proceeds from its IPO and a secondary offering to buy grocer H-E-B’s Video Central units. BankAmerica is financing this deal, which brings Hollywood’s store count to 72. Twenty-eight are company built, the rest acquired.
Most Incredible Film!”
—eel Siegel, Good Morning America

BEFORE CHRISTMAS

Sales Will Explode From October Through The Holidays!
Prebook: August 16 • Will Call: September 27 • N.A.A.D.: September 30

BILLBOARD  MAY 21, 1994
PRINCE CD-ROM
(Continued from page 34)

former Prince wrote one new song for the disc—the appropriately named "Interactive"—and shot a companion music video for the track, described as a "funky rocker." Also included, in addition to samples of 50 songs recorded as Prince, is a full-length video for the previously unreleased song "Endorphinemachine," as well as full-length videos for the hits "Diamonds And Pearls" and "Get Off."

"The time is ripe for this project," says Gilbert Davison, president of Paisley Park Enterprises. "CD-ROM technology has become a natural medium for extending the impact of recorded music and music videos."

Of the production, Angela Aber, a co-founder of Graphix Zone, says, "It's unlike anything you've seen so far." Adds fellow co-founder and Graphix Zone president Chuck Cortright, "We are taking advantage of the unexplored techniques of CD-ROM publishing to create a new genre of multimedia entertainment."

That new genre is notable for "total immersion," says Aber. "Unlike other titles that let you click onto something to get a snippet of this, and then move along and click onto that to see something else, this leaves you able to wander, unguided, and to experience things at your own pace—actually becoming part of the experience." Graphix Zone has dubbed this "experiential navigation,"

"Experiences" available for users include touring recording studios and participating in recording sessions. Users can pick up the former Prince's guitar and hear his greatest hits, for instance, or can remix music and vocals on a five-channel board.

There also is a "karaoke" experience, where the vocals are stripped off and the lyrics printed. As users move throughout this virtual world, a variety of solve-as-you-go puzzles, riddles, and mysteries pop up along the way.

There are, for example, "locked" areas of the disc that can be accessed only when certain criteria have been met, and secret passageways. The "locked" areas contain so-called "video treats" and exclusive artist information.

MPEG VIDEO
A true ground-breaker for the Graphix Zone title is that it will be the first designed to support MPEG video—a compression standard that allows for full-screen, full-motion digital video.

A separate version of the disc (required because of compression differences) will allow TV-quality video playback when the disc is used on a computer outfitted with an MPEG board. So far, only Fremont, Calif., company Sigma Designs makes these boards; its ReelMagic Board costs $250-$450, depending on the version.

Some copies of the MPEG version, which will be launched later in June, will be bundled with ReelMagic products, the company says. "With MPEG's breakthrough in high-quality video, the computer will become as viable an entertainment medium as the TV," says Sigma Designs chairman/CEO Thanh Tran.

Both versions list for $29.95, and will be available in music and computer stores, Aber says. Distribution still was being hammered out at press time.
NARAS SYMPOSIUM
(Continued from page 52)

be able to circumvent the record labels altogether, suggested panelist Stan Cornyn, executive VP at Media Vision. “As an artist, I would go directly to the CD-ROM publishers and say, ‘I have new ideas.’ If the publisher is wise, he’ll be all ears,” Cornyn said.

Recording engineers also would be wise to acquire new skills and equipment if they want to remain marketable in the evolving industry, said Murray Allen, an audio engineer who is director of audio and video operations for Electronic Arts. He estimates that it would cost an engineer $9,000 to retrofit one room in a studio with the necessary computer hardware and software to create multimedia products.

Panelists agreed that music will be the door through which the average consumer will be introduced to a wide variety of multimedia platforms. But currently, consumers of multimedia tend to be upper-class white males age 30 and older. The hardware needs to get in the hands of a wider audience, and titles need to become more diverse.

Another key issue that needs resolution, said NARAS president Michael Greene, is artist compensation. He moderated the “Record Of The Future” panel.

But Tom McGrew, VP of market development and product planning for Compton’s NewMedia Inc., noted that that issue will be difficult to tackle.

“We have no model to work from,” panelist McGrew said, “and we have no way to determine how to structure publishing rights and royalty rates for artists.”

Greene argued that the recording industry continuously plays catch-up after new technology is introduced into the marketplace.

“We made that mistake in cable and digital radio,” he said. “But now is the time for the creators to get right in the middle of this business and determine just what [their contribution] is worth.”

The next five years will be characterized by a “shakeout” at every level of the multimedia industry, noted Chris Andrews, president of UniDisc Corp. His firm developed the “Grammy’s Interactive” CD-ROM.

“This business may be somewhat unstable for a while, but that’s OK because that leads to innovation,” he said.

The innovation factor already is high in the industry, as musician Thomas Dolby demonstrated the authoring tool Audio Virtual Reality Engine (AVRE), which he created himself. Musician Todd Rundgren demonstrated his interactive album “No World Order.”

In addition, Eddie Bellinaso, a sound director and composer, demonstrated his “Substance Digital,” a CD-ROM magazine that features audio and video samples, as well as artist interviews.

A variety of innovative titles, including Brilliant Media’s “Xplora 1: Peter Gabriel’s Secret World,” the Cryptic Corp.’s “Freak Show” by the Residents, and Graphix Zone Inc.’s “Prince Interactive” (see story, page 52) also were demonstrated during the symposium.

Additional panels explored “Authoring Tools And Technology” and “Multimedia Issues For Artists And Developers.”
Disney Titles Expected To Join Laserdisc's Top Sellers

"ALADDIN" & "SNOW WHITE" On Disc: Two of the biggest laserdisc titles of the year are due this fall, when Image Entertainment will release Buena Vista's "Aladdin" and "Snow White" on disc at $29.99 apiece.

The long-delayed "Aladdin" will bow Sept. 21 and list for $29.99 in a CLV version, and $49.99 in a letterboxed THX/CAD version. "We expect sales on "Aladdin" to equal or surpass those of "Beauty And The Beast," says Martin Greenland, Image president/CEO. "And, taking into account the growth in hardware sales since "Fantasia" was released, 'Snow White' has the potential to outsell even that title and become one of most successful laserdisc releases of all time."

Disney has chosen not to stagger the release of "Snow White"—as it did with "Aladdin" and "Beauty And The Beast"—and will launch the title on disc day-and-date with the VHS version, Oct. 28.

The CLV "Snow White" disc will cost $29.99, while a deluxe CAV collector's edition with slip for $99.99, "Dark Crystal" and "Dumbo" this fall. "Dumbo" and "Aladdin" will probably be the biggest sellers of the year, but "Snow White" and "Aladdin" should each be in the range of 200,000-300,000 units.

In other news, Image will bow Buena Vista's "Jim Burton's Nightmare Before Christmas" Nov. 18 on a $29.99 CLV disc and a $49.99 deluxe CAV collector's edition. Image also has a remastered, widescreen version of "Dark Crystal" for July, and will release a laser-only director's cut of "Tombstone" in August.

LASER SOFTWARE TALLY: Laserdisc sales last rose 13.6% in dollar volume compared to 1992, reaching a retail value of $382 million, according to the Laser Disc Association (LDA), which has released the first-ever comprehensive software sales survey for the industry. All major laser disc title holders in the entertainment business participated and reported sales data for the years 1990-1993.

"It's as close as we're going to get to the real numbers. Everyone reported their figures under strict confidentiality," says Judy Anderson, executive director of the Santa Monica, Calif.-based LDA.

Of the $265.5 million worth of discs at retail prices sold in 1993, karaoke titles accounted for $18 million. Some 7 million units of movie and other non-karaoke titles were sold, worth $207.5 million.

Previous estimates by industry experts had pegged last year's sales at more than $300 million, but it is important to note that the LDA study includes only entertainment titles and not the vast educational and industrial markets. There are estimated to be 3,000 laser titles for classroom use alone.

LDA estimates 1990 home and karaoke sales of $150.4 million. The following year saw a 30.8% gain to $194.6 million, and in 1992 a 28.1% jump to $267.5 million.

Karaoke discs totaled $2.4 million (1990), $5 million (1991), and $12.6 million (1993), in the first three years of the survey.

The LDA report was compiled by Ernst & Young from quarterly reports sent in by BMG Video, Columbia TriStar, FoxVideo, Image, HomeVision/ New Vision, Laser Disc Entertain- ment, LumVisiON, MCA, Warner, PolyGram, Reference Recordings, Republic, Sony Music Video, Warner Home Video, and WRA Corp, Figures for studios such as MGM/UA, Disney, Disney/MGM Home Entertainment, and others.

(Continued on page 62)

In its one-time, pay-per-view incarnation, Madonna’s visit to the land Down Under earned HBO its highest ratings of last year. Which proves that no matter how many gizmos, how overpriced, the Material Girl remains a pop-music ensign worthy of attention on a grand scale. Sixteen songs, and as many outfit changes, grace this 1993style concert video, a fashion show that parades itself in grand fashion and occasionally degrades into a silly, sexist exercise. The scantily clad, fawning accompaniment that accompanies “Erotica,” for example, just manage to cross the line from the sublime to the ridiculous, which calls to mind the question of whether a full-dance troupe is necessary for every number. Other eye-popping moments include the opening sequence, "Vogue," and "Express Yourself." Madonna manages to cover the whole of Madonna's eccentric career, and fans will proudly purchase.


A laundry list of Hollywood personalities, including Alan Arkin, Mia Farrow, Jeff Bridges and a host of former Broadway Theatre's mild-mannered sirens, which finds a lonely unicorn going to great lengths to keep the tale that the beauty in the eye of the beholder—those, because "The Last Unicorn" will find a charming, solemn, slightly creepy Jeane having the pecking to death of a witch who attempts to undo her unpleasant presentation that is best suited to older children, who will understand the magic simplicity between those who can see the beauty of a true unicorn and those who can't differentiate it from a run-of-the-mill stallion. Animation is top-notch, and story is ultimately uplifting.

"My First Skates," Independent Productions (810-437-8889), approximately 30 minutes, $10.95.

Low-budget program takes a stab at instructing children on skating safety and how to pull off some pretty fancy tricks—from bunny hops to skating backward—on a brand new pair. Unfortunately, although its intentions are good, the final product falls flat because it is encumbered with poor production values, a lackluster script, and a general dearth of genuine enthusiasm for the project on the part of both the host and her young entourage. Even Maximilian the skating St. Bernard, clearly thrown into the mix just for a source of income, can't keep young viewers' attention from slipping away. It is for the material covered, no one will be left wanting. The hitz blanket the group's career, from numbers such as "Where The Streets Have No Name," through the most recent chart-topper, a throwback from "Arching Baby" and "Zooopa." PolyGram Video (children) has selected a finer project to kick off its "Video Worth Listening To" campaign.

Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Appel, 2238B Cathedral Ave., NW, Washington, D.C. 20008.

Music

Denise Austin: Trim Walk," Parade Video (201-314-1214), 42 minutes, $24.98.

ESPN fitness personality Austin'sitch home video targets her broadest audience yet with a program of tips on how to walk off excess weight and tone muscles. First part of the video details the correct walking posture and form, how Austin runs through her stretch and workout, and which participants use to accompany the Trim Walk workout. The routine is thorough and well-rounded; however, because the program focuses on walking, something viewers can't do in front of a television set, it likely will generate only one or two viewings and then be shelf-bound.

"Destination Sportstown: The Ultimate Triathlon Video," Chervin Productions (312-582-3672), 78 minutes, $29.95.

This high-action, high-intensity video provides triathletes with motivation and confidence-building skills necessary to get out of the gate. The rest will be up to them. Six-time Ironman champion Duve Scott hosts the swirling pastiche of interview clips and action shots, and world-class athletes including Ray Browning, Melissa Mantak, Colleen Cannon, Andy Carlson, Christian Johann and others provide plenty of first-hand knowledge about the physical, mental, and emotional skills necessary to get the job done. Program is best suited to the intermediate-level athlete, although beginners and pros alike will find something to chew on here.

The Video Collection Group (501-896-1899), 95 minutes, $59.95.

"Queen Of The Elephants," Discovery Channel Home Entertainment (512-338-1318), approximately 25 minutes, $24.95 (home use only).

Initially available only to hospitals, schools, and other institutions, this video takes a decidedly scholarly tone as it teaches viewers how, in fact, to walk their backs. Volume I covers potential back breakers lurking at home and the offices, and includes segments on sleeping positions, driving positions, and posture, the most supportive way to walk and the importance of proper shoes, the effects of stress on the back, lifting heavy objects, gardening, and more. Family Experiences has included an activities log in its package, as well as sporadic on-screen "pop quizzes," both of which tend to make viewing seem more like homework than a pleasurable exercise. FYI also just released "Nutrition Facts: The New Food Label," a guide to getting the most out of the FDA/USDA's mandated new food labels.

Instructonal

"It's Your Back: Volume I," Family Experiences Productions Inc. (512-338-1318), approximately 25 minutes, $24.95 (home use only).

Immediately available only to hospitals, schools, and other institutions, this video takes a decidedy scholarly tone as it teaches viewers how, in fact, to walk their backs. Volume I covers potential back breakers lurking at home and the offices, and includes segments on sleeping positions, driving positions, and posture, the most supportive way to walk and the importance of proper shoes, the effects of stress on the back, lifting heavy objects, gardening, and more. Family Experiences has included an activities log in its package, as well as sporadic on-screen "pop quizzes," both of which tend to make viewing seem more like homework than a pleasurable exercise. FYI also just released "Nutrition Facts: The New Food Label," a guide to getting the most out of the FDA/USDA's mandated new food labels.

"It's Your Back: Volume II," Family Experiences Productions Inc. (512-338-1318), approximately 25 minutes, $24.95 (home use only).

Immediately available only to hospitals, schools, and other institutions, this video takes a decidedy scholarly tone as it teaches viewers how, in fact, to walk their backs. Volume I covers potential back breakers lurking at home and the offices, and includes segments on sleeping positions, driving positions, and posture, the most supportive way to walk and the importance of proper shoes, the effects of stress on the back, lifting heavy objects, gardening, and more. Family Experiences has included an activities log in its package, as well as sporadic on-screen "pop quizzes," both of which tend to make viewing seem more like homework than a pleasurable exercise. FYI also just released "Nutrition Facts: The New Food Label," a guide to getting the most out of the FDA/USDA's mandated new food labels.

"It's Your Back: Volume III," Family Experiences Productions Inc. (512-338-1318), approximately 25 minutes, $24.95 (home use only).

Immediately available only to hospitals, schools, and other institutions, this video takes a decidedy scholarly tone as it teaches viewers how, in fact, to walk their backs. Volume I covers potential back breakers lurking at home and the offices, and includes segments on sleeping positions, driving positions, and posture, the most supportive way to walk and the importance of proper shoes, the effects of stress on the back, lifting heavy objects, gardening, and more. Family Experiences has included an activities log in its package, as well as sporadic on-screen "pop quizzes," both of which tend to make viewing seem more like homework than a pleasurable exercise. FYI also just released "Nutrition Facts: The New Food Label," a guide to getting the most out of the FDA/USDA's mandated new food labels.

Documentary

"Queen Of The Elephants," Discovery Channel Home Entertainment (501-896-1899), 95 minutes, $59.95.

This high-action, high-intensity video provides triathletes with motivation and confidence-building skills necessary to get out of the gate. The rest will be up to them. Six-time Ironman champion Duve Scott hosts the swirling pastiche of interview clips and action shots, and world-class athletes including Ray Browning, Melissa Mantak, Colleen Cannon, Andy Carlson, Christian Johann and others provide plenty of first-hand knowledge about the physical, mental, and emotional skills necessary to get the job done. Program is best suited to the intermediate-level athlete, although beginners and pros alike will find something to chew on here.

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LASER SCANS

(Continued from page 60)

Paramount, and others were included in the data of Warner, Image, and Pioneer. The karaoke information was provided by KISA (the Karaoke International Sing-Along Association).

THE 8,000-DISC CATALOG: And speaking of software, NewVisions just published its spring/summer '94 edition of the "Laser Video File" catalog ($7.50), which lists more than 8,000 laser titles. Also included in the 484-page paperback are a directory of laser distributors, a section on home-theater systems, and a hardware chart that compares 50 different players. NewVisions is located in Paramus, N.J.

MCA will launch "In The Name Of The Father" (widescreen, Digital Dolby, Surround Stereo, $39.98) on laserdisc July 6. Jim Sheridan directed this film, based on political prisoner Gerry Conlon's autobiographical novel. The standout cast is led by Daniel Day-Lewis and Emma Thompson. Once again, the laser edition of the movie retains the full theatrical image, while the VHS version will lose 28% of the picture due to pan-scan cropping. On Aug. 17, MCA debuts "Beethoven's 2nd" (widescreen, $48.94).

COLUMBIA TRISTAR's "Philadelphia," with Tom Hanks and Denzel Washington ($39.95), bows June 29. Jason Robards, Antonio Banderas, and Joanne Woodward are also in the Jonathon Demme movie. Due June 22 is Walter Hill's "Geronimo" ($34.95).

WIDESCREEN TVS & DISCS: Toshiba is now shipping its latest 16:9 widescreen TV set with two letterboxed Warner Home Video laserdiscs. The Toshiba TheaterWide Model TW65D100 is a 56-inch set with a rear-projector screen and Dolby by set Logic sound. Packaged with it are two special editions of "Free Willy" and "Unforgiven" that have been adapted to exactly fit the 16:9 screen. Craig Eggers, CTV product manager for Toshiba America Consumer Products, predicts that viewing these titles on the set "will certainly delight the most avid videophiles, particularly widescreen enthusiasts." There's one catch, though: the TW65D100 has a list price of $4,195, so you're going to have to be a high roller to purchase one. But the packaging of letterboxed laserdiscs with 16:9 TVs looks to be a trend of the near future.

PIONEER has introduced one of the most affordable dual-scan laser players on the market: the CLD-D505, which will retail for $650 but is expected to sell in stores for under $500. The unit has direct audio CD loading and digital video noise reduction. Pioneer also has three other new players: the CLD-708 (dual-scan, eight-bit digital field memory, $1250), the CLD-M408 (LASER/Karakoe features, microphone, multi-CD play, $770), and the CLD-S5000 (Karaoke, microphone, $600).

FIGHTING AIDS: Pioneer is making a $2 donation to the Video Industry Foundation for AIDS (VIFA) for every sale of HBO's "And The Band Played On" purchased by pioneer dealers. The $85.95 disc debuts June 15.

WARNER just released "Chisum" (wide, $34.98) and "The Cowboys" (wide, $39.99) with John Wayne. "Grapity Old Men" (wide, $34.98) bows July 6, followed by Abel Ferrara's "Body Snatchers" and Oliver Stone's "Heaven and Earth" (both wide, $39.98) July 13, and Steven Seagal's "On Deadly Ground" (wide, no SLP), July 20.

PIONEER has live "The Piano" ($39.95) for May 25 and Paramount's "Wayne's World 2" (wide or pan-scan, $35.95) now. Just watch "Blue Thunder" (35.45), with Jerry Lewis and Tony Curtis.


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ENGINE SHUFFLE ROCKS MASTERS BIZ

Masterdisk, Sterling Gear Up for Additional Staff

By Paul Verna

NEW YORK—In a business as notorious for its volatility as the record industry, mastering engineers are a beacon of stability, their tenures measured in years or decades rather than weeks or months.

They’re why the job transitions of two of New York’s top engineers—Sterling Sound’s Greg Calbi and the Hit Factory’s Tom Coyne—have rocked the otherwise staid mastering business to an extent not felt since Bob Ludwig left Masterdisk last year to open his Gate- 
way Mastering studio in Portland, Maine.

Calbi has joined Masterdisk after 18 years at Sterling Sound, while Coyne has filled the void left by Calbi at Sterling following five years at the Hit Factory and, previously, a 10-year stint at Frank- 
ford/Wayne.

Both houses are undergoing signi- 
ficant changes to accommodate the arrival of their new engineers. Masterdisk Corp. is building a new room, Studio 5, for Calbi’s use. It will be outfitted with a Neve digital console with Prism EQ, a Sonic Solu- 
tions 20-bit editing system, Pro Ac Response 4 monitors (the first installation in New York, accord- 
ing to Calbi), Audio Research amplifiers and preamps, a Studer 820 analog playback deck (outfitted with Cello electronics), Manley and DCS A/D converters, and a host of analog and digital signal-processing equipment.

“ar is going to be a fantastic, audi- ophile-sounding room with all brand-new gear in it and 20-bit ed- iting that he’s had to break the Jim Maher-designed suite, which is scheduled to begin operation in November,” says Calbi, “the walls aren’t even taped up yet.”

Calbi joins veterans Howe Weinberg, Scott Hall, Andy Van Dette, and Tony Dawsey.

Meanwhile, Sterling Sound also has installed a Sonic Solutions dig- ital audio workstation, taking the fa- 
cility into the 20-bit realm. Its other features include a Neve DTC, a Harmonia Mundi digital 20-bit clock, and an Apogee 5608 18- 
bit A/D converter, an Apogee 1000E-20 20-bit D/A converter, and a DCS 800 B/A.

Sterling Sound’s Bob Tiss has been promoted to technical direc- tor of the facility, responsible for a studio room has maximum flexi- 
bility.

“The way the room was set up by Bob, he’s left me many options to further develop [Sterling],” says Coyne, who has mastered more than 200 gold and platinum records. “I like the way Bob’s pop/R&B smash “Bump N’ Grind.” At Sterling, he will work with veterans George Marino, Ted Johnstone, and Jose Rodriguez.

Sterling COO David Anderson says the facility had planned to ex- pand even before Calbi left, and that additional investments may follow in the wake of Coyne’s.

Talent

“We see where the technology is going, and we want to expand our own horizons by adding the right kind of gear to keep our engineers happy, and we see why these changes, Greg’s and Tom’s, are very important, because it’s hard to find talent. I believe there’s X amount of talent out there, but the great guys . . . there just aren’t that many of them.”

In fact, talent is so precious in the mastering industry that engi- neers take their clientele with them wherever they go, according to Coyne. “Greg Calbi has a little padlock for himself for a rap and hip-hop specialist.

Sterling has a lack in a room in a studio out for favors. The only other production team have renting the facility has been Hank Cochran & The Blingsh and has worked on some of the upcoming Public Enemy record there. Las- 
well says he has outside Greenpoint only for field recordings, as he did in Morocco for the Master Musicians of Jajouka’s “Apo- 
lypse Across The Sky,” or when he has to accommodate unusually large groups, as he did on Henry Threadgill’s “Too Much Sugar For A Dime.”

The case and economy of Greenpoint have so facilitated Laswell’s mantra that he has created offshoot labels like Subharmonic (the “Divination” ambient dub se- t) and Strata (“Dreamatorium”) by Death Cube K, aka Bucket- 
head) to avoid overloading Axiom. He also produces albums for such outside labels as CMP.

The newest Axiom release of Greenpoint is Chinese vocalist Liu Soala’s “Blues In The East.” Other recent successes include all-star Axiom funk project and an album featuring ambient treat- ments of Laswell’s own Howie Dorky records. They occasionally use a Sony 3348 for 48-track digital remixes. The team relies on a host of outboard gear, according to Musso, particularly the Even- 

duplexes his studio and 3348.

Laswell describes himself as a “generalist” whose range spans alternative rock, jazz, dance, and hip-hop. “It’s not just his equipment,” says Anderson. “The mastering engineers in this city have been doing this for a long time, and the studio really don’t. He has the clientele now, the engi- 
neer, and I think when Bob leaves, we’ve been fortunate that the people will move with the engi- 
ner,” he says. “There hasn’t been much movement of engineers since Frankford/Wayne to the Hit Factory about five years ago.”

FILLING GAP

Despite Ludwig’s success—he recently told Billboard his biggest problem has been filling the tre- 
"Continued on next page"
Wiz-Kid. Producer Gary G-Wiz, center, was recently at New York’s Hit Factory working on tracks for the upcoming Public Enemy album, “Muse Sick N’ Hour Mess Age,” due from Def Jam Records this summer. Shown with G-Wiz behind the 60-input Neve VRP with Flying Faders, from left, are assistant Studidan Man and engineer Rick Sansano.

ENGINEER SHUFFLE ROCKS MASTERING BIZ
(Continued from preceding page)

set up his own shop—Sterling’s Anderson does not foresee a flurry of entrepreneurial activity on the part of engineers. He says, for one, that a studio readily provides the types of support mechanisms that a startup operation needs to work hard to develop, like a front office that keeps the bookings going.

Also, the price of setting up a facility, even with increasingly affordable high-end equipment, is still astronomical, according to Anderson.

“It’s a very pricey situation,” he says. “There’s a financial aspect that must be a deterrent in some way.”

Culbi disagrees. He says, “As the cost of all this stuff comes down, you’ve got a lot of solutions operators, and anybody who buys a bunch of analog gear and has good cars and good monitors, you just could start a studio. I think you’ll see a lot more changes in the next couple of years.”

Talkin’ Bout D Generation. New York glam/punk band D Generation, newly signed to Chrysalis/ERG, was recently at Electric Lady Studio with producer/engineer David Bianco, seated, whose credits include Henry Rollins, Frank Black, and Tom Petty. Shown from left, are ERG president/CEO Daniel Glass; D Generation guitarists Rick “Atomic Elf” Bacchus and Danny Sage; ERG executive VP Fred Davis; D Generation vocalist Jesse Malin; Chrysalis A&R manager Debbie Southwood-Smith; D Generation drummer Michael Wildwood and bassist Howie Pyro; and ERG VP of rock music Michael Schnapp.

Billboard

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD’S NO. 1 SINGLES (WEEK ENDING MAY 14, 1994)

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<tr>
<th>CATEGORY</th>
<th>HOT 100</th>
<th>R&amp;B</th>
<th>COUNTRY</th>
<th>RAP</th>
<th>MODERN ROCK</th>
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<td>IF BUBBA CAN DANCE</td>
<td>THE MORE YOU DOD</td>
<td>THE CLOSER I GET</td>
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<td></td>
<td>Ace Of Base/Joker, Popp, Mark Polka (Arista)</td>
<td>R Kelly/Big Boy (Jive)</td>
<td>(I CAN TOO)</td>
<td>MORE ME</td>
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<td>(New York)</td>
<td>Recording, England</td>
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THE ELECTRONICS INDUSTRIES ASSN. reports an 18% increase in aftermarket auto audio products for the month of February, compared to the same period last year. Among the leading subcategories were in-dash cassette decks, which experienced a sales surge of 19%, to $51 million, that month, and auto amplifiers, which underwent a 30% increase to $16 million in sales. The EIA also reports gains in the other three major audio categories: portable audio (0.5%), components (0.7%), and systems (3.9%).

A REMINDER: The Society of Professional Audio Recording Services will hold its sixth annual technical conference on digital audio workstations May 21-22 at the Beverly Garland’s Holiday Inn in North Hollywood. Among the major manufacturers scheduled to present at the SPARS event are AMS Neve/Siemens Audio, Avid, Digidesign, Fairlight, MTU, Orban, Otari, Roland, Sonics Solutions, Spectral Synthesis, and TimeLine.

ASM LABS of Marionville, Mo., is introducing a system of fiber-optic cable designed to transmit analog audio and video signals between components. Ideal for large installations where wire cable is impractical, the system uses a small device to convert an electronic signal from a component such as a CD player, VCR, tape deck, or receiver into an optical signal. The system then sends that signal over the fiber to another converter, where it’s converted back to an electrical impulse. The fiber cables are marketed under the name Cobra, while the converters use the new MongOOSE tag.

TOA ELECTRONICS INC. of San Francisco has introduced a line of digital signal processing products called DACsys II. Under the line will be new signal processors DP-0202 and DP-0204 and matrix/mixer DX-0808.

TELARC INTERNATIONAL, the renowned classical label, has bought a PRO Spatializer 3-D audio processor. Appropriately enough, the company’s first release using the technology is “The Great Fantasy Adventure Album,” featuring music from such films as “Jurassic Park” and “Terminator.”

BRIEFLY: British console manufacturer Soundtracs unveiled the Megas II Stage sound reinforcement board at the recent Frankfurt Musik Messe. Mike manufacturer Shure Bros. Inc. of Evanston, Ill., has formed a technical support group consisting of Max Buchanan (tech support/ administration), Chris Lyons (distance learning), Chris Potter (broadcast/prod uction audio), Jon Tatoos (mixer products), and Tim Var (pro sound/installed sound). Sound card manufacturer Creative Labs will use Twelve Tone Systems’ Cakewalk Apprentice music software with its new Sound Blaster AWE32 audio card. Bose Corp, will build a new European distribution headquarters in Tongeren, Belgium. Galaxy Audio, maker of personal monitor Hot Spot, will move production of 5-inch speakers in-house to its Wichita, Kan., manufacturing facility.
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<th>FACTORY DIRECT</th>
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<tr>
<td><strong>CO JEWELBOX STORAGE CABINETS</strong> (on Stock Now. No Waiting. Choice of colors, 2 sizes. 2 drawer. 570 Capacity. S234 + $55.00)</td>
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<tr>
<td><strong>CO JEWELBOX SHELF 2-TIER</strong> (Gold leaf, Silverleaf, Pegboard. 9 facings, capacity 64 2 3/4&quot; deep double tier. Black, white, grey, Adjustable dividers. <em>Fine</em>h-quality. $249.99)</td>
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<td>Prices INCLUDE locksmith. Textured steel construction.</td>
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<th>NATIONAL SALES MANAGER</th>
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<tr>
<td>Major L.A. based label seeks self starter. Experienced in dealing with distribution branches, one stops and national retail chains. Music sales background on management skills a must. Please send detailed career letter &amp; resume including salary history to:</td>
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<tr>
<td>Box 8150, Billboard Magazine, 1515 Broadway, New York, NY 10036</td>
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Cat’s Compact Discs & Cassette is accepting resumes for a District Manager over the 9 current Memphis, Tennessee stores. Prior experience at this level required. Use of company van. Company pays 2 1/2 major medical. Bonuses available.

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Nashville, TN 37220
Attn: V.P. of Retail or Fax at: 615-257-7329

NEW!

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<tr>
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<th>VIDEO CASSIETTE PLAYERS</th>
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<td>DSP / CD / COMPACT DISC PLAYERS</td>
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<td>COMIC BOOK PLAYERS</td>
<td>TRADING CARD PLAYERS</td>
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<td>COMIC BOOK PLAYERS</td>
<td>TRADING CARD PLAYERS</td>
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<td>COLLECTIBLES PLAYERS</td>
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<td>GLASS SHOWCASES</td>
<td>GLASS SHOWCASES</td>
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<td>Stacked in Chicago, Baltimore, Los Angeles, and London, England</td>
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BILLBOARD MAY 21, 1994

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CALCER

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

MAY
May 18-19, Fifth Annual Billboard International Latin Music Conference, including Billboard Latin Music Awards, Hotel Intercontinental, Miami, 212-538-5018.
May 17, BMI Motion Picture And Television Awards Dinner, Regent Beverly Wilshire Hotel, Beverly Hills, Calif., 213-389-6329.
May 22-23, Movies And Great Music Experience, Nora City, Japan, 011-44-71-772-7332.
May 22-25, National Cable Television Association Convention, New Orleans Convention Center, New Orleans, 225-772-3550.
May 26, BMI Pop Awards Dinner, Plaza Hotel, New York, Pat Band, 212-839-2528.
May 28-31, American Booksellers Association Convention, Las Vegas Convention Center, Las Vegas, 303-325-5001.

JUNE
June 1, Songwriters Hall Of Fame Annual Celebration And Awards Dinner, honoring Lionel Richie, Carly Simon, The Bee Gees, Otis Redding, Irving Caesar, and Buddy Morris, Sheraton New York Hotel and Towers, New York, 212-206-0621.
June 1, International Managers Forum Meeting, ASCAP building, New York, Barry Bergman, 718-332-8500.
June 2-3, "Current Topics And Advanced Production Techniques In Audio Recording," seminar workshops sponsored by the Center For Recording Arts, Technology and Industry at the University of Massachusetts at Lowell, Lowell, Mass., 978-934-2405.
June 2-4, American Women In Radio & Television National Convention, Hilton Towers, Minneapolis, 701-506-3290.

JULY
July 7-10, Upper Midwest Communications Conclave, Downtown Hilton & Towers, Minneapolis, Tom Kay, 612-376-1000.
July 24-27, KDSA Convention, Hilton Convention Center, Las Vegas, 888-385-1500.

AUGUST

LIFELINES

BIRTHS

Boy, Denha Jan, to Godfrey and Kimberly Shepherd.

Send information to Lifelines, c/o Billboard, 1515 Broadway, New York, N.Y. 10036 within six weeks of the event.

FOR THE RECORD

Historical Preservation: Alan Lomax.

Advertising: Hohner Harmonicas.


Due to a production error in the May 14 issue, the final words were dropped from a story on Star TV's Asian music video service. The final quote (from an unnamed Star TV executive) should have read: "If you want to understand a market, you have to be in it."

In the April 30 issue, the photograph of the Who accompanying the article "MCA Will Issue Who Boxed Set, Back Catalog" was taken in 1977, according to the photographer, Harry Goodwin. The video, "30 Years Of Live R.E.M.," is being compiled by Nick Ryle.

Helping Kids Read: Enjoying the second annual Bobby Brooks Family Awards Celebration in the atrium of the Creative Artists Agency building in Beverly Hills, Calif., from left, are Creative Artists Agency agents Dan Adler, Jerna Park, and Tom Ross, Columbia Records VP Missy Worth; and A&M Records President Eldon Dore. The event raised more than $52,000 to fight literacy among America's youth. The foundation is finalizing plans with dropout prevention program Cities In Schools to establish the first Bobby Brooks Academy in September in New Canaan, N.J. The foundation was established in 1991 in memory of the late CAA talent and booking agent Bobby Brooks.

Rock N' Charity: Los Angeles is the scene August 10-20 of the T.J. Martel Foundation's 12th annual Rock 'N Charity Celebration, to benefit the Neil Bogart Memorial Fund. The weeklong celebrity sports events and entertainment industry parties will raise funds for research to battle leukemia, cancer, and AIDS. For more info, contact Jon Scott/Stefani Wanicur at 818-888-7719.

Turning A Look Again: Songwriter Clyde Otis has reactivated the Take A Look Foundation, which he established in the late '80s to help fight bigotry. The foundation is named after Otis' 30-year-old song of the same name, which recently was recorded by Natalie Cole. Otis hopes to build a music and recording center where young people can learn about music industry creativity and technology. For more info, contact Ben Grau-vatt Associates at 212-982-0252.
Radio

WDAS Showcases S. African Music

By Carrie Borzillo

LOS ANGELES—James Eppollo’s “Amandla!” (South Africa) radio show, which airs on R&B adult station WDAS-FM Philadelphia, has gone beyond exploring music from that nation’s history. The show, which features interviews and culture and explains the meanings of the songs, is often sung in the Zulu and Sotho languages.

Eppollo first came up with the idea for “Amandla! Music Of South Africa” as a concept back in 1987, after Paul Simon popularized use of South African mbaqanga and mbube stylings on his “Graceland” album.

“I’ve been passionate about South Africa and South African music since about 1980,” says Eppollo. “I thought that when Graceland came out we would see more South African music exposed, but we didn’t.”

Eppollo began making calls to record labels to see if they would supply him with enough music to put together a radio show focusing on South African music. After getting a positive response from people in the industry and encouragement from their national government, Eppollo began pitching the show for syndication to National Public Radio and American Public Radio.

Both networks passed. NPR already had a similar show, “Afropop Worldwide,” and APR, Eppollo says, was afraid that adding that show to its roster would look like the network was “copying” NPR.

Three years later, “Amandla!” found a home at WDAS-FM. It debuted in February 1990—a week after Nelson Mandela was released from prison. The show airs on Sundays from 11 a.m. to noon.

Joe “Butterball” Tamburro, PD of WDAS, tells how listeners may have been “a bit confused about the show in the beginning, because it featured music they had never heard before. But James is able to explain the music and tell the story of the people and of their struggles, and how the music came to be.”

Eppollo, who also works in production at crosstown WWMG and has worked in radio production for 16 years, says, “I try to relate culture’s role in the anti-apartheid struggle in South African, and not just play the music.”

But, he adds, the music is important, too. “I want to spoon-feed information to the listeners about music they’ve never heard before.”

The music on “Amandla!” includes forms unfamiliar to most Americans as well as the more widely known South African styles such as mbaqanga, or township jive (which is what can be heard on “Graceland”). Artists in this genre include Mabuthle and the Mahotella Queens, who have recorded for PolyGram and Shanachie, and the Soul Brothers, who have recorded for Virgin.

Eppollo also plays a popular jazz sound called mambart that originated in the ‘50s to the ‘60s with artists such as the African Jazz Pioneers and Elite Swingsters. Another older style is kwaZulu, or street corner music from the ‘50s and ‘60s. Eppollo describes this as “penny-whistle, Irish-sounding music.”

Eppollo’s music library consists of 200 CDs, 300-400 vinyl albums, and 190 cassettes dating back as far as the ‘40s.

Much of the music heard on the show cannot be found in record stores. Eppollo says he tries to get as many extra copies of albums and tapes as he can to give away to listeners. However, he says that listeners also tend to tape his shows off the air.

Eppollo also steers listeners to Tower Records, where some of the music can be bought as imports.

“It’s frustrating that BMG or EMI here don’t care much about this music,” he says. “It is marketable. It’s just a matter of marketing it to the right people. ‘Graceland’ was targeted to the white yuppie audience, and blacks were in awe of it, but they were never approached directly with it before.”

“I want the labels on this side to realize that there is a market for this, and not just reggae. They need to take the time to get it in the right hands.”

Listeners often are surprised to learn that Eppollo is white and American, a matter about which the host himself was concerned when formulating the show.

“I felt that so few shows exist, I had to try to learn the customs and at least one language,” he says. “I’ve even been to South Africa and I’ve met with Nelson Mandela, who thanked me for doing this. That, to me, made me look more credible, and not like a white guy exploiting South Africa.”

Eppollo also has studied the Zulu language in an effort to teach listeners the song lyrics. “I try to give them at least the hooks or the chorus, so they know what [the artists are] saying,” he says.

In addition to educating listeners on the language and the meanings of lyrics, Eppollo brings in South African journalist Sipho Jacobs for regular five-minute news and commentary segments.

Jacobs, who works at Drum magazine, gives a man-on-the-street report on the ANC, the government, or the police. Even though Jacobs simply reports what people are talking about in South Africa, the government still monitors each call to WDAS-FM, Eppollo says.

The host is still trying to syndicate his show. “I’ve mailed out packages and received no response,” he says. “Sometimes, they say they really like the show, but they don’t know how to market it or where to place it. But it’s worked on WDAS-FM for the past four years, and we have 15 minutes of commercials each show.”

WDAS-FM GM Kool Anderson says the show is indeed a commercial success.

“We have clients that specifically ask for this show, and we’ve sold packages around it,” says Anderson. “There aren’t enough radio stations that are willing to give exposure to this kind of cultural mix. And there are not enough PDs who are sensitive enough to these issues.”

Thanks, But No Thanks. “After Midnite” host Blair Garner, center, receives “thanks” from guest Chris LeDoux, left, and his guitarist, Mark Sisell, after the limo sent by the program to pick up the performers broke down.

Amandla! Focuses On Country’s Styles, Culture

Kool DJ Red Alert Quietly Earns His Props At WRKS

By Havenlock Nelson

NEW YORK—Polka call him “prop-master,” “poo-poo-man,” and “B.U.M.” (black ultimate man), but by any name, Kool DJ Red Alert is proving that the most respected and influential hip-hop jock on any block. Certainly, he was one of the first to have a rap mix show on a commercial radio station. Red, whose real name is Fred Krute, was hired by WRKS New York in 1983 and has been there ever since.

The station, known to listeners as 97-KISS FM, is on the second floor of a high-rise near Times Square. On a recent Friday evening, a few hours before his next broadcast was to begin, Red was lounging in the womb of the Summit Broadcasting-owned station, talking.

That’s something he does very little of on his show, which is broadcast to millions of loyal fans every Friday and Saturday night. Red might insert a few of his catch-phrases—a quivering “yaaah!” or “You a propamist”—but most of the voices listeners hear on the show belong to others: rappers and singers who do drops for props, and Kisim air personalities like Wendy Williams, who introduce commercials and field phone calls from fans.

In the early years of the program, Red’s son, Li’l Red, announced station IDs and chatted between songs. Red says, “When little kids heard him, they felt a part of the show. [Li’l Red] was someone they could relate to.”

In the turbulent world of hip-hop, Red’s 11-year run is an amazing accomplishment. It’s also legendary in the hip-hop world. When the show started, rap was an underground phenomenon supported exclusively by small-time indie labels. Today, it’s a populates that’s mainly the domain of major corporations.

As the art continues to advance, so will Red. “I look at it this way,” he says. “If Frankie Crocker can do it, if Chuck Leonard can do it, if Ken Webb can do it, why can’t I? I’m going to try to go for 11 more years.”

The tools of Red’s trade are two turntables connected to a mixer. His methods for blending tracks aren’t very flamboyant. “I will cut now and then, but I try to blend it,” he says. During his show, he might combine an a cappella performance from one record with a beat from another. He might facilitate smooth transitions between songs or make abrupt changes by stopping turntable A while starting up turntable B. His gritty sound collapses when he is not there to keep them in check.

In the studio, Red’s show is spontaneous, he still prepares for it. “On a Tuesday or Wednesday I’ll drop by the station and stay overnight, just listening to new material,” he says. And although he gets serviced by record labels, Red spends much of his time checking for imports at various vinyl shops around the city.

“IT might be a little hole-in-the-wall outlet in Brooklyn, or a shack up in the Bronx. It don’t matter,” he says, “I still buy records, because I dig for stuff people would not expect.”

Along with an ingratiating personality, Red says eclectic musical tastes are the keys to his success. “People get surprised when they hear something like ‘Love Bears Its Ugly Head’ by Living Colour or ‘Keep On Movin’ by Soul II Soul,” he says.

Red Alert was born in Harlem, the middle child among three brothers and three sisters. An uncle and a friend inspired him to become a DJ. After spending time with them, he started going to Bronx nightclubs with names like Executive Playhouse and the Twilight Zone. There, he was shipped at the altar of pioneering rap

Continued on page 77
Repositioning Move Initiates AC Duopoly

A CLASSIC '90s DUOPOLY STORY happened in Balti-
more late last year when Capitol Broadcasting Co., which
operates AC WWMX (Mix 106.5), took over crosstown rival
WVTR, changed the latter's hot AC presentation and call
letters, and installed one PD, David Wood, over both sta-
tions.

WVTR, which became soft AC WSSF (Soft 104.3), was
positioned to target an older audience than the one
WWMX was going after, thus eliminating the head-to-head
competition between the two. To make sure the audience
had the point, WVTR aired what staff called a "Drano
format" for about a month, while the all-day running
encouraging WVTR fans to move down the dial to WWMX.

For the first week after the sale, WVTR simulcast its new sister station, which was
airing promos encouraging former WTR listeners to make the switch. To comply with FCC rules about simulcasting, for the next two weeks WSSF aired WWMX's program-
ning on a one-day delay while position
ning the changes on the air as a "merger" of the two stations. Next, the "Drano format"
debugged on WSSF, consisting of a loop of songs played over and over by artists like
Sheryl Crow, the Village People, and Barry Manilow that the former WVTR audi-
ci
en was sure to hate.

The idea was basically to drive these people who might hold a button down for WVTR down to Mix," says Wood. "The by-product of that was we got a lot of publicity out of it, [although] that was not really the intention."

On Jan. 12, Wood flipped WSSF to its new format and called four weeks of playing with the "Drano format".

In the meantime, WWMX was making a few changes of its own, including adding more product to the mix. "Knowing that we were going to buy WVTR during that period and soften Mix a little and add a little more of its product, because WVTR was a little more 'orient-
ed than we were," explains Wood.

These moves seem to have paid off for both stations. In the Arbitron book, WWMX was up 4.4-4.7 and was No. 4 in the market 12-plus WSSF, meanwhile, captured 10th place in the market, rising 3.0-3.5 from the fall.

WWMX admittedly is slow on records, even for a main-
stream AC; but Wood says, "Baltimore is a very slow cur-
rent market, [and] we are even slower right now because
we don't have anyone to help us over. The top 40 is very
urban-leaning, [and] the current that [AC rival] WJZ isn't
playing played often enough. I'm still playing 'River Of Dreams' as a power record."

WSSF's format is soft AC of the most traditional kind, focusing on artists like Mariah, Barbra Streisand, John
Mathis, and Neil Diamond. While WWMX dominates in the 25-44 demo, WSSF "picks up" listeners at 45-64, so there is virtually no overlap.

A look at a music log for both stations illustrates the differences. Here's a recent afternoon
Dion, "The Power of Love"; Bill Medley and Jennifer Warrens, "(I've Had) The Time Of My Life"; Rick Astley, "Happily"; and America, "Lonely People."


Explaining the decision to keep both stations in the AC arena, Wood says, "WVTR and Mix were so very similar and were fragmenting an audience. We wanted to stay in that [adult] arena on both stations, but saw a hole on the older end [for WSSF]."

(Continued on page 73)
**Radio**

**Broadcasters Cross Class(i)cal Lines**

by Carrie Borzillo

The station secured Randalls, a large grocery store chain in the area, to carry half-price garage sale items in the venue's summer events. The station airs 60-second spots for Randalls and the weekly "Randalls' Remarkable Classics" show. KRTS/KRTK also gets its call letters on the posters in Randalls and in newspaper advertisements promoting the events.

**Idea Mill:** Hackers Caught

KCBQ San Diego almost became the victim of a group of computer hackers trying to rig its "Black Vault" contest. A group of 30 University of California-San Diego students tried getting into the station's computer system. Fortunately, the system detected the hackers and shut down.

The contest awarded frequent listeners who gave passwords on the air 100 free tickets to a hip hop combination to open the $10,000 vault. KRCQ has decided not to prosecute the students.

KRXF (The Fox) Denver is the radio partner in Fey Concerts and MCA Concerts' "Safe Summer '94" promotion. As part of the campaign, 50 cents from every Fey Concert ticket for Red Rocks and Fiddler's Green Amphitheaters will go to support and expand existing youth programs.

(Continued on next page)
Danforth Blast Disturbs Harmony At FCC Hearing

BY BILL HOLLAND

WASHINGTON, D.C.—A key communications lawmaker took the opportunity to blast the TV industry—and by implication, some radio stations—for airing indecent, violent, and, low-quality programming at the otherwise noncontroversial May 10 confirmation hearings for the two FCC commissioners.

Sen. John Danforth, R-Mo., the ranking Republican on the Senate Commerce Committee, said, "The main fare we’re being served up is sleaze, sex, and violence," and suggested the FCC inaugurated a "boozy price" for the worst programs.

The FCC nominees, Democrat Susan Ness and Republican Rachelle Chong, told lawmakers they would enforce indecency rules and prohibitions on TV violence.

As with violence, any FCC action on indecency must balance the need to protect children from exposure to indecent material with due deference to the First Amendment, Ness told lawmakers.

Chong elected not to give any "specifies" related to FCC indecency enforcement.

Despite the Danforth outburst, a positive Senate Commerce Committee vote is expected soon on the two noncontroversial nominees, followed by a full Senate vote, according to Hill sources.

MORE ON GROSS RECEIPTS

The National Assn. of Broadcasters, faced with putting out an administration struck fire over a plan to tax gross receipts of FCC users, including broadcasters, has found there’s not much difference between Democrat and Republican administrations when it comes to floating schemes for pay-the-Feds spectrum fees.

What’s different, experts say, is that the Clintonites’ gamble to tax a host of American industries to make up for initial GATT tariff losses may be worse in a scheme to gain a Senate waiver from budget rules in light of the GATT fallout, which the administration hopes will turn around as the worst programs.

Such a scheme could cost radio broadcasters up to 5% of the total industry gross receipts, or about $450 million a year. In addition to other communications industries, including broadcast TV and cable, the plan also would hit retailers and chemical companies and cut agricultural subsidies.

Veteran insiders here say a suggestion

KOOL DJ RED ALERT QUIETLY EARN PROPS

(Continued from page 68)

jocks like Pete DJ Jones, Grandmaster Flowers, Grandmaster Flash, Afrika Bambaataa, and Kool Herc.

In 1982, Red booked up Bambaataa’s crew. He didn’t get the chance to flex his skills right away, though. He started breaking out in clout in Chicago, where two of Bambaataa’s other protégés blew off a stint spinning at Kiss for no pay. Red was in line.

“They put me on in October 1995,” Red says. “That’s when I started learning the fundamentals of how to be in and out without playing certain records around the clock.”

Meanwhile, he was getting gigs at downtown Manhattan clubs like Roxy and Area. He was also involving himself in studio production and artist management, working with Jungle Brothers and A Tribe Called Quest. By 1984, Red was on the Kiss payroll. And by 1989, he was concentrating solely on the radio show.

“One thing I learned is, you get the money on the inside, as far as doing production and things, the more you lose focus on what’s going on around you, the outside,” says Red. “So if I was making business moves or producing all the time, I’d relate less to my audience; I’d spread myself too thin. I think that’s why great producers like Marley Marl left radio alone.”

With all the buzz about syndication, you’d think that Red would be jumping on the bandwagon—and you’d be wrong. He has turned down many offers to take his show to a national audience. “Just because your name is popular in one city, it doesn’t mean you can hit in every market,” he says.

To connect with a wider following, he releases compilation albums that flow like radio shows. To date, he has been the force behind four multi-artist long-players. The first three came out on Next Plateau Records and emphasized hip-hop. When his contract with Next Plateau expired, he moved over to Epic Records. Last month, the label unleashed “Red Alert’s Projects.”

“R.I.P. Kurt”

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A "specifics" related to FCC indecency enforcement.

PROMOTIONS AND MARKETING

(Continued from preceding page)

grams and extend hours at recreation centers in the five-county Denver metro area.

In Denver, the money will be used for free admission to the city’s 25 public swimming pools. KFRX is committing air time to promote the concerts in an effort to increase donations to the cause.

WILC Cincinnati promotion director Rich Walburg put together a promotion in response to the Cincinnati City Council’s ban on smoking in all swimming areas at the Deerfoot Stadium. The station encouraged listeners to send used cigarette or cigar butts or pipe tobacco ashes directly to Council members.

KEYE Minneapolis orchestrated a promotion called “Four Weddings And No Funeral,” in which four couples were remarried. Listeners registered to win their vines by phoning in creative marriage proposals.

WITF (98 Rock) Baltimore is selling Kurt Cobain memorial T-shirts featuring the words “R.I.P. Kurt” and an 800-number for the Maryland Youth Crisis Center on the back. Proceed from the shirts go to the Center. Like many stations nationwide, 98 Rock was giving out crisis hotline numbers to upset listeners following Cobain’s suicide.

WQCI-AM (Dusty Radio 1390) Chicago is pulling off the impossible: giving listeners a chance to see Michael Jordan and the Bulls. Not together, however. When listeners hear either the C.O.C.’s “Michael The Lover” or the Intruders’ “Love Is Like A Baseball Game,” they can call in to win tickets to the Bulls playoff game in town and a trip for two to Orlando, Fla., to see Jordan’s Birmingham Barons play the Orlando Cabs.

Western Kansas-FM (Kiss 108) Boston is gearing up for its 15th annual “Kiss Concert” June 4. This year’s lineup includes Kenny G., Jon Secada, US3, Booker T. & the MG’s, Meat Loaf, the Knock, and newcomers like Ovis, Zhane, and All-4-One.

The annual “WHSF Festival” in Washington, D.C., is set for May 14. The lineup includes Toad The Wet Sprocket, Counting Crows, Afghan Whigs, Pavement, Cracker, James, and Violent Femmes. KTIS San Francisco’s “Live 105 BFD” on June 10 will include Toad, Violent Femmes, James, Charlatans U.K., the Knock, Green Day, and Rollins Band.

KKBT (The Beat) Los Angeles, Stop The Violence/Increase The Peace, and NFL/USFL’s June 4 kickoff has confirmed the following artists to perform: 2nd II None, Sweet Sable, and Coolio.

PRO-MOTIONS

RCA Records national promotion administrator Lisa Caliasso joins WHLI/WKJY Long Island, N.Y., as promotion director.
Radio

Loose Lips Sink WBBM Chicago Jocks; Former KJSS Claims Discrimination

by Phyllis Stark

reporting with Eric Boehlert and Brett Atwood

Monday (16) and beginning stunting with an on-air format search, which is being billed as “San Diego’s Great Radio Experiment.” KFMB will feature a new format, without jocks, and will solicit listener input. Program manager Tom Gjeruman hopes to have a new format in place within the next month.

Adult standards WDCY Minneapolis has gone dark and will be off the air for at least a year while it is re-engineered. The station is better known by its previous calls, KDWB-AM. WDCY is Baltimore; it is the fourth non-commercial alternative to follow KXCI, KJMX, KJFX, and KMTY.

A threatened strike at WTOP/ WASH Washington, D.C. (Billboard, May 14), appears to have been averted now that unions and management at Goldstein American Federation of Television and Radio Artists have worked out a tentative three-year agreement, the Washington Post reports.

New York City mayor Rudolph Giuliani has included in his new executive budget a proposal to sell WNYC-FM and to provide a comparable non-commercial facility for the current WNYC programming.

PROGRAMMING: SW STAFFS UP

SW Networks, the fledgling joint radio venture between Sony and Time Warner, has picked up its first staffers. WNIC Detroit GM Gary Fisher joins to run SW’s sales and affiliate relations, and KGSR Golden Gate Goldstein American Federation of Television and Radio Artists have worked out a tentative three-year agreement, the Washington Post reports.

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momentum, propelled by an abundance of support from AC radio and VH-1, along with several key televised events.

The album, released May 18, 1993, is No. 97 on The Billboard 200 this week. Kadison became a Heatseeker artist when “Painted Desert Serenade” cracked the top half of The Billboard 200 at No. 91 on May 14. It topped the Heatseeker charts for five consecutive months and sold 209,000 units, according to SoundScan.

Kadison has been likened to singer/pianist Elton John and Billy Joel with his storytelling songs about his life and travels and melodic piano accompaniment.

The label introduced Kadison in March 1993 during an intimate gathering at EMI Records chairman/president/CEO Daniel Glass' home. The Los Angeles-based artist performed for key press personnel, VH-1 employees, and trendsetters outside the music industry, such as people in the fashion field.

“Getting introduced to those to whom we thought would appreciate it and talk about it,” says Ken Baumsant, senior VP of marketing at EMI Records Group. Baumsant says the “breakthrough” of “Painted Desert Serenade” was a long, slow process that began with enthusiastic AC programmers in Kansas City, Mo., and West Palm Beach, Fla., followed by bigger markets such as Seattle, Portland, Ore., and Dallas.

The first single, “Jessie,” which features the talents of Sting and Loleatta Holloway, reached No. 3 on Billboard’s Hot Adult Contemporary chart. The follow-up, “Jennifer’s Eyes,” charted at No. 55 and went to AC radio in February 1994 and to No. 40 in March, as No. 13 with a bullet on the Hot Adult Contemporary chart this week. For the week ending May 21, “Beautiful” goes from No. 34-28 on the Hot 100.


Bob Bell, new release buyer at the Music City Metro, at the Wharehouse Entertainment chain, agrees that the TV appearances were key. “The TV ratings for ‘Jessie’ (week of May 9) is probably the biggest in unit sales that we’ve seen. It’s still building, and has been consistent for nearly a year. Regis & Kathie Lee and Letterman, and the second single, are driving this now.”

Baumsant adds, “There was never really an explosion, though. You can’t really put your finger on one thing. It was just early commitment from VH-1 and radio support, combined with the TV appearances, that helped.”

**WOMAD RETURNS FOR SECOND U.S. TOUR**

**BROADCASTER OF THE WEEK (Continued from page 69)**

Despite no longer going head-to-head, the two stations still have plenty of competition in town, including WJFL (4-2-6), oldies format; WRQX (2-9), R&B and soul and WBBM (96.3), a hot AC format; WGN (7), a news/talk station; and WMFS (97.3), a contemporary hit radio station.

Wooden’s “Three Stooges” format has found success because of its focus on its audience and its ability to mix comedy and music while attracting younger listeners.

**WASHINGTON ROUNDUP**

(Continued from page 71)

1987 and the subsequent 1984 Communications Act, never asserted that Uncle Sam and the American public own the airwaves.

While the study shows that the legislative history of the Act indicates that Congress deemed it had the authority to license stations (primarily to allocate frequencies to avoid harmful interference between stations), it avoided any mention of the Act’s state’s right over radio. With the administration’s spectrum fees proposal based on the assertion that the Act does not here, the NAB may bring forward the 10-year-old study if the Clinton administration muscles the plan into a legislative proposal.

NAB isn’t saying anything right now, but the warning from insiders says that at all WOMAD events, “what we offer is the sense of delight and sense and surprise of discovering things from afar. New artists are one thing. For the festival, we presented sympathetically in performance but as often as possible giving the opportunity for contact, whether it’s at the workshops or the introductory sessions.”

Deb Heithersay, marketing coordinator for the event, says the 1994 U.S. tour will keep the ball rolling here. “Because we’ve been out once, the entire concept is an easier sell.”

Each of WOMAD’s festivals seeks to combine the opportunity to see established and emerging musicians from the UK and its member countries, in workshops and class sessions. While offering food, clothing, and craftware from the cultures represented, the classes can, for example, give the audience the chance to learn and participate in some form of music, dance, poem, or craft. For future events, a focus will be found near a “Culture of Peace,” a human right and an ever-technologically adventurous Gabriel.

Gabriel says, “because it gives a lot of the traditional artists the power to communicate.”

“WOMAD’s troubled financial history has not deterred its indefatigable organizers, but Brooman admits that a lack of government subsidies has limited its activities. “One corporate sponsor prepared to support us at the core would make a fundamental difference to what we do. Many countries have that, we wish we had that.”

This lack of funding has prevented the development of albums, videos, children’s books and the WOMAD events. “We’ve got years of video material sitting on a shelf, waiting,” says Brooman, “but every step forward of the line has been funded.”

Previous participants have included such varied talents as R.E.M., the Drummers Of Burundi, Lenny Kravitz, and the Stereoc MCs.

This year, as before, the organizers are aware that audiences will be larger than ever, and that WOMAD events. “We’ve got years of video material sitting on a shelf, waiting,” says Brooman, “but every step forward of the line has been funded.”

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the 300,000-unit mark, according to SoundScan. This week, it is at No. 4 and No. 6 on the Hot 100 Singles and Hot Soul Singles charts, respectively.

Though such successful stories are nothing new for Al Bell, he put the Los Angeles-based Bell mark on the map with Double platinum single "Dazzey Dukx," on the independent TMR label, and the quadruple-platinum phenomenon of Tag Team’s "Whoomp! (There It Is)" on Bellmark’s Life Records imprint.

Bell’s latest high profile project is "The Beautiful Experience," a "special" reworking of "The Most Beautiful Girl In The World." Bell explains, "It’s a song, not an album. Nor is it a remix. The artist [aka Prince] has redone the song seven uniquely different ways."

The title drops Tuesday (May 17).

Bell’s strategy for success is two-fold. The Bellmark label, in addition to being a major, full-service label, and marketing arm of the company, has a roster of "God-inspired" artists with a powerful message: spiritual, and "I love you music."

On a second front, his Life Records label "is dedicated to dealing with all other aspects of African-American music," he says.

"We’re also continuing developing new programming relationships with entrepreneurs and music buffs so as to provide manufacturing, marketing, and distribution services for their record companies."

BEAUTIFUL PRIORITIES

"The Most Beautiful Girl In The World" single album in Bellmark. "We wanted to put together a formidable, yet fundamental radio promotional campaign."

The campaign is based around the grass-roots level pounding the pavement, knocking on doors, in radio’s face — to more sophisticated techniques involving station promotions, advertising, and giveaways.

Bell says the aggressive approach involves "our merchants" being tempered with a degree of care. "We didn’t want to over-shoot ourselves, because ballads traditionally move slowly," he says. "And we had to make sure we didn’t move ahead of the marketplace. We feel right now that the single is just breaking...

Top 40/rhythm-crossover KKW Los Angeles PD Rick Cummings says the record is "doing great" at his station. Cummings feels there’s a bunch that it had a lot of that old-school punch that listeners really like," Cummings says.

In the project’s third week, owner of independent Fortune Records in Ingelow, Calif., says, "Prince’s record is selling well and will be a good week. Bellmark went all out promoting and marketing it. They’ve put a lot into it, assisting us with advertising, in-store displays, and the radio, in the Bellmark. In the papers. And [Bell] was right there with his promotion staff, on-site, offering his support."

The Bellmark-NPG-Warner Bros. arrangement is a "win-win-win business situation," says Bell. "NPG will release the record in a chain of events because of the business, and Warner Bros. wins, wins because the better the singles sell, the hotter the [Prince] recording a pan, and the greater the demand for his next Warner album."

Bell, who is in music career as a radio DJ in Little Rock, Ark. He also worked at stations in Memphis and Washington, D.C., before moving into the record business. In 1965, Bell began working in radio promotion for the fledging Memphis-based Stax Records, which would go on to build a roster of artists like Otis Redding, Sam & Dave, Booker T & the Mux, the Staple Singers, Isaac Hayes, and Isaac Hayes, among others. In 1971, Bell masterminded the marketing of an album by New York-based singer/songwriter which earned an Academy Award for composer Hayes. A year later, he staged the now-famous music festival at the Los Angeles Memorial Coliseum.

By 1975 the label had run into prob- lems with its discography, but its books were investigated for suspicion of fraud. Bell, who had risen to chair- man/CPO, was exonerated, but the label was forced out of business. Bell next worked as a consultant until Berry Gordy hired him as Motown’s president in 1988. Says Bell, "In effect, it placed me back in the mainstream of the music industry."

In his analysis of Motown, Bell says he reluctantly recommended to Gordy that he sell the label, which subsequently was purchased by Polygram and the investment group Boston Ventures.

Bellmark Records was formed in 1989 when Bell solidified a distribu- tion agreement with Warner Bros. Two years later, Bell took his label independent, establishing a relationship with the nation- al sales distributor, SoundScan. With a distribution system in place, Bellmark released six gospel albums during the next two years, beginning with "Soul Dance Party."

In October 1992, the label released Duice’s "Dazzey Dukx," a lengthy promotion campaign drove the single as high as No. 12 on the Hot 100 by the following July. The album of the same name has since gone gold. That distribution success was joined in spring 1993 by Tag Team’s "Whoomp! (There It Is)," which has become one of the best-selling singles of all time. Both projects contributed greatly to Bellmark’s bottom line, allowing the label to be a full-service label.

Bellmark’s staff has grown to 50, including field people. "We operate lean and mean," Bell says. "In order to make the records we have to have overhead in control. Every day I’m on edge because of the battle."

The executive is managing if he or she doesn’t have that anxious feeling in the gut."

EAGLES RISE ABOVE LAWSUITS

(Continued from page 4)

the label when he notified MCA that he would cease recording for the company in 1992. Bell, who has recorded with the band since its early days with Hurley, Frey said he was terminating the contract per the California Labor Code which limits the duration of personal service contracts to seven years.

The initial MCA suit alleged that any copy of a record made by Frey as artist or as a member of the Eagles would "constitute undeclared LPs ... and MCA is entitled to damages measured by the sales and profits of such LPs."

Lopez says that is not the case. The "MCA agreement dealt with [Frey’s] services as a solo artist and co-member of the Eagles, versus his work with the Eagles ... I don’t think MCA has a legal expectation to get the rights to the Eagles albums."

Similar to the Geffen suit, there has been no settlement in the Frey case. MCA declined to comment on the suit.

The latest suit complicating mat- ters was filed May 3 by the Eagles against Elektra Entertainment in Los Angeles Superior Court. In that suit, the Eagles asked that Elektra be stopped from releasing a 29-track greatest hits package in North Amer- ica. The band says that while Elektra released the album and its Nothing hit package in the rest of the world, the label cannot put out the product in the U.S. The suit also alleges that if the rec- ord is put out in the U.S. this sum- mer, it would hurt sales of the autho- rized MCA release. Elektra is.set to put in August or September. The band was granted a temporary re- straining order to keep Elektra from releasing the record May 4. A hearing is slated for May 18. Elektra had no comment on the suit.
Jorge Ben Jor, RCA Turn Efforts to U.S.

(Continued from page 1)

VALENTINA.

ors, a division of Warner's U.S. Latin imprint WEA Latina. "Still," adds Ben Jor, "I would really love to work with a store."

Ben Jor's fervent ambition is shared by André Midani, VP/regional director, Latin America, Sony Music Publishing, and is very optimistic. It's a happy circumstance because Ben Jor, myself, and our agencies all want him to make it. So let's hope we make the best of it," says the New York-based Midani, formerly in the music criticism business, who claims to have worked with Ben Jor intermittently since 1968.

A national music institution in Brazil, WEA Latina has successfully published four books, the latest of which was "When She Cries," co-written by BNA recording artist Melissa Lins, whose "As long As I Have" sold 200,000 copies.


In addition to "When She Cries," says Midani, WEA Latina's "Brasil is a top 10 hit," with another "Dreamlover" hit, "Dreamlover": Elton John's "The Last Song," "The One," and "Simple Life": Brian McKnight and Vanessa Williams' "Love It"; Patty Smith's "Sometimes Love Just Ain't Enough"; Madonna's "This Used To Be My Playground," and "When I Fall In Love"; Silk's "Freak Me"; and Betty Midler's "Winds Beneath My Wings." The world's best-selling multiple awards included John and Taupin, Jon Secada, Diane Warren, and Alan Jackson.


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Muppet Mania. At a BMI reception in Los Angeles honoring Oscar- and Grammy-nominated composer/producer Robert Kraft, Kermit the Frog and Miss Piggy made a surprise presentation to celebrate the first anniversary of Jim Henson Records, of which Kraft is VP of music. Shown, from left, are Barbara Cane, assistant VP of writer/publisher relations, BMI; Miss Piggy, Kraft; Kermit; Brian Henson, president, Jim Henson Productions; Doreen Ringer Ross, assistant VP of film/TV relations, BMI; and Noah Kraft, Robert's son.

Streets Of Gold And Platinum. Epic Records executives present the film-makers of "Philadelphia" with gold and platinum plaques commemorating sales of the Epic Soundtrax album "Philadelphia," featuring the Academy Award-winning song "Streets Of Philadelphia" by Bruce Springsteen. Shown, from left, are Richard Griffiths, president, Epic Records; Ed Saxton, producer of the film, Jonathan Demme, director and producer of the film; David Glew, chairman, Epic Records Group; and Glen Brunman, senior VP, Epic Soundtrax.

Musical "Guide." Chaos Recordings/Columbia Records artist Youssou N'Dour is congratulated on his recent signing and the release of his new album, "The Guide." The first single, "Seven Seconds," is a duet with Neneh Cherry. N'Dour will tour this summer with his band, the Super Etoile. Shown in the back row, from left, are George Gillespie, national director of promotion, Chaos; Kevin Gore, senior director of jazz promotion and marketing, Columbia; Steve Berkowitz, senior director of marketing and A&R, Columbia; and Julie Borchard, VP of international marketing, Columbia. In the front row, from left, are Verna Gillis, personal manager; N'Dour; and Don Lenner, president, Columbia.

A Monster Hit. Giant Records executives present Big Head Todd & the Monsters with gold plaques commemorating sales of the band's "Sister Sweetly" album, which hit No. 1 on Billboard's Heatseekers chart. The band currently is working on its fourth album and will co-headline a tour with The Allman Brothers and Blues Traveler. Shown, from left, are A&R executive Jeff Aldrich; head of marketing Steve Backer; band member Todd Park Mohr; product manager Connie Young; band member Brian Nevin; head of promotion John Brodey; band member Rob Squires; head of sales Rob Sides; label owner Irving Azoff; and band manager Mark Bliesener.

Indie Label Trauma. Steve Meyer, left, Paul Palmer, center, and Richard Sherman announce the formation of Trauma, a new independent label based in Sherman Oaks, Calif. The three are industry veterans: Trauma president Palmer has longtime experience in artist management, marketing, and A&R; Meyer formerly was a VP at MCA; and Sherman formerly was an executive at Motown. The label's first release is an album and single by Australian pop-rock band Driver.

Bobby's New Band. Recording artist Bobby McFerrin has been appointed creative chair of the St. Paul Chamber Orchestra. In this position, he will develop educational programs, find ways to attract new and more diverse audiences, and build bridges to the community. Shown, from left, are McFerrin; Christopher Hogwood, principal guest conductor; Aaron Jay Kernis, composer in residence; and Hugh Wolff, music director.

SESAC's Selections. SESAC senior VP of creative Dianne Petty and VP Norman Odium announced SESAC's Christian songwriter of the year winners at a special reception. Milton Biggham was named gospel songwriter of the year, and Margaret Becker was named contemporary Christian songwriter of the year. Shown, from left, are SESAC writer/publisher representative Rebecca Palmer; Biggham; Petty; Becker; and Odium.

Newsmakers
understand her point of view because when she does perform live, it is so intense, so demanding," says Lunding at Telegram, which is part of the international marketing at EastWest U.K. Transported at dusk from the center of Stockholm to the theoretical heart of the world, a garrison of the U.K., the Warner staffers walked down a dirt path and found themselves listening to a radio in a 19th-century workshop once used to repair steamers that crisscrossed Stockholm’s harbor. Amid candles and old photos, they were introduced to Nordenstam and her second album, "It wasn’t a club in the center of Stockholm, or the center of the world," notes Grennell. "It was like a fantasy."

Nordenstam was born and raised in the suburb of Södermalm, about 12 miles outside Stockholm. "I wasn’t particularly interested in pop music or rock. I was always in the playground, playing violin and sang classical music from about 9 or 10." Among her influences she cites artists as varied as John Coltrane, Glenn Gould, Boråk, and the Estonian composer Arvo Pärt.

Writing, arranging, and co-producing the songs, Nordenstam says she has a definite vision of her music, "I hear it in my head before I play it," she says. "I try to come close to the ultimate recordings." Yet she is detached from how listeners may respond to her songs. "A lot of people say, ‘Did I do that?’ It’s not mine anymore, somehow." Nordenstam has been embraced at radio and retail. "It’s because she is so unusual, strong-willed, and a person who knows what she wants," says John Grundel, producer at P3, Swedish National Radio. "It also has to do with the fact that she started out singing by her own style of jazz. I had the opportunity to play a demo tape of hers on the radio one time, and what I like about her is that she sounds the same in both English and Swedish; her phrasing is the same thing." At Mega Skivakademien, the large Stockholm retailer, head buyer Antoni Nunez says that despite Nordenstam’s lack of radio support, he thinks it was a challenge to get her across. In fact, she paved the way for a jazz-folk revival which is going on in Sweden right now.

In the U.S., "Memories Of A Color" was released by Warner Bros. in 1992. The album contains only modest sales, under 500,000 copies, according to SoundScan. Without the artist’s availability for promotion, "it will do everything else," says product manager Peter Standish, noting that Warner has a history of radio and video attention for Nordenstam and reissues for Nordenstam’s hit single, "A Little Peace Of Heaven," that has not yet been released in all international markets, "Memories Of A Color" has sold 50,000 copies worldwide, according to EastWest Records. By far, the singer’s strongest market is Japan, where the first album has sold 500,000 units including import copies, according to Frank Take- shida, international A&R manager at Warner Bros. "In a market where it is usual for foreign repertoire to be released on a CD single, the title track of Memories Of A Color" is the only one to break the 3,000 copies in that format, according to EastWest Japan.

Nordenstam’s acceptance in Japan was due to the enthusiasm of a fellow artist, Japanese singer Miki Ishiwata, who recorded "She Closed Her Eyes" and promoted her album, "Flow Into Space" in London, Imai discovered Nordenstam’s music. Ishiwata returned to Japan with plans to promote her album, she frequently mentioned Nordenstam as one of her favorite artists. Many of the interviews appeared in magazines that target women in their 20s, who then sought out Nordenstam’s album.

At EastWest station J-Wave began programming the song "Memories Of A Color" after taking note of sales and airplay of the song spent 10 weeks on J-Wave’s Tokyo Hot 100, peaking at No. 25. Toshio Miki, producer and director of "Urban Colors" evening show, says the station liked Nordenstam’s "non-genre, non-category" appeal, which made it easy to segue from "Memories Of A Color" into any other song. Nordenstam’s second album, "And She Closed Her Eyes," will be released in Japan on Wednesday (25).

"I’ve had it build fairly organically," says EastWest’s Grennell of the international promotion for Nordenstam. Capitalizing on the Warner Bros. success, the company is now stepping up trade advertising for the artist. Says Grennell, "I’ll be making sure that every radio programmer and media outlet across Europe knows who Stina Nordenstam is.”

**ASSISTANCE IN PREPARING THIS STORY WAS PROVIDED BY Ken Neppinger in Stockholm and Steve McClure in Tokyo.**

**ARTISTS, LABELS RALLY AROUND MUSICIANS ASSISTANCE PROGRAM**

(Continued from page 4)

"I was in trouble as far as my drug addiction goes," says a member of a prominent Seattle-based alternative act signed to a major label. "I have a lifestyle that is infamous; my label put me in touch with this program for treatment. I have an almost case of alcohol possession, and [MAP] helped me deal with the legal end of things. I footed the hospital bill myself, but [Buddy] was able to get me deals at the hospital that no one else could get. I’ve been clean for 14 months now.

"Though prominent musicians and industry executives are among the 36 people who have been helped through the program, we’re working with people who enter it and keep them there. He or she has to meet the needs of the insular music community and people who work in the industry, and who can get on drugs and who can’t afford to get clean."

"We pick up the tab when the musician does not have health care," says Arnold. "If the person is insured, we use our network of hospitals to try to get the most reasonable health care possible."

Community beds have been set up at hospitals in California facilities, including the Rancho Mirage-based Betty Ford Clinic in Palm Springs, and the Costa Mesa-based Stanpnting. Atlantic president Danny Goldberg, who also is on the MAP advisory board, is supportive of the program and longtime friend Arnold. "Buddy is an advocate of the program. I have been aware of his work, and I think it is important that labels show support for their own."

"Capital president/CEO Gary Gerah is an avid supporter of the program. As an industry, we need to form a network of support for each other. Otherwise, it is just a waste," he says. "Drug abuse is one of the most terrifying and life-threatening [of them], so the decision to help MAP was effortless and obvious."

"I have been involved in the program for years and believe in it. It is a good program, and we have to support it."

Commenting on the increased awareness of the program worldwide, Arnold says, "It’s horrible, but the death of Kurt Cobain has definitely had an impact. The record companies are really interested in supporting us. This issue has come out of the closet, so to speak."

**MTV SUES CURRY**

(Continued from page 12)

for an award of all Curry’s "profits, gains, and advantages" derived from the use of its trademarks, as well as other monetary damages.

Curry, who says everyone on the Internet is given free access to mtv.com, says there are no profits to be made from the use of money off of this," he says. "What happened to this thing became popular, and then the network said that mtv would like that address for themselves. But they can’t have it.

"Curry says he plans to do, regardless of the suit’s outcome, to move to a new Internet address.
### Hot 100 Airplay

<table>
<thead>
<tr>
<th>DATE</th>
<th>Chart</th>
<th>TITLE</th>
<th>ARTIST/LABEL(SUBMITTING LABEL)</th>
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### Hot 100 A-Z

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### Hot 100 Singles Sales

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### Hot 100 Recurrent Airplay

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<th>TITLE</th>
<th>ARTIST/LABEL(SUBMITTING LABEL)</th>
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### Hot 100 Recurrent Singles

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<th>Chart</th>
<th>TITLE</th>
<th>ARTIST/LABEL(SUBMITTING LABEL)</th>
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</thead>
</table>

**Notes:**
- Billboard is a weekly music magazine that ranks the most popular songs in the United States based on data collected from a variety of sources, including radio airplay, sales, and streaming.
- TheHot 100 Airplay chart is based on the number of times a song is played on the radio.
- The Hot 100 A-Z chart is a compilation of the Top 100 songs of all time.
- The Hot 100 Singles Sales chart is based on the number of copies a song has sold in the United States.
- The Hot 100 Recurrent Airplay chart is for songs that have been in the Hot 100 for a long time.
- The Hot 100 Recurrent Singles chart is for songs that have been successful for a long time.

**Additional Information:**
- Billboard's charts are compiled from data provided by Nielsen Broadcast Data Systems and cover a wide range of music genres and formats.
- The charts are used by the music industry, radio stations, and music fans to gauge the popularity of songs.

**Table Data:**
- The table data includes columns for the chart date, title, and artist/label submitting the label.
- The data is presented in a clear and concise manner, making it easy to read and understand.

**Additional Notes:**
- Billboard's charts are updated weekly, and the data is used to inform and drive the music industry.
- The charts provide valuable insights into the current state of the music industry and help artists and music organizations to make informed decisions.

**Contact Information:**
- For more information, please visit www.billboard.com.
GREEN JELLY'S LAND OF OZ

(Continued from page 1)

soundstage covering 6,800 square feet. Manspeaker is GM at the company, which will be run by a board of directors that has made Green Jelly—Manspeaker, Steven Shenar, and Kevin Coogan—as well as Maglia, Scott Vanderbilt, Zoo VP of business affairs and Sami Valkonen, Zoo VP of finance.

Production is set to begin on a Green Jelly longform video, a revision pilot for MTV, a game video, and the band's first CD-ROM title.

"We can pull off anything here," says Ooz Jelly lead editor Mike Harris, who designed the high-end computer graphics room and digital editing bay. The system allows for 2-D and 3-D animation, as well as the effects composing and audio sweetening, among other things.

Maglia foresees a time when Ooz Jelly will delve into a full-service commercial production house. Once Green Jelly's projects are in full swing, it is likely the group will rent the editing bay to outside clients, he says.

"In the early days of recording studios, there were very few places where you could produce a real band. We've attracted a lot of creative people," Maglia says. "This studio will attract the creative person of the future.

"Ooz Jelly has a devoted membership, with 25 members, each of whom number between 12 and 15 people at any given time, all contributing to various aspects of the Ooz Jelly operation. One guitarist also acts as production manager, the drummer doubles as editor, and one of the singers is involved in 3-D graphics.

"Ooz Jelly is a logical outgrowth of Green Jelly's career," says Maglia. "It took about a year to create the deal, decide on the equipment, and choose the people who would be involved. I was thinking about beginning a video production house on my own, and this company eliminated the need for that.

"With a sophisticated album," "333," set for a September release, the group is now in production on the longform video for "333," which will follow in October, says Manspeaker. Clips will be reeled on site in the facility's soundtrack, and the most expensive shoot will be budgeted at about $15,000, he says.

The site is not equipped to act as a traditional recording studio, although Green Jelly did record the "333" album there using a mobile audio truck. Andy Wallace produced.

In addition, production will begin later this year on the forthcoming MTV pilot, tentatively titled "The Stupids." The show is set to debut in the fall of 1994 as an after-school offering, and will mix live action with animation and music videos-

"It's about five cartoon characters living in Hollywood," says Manspeaker. "It has a lot of falling down in it. It'll be dumb and will make no sense.

Also, the group plans to produce an interactive CD-ROM title and a video game for release in 1995, says Manspeaker. The band also inked a deal with D.C. Comics to create a line of Green Jelly comic books, and the group's music is featured on the soundtrack to the Acclaim Entertainment video game "Maximum Carnage," set for release this August.

Green Jelly debuted on Zoo in October 1992, a cartoonish "video-only" band that released a longform "video album" titled "Cereal Killer." The longform featured 11 videos shot at a $60,000 budget, and the group quickly garnered acclaim for its self-produced costumes, clay animation, and live-action efforts.

The video peaked at No. 1 on the Top Music Video sales chart May 1, 1993. Based on the success of the longform, Zoo released the "Cereal Killer Soundtrack" in March 1993, and the album peaked at No. 23 on The Billboard 200 May 22 that year. To date, according to data supplied by SoundScan, the longform video has sold nearly 47,000 units and the soundtrack has sold 58,000 units.

The joint-venture agreement also encompasses expanding the group's existing fan club through infomercials, merchandising, and direct-mail efforts.

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Members of the Ooz Jelly board of directors are, from left, Steven Shenar, Lou Maglia, Bill Manspeaker, Kevin Coogan, Sami Valkonen, and Scott Vanderbilt.

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Lightweight and unbreakable - lower shipping cost and no breakage

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### Chart's Greatest Hits

<table>
<thead>
<tr>
<th>艺术家</th>
<th>专辑</th>
<th>销量</th>
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</thead>
<tbody>
<tr>
<td>JIMI HENDRIX</td>
<td>Axis: Bold as Love</td>
<td>300,000</td>
</tr>
<tr>
<td>THE CRANBERRIES</td>
<td>Everybody Else Is Doing It, So Why Can't We?</td>
<td>250,000</td>
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<tr>
<td>ROLLINS BAND</td>
<td>Manic! 2034*</td>
<td>150,000</td>
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<td>SARAH MCLACHLAN</td>
<td>Arista 18723</td>
<td>150,000</td>
</tr>
<tr>
<td>RANDY TRAVIS</td>
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<td>150,000</td>
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<td>BILLY JOEL</td>
<td>Columbia 53033</td>
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<td>AEROSMITH</td>
<td>Get Your Wings</td>
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<td>BRYAN ADAMS</td>
<td>Reckless</td>
<td>150,000</td>
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<tr>
<td>Vince Gill</td>
<td>MCA 106 (15.98/15.98)</td>
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<td>ICE CUBE</td>
<td>M/M 13212*</td>
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<td>MARY CHAPIN CARPENTER</td>
<td>Columbia AABBE110 99.02 EQ/15.98</td>
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<td>LITTLE TEXAS</td>
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<tr>
<td>SOUNDGARDEN</td>
<td>Superunknown</td>
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### Greatest Value Pick

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<td>THEO HAYDEN</td>
<td>CAMEO 45194</td>
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<td>CARMEN SANths</td>
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</tr>
<tr>
<td>MADONNA</td>
<td>Warner Bros. 4575</td>
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### For Weekend Ending

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<tbody>
<tr>
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### SoundScan

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<tbody>
<tr>
<td>JIMMY PAGE</td>
<td><em>Unplugged...And More</em></td>
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</tr>
<tr>
<td>JIMMY PAGE</td>
<td><em>Unplugged</em></td>
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**Notes:**

- Billboard 200 chart listings are compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan.
- The top-selling albums in the United States are listed in this issue of *Billboard*.
- The chart is based on sales data from SoundScan, which collects retail sales data from over 1,000 record stores across the country.
- Sales figures are provided by the Recording Industry Association of America (RIAA) for albums sold in stores, and SoundScan for albums sold directly to consumers.
- The chart reflects album sales, including digital downloads, streaming, and other online sales.

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**Additional Resources:**

- [American Radio History](http://www.americanradiohistory.com) for historical context.
- [Billboard](http://www.billboard.com) for current music charts and industry news.
- [RIAA](https://www.riaa.com) for certification data and music industry statistics.

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**Tables:**

- **Artist & Title:** Lists the top-performing albums on the Billboard 200 chart.
- **Week Ending:** The date the chart was published.
- **Weeks on Chart:** The number of weeks each album has been charted.
- **Weeks at No. 1:** The number of weeks each album has held the top spot.
- **Weeks in Top 10:** The number of weeks each album has been in the top 10.
- **Weeks in Top 40:** The number of weeks each album has been in the top 40.
- **Weeks at No. 2:** The number of weeks each album has been at No. 2.
- **Weeks at No. 3:** The number of weeks each album has been at No. 3.
- **Weeks at No. 4:** The number of weeks each album has been at No. 4.
- **Weeks at No. 5:** The number of weeks each album has been at No. 5.
- **Weeks at No. 6:** The number of weeks each album has been at No. 6.
- **Weeks at No. 7:** The number of weeks each album has been at No. 7.
- **Weeks at No. 8:** The number of weeks each album has been at No. 8.
- **Weeks at No. 9:** The number of weeks each album has been at No. 9.
- **Weeks at No. 10:** The number of weeks each album has been at No. 10.

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**Image Credits:**

- [Billboard](http://www.billboard.com) for chart data.
- [RIAA](https://www.riaa.com) for certification data.
- [American Radio History](http://www.americanradiohistory.com) for historical context.

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**Contact Information:**

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- [RIAA](https://www.riaa.com) for music industry statistics.
- [American Radio History](http://www.americanradiohistory.com) for historical research.

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**Legal Information:**

- [Billboard](http://www.billboard.com) reserves all rights to the charts and data presented.
- [RIAA](https://www.riaa.com) provides certification data for albums sold in stores.
- [American Radio History](http://www.americanradiohistory.com) provides historical context.

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**Further Reading:**

- [The Billboard](http://www.billboard.com) for current music charts and industry news.
- [RIAA](https://www.riaa.com) for music industry statistics.
- [American Radio History](http://www.americanradiohistory.com) for historical research.
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DEMAND IT.
LATE-NIGHT SHOW HELPS NEW ACTS FIND DAYLIGHT (Continued from page 8)

believe in—and we're looking to get Arnold and Jackpotrees and our other young bands on," says Isaak.

Other labels also have found an ac-
cruising new influence, the种 venue at "Late Night."

"After 'Back-to-

dated Ladies were on 'Conan' the first time, the program director from WNYE-South Bend which is the
day and said they were adding the rec-

'Conan' and 'Letterman...'," says Warner Bros. producer

which big-hearted albums, the first artist to appear on "Late

"Dave [Lettermen] says he's
gaining feedback from fans at his concerts whenever he's on the show.

In the late-night talk show wars, "Late Night," with a later slot than 

The musical talent is attracting the

Younger, college/alternative crowd.

"Like [Letterman] I'm always playing it easy, except when he has

Madonna on, and Jay [Leno] is as

safe as milk," says Eric Kibe, arts edi-
tor for San Diego's University's Daily Aztec, who also works at the

week, and it's an exciting
good feeling to know that you're

competing with stars. Most people's is

most exciting to me when an artist or band makes their TV debut.

"These acts may be at the lower end of

the charts, but it's more

gratifying to think of them

not something that record companies

are pumping down people's throats.

They're not really trying to

sell something, they are trying

to make music and will take more risks."

One example of the efforts to

break new ground is the Col-

lege Band Search," sponsored by

AT&T, that kicked off April 20.

The contest will seek the college

bands to play on the network. To

enter, bands must send videos to the show's staff at NBC. Acta will

be judged on musical cre-

ation, and which band will

be enrolled in the college.

The deadline for submissions

is May 18, and the winning band will

appear on the show over the summer.

A FAN OF ALL SORTS OF MUSIC:

Talent coordinator Jim Pitt re-
cieves the credit for the musical book-

ings on "Late Night." "Jim and the

'Cannon O'Brien' show the

musician," says Warner Bros.' Rosenberg.

"It's the only ma-

jor national TV show that takes a

college band and gives them exposure performing live."

A Boston College graduate who

stayed on as the house band,

after working at "Saturday Night

Live" for seven years—the last few

as music booker—Pitt says, "I'm

a big fan of all sorts of music, so it's not a

like programming a little college sta-

tion."

Yet a cross-section of his book-
ings includes: Urge Overkill, the

Afghan Whigs, Fishbone, Bad

Moles, and NoMeansNo. Pitt

also appeared. The common de-

nominator is quality.

"I love to make perfect sense to have

Angels, Dinosaur Jr and Loud

Wainwright the next," says Pitt.

"Obviously, we felt our base should

be the young, cutting-edge bands

that aren't getting seen on TV else-

where. But I'm 34, so I appreciate

older, classic artists. Not 'classic

rockers,' but people like Dick Dale,

Ruth Brown, Asleep At The Wheel,

and Jonathan Richman, who deserve to be heard."

Adds O'Brien, "I like that we can

have bands like Green Day and Tribe

and then Tony Bennett and Mel

Torme, which is creditable because of

the [house band] Max Weinberg Sev-

en. Music is essential to the show, es-

pecially because our hardcore fans are

younger and take music seriously.

FINDING HEATSEEKERS

Contrasting his years at "Saturday Night Live" with "Late Night," Pitt says that whereas before he paid close attention to the first chance on the pop charts, now he watches Bill-

board's Heatseekers chart and Pop-

ular Airplay column.

These acts may be at the lower end

of the [pop] charts, but it's more

gratifying to think of them and help

them out, says Pitt. "It's a lot easier to

han working at 'SNL,' but I was always jealous of 'Letterman,' which could

four nights a week and a wider range of acts. Now it's changed to

reach the wider 11:30 p.m. audience—

which it does very successfully. But I always craved that freedom to do

more interesting things, a little like

[SNL's music director] Hal Willner did with 'Night Music,' which was

one of my inspirations."

While wars between the late-night talk shows have been highly publi-

shed, Pitt says there's no battle over musical guests.

"The other shows dabble in the

outer reaches a bit, but not so much

that it affects anything I do," says

Pitt. "We like to get bigger acts dur-

ing the sweep, but I like to think

that people are looking to see who's

on—like I did with 'Saturday Night

Live' when I was a kid. Music

brought the show a lot of attention

right off the bat because of people

like Jonathan [Richman], and while

they won't necessarily bring a bump

in the ratings, viewers consistently check to see who's on, it's that much

better."
ELEKTRA DROPS SIX STAFFERS
Elektra Entertainment has laid off six employees, including Dan- ny Kahn, senior director of product development, Elaine Valen-
tine, director of black music, and Rohyn Lynch, director of the art department. Less than a month ago, Elektra shuttered its London office, which resulted in at least three A&R execs and their assistants being let go.

ANGEL VS. CHANT GRAPHICS (CONT.)
At press time, it appeared that Angel Records would not press for a preliminary injunction against the marketing of an RCA Victor album, "Chill To The Chant." In a New York federal court on April 5, Angel claimed that the RCA album unfairly com-
peted, in graphic terms, with its hit album "Chant!" (Billboard, May 14). A spokesperson added that the label had not come to terms with Delos Records regarding the graphics on Delos' pending album, "Beyond Chant," the subject of a federal district court case. Angel Records would not press for a preliminary injunction against the marketing of an RCA Victor album, "Chill To The Chant." In a New York federal court on April 5, Angel claimed that the RCA album unfairly competed, in graphic terms, with its hit album "Chant!" (Billboard, May 14). A spokesperson added that the label had not come to terms with Delos Records regarding the graphics on Delos' pending album, "Beyond Chant," the subject of a federal district court case.

MUSIC TV: ROME TO MIDDLE EAST
Boomkings moving in the Middle East are to get more music on TV via Rome-based satellite broad-
caster Orbit, which will offer the region programming with a strong music TV content. Mean-
while, in Europe, German broad-
caster COM-TV is expected to give CMT Europe a run for its money with a satellite-based country and modern rock format, expected to start in July.

BMG INTL PLANS TURKEY SETUP
BMG International is poised to enter Turkey "in the very near future," with its sales and distribution replacing existing licensee MMV. Sony entered the market earlier this year (Billboard, Nov. 6, 1995), and EMI reportedly is strengthening its ties with license partner Kent Elektronik.

RAPPERS IN NAME ONLY
In forming Crooklyn Dodgers as a rap group to perform on the soundtrack (and album) of his new movie, "Crooklyn," director Spike Lee brought in three other rappers with label deals: Masta Ace (Delicious Vinyl/EastWest), Special E (Profile), and Buck- shot, a member of the group Black Moon (Wreck). Lee's label, 40 Acres And A Mule Musicworks, has a distribution deal with MCA Records (Billboard, May 14). A spokesperson says there are no plans to continue the group's recording career.

VIRGIN U.K. WEB TO EXPAND
Virgin Retail U.K. is planning six more stores by the end of the year, including a 20,000-square-foot outlet in Liverpool, the U.K.'s fourth-largest city. Plans also are under way for the retrofit of its flagship Oxford Street store in London, the first of Virgin's Me-
gastores.

PREGNANT WYNONNA TO QUIT ROAD
Wynonna Judd says she is pregnant and will leave the road in Au-
gust to await her baby's birth in early September. MCA will release her next album in May 1995. Judd, 29, identified the baby's father as 39-year-old Nashville business-
man Archie Kennedy. The singer's booking agency, Creative Artists Agency, would not confirm how many, dates will have to be can-
celled.

PINK FLOYD U.K. PUB SUES W/C
Pink Floyd Music has sued Warner/Chappell Music Interna-
tional in the U.K. high court in a breach-of-contract dispute over agreements relating to Warner's administration of its catalog. The writer calls for an account of sums due and an order for payment.

JVC FILES VHS DUPE SUIT
Ever-vigilant JVC has filed suit in federal court in Manhat-
tan against another distributor for failure to pay VHS royalty fees and subsequent trademark and patent infringement. Defen-
dant Future Network, based in New York, is accused of continu-
ing to dub and sell VHS-labeled cassettes after JVC terminated the license agreement Feb. 5. It's the latest of several non-payment actions, all of which JVC has won, usually out of court.

THE CLOSER HE GETS TO YOU: America didn't ig-
nore Morrissey this time around. His current single, "The Closer He Gets To You," is his first single on the Hot 100, either on his own or with his previous band, the Smiths. While he moves up to No. 16 on the pop chart, he relinquishes the No. 1 slot on the Modern Rock Tracks chart after a seven-
week run. That puts him in for the three-length-longest-running No. 1 song in that chart's history. Two songs had nine-week reigns: "Mysterious Ways" by U2 and "Into Your Arms" by the Lem-
nonheads. Staying on top for eight weeks were two songs by R.E.M.: "Orange Crush" and " Losing My Religion." And tied with Morrissey at seven weeks each are "Fascination Street" by the Cure and " Cuts You Up" by Peter Murphy.

FOREVER IN BLUE JEANS: The new No. 1 single in the U.K., " Inside" by Stillaktin, is the fourth single to come to the British chart after being used in a tele-
vision commercial for Levi's 501 jeans. The first three were "Stand By Me" by Ben E. King in 1966, "The Joker" by Steve Miller Band in 1990, and " Should I Stay Or Should I Go" by the Clash in 1991. On the album side, Dusty Springfield enters the U.K. chart at No. 6 with "Goin' Back." The Very Best Of Dusty Springfield." It's her highest chart ranking since 1966, according to Alan Jones of Mu-
sic Week.
SEAL