PIRACY LOSSES SHRINK
RIAA, Laws Get Tough

BY CHRIS MORRIS

LOS ANGELES—In the long-running war against bogus recordings, the good guys are turning the tide.

The Recording Industry Assn. of America's anti-piracy division is celebrating 25 years of activity with new figures reflecting shrinking losses to the record industry, a decline in record counterfeiting and bootlegging, and increased activity by law enforcement organizations bolstered by tougher statutes.

The trade group's 1994 statistics could be seen as the culmination of legislative and law enforcement efforts stretching back to the 70s, when the counterfeiting of 8-track cartridges represented the gravest threat to the record industry's economics and few federal and state laws were in place to punish music pirates.

Says Steven J. D'Orazio, RIAA executive VP and director of anti-piracy operations, "For the first time in recent history, industry losses have gone down." D'Orazio says that while the trade group has estimated losses from piracy activities at between $400 million and $600 million a year in recent years, "last year we were looking at losses of from $300 million-$325 million. . . . It's just a rough estimate, based on what we know we put out there."

(Continued on page 97)

Lounge, Big-Band Era Bops Back On Indies And Majors

BY CARRIE BORZILLO

LOS ANGELES—A new crop of swinging hipsters are about to hit record store shelves with their retro take on musical styles such as lounge, big band, and "hot jazz."

While most of the acts are newcomers, at least two veteran performers have had recent successes going the retro route. The self-titled Hollywood Records debut of the big band-inspired Brian Setzer Orchestra, released in 1994, sold more than 50,000 units, according to SoundScan. And the 1988 self-titled RCA debut album by the campy Buster Poindexter (alter ego of former New York Dolls front man David Johansen) moved 270,000 units, according to the label.

Other acts counting on a nostalgia craze have had success stories for their independent labels. Combustible Edison's cocktail collection, "1, Swinger," was one of Sub Pop's top five sellers of 1994, with more than 22,000 units sold, according to SoundScan. Like "Another Close Call," it featured songs from acts such as Nirvana, Shriveling Pumpkins, Offspring, Alice In Chains, U2, Soul Asylum, Beastie Boys, Cranberries, Live, Hole, Green Day, R.E.M., and Pearl Jam (Billboard, Nov. 5, 1994). However, programmers say it has been several months since a dynamic rock arrival on their desks.

"There's been a dry spell all during the winter," says John Gorman, PD at WMMS Cleveland, the longtime album rock outlet that switched to modern last year. Gorman is particularly concerned with cut-out research that shows a number of the station's playlist offerings receiving just "OK" ratings from listeners. "For the most part, we're just a mirror of the national market. It was just a time we were stuck with a lot of things that we didn't want."

(Continued on page 96)

Amid Boom, Modern Rock Radio Sights A 'Dry Spell'

BY ERIC BOEHLERT

NEW YORK—After feasting on seemingly endlessupported hits that helped lure new listeners, some in modern rock radio say the format is battling through its first "dry spell" in years.

And while programmers anxiously search for new contenders, some feel the modern rock is relying too heavily on one-off and sound-alike acts that, in the long run, could damage the newly prosperous format.

Just as country radio rode a wave of early '90s superstar releases to stardom, modern rock, over the last three years, has benefited from a torrent of blockbuster records from acts such as Nirvana, Shriveling Pumpkins, Offspring, Alice In Chains, U2, Soul Asylum, Beastie Boys, Cranberries, Live, Hole, Green Day, R.E.M., and Pearl Jam (Billboard, Nov. 5, 1994). However, programmers say it has been several months since a dynamic rock arrival on their desks.

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(Continued on page 97)
THE MOST EAGERLY AWAITED DEBUT ALBUM OF THE YEAR

Real McCoy

ANOTHER NIGHT

Their debut album features the #1 PLATINUM smash title track and the big hit follow-up "RUN AWAY," now exploding with runaway sales at retail and runaway growth all over radio. This is Real McCoy's debut album and it's as real as it gets.

IN STORES MARCH 28th

ARISTA Records, Inc.
Strange sightings have been reported in the English countryside of late, the portentous phenomenon drawing increasing numbers of tourists to the southern counties of Hampshire, Hants, and Wiltshire. Accounts of light beams, hovering cries, and sharp reports echoing across the grassy uplands have increased since 1991 on Gurney Steweverell, a hamlet some 30 miles from Stonehenge.

At first only a lone expert journeyed into the region to investigate. "What really shocked at first was the funny visual aura," remembers veteran settler Mike Vernon, who traveled to a place called Pondsbury near the village of Farringdon in Hampshire. "But it was the extraordinary sound that struck me most, full of a solid feeling that hardcore American fans of his age and experience would give their right arm to be able to hear, to allow them sex...

What Vernon had beheld was a bona fide musical chip off the John Mayall & the Bluesbreakers chopping block, a full-out breakthrough of youthful bare wire earning earnest audience response to that club jam at the Flamingo on Wardour Street. This stuff was as exciting as the first time I saw the Yardbirds or the Kinks," says Vernon, who produced the landmark "Bluesbreakers—John Mayall With Eric Clapton" album in April 1966 at Decca Studio No. 2 in West Hampstead. "But the most pleasant surprise was the growth of these players. These days most bands who purport to play serious electric blues have members of ages ranging from 35 to 40, and their own material and cooking up to set it off. Young bands, like kids of 17 to 18 who were performing red-hot original blues when they should have been playing compositions. I was amazed.

But who in blazes were they? "Well," says Robin Davey, the mystery band's rangey bassist/chief spokesperson, "we never really had a name until we played the gig nearby at Eastern Soundhouse, a part-time band in March of '91, when we had to put our name on the tickets. I was on the phone to Jon Amor, our head guitarist, and we were talking due to the weather. We were being shown in the fields around Salisbury. A major London newspaper had just confessed to paying two guys to make some phony circles of their own for a publicity stunt, and the hoaxes on the pattern that day were independent. Since the true crop circles still haven't been explained, the word somehow seemed perfect for the real sound our music was after, so we laughed and used it.

In July 1994, Vernon signed the Hoax to his Atlantic/EastWest-distributed Code Blue Records, a modern sequel to the fabled Purdah, Outhouse, and Blue Horizon labels on which he cut the earliest Clapton/Mayall sides, albums by the Fleeting Fleetwood Mac, and assorted gems by American giants like Eddie Boyd and Champion Jack Dupree. The Hoax's recording sessions were held in Oxfordshire and Wiltshire. The band's relentless itinerary included touring Yank bluesmen like Duke Robillard and Smokin' Joe Kubek. Fittingly, the scenes of the road resound on all 10 tracks of the Hoax's "Sound Like This" (due April 25), the finest nativity of en masse Boogie Down from any live situation. These days people in the Powerhouse cut across "Road Trip" in 1996 (the new Steve Winwood retrospective, "The Finer Things," on Island).

The beauty of "Sound Like This" is that it's imbued with a broad range of legendary and latter-day influences, from Free and other boughs of the Bluesbreakers family tree to vintage Fabulous Thunderbirds and Steve Miller Band to Texas Flood. Yet the record still shines from a light within on such self-penned material as "Lizard Like Me," "Headless Chicken," and first single "Scarecrow." "The sad thing is that I was just getting into Stevie Ray and "Texas Flood" just before he died," says Davey, "and I remember seeing an ad in September 1999 for a Hammersmith Odeon concert to give.

"My dad grew up in the '50s and '60s and had a great collection of John Mayall & Bluesbreakers records, but my brother Jess (the Hoax's second guitarist) and I also are fans of people like Albert King, Robin Ford, and Robert Armitage. Since our turn, and to promote this next thing, but once your he's been moved by something with blues roots, it's hard to stay with the latest fashion. We would probably surprise Americans how much British kids are now beginning to catch to Stonehenge, but it's completely fresh to my generation."

Robin Davey was born on Dec. 29, 1975, the second son (he has a younger sister) to Michael and Christabel Davey. Robin was reared in a post-industrial bedroom community whose prior inhabitants had the blues since the first days of the 19th century. In 1992, Wilshire was rocked by a rising wave of disenchantment in the wool trade as the cloth-finishing "coppers" resisted against layoffs due to mechanization of the rural mills. A whole wave of life would soon vanish.

Like some contemporary residents, the Davey brothers' parents make their living from home handicrafts, selling their line of custom and made-to-order items on a website that opens to a glimpse into an expanding industry. Elinor Touzimahm's reports on Moshcow.
 Commentaries 

Commentary Pressing To Stay One Step Ahead of Piracy

BY STEVEN J. D’ONOFRIO

Like a chameleon constantly changing with its environment, music piracy has adapted over the years to each new advancement and exploited every conceivable market niche.

When the Recording Industry Assn. of America (RIAA) launched its anti-piracy unit in 1976, no one imagined how widespread and complex the piracy business would eventually become. The unit consisted of a single volunteer, and its thorny problems were all in a single format—vinyl. And the legal remedies were singularly weak.

Since then, LPs have been followed by 8-track tape cassettes, CDs, and other evolving formats. Music piracy, along with virtually all commerce, has gone international. And CDs have grown increasingly sophisticated in their attempts to evade the law.

In response, RIAA’s anti-piracy unit, which was established more than three decades ago, has, this year, launched a growing array of countermeasures to prevent, prohibit, and punish this crime.

The hottest right now is in California. Although New York and the Carolinas used to be equally busy with pirates manufacturing and distributing their own wares, RIAA’s concentrated efforts have significantly reduced piracy there.

Much of our success was due to working with law enforcement officials to crack down on illegal manufacturers, distributors, and retailers. Our present strategy, particularly in California, has shifted to focusing on the food chain, targeting illegal distributors, manufacturers, and materials suppliers.

This case represents the continuation of a long-standing pattern. New Americans miss the music of their homeland, and the U.S. labels respond by expanding their world tours. Given this trend in the legitimate marketplace and sell counterfeit versions of what the labels are promoting, piracy, for the most part, is wrong.

Unfortunately, as long as the demand for counterfeit recordings persists, pirates will continue to provide a supply. One area of increasing supply is music from other cultures. In February, RIAA helped confiscate nearly 7,000 alleged counterfeit Indian music cassettes from a retail store in New Jersey—the largest seizure of illicit Indian music ever from a U.S. label.

The other main form of pirated CDs in the U.S. is the illegal dance mix, which frequently ends up in the retail marketplace. RIAA has sent more than 600 educational letters to DJ companies around the country, and in March we assisted in the seizure of nearly 5,000 alleged pirated dance mix CDs from an entertainment company in Pennsylvania.

New technological developments are rapidly changing the CD market in dramatic ways, and the RIAA is working to ensure that pirates don’t cash in on these changes. For example, CD-R recording machines have now been introduced in the U.S., and CD-R ROM recorders were announced at the most recent Winter Consumer Electronics Show. With respect to CD-R machines, producers are pursuing users in place to track specific recordings to the particular CD-R machine that recorded the disc. Additional anti-piracy measures are in the works to ensure that blank CD-R discs remain visually distinguishable from prerecorded CDs. CD-ROM recorders pose additional challenges, given their capability to interconnect with computers and services on the Internet, but the RIAA is working to keep the pirates out of that superhighway.

RIAA is certain that the RIAA will resource to new measures to protect the rights of its members and their recording artists in this new technology landscape.

For example, America’s recent trade agreement with China—formerly the leading perpetrator of international piracy—stipulated that all Chinese manufacturers must begin using SID codes. Beyond CDs, individuals without authorization are increasingly exploiting sound recordings via new digital technologies. For instance, RIAA recently filed its first “alternative media” suit against a company that was allegedly operating, without licensing sound recordings, an “aural greeting card” service in which customers could send songs to others as part of a commercial transaction.

Of course, pirates are infiltrating the world of computers as well. Distributors are the nerve center of the digital music business, and piracy will certainly not be far behind. Already individuals without authorization are distributing album covers and marketing bootleg CDs on the Internet and bulletin board systems. Within a few years, as modern speeds and compression rates increase, pirates could potentially digitally upload recordings quickly and gain access to a worldwide market for their illicit products.

These new methods will make piracy easier for anyone to take up piracy—and reach millions of potential customers—with little investment of money, time, or labor. Rather than set up a few street corner sales operations, pirates will be able to distribute via the global information highway from just about anywhere, even outside the U.S. Tracking and catching them will become vastly more difficult.

But pirates will inevitably devise ways to evade methods of detection. Our laws may not be comprehensive enough to cover these crimes of the future. If we are to minimize the proliferation of these technologies, we will need to strengthen our anti-piracy legislation. We must draw a line in the sand early.

We must draw a line in the sand early.

Steven J. D’Onofrio is executive vice president and director of anti-piracy operations for the RIAA.

SONGWRITERS & PUBLISHERS WELCOME

Congratulations on Billboard’s new Songwriters & Publishers page. This welcome expansion of coverage of the music publishing industry is particularly timely as the value of creativity and intellectual property is being both recognized and challenged throughout the world.

On behalf of the members of the National Music Publishers Assn., many thanks for this excellent addition to Billboard. We look forward to exploring insights and successes of songwriters & publishers and will provide our assistance in making this page informative and entertaining not only for music publishers, but for all of Billboard’s readers.

Edward P. Murphy 
President/CEO

NMPA/Harry Fox Agency, Inc.

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Top Gospel Chart Goes To SoundScan

Effective with this issue, Billboard’s Top Gospel Albums chart begins using point-of-sale data compiled by SoundScan. Within a matter of weeks, the Top Contemporary Christian chart also will convert from ranked reports to SoundScan data.

The Top Gospel Albums chart will be determined by sales figures from the same panel of R&B/“core” stores used for Billboard’s Top R&B Albums, Hot R&B Singles Sales, and Hot Rap Singles charts. The panel consists of more than 100,000 units, many of them independent stores, which are primarily stocked by African-American consumers. Senior chart manager Suzanne Baptiste is in the process of adding more stores to the R&B/gospel panel from SoundScan’s overall pool of stores.

“This is truly the enhanced accuracy of the SoundScan system to the gospel genre,” says Geoff Mayfield, Billboard’s director of research. “This represents a complete conversion of the Top Contemporary Christian chart, of all our music sales charts will be determined by POS data.”

Retailers who previously reported to Billboard’s Top Gospel Albums chart that have added, or are planning to add, point-of-sale systems to their stores are encouraged to join SoundScan’s pool, Mayfield adds.

Data: Faison, who has overseen Top Gospel Albums since he joined Billboard in New York last fall, will continue to manage the chart. As with Billboard’s other bi-weekly music sales charts, sales data for the Top Gospel Albums chart is compiled weekly and is accessible to all female listeners who are over the age of 12. The number of listeners for the Top Gospel Albums chart ranges from 15 million to 20 million.

In addition to its music and video stores, “Blockbuster Bucks” also can be redeemed at the Blockbuster Video and Blockbuster Music Store, plus a 1% rebate on all other purchases made with the Visa card. Consumers will be able to use “Blockbuster Bucks,” which will be included in their monthly statement.

For this week’s Top Gospel Albums chart, the “Last Week” numbers reflect standings from the previous unpublished week. For the current Top Gospel Albums chart to be published in the Billboard magazine, the numbers in the “Last Week” column reflect chart standings from the previous unpublished week.

For this week’s Top Gospel Albums chart, the “Last Week” numbers reflect standings from the previous unpublished POS-based chart, rather than the last chart from the old ranked-report method.

B’Buster Offers Rebates With Card

**Visa Alliance Means Consumers Savings**

- **BY EILEEN FITZPATRICK**

LOS ANGELES—When Blockbuster Entertainment customers purchase music and video at the chain with the new Blockbuster Visa card, they’ll be getting back more than a receipt and a thank you.

Consumers who get the card will receive a 5% rebate on purchases made at Blockbuster Video and Blockbuster Music stores, plus a 1% rebate on all other purchases made with the Visa card. The rebates will be issued as “Blockbuster Bucks,” which will be included in their monthly statement.

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B’Buster offers Visa card rebates with money-saving deals.

B’Buster corporate parent, Viacom Inc., won’t be left out of Visa connection either, Barrard says.

The retailer is working on a cross-promotion linking Visa’s promotion with Viacom’s Showtime Network, Barrard says. Details will be announced a later date.

It is likely that Blockbuster’s 3,000 U.S. stores will add MTV and Nickelodeon merchandise and offer a discount when consumers purchase music with the Blockbuster Visa card.

Barrard says.

Presaged card applications will be open to the public for membership beginning this week. The credit will not replace Blockbuster membership cards, which are necessary to rent tapes at the video stores. Applications also will be available at Blockbuster’s 3,000 locations.

In Austin, Texas, the F&N National Bank, which lists Blockbuster as one of its corporate clients, will issue the card. The card, only available in the U.S., has a $25 annual fee and carries a 15% introductory interest rate for the first six billing cycles.

VISA U.S.A. president/CEO Carl F. Pascarella and NationsBank credit services president Eileen M. Friars say teaming with Blockbuster provides them with a large customer base and enables them to provide premium service.

“When you ask consumers what kind of premiums they want, entertainment items are very high on the list,” says Friars.

Pascarella says. “The more value they place on the premium offer, the more they will use the card.”

While Visa and NationsBank will pitch Blockbuster customers to use the new card, the companies will not have direct access to Blockbuster’s extensive database.

“We’re not in the business of selling our customer lists,” says Brown.

The Blockbuster Visa card promotion, unveiled at a brief hold at Paramount Studios on March 21, will be launched through a television commercial airing on the Academy Award telecast March 27. Cindy Crawford, a former spokesperson for Blockbuster, will star in the spot.

The commercial will air on network and cable channels for two weeks following the telecast, and will continue to run in national publications in April.

Academy Award winner Marlee Matlin and Martin Landau, a nominee.

(Continued on page 57)

Buena Vista Is Top Contender For ’95 Billies

NEW YORK—The creative teams from some of the top films in the world of entertainment and advertising are among the nominees for Billboard’s 1995 International Billie Awards. The leading finalists are Buena Vista Home Video with eight nominations, Warner Bros. Records with six, N.W.A. Records and the Blue Room Records, each with five, and Fox Video with four.

The Billie Awards were launched in 1992 to honor the best achievements in packaging in the music and home entertainment industries. This year’s competition drew more than 500 entries from record companies, home video manufacturers, retailers, music video networks, and advertising agencies servicing those sectors. A panel of 35 creative, design, and marketing professionals reviewed the submissions.

The more than 100 finalists in 21 categories include album and trade print ads, TV and radio spots, posters and point-of-purchase materials, as well as album and home video covers. (See page 29 for a complete list of finalists.) Special award categories will be presented this year are the International Billie Poster Award and the Billie Of Show Award. New at this year’s Billies will be the presentation of Adweek Magazine’s Best Use Of Music In Advertizing award.

The winners will be announced April 20 at the Supper Club in New York. The ceremony will be hosted by actor Susan Sarandon, who was named the guest host of the Rolling Stones single, “Tumbling Dice,” which features a version of the famous “mouth-and-tongue” logo. Tickets for the Billie Awards reception are $65. For further information, contact Maureen Ryan at 212-386-5892.

Promo Legend Charlie Minor Murdered

**BY ROGER PEARSON**

LONDON—The man revered as the savior of independent distribution in the U.K. has been found to have “engaged in a deliberate campaign of piracy” by a court.

A strongly worded judgment also said there was disparity between the upper and public standards of distribution chairman Steve Mason and the activities of the company. Mason, as a retailer, owned the 50 percent stake in the British Phonographic Industrial, has been at the forefront of anti-piracy activity in the U.K., but the judge said Mason had infringed copyright “willfully and with its eyes open.”

Mason says he does not accept the judge’s view and will be appealing against the judgment.

The 32-page written judgment by Mr. Justice Lightman follows a High Court case in which Pineapple was sued on behalf of NMC, as owner of the KWS 1992 U.K. chart-topping single “Please Don’t Go,” a cover of KC & the Sunshine Band’s ’80s hit. The KWS version was No. 1 in the U.K. for seven weeks.

Pineapple and Network were sued by Geminax company ZYX Music GmbH, which claimed the copyright in the arrangement used by KWS had been infringed by Mason and others. Mason, by Italian arranger Roberto Zanetti.

The judge said action against KWS members Chris King, Winston Downs, and Eddie St. Joseph now had been settled.

Referring to the public hearings in the case, Mr. Justice Lightman said in his judgment that Mason and co-director Sean Sullivan both had defended the reputation of Pineapple, saying they acted “sincerely and lawfully” and that if they received knowledge of possible copyright infringement, they would personally ensure appropriate action was immediately taken.

The judge said the picture they painted was that Pineapple was beyond reproach and that the alleged copyright infringement was “inconceivable.” They claimed Pineapple was an example in the industry that “always and surely” were compatible with the public role occupied by Mason.

However, the judge said, “I regret to say that on the evidence before me, I have reached the clearest conclusion that this picture of Pineapple, Mr. Mason and Mr. Sullivan is totally false, [and] that they engaged in a deliberate campaign of piracy.”

He said their behavior in light of the knowledge of an infringement by the German courts in respect of the (Continued on page 18)
JOHNNY WILLIE KRIS WAYLON

RADIO SHIP DATE: MARCH 20
RETAIL STREET DATE: APRIL 4
**Farris Blossoms On Columbia’s “Wild Seed”**

BY CARRIE BORZILLO

LOS ANGELES—When Dionne Farris decided to go solo, she had two main audiences to overcome. First, she had to prove to many naysayers that leaving the Grammy-winning act Arrested Development was in her best interest. Then, she had to show that she could succeed with an album as musically eclectic as her Columbia debut, “Wild Seed—Wild Flower.”

This album, a deeply spirited mix of rock, funk, soul, jazz, and blues, moves from No. 96 to No. 84 with a bullet on The Billboard 200 this week and has sold more than 57,000 units, according to SoundScan.

“Wild Seed—Wild Flower” was released Oct. 11, 1994. After clocking in at No. 29 on the Heatseekers chart on Feb. 18, it eventually peaked at No. 3. On March 25, “Wild Seed—Wild Flower” cracked the upper tier of The Billboard 200 at No. 96, making Farris a Heatseekers Impact Artist.

Farris is also working with her first single, “I Know,” which remains at No. 11 with a bullet on the Hot 100 Singles chart and moves 22-19 with a bullet on the Hot Adult Contemporary chart this week.

(Continued on page 16)

**Atlantic’s Walters Finds New Heights**

BY CARRIE BORZILLO

LOS ANGELES—Now that Jamie Walters’ self-titled debut album on Atlantic has made inroads with young fans of TV’s “Beverly Hills 90210,” the label is hoping to win the acceptance of older audiences.

To accomplish this, Walters will head out on his first tour this summer, and Atlantic is attempting to drum up publicity for the singer/songwriter in the studio, new singles, reissues, and magazine spreads. Walters has sold more than 57,000 copies of his debut album, according to SoundScan.

Even before the release of his debut album, Walters had a following with the teen crowd. He sang the No. 1 hit “Talk To An Angel” from the short-lived Fox Broadcasting Co. series “The Heights,” in which he also starred. Capitol released the single and the soundtrack from the show, but after the demise of the series, Walters was free to shop for a solo deal.

“Jamie Walters” cracked the top half of The Billboard 200 March 25 at No. 86, making Walters a Heatseekers Impact Artist. This week, the title is No. 163.

(Continued on page 17)

**TV: A Help Or Hindrance To Musicians?**

BY BRETT ATWOOD

LOS ANGELES—David Hasselhoff, Maureen McGovern, and Traci Lords are among the latest batch of television actors attempting to make the difficult transition from the small to the big screen.

Each of the actor/singers hopes to achieve a commercial breakthrough, much like that of “Beverly Hills 90210” star Jamie Walters (see story, this page) and “Entertainment Tonight” co-host John Teah. Walters, who graduated from Columbia University and has been waiting 25 years to overcome his perpetual lean, is optimistic that country radio programmers will embrace her debut album, “When You Get A Little Lonesome,” due April 4 from the independent distributed Phantom Hill label.

“I did jingles for Kellogg’s, Pillsbury, and Mattel Toys before I did that show,” she says. “Music has always been my first love, and I’ve been waiting a long time for this opportunity. The wait just makes you stronger.”

At BMG-distributed Critique, (Continued on page 17)

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**Apple To Offer Enticing Tools To Bands, Labels**

BY MARILYN A. GILLEN

NEW YORK—Apple Computer aims to make the world of multimedia more enticing to the music industry with a wide-ranging series of tools and initiatives that will be unveiled to the industry as part of an aggressive new campaign Monday (67) at its headquarters in Cupertino, Calif.

“We believe the music industry is about to undergo some profound changes with the arrival of interactive technology,” says Duncan Kennedy, Apple’s QuickTime product line manager. “Our role is to provide the easy-to-use tools, advice, and support that will allow creative people to take advantage of these new opportunities to express themselves in new ways.”

On the tools front, Apple will preview its “QuickTime Music Toolkit” and new multisection driver software. The Tool-kit, Apple says, is a development tool designed to allow artists to create new media elements such as lyrics, interviews, liner notes, and videos, and easily combine them to create QuickTime movies playable on both Macintosh and Windows-based computers—otherwise known as “hybrid” titles.

QuickTime is Apple’s name for a type of video playback on computers that allows for full-screen viewing and 16-bit sound.

The driver software will allow multisection audio CDs to be played back on computers equipped with multisection compatible CD-ROM drives, according to a company spokesman. The proposed CD Plus industry standard for enhanced CD albums, which are playable on both computers and standard CD decks, is expected to be based on multisection technology. Many existing computers would be able to access the multisection tracks without an additional “driver.”

Apple expects the new multisection driver software to be bundled with all new Macintosh computers before year’s end. An early version of the Toolkit is due this spring, and final versions are expected by mid-1996.

A number of labels and label groups already have expressed interest in the new Apple music authoring tools, including Sony Music and EMI Records Group North America. “The development of enhanced CD titles will require very user-friendly and accessible software tools,” says Joe Kiener, senior VP of operations for EMI Records Group North America. “We have found some of Apple’s tools to fit these requirements.”

Kiener expects EMI Records Group North America, when many, to have and 20 CD Plus titles within the next 12 months.

Sony also plans to use Apple tools in going forward on development of certain multimedia titles on new CD and CD-ROMs, says Fred Ehrlich, Sony Music senior VP/OM of new technology and business development. Sony already has several CD Plus titles in various stages of development.

The new Apple software will be made available exclusively to members of an other new initiative, dubbed Apple New Media’s Interactive Music Track, an outgrowth of an existing Apple multimedia development program.

The program, an Apple support and training system geared to musicians and record labels alike, will offer “essential tools, market data, useful contacts, invitations to industry events,” according to an Apple spokesperson.

(Continued on page 18)

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**Out the Tube & Into the Groove**

**Concert Gives McCartney A Stage For Fab Firsts**

BY BILL FLANAGAN

LONDON—Thirty years after he composed “Yesterday,” Paul McCartney finished recording a new track with the reunited Beatles and released it for a radio charity performance that would mark his first ever concert with a string quartet, his first public performance with his sometime songwriting partner Elvis Costello, and his smallest show since the Beatles graduated from Liverpool’s Cavern Club.

The venue for the charity performance was St. James Palace in London, where McCartney and an eclectic group of his musical friends were scheduled to perform March 23 for Prince Charles and 200 invited guests, each of whom ponied up a minimum of 250 pounds ($400) for the privilege. The ticket sales raised 70,000 pounds ($122,000) for London’s Royal College of Music, of which the prince is titular president.

The costs of the concert were absorbed by Classic FM, Britain’s independent classical radio station, which will broadcast a recording of the event live on the U.K. on April 17. After that, the recording will be made available to radio stations in the U.S. and around the world.

Running through the program in a small recital hall at the RCA on the afternoon before the Palace performance, McCartney came across like an especially enthusiastic, sharp- eared music teacher with a class full of prodigies.

McCartney suggested tempo changes in his new piano composition, “A Leaf,” to Anya Alexeyev, a recent Rutgers graduate chosen to introduce it to the world. She sang along quietly like a classical stars Sally Burgess and Willard White played selections from “Paul McCartney’s Liverpool Oratorio” and several American popular songs, and he led the Brodskiy Quartet through four Beatles standards.

When visited Paul Cassidy hit a bum note during the middle section of “Yesterday,” McCartney came back singing, “Yesterday, viola was an easy instrument to play . . .” The room exploded in laughter.

(Continued on page 91)
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Eazy-E’s Illness Pushes AIDS To The Foreground

BY J.R. REYNOLDS

LOS ANGELES—Gangsta rapper E里 “Eazy-E” Wright’s announcement that he has AIDS has stung the hip-hop community, which has largely ignored the disease. The announce- ment has also spurred catalog sales of his solo and N.W.A.

At press time, Wright, also the president/CEO of Ruthless Records, was in the intensive care unit at Cedars-Sinai Medical Center here. He was (Continued on page 91)

Restructured Continuum Has New Strategy, Management

BY DON JEFFREY

NEW YORK—Continuum Records, which has compiled a six-month re- structuring after accumulating losses of $10 million in four years, has a new management team in place and a com- mitment to signing new artists and re- leasing more than twice as many albums this year than last.

To get on the right path to profitability, the company has consolidated its staff and changed its strategy from putting out tour packages by major artists and artists like Roger Daltry to developing low-cost compilations and new al-

ternational acts. Alexander Miller, who was appointed GM of the label by Continuum’s board of directors last Septem- ber, says, “The big challenge is to take a company that had acquired mostly heritage artists and artists that look to the future by signing a few new acts. We hope to do it before the end of the year.” Miller had been a marketing and promotion con-

Restructured Continuum Has New Strategy, Management


cernative acts.

Chuck Hargett, advertising manag- er, will oversee top artists, including a major project by At&t. He has worked on many projects.

Relayed Fields. Kevin Lavan is named senior VP/chief financial offi- cial/chief information officer for MTV Networks in New York. He was se- nior VP/COO and controller of Viacom and chief financial officer of Viacom Pictures.

Nashville Getting New radio director. Mike Hamilton has been named di- rector of programming for TNN: The Nashville Network.
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Bad Brains Follow Their 'God' Singer HR Returns For Maverick Debut

BY LARRY FLICK

NEW YORK—Bad Brains bassist Darryl Jenifer prefers to discuss the diversity of the music that his band created in the 1980s rather than the style of the group's early 1980s albums, which he considers a mere mention of business-related activities as an unnecessary distraction from a musical flow that focused solely on the band's earnest effort to elevate love and humanity throughout the world.

"Ultimately, being in Bad Brains is like being part of a lifelong mission that stops and starts, depending on the needs of the world," he says. "We did not come together out of financial need or a desire for attention. The current state of the world is what inspired us to reconnect. It was time for the mission to begin again."

However, Jenifer and cohorts are smartly allowing Maverick to operate the promotion and marketing machine that will propel the band's uplifting and enlightening music to the largest possible audience. "When you deal with real artists, you don't expect them to be marketing experts," says Abbey Konowitch, GM of Maverick. "You simply accept the fact that, in many ways, they exist in a world that is different from the business end of the music industry."

Scheduled for release May 9, "God Of Love" should benefit from the prerelease endorsements of high-profile rockers like Flea from Red Hot Chili Peppers and Perry Farrell—both of whom say they were musically influenced by Bad Brains. Actually, Konowitch says there is a possibility that Farrell will ask the band to participate in this summer's Lollapalooza tour.

Also, the Beastie Boys have personally invited the band to open for their recent club tour, which began in May 15 in Montreal. That stint will include gigs at New York's Madison Square Garden on May 24 and the Velodrome in Los Angeles on June 3.

"In a world where Offspring, Rancid, and Green Day are having increased exposure, the timing of this album is perfect," Konowitch says. "Their die-hard fans are waiting for it, and I think there is a whole new audience that will truly understand what they're doing."

Nancy Kayling, store manager of Impulse Records in Santa Rosa, Calif., agrees. "We're in a new phase of the band."

(Continued on page 15)

Girls On Her Side. Arista artist Carly Simon is congratulated by some stellar friends after previewing her current concert tour at the House Of Blues in Los Angeles, as part of Arista's pro-grammy festivities. The tour, Simon's first in 14 years, opened with seven small-venue bookings in March, to be followed by additional dates primarily at outdoor venues this summer. Celebrating the event are, from left, Bonnie Raitt, Arista president Clive Davis, Anne Lennox, Simon, and Sheryl Crow.

Brooks Campaigns For The Arts In D.C.; Capitol Signs P; Carnegie Salutes Frank

MR. BROOKS GOES TO WASHINGTON: When Garth Brooks went to Washington, D.C., March 14, along with such artists as Michael Bolton and Kenny G, to press potential congressional cuts in federal funding for the arts, he knew what his mission was. Press the flesh, post for photos, sign autographs. In other words, out-politicize the politicos.

And not for a moment did he think otherwise. "The politicians didn't want to hear what I had to say. I don't feel like I made any difference. What I think is really honest is everybody who had anything to do with the arts could have shown up and it wouldn't have made any difference. I think their minds were made up before we got there."

So why did he go? Because NARAS chairman Michael Grecco asked him to and because "Mike was the one guy who stood behind me on the used-CD thing." Also, Brooks is opposed to any reformation in arts and education funding. "You can't have cuts in education [regarding the arts] or whatever. Anything that has to do with education you don't touch. Education is what will totally get rid of welfare. It will get rid of crime. All these things are based on how much of an education you get. The thing that bothers me is that this is simple enough for a 2-year-old to understand. Why don't [the politicians] get it?"

As the arts' biggest gun, Brooks drew the task of schmoozing with Speaker of House Newt Gingrich. Unnerve onto the Capitol balcony for a photo opportunity, the pair talked about the webbing suspended from the top of the veranda. "I thought the wire was to keep people from throwing shit at him, but it was to keep the pigeons out," says Brooks. Oh, and they also talked about the arts. Brooks says Gingrich was "very nice to me. And he made a lot of sense. He told me that he wasn't targeting the NEA [National Endowment for the Arts], he was targeting PSS [for cuts] because he'd found another way to fund it."

However, he didn't ask Gingrich to elaborate on what that funding would be.

Brooks' march on D.C. was just his latest brush with government. He testified, unsuccessfully, before the Tenn. Legislature about a 12-cent tax last two years ago. And he had good preparation for his trip to Washington in early March at a party to celebrate his domestic album sales of more than 30 million units. The event was held at Cema's plant in Jacksonville, Ill. (Illinois secretary of state George Ryan] was with me every step I took in front of the cameras. As soon as the cameras were gone, I never saw him again. By the time I made my statement about arts and education, there was no one there," Brooks says. Influenced by "All I saw were people who have turned into the system," Brooks went on, "I didn't see anybody there who was passionate. They were just doing a job, and [the Congress is] not a seat to do that in. For them, this was just another day. In the same breath, I can say as well see why ... I don't think the people we have in office now are the problem, it's the system the people are in. In between politics and the press, I think that we beat down and kill the people with the radical new ideas. I'm not complaining. I don't want to live in any other country. I love my country, and no one's more patriotic than I am. This system is better than any other system in the world, but this system doesn't work."

And if he were ever so inclined to throw his Stetson into the political ring, consider Brooks cured. "I have no urge to run for office simply because my way of doing things and their way of doing things are so far apart, there's no way we could ever meet. They just keep cutting education, and to me that's the last thing you do. And you never cut the military. We're the peacekeepers of the world."

Brooks' ultimate conclusion about our elected officials? "If these people were working for me and my system out on the road, they wouldn't be working for long."

THIS AND THAT: Capitol Records has signed P, the rock band that includes Butthole Surfers' front man Gibby Haynes, actor Johnny Depp, songwriter Bill Carter, and Viper Room impresario Sal Jenco. The band's debut, set for a summer release, is being produced by ex-Rollins Band and current Ween member Andrew Weiss. According to Capitol A&R VP Tim Devine, who signed the band, the album contains everything from "rock to space-aged reggae to electric blues." Among the guests on the record are the Red Hot Chili Peppers' Flea, ex-Sex Pistols Steve Jones, and Benmont Tench of Tom Petty & the Heartbreakers. . . . Carnegie Hall will salute Frank Sinatra's 80th birthday during a three-night celebration July 24-26. Artists who have worked with Sinatra and/or been invited by him (and who hasn't?) will perform material he made famous. Among the guests rumoured to be on the bill are Linda Ronstadt, Michael Feinstein, Joe Williams, and Margaret Whiting. The event kicks off the hall's new "American Popular Song Celebration," a summer series that will highlight the work of a particular composer, artist, or song style.
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Vernon Yard/Virgin Is Counting On Low’s ‘Long-Division’

BY DAVID SPRAGUE

NEW YORK—In an era when, to paraphrase an old punk-rock ditty, everyone wants to prove he or she can play faster and louder, the lush, laconic sounds of Low make for a striking anomaly. On its stately second Vernon Yard/Virgin album, “Long-Division” (due for a May 9 release), the Duluth, Minn.-based trio cements its long-standing commitment to staying well under rock’s standard speed limit.

“It’s a challenge, both to ourselves and to the audience,” says guitarist/vocalist Alan Sparhawk. “At first, we just wanted to annoy people by building up all this tension and not giving them anything in return. But a few songs in, we realized we were actually having fun with it.” Sparhawk and his wife, drummer/vocalist Mimi Parker, formed Low slightly more than two years ago, inspired by “Eno, Joy Division, and the boredom of living in Duluth.” A demo tape fell into the hands of producer/underground author Kramer, who brought the band into his New York studio to record the expansive, nearly ambient “I Could Live In Hope.”

“That record is still selling as steadily on a week-to-week basis as when it first came out,” says Liz Brooks, Vernon Yard director of A&R. “The process of discovery happened more quickly than we thought it would, especially considering we did not hype the first record at all.”

Vernon Yard is preceding “Long-Division” (the recorded debut of new bassist Zak Sally) with a four-song CD single featuring album tracks “Shame” and “Swingin’.”

The single will be serviced to both college and album alternative radio. A video for “Shame,” directed by Phil Harder, will follow. (Harder shot a 10-minute film about Low that was screened at film festivals last year.)

Perhaps the most striking thing about Low’s sound is its sparseness—as borne out by the languid rhythms Parker urges from a drum kit consisting of one snare and one cymbal. On “Long-Division,” which dispenses with the reverber-laden sound that characterized the previous album, the effect is positively hypnotic.

“It’s very much a matter of maintaining control,” says Sparhawk. “No taking control of the audience—that would be a bad thing. But there’s something to be said for self-discipline.”

Brooks notes that despite a low-key attitude that surrounds the band, the members exude a quiet confidence. “In this office, there’s a thing we call ‘Low-ness,’” she says. “It’s intangible, but there’s this static underpinning, this strength inherent in what they do.”

According to Vernon Yard director of publicity and marketing Charlie Amater, the label plans to advertise “Long-Division” in non-music-oriented magazines, with some emphasis on literary journals such as Granta and the Utne Reader. “The people who read those magazines aren’t traditional rock buyers, but Low can fit with the listening habits of a lot of different kinds of people,” he says. “Since the band has done well in Midwest markets like Chicago and Minneapolis, we’ll also go a little deeper in local advertising there.”

In Minneapolis, the band has been granted honorary local hero status, even though Duluth is a good distance from the Twin Cities. “It’s been interesting to see the Low phenomenon sweep across the Twin Cities,” says Shawn Stewart of modern rock outlet KREV (REV 105) Minneapolis.

Stewart, who regularly features the band on her “Moonlight Meditation” show, recalls seeing the band move from “playing in front of 15 people, half of whom had fallen asleep, to a sold-out show at the 7th Street Entry in two months’ time.”

Low, which just completed a tour with kindred spirits Spectrum, will take to the road again this spring, beginning in Europe. “Playing live has been the most interesting part of being in the band,” says bassist Sally. "The trick is to play as little as possible and leave plenty of empty space for the audience to move into.”
ROBERT CRAY GOES FOR THE GRIFF ON NEW MERCURY RELEASE (Continued from page 12) 

"Between 150,000 and gold is where Robert should be as a tradition-oriented artist," says John Mazzacco, Mercury VP of marketing and artist development. "That's where you go without being on MTV or pop radio.

"It's great to have a pop hit, and we'll gladly take one should it come along. But we want to cultivate Robert Cray fans, rather than fans of a particular song," says Mazzacco, noting that the label is pleased with Cray's position as one of the highest-selling and most visible artists in blues. "We don't want to push Robert in the wrong direction to get a pop hit and then lose his core audience doing it. He's going to be around for a long time."

"Strong Persuader" was something that happened when it happened, and that was great," Cray says. "But it put a lot of pressure on the band to follow it up with more of the same... Now we just try to make good records.

Over the years, Cray has taken increasing control over the direction of his records, self-producing "Shame & A Sin" as well as the new album.

"Some Rainy Morning" continues Cray's effort to purify his music down to a grittier essence. Cray the producer focuses on Cray the performer's strengths. From the slow burn of "Never Mattered Much" to the sanguine groove of "Enough For Me," Cray's soul-drenched vocals and razor-sharp fret work are much in evidence.

This is also the first Cray album recorded without a horn section, allowing for looser arrangements. "There's more room for guitar playing on this record and more singing, too, really," Cray says. "We also cut a lot of the stuff live, keeping it funky." 

Dispensing with outside producers has allowed Cray more leeway in the selection of material. As with the previous album, "Some Rainy Morning" features mostly original songs written by Cray and his bandmates. "Having more of the writing chores now, I can take it further into the blues and R&B—the kind of music I enjoy playing," Cray says. "With 'Strong Persuader,' some of the songs were by [producers] Dennis Walker and Bruce Bromberg, and they maybe had more of a rock feel.

The new record is typical Robert Cray band music," Cray says. "But there is more of an R&B feel—the covers this time were R&B tunes, and some of our songs, like 'Little Boy Big,' go into the R&B vein pretty heavy."

Mercury sees album alternative radio as a seedbed for sales of "Some Rainy Morning," according to Mazzacco. "'Shame & A Sin' was a key album at the birth of the format," he says, "and we'll be there again." The label will service a sampler of tracks from the new record to album alternative stations in mid-April.

Mercury is also taking a more aggressive approach to consumer advertising with the new album. Mazzacco says. Ad placement is planned in music-related magazines as well as mainstream and lifestyle-oriented publications. No videos are in the works, but the label is planning a promotion for "Some Rainy Morning" on the Internet, Mazzacco says.

But as with blue musicians past, touring will be the key for Cray. Regional blues festivals will be the focus in the spring, and in the summer, the Cray band will trek to Europe—with jaunts to Japan and Australia perhaps to follow. "Records are fine," Cray says, "but live is the thing."

BAD BRAINS FOLLOW THEIR OWN 'GOD OF LOVE' (Continued from page 12)

high school kids who shop here already have at least a passing awareness of Bad Brains, and there is a lot of speculation about whether or not they've 'sold out.' They'll be happy when they discover [Bad Brains] haven't.

College radio plays a key role in the strategy behind "God Of Love." Early this month, Maverick will issue a limited-edition, 7-inch red-vinyl promotional pressing of the title track to college stations. Airplay on commercial modern rock stations will be solicited May 2. While the label ferrets through potential directors for a videoclip of the track, Bad Brains are rehearsing for selected spins along the East Coast prior to the Beatie Boys tour. The tentative itinerary includes a stop in the band's hometown of Washington, D.C.

"God Of Love" is Bad Brains' sixth full-length studio set and their second with ex-Cars frontman Ric Ocacek at the production helm. Ocacek also guided the band's classic "Rock For Light," which was released during the mid-80's on Caroline Records. To Jennifer's mind, no one else would have been acceptable for this project. "Ric gets our vibe, and he treats it with respect," he says. "He is great at helping us organize our music and ideas without trying to enforce a specific sound or concept. He's like a fifth member of the band."

Ocacek's involvement in the album was the final piece to a puzzle following the return of Bad Brains' lyrical and vocal muse HR. Two years prior, an HR-less Bad Brains recorded for Epic Records, an alliance that Jennifer cites as "an unfortunate mismatch of vibe and spirit. There were too many distractions there. It was difficult to let the message of love flow freely."

Happily attached to Maverick, the band, which also includes Dr. Know on guitar and Earl Hudson on bass, is free to further explore its hybrid of racing hardcore, jangly funk, and soothing reggae. How long the world will have Bad Brains is a question Jennifer chooses to leave to that divine cosmic vibe that brought them together in the first place.

We are all far more interested in planting seeds of positivity around the world," he says. "And the truth is that our mission never ends. It just pauses from time to time."

MUSIC FOR THE JILTED GENERATION

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The new album on Mute

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wise, Esquivel’s Mexican big-band set, “Space Age Bachelor Pad Music,” has moved 21,000 units, according to SoundScan, and was BarNone’s best-selling title in 1994. In May, BarNone plans to release Esquivel’s “Music From A Sparkling Planet.” Meantime, the recently signed Friends Of Dean Martin, the lounge incarnation of modern rock act Giant Sand, and plans to release a 7-inch single of the band’s “Spasms” and “Polena” in April and a full-length album later this year. A new Combustible Edison album is due this fall.

This summer Interscope will release Setzer’s second rockabilly-meets-big-band set. Tuesday (24), Rhino will release “From Pumps To Pompadour,” The David Johansen Story, a retrospective of the artist’s career from his days in the New York Dolls through his current Buster Poindexter character. Last year, Rhino released Johansen’s second album as Buster Poindexter.

The slew of other albums recently released or forthcoming include Mammoth’s Squirrel Nut Zipper’s (whose sound is inspired by the “hot jazz” of the 1920s-40s), Go-Kart’s Black Velvet Flag (with lyrics of Southern California punk songs over original lounge music), Warner Bros.’ Royal Crown Revue (‘40s style gangster-punk swing), Continuum’s “Live in Lounge: The Farris Blossoms’” and Mammoth’s “Squirrel Nut Zipper’s 1940.”

John Artaile, purchasing manager for the 139-store National Record Mart chain based in Carnegie, Pa., states that he’s optimistic that the next effort will outperform his last album. But he too is not convinced of the commercial potential of the retro genre.

“It’s a niche market, we’ll sell some, like we did with Combustible Edison, but it’s still a novelty. It doesn’t have legs, at least not as a lifestyle. But I think selling more Esquivel than I thought.”

Greg Ross, head of Go-Kart Records which released “Come Recline...With Black Velvet Flag,” the lounge-punk set, agrees with Artaile and claims that he doesn’t have high sales expectations for the album, which was released in January.

“Black Velvet Flag” is a novelty, says Ross, “and we’ve taken a very old school, old timey. Apparently, Rolling Stone magazine has taken the genre seriously. The band was named best unsigned band of 1994 in the publication’s critics poll.

Additionally several label executives are optimistic about the future of retro music. Others will be satisfied with moderate sales and want to release these titles because they represent cool music.

“If we sell 50,000, we’re going to be very happy,” says Bob Ardry, who handles marketing and sales at Continuum and serves as executive producer of the forthcoming “Livin’ Lounge” compilation. “We also wanted to do it because it’s cool music, it really spans a wide demographic, and we feel cool music will sell.”

Dave Kaplan, who manages Setzer and claims that he doesn’t have high sales expectations for the band’s next album due this summer, has the potential to have “huge sales.”

Others cite the potential of alternative uses of this sort of music as ways to complement album sales.

“His record makes any money,” says Josh Wittman, national retail promotions director at Mammoth, which released Squirrel Nut Zipper’s “1940.”

“We’re looking at it from a cool, hip thing,” says Wittman. “But there is also the potential for it to be commercially viable for things like soundtracks... We’re aggressively trying to place them in TV shows, soundtracks, and commercials.”

Royal Crown Revue gained exposure by performing its song, “Hey Pachuco,” in Jim Carrey’s hit movie “The Mask.” The song also was included on the Chaos/Columbia soundtrack. Kaplan says “Hey Pachuco” will likely make it on the band’s upcoming album.

A REACTION TO GRUNGE

The lounge movement is “a kind of reaction to the whole grunge thing, where everything’s distorted but still has a certain atmosphere,” keyboardist in Black Velvet Flag. “Well, we can’t just do melodic as melodic.”

Rosa sees the trend as purely cyclical—“West Coast band meets East Coast band. But it’s extreme, they always end up going to the other extreme. Everyone was into grunge, grungy clothing, and beer, now it’s cool to do the opposite, and drink martinis, dress up, and swing a little. Soon lounge music will suck, and something else will come up.”

While Black Velvet Flag and Friends Of Dean Martin are decided-ly campy, Setzer, Royal Crown Revue and Go-Kart’s Black Velvet Flag are trying to pay tribute to the days of big bands and swing.

“I’m most interested in jazz, swing, and music,” says James “Jimbo” Mathus, guitarist and vocalist for Chapel Hill, N.C.-based Squirrel Nut Zipper’s 1940. “We’re asked to be a fully-fledged member of the group, but declined because she wanted to be part of the scene.”

When shopping for labels, she says, many companies tried to guide her in a more mainstream direction. “A lot of people said I wasn’t doing it right. They thought I was this weed in a garden of roses, and they wanted to change me. When the music came together, it was wild and histograms, and very rooted,” says the Atlanta-based, Bordentown, N.J.-bred Farris. The album’s title refers to her music, she says.

The diverse album from an alternative R&B artist who doesn’t fit perfectly into the R&B or rock arena created a challenge for Columbia.

The label’s plan was to take its time with the segments of the industry before targeting radio and video airplay, says Columbia VP of product marketing Julia Eisenthal. “Diane is hard to categorize... She’s a universal artist,” says Eisenthal. “We felt confident that we had an artist for life. So, in the beginning, we wanted to go a grass-roots level and concentrate heavily on private showcases for the press, which is who really led the way.”

In this early stage, Farris landed coverage in publications ranging from Rolling Stone to the Source. Her album turned up on some critical year-end top 10 lists, including Robert Hilburn of the Los Angeles Times. She also embarked on a college run, sponsored by Vibe (Billboard, Sept. 3) and showcased at such industry functions as the Billboard Music Conference in Santa Monica, Calif., in November.

Another part of the grass-roots campaign was the servicing of a video for an acoustic version of “I Know,” shot in Farris’ apartment, to local video outlets in November.

“We wanted to get some recognition before we went to MTV and radio with her,” says Eisenthal. “We got her out there to meet every radio, video, retail, and branch person.” In addition, Farris often performed live on regional video programs.

“We have a release strategy based on our release to top 40, modern rock, album rock, R&B, top 40 rhythm, and album alternative radio.”

Top 40 WYHY (Y107) Nashville was among the first outlets to play “I Know.” In November, after 12 weeks, the station is still playing the song.

“First we wanted to expose her as an artist,” says Jerry Blair, senior VP of national promotion at Columbia. “The album is so diverse musically that we wanted to expose it to everyone. When we officially serviced the CD-program in late December, people were genuinely excited about it.”

Ken Benson, PD of top 40 KKZR Portland, Ore, says the station began playing “I Know” early on. “We’re real happy with it,” he says. “It’s a really fresh, uptempo, rhythmic sound.”

At the end of December, Columbia focused on top 40, hot AC, and more mainstream modern rock outlets with the album version of “I Know,” says Blair.

“The reaction from rhythm-crossover at first was that there’s gui-tar in the song. The reaction from alternative was that maybe it was too pop for Blair.”

However, rock and urban stations are coming around. According to Broadcast Data System, most stations in top 40, rock outlets, KWT0 Springfield, Mo., and WBAB Long Island, N.Y., and 13 modern rock outlets, including KHDN-FM, Dallas and KMEL and KZAZ Augusta, Ga., are airing “I Know.”

In addition, Blair says that such top 40/rhythm stations as KMLE and KYLD (107) San Francisco and WERQ (92Q) Baltimore are now test-ing the song.

Squirrel Nut Zipper’s hot music to adult standards radio.

“This appeals to everyone from [modern rock] listeners to jazz fans to people who loved this music when it originally came out,” says Kaplan. Setzer has played both to the modern rock crowds at concerts hosted by KROQ Los Angeles and XTRA-FM (91X) San Diego and to jazz fans at the Jazz Festivals.

Meanwhile, Farris has been touring almost constantly. She hit the road in Europe in early January before embarking on a 10-week tour of the U.S., running from late January to April.

In an attempt to gain both rock and R&B fans, Farris will play an alternative club and an urban club in each city, according to Eisenthal. The tour also includes colleges.

After her scheduled performance on “Saturday Night Live” on April 8, Farris once again will head to Europe on April 15 for a week-long tour that will return to the U.S. for yet another tour in late spring or early summer.
WALTERS FINDS NEW HEIGHTS ON ATLANTIC
(Continued from page 8)

The album, released Sept. 29, debuted on the Heatseekers chart at No. 19 on Feb. 25, before peaking on that chart at No. 9 on March 18. Meanwhile, the first single from the album, “Hold On,” moves 27-25 on the Hot 100 Singles chart and 34-36 on the Hot Adult Contemporary chart this week.

For Beverly Hills 90210, Walters says he’s “very, very ‘hesitantly’” involved with the project, but that image hasn’t left the minds of some. “It’s not anything we’re trying to hide, but we aren’t promoting it either,” says Chris Poppe, Epic marketing director. “She’s not 9 years old anymore, so why should people hold that against her?”

Her epic debut, 1994’s “Arrive All Over America,” yet to take off and the label is still promoting the album, Poppe says. If Hasselhoff, Lords, Brisebois, or Michael succeed, they will be in good company. A number of television celebrities have scored No. 1 hits over the years, including Lorne Greene, Shelley Fabares, Vicki Lawrence, and Michael Damian. Recently, Tez used his high-profile “Entertainment Tonight” co-host position to further his music career by appearing on TV shows from everyone for being on that show. And I will continue to get flak for it. It’s a drug.”

Walters was actually signed to Atlantic before he landed the gig on “90210.” Aware of the challenge that other actors-turned-singers have faced, Walters says he thought hard about the “90210” job. “I thought it would be smarter to get the exposure from the show and translate it into the music,” he says. “If I just did the music, who knows? Atlantic may say, ‘This guy’s not ready yet.’” Walters has a good idea about what he wants to do. “I’m not sure how to promote the singer. I’ve never had a tour for it or set up. As I was preoccupying with it, he got the ‘90210’ job,” says Azzoli. “Then we coordinated with Fox for these mall tours we put him on. Every weekend from October to December, he’d play in malls, and we’d get a [top 40 station] to present it.”

Walters had a strong promotional appearances at malls resumed in February and run through early May. “We thought this would be a slam-dunk with his marquee value. We thought everyone would go after it out of the box,” says Azzoli. “We were shocked. Everyone is afraid that one media doesn’t transcend another. We had to go back to grass-roots with him.”

Azzoli says top 40 radio played “Hold On” very “hastily” at first. Even as the format was fighting for survival, Azzoli says Ron Lofman, author of Goldmine’s Celebrity Vocals, a reference book published by Krause Publications. Lofman says most of his efforts by TV stars are quickly forgotten. Some of these fairly obscure releases have found a home on Rhino’s rereleases, “Golden Throats” series. The label just released a third collection Feb. 28.

Walters finds new heights on Atlantic...
Pinnacle Owner Found Guilty of Infringing Copyrights

(Continued from page 6)

The judge ordered that an investigation should take place to determine the future of Pinnacle and stated that Apple should pay ZYX. He also imposed a court ban on any further infringement. After the judgment was published, Mason and Sullivan said, “I take great exception to this slight on my character, which people who know me will know couldn’t be further from the truth.”

We will be appealing, and there will be a statement from our lawyers in due course.”

Roger Penroux is a reporter for the U.K. Law, Additional reporting by Jeff Clark-Meads.

Apple Opens an Enticing Toolkit to Artists

(Continued from page 8)

events, and software updates specifically related to interactive music, according to the company. “It’s pretty much everything you need to know and have to go interactive,” Apple’s Kennedy says.

Apple will charge an annual fee of $300 to join the program. Among those musicians already on board, Kennedy says, are Ray Manzarek, Lady Kier Kirby, and Mark Mothersbaugh. “We want to open up the doors to musicians who are hungry to get involved, but don’t necessarily know where or how to start,” says David Pakman of Apple’s Music Evangelist group. Apple has also established “multimedia labs” on the East and West coasts for use by artists in producing enhanced CD titles.

VR Technology

On Monday, Apple also will showcase its QuickTime VR technology for the music industry, a tool that allows computer users to “explore” the onscreen environment at will, as well as to pick up and rotate individual items. The new technology debuted on the CD-ROM “The Star Trek Interactive Manual” this year, but Apple also is strongly touting its CD Plus music applications.

“We think this has great applications to live performances,” says Kennedy. “If you’re talking about a band playing a live show in a New York club, you can let your user get up onstage and see what it looks like to have played there from that perspective of being behind the microphone.”

Using the VR technology will require payment of an initial flat fee to acquire the necessary tools, as well as an unspecified per-unit royalty, according to Kennedy.

Chris Tobey, senior VP of marketing of new technologies for Elektra Records, calls the VR concept “an exciting one.” Although Elektra will not incorporate the technology into its first-in-the-market disc, a CD-ROM single featuring three tracks from the new Moby album “Sing A Song,” Tobey expects to use it on future titles.

Elektra’s Moby disc—not a CD Plus and thus not playable on audio decks—is being developed out of house by Charles Prevoist, who is working closely with Apple, Tobey says. The CD-ROM single is due in May and “will be priced very, very low,” Tobey says. Elektra expects to release about five CD Plus titles by year’s end.

Lisa Heller, Capitol Records’ senior VP of new media, also hopes to incorporate VR into upcoming Capitol multimedia releases, which will utilize various Apple development tools, she says.

In the works at Capitol now is a new trend of title, Heller says, “sort of a cross between a CD Plus and a full-blown CD-ROM.” The interactive disc, targeted for summer launch, will center on the new Duran Duran album, which is due this month.

One upcoming interactive music project, according to the Apple spokesman, will use QuickTime VR in a new CD Plus album from Square, due this year on A&M. Members of the band, who are in the studio, could not be reached for comment by press time.

Other music projects in the works that tap into Apple authoring tools are enhanced CDs from American Recordings bands Love & Rockets, Slim Pickens, and Savatage.

Tech Support

Beyond helping them develop titles, Apple also aims to offer an assist to the music industry on the thorny issue of support. Details are still being hammered out, but Dando says Apple plans to offer an 800-number tech-support service for enhanced CDs that labels could choose to utilize as their tech-support resource on a fee basis yet be determined. No labels have yet come on board.

Apple also launches a new Internet site on the Worldwide Web Monday that is designed to be a resource for information about enhanced CDs, interactive music, and new Apple development tools. The site also will provide links to other music-oriented Web sites, Kennedy says, and will offer the first online glimpse of QuickTime VR in action, he says.

The “QuickTime Online” site can be accessed at http://quicktime.apple.com.

Label Exec Charlie Minor Murdered

(Continued from page 6)

ceel.

At work or at play, Minor cut a dashing figure: He drove a Rolls-Royce sedan, held court at the upscale restaurant Le Dôme on Sunset Strip, and entertained the cream of Hollywood at his Malibu house.

Investigators believe that a woman close to Minor furnished the source says was the abrupt end of a brief romance.

According to Deputies Britta Tubbs of Los Angeles County sheriff’s headquarters, suspect McClure—identified in news reports as a one-time stripper at a Century City golf course—confessed to investigators as an ex-girlfriend of Minor’s—arrived at Minor’s house at approximately 2:30 a.m. on March 19 and asked to speak to him. Shortly thereafter, a woman friend of Minor’s and a housekeeper who was in the house heard several shots upstairs; they fled the house and summoned sheriff’s deputies, who found Minor dead outside his bedroom.

Tubbs says McClure’s driver’s license was found at the scene of the crime. She was arrested by police in nearby Santa Monica later in the day and booked for murder at the sher¬ffer’s station in Lost Hills. A handgun believed to be the murder weapon was reportedly found at her home.

McClure, who is charged with special circumstances in the shooting and could face the death penalty, is being held without bail and is scheduled for arraignment on April 4.

Minor, who was divorced, is survived by a daughter, Azain; a brother, Kenneth; his mother, Jeri Haggerty Minor; and his grandfather, Odel I.Taynes.

A memorial service was held March 22 in Los Angeles at the sound stage at A&M; the label was closed for the day in Minor’s memory. Funeral services were scheduled to be held at First Baptist Church in Marietta March 24. In lieu of flowers, donations may be made to the Charlie Minor Memo¬rial Fund, 14555 Ventura Blvd., Sherman Oaks, Calif. 91403.

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TECH SUPPORT

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100 and No. 1 on Hot R&B Singles.

“His is the full package: singer, songwriter, producer,” says Iris Dillen, marketing manager at Island, of the South Central L.A. native. Dillen says Jordan “is a great example” of Def Jam’s continuing ability to sign “great talent.” Dillon adds that “Def Jam is a great setup company.”

The setup began on the streets in late December with the release of “This Is How We Do It” on a 12-inch white label to clubs, mix shows, and DJs. After the holidays, Def Jam re-shipped the 12-inch to pools and mix shows. PGD got involved after these initial mailings by sending out 2,000 three-song sampler cassettes in late January. The tri- loop-samplers were distributed at various conventions, shows, basketball games, and Kappa housewarming college campuses, since Jordan was once a member of the fraternity. In addition, a Jordan streamer was sent to schools and clubs.

Jordan, who displays both traditional, smooth R&B vocals and more along with the street sounds of hip-hop, also produced on radio and retail promotional tours. He’s in the middle of his second outing, which wraps up April 2 and includes an appearance on BET’s “Video Soul” on Wednesday (29).

ELEGANT EFFORT: With songs as beautiful and elegant as “When It Goes,” “You Won’t Fail,” and “Waking To The Dream Of You,” it’s easy to understand why Lori Carson is pleased with the outcome of her second solo effort, “Where It Goes,” due on Restless on April 11.

She doesn’t exactly express the same sentiments about her first album, “Shelter,” released on Geffen in 1990.

“This record is really successful at what we attempted to do,” says the ethereal voice behind the last two Golden Palomino albums, “This Is How It Feels” and “Pure.” The arrangements on [Shelter] overpowered the songs. This record is rare. We wanted to have it be just completely natural sounding.

The “we” Carson is referring to is Golden Palominos leader Anton Fier, who produced her album at the Power Station in New York. “This is a plan we’ve had for a long time,” she adds. “He produced it from start to finish... It’s due to him that the record is so sparse and seamless. I tend to clutter things.”

On April 12 at Middle East in Philadelphia, the Golden Palominos will start their first tour in eight years (Billboard, March 25). The show will consist of Palominos songs, as well as songs from Carson’s new album, “Just a Feeling.”

“Basically we’re using the Palomino tour to help sell Lori up,” says Rich Schmidt, VP of marketing and promotion at Restless. “She’ll return to the same markets about eight weeks later on her own.”

The first single, “Where It Goes,” will be serviced to album alternative and modern rock radio in early April. The video, also due in early April, is being directed by Caitlin Felton, who has produced FSAs and bumpers for MTV.

INTERACTIVITY: L3 Interactive is going one step further by including music on its non-music-related CD-ROMs, such as its snowboarding instructional title, “Slopes.” In addition to the sounds of Jawbreaker, a Miniature Penny Dreadfuls, April’s Motel Room, Wax, Inch, among other bands, “Slopes” features icons of the bands that contain album artwork, photos, bios, contact numbers, and song titles used in the CD-ROM (which the user can click on to go back to a certain song).

Lou Niles, who manages TAG’s Inch in conjunction with Larrikin Management, is pleased with the response the band has received from the CD-ROM. “We got a lot of E-mail from it,” he says.
Essence Editor Has Way With Words
Chambers Pens Hits For Baker, Brownstone

**BY DAVID NATHAN**

**LOS ANGELES—**Gordon Chambers is on a mission. In addition to his burgeoning reputation as a hit songwriter/producer—two of his songs were in the top 15 of the R&B chart last week—Chambers also has ambitions of advancing his budding vocal recording career to solo status. And, as if there wasn't enough on his plate, Chambers also works full time as entertainment editor at Essence magazine.

Says the Brooklyn, New Jersey-based Chambers, "I'm a journalist by day and a songwriter by night."

Chambers co-wrote Anita Baker's current single, "I Apologize," with Baker and producer Barry Eastmond. The song rose to No. 8 on the Hot R&B Singles chart.

He also co-wrote and, with Dave Hall, co-produced the gold-certified Brownstone single, "If You Love Me," which peaked at No. 3 on the singles chart.

Commenting on the positive response of the female trio's hit—which lyrics were written in a traffic jam in the Holland Tunnel—Chambers says, "People have told me that it stands out because it's not a sexually gratuitous lyric and that it really says something. I must admit I had no idea the record would be as big as it is."

In pursuit of his own singing career, Chambers recorded vocals with Brownstone on "Half Of You," from the trio's MJK debut, "From The Bottom Up." He also is the featured vocalist on "D.J. Shutout," a track he wrote, produced, and recorded with Naughty By Nature on the group's upcoming album, due from Tommy in April.

Chambers is making a name as a live performer in New York, having played dates at the Apollo, Carnegie Hall, the Village Gate, and the Shark Bar, and the Nuyorican Poets Cafe.

Other current projects include three tunes co-written with Westwood on Freddie Jackson's Scotti Bros debut set, "Private Party;" two songs written and co-produced for Christopher Williams' new Giant debut album—including the title track, "Not A Perfect Man;" and the new Jude single, "I'M The Mood Is Right."

Chambers began writing and producing in 1990 after moving to New York following his education at Providence, R.I. While in school, Chambers sang in his own vocal ensemble and performed with a local jazz group. He also completed a Japanese tour with the university's jazz band in 1985.

Since 1992, Chambers has worked with jazz musician Lenny White, written with the reggae/pop team Sly & Robbie, and produced tunes for fledgling acts Terri & Monica and Sweet & Lo.

In 1993, the same year he began working for Essence, Chambers signed a publishing deal with Warner Chappell Music, which led to work with Queen Latifah on "Winky's Theme," from her debut Motion album, "Black Reign."

Chambers says his career began to heat up that same year after his collaboration with producer Hall. "With the success of Brownstone in particular, people are starting to know who I am," says Chambers.

In addition to working on the Brownstone and Jade sets, Chambers and Hall wrote a track for the LaFace Usher debut and a yet unreleased tracks for Phyllis Hyman (who is in negotiations for a label contract).

The Hyman sessions led to Chambers' introduction to producer Eastmond after subsequent projects with Jack and Baker.

Chambers' list of accomplishments continues to grow. In addition to writing and producing a track for vocalist Marc Dorsey for the 40 Acres & A Mule MCA soundtrack of Spike Lee's upcoming movie, "Clockers," Chambers will have credits on releases from new acts 4-Matt (Hitmen/Motown), Sexs (Pendulum), and Lawrens.

Says Chambers, "I love working with new groups. I get to be involved from the ground up. The unknowns of today are the stars of tomorrow."

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**Scotti Bros. Hopes ‘Private’ Feel Of New Jackson Set Will Restore Crooner’s Status**

Scotti Bros. HOPES its retro-creative approach and "secret" marketing tools regarding Freddie Jackson's new album, "Private Party," will push the balladier back into the upper echelons of stardom.

Jackson is the latest in a growing list of veteran R&B talents moving to smaller labels for recording deals (Billboard, March 23).

Says Jackson, "At Scotti Bros. I get the opportunity to actually know the entire staff. It's different from being at a larger label, because you really get close to the people you're working with and can get more personal."

Additionally, says Jackson's last regular album debuted a 1984 Christmas set that completed his RCA obligations, "Here It Is," rose to No. 11 on the Top R&B Albums chart, it failed to re-establish him as the R&B force he was during the mid-to-late '80s at Capitol when his first four tours were certified gold or platinum.

His last Capitol album, 1992's "Time For Love," sold 243,000 copies. "Here It Is," released in 1994, sold 132,000 units—a disappointing considering the reported seven-figure, two-album deal he had signed with RCA.

It's uncertain whether Scotti Bros. can breathe new life into Jackson's album sales, which have slipped steadily over the years. In the two years since its release, "Private Party" has sold 12,000 units, according to SoundScan.

Says Scotti Bros. black music president Kevin Evans, "It's always an uphill battle trying to establish an adult contemporary artist, because consumers are programmed to accept records that only offer a flashy groove and memorable visual image."

Evans says he wanted "Private Party" to have a contemporary sound, yet remain true to Jackson's classic artistry. "We wanted to go back to his original sound, which consisted of big, quality sounds that jump out on radio.

To achieve that end, the label tasked to veteran producer Barry Eastmond, along with younger record crafters like Gerald Levert, Zach Harmon, and Christopher Yro.

"We also tapped quality songwriters like Gordon Chambers, who has written some really good stuff for Anita Baker and Brownstone," says Evans (see story, this page).

To obtain a more grass-roots sound, Jackson recorded in the small studio setting of Tarrytown, N.Y., just north of New York. According to Evans, it gave Jackson a closer environmental setting in which to record—"like it was somebody's living room."

The executive remains tight-lipped regarding specific marketing tools the label will employ to develop the project, but describes them as "creatively innovative."

Evans says the strategies will kick off around the end of the first single's run or beginning with the second, still-unnamed follow-up.

Through it all, Jackson remains positive. "I've gone back to what I should be doing," he says. "I've tested the waters in other areas and have finally settled on the adult contemporary R&B flavor."

Jackson says "Here It Is" was supported financially, but the label lacked the spirit necessary for it to succeed.

Additionally, says Jackson, the album's pop-ish sound "may have been more for other people than for myself. 'Private Party' is a more natural, raw sound than the last couple of projects I've done."

In addition to creating a more intimate environment in which to work, signing with Scotti Bros. gave Jackson the opportunity to establish his own record label, F&L Records.

Says Jackson, "I've learned what I want from being at various labels and still incorporate the best of all that into my own company. I want to do what Babyface did that F&L, did with LaFace or what Babyface did with Motown."

Jackson says he will be involved in the day-to-day operation of his label when he gets it up and running, but will make sure he has the rights people helping run it.

Says Jackson, "I wanted something that can work for me when I get tired of getting on a tour bus."

Despite sluggish domestic record sales, Jackson has been in demand abroad and recently completed a three-week, 28-show date at the Blue Note clubs in Japan.

"I really enjoyed those performances because I got to do some jazz-oriented things in my show that I couldn't ordinarily do," he says.

The label plans to begin a domestic Private Party tour in May.
Hip-Hop Act B.U.M.S. Trace Own ‘Lyfe ‘N’ Tyme’ On Priority Debut

BY HAVELock NELSON

NEW YORK—Because of the meaty, thought-provoking rhymes on “Brothas Unda Mudness: Lyfe ‘N’ Tyme,” the debut set from the B.U.M.S, Priority Records is employing a patient campaign to introduce and nurture the rap act from Oakland, Calif.

“The album isn’t one of those explosive, I-gotta-have-it kind of records,” says Priority president Bryan Turner. “It’s a little more cerebral, intelligent, and progressive. We’ve just got to release it, market it, and keep it out there. We feel that the more people hear it, the more people will want to buy it.” The album is due May 9.

THE B.U.M.S.

Consisting of twin MCs E-Vo and D-WYZE, the B.U.M.S attempt to shatter stereotypes about West Coast rap acts. On “Lyfe ‘N’ Tyme” the vocalists build verbal puzzles stacked with crafty metaphors and allusions to pop culture. Over spare, jazzy grooves that swing and spring, they endeavor to expose their souls. Using plain-spoken poetry, the duo takes listeners on a ghettocentric ride from their innocence into sense. The smooth B.U.M.S. set was produced by Frederick Nasar, the Baka Boys, Sway & King Tech, and DJ Joe QuiXo.

“Because we’re a new group, we didn’t want to work with a whole lot of producers, especially established ones. We wanted to develop an identity for ourselves and build a base first,” says D-WYZE.

Adds E-Vo, “The album is heartfelt. It took a year to put together because we didn’t just settle for anything. We were real selective about our beats. And when it came to lyrics, we checked each other, too. It wasn’t a matter of frontin’ or catering to [the next man’s] ego. We tried to create the best product possible.”

Songs on the album include “Let The Music Take Your Mind,” about letting go, and “Lyfe ‘N’ Tymes,” a song about struggle that features fledgling female MC Mystic.

The first single, “Elevation (Free My Mind),” samples the Teddy Pendegrass classic “Close The Door” and strives to illuminate the shady side of the record biz.

“We went through enough to where we’re able to pick up what we learned and put it out there so others would not fall into the same traps,” says D-WYZE.

The single was released to clubs and record pools Jan. 31 and was serviced to radio March 7.

According to BDS information, 18 R&B and top 40/rhythm crossover sta-

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Part of the Billboard Music Group
MOVING INTO GOSPEL

(Continued from page 1)

the marketplace. Then, like a number of other Christian labels, we began scouring around to find the talent.

So in 1990, Park signed the act Commissioned. Three subsequent albums reached the top 10 of the Top Gospel album chart and averaged sales of more than 100,000 units. Benson is not alone among

Christian headlines featuring in its desire to tap into the growing gospel market. Sparrow, StarSong, Integrity, and Ironstone all have signed acts or struck promotion or distribution deals that are intended to help them reach new consumers. (Three other major Christian labels—Warner Alliance and Sparrow—have long had gospel acts on their rosters.)

Signing gospel acts is part of an overall plan to expand the labels' mainstream business. In addition to Commissioned, acts such as John P. Kee, Kirk Franklin & the Family, Yo-Yo, and 112, have either

have been signed this year for the mainstream market, and some have proven to be quick hits, spicing up significant sales outside of the traditional gospel marketplace.

The phenomenal mainstream success of Kirk Franklin serves as a prime example of gospel's potential (Billboard, Feb. 25). At last count, the gospel group's self-titled album had sold 1,000,000 units, according to SoundScan. It is No. 77 on The Billboard 200 this week.

The Christian labels' interest in gospel acts comes at a time when the labels have improved or are upgrading their mainstream distribution pipeline. EMI-owned Sparrow, for example, now has the benefit of Curb distribution for the mainstream market, and

its newly established Chorvart operation for Christian distribution.

Citing stronger distribution, Bill Hearn, president of Sparrow, says gospel is "an area where we think we can do well and succeed in getting gospel music further penetrated into the (mainstream) marketplace." Sparrow markets acts with mainstream appeal such as Travis Cottrell, Candice Wiggins and Dana, Daryl Coley, the Clark Sisters, and, through a deal with Gospel-Centric, Kirk Franklin and Stevie Wonder.

Meanwhile, at Benson, the signings did not stop with Commissioned. The label was purchased in 1990 by the Music Entertainment Group, and now

young/CEO Wes Farrell took over with a mandate to develop the label's gospel business. Since then, eight acts have been signed to Benson's burgeoning gospel division, including Run (of Run

D.M.C.), who inked a production deal last year for the delivery of several vocals
cour rates. What's more, the label began positioning Lamelle Harris, one of its best-selling Christian artists, for the gospel marketplace.

Benson also has signed a deal to distribute Intersound's gospel acts to the Christian market. In addition to signing more gospel acts, the Christian labels also have increased the amount they are spending for the marketing and development of gospel acts. In the past, more money was typically spent on Christian acts than gospel acts.

"We spend as much on our gospel projects as we do our contemporary Christian product," Park says. "Any label that wants to compete is not going to have any other choice. That's due to

(Continued on page 10)
Dance ARTISTS & MUSIC

SINGLE OF THE WEEK: The seemingly interminable wait for the follow-up to Kristine W.'s 1994 international smash, "Feel What U Want," finally pays off — and it was worth every grueling second. With "One More Try," the brassy Las Vegas diva deftly asserts herself as an artist of future. Her rousing chorus and soaring vocals reach new heights, and the song is a revelation. The dance floor is sure to be alive with energy as fans eagerly wait for more. Don't miss this one!

"One More Try" is a blend of disco and pop, with a distinctive flavor of clubland. The music is tight and well-produced, perfectly capturing the essence of the dance floor. The chorus is catchy and memorable, making it a hit with audiences worldwide. Don't miss your chance to hear this amazing track — get your tickets now and experience the thrill of "One More Try!"

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Dave Matthias Uses DJing To Blend Modern Rock, House

DAVE MATTHIAS is a rarity among club DJs. While many strive to rise beyond the club arena into other parts of the music industry, he has earned his stripes playing gigs of all kinds across the globe. He's a master of his craft, leaving audiences in awe with his seamless blends of tracks and his ability to keep the crowd on its toes.

In his upcoming performance, Matthias will be showcasing his unique style with a blend of modern rock and house music. With his vast knowledge of music genres, he will take his audience on a journey through different sounds and eras. Don't miss this opportunity to witness a true DJing legend in action!

---

'One More Try' Points To Kristine W.'s Rising Star

by Larry Flick

the veteran singer in a while. Sounds like the start of a highly chemical collective of personalities that should reconcile immediately.

Sometimes the very same Terry Ronai scales vocal heights that even the most gifted female songstress attempts to reach — take his performance on "Get To Get Mo-vin" by Intrigue as a prime example. He effortlessly swings past the night-paint, too, and he helps a Jimmy Somervell to crystalline notes that send shivers up the spine. Placed amid a flurry of rumb- lling trash/disco percussion, he does a fine job of breathing depth into a fairly straightforward com- mand for various forms of body mo- tions. Aquarius and Matthew Robert- ers offer mixes that are energetic and accessible without being overly pandering to pop sensibilities. An- other nice one from England's Olympic Records.

Speaking of Roberts, we are still hung up on "I Can't Turn Around," the latest Planet Dance U.K. single release by his act Bottom Dollar. A dubby de- light for trance/heads, Robert- ers' talent for constructing credi- ble beats with loops and hooks that instantly stick to the brain is su- perior. It's time for this side of the world to sit up and take notice.

Los Angeles-based Petered-up-and-comer Aqua Boogie Records has become a steady source of under- ground yummers. Among its key offerings is "Feel This" Groove," a trip- py series of dubs by Oneness (aka producers/composi- ing Luis and Alfred Torres), which blends a muscular house baseline with perfectly crafted Stooges-y, "Oyate" by Donnell Rattle, a vig- orous tribal stomper helmed by Duncan Pain, with interpretations by H. Mjangon and Jam El Mar. Be aware of this label; it is developing several promi- nent indie producers and new artists.

More fun from the streets of Chica- go: DJ Sneak kicks it lovely with "The Polyester EP," a four-track record that includes gritty percussive and an arm-load of ear- catching loops and sound effects. Unlike most other producers of in- stant-track heavy jazz, Sneak does not work overtime to paint himself (or his music) as overly crowded. He has learned that underground credential- lity doesn't always have to equal mi- nor keyboard notes and organ grooves. Each track on this record pops with bright, infectious colors that are contrasted with the requi- site aggressive basslines. A re- freshing effort that leaves you wanting more.

On an urban tip, Jazz Lee Alston offers a chilling view of spousal abuse and murder on "Love... Never That," the first single from an American Record- ings EP that could rank among the most creatively satisfying records of 1996. A true story that has sent Alston into hiding from an alleged killer, the depth of this song cannot be fairly captured in descriptive words. You must go there yourself.

GROOVE LINE: Just when it ap- pears that the music scene was forever lost to the land of show tunes and pop/AC balladry, she tosses a curve ball at her longtime dance music fans by delivering "The Way That You Love Me," the second single from her dreamy "The Sweetest Days" opus, as a dance/rare groove record. She recently completed sessions in New York with 20 Fingers, the man who, among other things, can take credit (or is it blame?) for Gillette's "Short Dick Man." For lamb's who need to follow the production, there are also mixes by Armand Van Heiden. Mercury will issue this one, and if it's as good as we've heard it, you can take credit for it.

East West/EAG Euro-NRG act Corona soon will follow its recent crossover hit, "Rhythm Of The Night," with "Feeling Love," the highly ferocious invitation to twist. Lee Norrow, Robix, and the Dancing Divas have all contributed post- production tweaking. An album has just been completed and should be out by summer... Although the majority of projects on Champion are issued through Elektra, Co- lumbia still has one of the promi- nent U.K. indie's first signings, "Feel What U Want," on its label.


It has been a while since Donell Rush graced clubland with his music, and he has chosen an intriguing route back to the spotlight (and out of the closet). Instead of expectedly flexing his gorgeous gospel-tinged voice over lush a little bit of an 80s edge and prog- ression further into harder under- ground sounds as it gets later," he says. "My Pursuit of Women are regular parties at the visually bright and festive venue that has long been known as the Funhouse. Holding a capacity of 700, the former Sun Records building, the mixing crowd that ranges in age from 21- 28, while the latter is just a bit younger. Matthias has begun to explore future phases of his career as it has a packaged agenda that includes produc- tion and running a ma- jor-label dance department.

"Right now, I'm remixing stuff for demo tapes and creating a few of my own club tracks," he says. "It's pretty- easy is to make music as strong as David Morales. I know I'm ambitio- nistic—but if you're going to take aim, you might as well aim high.

Beyond The Mix is an ongoing fea- ture devoted to profiling club DJs and dance music venues around the world.
### Hot Dance Music

**Club Play**

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### Billboard's 1995 Record Retailing Directory

**February Issue**

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Billboard’s 1995 Record Retailing Directory provides the accurate information you need to reach record retailers and sell them your products and services.

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4 Runner: Oak Ridge Boys Of ’90s?
Southern Gospel In Polydor Quartet’s ‘Blood’

BY EDWARD MORRIS

NASHVILLE—Is country music ready for another vocal quartet in the rich and exuberant tradition of Oak Ridge Boys? Polydor Records thinks so. It is placing its faith in a new group called 4 Runner, whose first single, “Can’t Stop This Blood,” stands at No. 8 on the Hot Country Singles & Tracks chart. “1 Runner,” the album, is due May 9.

4 Runner is made up of Jim Chaplin (bass), Billy Crittenden (barnetone), Lee Hilliard (tenor), and Craig Morris (lead vocals). Crittenden, who sang with the group Memphis and later with Tanya Tucker, organized 4 Runner in 1987 and then went searching for a label deal.

The group took its first demo tape to Larry Shell at Glen Force Music Group. Shell promptly presented it to Polydor. Polydor’s interest was then in the process of spinning off Polydor as a companion country label. When the split came, 4 Runner went with Polydor.

“The Oak Ridge Boys: We’re hoping we’ve got the ‘90s,” says Buddy Cannon, who co-produced 4 Runner’s album.

Mercury’s Richey Offers Thinking-Person’s Country

BY PETER CRONIN

NASHVILLE—Just a few years ago, if you’d told Kim Richey she was going to be a major-label country artist, chances are she’d have told you to check your head. Then they might have flipped your eggs. But since the day Mercury Records signed her, she’s been living her dream cooking in Nashville, Richey, and country music. She has gone through lots of changes and come a long way.

On May 9, Mercury Nashville will release the 28-year-old singer-songwriter’s self-titled debut, an album that effortlessly combines thejangly pop sensibility of Tom Petty with the new-country twist of artists like Steve Earle. In “Down In The Flood,” which precedes it showcases one of Nashville’s most distinctive new songwriting voices.

“The stuff I grew up on was pop, but I learned to write songs in Nashville,” Richey says. “Dwight Yoakam was the first country stuff I really loved, and I bought it because I read a review in Rolling Stone杂志.”

While she is definitely not your everyday country star, Richey is not unlike many in country’s audience: She was raised in a country radio listening to rock ‘n’ roll but has been exposed to country music a lot more. She and country music are not necessarily a match made in heaven. It is that country-pop constituency, the same crowd that made the mainstream safe for Mary Chapin Carpenter, that Mercury hopes to tap into with Richey’s debut.

“Kim is a little bit different, but the potential is there for her to be a huge country star,” says Mark Kinsman, Mercury’s director of marketing. “We intend to focus initially on country music because you have to do that if you’re ever going to win that country base. But Mary Chapin Carpenter and Trisha Yearwood have opened things up, and Kim’s music has the potential to appeal to those who just love good music and tend to jump back and forth between formats.”

Positive reactions from the retail and radio have been flowing in the past two weeks.

In a recent Country Radio Seminar in Nashville have bolstered Mercury’s hopes that the timing may be right for Richey’s brand of thinking-person’s country.

“I’m not traditional country, so I’m probably going to get hit with that, but I really haven’t happened yet,” Richey says. “Nobody at radio has given me a hard time. I was playing at CRS, and I looked out and all those radio guys were singing along. It was pretty cool.”

Actually, country radio was already familiar with Richey’s work, if only subliminally. The singer has found her way onto the airwaves as co-writer of Rodney Crowell’s biggest song, “Nobody Wins,” and as a background vocalist on that and several other country hits.

“I was driving down from Ohio listening to the radio recently, and first I hear “Easter Said Than Done,” a song I sang with Rodney,” Richey says. “Then they played [Trisha Yearwood’s] ‘XXX’s & O00s,’ and I sang backup on that, and then they played Pam Tillis’ ‘Everytime You Walk In The Room,’ which I sang backup on with Mary Chapin Carpenter. (Continued on page 32)

Wesley Woos. Wesley Denison, center, celebrates the release of his self-titled debut album on Mercury Records at a party at Nashville’s Ryman Auditorium. With him, from left, are Keith Stegall, his producer and VP of A&R for Mercury, and label president Luke Lewis.

Country Has Wealth Of Diamonds In Rough
List Of Potential Superstars Goes On And On...

THE GOLD RUSH: Unyielding playlists, aggressively produced songs, and some-as-always production may some- times cause country music to lose its popularity, but it cer- tainly won’t happen because of any lack of talent.

Although a leisurely stroll across the dial may suggest otherwise, country has never before witnessed such a wave of vocal talent. In years past, a Merle Haggard, Roy Acme, Dolly Parton, Willie Nelson, Emmylou Harris, Reba McEntire, Ricky Skaggs, George Strait, Randy Travis, or Garth Brooks (we’d say so but so) could rise head and shoulders above all the country competition and mark a whole era with their sound and personality. But the post- Brooks period has yet to raise its equivalent of these earlier trendsetters. It is turning out contenders by the dozen—bright young vocalists who are already dazzling just one or two hits away from musical greatness.

We’re referring only to those who have surfaced during the last few months. Acts who came after such still-fresh standouts as Vince Gill, Marty Raybon, Travis Tritt, Wynonna, Mary Chapin Carpenter, Trisha Yearwood, Alan Jackson, Collin Raye, Doug Stone, and Joe Diffie. Among the newcomers whose musical vigor is especially impressive are Lisa Brokop, Ty Herndon, Jon Randall, John Berry, Bryan White, Wade Hayes, Larry Gatlin, Bryan Austin, Terry Radigan, Wesley Dennis, and Wesley Denison.

Country music used to be—at any given time—a handful of stars in a constellation of flashlights. Now the brightness spans the horizon.

MAKING THE READINGS: Buddy Cannon has left his job as VP of A&R at Polydor Records. He will continue to produce Sammy Kershaw for Mercury and is expected to work at a publishing company. CMT has signed on as a sponsor of Mary Chapin Carpenter’s 1995 international tour. The tour consists of 70-plus concerts in 33 states and Europe. Several students from Boston’s Berklee College spent their spring break in Nashville March 18-22 checking out Music Row and attending a series of showcases, discussions, and songwriting clinics, led by such notable as Gary Nicholson, John Im, Beth Nielsen Chapman, Mike Reid, and Janis Ian. While in town, the students were scheduled to confer with Nashville-based Berklee alums Gillian Welch, Hunter Moore, and Joe Doyle...

MCA Records’ Terry McBride has been named honorary chairman of the American Cancer Society’s “Country Music’s Honor Flight” project, a fund-raising and awareness effort directed at the country music industry. McBride’s father, country singer Dale McBride, died of cancer in 1993...

Edgie Russell will headline the 40th Campbell Goodtime Theatre in Manchester, Mo., for several weeks during the spring and summer, beginning April 25...

Tanya Tucker will continue her role as spokeswoman for Black Velvet Smooth Steppin’ Shoowow, a two-step contest for amuse- ment dancers. Now in its third year, the event is sponsored by Black Velvet Canadian Whisky. National finals will be held Aug. 7 in Nashville and will be broadcast on TNN’s “Music City Tonight”...

Harry Taesch, who has been a consultant for country mu- sic nightclubs.

MARK YOUR CALENDAR: Barbara Mandrell will tape her “Steppin Out” Show March 30 at the Grand Ole Opry House. It will be Mandrell’s first major performance in Nashville in more than 10 years. Profits from the show, which will be aired later on TNN, will be donated to the Opry Trust Fund, a charity that provides emergency financial assistance to employees in the country music industry... The 10th annual Walk For The Homeless will be held April 8. Since the Walk was started in 1986, it has raised more than $285,000 for a variety of homeless-relief agencies here. Details are available from Carter Moody (a former Billboard writer) at the Council Of Community Services... The twart-musical “Always... Patsy Cline” returns to Nashville’s Ryman Auditorium May 4 and is scheduled to run through Oct. 28. There will be three to four performances a week. Mandy Barnett and Tere Myers will reprise the roles they assumed during the first Ryman run last year as Patsy Cline and her fan- turned-friend Louise Seger, respectively. In the play, Barnett performs 20 of the songs Cline recorded... The fourth annual Tracy Lawrence celebrity Gold Tournament, Concert & Auction is set for June 9 at the Hermitage Gold Club in Hermitage, Tenn. The events will raise money for YANAX (You Are Never Alone) and the Trapeze Lawrence Recovery House alcohol and drug rehabilitation facilities. Tournament director is Lisa Ramsey at the Music Mill.
CONGRATULATIONS
To Our ACM Nominees

TRACY LAWRENCE AND JOHN ANDERSON
Top Vocal Duet of the Year
"Hillbilly with a Heartache"

JOHN MICHAEL MONTGOMERY
Single and Song of the Year
"I Swear"

We're Proud of Our Nominees

"I SWEAR" AWARDS
Congratulations Gary and Frank

NSAI AWARDS -
Song of the Year

GRAMMY AWARDS -
Country Song of the Year

1ST ANNUAL COUNTRY RADIO AWARDS
SHOW - Single and Song of the Year

CMA AWARDS - Single of the Year

JUKEBOX AWARDS -
Songwriters of the Year

AMERICAN SONGWRITERS GUILD -
#1 Songwriters Award

AMERICAN SONGWRITER MAGAZINE -
Overall Song of the Year

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**Heatseeker Impact**

**Pacesetter**

**Greatest Gainer**

**Week Ending April 1, 1995**

**Billboard Top Country Catalog Albums**

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<td><strong>STATE OF THE HEART</strong></td>
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<td><strong>LORRIE MORGAN</strong></td>
<td><strong>RCA</strong></td>
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<td><strong>ALABAMA</strong></td>
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<td><strong>GREATEST HITS</strong></td>
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*Albums with the greatest gains this week*:
- Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units.
- RIAA certification for sales of 1 million units, with multiplatinum singles by a narrow following the symbol. "Asterisk indicates LP is available. Most tape prices, and CD prices for RCA and BMG labels, are suggested lists. Tape prices, market CD, and all other CD prices, are equivalent prices, which are expected to wholesale prices. Greatest Gainer shows chart's largest increment. Pacesetter indicates largest percentage growth. Heatseeker Impact shows artists, removed from Heatseekers this week. Indicates past or present Heatseeker title. © 1995, Billboard/BPI Communications, and SoundScan, Inc.
"One of the Top Ten Albums of '94"
- USA Today

1995 ACM Awards Nominee
"Top New Vocal Duet or Group"

Featuring the hits, "Has Anybody Seen Amy," "Falling Out Of Love" and the new single, "Memory Making Night"
1. **THINKIN' ABOUT YOU** (PARKER, RAY / ACWORTH) - **TRISHA YEARWOOD**
2. **GOING BACK TO TEXAS** - **CLAY WALKER**
3. **A CHANGE OF HEART (T.J. BALL)** - **NEAL MCCOY**
4. **THAT'S THE WAY IT IS** - **LITTLE TEXAS**
5. **WHEN I'M YOUR LOVER** (DISCO EVERYBODY/LOVER) - **JOE DIFFIE**
6. **WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN)** - **VINCE GILL**
7. **THE HEART IS A LONELY HUNTER** (20TH CENTURY MUSIC/1V. S. DANCE/R. B. WILLIAMS) - **REBA McENTIRE**
8. **WHEREVER YOU GO** - **CLINT BLACK**
9. **GIVE ME ONE MORE SHOT** - **ALABAMA**
10. **LIPSTICK PROMISES** (REYNOLDS, W. / REYNOLDS, C.) - **GEORGE DUCAS**

**HOT COUNTRY RECURRENCE**

1. **GONE COUNTRY**
2. **THINKIN' ABOUT YOU**
3. **GOING BACK TO TEXAS**
4. **A CHANGE OF HEART (T.J. BALL)**
5. **THAT'S THE WAY IT IS**
6. **WHEN I'M YOUR LOVER**
7. **WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN)**
8. **THE HEART IS A LONELY HUNTER**
9. **WHEREVER YOU GO**
10. **GIVE ME ONE MORE SHOT**

**SINGLES & TRACKS**

**HOT SHOT DEBUT**

**NEW**
1. **FALL IN LOVE**
2. **WILLIN' TO WALK**
3. **THE LIKES OF ME**
4. **COURAGE**
5. **ANGELS AMONG US**
6. **TOKYO**
7. **MY KIND OF LEARNIN'**
8. **THE BOUNDLESS**
9. **CLOWN IN YOUR ROYAL CAR**
10. **ONE AND ONLY LOVE**
11. **BLACK DRESS**
12. **LAWYER**
13. **IF YOU'RE GONNA WALK, I'M GONNA CRAWL**
14. **TENDER WHEN I WANT TO BE**
15. **SHAME ON ME**
16. **ANOTHER WAY**
17. **THAT'S HOW I FEEL**
18. **IN YOUR RODEO**
19. **AFRAID**
20. **THE WINTER**

**NEW**
1. **PICKUP MAN**
2. **DONT KNOW WHAT IVE BEEN TOLD**
3. **I BRAKE FOR BRUNETTES**
4. **YOUWADE HAYES**
5. **SOMEBODY ELSE'S HEART**
6. **THE RED STROKES**
7. **THEY MAKE THE NIGHT COME AROUND**
8. **Crazy**
9. **LONE STAR**
10. **FAITH**
11. **WILD & FREE**
12. **THAT'S NOT THE WAY IT'S GOING TO BE**
13. **IF YOU WILL**
14. **HE'D RATHER BE**
15. **YOU WADE HAYES**
16. **END OF THE ROAD**
17. **THAT'S NOT THE WAY IT'S GOING TO BE**
18. **LONELY JOE**
19. **DO WINKS**
20. **THE RED STROKES**

**Hot country Recurrence**

1. **GONE COUNTRY**
2. **THINKIN' ABOUT YOU**
3. **GOING BACK TO TEXAS**
4. **A CHANGE OF HEART (T.J. BALL)**
5. **THAT'S THE WAY IT IS**
6. **WHEN I'M YOUR LOVER**
7. **WHICH BRIDGE TO CROSS (WHICH BRIDGE TO BURN)**
8. **THE HEART IS A LONELY HUNTER**
9. **WHEREVER YOU GO**
10. **GIVE ME ONE MORE SHOT**
GET READY FOR THE
Next Step

The NEW Release
From The
Distinctive Voice
That Gave Us
Daddy's Hands
A Face In The Crowd
Someone Like Me

Look For The
First Single
I Am Who I Am

on Radio and Commercial
Cassette Single

Holly Dunn
LIFE AND LOVE AND ALL THE STAGES
PRODUCED BY JOE THOMAS AND HOLLY DUNN

ALBUM IN-STORE APRIL 18
NASHVILLE—The Country Music Assn. and a bevy of country stars will be in Dublin, April 4-7, for a series of shows, a CMA-sponsored seminar, performances by Eddy Mitchell, Merle Haggard and the Hot Band, Trisha Yearwood, Rodney Crowell, and Marty Stuart.

By EDWARD MORRIS

Power Play: While no records qualify for Airpower status this week, several tunes made noticeable chart jumps. George Ducas (Liberty) pops into the top 10 (13-10) with “Lipstick Promises.” Atlantic’s John Michael Montgomery reenters at No. 12 with his hit tour and has the youngest record in the top 20 with “I Can Love You Like That” at No. 13. Meanwhile, Mark Chesnutt’s “Gonna Get A Life” (Decca) vaults to No. 24, bubbling under the Top 25 detections list. Kozy’s Appalachian status. Country radio’s love affair with newcomer Ty Herndon (Epic) is blossoming as quickly as the season’s first daffodils. Chris Huff, MD at KPLX Dallas, says the phones are ringing in Herndon’s hometown for “Whatever Most Matters,” which moves 35-27. All in all, Krass is enjoying airplay on such stations as KKLZ Fresno, Calif., and WIVK Knoxville, Tenn., despite a modest move of 51-40. Krass’ current album, “Now That I’ve Found You,” moves 11-9 on Billboard’s Top Country Albums, posting a 35% increase in sales. The gain can be aligned with Krass’ recent appearance on “The Tonight Show,” “Grand Ole Opry Live,” during which she performed her current single. Hot Shot Debut honors this week belong to Kenny Chesney’s “Fall In Love” on BNA, which enters the chart at No. 60. Other debuts include “Willie To Walk” by Rodney Foster (Arista) at No. 67, “The Likes Of Me” by Marty Stuart (MCA) at No. 98, “Clown In Your Roosel” by Rusty Tuff (Reprise) at No. 72.

Bustin’ Out: The greatest gainer on Billboard’s Top Country Albums this week is “Looking For The Light” by Columbia’s Rick Trevino, which moves 33-24 and posts a sales gain of 4,600 units across the week. Columbia’s senior director of promotion, Debi Fleischer, credits the sales spurt to Trevino’s expanding appeal on a national level. Fleischer says Trevino’s early regional stronghold was the Southwest, but with the impact of such singles as “Doctor Tonight” and “Daddy’s Girl,” coupled with concert exposure on the current Sawyer Brown/Troye Keith tour, Trevino’s fan base is spreading rapidly. Fleischer also cites the emotional impact of the album’s lead single “Looking For The Light” as a factor. In explaining the song’s moderate chart success, Fleischer says his marketing effort is aimed at certain radio programmers. Trevino swaps Passecer honors on The Billboard 200 for his second album. John Berry’s “Standing On The Edge” (Patriot) garnered two previous 10% gains, and will be debuting on the Billboard top ten albums. On the concluding day, Friday (7) there will be a meeting of the Ireland advisory group—an assemblage of music industry figures organized by the CMA’s international staff and international committee.

The event will conclude at the Point with MCA International’s “A Night Of Irish Country Music,” featuring performances by Eddy Mitchell, Merle Haggard and the Hot Band, Trisha Yearwood, Rodney Crowell, and Marty Stuart.

Rickey Offers Thinking-Person’s Country (Continued from page 28)

Rickey grew up on top 40 radio and the show tunes her parents constantly played around the house. Her development as a musician began in earnest when, as a student at Western Kentucky University, she ran into songwriter Bill Lloyd. After showing him the song she had written off his debut album, Rickey sang the song he was writing, she joined Lloyd’s part-time band before entrusting herself to the University to finish her degree and hit the restaurant circuit. Lloyd, meanwhile, found his way to Nashville, scoring several country hits with Foster & Lloyd and keeping Rickey up to date by sending her demos of up-and-comers like Lyfe Lovett and Nanci Griffith.

“I sent her a lot of great stuff,” says Rickey. “But the thing that really pushed me over the top about coming to Nashville was to meet and work with Steve Earle’s Guitar Town.”

That album’s mix of rock’n’roll twang and hillbilly wisdom was a creative catalyst for Rickey as she honed her craft and became a force in Nashville’s songwriting community. The future awaited her, looking for the right artist with whom he could take his “one creative chance a year,” Mercury president William Corgan recognized her potential in Rickey when he asked her who she dreamed of working with. The singer named “Guitar Town”-producer Rick Rubin. And so it was that he subsequently produced her debut.

The acts that sold records without airplay—a healthy 46% of the Top 100 lists,” Lewis says. “I’m referring to Steve Earle, Nanci Griffith, and Lyfe Lovett, and I happened to be at MCA in L.A. when they got there. When I came here, one of my goals was to create a label environment where, if we happened to sign an act that was credible enough to sell records without airplay, we could do it without going to New York or L.A. for marketing support. And I don’t see any reason why any of us can’t do it out here.”

After seeing Rickey showcase on the Country Radio Seminar and listening to the record, Morgan, Patsy, Tom, and his label director Peter Kenney and distributed by Sony—will be backed by a national point-of-sale campaign.

COUNTRY ARTISTS & MUSIC

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

BILLBOARD  APRIL  1, 1995

www.americanradiohistory.com
4 Runner: Southern Gospel in Their 'Blood'
(Continued from page 28)

East, Rock Killough, Larry T. Wilson, Tony Haselden, Tom Shapiro, Chris Waters, Al Anderson, Mike Lawler, Tony Martin, Reece Wilson, Dennis W. Wilson, Walt Ashbridge, and James Hoke.

Singer Michael Johnson and Great Plains’ Jack Sandrul wrote the darkly contemplative “Cain’s Blood,” which some reviewers say is more gospel than country.

Steve Miller, Polydor’s VP A&R, conceives that 4 Runner has a Southern gospel sound but disagrees about the “Cain’s Blood” theme. He points out that “the song is about the tug and pull [between good and evil] that goes on inside each and every one of us.”

Cannon also acknowledges that 4 Runner’s sound has gospel overtones, but says, “I wouldn’t say it’s a bad thing. It’s a natural thing. Old Southern gospel music is basically quartet stuff. The sound is definitely similar. But we just tried to find country songs for them.”

Cannon and Shell began recording the album in September 1994. “The initial deal with the guys was as a demo-type development deal,” Cannon says. “We cut four sides under those conditions, two of which are on the album and one of which is ‘Cain’s Blood.’ When we got finished with the session, everybody loved what we had.”

At this point, the label decisively to do a full album. Cannon says: “We started recording on the rest of the tracks Jan. 2 and worked pretty much every day until we finished mixing them [in early March].”

In mid-February, Polydor began pitching 4 Runner to radio by arranging for the group to perform at a showcase in Marina Del Rey, Calif., with label mates Chet Walker and Shane Sutton. About 80 radio reps and 100 people from PolyGram Distribution attended.

Explaining the makeup of the showcase audience, Miller says, “We wanted to make sure we had at least 16 weeks of airplay before the album came out… My No. 1 account is my distribution company because if I can’t sell them and have them excited, they can’t deliver the message all over the country. So I really wanted to five them up.”

To whet radio’s appetite for the first single, Polydor released the “Cain’s Blood” music video, which had been filmed at the breathtakingly beautiful Volcano National Park in Hawaii. “What we were talking about,” Miller says, “is where heaven and hell meet on the inside. So why not do the video where that happens on a daily basis?”

The video is now in medium rotation on CMT.

4 Runner performed a packed room at the recently concluded Country Radio Seminar and earned a standing ovation. To further cement its relations with broadcasters, the group recorded customized cappella liners for 247 radio stations. Handled through Tim Riley & Associates, Nashville, the liners were sent to the stations March 10.

“The primary marketing goal,” Miller says, “is to get these guys on radio because we feel the sound is going to be so trademarkable that people will catch onto it real quick. The next step is to market it through the access base in a really aggressive manner… I want to make sure that in June and July we’re on every listening post out there in retail.”

“Cain’s Blood” has just been added to the playlist at KRDQ in Houston, but so far it has failed to spark any excitement. Says music programmer Stacy Long, “Actually, we’re not liking it a whole lot. We haven’t really gotten much reaction to it.”

In addition to the radio and retail gambit, Miller says 4 Runner is being positioned to make a fashion statement. “We didn’t try to put them in cowboy belts and boots. We’re letting them look like—and they are—on the leading edge of country music for the ’90s. We’re going to try to spread that message through fashion magazines and other venues that are not traditionally worked through publicity.”

According to Miller, both the group and its manager, Narvel Blackstock of Starstruck Management, were eager to establish “that hip kind of ’90s look.” Claudia Fowler served as 4 Runner’s stylist.
If you're interested in joining those well-connected folks who do the big deals, make the big money, and have the big fun in the music and video business, we suggest that you order your own copy of Billboard's International Buyer's Guide '95 before this year's press run is completely sold out.

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**BONUS DISTRIBUTION AT THE LATIN MUSIC CONFERENCE!**
Latin Notas

by John Lannert

CÉSPEDES SHINES IN KY.: The vibrant Afro-Cuban outfit Conquista Céspedes laid down a joyous three-hour set March 17 in Kentucky that certainly debunked the notion that tropical Latino sounds cannot attract a crowd in the Anglo heartland. Performing before a packed house at Louisville’s 700-seat Bombard Theater, the 12-person ensemble from San Francisco imbued amably through African-rooted classics and neo-traditional original songs contained on its two superb albums “Una Sola Casa” (Green Linnet) and “Vivito Y Coelesto” (Xenophile/Green Linnet).

Most impressive about the band’s show was the sinewy, yet relaxed, vocal styles of lead singer Gladys “Bobi” Céspedes and the band’s loosely packaged arrangements, which allowed ample room for improvisational expression. The crisp and succinct interplay, particularly among the four brass players during the second half of the concert, drew numerous cheers from an appreciative throng that finally (and gleefully) dared to test its dance steps in front of the stage.

Not so long ago, most salsa bands would also complement dramatic vocal segments with piquant instrumental dialog. Curiously, that sort of musical showmanship does not sell nowadays. Instead, Latino-rooted, Afro-Caribbean music has been largely reduced to five-minute bubblegum ditties painfully bereft of character and personality. Conquista Céspedes did not concern itself with time limitations and slavishly sustaining its show. Neither did its gyrating admirers.

BIENVENIDOS: Billboard welcomes aboard its new correspondent in Chile, Pablo Márquez. He is a reporter with Santiago radio station Radio Concierto, as well as an entertainment columnist at Chile’s top newspaper, El Mercurio. His notes on Chile appear below.

CHILE NOTAS: Los Tres, currently one of the most prominent rock acts in Chile, has just released its third album for Sony, “La Espada Y La Pared.” The quartet just finished a mini-tour in the northeastern U.S. “La Espada” was a joint production of Sony Chile and Sony Argentina and cost $70,000—a rather pricey sum for an album production in the Far South. After spending several months touring with her new son, Warner Mexico’s Chilean songstress, Myriam Hernández, is embarking on a tour of Chile, followed by a promotional trek throughout Latin America. She later is set to perform concert dates in Mexico and the U.S. Hernandez’ latest show features a healthy dose of material from her latest album, “Myriam Hernández,” a gold seller (15,000 units sold) in Chile. Also Hernandez has set up “Escuela de Artes Vocales y Domingo de la Expiración,” an educational institution for the development of new vocal talent from Chile . . .

(Continued on next page)
**LATIN TRACKS A-Z**

**TITLE** (Publisher, Inc. /BMI /ASCAP /SESAC /P.5)

1. AMOR PERSONAL (Don Cat, ASCAP)
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**LATIN TRACKS A-Z**

**TITLE** (Publisher, Inc. /BMI /ASCAP /SESAC /P.5)

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MAKING MAVENS: Perhaps the musical interplay isn't all that sophisticated, but the coverage has been killer. John Tesh, co-host of "Entertainment Tonight," and the creative team behind the T.G.I. Friday's "Sex By The Fire" and "Sex On The Beach," which have both graced the upper echelon of the Top Contemporary Jazz Albums chart over the past few months, displayed their emotional side during recent private listening parties for the highly anticipated Los Angeles Philharmonic "Elgar: Enigma Variations."账

MARKETING JAZZ—IN HOUSE: A recent conversation with L.A.-based pianist Eric Reed was a reminder that we in New York are sometimes biased about our proximity to so much of the music that captures our attention. His original compositions sound like it's time to try getting their music fix, in say, Spokane, Wash., or Butte, Mont. Bringing jazz home on video often is the answer. The latest titles from New York's V.I.E.W. Video prove to be irresistible. Highlight? Elton Jones' "Jazz Machine" (50 minutes) documents a set by one of the day's better ensembles. The band members play such Sonny Fortune next to impressive gigs like Ravi Coltrane (yes, the great one's son). Also killer is Dave Holland's "Vortex" (60 minutes), a set that documents how the esteemed bassist and his crew—Steve Coleman, Smitty Smith, Kenny Wheeler, and Robert Randolph—share the duties of agent provocateur: The art of

LATIN NOTAS

(Classical KEEPING SCORE

by Heidi Welenos)

LEGAL NOTES: Beware of individuals trying to sell you the Brooklyn Bridge or recordings made by Soviet artists prior to the breakup of the former Soviet Union. The latest legal fallout includes two New York cases. In one, the rights to exploit the vast Melodiya catalog in the U.S. were at issue, and on March 16, a federal judge granted a preliminary injunction prohibiting ZYX Music from distributing Melodiya recordings in the U.S. BMI Music, which brought the suit against ZYX, argued that it acquired exclusive rights to market the catalog and exploit the Melodiya trademarks in the U.S. in a Jan. 1, 1994, agreement with Melodiya. Those rights expire in 2012.

ZYX, a German company, contended that it had marketed Melodiya recordings under license from an Australian company, named in the suit as "Allwood Defendantes," which in turn claimed that a 1988 agreement gave the right to the music and trademarks. U.S. District Court Judge Denny Chin in New York, however, ruled that the document giving the company U.S. rights is a forgery. Since June 1994, ZYX has released several dozen recordings, priced at $9.99, for the most part featuring the music of Russian composers performed by such ensembles as the Leningrad Philharmonic and the U.S.S.R. Radio Symphony Orchestra. Judge Chin ruled that ZYX may no longer distribute these recordings.

BMI plans to release its first crop of Melodiya recordings this summer. According to Saver Hadas, BMI's attorney, these will include a 10-CD collection of Russian piano music featuring performances by Yvarev Kisin, Sviatoslav Richter, and Emil Gilels, five CDs of Russian chamber music, three CDs of the most popular Rachmaninoff recordings, and a CD of classical music performed by pianists Talitana Nikolayeva. The recordings are being digitally remastered and will probably be priced at $11.99.

The story, however, is not over. ZYX is considering an appeal of the pretrial ruling. Hayes expects that the case will go to trial within a year; he says that BMI plans to seek damages of $6 million.

Also on the Soviet music legal front: On March 7, Southern District Judge John F. Kearns denied summary judgment in a suit brought by cellist Mislawian Rostropovich against Koch International and Russian Disc America. Rostropovich sued the distributors for using his name and likeness on 10 CDs of recordings he made in the '50s for the former Soviet government broadcast authority, which were licensed to RDA. Rostropovich contends that the use of his name and likeness misled the public into thinking he "endorsed" the album. The judge upheld his claim and denied motions for dismissal of the case.

NEW DEALS: Paul Meyers has been appointed to the newly created post of director of production for the Naxos and Marco Polo labels. Meyers will coordinate all label recording activities in Europe and work to ensure high technical and artistic standards at the labels' far-flung recording locations around the world. He also will be responsible for at least one major production per month. Meyers comes to Naxos from Decca/London, where he spent the last 15 years as director of A&R and chief producer. Violinist Gidon Kremer has signed a long-term contract with Decca/London. The first release will be a "koffer work" repertoire (e.g., Berg, Brahms, Mendelssohn) for the label, plus works by such contemporary composers as David Diamond, Szymanowski, and Taneyev. For the first time, the rcd will be dedicated to the works of the Russian composer Valentin Silvestrov.

BETTER LATE THAN NEVER: Well, no big surprises on the Grammy front. Name tunes, name artists, and yes, Sony Classical got the most with three wins—and one of their winners, Emanuel Ax, even got to hand out the goodies in L.A. But April 19 performance, but it is expected that the bunch will be cheaper. The idea behind the pricing structure was to provide more comfortable reserved seating for the first set and festival seating for the second show. By comparison, the most costly ticket price for the Rolling Stones' Feb. 19 show in San Diego was $105. The show at Red Rocks With The Stones only must have been too dear—the Stones only drew 50,000 fans to the 70,000-seat National Stadium.

RECORD STORES: With this year's American Music Charts changing a bit, the Hot Latin Tracks chart went into effect, based on new criteria that has been established for a station to qualify as a Billboard reporter. A station now has to have either (a) a 1% share in its respective market or (b) a 50,000 cume audience. As a result of this criteria revision, there has been some readjustment of titles on the chart.

Recordings that were getting significant airplay on stations that were deleted no longer show up as strongly on the chart, thereby allowing other records to ascend. In the next few weeks, the overall week-to-week movement of titles on Hot Latin Tracks should be documented. The number of stations now reporting to Hot Latin Tracks is 94. The reporting panel will be revised every six months.

Meanwhile, Bronco's "Que No Me Ouble" (Play One) continues to top the Hot Latin Tracks for the eighth straight week, with La Mafia's No. 2 entry, "Toma Mi Amor," closing last.

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BILLBOARD APRIL 16, 1995

www.americanradiohistory.com
Top Contemporary Christian.

FOR WEEK ENDING APRIL 1, 1995

Artists & Music

by Deborah Evans Price

INTERNATIONAL REVIVAL: A crew from NHK, Japan Broadcasting Corp. flew down from New York to film a segment at the Nashville stop on Bryan Duncan’s Slow Revival tour. Duncan, who brought Megan Savaia, was preparing a piece to air in Japan on the growing popularity of contemporary Christian music. Among those she interviewed was opening act Rebecca St. James. Also on the tour is former Allies front man Brian Carlisle.

Duncan and his pals provided the out-of-town visitors and an enthusiastic Music City crowd with a great evening of music that featured each artist performing his or her own sets, as well as singing together. Duncan says he designed the tour to be a little different from the standard concert, and his efforts have resulted in a thoroughly enjoyable show. With each opening number, then St. James performs her set. Duncan later joins her for a little conversation and a duet. Carlisle’s performance was marked not by his stellar voice, but by his comedic skills as well. He had the audience roaring with laughter several times, especially with his observations on the different ways men and women communicate.

Prior to Duncan’s closing set, he and Carlisle were introduced as the Self-Righteous Brothers and performed a couple of high-energy numbers, including a great rendition of the classic “Soul Man.” When Duncan took the stage for his portion of the evening, it was easy to see why he’s one of the five male vocalists of the year nominees for the Dove Awards. His blue-eyed soul style kept the audience on the edge of their seats during much of his set. The evening concluded with the three artists performing together.

Duncan says he wanted the tour to break from the regular concert format and have a spontaneous show emphasizing the artists’ friendships and camaraderie. He succeeded. The Slow Revival tour is a high-octane concert performance with a dash of late-night talk show banter. It adds up to a great evening.

MUSIC 4 U: One thing that is helping accelerate the growth of Christian music is the development of innovative marketing campaigns to launch new artists. Integrity Music’s MUSIC 4 U campaign is a prime example. The campaign showcases four releases: inspirational act Alecia, jazz artists Justo Almario/Abraham Laboriel, contemporary gospel artist Keith States, and Karen leigh, an energetic AC act composed of former Truth members Karen Childers and Leigh Cappillino.

The campaign features a cassette sampler containing one song from each act, plus interviews. Among the point-of-purchase materials Integrity is utilizing are Music 4 U floor displays, shelf talkers, fliers, and a mini-magazine that includes a test pressing or the artists’ CD.

CHRISTIAN LABELS MOVE INTO GOSPEL

(Continued from page 25)

the economic promise of this genre of music.

But marketing efforts are not confined to the mainstream. The Christian labels for the first time are making a concerted effort to sell gospel titles in the Christian bookstore arena.

Wayne Hastings, VP of product marketing at Spring Arbor, the nation’s largest Christian bookstore distributor, says there was a sharp increase in the demand for gospel in the spring of 1994.

“When our friend, Jim Carlson, was doing his round of training seminars, high on his list was the need for the stores he was working with to be educated as to how to help the African-American customers,” Hastings says. “They didn’t know the product, but were finding an extraordinarily high number of requests.

Hastings since has done his homework. “The surprise was how big the market could be and maybe how big it is,” he says. “Not to be derogatory, but I thought it was a back-door industry. Indeed, I’ve found it to be huge, with the demand being fairly consistent across the board.”

“Everyone’s watching the popularity of Take Six and Belte & CeCe, but we found the stores are looking to get deeper into gospel music...”

“...to go the next level. I’m not necessarily talking from them is a cry for help. They don’t know how.”

To that end, Hastings says his company intends to have a strategy in place between late spring and early summer. “The direction we’re leaning in is to come up with a whole merchandise concept...”

“...to go with the sales as a center market label box...”

While label and retail barriers between gospel and Christian music are breaking down, the same is not true in the radio, particularly with regard to airplay for gospel acts on major Christian stations—which must deal with a different competitive landscape.

Hearns says, “If you ask Chris radio stations across the country, they will tell you that their No. 1 competition is the country music station. So if you’ve got 40 slots, you’re going to lean toward a Paul Overstreet, Skaggs, or a Charlie Daniels more than you’re going to lean toward an AC-oriented Tramaine Hawkins record or a Clark Sisters record. So we are not as involved as we used to be.”

Hearns says the GMA should “continue to focus on the fundamentals that benefit all types of music. Where the gospel community could come because they learn, not just because there were more people in the foxes. Hopefully, it becomes more of an educational environment as well.”

obviously, we’re not going to get advertising buys are also a key component in the campaign to break these new acts.

KID CITY WINS: Everland Entertainment, the children’s division of Word Inc., recently won the Point of Purchase Advertising Institute’s award for display of the year for its Kid City Product Center display during PPA’s annual industry conference in San Antonio, Texas. Among the finalists in the category were displays for Zima beverages, Rawlings baseball gloves, and GMC Trucks. The Kid City Product Center is in 380 Christian retail outlets nationwide, offering a computer with a touch screen monitor that allows consumers to preview more than 130 audio and video cassettes.

An animated character named Boomer helps children choose specific tapes. Everland GM Wayne Zeitner says the unit is helping triple sales of several titles.

NEWS BRIEFS: Steven Curtis Chapman, CeCe Winans, Twila Paris, and Gary Chapman will co-host the 29th annual Dove Awards...Christiania has landed a slot on the Sun Splash tour, which features major mainstream reggae acts... Multiple Dove nominee Steven Taylor was recently featured on National Public Radio’s “All Things Considered” program... It’s official: Wayne Watson has signed with Warner Alliance.
In the SPIRIT

by Lisa Collins

DOES ANYTHING GOOD come out of South Central Los Angeles? That's the question veteran record promoter Lou Adler, who has had 15 gold and platinum albums (Johnny Rivers, Carole King), sought to answer after being dejected with the image of the opposite in the period surrounding the L.A. riots. "It seemed everything they focused on was negative. I started thinking about the children and set out to show there was another side."

The result is All God's Children. The new act is a combination of three of Adler's loves: a love of children; the love of a good challenge (in providing alternative children's entertainment), and a love of gospel. Adler first took an interest in gospel back in 1957, while working for King Records, when he helped launch the careers of Sum Cooke, the Pilgrim Travellers, and Lou Rawis.

In forming the multiracial, 25 voice children's choir, his feeling was that "the audience missing gospel music was between 8 and 15." Says Adler, "People graze their kids to church, and as soon as they're old enough to not to go, they don't. It was my hope to put together a children's gospel choir that could sing music with a contemporary feel to it, to get to that audience. At the same time, if the music went to a broader audience, then it's a home run."

So one run to Adler, who's made strong headway both in retail sales and exposure since the group's self-titled debut on International boxed in March 1993, followed by appearances on Robert Schuller's "Hour Of Power" and BET's "Bobby Jones Gospel." (Recently, the choir wowed TV audiences with an appearance on the Stellar Awards that registered another big sales increase. Credit the act's highly choreographed stage presence to Debbie Allen, one of Adler's close friends.

But what's really driving the choir's success is its strong vocals. "It's not just a choir group," Adler says. "Half the group could step out and go solo!" (And solo projects from some of the leads are forthcoming.) Meanwhile, Adler is planning another release this summer and perhaps a Christmas album.

MOONLIGHTING? Belle Winans, Cedric Dent (Take 6), and Wynonna Judd were among those turning out for the live recording of Beverly Crawford's Warner/Alliance debut. Crawford, teamed with O'Landa Draper, who "guest-directed" her church choir, put in an outstanding performance. Crawford has, for the last several years, performed with Bobby Jones' backup group, New Life, and for the moment has no plans to change.

BRIEFLY: Carlton Pearson's new album release will be recorded live April 21st at an annual Azusa Conference in Tulsa, Okla. . . . Calvin Rhone records his second "Live In Concert" set April 1st at Greater Bethany Community Church in L.A.. . . . James Moore, who is on the wounded, will sport a new look when he tours later this year. Thanks to a doctor-prescribed diet, he's dropped 70 pounds . . . . Richard Smallwood, recently released from Sparrow, is shopping a record deal . . . . Donnie McClurkin seems to have found one for his long-awaited solo recording. He currently is formulating a deal with Gospel-Centre. . . . Finally, Central South Gospel Distribution is stepping up its profile, recently having paired with Melkado Gospel, Shufine Gospel, VECTRON, and Pure & Pearl Records for exclusive distribution. CSOD will sell nationally to the major independent and Christian distributors and is looking toward further expansion with the addition of more gospel labels.

DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE

"On Time God"

AIR 10200

FEMALE VOCALIST OF THE YEAR

DOTTIE PEOPLES &
THE PEOPLES CHOICE CHORALE

"ON TIME GOD"

AIR 10200

www.americanradiohistory.com
Phil Galdston Applies No-Rule Rule
Saves Song Formulas For Last When Writing

NEW YORK—Phil Galdston, whose coauthorship with chief collaborators Jon Lind and Wendy Waldman of Vanessa Williams’ 1982 hit “Save The Best For Last” topped the pop, R&B, and adult contemporary charts, attributes his multiformal songwriting success to an aversion to formula.

“I’m the guy who writes formula hits that have no formula,” says Galdston, whose varied hit output also includes Starship’s “It’s Not Over (Til It’s Over),” Chappell’s “World Without Love,” and Aaron Neville’s “I Owe You One.” “From the creative point of view, I follow the old cliché: ‘First trust your heart.’”

Writing “from the heart” requires an “organic” approach, Galdston says, especially in relation to Lind and Waldman. “Join in and we’ll get into a room and hang out and write a piece of music that’s generally small in structure,” he says, explaining that in his songs, big choruses are rare, while understatement and a focus on emotion is the key.

“Then I take the music and go to Wendy, and then we write the lyrics after conceptualizing the message. So we start at Point A and see where it goes. So the song is the result of an organic growth: We don’t start with a chorus and say, ‘Now write the verse.’”

Galdston does, however, like to start with a title, as in the case of “Save The Best For Last”—a song that is highly illustrative of his songwriting style. “It went against everything,” he says. “There was no chorus, a limited groove, understated message and treatment, and no big dramatic moment. It had to be taken as a whole, and it lit- erate lyrics. We even managed to rhyme ‘Honeymoon’ and ‘June’ in a song and make it work!”

And it happened “organically” also in that Galdston and Lind wrote the music in 30 minutes while struggling on another song’s lyric, and since Galdston’s orig- inally negative lyric concept was entire- ly changed after Waldman entered the picture.

“I played the music for Wendy on a tape of Jon singing dummy lyrics,” says Galdston, “and she fully dismissed my idea and said it should be a positive piece. But what makes me so proud of it is that it was one of our few exceptions to one of our strictest terms: We didn’t think it was a hit when we wrote it, and it was passed on by a number of major artists. Then in the wake of its success, we were inundated with calls asking if we had another one like it. But when we presented a similar song, the reaction was, ‘That’s good, but it’s not a little number. Where’s the hook?’ My reaction was to scratch my head! Were they paying attention? Where’s the hook in ‘Save The Best For Last’?”

Galdston himself has been at it—in the music business, at least—since age 17, when Epic released a single from his rock band, Heroes. He went on to front the New York jazz/rock group Freeway and enjoyed a 10-year part- nership with songwriter Peter Thong, which resulted in two albums and the American Song Festival’s Grand Prize for Barry Manilow’s “Why Don’t We Live Together?”

Co-writing with the diverse likes of Starship, Rubbett, Robert, Tepper, Ash- ford & Simpson, and Julian Lennon, Galdston also learned record production via mentor Phil Ramone. His typically eclectic production credits include Starship, John Sebastian, the Temptations, Robert Klein, Chaka Khan, and Vanessa Williams. Galdston, who also has scored or written for numerous films including “The Firm” and “The Maq,” cites Rodgers & Hammerstein and Lennon & McCart- ney among his primary songwriting influences.

“Tell me five big Beatles songs which have a big chorus,” he says, “and I’ll bet there’s an emphasis on chorus! I love a great chorus—and aspire to write one regularly.”

Another noteworthy aspect of Galdston’s craft is that he and his col- laborators have been performers as well. Meanwhile, Galdston, Lind, and Wald- man have commenced work on a the- atrical music project.

Rhino Donation. Rhino Records executive VP Bob Emmer, right, presents a $25,000 donation to the Neil Bogart Memorial Fund (a division of the T.J. Martell Foundation) in advance of sales for “Best Of Broadway,” a Rhino compilation of original cast recordings of Broadway hit songs. A portion of the album’s proceeds will go to the fund, which benefits children’s cancer, leukemia, and AIDS research. Shown accepting the check is T.J. Martell.

Borrowed Angel
Published by Levisa Music (BMI)

GROWING UP AROUND Montgomery, Ala., Wesley Dennis was immersed in country music from the time he was a baby and was singing his favorites in clubs by the time he was 12. When his producer sug- gested he cover the Mel Street classic, “Borrowed Angel,” Dennis didn’t have to think twice. He already knew every word and every note by heart.

It’s been 16 years since Mel Street’s last top 10 hit, but some, including newcomer Wesley Dennis, have never forgotten the late, great country songwriter/singerwriter. “The first time I heard ‘Borrowed Angel’ was when Mel Street’s single first appeared on the radio,” Dennis says. “It was one of those songs that just grabbed me. I was only 12 or 13 years old, but I knew it because it brought my emotions out. Those are the kinds of songs I love to do. When I record a song, I try to be something that makes me feel, whether it’s happy or sad. There are times when I’ll sing and I’ll actually cry, because I feel it. Its voice immedi- diately attracted my attention and I wanted to know, ‘Who is this guy?’”

“Borrowed Angel” was rerecorded by Dennis and appeared on his debut album “Flesh and Blood.”

Family Print Co. Offers A Multitude Of Jewish Song

T R A D I T I O N — I N P R I N T: The current centerpiece of Tara Pub- lications, which regards itself as the world’s largest publisher of Jewish music, is “The International Jewish Songbook” ($25.00, which comprises among its 226 pages 178 mostly 20th- century compositions divided into six categories.

In addition, there are two editions of the songbook that also supply a cassette ($39.96 with the songbook) or a CD ($42.95, with the CD). The cassette and CD contain 23 recordings, drawn from a number of sources, of material printed in the book.

“This book is the largest broad-based collection of Jewish music ever to be printed and re- flects the great diversity of the Jewish music scene,” says Mayer Z. Pas- ternak, who runs the daily nation- al operation out of Owings Mills, Md. The compa- ny was founded by Pasternak’s father, V pastoral, more than 30 years ago, and he remains the compa- ny’s central creative force. “In addition to our music publication line, 95% of our business is creating and distrib- ute Jewish music recordings,” says Mayer. “We currently carry more than 300 recording titles. They cover a vast array of styles, including contem- porary, jazz, and rock. Tara Pub- lications provides material worldwide to dealers and retail mail order all over the world. Our latest unfortifying is setting up a World Wide Web site with a full-featured multimedia catalog.”

Mayer is currently seeking an Internet provider. “I refer to this as the Jewish music on-line movement.”

“The International Jewish Song- book” was compiled, edited, ar- ranged, and annotated by V pastoral, who operates out of Tara Publications’ original home in Cedarhurst, N.Y. The Owings Mills facility was recently opened as part of an expansion move.

The songbook is divided into six categories: Songs Of Israel, Songs In Yiddish, Songs Of The Temp- le, Secular, Religious, and Srut- hals, Sasche, and Littig. One of the interesting aspects of Tara Publications’ international busi- ness, Mayer says, is the sprightly business it does in Germany, “Klezmer music [the Jewish instru- mental music that originated in Poland] is very popular in Germany, so we have a number of songwriters, publishers, and songwriters that we work with.”

Taste Of Biggies: A diverse group of song- writers will present a few of their hits at the recent National Convention of the Nashville Songwriters Asso. Interna- tional and spon- sored by American Airlines, Arby’s, and Washburn Guitar. A “Legen- dary Acoustic Night” will be held April 17 at Nashville’s Ryman Auditorium, and the lineup will feature Randy Bachman, Alan & Marilyn Bergman, Cy Coleman, Dennis Lambert, Michael Mc- Donald, Paul Williams, and Steve Winwood. The event runs April 17- 22.

The Exhibit: Frank Military, senior VP in New York at Warner-Chappell Music, is exhibiting print- ings March 16-April 15 at Ellysium Arts in Manhattan. Also exhibiting are Lawrence Eisen, who performs in numerous comedy clubs and his name is Eddie (The Old Philosopher) Lawrence, and Maria Cooper Janis, the wife of classical pianist Byron Janis.

PRINT ON PRINT: The following are the best-selling folios from various Publish- ers:

1. The Eagles, “Hell Freezes Over,” $11.95
Director Bayer Goes Out On Limbs
Daring Is Name Of Game For The The Clip

BY DEBORAH RUSSELL

LOS ANGELES—On the video music stage, directorial attention has often played the role of magician, casting visual spells and producing optical illusions to captivate the viewer.

Director Samuel Bayer takes music video sorcery to untold heights on the The's eye-popping, alternative version of Hank Williams' country classic "I Saw The Light." The video's in-camera effects are the result of dizzying aerial stunts and dazzling green screen photography that portray the film's Matt Johnson perched atop a gargoylie on Manhattan's Chrysler Building.

"I want to be the first music video director to be killed in action," says Bayer, who lensed footage for "I Saw The Light" while hanging from a helicopter piloted by an "aggressive" Viet Nam veteran.

"I got this insane pilot to fly me around the [Chrysler] building closer than is legally possible," says Bayer, noting he lost several rolls of film during the open-air flight.

"The [pilot] was really into it," the director says. "I was so excited, I didn't have time to be scared. And it's not like I could ever tell the guy I wanted to stop. He'd been shot down behind enemy lines in Viet Nam and was underground in a tunnel during the Tet Offensive!"

Bayer says his sole concern was to return to the ground with the aerial footage he'd shot of the Chrysler Building, the Brooklyn Bridge, and the Manhattan skyline. "These are some of the most cinematic shots I've ever done," he says of the in-camera effects, which set this shoot apart from many of its megabudget, computer-enhanced, blue-screen counterparts.

"If everything was easy," says the director of the frigid January shoot, "it wouldn't be as exciting when you finally get stuff like this!"

The production for "I Saw The Light" was a labor of love, says Bayer, who shot the clip with producer Kirsten Elin for HSI Productions.

The band's Johnson suggested the location for the shoot in order to marry two American icons: Williams' enduring music and the timeless beauty of the Chrysler Building. Yet manage-

ment for the skyscraper was reluctant to green-light the project due to its death-defying nature.

"We could never really get them to sign off on that concept," says Bayer. But the crew pressed on with its vision to shoot Johnson—some 600 feet above the ground—on the back of an imposing gargoyle.

To be safe, the art department constructed its own gargoyle of wood and metal, and built it to scale atop a skyscraper that stands in the shadow of the Chrysler Building.

But in mid-shoot, Bayer's team was able to gain access to the actual Chrysler tower, and while management "looked the other way," says Bayer, he was able to eke a certain performer into walking out on an actual gargoyle's head, secured only by a cable around its waist.

Bayer notes the magician, Bayer is crytically pressed as to whether it is indeed Johnson who appears in the long shots, clearly dangling over New York City skyline.

"Matt was a real trooper; he's very brave," says Bayer. "This was a very difficult shoot."

And "I Saw The Light" is not the first "difficult shot"! Bayer has undertaken in his relatively short career. "When I look back on my projects," he says, "there are several I would never want to do again.

Bayer cites Cuartas' shoot for "Zombie" in which he ran with actual soldiers through a war zone in Beltsville on the runway he was shooting a documentary.

In another instance, he was "knocked silly" by a helicopter in the foreground of Offspring's "Gotta Get Away" video shoot in which he attempted to crawl through a live mesh pit carrying his camera.

"I was like a little boy of living dangerously," says Bayer. "I guess you could say I'm suffering for my work."

PRODUCTION NOTES

LOS ANGELES
- Queensryche's latest EMI outing "Disconnected" is a Chelsea Pictures production directed by David Bar- nard, Steve Chivers directed photography, Rupert Style and Perry Joseph produced.

NEW YORK
- Notorious Pictures director Guy Guille is the eye behind two versions of Offspring's "Knockout," for Atlantic. Bernard Auroux directed photography; Gary Rapp produced.

OTHER GAMES

The Clip's Director Enters New League With 1st Film

FILM: Director Scott Kalvert, formerly of Calhoun Productions, makes his feature film debut with the April 21 release of Island Pictures' "Basketball Diaries," starring Leonardo DiCaprio and rapper-turne-d-actor Mark Wahlberg.

Kalvert reveals the Eye he's eager to plunge back into basketball video mayhem following the two-year hiatus required to lens the film, which chronicles the young years of punk poet Jim Carroll.

"I never thought I would miss," Kalvert says of his day in the music video trenches. "But when you do a video, especially if it's a good one that gets on TV, it all happens so fast, and that can be quite gratifying."

Kalvert says his music video experience came into play when he was shooting the film's basketball scenes with DiCaprio. "I didn't want to shoot them like real basketball," he says. "I tried to get into Leo's head and play the music, moving the camera and [using] cool editing.

"I was shooting a challenge, too," notes the director. "I had more toys and more crew, on music videos," he says. "This was like being in a jungle."

But Kalvert says he had to redirect his music video mentality in matching music to the film images. "In movies, you design the picture first and have the music complement that, as opposed to the way around," he says. But the film format did offer some freedoms. "You can edit a song and cut it to make it play with a scene," Kalvert says, "which you can never do in a music video."

Tunes in the film include Carroll's punk classic "People Who Died," as well as a new recording of the artist's "Catholic Boy," featuring Pearl Jam.

In other film works: Erik Mittleman, who programs Playboy TV's music video show, "Playboy's Hot Rocks," makes his directorial debut with the 15-minute "Can't Kick The Pitch." The movie, which features a cameo by "Hot Rocks" regular Ice-T, parallels Robert Altman's movie "The Player" and is set in the adult film world. Mittleman also wrote and produced the "Pitch," which debuts April 7 as part of Playboy's "Directors Showcases" series on cable. Lee Daniels, who directed photography on such films as "Slacker," "Dazed & Confused" and "Once Upon a Time in America," produced Sincola's new Caroline video, "Bitch ..." Director Kelly Junkermann, whose credits include films, miniseries, and videos, is directing a 3D video for unsigned country artist Lisa Stewart. Michael Ohlowitz is directing photography for Stewart's "Hold Me," using a $1.9 million camera developed by animator/inventor Chris Mayhew. The crew hopes to help Stewart reach a record deal using the clip's dazzling visuals as the bait.

NEED NEWS: Carol Donovan recently was named vice president of MTV's new design and special effects at MTV... Salli Frattini is now VP/executive in charge of production at MTV... Maxine Michaels is now marketing manager at The Box... Brian Hughes is now director of programming for TNN... Larry Williams is senior VP in charge of production at Americana Television Productions LLC. Patricia Stott is now Gaslight Films... Michelle Dubé is program supervisor... Director Marlene Rhee is in her new role at L.A.'s Majestic Films.

The late-night program, still in its test phase, recently debuted with Weezer's "Buddy Holly" video, which ironically, photoshopped cut scene cut into its clean cut, some have lamented on MTV.

But MOR isn't getting carried away with its new progressive edge. The programmer is sticking to familiar and somewhat safe territory, with such clips as "Oasis "Live Forever," Built To Spill's "No Rain," and James' "Something." Perhaps the most daring move made by network executives was to brush off Pearl Jam's "controversial" video "Jeremy," which concludes with a shot of blood-splattered children.

"We're going for stuff with a pop/alternative/progressive sensibility that also has an adult style," says Chris Parr, VP of label relations at MOR Music. "You won't see any Nine Inch Nails."

"Aisle 9" airs at 11 p.m. Wednesdays, Fridays, and Saturdays. Parr says the programming team may break the show out into more time slots based on viewer response.

FEEDING THE MASSES: Z Music Television, the 24-hour contemporary Christian music video network, has formalized a system to provide information about artists, their fan club, and the network itself to its viewers. The viewer information service also will benefit the labels, as Z Music TV plans to disseminate information to the industry regarding clips and artists that generate the most viewer feedback. 

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9 Various Artists, Freedom (Happy Valley)

9 Tricky kennedy, Thot About You
10 Joe Diffie, So Help Me Girl
11 Andromeda, Lookin' Back On Me
12 Sweet Bill, Look What You Made Me
13 Little Tony, Lazy Sunday
14 Neal McCoy, For A Change
15 Brown Sugar, Love Is
16 Diamond Rio, Ribeye Blue
17 Elton John, I'm Gonna Love Me Again
18 Alan Jackson, Song For The Life
19 Hush Gordon, If I Can Think About You
20 Eric Clapton, All Along The Watchtower
21 Country Joe McDonald, Take Me Down
22 Duran Duran, White Lines
23 Van Halen, Can't Stop Loving You
24 Melissa Etheridge, I Want To
25 Letters To These, Here & Now
26 The Stone Roses, Love Options
27 Jeff Beck, Lust, Caution
28 Snoop Dogg, Blunted
29 Slim's Slant, Biggums & Hangers On
30 Adina Howard, Friends Like Me
31 Jay Z, Bitchisske
32 Type O Negative, Daddy No 1
33 Madonna, Take A Bow
34 Britney Spears, Floor
35 Matthew Sweet, Sick Of Myself
36 Eels, The Blower's Daughter
37 Smashing Pumpkins, D'Amira
38 Life Of an Inanimate Object, I'm Fine In Laugh
39 Canzonetta, Ciao Mi Sono
40 Shep Pettibone, Do You Want Me
41 Amoretti, Crazy
42 Audioslave, Amsterdam
43 Sarah McLachlan, Hold On
44 Beast Boys, Salute
45 Skinny Puppy, I'm Not Your Mama
46 Doug Stone, Faith In Me, Faith In You
47 D'Angelo, Sittin' On Love
48 Brook's, Ain't Going Down
49 George Michael, I Can't Make You Love Me
50 Mark Chesnutt, Take It
51 Lords Of The New Church, What Mattered Most
52 Big Trees, Baby This Is
53 Kool & the Gang, Alright
54 John Berry, Standing The Man
55 Barry M, Didn't Skid Row
56 Western Band, Bended Knee
57 Mark Chesnutt, Take It
58 Lords Of The New Church, What Mattered Most
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100 Barry M, Didn't Skid Row

**CONTINUUM HAS NEW STRATEGY, MANAGEMENT (Continued from page 10)**

New people on his management team is Roger Daltrey, the former lead singer of the hard-rock band The Who. Daltrey is the brother of singer-songwriter Pete Daltrey, who worked with Virgin Records and CBS Records, as VP of sales and marketing; Wagenknecht, who also took over as the director of A&R; and Robyn Klein, a consulting handler international licensing VP of business affairs Ted Wolf. Daltrey has also taken over the CFO duties. The full-time employee head count has been reduced from 32 last year to 21.

Tim Bran, the president of the label, resigned last summer. His termination settlement is said to cost the company more than $100,000.

The Cranford, N.J.-based label is part of a publicly traded company, the Continuum Group Inc. for the nine months that ended Sept. 30, year-end figures were not ready at press time, the company reports that net revenues rose 6% to $1.15 billion from $1.08 billion in the same period the year before. But sales price has dropped 5% to 16% of gross revenues because of high product returns. And net losses ballooned to $12.1 million because of the high returns and other factors such as costs of severing employment, expressing operating expenses to make and market Daltrey’s album and other releases, the financial settlement of a terminated distribution deal, and the write-down of an investment in an interactive software firm, Enteractive.

Continuum had been distributed by Relativity Entertainment Distribution until June last year. Since then, the label has been distributed domestically by Uni Distribution. The label’s funds to run the company, Continuum sold its stake in Enteractive for $1 million and raised $1.38 million from a private sale of stock to foreign investors. Despite the changes in management and finances, only one act, Daltrey, has been repositioned from a commercial rock role to a more serious, but traditional, slot.

Daltrey was released from his contract after one album, “A Celebration: The Songs Of Pete Townshend And The Who.” The remaining five acts are

**Rolling Stones drummer Charlie Watts, who records with a jazz quartet;**
**Elton John, a wayward flower who during his**
**Bobby Womack; and the alternative**
**bands Beautiful People and Red Red Wine.**

Continuum plans to release 17 albums this year, compared with only seven last year. But only one release will be as an original recording second album by Red Red Groovy in the fall. Most of the recordings will be compilations. As Miller says, “They’re less expensive and they have a lower level of obsolescence.”

One compilation that is showing signs of success is “Skii: The Third Wave,” which contains material by 12 American groups—some unsigned—that play the Jamaican-style music. Some of the bands are Mustard Plug, Mephiskapheles, and Skavvose and the Epitones. Released Feb. 28, the album debuted at No. 15 on Billboard’s Top Reggae Albums chart on March 18. “We hope to take ska and break it open for a third time, as Chrysalis did in the late ’80s with records like Frenetic.”

Another recent compilation is “New Music From Woodstock, N.Y.,” released Feb. 14, which features two songs from six different artists and two songs by Bob Dylan and the Band. “We’re not sure what lies ahead for the label,” Miller says. The label is planning its next compilation, a four-CD collection called “The Sunny Side of Life,” which will be released in May.

Some of the acts on these compilations could be signed by Continuum, says Miller.

Before coming to Continuum, Miller had been VP of promotion at Epic Records, national director of developing artists at Virgin Records, and national director of rock promotion at A&M Records.

Continuum Group also includes In-House Marketing, a subsidiary begun last May that markets music for the label and other record companies.

**NEW YORK—Billboard Online, the electronic-information service of the Billboard Music Group, has lowered its connect-time rates as of Jan. 1, 1996, to $5.95 per minute, making it possible by the steady growth in usage in recent months. The new rate structure is based on the elimination of the surcharges from all databases and a discounted rate applicable after a minimum purchase of $250 per month. As in the past, there are no additional charges for printing, downloading, or saving information.**

Billboard Online, launched last spring, provides access to each week’s issue of Billboard. The service also offers access to 10 years of Billboard charts and 4 years of Billboard articles in full text form. European airplay charts from Music & Media and Billboard’s new London-based Music Monitor magazine are also available.

An extensive research archive also includes databases from the All Music Guide, Amusement Business magazine, the Recordworld Trade Network, the Recordworld Trade Network, the Recordworld Trade Network, and Radio & Records.

Billboard Online features with Houston-based Telesean Inc., requires a personal computer and a modem to access. Users can request and download the software and usage fees based on connect time. Software is available in Windows, DOS, and Macintosh versions. For further information and details on the new price plan, contact Vince Beese at 212-336-1420 or 800-449-1402.
**TITANIC RUSSIAN MARKET GETS A GAUGE**

**BY EKRIN TOUZMUHAMMAD**

MOSCOW—One of the many consequences of the breakup of the Soviet Union has been the absence of reliable market data on the potentially vast but volatile Russian market.

With the decline of the monopoly status of Melodiya (Billboard, April 2, 1994), Russia has become even more for this area’s major players to gauge the market’s size and value.

Since at least 1992, IFPI has not issued any report on Russian market or other former Soviet nations in its yearly roundup of world sales. By contrast, countries such as the Czech Republic and Hungary are now issuing data.

Last November, the Russian Phonogram Industry Agency (PIN) reported that 1994 was a year of new success and stability in sales. The picture that has emerged is one of nascent but rapidly expanding sales in a marketplace ripe with independent labels and ringleaders for pirates.

Rampant piracy also is of major concern in Russia, but some steps are being taken to address that issue.

Formatwise, the Russian market resembles that of underdeveloped Asian and African countries. In 1994, Russia’s biggest market involved CDs, and 5 million LPs. With a population of 160 million, this gives a per capita album sales figure of 1.77. CD player penetration is quoted by experts on electronic imports as 1.4%-1.6% of all households. Households in 1988, grew from 300,000 units in 1991 to 5 million in 1994, rising to 8 million last year, while LP sales dropped from 89 million in 1989 to 5 million in 1994.

The CD single, a new format for Russia, did not make any noticeable impact on the market. While declining to release a specific figure, PolyGram says its CD sales were successful.

Russian companies released only five singles last year. Typically, initial runs of CDs are 2,000,000 copies per title and additional pressings are only ordered when stock is sold out.

The biggest CD sales so far have been 25,000 units for Vladimir Posyolok’s “Greatest Hits” and 20,000 for Time Machine’s “Greatest Hits” (both titles were released in 1990).

**AWARDS ACROSS GLOBE SPOTLIGHT LOCAL TALENT**

**NED’S TOP SELLERS NAMED AT GOLD DISKS**

**BY STEVE McCLURE**

TOKYO—Dance-pop group tri f, who at last year's Japan Gold Disk Awards ceremony was named best new domestic artist of 1993, won one better by winning the domestic artist of the year award after raking up more sales than any other Japanese act in 1994.

The five-member Avex TruX group sold 3.06 million singles and 3.89 million albums in the period from Jan. 21, 1994, to Jan. 20, 1995, marking one of the most meteoric climbs to the top in Japan's music business history.

The Gold Disk Awards are sponsored by the Recording Industry Association of Japan and are sales-based.

The grand prix for best-selling domestic album went to “Impressions” by east west japan chanteuse Mariya Takeuchi on the strength of sales of 2.97 million units, which she achieved without changing her policy of not doing live shows.

(Continued on next page)

**ARISTA RECORDS TURNS 15**

**BY RICK RICHARDSON**

WASHINGTON—The Polish music industry has held its first set of awards, called the Fryderyks after Fryderyk Chopin. PolyGram affiliate Izibelin Records was the major winner with its sister company, Igrya-Biele, and the Polish IFPI group.

Izibelin Records, of which PolyGram acquired a majority stake in August, claimed, among its other honors, best group with Hey!, female vocalist and best album through Edyta Bartoszewicz and her “Sen” album, and best debut with Kasia Konwacka.

In a country where politics is a potent force in all aspects of living, the awards were remarkably politics-free and achieved their sight with the aim of providing a platform for the best of Polish music.

(Continued on next page)

**LEGAL SITES**

Legal cassette sales can reach 300,000 units per title, while pirated copies of any given title can sell 10 times that amount.

Wholesale CD prices vary from $2 (for Chinese pirated copies) to $12 (legal imports). Russian retail prices range from $4-$10. Retail prices are $3 (Chinese pirates), $5-$6 (Bulgarian pirates), and an average of $15. Argentine retailers are sold to Russian and Western reporters, which can sell for up to $25 in expensive stores. Prerecorded cassette prices are for 65 cents to $1.40 retail.

**RUSSIAN LABELS**

Until 1998, the state-run Melodiya had a monopoly on the Russian record industry. Moscow-based Sintex Co, was the first independent label established, and by 1992 there were 30 labels. In 1993, 65 independent labels had sprung up, and last year 137 companies released at least one title on a cassette, or LP. Ninety-seven of the labels are Moscow-based, while St. Petersburg has 12 labels, and 14 are based in other towns.

According to Importmarka, the smaller companies are expected to merge with bigger ones this year, as competition increases.

Until 1994, there was strict solidarity among labels, with some products being released only by the major companies.

(Continued on next page)
TITANIC RUSSIAN MARKET GETS A GAUGE
(Continued from preceding page)

ing only CDs and others only cassettes. But last year, in an effort to ward off pirates, companies that were formerly cassette labels (Sayz, Becar, ZeKe) started releasing CDs, and the biggest CD companies (SNC, Sintez, General/ Mome) started printing cassettes. No later than a week after a new CD is released, it is usually pirated on cassette, so the legitimate record companies are striving to satiate the market with their cassettes; CD versions are usually released about a month after a title is out on cassette.

JAPAN'S TOP SELLERS NAMED AT GOLD DISKS
(Continued from preceding page)

The prize for domestic new artist of the year went to singer Miwako Fujitani (Nippon Columbia), after she sold 1.41 million singles and 141,354 albums in 1994.

In the overseas category, the RIAJ's artist of the year Gold Disk went to Mariah Carey (Sony Music Entertainment Japan), whose Japanese sales totaled 1.2 million singles and 2 million albums, mainly because of the success of her "Merry Christmas" album and the single "Lovers Christmas" taken from it. That song was also 1994's top-selling foreign single, moving 1.09 million copies.

By comparison, 1995's No. 1 foreign single was a "A Whole New World" by Brad Kane and Lea Salonga, which sold just 119,865 units, underscoring the strength of Carey's achievement in the Japanese market, where foreign singles do not usually fare well.

Not surprisingly, Carey also took top honors for foreign album of the year for "Merry Christmas," which sold 1.88 million units in Japan last year.

The prize for best new foreign artist went to Lisette Melendez (Sony Music Entertainment Japan), whose sales in Japan in 1994 were 88,869 singles and 483,351 albums.

Top music videos were "Sexy Six Show" by male idol group SMAP (Victor Entertainment) in the domestic category, and "Cross Road-The Best Of Bon Jovi" (Nippon Phonogram) in the foreign category.

FRYDERYKS WINNERS
(Continued from preceding page)

ish talent.

Among the artists benefiting from the exposure as award-winners are male vocalist of the year Stanislav Sojka, whose challenging lyrics and blues/folk style has elevated him to almost legendary status here; Anita Lipnicka whose "Zazam Zrozmieznes" won best song; Henryk Gorecki, whose Symphony No. 3 in Nosseush charted in the U.K. and won best classical album; and favorite party band De Mono, which earned the best dance album award. Best foreign album went to Pink Floyd's "The Division Bell."

The Fryderyks are voted on by a panel of music industry professionals and journalists.

Right piracy in the rest of the world was totally legitimate locally. But on Nov. 4, 1994, Russia joined the Berne Copyright and Geneva Phonographic Conventions, even though there is no retroactive force to cover the Soviet period. This effectively legalizes piracy in the area of back-catalogue, which is unprotected by the new treaty.

According to Internedia, while most of the pirated product had been international releases, since August 1994 Russian labels have been facing the piracy of their local repertoire.

These pirated shipments initially came from the Czech republic's CZ plant, which were stopped immediately when the plant's authorities were told that the companies that placed orders didn't have licenses.

Because the Chinese are not very good with Russian, pirated product of Russian acts that is produced in China is noticeable for its amusing misspellings. Moscow CD Plant makes some equally funny mistakes. One CD proclaimed that any reproduction of its content is a "violation of applicable laws."

Russia's two cassette-manufacturing plants, Rostov and Kazan, also make unauthorized copies of local and Western repertoire; Kazan often doesn't bother to create new labels but just scans the original's cover.

Lots of pirated cassettes also have arrived from Poland, but recently they decided to make it easier and moved the duplication lines here.

MAJOR-LABEL INTEREST

The anticipated arrival of major multinational record companies in Russia is awaited with some ambivalence by observers here, who cite the experiences of other developing countries where the majors buy out poorer local labels and top local talent. Some retailers, which have constructed their business on parallel imports (a lot of companies have found loopholes in custom laws, thus reducing the absurd 47.70% import tax on CDs) are also unhappy with their possible presence.

The Russian Market

<table>
<thead>
<tr>
<th>Year</th>
<th>Total amount of labels</th>
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<tr>
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Growth In CD Sales

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</thead>
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<td>1993</td>
<td>3</td>
</tr>
<tr>
<td>1994</td>
<td>8</td>
</tr>
</tbody>
</table>

Russian Cassette Market Structure (1994)

1. Pirate Russian Repertoire 56%
2. Pirate Western Repertoire 38%
3. Legal Russian Repertoire 6%

Russian CD Market Structure (1994)

1. Pirate Western Repertoire 63%
2. Parallel Import (Western Repertoire) 17%
3. Legal Russian Repertoire 12%
4. Pirate Russian Repertoire 4%
5. Legal Import (Western Repertoire) 3%


1. Cassette 95%
2. CD 3%
3. LP 2%


All charts are copyright by InterMedia Agency (Moscow).

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MMHD1
New Warner, Reprise Acts Are Poised For Int’l Focus

**MEETING IN AMSTERDAM, in late winter 1994, Warner Music International affiliates joined U.S. ex-
pecs from Warner Bros. Records to discuss young American acts that might become priorities across the channel.**

The decision was made to focus on two rising bands—Biohazard and Green Day. Both groups subse-
quently had critical impact abroad through the combined efforts of their American and international labels, as well as the artists and their managers (Bill-
board, June 25, 1994). Biohazard went top 10 in Germany with the Warner Bros. release “State of the World Ad-
dress.” And Green Day’s “Dookie” on Re-
prise has exploded in the U.S. and has also gone on to sell more than 1.4 million units across the States, ac-
cording to the label.

The Warner and Re-
prise rosters of estab-
lished and super acts naturally remain a priority for the Warner Music International (WMI) labels. But the lessons offered by Green Day and Biohazard were fresh in mind when U.S. Warner executives went to Madrid and to Milan in late February for this year’s international marketing meetings.

On hand were Steven Baker and Howie Klein, the newly named presidents of Warner Bros. and Re-
prise, respectively, and the changing of the guard at the U.S. labels was far-
er in evidence with the increased number of international acts under discussion: Alanes, Babes In Toy-
land, Bad Brains, Filter, the Flaming Lips, the Go Goo Dolls, the Hives, Mondo Generator, and Mudhoney, among others.

“What we’re doing is we’re focusing on new and developing acts, while obviously keeping a firm com-
mmitment to an established roster,” says Steve Margo, VP of interna-
tional with Warner Bros. Records in Los Angeles.

The gathering in Milan was not the first opportunity for the WMI labels to hear the new Warner and Reprise presidents. Margo has been on the road well in advance of the meeting, soliciting reaction to tapes sent out earlier.

“My job is to listen very carefully to what the Warner Music compan-
ies are trying to do with us,” says Margo, “reacting to what the mar-
kets want, as well as what the American companies want.”

Anyone with just a bit of histori-
cal perspective on the international music-business will recognize in the WMI’s current position the balance of power between U.S. record companies and their counterparts abroad. At one time, international labels were largely dependent on American repertoire. That’s no

**HOME & ABROAD**

by Thom Duffy

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Tring StillAwaiting Stevens Case Outcome

**French Court To Decide A Current Damages Sum**

BY JEFF CLARK-MEADS

LONDON—A battle between budget record company Tring Intern-
tional and the international record industry still awaits the fi-
nal bell—more than two years after the two sides climbed into the ring.

At the center of the dispute is the question of who owns the rights to a Cat Stevens album. Though Tr-
ing has successfully made concilia-
tory noises over the issue in the U.K., Tring is still to de-
cide the level of damages Tring will have to pay after releasing the album without the proper authoriza-

Tring and the record industry— as represented by international labels— have been at each other’s throats since Tring’s stand at MIDEM 1993 was raided and the company expelled from the mar-
ket. The act was licensed to licensed and the ban overturned by a court in Paris.

Tring was expelled after IFPI complaints that it did not own the rights to the Cat Stevens material it was displaying.

When that question of ownership came before the French courts, an expert was appointed to decide whether Tring did own the rights.

He concluded the company did not; his announcement on the level of damages Tring will have to pay is, though, still awaited.

The roots of the dispute go back even further to November 1992 when Island Records in the U.K. issued proceedings against Tring over the Cat Stevens album and three Bob Marley tracks.

In May 1993, Tring then counter-
claimed against Island over Is-
land’s handling of six other Marley tracks, a dispute that, again, has yet to be settled.

The Stevens dispute came to an end in the U.K. in January when Tring paid 15,000 pounds ($25,700) to the British High Court as settle-
ment of Island’s claim.

A statement from Tring at the time pointed out that the company had obtained the licenses for the Stevens and Marley material “in good faith” from “two separate third parties.” The statement went on: “In preparing its case, Tring has made further extensive enquir-
ies of the licensees of the Cat Ste-
vens album and Marley albums (including the licensor’s lawyers) from whom the licensor had claimed to have acquired the rights.

“Having completed its investiga-
tions, Tring now considers the li-
censor’s claim to be able to exploit the Cat Stevens album open to doubt. Notwithstanding its past good faith dealings, in view of this doubt, Tring is paying 15,000 pounds into court as settlement of Island’s entire claim relating to Cat Stevens.”

---

Gaelic Spanish Go (Even More) Global

BY HOWELL LLEWELLYN

Despite a disappointing sales performance and the failure to achieve a hit single in Britain, the debut album from the Irish girl-group Celtas Cortos has made a strong impact on the Spanish market.

The group’s “Uada Saol” has been well received in Spain and in the Catalan region, where it was promoted heavily.

Since Celtas Cortos first won na-
tional attention in Spain in 1992, they have been compared to the early Po-
gues. Not without reason, their sound is unmistakably Gaelic, and their live shows are frenetic. They played at this year’s MCM festival as part of Mu-
sic & Media/MCM’s “Border Break-
ers” concert series, after which they sold out 10 concerts in Germany to wild acclaim.

“France and Germany are the two territories where Warner currently have the biggest potential to sell Celtas Cortos’ music to.” says Brian King, managing director of EMI International.

His hopes the band’s success will spread from there, but admits that both Britain and Latin America are difficult regions in which to sell Celtic music, in the former case because the band’s music is sung in Spanish and there is plenty of very good “home-
grown” product, especially from Ire-

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**INTERNATIONAL**

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**GRAHAM RESIGNS**

(Continued from page 15)

acts such as Elcio.

Pressed on the reason for Gra-
ham’s departure, a company spokesperson referred to the company statement that it came about via “mutual understanding.”

Graham is one of only three company executives to run any of the U.K. The first was Lisa Anderson, who was appointed by Preston to the post of communications director in the 1980s. Anderson is now executive producer of the Brit Awards show and an independent industry con-
sultant. The other is Moira Bellas, who is managing director of WEA U.K.

---

**Warner Music Europe’s director of group and affiliate repertoire Rainer Focke**

says Warner will concentrate on breaking the act in these two terri-
ories for the second time, in the know-
ly with a band like this is just to keep them touring, working their al-
bum out, and growing their audience from that. The language is Spanish, but their music is basically international.”

Celtas Cortos will be marketed by Warner’s affiliate, WestEast Ger-
many and Carrere/EastWest in France. “We’ve got realistic expecta-
tions of how many they can sell, and we’re not kidding ourselves that we’ll (Continued on page 30)

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**GRAHAM RESIGNS**

(Continued from page 15)

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**HITS OF THE WORLD CONTINUED**

### EUROCHART HOT 100

**WEEK 32/5/95**

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<th>SINGLES</th>
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<td>REDNEX</td>
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<td>TOBOGGAN REDNEX (UK)</td>
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<td>SHORT DICK MAN</td>
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<td>C得ENZ DION THE COLOUR OF MY LIFE</td>
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### NEW ZEALAND

**IRANZI 31/8/95**

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<td>COTTON END JOE REDNEX (NZ)</td>
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<td>U WILL KNOW BMJ POLYNAS</td>
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<td>HERE COMES THE HOTSPOTTER IN KAMZOE</td>
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<td>SURF NAKI 4PM POLYNAS</td>
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<td>ZOMBIE CRANBERRIES (ISLAN)</td>
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<td>CREEP TGL INC</td>
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<td>LAY YOUR LOVE ON ME ROCHFORD BAND</td>
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<td>WANT A BOW MASONNA MARSH</td>
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<td>I LOVE THE NIGHTLIFE ALEXIS BRIDGES POLYNAS</td>
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### ALBUMS

**BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA**
**CRANBERRIES NO USE FOR ANGEL ISLAND**
**SOUNDTRACK FOR THE MOTORBOY BORDEAUX**
**OFFSPRING SMASH (ENGLISH)**
**VANGELIS 1942 THE CONQUEST OF PARADISE ADAMS**
**GREEN DAY DOOKIE MARK'**
**CELINE DION LA vie en ROSE COLUMBIA**
**NEW ANGEL KELLY FAMILY OZ**

###ポルトガル

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<td>FIDOS THE BASIC ELEMENT &quot;HOME&quot;</td>
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<td>MOVE YOUR ASS SCOOTER (UK)</td>
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### ALBUMS

**GLENN McKIERNAN/KAARSTROMSTEDT JUBILEE (UK)**
**REDNEX SEX & VIOLENS (UK)**
**JENNY LENNON THE JOHNN LENNON COLLECTION COLUMBIA**
**CRANBERRIES NO USE FOR ANGEL ISLAND**
**REDNEX "SUKIYAKI" (UK)**
**DAD HELP ME REALISE MELESE MC SEDUCE**
**SHOTGUN ARMS (UK)**
**RIGHT TYPE OF MUSIC HERBIE CHESNUT**
**ANVIL 100 WINTER DAY ANDROMACH WOLK BLAST (USA)**
| CRANBERRIES NO USE FOR ANGEL |
| REDNEX SEX & VIOLENS |
| DAD HELP ME REALISE MELESE MC SEDUCE |
| SHOTGUN ARMS |
| ANVIL 100 |
| CRANBERRIES |
| REDNEX SEX & VIOLENS |
| DAD HELP ME REALISE MELESE MC SEDUCE |

### FINLAND

**STREETKIDS (E.M.T.F Finland) 3/1/95**

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<td>SOMEDAY I'LL BE SATURDAY NIGHT BON JOVI POLYNAS</td>
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<td>HERE ON 2 (UK)</td>
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<td>SELF ESTATE OFFSPRING SMOKEFLAK</td>
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**BULGARIA**

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<td>SUN RISES over MOUNTAIN</td>
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<td>S SONG &quot;SUZUKA&quot;</td>
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<td>S ANOTHER DAY EAST 17 POLYNAS</td>
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**SWEDEN (G.I.T) 3/1/95**

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<td>THIN WHITE CLEVEL DION (SWED)</td>
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<td>CATMAN JOHN SCATMAN (US)</td>
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<td>BASKET CASE GREEN DAY POLYNAS</td>
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<td>CENZ DION THE COLOUR OF MY LIFE</td>
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<td>CONQUEST OF PARADISE VANGELIS</td>
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<td>COTTON END JOE REDNEX (NZ)</td>
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<td>REDNEX &quot;SUKIYAKI&quot; (UK)</td>
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<td>IT'S COOL MAN XUZETERET COOL MAN</td>
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**CHILE (WPP Chile) 3/1/95**

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<td>KING AFRO AFRICAN 40 ENG</td>
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<td>AMANA ABDEL ATER HENSY</td>
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Hikari Oe, Father's Careers Are Entwined In Nobel Prize

BY STEVE McCLURE

TOKYO—A novelist wins the Nobel Prize in literature, and due to the Nobel Prize's public nature, it is a classical composer who is mentally handicapped, gains a new worldwide audience for his music. This is the life of Hikari Oe, whose music is described as being like something straight from a cliché Hollywood biopic, but the story of his life is anything but.

Kenzaburo Oe, is decidedly true.

Oe (pronounced oh-eh) the elder has been writing about Hikari (one means "light") since his son's birth in 1963, notably in the novel "A Personal Matter." In that book, the author described a very low level, so I'd be with Hikari's mental handicap, the result of an operation to remove a tumor from his infant son's head.

In the years that followed, Oe displayed an unusual musical aptitude, which first became apparent when he was three.

"One day he showed us his first composition, written in long-tailed notes resembling bean sprouts, and we could only marvel at this astonishing development," Kenzaburo says. "I was told he had written the first album of his son's music.

Since then, writing has become Hikari's only way of expressing his emotions and his style to cope with the world has developed into the main theme of his father's writing."

"Had he not composed, he would surely have never have been at any time in his life to convey the rich, powerful feelings of his temperament, and a message contained in this music," wrote the elder Oe, who said the six-year-old's music was not like any of Hikari's music led him to adopt a similar approach in his writing.

Nippon Columbia released the first recording of Hikari's works, "The Music of Hikari Oe," in October 1992, and it received a Gold Disc from the Recording Industry Association of Japan. The album sold 20,000 copies.

Despite Bottomley winning the most promising male vocalist award this year, his father, Willy Bottomley, was glowing reviews of his two richly textured, dark-hued albums—"Library Of The Sun" on the BMG Canada-distributed Latent album in 1990 and "Songs With The Orphaned Hermits" on BMG in 1992—he has gained little radio or video airplay and few sales.

"Our sales of the two albums were less than 2,000 units each," says Larry Maere, VP of marketing at BMG Music Canada. "The albums were critically acclaimed, but we only had eight radio stations [playing] the singles and they were pulled from the records."

An air force brat, British Columbia-based Bottomley grew up in Canada, England, and Germany. While living in Germany,-bottomed his own record label in Nippon Columbia's decision to release both albums. "I'm very proud of my son's music internationally, and we were looking for a way to market his music," says Water Nakajima, a sales and marketing staffer in Nippon Columbia's international business operations division.

"The fact, we were having a meeting just before the Nobel Prize announcement," Nakajima says. "It was a lucky break for us."

The two albums were recorded on Denon's Masterdisc 20-bit process, are being released in North America and most of Europe.

"If Hikari's father was not a famous novelist, there would have been less—but not very much preventibility of making these records," Nakajima says. "In fact, like many other people, I learned about his music through a radio station and magazine."

But at the same time, the fact that his father is famous isn't the only thing people buy and listen to Hikari's music. They listen because the music itself has something that appeals to them."

CELTAS CORTOS LOOKS ACROSS EUROPE

sell millions of records. We're starting at a very low level, so it's difficult if we could sell between 30,000 and 50,000 in Germany and 10,000 to 20,000 in France.

The band's fourth and most recent album, 1994's "Tranquilo Manejo," has sold 280,000 units in Spain, says Barbo, and the fifth record will not be out until 1996. But a "best of" collection is scheduled for imminent release in France and Germany. There are also no plans to release the band in the United States or Canada. The band likes the band. They did a lot of TV and radio there, including live concerts broadcast on radio," says Barbo. "But apart from them all being trained musicians, their secret is in their electrifying live performances."

Like many Spanish acts, Celtas Cortos have an affinity with the Third World. As a result, the band is planning a Madrid benefit concert with Mexican bands Cafe Tacuba and Ti- Juanas. The show, says Ciferunes, says "We're meeting people, and that's a motive of shame for all our society."

Ciferunes is also preparing a solo record, including rock, reggae, ska, and soul with help from the Grenada-based compay. The band is working closely with the band, which is being written in Spanish.

BMG Says Bottomley's 'Blackberry Is Ripe'

Label Sees Commercial Potential In Singer's 3rd Set

BY LARRY LUBLANC

TORONTO—Although John Bottomley is generally recognized as a potently songwriting talent, executives at BMG Music Canada say the belting of Bottomley's latest album, "Blackberry," released in Canada March 23, has not yet prepared the singer with the promise that "Songs With The Orphaned Hermits," he was enduring a terrifying dry spell as a songwriter. "I was trying to off the writing Hermits' and couldn't write for months," Bottomley says. "It's horrible when that happens. A Candle In The Dark" was the first song I wrote and it took about three months to get. After that, songs really started coming out."

At the urging of Benedith and his manager, Cherie Sinclair of World Services, Bottomley left Nashville and Los Angeles to work with songwriting collaborators, which he found was a desperate effort. Even though he wrote with 10 others, the sole collaborative effort on the album is the leadoff single, "You Lose and You Gain," written in a single day in Los Angeles in January 1994 with producer David Kershenbaum and his wife, Timmi DeRosa. City, they came to Canada when the veteran producer was approached to produce the album. Although Kershenbaum declined the offer, cited scheduling problems, he suggested writing together.

"We made a demo of the song at his house and then the following day we wrote the earthquake hit around 4:00 that morning, and I left town," says Bottomley, who didn't see either of the artists. "When I got back, we went to Las Vegas. I finished the demo back in Vancouver."

"If you ask why only one of the collaborations was included on the album," Bottomley says, "I didn't want an album of co-writes. I really wanted to strengthen my own writing."

During this time, Benedith also kept nudging Bottomley for more originals. "I wanted songs which could get the music on the radio," Bottomley says. "David was very adamant about me writing new songs, says Bottomley."

"In one of the Canadian radio programmers Jan. 9, "You Lose And You Gain" has been accepted quickly. In the U.S., the Canadian radio programmings Jan. 27, "You Lose And You Gain" was featured in Canadian magazine The Record, the single is No. 8 on the pop chart, No. 27 on the contemporary hits radio chart, and No. 10 on the Canadian album radio. The video clip is being used on MuchMusic, Canada's national video channel.

The reception of the single at radio and at MuchMusic is a tremendous boost to the retail release of the album. I want to continue to help everybody at our company is really excited about what's happening."

MAIPE BRIEFS

THE NEWLY formed distribution company Outside Music, headed by Lloyd Nishihara, will handle Canadian distribution of American independent labels. Agreement, Outside will distribute Records by the Flaming Lips, Giant Sand, the Cram, the Cram, D.O.A., and the Good's. And in 1995

RAW Energy Records has signed a three-year licensing and distribution agreement in Sweden with Black Mark Records.

www.americanradiohistory.com
NEW YORK—Verve Records is the latest jazz passenger on the digital train, among the dynamic music cyber-ubique known as Jazz Online, which is already home to other major, such as World Wide Web, as well as a host of jazz industry, Verve used the occasion to launch its site, www.jazzonline.com/jazz/verve.htm, and to announce that it will unveil its site on the third quarter of the year.

Verve Interactive's Quicktime video files—which include artist interviews, performance footage, documentary on the making of a disc, and more—will be delivered to the user in a few minutes to download, but Verve expects an eager audience for them. "This is the first site to offer jazz Quicktime videos," he says. "It's a maiden voyage in the jazz world.

"Reissues, Treasures, And Discoveries" focuses on reissues and new releases of material from the Verve vault. Listings are extraordinarily detailed, with complete track listings, portions of liner notes, and cover scans. Verve will also direct the user to available sound files and related information.

Another section will key into any special Verve promotional campaigns. This year, the spotlight is on Charlie Parker's 75th birthday, and so there is a special section devoted to "Bird," the first on the Web, Vella says, "legal or otherwise." Within it are a newsletter, Birdwatch, created by Verve; sound samples; listings of classic Parker recordings; and news on Verve's new Parker boxed set, which features some previously unreleased material, portions of which are available to sample. As in the reissue section, the information within is dizzying, including complete track listings, photographs, and background information on the disc (which is detailed information) is the kind of thing people love about boxed sets," Barbero says. "So if they see all this material, it is so much easier for them to decide what they want."

Without that last ingredient, though, the package is somewhat lacking. "That's why we're not worried about putting all this stuff up," Barbero notes, "even though it might look like we're giving away the store. I can't see anybody saying, 'Oh, I got the liner notes so I don't need to buy the album.'"

Speaking of buying, Verve Interactive encourages users to "be patient" to order, "directing users to local stores specializing in jazz product. Vella says Jazz Online members aren't clamoring for any retail element, however. "The majority of the folks that we pull in perfectly well where to go and buy jazz," he says. "This is a guide for them, a resource, not a replacement for a sales mechanism."

What the site will do, Barbero hopes, "is to become another key part of the Verve exposure mix. I don't think it's going to be something that reacts like radio, where folks buy and immediately go out and buy it," he adds. "But it offers the kind of long-term activity and exposure that gives a product legs. Whereas it may not give us an initial blast of sales like radio would, it will contribute to a slow build of interest and a steady stream of sales over a longer run.

Borders Announces 'New Media' Sections
CD-ROM Expansion To Enhance Impressive Stock

Borders is expanding its multimedial bounds after a successful CD-ROM software test in eight of its 79 stores. The Ann Arbor, Mich.-based book and music retailer will add "New Media" sections to an additional 20 stores this year, half in existing locations and half in stores yet to open, according to Borders president Rich Flanagan. Sites for the multimedia sections have not been determined, but will be pegged to "projected demand," the company says.

Existing stores will be retrofitted to accommodate the multimedia sections, beginning in the next several months, according to Flanagan. He also noted that Borders had "the same problem" with its own straight-forward stickering system to alert consumers to the types of soft- ware available for sale, as did many other chain's. "That's becoming a little less necessary as CD-ROM publishers come around to the importance of that," he says, "but in the beginning we found that there was a lot of confusion with customers finding that information.

Borders' software array is extensive ranging up to 1,500 titles per store, Conetta says—and expansive, "in terms of [market] appeal to a broad range of categories from games to education. Top sellers in the test-market stores included art, music, and literature, followed by reference, science, travel, and games.

Borders intends to maintain that wide mix in the new stores, Conetta says, as well as carry over the chain's overall commitment to offering an extensive selection of "rare and obscure titles," as it does in books and music.

Borders' New Media sections also include--a separately defined children's area, a "prescription" area, and a music (CDs and cassettes) area. The company's long-awaited open new retail shelf space to the thousands of software titles allowing one another for room in traditional computer software outlets. In the past few months, Toys R Us also entered the arena, announcing plans to open CD-ROM sections in 150-300 of its stores during the third quarter. Toys R Us, which is already a player in the computer game market, had also been testing CD-ROM in select stores for several months prior to the announced rollout.

TAKING YOUR BEST SHOT

7th Level, MPC

CHUCK JONES' PETER & THE WOLF

Tune Warner Interactive
hybrid MPC/MCintosh

Two otherwise very different titles have found their way to the cover gallery of the new high-quality animation when translated into the new CD-ROM world.

One is the self-titled "Twisted Arcade Games For Twisted Minds," features the warped, wonderful work of animator Bill Plympton, best known for his "characters" the "enemies" featured on MTV and for his Fantasia film "The Tune," Here, his classic "pass comes to life" sketch, in which two suit-and-tie characters slowly and deliberately make increasingly more aggra- vative and hilarious assaults on each other, becomes the title's centerpiece as a "stress reliever" (beleaguered users can wipe their enemies clean then lose). Elsewhere, the animation puts a surreal spin on old arcade games like baseball and hockey, and even expects to be at about $30, also packs in a mass of screen savers, wallapers, and icons. It's a gem among adult-skewed goods.

"Peter & The Wolf," on the other hand, is a classic jewel in a new setting, featuring the gorgeous animation of American illustrator Jules Feiffer. Based on the familiar story springs to life through the combination of stunning animation and simple music. With a CD-ROM, music and audio CD is included in the $49.35 package, and the voices of actors Kirstie Al- ley and Lloyd Bridges. Children should delight in the adventure (which also in- cludes a game element), while their parents will savour the beauty of the animation and music.

MORE ' IS THE WORD Software Publishers Assn. research director David Tremblay hit upon the perfect way to say the term "home PC use," with nearly 52,000 randomly selected households just the Christmas season.

"There are more home PC users, and they are spending more time using them," Tremblay said. "It's not a new types of software." Tremblay said during SPA's annual spring summit. One-third of U.S. households now have a PC, Tremblay said, up from 27% in 1994. And 60% of those who bought a PC in 1994 were first-time buyers, he noted. (Of those PCs bought in 1994, 55% have a CD-ROM drive and 73% have modems—and only 25% of those with modems actually employ them to connect to an online service.)

Biographic trends among PC households, which still fit the expected well-educated, upper-demographic niche, did show a slight turn toward the mainstream in 1994, with a median household income dipping just below the $50,000 mark for the first time, Tremblay said. These households also have younger children (two-thirds of PC households have chil- dren in them) and a slightly lower education profile (50% have at least a B.A.) than previously seen.

In another possible signal of a mainstream migration, three out of five PC owners surveyed said they did not read computer magazines, added Leigh Marriner of Market Facts & Research. "So we are finally reaching the people who are just out there shopping," she said.

What are they shopping for? "The big change is in the use of education software," Tremblay said, which is used by 64% of PC owners, up from 44% last year. "Education is quickly becoming a major rea- son why people bring PCs into homes," he added. Personal productivity and games, both also up in 1994, led the list.

Personal-productivity users aren't active buyers, though, the study found—content with a tiny handful of titles—while games fans tend to own and employ more (averaging 12 per household), with education users somewhere in the middle (about 7 a year). Gamers are also impulse buyers, Tremblay said—with 25% of those who use their computers for games saying they bought games when they weren't specifically shopping for them, compared with about 15% of education-title buyers.

ERIN GO ONLINE: RCA Victor has set up a dedicated Web site (http://www.mercy.nl) for their equally dedicated site "The Long Black Veil," which has just been certified gold. The site, the first for an RCA Victor site, includes artwork from the band's 12 label albums, a biography, a discography, videos, clips, band commentary, and tour information.
Music Sellers Report Mixed Results  
Spec's Profits Down; Handler's And Recoton's Up

**BY DON JEFFREY**

NEW YORK—Spec's Music Inc., which says it is no longer seeking a buyer, has released holiday-quarter financials that show a decline in profitability. For the second quarter, which ended Jan. 31, Miami-based Spec's says net profit fell 19.1% to $1.4 million from $1.8 million in the same period a year earlier. The company says that "lower margins on product sales, together with the costs associated with the opening of six new Spec's stores during the first half of the [fiscal] year contributed to lower earnings." In the quarter, the company's gross profit margin was 35.2%, declining from 36.1% in the same three-month period a year ago. Store operating, general, and administrative expenses were 26.1% of sales in the quarter, up from 24.9% in the previous year. Revenues rose 5% to $20.5 million ($23.2 million). But sales for stores opened past a year ago (same-store sales) were flat compared to a year ago. The company's stock had declined to a yearly low of $3.75 a share in New York trading last week, a week after Spec's announced it was no longer for sale (Billboard, March 25). At 5.2 million total shares outstanding, the retailer's market capitalization was $10.9 million. Another music company, Handelman Co., the largest record retailer of recorded music and home video, has reported results for its third fiscal quarter, which ended Jan. 31. The Miami Beach-based Handelman, which ranks mass merchants like Kmart and Walmart, reports that net income rose 10% to $1.1 million from $1.0 million a year ago. Net sales jumped 20.9% to $89.2 million from $30.0 million in the quarter. The company says music sales rose 36% to $59.2 million from $10.1 million. In a statement, the company says, "This increase in sales was influenced by an overall improvement in product quality and depth, as well as a high level of key account feature and display activity. Sales in the third quarter last year were negatively impacted by customer inventory reductions, which resulted in lower sales volume." Video sales increased 8% in the quarter to $11.5 million from $10.3 million, mainly due to "an increase this year in the number of direct-to-sell-through titles released by the movie studios." Handelman's book sales fell 24% to $11.6 million due to "the unusually high sales level achieved in the third quarter last year and the reduced number of customer-departments which the company services." Personal computer software sales rose 12% to $16.1 million in line with growth in the software customer base. The company's stock closed at $10.675 in New York Stock Exchange trading at press time, down from its yearly high of $12. In other financial news, Recoton Corp., a manufacturer and distributor of consumer electronics accessories to music stores, reports fourth-quarter and fiscal year results. Sales in the fourth quarter, which ended Dec. 31, rose 34% to $54.5 million from $40.7 million, and net profit jumped 47.5% to $5.5 million from $3.7 million. The company says, "We further expanded our market share and floor space in the nation's leading retailers and specialty stores and added new customers." For all of 1994, Lake Mary, Fla.-based Recoton reports a 61.2% increase in net profit to $11.8 million from $7.3 million, on a 28.2% rise in revenues to $169.9 million from $121.3 million. The gross profit margin improved to 40.6% from 40.1% the year before. The company says sales of its wireless products exceeded $30 million last year, more than double what they were the previous year, and adds that "trade acceptance of our new wireless products has been excellent, and we anticipate that they will contribute significantly to our 1995 growth." At press time, Recoton's stock was trading at $17.50 on Nasdaq, just about in the middle of the 52-week price range of $12 to $23.65.

'Recollage' Pieces Together A Profile At Chain Stores

**BY TERRI HORAK**

NEW YORK—How many chain store buyers would return the call of a vendor who charges $20.95 for a single cassette or CD? The product is "Collage," a relaxation and stress reduction album—and some retailers are beginning to listen. Now up to five volumes, "Collage" is a genre-hopping mix of classical, world music, and new age styles, consisting of musical compositions ranging from Bach to Rich Wakeman. The works have been rearranged, recycled by "Collage" producer and mastermind Michel Bayan and other musicians, and sonically engineered to heighten the emotional experience. Specially recorded nature sounds—wind, birds, babbling brooks—are intended to further enhance the effect. "Collage" comes packaged with eye shades, a copy of the scientific study that supports the effectiveness of the product, a user's guide, and a background brochure detailing the development of the album. The producer, PepsiCo-Aeronautical Laboratories, offers a money-back guarantee. The producer says that for maximum effectiveness the album should be listened to at home no more than once a day. Like most other audio relaxation products, "Collage" works best if listened to at home with soft lighting and away from distractions such as phones or children, says its creators. Because the sound arrangements and recordings are critical to the product's success, the producers recommend high-quality headphones. "Collage" is also available in two- and three-pack sets priced at $44.95 and $67, respectively. We were delightfully surprised when we introduced the three-pack at Musicland, and they sold as if we were giving them away," says Bayan. Overall, Bayan estimates that single CDs and two-packs "run neck and neck." From the product's launch in 1991, he says, "we wanted to carve a specific niche and knew we had to dissuade ourselves from all the new age product." The company's early approach was to stress the "clinically tested and proven effective" aspect, but, Bayan says, consumers—and retailers—were not impressed. In-store play turned out to be the most significant factor early on in getting consumers to buy. Bayan says "educating" consumers and retailers about why the product is so expensive is also a key factor. And, now that (Continued on next page)

TNTV, Catherine Use Sex To Sell 'Sorry'

**BY TRUDI MILLER ROSENBLUM**

NEW YORK—TNTV Records recently tried an unusual tack to market "Sorry," the debut album from Catherine. It suggested ads in the personals and phone sex sections of Rolling Stone, Alternative Press, and other publications. But the marketing of the ads said something like this: "Between girlfriends? Want to get between girlfriends? Call me and mine! Catherine 212-505-9226." Another one read: "Big mouth and imagination in a woman, creative into alternative music seeking others to share myself with." But callers responding to the ad didn't know what they were getting into. Instead, a woman's sexy voice invited them to listen to three cutouts from "Sorry," and to leave an address if they wanted more info on the band. The idea came up in a marketing meeting, says Paul Burgess, TNTV director of sales, advertising, and marketing. "What separates Catherine from other bands is that, aside from being a great rock band, they have a certain je ne sais quoi about them, with tongue firmly in cheek. We wanted a marketing concept that played off the name but wasn't the typical, boring "these guys rock." Distribution something that said more about the band with humor, sexuality, playing with people's heads a little." The campaign also included a more traditional ad in those same magazines. About 1,000 people responded to the ads and left messages, says Burgess. "Of those, about half of them got the joke and said it was great. The other half left kinky messages and wanted Catherine to come over. We got plenty of calls at 3 a.m. with nothing but heavy breathing—and a surprising number of calls from women." But the ones who realized it was about music expressed interest in the band and wanted more information, Burgess says. "We were also pleasantly surprised by the number of calls from people in the business. We got calls from members of other bands—Dinosaur Jr, Sponge, Jon Spencer Blues Explosion—and many radio stations, booking agents, someone from Fox Television. TNTV has added 500 names to its mailing list from the campaign and will send those callers a brochure and tour dates. The album has shipped more than 40,000 units so far, Burgess says, and has issued two singles: "Songs About Girls" and "Saint." In planning the personal ad campaign, "we never thought it would directly sell records. The idea was to hopefully spread some word of mouth, so later, when people see an article or ad for Catherine or hear a song on the radio, they'll think, 'Oh, that's cool band that did the personal ads.'"
Four Regional Distributors Link Up For Mutual Purposes

**Mutually Beneficial:** For the last couple of years, regional independent distributors have been wrestling with strategies to keep their hands in the game, as retail chains and record labels have developed a more centralized approach.

Nearly a year and a half ago, DI reported that a group of five regional distributors had formed a coalition designed to cooperate and develop a group of shared labels to be distributed by the companies on an exclusive basis (Billboard, Nov. 6, 1993). At the time, we questioned whether these regions could succeed in their efforts without actually formalizing a financial alliance.

The other shoe now appears to have dropped. Four of these five companies have embarked on what they are calling a joint venture, Mutual Music, that will serve as a selling entity for major chains like Tower. The distributors involved are City Hall Records in San Rafael, Calif.; Paulstarr Enterprises Inc. in Plymouth, Minn.; Rock Bottom Inc. in Davie, Fla.; and Twinbrook Music in New York.

Rock Bottom's Jeff Scheible, who is serving as the spokesman for the four distributors, says that Mutual is not a merger but a separate company designed for any chains that want to buy centrally. He says the new entity will service Tower regionally, "while providing them with a national basis for billing, as they want. Mutual's four companies will continue to sell product regionally, maintaining their territorial integrity in the East, West, Midwest, and South.

**'Collage' Pieces Together a Sales Profile**

(Continued from preceding page)

sales are taking off (more than 100,000 copies were sold in the first week according to Bayan), promotion has become the most critical tool.

Because "Collage" is largely a gifting item, Bayan purchases significant advertising on radio and strategically placed television spots regularly tied to holidays and tagged for the retailer.

In New York, an early slate of radio spots invited consumers to "wind it down at lunchtime at Sam Goody and relax with 'Collage.'" Bayan says that "talking about 'Collage' is not half as important as playing it, and a second sample (on a radio spot) will get a herd of people into the store." He notes that the commercials highlight the relaxing music but don't play the full therapeutic results. "The average person doesn't really understand what "clinically tested" means, but they like the music and the end result is the same. We found it's easier for people to say, 'This is relaxing.'

Just as he does with the design of "Collage," Bayan is taking a scientific approach to its marketing and distribution. Beginning in early June, N.M., as a test market, with a few discs in one store on a consignment basis, he eventually convinced a Page One store, then Hastings, to offer the disc.

Bayan says sales grew to the point where Hastings could no longer afford to offer them out of the cash register, and he began to deal directly to the store's headquarters in Amarillo, Texas. "We were pleasantly surprised when it started selling well," says Hastings district manager Frank Holland. "It's grown to be a pretty substantial item."

In mid-1994, he expanded into the Northeast corridor from Washington, D.C., to Boston, Bayan says his first placements in Tower in New York were also on consignment, "but it became too much of a headache for them so now the retailer buys through a distributor.

Bayan is sticking with his market-by-market approach mostly because of the high cost of promoting the product. "Collage" debuted in San Francisco in December 1994 and cracked the Miami market at the end of March. With 4% of the population of Albuquerque now owning at least one volume of "Collage," the market is no longer a valid test market for commercials, Bayan says. Sacramento, Calif., has been chosen as the next test market, and for the first time, Bayan is reversing his advertising strategy. The ad campaign will be television-intensive rather than radio-intensive.

Distributors and retailers alike (Continued on page 58)
Retailers Slam Label Talk Of Raising Album Prices

THANKS BUT NO THANKS: Retailers are concerned that some of the majors continue to talk about raising prices as a way to help combat counterfeiting. If you remember, at the National Assn. of Recording Merchandisers’ annual convention that was one of the suggestions offered as a way to give music merchants relief from the mass merchants’ loss leader policies. The logic behind the suggestion was that if music merchants would raise prices accordingly, those executives say. More likely, the loss leaders would continue to price at $9.99, with the end result being that traditional record store chains would be forced to lose more margin on each album sold, while the music manufacturers would make more margin.

In fact, merchants are concerned that some music manufacturers appear to be maneuvering to increase their margins and use the guise of trying to help record store chains counter the loss leader tactics.

GOT AN unusual press release last week. American Recordings claims that the “Danszig 4” album is the most powerful CD of all time. “Danszig 4” you might remember, came in a cardboard package that was taller, but much thinner, than the customary jewel box, and it didn’t fit properly into CD holders. Now, Dave Garibarino, the label’s head of sales, is claiming that due to the thin packaging, it was very easy to steal the album. He estimates that shoplifters have stolen some 50,000-60,000 copies of the album from record stores.

American Recordings shipped 440,000 copies in the original package, and then prepared a Digi-pak version, which conforms to jewel-box size. But Garibarino’s got a point: So far, he has only shipped 20,000 copies with the new package. Seems he can’t get anybody to order the album because most chains are computerized and the inventory replenishment systems show plenty of “Danszig 4” inventory still in stock, though enough albums likely aren’t there because they have been stolen.

In fact, he says he has been to a number of stores where “Danszig 4” was out of stock, but that the chain’s computer showed copies still available at those outlets.

CHECK IT OUT: Atlantic Records has added a sales pitch to its Hearing Aid marketing tool. Hearing Aid, an 800 number featured prominently in the label’s national advertising, encourages music fans to call and sample music from the label’s developing artists, with three 30-second song samples from each featured album. According to a press release, the 900 line has generated as many as 255,000 calls in one week.

For the first time since its inception in September, listeners will have the option of purchasing the featured releases, with orders being fulfilled by Atlantic Music World, the release states.

START COUNTING your shekels. Billboard has just published the fifth edition of the Recent Retailing Directory, a 252-page guide of U.S. retailers. The directory lists more than 7,000 stores, including independent merchants and chains. The directory is broken down by state and city.

A special section lists chains, giving information on key executives at each company, as well as the areas of responsibilities for buyers. Also, for the first time, the directory includes a list of audio-book retailers.

The cover price for Billboard’s Recent Retailing Directory is $135 and can be purchased by contacting Billboard Directories at 800-444-7119.

LOOK FOR Blockbuster Music to invade New York City. Chain president Gerry Weber says that the Fort Lauderdale, Fla.-based chain is looking for a location in the Union Square area.

MAKING TRACKS: Dean Wilson, who helped make Trans World Entertainment a power in self-through video, is leaving the chain to join Blockbuster Video. Wilson, who spent five years at Trans World, held the position of divisional merchandise manager of video and multimedia. Wilson will join the international division of Blockbuster Video as director of product.

AND THE ENVELOPE PLEASE: PGG, which won the major distributor of the year award at the NARM convention, has in turn returned the favor to the company that purchased the featured release, the Southwest branch, where Kyle Krause is branch manager, won PGG’s branch of the year award. Mark Grindle of the Los Angeles branch, Andy Cass of the Northeast branch, and Shawn Fowler of the Southwest branch, all named account service representatives of the year.

The video sales rep award was won by Mark McCaffrey of the Northwest branch. Meanwhile, Kenipp Freeman of the Los Angeles branch, Don Mencke of the Southeast branch, and Lori O’Brien of the MidCentral branch were named account service representatives of the year.

The college rep awards were picked up by Sam Dailer of the Southwest branch and Joe Calabri of the Northeast branch. Bill Walden of the MidCentral branch was named artist development rep of the year, while Cindy Price of the Southeast branch won for singles sales specialist; and Dee Dee Kearney of the Northeast branch and Pamela Peck of the Southwest branch were acknowledged as the artist development reps of the year.
Top Pop Catalog Albums

| ARTIST/PRODUCT | TITLE | NO. | WEEKS | DAY | WEEK | PAUSE | BPI
|
|----------------|-------|-----|-------|-----|------|-------|------|
| IDYN II MEN | COOLEY HIGHT HARMONY | 1 | 17 | | | | |
| NINE INCH NAILS | PRETTY HATE MACHINE | 3 | 80 | | | | |
| BOB MARLEY AND THE WAILERS | LEGEND | 4 | 191 | | | | |
| RED | KERPLUNK | 2 | 22 | | | | |
| PINK FLOYD | DARK SIDE OF THE MOON | 5 | 102 | | | | |
| PINK FLOYD | WISH YOU WERE HERE | 6 | 202 | | | | |
| EAGLES | GREATEST HITS 1971-1975 | 7 | 202 | | | | |
| JOURNEY | JOURNEY'S GREATEST HITS | 8 | 202 | | | | |
| JIMMY BUFFETT | SONGS YOU KNOW BY HEART | 9 | 193 | | | | |
| ENYA | WATERMARK | 10 | 178 | | | | |
| JANIS JOPLIN | GREATEST HITS | 11 | 151 | | | | |
| GREEN DAY | 39/500000 | 12 | 19 | | | | |
| STEVE MILLER BAND | GREATEST HITS | 13 | 192 | | | | |
| ELTON JOHN | RISING SUN 1970-1993 | 14 | 190 | | | | |
| JAMES TAYLOR | GREATEST HITS | 15 | 200 | | | | |
| THE WHO | LIVE AT LEEDS | 16 | 3 | | | | |
| METALLICA | ... AND JUSTICE FOR ALL | 17 | 188 | | | | |
| ERIC CLAPTON | TIME PIECES - THE BEST OF ERIC CLAPTON | 18 | 199 | | | | |
| EAGLES | HOTEL CALIFORNIA | 19 | 105 | | | | |
| NIRVANA | BLEACH | 20 | 49 | | | | |
| SOUNDTRACK | POLICE CD | 21 | 18 | | | | |
| MADONNA | THE IMMUTABLE COLLECTION | 22 | 2 | | | | |
| AEROSMITH | GREATEST HITS | 23 | 199 | | | | |
| THE DOORS | BEST OF THE DOORS | 24 | 185 | | | | |
| NINE INCH NAILS | GREATEST HITS | 25 | 19 | | | | |
| CREEDE CLEARWATER REVIVAL | CHRONICLE V. 1 | 26 | 107 | | | | |
| LED ZEPPELIN | LED ZEPPELIN IV | 27 | 170 | | | | |
| OFFSPRING | IGNITION | 28 | 10 | | | | |
| U2 | THE JOSHUA TREE | 29 | 156 | | | | |
| EAGLES | GREATEST HITS V. 2 | 30 | 192 | | | | |
| AC/DC | BACK IN BLACK | 31 | 197 | | | | |
| METALLICA | RIDE THE LIGHTNING | 32 | 179 | | | | |
| MELISSA ETHERIDGE | MELISSA ETHERIDGE | 33 | 24 | | | | |
| METALLICA | MASTER OF PUPTES | 34 | 178 | | | | |
| PANTS CLINE | HOT SEATS | 35 | 193 | | | | |
| YANNI | REFLECTIONS OF PASSION | 36 | 52 | | | | |
| FASHION | BROKEN | 37 | 4 | | | | |
| NOODLES | RESERVOIR DOGS | 38 | 2 | | | | |
| 22 TOP | GREATEST HITS | 39 | 2 | | | | |
| CAROLE KING | TAPESY | 40 | 37 | | | | |
| VARIOUS ARTISTS | ALL THE BEST FROM IRELAND | 41 | | | | | |
| VARIOUS ARTISTS | DARE TO DREAM | 42 | 41 | | | | |
| FLEETWOOD MAC | THE BEST OF FLEETWOOD MAC | 43 | | | | | |
| MAN | THE BEST OF WAR & MORE | 44 | 8 | | | | |
| MAN | VULGAR DISPLAY OF POWER | 45 | 30 | | | | |
| GRATEFUL DEAD | THE BEST OF SKELETONS FROM THE CLOSET | 46 | 37 | | | | |
| CHICAGO | GREATEST HITS 1982-1989 | 47 | 182 | | | | |
| LYNYRD SKYNYRD | FREE WINNERS | 48 | 77 | | | | |
| THE BEATLES | 1962-1970 | 49 | 19 | | | | |
| HANK WILLIAMS JR. | CHEESE | 50 | 4 | | | | |
| HANK WILLIAMS JR. | GREATEST HITS, V. 1 | 51 | | | | | |

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BY KAREN BRUNO

ALBANY, N.Y. — Worlds Record, which specializes in alternative rock, hard rock, and metal, has a new catalog of more than 50,000 titles for $40 in one corner of the store. “As far as I’m concerned, this is where it’s at,” says manager Frank LaFalce as he picks up a single by the Iveys, precursor to Badfinger. The $20 record is in a mint-condition sleeve. “The new music is boring,” he adds.

LaFalce, 31, who owns the store with his wife, finished his college degree at the Albany State University. “I don’t want to be a disc jockey,” he says. “I want to run a music store.”

Last year, Worlds Record grossed slightly more than $100,000. The music store has emphasized the sale of new product in favor of older recordings, which have better profit margins.

Stepping into Worlds Record, which is located on Albany’s main commercial street, is a bit like entering someone’s bedroom. It’s dark and cluttered, with stringed imported posters of musicians lining the walls or hanging from the ceiling. A single CD player with headphones allows customers to play any of thousands of used discs.

“I didn’t want bright lights and white walls like in the chain stores,” says LaFalce. “I wanted it to look personal.”

In addition to the 50,000 or so titles on 45, Worlds Record has 20,000 used LPs, about 6,000 used CDs, 1,000 titles on new CDs, and a stack of new vinyl that carries 17 titles. Used CDs account for 45% of sales, used vinyl 30% (with 45s at 5%, new CDs at 15%, and new vinyl at 5%). Cassettes and accessories represent 20% of the remaining 15% of sales, which are from posters, magazines, and music videos.

New titles are supplied by Northeast One Stop and RED. Used products come from people who walk in off the street.

Besides soundtracks, country, disco, reggae, ska, and classic rock, Worlds Record also sells jazz (600 titles) and classical music (500 titles). But the typical customer is a male aged 15-25 who buys heavy metal and alternative rock. Generally he spends $15—about the price of two used CDs ($15.98 for two, $7.98 for one). “Used CDs outsell new CDs two to one,” says LaFalce. “A lot of places don’t carry the selection we have.”

Over the past year, Worlds Record has trimmed its inventory of new CDs because of competition from chains. “We used to carry 10 pieces [of a new title]. Now it is only two or three pieces,” says Erfurt.

There are three music retailers within two blocks of Worlds Record—one independent, Music Shack and Blue Note Record Shop, and one chain, Strawberries.

“The typical Generation X kid buys...” (Continued on page 38)
JULIANA HAFFIELD

Only Everything
PRODUCER: Brendan O’Brien
Back to just the one and only after a few spots with the Juliana Haffield 5, the ever more impressive solo career of this singer songwriter jumps into a more secure take on her already established musical format, though with a newfound flair for recording big guitar squawk. The little-girl voice (sweet, but in control) works against the aggressive guitar without losing any of her own power. She is able to punctuate the singer’s dark-edged, big picture songs about love. The hooky lines and compositions are “all the best” of the poppier fare (try “guitar solo”).

MATTHEW SWEET

You're A明媚色 (Tale Of Two Pianos)
PRODUCER: Brendan O’Brien
This is Sweet’s latest album, a set which features two albums as one, “Side B” for the Billboard and “Side A” for the European market. A 100% studio album, it features a collection of songs written by Sweet and his collaborators. The album features a mix of styles, from rockabilly to punk to pop, and showcases Sweet’s distinctive voice and songwriting ability. It was met with mixed reviews, with some critics applauding Sweet’s versatility and others feeling that the album lacks cohesion.

MARIANNE FRAZER

The Secret Life
PRODUCER: Brendan O’Brien
Brendan O’Brien has always been a bit of a pop corn lover, and his latest album, “The Secret Life,” is no exception. The album features a mix of pop, rock, and country tunes, with Frazier’s powerful voice taking center stage. The album has received critical acclaim, with many praising Frazier’s vocal performance and the album’s overall sound. It was released in 2002 and has since become one of Frazier’s most popular albums.

JACOBS

The 50's

Some artists, like 1950's stylist, move to the forefront of the music scene with their new album, “The 50's.” The album features a mix of rockabilly, rock n' roll, and country tunes, with a strong focus on the music of the 1950s. The album has received critical acclaim, with many praising the artists' ability to capture the feel of the 1950s and the album’s overall sound. It was released in 2002 and has since become one of the most popular albums in the genre.

MATTHEW SWEET

In This House

The album features a mix of pop, rock, and country tunes, with Matthew Sweet’s distinctive voice and songwriting ability taking center stage. The album has received critical acclaim, with many praising Sweet’s vocal performance and the album’s overall sound. It was released in 2002 and has since become one of Sweet’s most popular albums.

JACOBS

From the Vault

Some artists, like 1950's stylist, move to the forefront of the music scene with their new album, “From the Vault.” The album features a mix of rockabilly, rock n' roll, and country tunes, with a strong focus on the music of the 1950s. The album has received critical acclaim, with many praising the artists' ability to capture the feel of the 1950s and the album’s overall sound. It was released in 2002 and has since become one of the most popular albums in the genre.

JACOBS

The Legacy

Some artists, like 1950's stylist, move to the forefront of the music scene with their new album, “The Legacy.” The album features a mix of rockabilly, rock n' roll, and country tunes, with a strong focus on the music of the 1950s. The album has received critical acclaim, with many praising the artists' ability to capture the feel of the 1950s and the album’s overall sound. It was released in 2002 and has since become one of the most popular albums in the genre.
PARIS BRIGMAN Since I Found You (4:08)
PRODUCER: Dave “Jas” Hall
WRITERS: M. White, R. Brice, J. Cottman
PUBLISHERS: EMI/Atlantic, EMI, Universal Music Publishing
ASCAP
Richie: “Love Me”
RDW

Brigman has a very vocal quality that appears and shows potential for a strong career. This slinky funk ditty skilfully with sweet, romantic glide from each verse to a pleasant, sing-along chorus. Producer Rich Mullins, who produces Kurtis Blow’s percolating hip-hop mix, which jumps with percussion that matches the song’s energetic performance.

COUNTRY

GEORGE STRAIT Azaleas (3:35)
PRODUCER: McMurtry
WRITERS: M. Gager, W. Parks, M. Puffett
PUBLISHERS: Strait/Stratton/Sam Burton/Stratton/Burton
ASCAP
KMC 50990 (U.S. 7-inch single)

It is just a hop, skip, and a jump from the Lone Star State to Louisiana. And like a true-blue Texan, George makes his trip look easy with this zydeco-sung single. In the hands of a lesser singer, a song like this would have been a difficult stretch. But Strait seems to be able to make a hit out of anything he wraps that voice around.

CLINT BLACK Summer’s Comin’ (2:47)
PRODUCER: T. Day
WRITERS: C. Black, H. Notelos
PUBLISHERS: Black/Notelos
ASCAP
RIAS 42181 (U.S. 7-inch single)

Black is one of the better artists/songwriters in country music. So why waste his time composing refrains instead of using fuel? Black is now on the verge of becoming a solid country artist.

TOWA TEDD TECH-NO (4:40)
PRODUCER: T. Day
WRITERS: T. Tate, B. Gilbert
PUBLISHERS: Ferris/Thadillac/Sam Burton/Sam Burton/Arista
ASCAP
Peacemaker: “Let’s Do It Again”

Former member of Dee-Lite goes solo and creates a unique and thoroughly enjoyable dance track. His beat is a vibrant array of contrasting musical elements. As with most of his tracks, it is all put together cooly and electron-trance. His tense vocals snap over a twinking array of keyboards that reminds you of Brian George. Behind the frenzied vocal/synth action is a good pop chorus that never leaves the brain after the first spin. Those like who hang onto the cutting edge will probably prefer the smoothie jungle Speed mix, which is on the set “Look Who’s Talking.”

RUFUS FENNNX SYSTEM SOUND Luv Bump (4:10)
PRODUCER: Scott “Soup” Stiffee
WRITERS: C. Pavone, S. Stilbite
PUBLISHERS: Def Jam/Atlantic
REMIXER: Gump

Another single from Warner Bros. (casino single)

R&B

TOTAL FEATURING THE NOTORIOUS B.I.G. Can’t You See (4:54)
PRODUCER: The Beatmasters
WRITERS: T. Reid, A. Smith, L. Boatwright, D. Lawler
PUBLISHERS: EMI/Sisima/Soul of 98/Atlanta
REMIXER: Sisima

“Can’t You See” has a little mention of Stetson’s Tornado shelter.

HILL BLUES “Ya Baby” (7:45)
PRODUCER: Louis “Puffy” Combs

Produced by Sean “Puffy” Combs, this steamy soul track has crystal clear vocals, deep bass, and a melodic sound. Though not as catchy as The Notorious B.I.G., it does give the nod to the non-sense rap of the popular B.I.G. Look for it.

S P O P

BROWNSTONE Grapevine (3:50)
PRODUCER: Dave “Jas” Hall
WRITERS: M. Mitchell, D. Henry
PUBLISHERS: Brown Girl/The Night Rainbow/Stone Jam/SCIAR

Billboard says: “Brownstone’s “Grapevine” is a forceful, highly viable single that will be a hit on both the R&B and pop charts.”

Lauryn Hill’s “Greatest Hits” is also doing well in the charts.

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BIZ MARKIE “Big” (4:30)
PRODUCER: Marley Marl
WRITERS: B. McLagan, B. Bazil, P. Gooch
PUBLISHERS: BBD/Town

Remixes: “Big”

“Big” was a hit single, but the remixes were also successful. The song has a catchy beat and great lyrics about the rapper’s love for his “mama.” The remixes added a few new elements, but the original song remains a classic.

E. VANCE “Big” (4:30)
PRODUCER: Marley Marl
WRITERS: B. McLagan, B. Bazil, P. Gooch
PUBLISHERS: BBD/Town

Remixes: “Big”

“Big” was a hit single, but the remixes were also successful. The song has a catchy beat and great lyrics about the rapper’s love for his “mama.” The remixes added a few new elements, but the original song remains a classic.

F. E. ROYCE “Big” (4:30)
PRODUCER: Marley Marl
WRITERS: B. McLagan, B. Bazil, P. Gooch
PUBLISHERS: BBD/Town

Remixes: “Big”

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OLDIES ARE SELLERS AT WORLDS RECORD
(Continued from page 53)

hind the counter at a chain store can ring up a sale but doesn’t know much about music,” says LaFalce, who has spent his entire adult life in music, first as a musician and then as the manager of Worlds Record, where he has been for 13 years. “People call here all the time with questions, and we usually answer them.” LaFalce met Erfurt when LaFalce took bass lessons from him. Erfurt started the business in 1979, a few storefronts from the current location. He has been at the current site for nearly 18 years. Albany is the home of a state university and many other colleges. “We have a big college town and a big music town,” says LaFalce. The store has a Ticketmaster and will attract about 400 customers for a Grateful Dead concert in New York. “It’s fun selling the tickets. People will call us about tours and stuff, and we can come off as pretty knowledgeable,” says LaFalce. Many of the callers will find their way into the store—some from as far as 70 miles away. Some come looking for hard-to-find metal bands such as Cannibal Corpse, which is sold only to those over the age of 18. In addition to concert tickets, new vinyl is an important selling tool. A rack along one wall displays current releases for $1 off list or about $9.99. Worlds moved 25 vinyl copies of Pearl Jam’s “Vitalogy” in two weeks. “We sold more of Bruce Springsteen’s “Greatest Hits” in vinyl than CD,” says LaFalce.

Erfurt adds, “Vinyl is nostalgic, and not that many people carry it.” He says the store doesn’t have to advertise in vinyl because the titles are already available in the used section. “New vinyl gets people in the doors.”

Visitors to Worlds Record will first notice a cluttered table in the front of the store that is strewn with giveaway such as Metroland, the local alternative paper, and flats from record companies. “The free stuff brings in a lot of people,” notes LaFalce. Also on the table are magazines such as Vibe, Spin, Relix, and Kerrang!, a European metal magazine. Boxes of back issues of Guitar and Rolling Stone are underneath. Also near the front of the store are two 8-by-2-foot bins of neatly organized budget CDs and LPs. Budget LPs are $3 or less. Among the more costly items in the store is an Elvis Presley “King Crore” EP 45 in its original sleeve ($50). There is also a rare 1968 Phil Zappa Krappa tape poster, which would fetch more than $100 but is not for sale.

hundreds of posters sell for $5-$12 and are kept rolled up in bins. An LP collectibles section has original Beatles albums in mono editions for about $15-$20 an album. Except for a box ad in the Yellow Pages, Worlds does not advertise. It holds raffles and contests to attract new customers. The prizes may include an autographed poster or a promotional display given by a record company. (The Jerky Boys and Guns N’ Roses displays were raffled off recently.) The mailing addresses of customers from the raffles will be used for the store’s new mailing list. “There are 50 or so people who are always in the store, so we don’t need to reach them,” says LaFalce.

He is anxious to reach collectors who live in the southern U.S. and in Japan, and he hopes to do that on the Internet. “Price may make a difference, but selection is also important,” he says. “We have the selection.” As soon as LaFalce finishes alphabetizing the 50,000 45s, Worlds will go online.

TOP WORLD MUSIC ALBUMS.

1. 1 20
DESIGNATION BROOKLYN
EPC ST-15768 ($12.99)
20 weeks at No. 1
VIDIPUS

2. 2 61
PROMISES & LIES
GUYON 8827
UBAND

3. 3 61
COOL RUNNINGS
W/O TARADIGHT ($12.99)
SOUNDTRACK

4. 4 61
REGGAE DANCER
EPM 280
INNER CIRCLE

5. 5 61
KIDS FROM FOREIGN
DECEASV PIV03686
BEWIRE JUICED

6. 6 61
STRICTLY THE BEST, VOL. 13
VIRGIN ARTISTS

7. 7 61
SOGS OF FREEDOM
EPM 955
BOB MARLEY

8. 8 61
DANCEHALL MASSIVE VOLUME III
VIRGIN ARTISTS

9. 9 61
YAGA YAGA
EPM 955
TERROR FABULOUS

10. 10 61
STIR IT UP
EPM 955
VARIOUS ARTISTS

11. 11 61
RE-ENTRY
EPM 955
VARIOUS ARTISTS

12. 12 61
SOSA WEST
EPM 955
VARIOUS ARTISTS

13. 13 61
GAME SIMPSON
EPM 955
VARIOUS ARTISTS

14. 14 61
RIPPLES
EPM 955
VARIOUS ARTISTS

15. 15 61
SKA: THE THIRD WAVE
EPM 955
VARIOUS ARTISTS

TOP NEW AGE ALBUMS.

1. 1 59
LIVE AT THE ACROPOLIS
PRIVATE MUSIC 82110
42 weeks at No. 1
YANN

2. 2 3
LIVE AT RED ROCKS
DTS 729
JOHN TESH

3. 3 35
SHEPHERD MOONS &
PRIVATE MUSIC 82106
ENYA

4. 4 35
IN MY TIME &
PRIVATE MUSIC 82116
YANN

5. 5 35
EUPHORIA
EPM 9400
GEORGE WINSTON

6. 6 35
ACOUSTIC PLANET
EPM 9400
CRISIS CHAMGUATO

7. 7 35
NOUVEAU FLOAMO
EPM 9400
CRISIS CHAMGUATO

8. 8 35
CJ MANTON
EPM 9400
CRISIS CHAMGUATO

9. 9 35
LUNA NEGRA
EPM 9400
CRISIS CHAMGUATO

10. 10 35
MANTALUX
EPM 9400
CRISIS CHAMGUATO

11. 11 35
CJ MANTON
EPM 9400
CRISIS CHAMGUATO

12. 12 35
CJ MANTON
EPM 9400
CRISIS CHAMGUATO

13. 13 35
CJ MANTON
EPM 9400
CRISIS CHAMGUATO

14. 14 35
CJ MANTON
EPM 9400
CRISIS CHAMGUATO

15. 15 35
CJ MANTON
EPM 9400
CRISIS CHAMGUATO
NEW Age

New Age Matures

While the genre grows to embrace more music and bigger audiences, some consider the term "New Age" old-fashioned

BY JOHN DILIBERTO

ask just about any label representative or artist of New Age and you’ll get a collective groan. “Haven’t they killed that one to death?” asks Windham Hill director of A&R, Bob Dulske.

“God! I thought that horse had already been kicked, dead and buried,” echoes synthesist Steve Roach.

And so it goes throughout the artistic community that finds its albums in the New Age bin. It’s “Field Of Dreams” in reverse: If you build it, they will like.

IN THE BEGINNING

When New Age was adopted as a music industry term in the early 1980s, it embodied a new instrumental music, embracing elements of acoustic, world, folk, space, jazz and classical into a hazy hybrid. Artists such as Andreas Vollenweider, Ancient Future, George Winston and Brian Eno, and labels like Windham Hill and Private Music didn’t fit in any established categories, so they were lumped into their own.

But with that moniker came associations with New Age thought, spiritualism, crystals, etc. While artists like Steve Halpern and Acshah continue to thrive in this market, many others are uncomfortable with the category.

“I position myself as a contemporary classical composer and performer,” says veteran keyboardist Suzanne Ciani, who recently started her own label, Seventy Wave. “There was so much debris... One label that unabashedly New Age is Soundings Of The Planet. “Our music is designed to help people of all ages get in touch with their own tranquility,” says Dudley Evenson, who, with husband Dean Evenson, founded the label in 1979. The label’s music — and its socially conscious philosophy and business practices (packaging made solely from recycled materials, family-friendly workplace and membership in Businesses For Social Responsibility, for example) — continues to define the genre. Some of Soundings most popular and successful releases include Dean Evenson’s environmentally influenced compositions (“Forest Rain,” “Desert Moon Song,” “Ocean Dreams”) and Tom Barabas’s inspirational keyboard melodies (“Sedona Suite,” “Wind Dance” “Classica Nouveau”).

THE EVOLUTION

Many artists and labels, however, think the music has transformed into a multi-faceted genre while the definition of New Age remains monochrome. “The term itself becomes less and less relevant as the breadth of that music comes out under that banner,” says Windham Hill’s Dulske. “Look at the breakthrough records of ’94: ’Chant,’ the Enigma record, “Deep Forest.’ They have elements of space, spirituality, dance and what you’d call New Age.”

“That’s why I wish they’d just adopt the term contemporary instrumental music,” adds Stephen Hill, president of Hearts Of Space records.

Paul Winter has always disavowed the term New Age, but with two New Age Grammies under his belt, including this year’s for “Prayer For The Wild Things,” he’s become more sanguine. “The fact that there’s a category now where our music will get some acknowledgement and people will listen to it, that’s something we’re very grateful for,” he says.
We believe there is a place that lives deep within us all. It is a place of vision and clarity where the rhythm of life moves in harmony with a higher consciousness. The purpose of our music is to take you there.

We are very proud to have been chosen as Billboard's #1 independent New Age label. Four years in a row.

'As in music, so in life'
While some may consider New Age music to be “background music,” the videos in the genre are putting the music—and the musicians—on center stage. Here’s a rundown of what’s been making an impact, as well as some newer titles to watch for.

“Yanni: Live At The Acropolis,” produced by Private Music and distributed by BMG, continues to be a phenomenal success. Released a year ago, the triple-platinum concert video not only catapulted the Greek-born keyboardist into international star status but also proved the mainstream appeal of New Age instrumental selections.

The concert video ranked No. 3 on the Top Music Videos chart in Billboard’s 1994 Year in Video recap—the highest ranking for a New Age video on that chart. It also placed No. 3 on the year-end Top Video Sales chart, and that alone put Private Music at No. 7 on the Top Video Sales Label recap—higher than Amblin Entertainment, which had six charting titles, and Universal City Studios, with 14.

Roy Goldstein, president/CEO of Private Music, attributes the success of Yanni and his video to television. The album debuted in March 1994, and the concert video premiered during a pledge drive on approximately 130 PBS stations nationwide, raising over $5 million for the campaign and introducing new consumers to the artist. It repeated nationwide in June, August and December, with significant sales impact following each airing.

“Television exposure really paid off by stimulating sales,” says Goldstein. “Airing the concert video did more for the album than would normally be accomplished in a five-year period of advertising. The strength of the impact showed at music retail, where viewers were buying the album the day after the PBS special.”

Another artist banking on television exposure is “Entertainment Tonight.”

Continued on page 63
co-host John Tesh. His new video, "John Tesh: Live At Red Rocks With The Colorado Symphony Orchestra," was released March 7 on GTS. The video was aired that month on PBS as part of its national pledge drive.

"Because of John's busy television taping schedule, he cannot tour like a typical performer," says Ken Antonelli, president of GTS Records. "The PBS promotion allows us to reach as wide an audience as possible without extensive touring."

Miramar is carving out its own successful niche in the New Age market, with both computer-animated and natural scenery selections joined to music. In particular, its pioneering "Mind's Eye" series continues to sell well four years after its 1991 introduction. Jan Hammer's multi-platinum "Beyond The Mind's Eye" has spent well over 100 weeks on the Top Music Videos chart since its release in 1992. The follow-up, Thomas Dolby's platinum-selling "The Gate To The Mind's Eye," is receiving critical acclaim for its visionary music and animation.

"Our goal from the beginning was to fuse spectacular music with the world's best computer-animated graphics," explains Kip Kilpatrick, VP of Special Products for BMG-distributed Miramar. "Unlike other forms of visual entertainment, which tend to be static, 'The Gate To The Mind's Eye' pulls viewers into another world."

The most recent Miramar projects are "Dazzle" and "Power Moves," which choreograph athletes like Olympic legend Greg Louganis to a soundtrack by James Reynolds, who also scored the first "Mind's Eye" video.

Other New Age videos making a significant showing include Windham Hill's "Lumination" project, featuring kaleidoscopic graphics accompanying tracks by Craig Chaquico, Ottmar Liebert and other Higher Octave New Age artists.

For more information please contact:
Polygram/International Development: 33 (1) 44 41 91 74

www.americanradiohistory.com
Beyond Mainstream Marketing
Specialized Selling Concentrates On Such Alternatives As Bookstores, Galleries And Yoga Classes

BY MARIA ARMOUDIAN

Back in 1975, when artist and Inner Peace Music label founder Steven Halpern released his first New Age album, "Spectrum Suite," the genre was virtually unheard of. In fact, the mention of it raised eyebrows in traditional record stores. "My records would be filed under a title like 'esoteric folklife' or 'exotic' behind Mickey Mouse in the Disney section, so they wouldn't sell," he says.

Consequently, Halpern began his own marketing campaign, bypassing the mainstream and instead approaching a different audience—those interested in health and meditation. He sold his records at health-food stores, yoga conferences and expos that attracted this alternative market, paving the way for New Age music to prosper off the beaten path and avoid competing directly with major labels.

GO ALTERNATIVE
This alternative market has since grown immensely, and it's where many New Age specialty labels make their mark. Bookstores, gift stores, natural health stores and retailers like the Nature Company are focal points, as well as other non-traditional, more creative ways of reaching potential buyers.

"Rather than being a guppy in the vast sea of record stores, we are a whale in the alternative market," explains Scott Kellner, CEO of Sugo records, a leading indie New Age label that also distributes a number of other labels in that market.

With the alternative retail outlets, the challenge to have records played in-store is less competitive than in record stores but still mandatory, according to most labels. "We rely on in-store play," says Gary Chappell, VP at Real Music.

"Most of the stores that carry our music—plant stores, gift shops, art galleries, bookstores—are not in business to sell music. Although they play music, it's primarily played to enhance their environment and create atmosphere for customers."

In addition to marketing, Halpern says, "I have witnessed the horrors of war, while at the same time witnessed the awesome beauty of our universe. David Arkenstone, your music has filled a void within me... I salute you."

Howard Amos, 46
Printed and Soldier

NARADA
music for the people

Continued on page 65

BILLBOARD SPOTLIGHT
www.americanradiohistory.com

BILLBOARD APRIL 1, 1995
Some labels, such as Sugo, Windham Hill, Inner Peace Music and Narada have hopped onto the information superhighway, marketing their product on-line through the Internet and other services. “We work with Internet Underground Music Archives out of Santa Cruz, who likes working with us because of our graphics capabilities,” says Kellner, “as well as the Internet, which passes on leads and takes 25% of earnings.” Windham Hill also is on America On-line, and the label just launched an Internet web server. “Our site at Windham.com has 1,000 screens, features sound samples of 55 artists and downloads video clips,” says Roy Gattinella, Windham Hill director of marketing. “We also feature a color map of the U.S. with a list of tour dates in specific areas and radio stations that play our music.” The label’s chat line allows people to comment on the music and enables Windham Hill to add its mailing list for future catalogs.

Direct-to-consumer catalogs are another prime source of marketing for many New Age labels. The Windham Hill Occasional is sent to anyone who inquires about the label’s music—a current mailing list of 400,000 people. The fall issue even included a sampler CD.

Narada does a similar mailer, the Friends Newsletter, which has grown into a catalog. “We cultivate individual customers. When they send notes, we answer,” says director of marketing Diane Almond. “We notify them about touring and include a perk for them.”

Hearts Of Space also monitors its customers closely, keeping a comprehensive database of listeners from their popular NPR radio show. The multimedia market has become another viable source of reaching customers. Over CD-ROM magazine, Nautilus, features a Windham Hill section, where subscribers can listen to a sample track, check tour dates, read biographies and watch a different video clip every month. They also can order product.

CORPORATE COMMUNICATION

A few labels use cross-promotion with other businesses or nonprofit organizations. Real Music, for example, arranged a deal with Birkenstocks in which customers received a free Real Music CD when they purchased a pair of Birkenstocks. And Windham Hill has supplied sampler CDs for such companies as Bose, Sterling Vineyards and Toyota to give to customers along with purchases.

Windham Hill also released a series of charity-minded projects, such as “Music Of Yosemite,” donating 10% of the proceeds to the preservation of the national park, and contributed, along with other labels, to “Polar Shift,” with the proceeds donated to preserving Antarctica.

Similarly, Narada does a series of special projects that tie in with environmental organizations, such as “Precious Waters” with the American Rivers Group. “We get extra exposure through both promotion mailers,” says Almond. “We have given proceeds to eight different groups.”

As with some major-label campaigns, New Agers may use special promotional items to catch attention. Sugo once included a package of herb tea, a jar of honey and a biscuit with a CD sent to radio. And Narada once sent out a kit to retailers along with a David Lanz CD, which was prominently displayed at many outlets. They also sent Chinese food cartons and custom fortune cookies along with the soundtrack to “Kung Fu.”
The rise of “Nuevas Musicas” in Spain, specialty radio shows in Italy and a major-label imprint in France are among the signs of the continuing strength of New Age music in Europe.

GENRE REIGNS IN SPAIN
Spain is a particularly fertile ground for New Age and has helped redefine the music. “We call the genre ‘Nuevas Musicas’ [New Musics] to include harder and more potent musical forms, such as modern folk,” says Jose de la Fuente, managing director of Arpa Folk Distribution. De la Fuente thinks that New Age in the U.S. or U.K. “is limited to concepts such as meditation and is too bland. In Spain we try to escape from this rather simple and overly sweet concept.”

Arpa Folk runs its own Nuevas Musicas label, Resistenca, and owns the Lyricim imprint with the larger Sonfolk label. It is a major importer of New Age titles from numerous labels, including Topic and Grapevine in Britain, Dolphin in Ireland, Erdenklang Music in Germany, and American labels such as Hearts Of Space, Real Music and American Gramaphone.

International acts with New Age appeal, such as Loreena McKennitt and Empa, have scaled the Spanish album chart, while gold sales (50,000 units) have been achieved by “Enchanted” by Chris Spheeres and Paul Voutoudits, imported by Arpa Folk from Epiphany in the U.S.

Among the leading Spanish artists in the genre are Luis Delgado, Luis Panagia, Tomás San Miguel, the flamenco-flavored group Radio Tarrila, Suso Saiz, Javier Paxatino and V.S. Union. Other important New Age labels in Spain include Nuba Records, Hyades Arts and No C.D. Records. The radio shows featuring New Age are “Dialogos” on public Radio 3 and “Musica Privada” on Sinto Radio.

AN ITALIAN ACCENT
In Italy, nightly specialty shows on the two national private networks and regular exposure on the overnight “Sereis Notte” on public radio RAI confirm the popularity of New Age. Radio Montecarlo host Nick the Nightfly points to two Italian acts who have mixed New Age with local influences. “Mario Rosini is a superb keyboard player, while harpist Vincenzo Zizzolo has been described as the Italian [Andrea] Vollenweider,” he says. Rosini records for the Freeland label, established by Neapolitan jazz/blues artist Pino Daniele and Italy’s largest New Age distributor, Sounds.

New Age artists in Italy “draw on diverse influences, but they are all colored with the feeling, heat and passion of the Mediterranean,” says New Sounds director Marco Fulfonte, offering as an example the jazz-fusion album “Blackhude,” by keyboardist Antiano Casari.

New Sounds distributes titles from labels including Innovative Communication and Blue Flame from Germany and Higher Octave from the U.S. The company publishes a monthly magazine, New Age Music & New Sounds, and has moved into CD4 and CD-ROM with plans to offer an on-line service to complement existing listening.

Other small indie labels in Italy are entering the New Age field. Avalon Recording has released the debut album from Diago-Morigan, which mixes Celtic harmonies and electronic vibes. CNI has released the Italian-Australian band Agricanti, which draws on traditional Southern Italian music and electronic effects to create soaring dreamscapes.

A MAJOR EFFORT IN FRANCE
While independents dominate New Age in Europe, PolyGram in France entered the genre two years ago with its Musique Essentielle imprint, under Jean-Patrick Teyssaire.

So far, more than 28 titles have been issued on five different collections: Alersus (“from spiritual to sacred”), Aquarius (“the fusion of sounds and cultures”), Oreus (“harmony, peace, relaxation and science”), Globus (“from ethnic to ethno-jazz”) and Tanaus (“the new classics”). The music is usually composed and played by French artists, and the albums are elegantly packaged.

“Reflecting a new musical trend, Musique Essentielle has to be a laboratory, an open door to new possibilities, an alternative,” says Teyssaire. He pursue what he calls an “anti-market-marketing strategy” through specialty retailers such as florists or drugstores and is even planning some marketing efforts to reach people in churches. With limited radio and TV exposure, the emphasis is also on press and direct marketing.

Cathy Benton, in charge of international development of the PolyGram France catalog, is convinced that the Musique Essentielle series has international potential. “The presentation of the collection is luxurious, there are a lot of specific window displays for these products, especially in the United States,” says Benton. “It will take time, but once we reach a certain level of awareness, the market will open to these products.”

This report was compiled by Billboard correspondents Howell Urwelles in Spain, Mark Deorenzo in Italy and Emmanuel Legrand in France.
NEW AGE MATURITY
Continued from page 60

Besides, how else do we categorize a musician who's played with the Russian Paleontological Society (famous drummer Glen Velez and a bull moose? "We've been called all sorts of hyphenated names," says Winter. "Folk jazz and progressive music were used for a while. Some guy came up to us after a concert once and asked, 'Is this neo-pagan?'"

CREATING AMBIENCE

Windham Hill, which has diversified with such spin-offs as the adults-contemporary-aimed High Street, is already dabbling with the current market darling "ambient," on a collection called "Path." It's bracketed by pieces from New Age Grammy winner Mark Isham and ambient artists Global Communications. And it's all drawing from the same source, according to Drake, who notes, "One of the battle cries of the ambient scene is 'Ambient is not New Age.' Methods can't clash or we lose too much!" In fact, a few New Age artists are going the ambient route. Windham Hill will release an ambient version of Jon Anderson's "Diesel" with people like The Future Sound Of London and Deep Forest turning the knobs of the Yes singer's Brazilian-influenced album.

Epic artist Ottmar Liebert just released "Euphoria," a re-mix of his nouveau-americano tracks by guitarist Steve Hillage. Steve Be Zo from the German Eye-Q label, and Ship from Compton's Most Wanted, among others. "I think my fan base is pretty flexible," says Liebert of this radical departure, which he says fits right in with the dance scene. "I think they'll find this interesting, and I think it will turn people on to what we're doing."

With its R&B and World Class imprints, Hearts Of Space joins labels like Windham Hill, Massanut and Private Music, which have expanded their artist rosters to include vocal and non-New Age artists. Maintaining an even stronger commitment to instrumental music, Hearts Of Space created the Fathom label to explore the outer edges of space music with Steve
Continued on page 68

from 0 to 27 titles & 11 artists
over 250,000 in sales
(we've grown a bit in 3½ years)

Featured artists
Bryan Savage
Denean
Dik Darnell
Kenny Passarelli
Koorunba
and many more

New Age, Jazz and more

Twelve Twelve
Keitaro Pastarelli
Making 27 years of music, Pastarelli's 1987's "October Haze" on Aria, 1995's "Magneto" on Future, and now "Deeper" on The Great Lakes. The music is solidly rooted in jazz with some rock, funk and also some tango. Recommended.
Clasical instrumentals: CD 097347700526
Exclusive Offers:
Phone 039/2004691 (Italy)
Fax 039/2004691

Ceremony
Dik Darnell
The companion to Dik's solo title, this album is following in Cerezo, for every the special address the time inside the main, the following the music through the title of the disc. Each piece has its own story, and each title is an expression of that. Highly recommended.

Walkabout
Koorunba
The 44-year-old still resides in New Orleans and has a studio with the sounds of India, Mexico and Cuba. "I love the music of the world," he says. "A musical experience spanning many cultures and musical styles," he adds.

Thunder
Denean
Denean has added Thunder with songs reflecting his Native American philosophy and practices. Some of Deanean will find this to be a fast and new music, others others in the view. A gentle voice combined with guitar and lyrics. Denean has addressed 35,000 ears.

Native American inspired vocals: CD 097347710322

New Sounds S.r.l.
Via Zara, 20 - 20052 Monza (MI) Italy
Phone 039/2004233 - 2000623 - 2004691
Fax 039/2001432

(from U.S.A you have to dial 011+39+39 + tel/fax)

www.americanradiohistory.com
NEW Age

NEW AGE MATURES
Continued from page 67

Rochel. Robert Rich and Lightwave. "The thing about this music is that the imagery takes you somewhere," says Stephen Hill, "and if it's darker and deeper, you're in further country."

POP STARS

Holding down the other end of the scale are artists like Yanni, John Tesh, David Lington and Danny Wright (who may be the only 31-year-old musician in America who cites Peter Nero and Roger Williams as influences). Wright is creating his own version of their easy-listening piano stylings on his latest album, "Applause" (Moulin D'Or), which includes a tribute to Henry Mancini. "My distribution says that 'easy-listening' is a word that makes you dead instantly," says Wright, who feels the New Age term gives him greater credibility.

Danny Wright earns "Applause."

Yanni is the success story of New Age music, although he's never embraced the term. Through innumerable broadcasts on PBS, his "Live at the Acropolis" has catapulted him to double-platinum status. Critics have called him the "Liberace of New Age," but Private Music president Ron Goldstein sees him at different points as the Beethoven, Spring green of Sinatra of his day. "Yanni is a star," Goldstein asserts, describing his appeal that expands beyond New Age. "We're no longer involved in New Age music," says Goldstein, who has signed artists like Etra Janeiro, Leo Kottke and Ringo Starr. "I think it's a shrinking market, and personally, it's not music I gravitate toward."

"The research we've done shows that Generation Xers are leaping hard at the current incarnations of New Age and making it part of their palatte, whether it's ambient, techno or a global blend," says Wesley Van Lieshout, president of Narada records and its distributor, Music Design. "I think the market for New Age is untapped and will continue to grow."

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"What do you do when you've been with a major label and are suddenly cut loose? For several New Age artists, the solution has been to form their own labels. In the past year alone, Patrick O'Hearn, Suzanne Ciani and Kitaro have left established labels and staked out on their own. Fill the artists voice similar distress as the changing attitude of major labels toward their music. It's an attitude Paul Winter experienced in the 1960s and 1970s with Columbia and A&M records. He started Living Music because A&M gave him a hard time with 'Common Ground,'" recalls Paul Schulman, general manager of Winter's Living Music label. "They didn't know what to do with it and didn't support him the way he liked, so he started his own label.

According to Ciani, O'Hearn and Kitaro, things haven't changed much. Kitaro junked ped from Geffen records to Dome Records, formed by his longtime manager, Ethi. Naito, "I don't think they can pro-

Rebels And Refugees

Artists Express Independence By Establishing Own Labels

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So she recorded it herself and released "Dream Suite" this past January. Ciani says she wasn't just driven by art, but finances. "I've already recouped my investment in this album," she claims. "With Private, it takes so long by the time you recoup, you're doing the next album and you're back in the hole.

Naito agrees. He says Kitaro's Grammy-nominated "Mandala," released lastfall, has sold 100,000 units so far, compared to 180,000 for "Dream." Kitaro's last Geffen album release of three years ago. "Geffen could never tell them that fast," says Naito. Unlike Ciani's and O'Hearn's labels, Dome will release other artists as well, says Naito, beginning with the pop act, Horizontal Ladies.

Schulman, who was in a label at the beginning, warns these new labels that it may not be so easy. "Despite the fact that he's a well known artist, it took two or three years to set up distribution," he says, adding this ironic warning. "Don't grow too fast and get swallowed by a major label."
PICTURE THIS...

VHS' Death Is Greatly Exaggerated

Consumers' Habits Are Tough To Change

By Seth Goldstein

RANCHO MIRAGE, Calif.—If it isn't one thing, it's another, said the life's-Roger character on "Saturday Night Live." Video duplicators and tape suppliers who attended the 25th annual ITA seminar here, March 8-

Last year, defenders of the VHS faith battled the 500-channel information superhighway. This year, their enemy was the digital videodisc, the newest heir presumptive to the coach-potato kingdom. But after three days of panels and schmoozing, it was apparent that the habit of renting and buying prerecorded cassettes will be hard to usurp.

Even the strongest advocates of DVD acknowledge it's much too early to declare that the king is dead, long live the king. First, there's the matter of the VCR's penetration of more than 80% of U.S. households. Second is the size of the cassette business— at least $14 billion retail and as high as $20 billion in 1994, according to the latest Alexander & Associates estimate (Billboard, March 25). The program suppliers' share likely will exceed $7 billion in 1995.

And third is the ability of the competition to shoot itself in the foot. Bob Klingen smith, who headed Paramount Home Video for several years until mid-1994, said DVD "possibly won't be if there's a format war" between Sony/Philips and Toshiba/Time Warner. Consumers, who generally are hard to convince, might toss up their hands in despair at the thought of choosing between rival, incompatible DVD systems, Klingen smith warned.

By the time one system prevails— Klingen smith thought Sony and Philips were playing "chicken"— some buyers could have scattered. "You could win the battle and lose the war," he said. Consultant Richard Curtis of Cambridge Associates in Stamford, Conn., offered some projections that buttressed those comments. It would take more than 5 million homes by 1999, three years after its launch, VCR sales, which set industry records in 1994, meanwhile declined to 10 million homes at the close of the millennium.

What are some of the key points in the article about DVD's impact on the VHS market?
NEW YORK—Modern video retail has taken another step beyond at the Picture Palace, which is physically based in Kearny, N.J., but exists, as partner/creator Steve Kramer says, "everywhere."

The Picture Palace, Kramer explains, is an interactive "virtual video store" located on the Internet's "graphical multimedia interface," the World Wide Web. Specializing in foreign, cult, independent, and offbeat movies on video, the computer-accessed store differs from other interactive video dealers both in its sources and means of display.

Competing services, Kramer notes, pull up main line listings of titles. But Picture Palace utilizes the Web's multi-level graphic capabilities in providing extensive textual, audio, and video information on the approximately 200 titles promoted on the 3-month-old website so far. The store has access to more than 30,000 titles supplied by Baker & Taylor and Vangard, the distributors that fulfill customer orders placed electronically via Picture Palace.

The store's promoted titles reflect the tastes of Kramer and his wife and partner, Jennifer, and are anything but general interest in character.

"Grouped in "exhibits" according to genre, director, actor, or other distinguishing elements, Picture Palace's inventory features such non-"A" fare as the movies of Oscar Mirbeau, the prolific and versatile early black film director whose output includes "Murder In Harlem" and "God's Stepchildren."

Other categories include "Magic In The Cinema" by experimental filmmaker Maya Deren, Abbott & Costello, Japonimation, Brazilian horror films, and 60s nude flicks by Doris Wishman—usually under the pseudonym Louis Silverman.

"Our premise was to start small and then get deeper and deeper each week as things started to overlap," says Steve, who's been adding up to 20 new titles weekly. "As more and more people get on the Net, it's a 'browsing' thing, where you look about wherever the fancy strikes you. You can move around and get all kinds of information, depending on your impulse. We try to be deeper and better informed than the copy on the video box, which is all that most regular stores have, because this is an alternative."

This informational aspect of the Picture Palace is important to the Kramers, who seek to educate Web browsers about both their merchandise and the nature of the Web itself.

"It's not just telling people, 'Here's this video you can buy,'" says Jennifer. "In the long run, we want to show how much potential there is in using media, (Continued on next page)
PICTURE PALACE
(Continued from preceding page)

especially from an educational standpoint. Besides text-only material, we offer audio and video clips and pictures embedded into the (interactive) hyper-text, so people who do have browser software are able to use all the interactive features.”

Web users who arrive at Picture Palace's site first find its “home page,” which contains a series of buttons, each of which, when clicked, leads to an “exhibit” focusing on a particular actor, director, genre, or other category. The home page of each exhibit can lead to informative text such as a synopsis, article, or related bibliography, available audio, still photo, or video information also can be accessed.

“Say you're at the Abbott & Costello home page,” says Steve. “You can click on a button and get a couple seconds of their TV show theme song, and then you're presented with a series of places to go which relate to Abbott & Costello, like a listing of all their TV shows and movies which are available on tape, along with the year they were made and some descriptions, title, and price. So it's not just a sales pitch, though the bottom of every synopsis page has an order form which you can click, and then we fax the order that night.”

The main thing, Jennifer says, is to create an interesting website. “If you're selling videos anybody can pick up at the supermarket, you're not giving any reason to go on the Web,” she says. “So many people are just slogging up titles on the Web to sell, but we're using a soft-sell approach in trying to develop it to where people are interested in coming part of a larger community and understanding the place of multimedia in that community—and hopefully responding to us as a business.

“Steve's dream is to have a video shop that is sort of a 'beautnik coffee shop' place to be, with a cafe atmosphere, which is the buzzword on the Web.”

Steve created the Picture Palace after video wholesale starts with Turners' International Films, Canterbury Distribution, Facets Multimedia, and Mystic Fire Video. “I always wanted to start some kind of business myself,” he says, “but the enormity of trying to go into distribution and carry inventory and all that stuff was way out of reach. Then I got into computers.”

Fellow onliners seem to be enjoying Kramer's shop so far. He reports that 25,000 log-ins were recorded on Picture Palace's website in less than two months, with activity up to 800 a day. The goal is now to “use the avenues available on the Web” by attaching his site to others, thereby promoting the store and its contents further.

“More and more people are linking their sites to us,” he says, noting the cross-promotional aspect of websites. “There are pages of connections of links to other pages, and there's also the centralized "What's New?" Web page, which we send press releases to every week to keep people updated.”

Picture Palace also has paying customers who use the service as a sort of piggyback website. The magazines Psychotronic and Alternative Cinema can be accessed at the store, which provides sample articles and subscription forms.

Performers Jerry Skiller and Ann Mears use Picture Palace as an E-mail box and as a sales venue for their tape "So You Want To Be An Actor,"
Elbow Room Dwindles With New Virgin, Borders Shops

STIFF COMPETITION: The tough Los Angeles retail market will have to squeeze in two new stores an already congested Megastore and Borders Books & Music to expand.

Virgin will open its fourth California location in Burbank's Media City Shopping Center in November. Megastores are in Hollywood and Costa Mesa and in northern California in Sacramento. The Media Center Mall is located about 20 miles northeast of Virgin's Hollywood location. Inside, Virgin will compete with Suncoast.

Over the last five years, the area surrounding the Burbank mall has been revitalized to attract middle-aged yuppies with kids. Other retailers include IKEA, Starbucks Coffee, Super-Crown Books, and assorted trendy restaurants.

Meanwhile, in Beverly Hills, Borders is putting the finishing touches on its third L.A. metro outlet, located near a busy shopping intersection on La Cienega Boulevard and less than a block away from the Wherehouse and also a Sam Goody combo store in an adjacent mall. The latest Borders should open Saturday (1). Borders, a division of Troy, Mich.-based Kmart, has locations in the Westwood area of L.A. and in Santa Monica.

QUALITY TIME: In the battle for family leisure time, watching a video or television show is winning out over activities that require Americans to leave their homes, according to a survey commissioned by Sony Electronics.

Sony estimates the average family spends 35 hours a week together, 27 of which are spent in the home where they coo up to more prerecorded cassettes, TV sitcoms, and CDs than they enjoyed five years ago, the survey indicates.

Families are enhancing their home viewing experience by purchasing big screen TVs. Sony found, and upgrading their stereo components to build home theater systems.

The theory is backed up somewhat by what the Electronics Industries Assn., which predicts that by the end of 1996 more than 5 million households will own a home theater system. Approximately 485,000 home theaters are currently on a home theater system, according to EIA statistics.

Conducted in February by Opinion Research Corp., the survey asked 1,001 adults about their leisure-time activities and purchasing habits.

A Sony spokesman says the company commissioned the survey to raise awareness of the home theater experience. Sony says spring is the biggest selling season for home theater components.

NCAA TOURNAMENT: "The Official 1996 NCAA Championship Video" will make a fast break to retain just 25 days after the new college basketball championship is crowed.

CBS' Video release, priced at $19.98, is scheduled to hit stores on April 28 and will include exclusive post-game footage and other highlights not shown on TV.

Inside the package, consumers will find an entry form for the 1996 Final Four Giveaway, which will award a trip to the 1996 tournament. A free-trial offer for College Sports magazine is also available.

TV commercials will run during CBS' tournament coverage alerting consumers to the tape's availability and the contest, backed also by full-page ads in College Sports and by a national radio promotion. Retailer support includes window cards and presale sign-up sheets.

GIFTS FOR MOM: Superflora is linking with LIVE Home Video for a Mother's Day promotion for the self-serve release of "The Florals," "The House Of Th' Spirits," and "Deceptions."

Each title will be price-reduced to $19.98 beginning May 9 and will include a coupon for $10 off a $49.99 bouquet or $5 off a $29.99 bouquet. The discount will be applied to phone orders through an 800 number arranged by LIVE. A mail-in application is also included for consumers who prefer to receive a rebate check. The offer expires in January 1996.

LIVE will drop the price of 14 other titles, including "Dirty Dancing," "Sophie's Choice," and "Chaplin," to $14.98. However, these are not included in the Superflora discount offer.

WOOD RULES: With Buena Vista Home Video's "Ed Wood" hitting stores April 18, it's another chance to promote some of the movies that made him a legend in bad taste.

Rhino Home Video is reducing the documentary "Ed Wood: Look Back In Angora" to $9.95 on April 18, as well as one of his best (or worst), "Glenn Or Glenda."

Rhino has five other Wood films, including "Plan 9 From Outer Space," priced at $9.95 each. A special three-pack, containing "Plan 9" and "Glenn Or Glenda," and "Look Back In Angora," is available.

(Continued on next page)
OUTLOOK FOR VHS
(Continued from page 69)

Tape duplicators don’t know whom to believe. Technicolor Video Services, which turned out 900,000 copies a day of Disney’s “The Lion King” during the title’s peak sales period, has committed to DVD replication, while leaving open which version it will manufacture. Rank Video Services America, devoted entirely to cassette dubbing, “is certainly considering getting into optical,” said president David Cuyler. Yet balancing that is the strength of sell-through, in particular the family entertainment titles packaged in the now-familiar white vinyl clamshells.

Duplicators, coming off a record 1994, see the high-volume years continuing. Their immediate concern isn’t DVD but raw material price increases. Blank tape, shell, and packaging costs may be on the rise for the first time since home video was established. “I hear rumors...” said James Merkle, president/CEO of Allied Digital Technologies (formerly Allied Film & Tape), before ITA executive VP Charles Van Horn cut him off in deference to antitrust-sensitive lawyers.

PICTURE THIS
(Continued from page 69)

was on the easternmost fringe of the storms that struck California the week of March 6. Rain bypassed the area until Saturday, March 11, driving indoors to the final session those tennis and golf lovers who otherwise would be on courts and courses.

Good weather at that time at past ITAs guaranteed a Death Valley setting. It’s only a slight exaggeration to say spectators outnumbered listeners. Van Horn hit it just right. By the 11 a.m. closing, the rain had ceased, the sun was out, and the tennis tournament was rescheduled. (Golf would have continued regardless.)

So the Saturday full house got to hear the most entertaining ITA presentation since the late Joe Roizen’s annual technologically adept jokefest. Mark Anzierick kept the audience laughing and learning about tape and CDs (see story, page 60). Here’s hoping Van Horn can make it two in a row in Phoenix, where ITA meets in 1996.

SHELF TALK
(Continued from preceding page)

able for $29.95.

In addition, MPI Home Video will release “The Ed Wood Story: The Plan B Companion” April 11, priced at $19.98. The documentary includes a tour of the studio where “Plan 9” was filmed, interviews with cast members Vampira, Paul “Rebel the Cop” Marco, and Gregory Walcott, and comments from director Sam Raimi, also a Wood admirer.

DISTRIBUTION MOVES: Huckleman will open its second automated distribution center next year somewhere in the Midwest. Its first operates out of Sparks, Nev. The new facility is expected to cut inventory and labor costs, speed up product delivery, and eliminate processing errors.
EQUALITY NOW: This past year has seen a deluge of reality-based children’s videos whose main thrust is to show how large machines and vehicles work—a topic of eternal fascination among youngsters, or so it is hoped by (usually independent) producers of these tapes.

Until recently, the majority of these productions essentially have been aimed at boys. Not only are the operators and drivers of the big machines predominantly male, but so are the majority of the onscreen kids. Sure, there have been token females, but Child’s Play has noticed a distinct pattern: If there’s one onscreen child, it’s always a boy; if there are three, it’s always two boys and a girl.

We’re pleased to report, however, that a wavelet of current reality-based kid-vid is centered around female figures. One is the informative, entertaining “Astronomy 101” from Mazon Productions, Northbrook, Ill. In it, a grade-school-age girl and her mother guide viewers through the steps of locating stars and constellations with infectious enthusiasm. (A dinosaur-loving little brother puts in an appearance, sparkling good-natured sibling ribbing.) Another such title is “You Can Ride A Horse,” from Blackboard Entertainment, San Francisco, first release in “The You Can Video Series For Children,” created by independent producer (and mother) Marcella Aviles. Here, preteen girls lead young kids of both sexes through the process of riding and caring for horses.

Then there’s the series “Just Planes,” from Just Planes Video, Boston, whose first program is titled “Nathalie Prepares For Takeoff.” Yes, Nathalie’s a girl—and the only kid featured in the video. Kudos to Just Planes Videos for making an unconventional choice. In “I Can Build!” from Can Too! Tapes, a division of Bellman Girls Productions, two children—a preteen girl and her pre-school brother—build a playhouse, overseen by their architect mother. A female architect—and several construction workers—are featured on “Dig Hole. Build House.” from Real World Video, Gig Harbor, Wash. Two of them are pictured on the back cover, although the front cover has a single hard-hatted, tool-bedecked guy. Real World Videos was formed by Bonnie Scott, a mother of two.

Another note to the roster of today’s kid-vid producers: It’s midway through the ’90s. Girls like this stuff too. Just look at the popularity of the Mighty Morphin Power Rangers, an industry unto itself. Say what you will about the show, its popularity is no accident: By making two of the teenage characters female—who are most on equal footing with the guys—Saban Entertainment took the lead in portraying the superhero genre to girls. And it bit, big time.

It’s clear that producers of reality-based children’s video can’t go wrong by playing to the other half of the population.

QUALITY CONTROL: The Coalition For Quality Children’s Video, the Santa Fe, N.M.-based nonprofit organization that promotes award-winning (and often independent) children’s videos to retail, was scheduled (Continued on page 76)
**Video Previews**

**MUSIC**
Donna Summer, “Endless Summer,” PolyGram Video, 60 minutes, $19.95.

Put on those dance shoes—Summer’s on the way. Fast-paced, compilation video includes the disco diva’s most recent single, “Melody Of Love,” as well as a wave of new songs from her “Endless Summer” album. And longtime fans searching for the fast-paced, all-out fun will be happy to discover the lineup also features several of Summer’s “Dis” nuggets—among them “Dim All The Lights,” “I’d Rather Be,” “The Works Hard For The Money,” “MacArthur Park,” and “Hot Stuff”—but will happen upon them only after wading through the new songs. There are no interviews here, just the music, which also includes the reggae-tied “Unconditional Love,” “Do It Again Me,” Argentina,” and feisty “Dinner With Gerashwin.”

“Pocahontas,” Sony Wonder, 48 minutes, $14.98.

Latest in Sony and Golden Films’ direct-to-video, animated “Enchanted Tales” series is a comical, slightly mod take on the story of the Native American princess and her future prince, championing a book with a cast of colorful animals leading the way. The action is funny and lighthearted with just a touch of sentimentality. “Pocahontas” — which could benefit from excitement generated by Disney’s summer-film of the same name—is available in both clamshell and standard packaging, no retailers have their choice when it comes to shelf placement. Next up in the series is “The Prince And The Pauper” and Easter video “The New Adventures Of Peter Rabbit.”

“Young Pocahontas,” UAY Entertainment (888-548-7200), approximately 60 minutes, $9.99.

Narrated by a smooth-voiced bear named Honey, UAY’s animated take on the “Pocahontas” story is meeter—and perhaps better-suited to a slightly older audience—than its Sony Wonder counterpart. Talk of evil spirits, medicine men, bows and arrows coming to the tribe, and more is interspersed with comical moments, some outright raconteur, and a host of original songs. UAY’s “Pocahontas” entry comes in clamshell casing and includes six cardboard “Swappets” that depict scenes from the company’s other children’s releases.

“Jasmine’s Enchanted Tales,” Walt Disney Home Video, approximately 15 minutes, $12.99.

One of two inaugural releases in Disney’s new “Princess Collection” of home videos featuring the royalби是从“Aladdin”和“Little Mermaid,” “Enchanted Tales” provides some witty and wonderfully time spent with the independent-minded Jasmine. Title includes four forms, new, new-to-video stories— “Do The Rat Thing,” “Bad Moon Rising,” “Garden Of Evil,” and “Elemental My Dear Jasmine”—each of which combines the magic and humor that made “Aladdin” and “The Return Of Jafar” so popular. Disney’s other Princess Collection, “Ariel’s Songs And Stories,” comprises similarly formatted undersea adventures. To further entice the new series' intended young female audience, each video comes packaged with a charm bracelet or necklace featuring the leading ladies.

**SPORTS**

“Nick Faldo’s Fixes,” 60 minutes, “Nick Faldo’s Tips And Drills,” 55 minutes, $19.95 each.

The amiable Faldo has notched three British Opens and two Masters Championships, and he shares his trade secrets in this pair of golf instructional. In “Fixes,” the pro offers amateur golfers advice on everything from how to approach the ball to how to line up specific shots. In “Tips And Drills,” Faldo addresses practice techniques and demonstrates how golfers can master various situations on the green. Production of both videos is pared down to the basics so that the focus is on his words of wisdom.

**INSTRUCTIONAL**

“His: Health, Image & Style For Men,” Alluvial Entertainment (800-858-9843), approximately 90 minutes.

It’s almost Earth Day, and this video that encourages children to love their mothers via song and dance is a high-powered tool that’s also lots of fun to watch. A well-researched multicultural troupe, the World Patrol Kids, performs nine short segments in total, including tunes about saving the environment, protecting endangered species, recycling, animal rights, and more. Wildlife footage, animated scenes, and other artwork are interspersed with performance footage of songs that encompass a variety of genres, from rap to rock to show tunes.

**CHILDREN’S**

“A Trip Through a Car-Manufacturing Plant Offers viewing aids now tried and true live-action kid-vid audience. Veteran television producer Don Video Previews is a weekly look at new titles at sell-through prices. Send review copies to Catherine Applefield, 3817 Brighton Court, Alexandria, VA 22305.

**HEALTH/FITNESS**

“The Best Of Reebok TV,” PolyGram Video, 53 minutes, $11.95.

The effervescent Gin Miller is at the spotlight as she leads a class at home audience through some of the most popular segments from the fitness television show. Basic step, power step, and hip-hop step aerobics are the orders of business here, and the prerequisites are a high level of energy, at least a midlevel of fitness, and a step if desired. Those who do not wish to do the high-intensity step class can follow along with one of Alluvial’s excessively chatty two-video set attempts to tap into the “overlooked” market of fashion, grooming, and general nutrition guidance for men. The two volumes together cover a variety of fitness issues, from skin and hair care to nose and ear care, from nutraceuticals to building. Although they are choke-full of content, the program’s delivers leave much to be desired. Co-hosts Susan Ashley Dixon, a former health coach, and model Tim Kurylo continually nod and taunt each other in banter that gets old real fast. For both volumes throughout that most men don’t really care about many of the issues at hand, and from the way the duo presents them, he’s probably right.

**Top Video Rentals**

**TOP VIDEO RENTALS**

| Title | Rating | Manufacturer | Catalog Number | Sales Rank | Date
|-------|--------|--------------|----------------|------------|-------
| Nick Faldo’s Fixes | NR | UAY Entertainment | 32463 | 1 | 01/04/95
| Nick Faldo’s Tips And Drills | NR | UAY Entertainment | 32463 | 2 | 01/04/95
| Clear And Present Danger | R | Large Entertainment | MCAUniversal Home Video 82169 | 1 | 01/04/95
| Natural Born Killers | R | Warner Bros. | Warner Home Video 13288 | 2 | 01/04/95
| The Twelfth Century | PG | Twentieth Century Fox | Bufo 440 | 3 | 01/04/95
| True Lies | PG | Columbia Pictures | Columbia TriStar Home Video 72115 | 4 | 01/04/95
| The Lion King | PG | Walt Disney Pictures | Walt Disney Home Video 29177 | 5 | 01/04/95
| Color Of Night | R | Hollywood Pictures | Hollywood Pictures Video 2560 | 6 | 01/04/95
| It Could Happen To You | PG | TriStar Pictures | Columbia TriStar Home Video 72813 | 7 | 01/04/95
| Wolf | PG | Columbia Pictures | Columbia TriStar Home Video 82144 | 8 | 01/04/95
| The Little Rascals | PG | Paramount Pictures | Paramount Home Video 29171 | 9 | 01/04/95
| The Mask | PG | New Line Home Video | Tunes Home Entertainment 86401 | 10 | 01/04/95
| Milk Money | PG | Paramount Pictures | Paramount Home Video 29173 | 11 | 01/04/95
| The Client | PG | Warner Bros. | Warner Home Video 13233 | 12 | 01/04/95
| Corrina, Corrina | PG | New Line Home Video | New Line Home Video 3079 | 13 | 01/04/95
| The Army Now | R | Hollywood Pictures | Hollywood Pictures Home Video 3079 | 14 | 01/04/95
| Renaissance Man | PG | Touchstone Pictures | Touchstone Home Video 2754 | 15 | 01/04/95
| Blow Away | PG | MCA Universal Home Video | MCA Universal Home Video 3079 | 16 | 01/04/95
| The Shadow | PG | Twentieth Century Fox | Touchstone Home Video 2748 | 17 | 01/04/95
| My Loca | PG | Sony Pictures Classics | HBO Home Video | 18 | 01/04/95
| Princess Caraboo | PG | TriStar Pictures | Columbia TriStar Home Video 7390 | 19 | 01/04/95
| Maverick | PG | Warner Bros. | Warner Home Video 13374 | 20 | 01/04/95
| Love Trouble | PG | Touchstone Pictures | Touchstone Home Video 2983 | 21 | 01/04/95
| Stargate | PG | Universal City Studios | Universal City Studios Home Video 8207 | 22 | 01/04/95
| The River Wild | PG | Columbia TriStar Home Video | Columbia TriStar Home Video 8208 | 23 | 01/04/95
| The Scout | PG | Twentieth Century Fox | FoxVideo BL74 | 24 | 01/04/95
| Killing Zoe | NR | Live Home Video | Live Home Video 9088 | 25 | 01/04/95
| Trial By Jury | PG | Warner Bros. | Warner Home Video 13375 | 26 | 01/04/95
| A Good Man In Africa | PG | South African Beesline Ltd. | MCA Universal Home Video 8276 | 27 | 01/04/95
| Striking Point | PG | CNN/Newsline | CNN/Newsline Home Video 8278 | 28 | 01/04/95
| Elysium | NC | Columbia TriStar Home Video | Columbia TriStar Home Video 8279 | 29 | 01/04/95
| Naked In New York | NC | Columbia TriStar Home Video | Columbia TriStar Home Video 8280 | 30 | 01/04/95
| Short Films About Glenn Gould | NC | Columbia TriStar Home Video | Columbia TriStar Home Video 8281 | 31 | 01/04/95

*ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. *ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and at least 50,000, 50,000, or $2 million at suggested retail for nontheatrical titles. © 1995, Billboard/SBP Communications.
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Home Video

CHILD’S PLAY

(Continued from page 74)

to hold its second annual meeting March 30-April 1 at Santa Fe’s Homewood Suites Hotel. Included on the agenda are discussion groups covering such topics as “Defining Quality,” “Violence Entertainment,” and “National Ad Campaign.” Registration fees are $50 for members and $100 for nonmembers.

KIDDITTS: The next two videos in the hot-selling Olsen Twins series, “The Adventures Of Mary-Kate And Ashley,” from DualStar Video/BMG Entertainment, will be broadcast on ABC Television and simultaneously released to home video. The “Top Family Film of the Year” and “Best Mystery Film” will premiere on a yet-to-be-announced Sunday evening. KidVision and Family Life magazine are co-sponsoring the Join Ms. Frizzle In Space sweepstakes to promote the premiere releases of KidVision series “Scholaric’The Magic School Bus” taken from the acclaimed animated PBS series. Grand prize winner receives a trip to Space Camp. David Michel of Denver based KidQuest is off to a solid start with his preschool series “Jay Jay The Jet Plane And His Flying Friends.” With two releases in six months, Michel has placed product in Blockbuster,Borders & Music, and other high-profile retail outlets; he recently hooked up with Tapework Video Distributors as well. New release is “Old Oscar Leads The Parade”; a third title is due in June and a fourth in October. MCA/Universal Home Video will release three new titles in its dental hygiene-themed series “The Adventures Of Dr. Teeth And MagnaTubaTM” May 15. Promotional plans include an ongoing tie-in with Kellogg’s Rice Krispies, in which trading card packs are featured on the cereal boxes. Due May 16 from KidVision’s “Real World” series is “There Goes A Helicopter,” “...And The Caterpillar’s Big Change,” and “Carnoysoufle, Catelettes, And Chameleon Changing Color.” Also new are “Those Wonderful Dogs...” and “Casa: Carressing The Tiger.”

Billboard

Top Special Interest Video Sales

FOR WEEK ENDING APRIL 1, 1995

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Helping Out “Friends.” MCA country artist Travis Tritt and comedian Jeff Foxworthy present a $25,000 check to United Friends Of The Children after a benefit concert for the organization. The benefit supports foster children in L.A. County. Show backstage at the University Amphitheatre, from left, are Tritt; United Friends Of The Children president Sandra Ruddick and board member Claudia Vallion; and Foxworthy.

March 31 - April 2, Fourth Annual Independent Music Fest, New York University, New York City, 273-4983.
March 31 - April 2, Klassik Congress, Krom, Hamburg, Germany, 043-40-52-31-71-12.
April 1, “How To Start And Run Your Own Record Label,” presented by Ravensong Productions, ASCAP, New York City, 239-5880.
April 1, “Hollywood In Cyberspace,” seminar on music, film, and television in relation to the Internet and online services, Pacific Design Center, Los Angeles, California, 213-288-3452.
April 6-8, 5th Annual New York Film Festival, Howard University, Washington, D.C., 202-236-41-41.
April 7-8, Urban Music Commission, by BMI, Regal. Maxwell House Hotel, Nashville, Tennessee, 615-251-2746.
April 8-21, Conference on Interactive Marketing, Regal Hotel, New York City, 212-798-0411.
April 19-22, Impact Conference, featuring the third annual Impact/Billboard Networking Fair on April 21, Bay’s Park Place, Atlantic City, NJ 35-86-6080 (convention internation), 212-536-5053 (networking fair information).
April 20, Billboard Awards, Supper Club, New York City, 212-536-271-12.
April 22, Billboards Music Awards which celebrates the 10th anniversary of the Portland Music Assn, Portland, Oregon, 503-213-5681.
May 10-14, NARAS Convention, Hyatt Regency, San Francisco, California, 431-637-0960.
May 22, Billboards Music Awards which celebrates the 10th anniversary of the Portland Music Assn, Portland, Oregon, 503-213-5681.

SPECIAL PERFORMANCES: Bruce Hornsby will make two charity appearances in Virginia. He will perform a benefit solo piano concert May 4 at Richmond’s Carpenter Center for the Virginia Special Olympics, the state chapter of Special Olympics International, which provides yearround sports training and competition for children and adults with mental retardation. Hornsby hopes to raise $20,000. The evening will be sponsored by WVOG-FM (106.5) Richmond and the Tobacco Company Restaurant. For more info, contact Mike Haun at 804-644-0199, 804-751-1215 (voice mail), or 804-782-3900. On May 6, Hornsby will repeat his solo piano performance at the Chesapeake Bay Foundation at the Harrison Opera House in Norfolk. The Chesapeake Bay Foundation is a nonprofit group dealing in marine and environmental education. For more info, call Elizabeth Buckman at 410-208-8816 or Mike Kessler at 804-622-1964.
Ship of Caring: Michael Feinstein and RSPV Cruises presented a check to the Hands On Care Foundation for $10,000, raised by the performers and management aboard the Enchanted Sea, one of RSPV Cruises’ charter vessels. Feinstein, who is connected with the foundation that provides funds supporting summer camps for children and their families living with HIV/AIDS, matched donations by passengers. He and 140 other celebrities also are

FOR THE RECORD

A story in the March 25 issue should have stated that BMI Music Publishing had acquired about 1,100 copyrights from Cherry Lane Music, which it co-owned with Sparrow Music. BMI did not purchase 50% of Sparrow Music.
PRO FILE

Jerry Peters, director of A&R and staff producer for Atlanta-based Intersound, has written, performed, arranged, and produced for Whitney Houston, Deniece Williams, Earth, Wind & Fire, and other of the biggest names in popular music. He's also put his imprint on many of the great works of modern gospel music, including records by the Mighty Clouds Of Joy and the 1990 Grammy-winning album “Through God’s Eyes” by the Rev. Milton Brunson and the Thompson Community Singers, which Peters co-produced.

Peters was born and raised in a small town outside New Orleans, the son of a pastor who also loved music. While everyone in the family of seven children was musical, Peters’ parents had prayed for one child who would have a special gift. Their prayers were soon answered.

“There was a school across the street from our house, and I would hear ‘My Country ‘Tis Of Thee’ coming out of the windows,” Peters recalls. “One day when I was 3, I just sat down at the piano and started playing that melody. My parents got me lessons, but it was very hard to discipline me. I was like a little human tape recorder, playing whatever I heard. My teachers never knew if I was really reading the music or just playing by ear.”

Peters cut his teeth playing in church and for school functions, Peters also learned the well-known pop and rock songs of the day and was particularly influenced by James Booker, Fats Domino, and many of the great New Orleans piano players. He picked up the trumpet in junior high school and received his first exposure to a broader repertoire, including classical music.

When Peters was 14, his parents sent him to live with his sister in Los Angeles, where he attended Dorsey High School, which was renowned for its arts and music department. Attending L.A.’s Victory Baptist Church, pastored by his uncle, Peters got his first serious dose of traditional gospel, hearing many of the titans of the genre, including Mahalia Jackson, Roberta Martin, Clara Ward, and Ethel Waters. Not surprisingly, the “human tape recorder” had soon added that music to his vocabulary as well.

While majoring in music composition and minoring in piano at the California Institute of the Arts, Peters gravitated to the local jazz scene, at the same time earning pocket money playing in various top 40 bands. He hit pay dirt as a writer in 1969 when smooth soul crooners the Friends Of Distinction had a gold record with “Going In Circles,” a song Peters had written earlier that year. It was recently re-done by Luther Vandross on his album Songs.”

Combining the classical fundamentals and discipline he’d acquired in school with his vast, hands-on experience in multiple styles of music, Peters soon became a highly respected and sought-after arranger and session musician on the L.A. music scene.

After an early-’70s stint in Tennessee as head of A&R for soul legend Jerry Butler’s Memphis Records, Peters returned to L.A. and his true love: producing, arranging, and playing music. Word spread quickly that he was back in town, and Peters stayed busy until 1978, when he lured back into A&R for Tabu Records. The label would go on to have great success with a number of acts, most notably the S.O.S. Band.

But with gold and platinum records to his credit and a resume already a mile long, Peters still felt a calling to return to gospel music. He issued a press release announcing his intentions, and an article ran in Billboard about his new direction. He was soon getting calls from high-level executives at the gospel industry’s top companies.

Peters’ career in gospel quickly kicked into high gear, as chart-topping successes with the Mighty Clouds, Brunson, and Inez Andrews, among others, accompanied his work as an arranger and orchestrator for performers as diverse as the Boston Pops Orchestra and Whitney Houston.

Still reveling in the satisfaction of the Grammy for Brunson’s “Through God’s Eyes,” Peters says the procedure for cutting a gospel choir is considerably different from that of any other genre.

“It involves lots of rehearsal and pre-production by the choir, the band, the arranger, and conductor,” he says, “too much the recording is a long, painstaking process. The live element is crucial in gospel, because there’s an excitement and an emotion that can be hard to get in a studio setting. It’s an interactive experience between the audience and the choir that has to be documented.

Peters prefers to work with engineer Joe Neil of Atlanta’s Doppler Recording, who owns a state-of-the-art studio called Sam’s Tape Truck, using a customized console derivative of a Trident board as well as 24-track MCI recorders. Peters records at 30 inches per second with no noise reduction, using Ampex MM1200 tape to get the best possible real capacity, to ensure that tape doesn’t run out in the middle of a performance. Each section of the choir—soprano, alto, and tenor—is separately mixed, with additional ambient microphones placed throughout the hall according to the acoustics of the building.

Peters says the audiences are all aware that a recording is taking place and are indulgent of retakes whenever necessary.

“If there’s a false start, or something I know is not working, I’ll stop everybody and just start again,” says Peters. “Usually I know, right as it’s going down, if I’ve really got something. If I’m on the fence, I’ll go ahead and do a second take, usually at the end of the show. I don’t leave until I essos I’ve got what I need."

Peters spends an average of “a few days” in the studio after the live recording, doing instrumental overdubs and vocal enhancement. His mixing studios and gear vary, though he says he frequently relies on midlevel consoles, emphasizing the fact that gospel choir budgets, which can run from $15,000-$60,000, often preclude his use of top-line SSL, and other upper-end boards.

Peters cuts and mixes with a minimum of compression and EQ, preferring to “get it right from the start” so that any later electronic manipulation of the sound is “to enhance rather than to fix.” He also emphasizes the importance of matching the right mikes to the right singers. When it comes to decisions, Peters trusts his engineers to keep up with the state of the art and choose whatever units they feel will achieve the sound he seeks.

Peters sees a silver lining in the time and budget constraints he often finds himself working under. “I’m one for making decisions,” he says, “and having the time and money to rethink yourself can cause more problems than it solves. But I don’t always trust myself either. I’ve surrounded myself with a group of very talented people at Intersound now, who give me input and second opinions. And above all else, I do a lot of praying.”

DMI Tackles Multimedia Future
$65 Mil. Expansion To Double Production

BY PAUL VERNAA

NEW YORK—Disc Manufacturing Inc., one of the largest CD replication houses in the U.S., is gearing for the multimedia future by undertaking a $65 million expansion that will double its capacity.

With a 316,000-square-foot plant in Huntville, Ala., and a facility in Anaheim, Calif., that will expand to 122,000 square feet from 30,000 square feet, DMI will have an annual production capacity of 200 million discs, says Rusty Capers, DMI’s VP of CD-ROM business development.

He estimates that CD-ROM production consistently has doubled over the past several years and will continue that trend into the future. Capers’ first mass replicator of Kodak’s multisession photo-CDs—the precursor to the nascent CD-Plus medium—DMI continually updates and refines processes. Its latest invention is the Image-Disc, a hologramlike image mastered onto both sides of a compact disc on the outer perimeter, inhibiting piracy and allowing content providers to encode logos or other merchandising icons on the product.

“It’s meant for two purposes,” says Capers of the Image-Disc. “You can put whatever image you, as a consumer, want on it. So it gives you the opportunity for a unique merchandising appeal. If you combine that with some graphics and the printed material, it’s also a real piracy deterrent. The way we put this image on the disc, in the outer perimeter in the disc, is extremely difficult to pirate because it’s not on there as data—it’s a custom image.”

Although the image occupies space on both sides of the outer perimeter of a disc—thereby eating into playing time—Capers believes labels will embrace it because of its obvious advantages. He notes that modems do not use the full 74-minute capacity of the format anyway.

PRO AUDIO

Face To Face, Track For Track. Victory Records act Face To Face cut its upcoming release, “Big Choice,” at Track Record in North Hollywood with producer Thom Wilson of Offspring fame. Shown, from left, are Chad Yaro and Matt Riddle of Face To Face, Wilson, and band members Rob Kurth and Trevor Keil.

Audio Track

NEW YORK

PRODUCER Don Fleming was at Sound Start working on a project with Capitol recording artists Triple Fast Action. John Sikut and Bill Emmons engineered the sessions... Bette Midler was at Battery Studios completing overdubs and mixing her new project for Atlantic Records. Producer Arif Mardin and engineer Michael O’Neill worked behind the SSL, 4064, Martin Czernob argued.

LOS ANGELES

THE RECORD PLANT played host to the artist who used to call himself Prince. The ex-purple one worked with engineer Ray Hahnfeldt, who was assisted by Kyle Bess. Jive recording artist Smooth was at Mama Jo’s Recording Studios mixing her upcoming project. Ken Jordan produced and engineered behind the custom Trident Series 80 with OML Mixing Fader Automation System. Eric Smith assisted... Sony recording artist Regina Belle was at Skid Saylor Recording mixing her upcoming album with producers Denzel Foster and Tomas McElroy. Ken Kessle engineered the sessions with the assistance of Eric Flickinger... Producer/songwriters Jud J. Friedman and Allan Rich were at Ocean Studios with sitcom star and recording artist Joey Lawrence working on an upcoming project, “The Prince And The Pizza Boy,” for Warner Television Music. Traci M. Belle recorded the sessions behind the Neve 8108, Eric Smith assisted.

Send please send material for Audio Track to Peter Crowin, Billboard, 49 Music Square W., Nashville, Tenn. 37203; fax 615-240-9435.
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<td>MUSIC GRINDER (Los Angeles) Tony Maserati</td>
<td>Studer A800 MK III</td>
<td>Custom Bi-Amps Yamaha NS10</td>
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<td>Madonna (Maverick/Sire/Warner Bros.)</td>
<td>SOUNDRACK (New York) Tony Maserati</td>
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Rosen says that the labels are happy to get their records exposed on the air, even when the listener response isn't exactly warm.

"It's a wonderful way to get firsthand feedback about music," says Steve Leeds, Island VP of alternative promotion, who made a guest appearance on the show during a recent station visit.

Ted Volk, Geffen national director of alternative promotion, agrees. "The show gives the labels the chance to interact directly with the record-buying public," says Volk. "They're an adventurous station to do this."

However, Leeds warns that the show may not be of interest to the classic music fan. "The music programming process is usually filled with a lot of industry insiders talking about once," says Leeds. "But this show really does provide an accurate glimpse into how programmers make decisions about what music the public should hear."

**WVEE Guest Shots, WVEE (V103)**

Atlanta's Rock 103/106-FM features a weekly spot "The Waysans Bros." show. The episode featured Atlanta comic Small Frie, who won a shot on the show through a WVEE promotion. Pictured, from left, are Shawn Waysan; Blackman; Small Frie, and Marion Waysan.
Hitting The Trail With Triangle
Red Handed To Give Away Bikes

BY CARRIE BORZILLO

LOS ANGELES—Independent label Red Handed Records is looking for album rock stations to become involved in a mountain bike giveaway promotion involving the label’s new band, Triangle.

To tie in with the group’s love of mountain biking and the title of its first single, “Destination,” from Triangle’s debut album, “Raw Feed,” the label has teamed with Iron Horse Bicycles to give away 25 mountain bikes, along with copies of the group’s CD, T-shirts, and keychains at several radio stations.

In select markets, the label will also give away trips to mountain bike races in Utah and Colorado this summer. Iron Horse is supplying the passes to the events, giving contest winners the opportunity to hang out with the racing teams. The label is paying the cost of the accommodations for the winners.

“It made sense,” says the band’s manager, Tom Mohler of L.A.-based SW7 Inc. “Each guy in the band has a mountain bike, and the title of the song lends itself to a promotion like this: You win a bike, and you choose your own destination.”

So far, the stations that will be giving away the bikes include KBOY Medford, Ore., WKZQ Myrtle Beach, S.C., WDRK Panama City, Fla., KUKG Green River, Wyo., KATS Yakima, Wash., and WGRF-FM Manchester, N.H. The stations that will participate in the trip giveaways haven’t been determined yet.

However, WGRF has taken it upon itself to give away trips on its own in conjunction with the bike prizes. From April 15-May 11, the station is awarding listeners weekend get-away trips in the area. The grand prize is a trip to Red Rocks Mountains near Denver this summer.

At KBOY, promotion director Jennifer Wilde says the station plans to tie in the bike giveaways with its Million Dollar Listener Pledge campaign to gain new listeners, which is actually a spoof on public radio station pledge drives. Listeners can register to win the bikes at the Quest For A Million Listeners party on March 31.

Mohler says the label plans to tie in music retailers and bike retailers to help promote the campaign. The spots that air on the stations will be tagged with IDs for the participating music and bike retailers.

Radio

Musician Dave Koz Switches Roles As Host On SW Net

‘’If preparation for being a radio show host is visiting the area, then I’m well-prepared,” says saxophonist Dave Koz, who’s visited plenty of stations over the years to support his two Capitol Records albums, including “Lucky Man,” which has been on the Top Contemporary Jazz Albums chart for 87 weeks. Now, he’s on the other side of the microphone as host of “Personal Notes,” the two-hour weekly alternative show on SW Networks.

“It’s sort of intimidating to get behind a microphone when you don’t have a saxophone in hand.” But after appearing on dozens of morning shows with radio veterans like Rick Dees and Scott Shannon, Koz says the thing he’s really learned during all of this is just to be honest, be yourself, and have fun.

Launched in February, “Personal Notes” already has 45 affiliates, including KJPD Los Angeles, KHYS Houston, WPLM-FM Boston, WNWV Columbus, and KKJZ Portland, Ore. Koz has recorded about 20 shows, not all of which have aired yet.

When he was approached by SW last year, the artist was immediately interested in the job because he saw the show not only as a way to let his fans see another side of him, but also as a way to inject a little more personality into the music-intensive adult alternative format.

“There is not a lot of personality in this format,” he says. “It’s a welcome thing to have for two hours a week—a little more personality. You get to hear a little bit more about the artists. We’ve sort of underestimated the magnitude of their interest in their artists. Thousands of people are coming to these concerts and just love these artists.”

The show attempts to inject that missing element through interviews conducted by Koz, who considers the chance to talk to peers like Peter Frampton, Tom Scott, Stanley Clark, and Al Jarreau one of the show’s primary benefits. During a memorable chat with David Sanborn, one of the Famous New Yorker’s idols, “half the time the interview was me gushing,” he finally told me to stop, Koz says. “It’s kind of funny and fun to be able to put in that position,” he adds. “I’ve had two successful records, but I still consider myself a rookie on the block.”

But as his perspective as an artist and host also helps Koz conduct more insightful interviews with other artists. “Because I’ve done so many interviews as an artist, I have a really good feeling about what these artists want to talk about. I go for stuff that I think people really want to know, not just stock questions.”

Although Koz’s lengthy interviews are edited down into sound bites for the show, he is happy that the format’s artists have a new forum to express their views. “Our channels to get our thoughts out are limited because we’re not really in the mainstream of music,” he says. Despite the interview segments, at least one journalist believes the show’s music-heavy format does not give Koz’s nearly enough of Koz’s warm, endearing personality. This opinion is not lost on Koz, who, while happy with his work on the show, would like to include more of the artist’s stuff and behind the scenes tidbits. Apparently, however, the affiliates are happy with Koz and despite the fact that they could program themselves.

“The network is a little concerned about making it too personality-driven because most of the stations they’re trying to get to on are [not personality-driven].” Koz explains. “That’s been one of the give and take things about the show. I’m proud of the show, but I would love there to be a chance to stretch out more and really do what I do. I feel very comfortable behind the microphone. As the show catches on, what I’m hoping will happen is that more of that will be able to come.”

Not all of the show’s affiliates are adult alternative stations. Some AC outlets, like WATM-FM West Palm Beach, Fla., are carrying it too, something Koz heartily endorses. “One of the things they’re trying to do in cities that don’t have AC outlets is to go to AC stations, and I welcome that as much as possible,” he says. “On so many AC stations, the programmers are really scared to play instrumental music, but I’ve had a lot of success on AC radio with instrumental music.”

Koz records the show weekly from his home in Sausalito, Calif., where he is also working on a new album, and he has been outfitted with portable equipment for recording the show when he’s on the road. The show is hosted on WZQZ’s Personal Notes, a dream job that nicely complements his artistic side.

“Instead of playing the saxophone, making records, and playing concerts, but my manager and I have been looking for other outlets in the mainstream business to let another side of me come out,” he says. “This is perfect because it melds the music and personality.”

This is

SFX Turns Down Chancellor’s Bid To Merge Into Radio-Only Giant

NEW YORK—SFX Broadcasting has rejected the merger proposal recently made public by Chancellor Holdings Corp. (Billboard, March 20). In a statement issued by the company, SFX announced that its board of directors unanimously voted to reject Chancellor’s proposal, which was crafted for a $160 million stock transaction that would have made the combined entity the country’s third largest radio-only group.

The SFX statement said, in part, “In rejecting the offer the board reaffirmed that the best way to maintain, and increase, shareholder value is to remain an independent public company.”

Chancellor immediately responded with a public statement from president Steven Dinetz, which said that “we are disappointed by the initial response of SFX Broadcasting’s board of directors to Chancellor’s friendly merger proposal. . . . We remain confident that, upon reflection, SFX will recognize that in this era of consolidation in the broadcasting industry, there are obvious financial, strategic, and operational advantages presented by our offer and by an SFX/Chancellor combination.”

PHILLIS STARK

www.americanradiohistory.com
Ring, Cox Form Marketing Group

NEW YORK—Two Atlanta-based broadcast groups, Ring Radio and Cox Broadcasting Inc., have entered into a programming, marketing and advertising sales alliance involving their local radio stations.

Ring Radio owns sports talk WCN and R&B adult WALR. Cox owns N/T WSB-AM and AC WSB-FM and operates and alternative WPJZ.

The new alliance consists of two components. First, the two companies are creating a joint marketing venture to be known as the Atlanta Urban Radio Alliance. Ring Radio and Cox sell advertising time for WALR and WPJZ. The new venture will be jointly owned and operated by the two companies. In addition, the two companies have entered into a local marketing agreement involving WCN, whose programming, marketing and sales will be assumed by Cox.

Ring Radio is owned by Lew Dickey Jr., who also owns Stratford Research and WWWM-AM-FM Toledo, Ohio. Cox Broadcasting owns 12 other stations and operates two additional FMs. 

by Phyllis Stark with reporting by Eric Bokheart and Brett Atwood

Westwood One Drops Urban Programs; Syndication Deals Heat Up Nationally

THERE'S LOTS OF NEWS this week on the urban front. beginning with Westwood One. The network has dropped its urban programming, which consists of "The Countdown With Walt Love" and "Jamie Foster Brower's "Sister II Sister." Brown's show was quietly canceled six weeks ago. Love, however, is being allowed to stay on the network until he finds another station.

WHITZ (120) New York's new luncheon "Love Phonies" show, already simulcast on WBNX, will now also be simulcast on WJZ.

Meanwhile, Superpower Network will begin a national syndication of the "KLLT" (Kiss 108) Boston morning show starring Matt Segel and Sue Paul's "Sister II Sister," which over six months.

The network has signed up three affiliates: WWXX Providence, R.I., WZBS Portland, Maine, and Kiss 108 sister station WEJU Charlotte, N.C. A Saturday version of the show is in the works.

PROGRAMMING: WHERE'S WALDO?

Brad Walden joins WMSI as PD replacing Jeff Silvers, who recently resigned. Walden was PD at WCMO-FM KLLT Kansas City, Mo.

Debbie Murray is upped to APD/MO at WMSL, succeeding Rick Candea, who resigned last week (Billboard, March 25). Murray will continue to handle music duties for both KLLT-FM and KLLT-AM.

Don Daniels joins KQXL Minneapolis as PD, replacing Kevin Metheny, who exits. Daniels arrives from KHQA-FM/KQPT Sacramento, Calif.

Michael St. John has been named PD at WHQQ (Q104) St. Louis, replacing Dan Allard, who recently resigned. Allard joins W gstation in Denver, Colo.

Former KQXL station manager Jeff Baird (aka Jeff Daniels) has been named CD at sister station KDQZ Denver, replacing Bob Young. Daniels has not been re-

placed at KMLE.

WMSL Norfolk, Va., flies from hot AC to AC to alternative with the new call KXCD (CD106). Maxine Todd remains PD. WQCD New York APD/MD Steve Williams is consulting.

Jeff Tyson has been named PD at WXMB Birmingham, Ala., succeeding Mark St. John, now with Zapoleon Media.

On an entirely different note, WJZ, Baltimore, Md., flipped to new ownership.

The 22-hour-a-day outlet at 1030 AM

ended its longtime association with KBKO Denver. SHR Radio Co. inked two new clients, KTCL of Colorado City and CKIQ Victoria, British Columbia.

WILS-FM Lansing, Mich., flies from country to top 40. Story: "T" at services to WKYX's flips from top 40 to country in early March. WYCD Detroit weekender Casey Daniels joins as MD.

N/NT KO Seattle flips from oldies to N/T.

WNOE-AM New Orleans, which had been simulcasting the country music of former sister station WYCD, flips to religious with the new calls WLNO under new owner Communion.

Country WXYX Nashville signs on at 1130 AM programming Branson Country Network's format.

WWSM Harrisburg, Pa., which had been silent, signs on at 1010 AM programming classic country.

KRGO Fresno, Calif., flies from a sitcom of Spanish KVEX to R&B during the day and Enrique Iglesias at night.

KLOK-FM (formerly KSUR-FM) Monterey, Calif., signs back on simulcasting regional Mexican sister station KLOK-AM San Jose, Calif. KVRG-AM Monterey (formerly KSUR-AM) also signs back on simulcasting sister Spanish hits station KRSC San Jose.

After a brief stint as an adult standards station, WBWW Youngstown, Ohio, flips to all-sports. CROZY WMAT flies into hot from AC to Westwood One's soft AC format.

Noncommercial WAYL Jacksonville, Fla., flips from contemporary Christian to Morningstar Radio Network's "High Country" format, and Brad Barrett joins "High Country" as evening host.

CALL LETTER CHANGES

KABJ-AM San Francisco has changed calls to KRBG.

WKIQ-AM St. Louis changes calls to KRAM.

KCHT Phoenix changes calls to KGBK.

KBEA Kansas City, Mo., picks up the new calls KCAZ for its new children's radio format.

PEOPLE: MARINO RESURFACES

Former KYL/KYLM San Antonio AP/MD has been named promotion director at crossover KYL/ KYLM, where he had been working as a swing jock for the last month.

WHKZ Columbus, Ohio, MD morning co-host Zak Daniels exits for mornings at WNCD Youngstown, Ohio. He has not been replaced, send T&Rs to PD Jeff Roper.

Denise Jordan-Walker joins WWAZ (W160) Chicago for afternoons from the same slot at crosstown WNUA. She replaces Gino Jones, who exited.

WABB-FM Mobile, Ala., night jock Credit Stewart joins as voice-over for active APD/MD in the wake of Michael Stewart's move to WMXZ. Fort Walton Beach, Fla.

Finally, we're very sorry to report the death of WZGC (268) Atlanta midday host Red Noize, 40, who passed away March 19 after a long, private bout with cancer. Noize, who had been at WZGC since 1991, previously worked at WLAV Grand Rapids, Mich., and Colorado Springs. Col., stations KILO and KQJ/KXIK. He is survived by his wife, Rene, his father, and two sisters.
part, songs are passive, which is a danger point," he says.

All formats experience musical ebb and flows, and a key to sustaining success is adjusting to musical downturns. But for modern rock, some of the format's newcomers have never had to deal with a drought. For instance, last year when grunge started to lose its grip on listeners, the pop/punk sounds of Green Day, Offspring, Green Day — were released nearly a year ago. Releases last fall by format veterans R.E.M., Nirvana, and Pearl Jam were the last albums to provide a significant boost.

Looking to the spring release schedule, Phillips says, "We need something we can sink our teeth into." Commenting on two recent English contenders for format attention, he says the station "loves" Oasis, but that it has been a "real struggle" converting listeners, and that the "jury is still out" on whether PJ Harvey can grow into a format superstar.

"Everybody's been spoiled during the last- to four-year period," says Pollack Media chairman Jeff Pollack, who senses the same creeping apprehension at modern rock. (For the record, not all programmers are distressed; Bill Gamble, PD at WNYX, Buffalo, N.Y., says he sees "better product than ever" coming from labels.)

The colorful, anxious modern rock programmers will get much sympathy from competitors. According to the latest Billboard/Arbitron national modern rock ratings increase (Billboard, March 25), WNYX suggests "99X is making some noise."

As Rock 'n' Roll, Inc.'s Howard Schwartz said, "It is remarkable that rock has been given any sense at all."

Looking back, programmers in the format are particularly concerned about the summer music outlook. Last summer's ratings were extremely kind to modern rock, and Phillips is not alone when he says the station banks on at least a one-point Arbitron jump each June through August. "Summer is our next big thing, if the format doesn't work then, there's a problem," he says. "I'm already starting to feel it's time to down shift and really get [the station] into that summer rock mode. I just hope the records are there for me."

REPRINTS

For reprint requests, see www.americanradiohistory.com
### Top 40 Airplay

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### Top 40/Rhythm-Crossover

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<td>Interscope</td>
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<td>&quot;Just The Way You Are&quot;</td>
<td>Bruno Mars</td>
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<td>L.A. Records</td>
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### Island FM, Album Revive "Diaries"

I did a die-hard period piece, I wasn’t sure I should realize that this move about another generation really did apply to them," says the director. To that end, Kaivirt says he and Balls connected with Carroll as well as Island's VP of soundtracks Danny Holoway and independent soundtrack supporter Alvin Rasmussen to seek out contemporary music that buzzed with a "lyrically poetic" edge consistent with Carroll's persona.

To try to use PolyGram artists as much as possible, but the bottom line is to use the best music for the film. Sometimes you need to go outside," she says. ""The Week Diaries" includes tracks by PJ Harvey, the Doors, the Posies, the Cult, Soundgarden, Flea of the Red Hot Chili Peppers, and Jim Carroll backed by Funk Jam. The album will be released April 4, with the movie due for release April 21. (See story, page 10.) "Panther," due in May from Working Title Films, is an upcoming feature starring Aretha Franklin, Warren G, O'Spen Of Blackstreet, Tony Toni Tone, Blackstreet, Shireen, and the Notorious B.I.G., and Coolio (Billboard, Feb. 11). The first single is "Freedom," by Sis-ters, the group from the first film. The sequel also features female R&B singers, including Vanessa Williams, TLC, Mary J. Blige, Salt- N-Pepa, Aaliyah, Karyn White, En Vogue, and Queen Latifah.

In addition to the "Panther" soundtrack, an album called "Fist: Hip-Hop Inspired By The Black Panthers" was released this month on PolyGram-distributed Avatar Records, featuring tracks by KRS-1, Chuck D, Kam, Speech of Arrested Development, Dred D Scott, and Skrilla (Billboard, Jan. 28).

"Fist: Hip-Hop Inspired By The Black Panthers" was produced by Working Title and is being distributed by Fox in the U.S. in May. The soundtrack was released in May on Mercury, with other tracks by French artists. "The director, Lawrence Kasdan, wanted to use old French music, if possible, the film they love, they'll love the whole ambience of the soundtrack," says Perryman. Perryman is working on a soundtrack for "Mr. Holland's Opus," an Interscope film due in November through Disney. It's a wonderful wide web of female R&B artists that spans 40 years, so it will have incredible source music. Right now, I'm looking into the old catalog to see what we can use from that era," she says.
PIECING TOGETHER "Universal Heart-Beat" was an act of labor, says Julianna Hatfield, whose latest single climbs to No. 12 on the Modern Rock Tracks chart.

"The music happened really fast right before we made the record," Hatfield says. "But it took me a long time to write the words. I think it's just because the idea in the song is sort of like this existential, dream-like kind of idea. And it was just hard to express. I wasn't sure how to put the ideas across...It's just trying to make sense of sadness or whatever you want to call it. Trying to see it as something worthwhile rather than needless suffering. I'm like a depressed optimist."

The song, which reflects Hatfield's "usual state of mind: no pain, no gain," was prompted "last summer (when I was reading this book and came across the phrase "universal heart-beat," and that seemed to really put a name on the idea that I was thinking about. When I get a title, it helps me." Although Hatfield returned to the lyrics over many months, adding and subtracting words and phrases, she had no problem realizing when the song was complete. "It's just this feeling when you've eaten a meal and you know when to stop eating; you're full and you're satisfied. It's an instant; you feel really happy for a second. I really love [writing]. When I struggle over a song, I'm into it. I like working hard. I love the process. But I also love finishing something. That's the best moment in life, when you know a song is done."

Musically, "My goal was to make ['Universal Heart-Beat'] really simple with just a few choice chords. So the basic song is just these three chords. And then when the chorus comes up, it's just one extra chord. And that's something I don't usually do. I usually, when the chorus comes around, [add] more chords. So for me it was really bold to have the chorus the same chords as the verse. Because I get scared of simplicity sometimes."
CONCERT GIVES McCARTNEY A STAGE FOR FAB FIRSTS (Continued from page 9)

“It’s wild,” McCartney said during a break. “I must admit, I hadn’t thought of doing ‘Lady Madonna’ with a string quartet. Anything with a violin is completely turned on its head.”

“Lady Madonna,” with McCartney lounging on the piano and the Beatles’ ringing all over the place, is one of the highlights at McCarty’s concert. The concert was rearranged to include the two numbers from their collaborative song cycle, “The Juliet Letters,” as well as an arrangement of Brian Wilson’s “Get a Job.” McCartney played duets of the Beatles’ “One After 909” and their own version of “The Rain Song” at the BBC’s Arkell House, which appeared on McCartney’s “Off The Ground” album.

“It’s the first time Elvis and I have met,” McCartney said. “We’ve written together, we made demos together, we’ve done a bit of recording together and always en- joyed working with each other, so it’s only natural to play together.”

McCartney has become someone of a one-man national endorsement for the arts in Britain, where public funding for arts education is the one. John Burrows of the RCM’s development counsel said that as recently as 10 years ago, 90% of the conservatory’s operating costs were paid by the government. It is now down to 65%. The rest must come from charitable contribu- tions and fundraisers. McCartney, who has been on tour and trying to turn his old high school, the Liver- pool Institute, into an academy for the performing arts, has been helping to turn the irony in playing for Prince Charles at the Palace to raise funds to compensate for government cutbacks, but said it’s beside the point. “To be honest, when I was asked last year to play the Prince’s Trust Concert I said, ‘Maybe when it’s a republic here I will.’ But I don’t mind. It’s more important that the college keeps going, and if this helps, then it’s sort of ironic that two trained or half-trained musicians end up coming to help, but that’s what we’ve got to do in this country. If it takes picking the pockets of a few court people, so be it. If the Prince turns up and brings his pals along and they dig into their deep pockets, then they all go up in my estimation.”

Prince Charles issued a statement that said, in part, “I congratulate my grandfather, King Edward VII, when Prince of Wales, had the vision to estab- lish the Royal College of Music to promote the training of the finest musicians. Without his ambition British music in this century would be much the poorer.”

“We are taking his aim forward. The concert this evening is an intriguing mixture of musical styles and experience which I hope can demonstrate to all musicians that a career in music can have many facets.”

The rehearsals were being record- ed as backup in case something went wrong with the Palace performance, as well as for possible release as an album on EMI Classics. McCartney was noncommittal about releasing the program on CD. “We are recording it for radio,” he said. “As it goes how it turns out. If everyone is pleased with the performance that people are classing it for, then we’ll record the CD.”

There is more clamor for two new Beatles records, both recorded at McCartney’s home studio from demos by the late John Lennon, with McCart- ney, George Harrison, and Ringo Starr augmenting their slain band- mate. The recordings are scheduled to be released in late 1966 by EMI in the U.K. and Capitol in the U.S. as part of the extensive “Beatles Anthology”—a video and audio set that will cover the history of the band.

“The first of the new songs, ‘Free As A Bird,’” was finished a year ago, the second—still untitled—last month.

McCartney said that he, Harrison, and Starr were reluctant to record as a trio without Lennon being repre- sented.

“I was the moment we haven’t tried that,” he said of recording with only the surviving Beatles. “It just seems more natural if John’s there. It seems like a better idea. Even though we talked about it, when we actually got hold of the two John songs, then it was the Beatles. Then people can’t say, ‘Well, there’s only three of you. And they can’t say, ‘You should get Julian in,’ or ‘You should get Sean in.’”

“This way we can say, ‘Look, it is the Beatles. Whether you like it or not, even if it’s done technically, it actu- ally is the Beatles on record. There are four guys on that record—through the wondrous of technology.”

“We haven’t actually taken it bey- ond that yet. We did the first track last February, we did the second this February. As we were saying goodbye my engineer said, ‘As we keep going for 12 years we’ll have an album’.”

Bill Flannagan is editor of Musician.
SPIKE LEE PRESENTS A NICK GOMEZ FILM

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PLUS CLASSIC OLD SKOOL JAMS

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Note: The table above represents a portion of the Billboard 200 chart for the week ending April 1, 1995. For a comprehensive list, refer to the full chart on Billboard's website.
Yates, president of the contemporary Christian music-video network Z Music, said: “The awards format is one of the only vehicles that exist to get artists of various genres together on one show.” And for a niche industry such as contemporary Christian music, any exposure via mainstream or genre-specific awards telecasts is invaluable, such as the Grammy Music Assn.’s April 27 Dove Awards, a boon to business, he says.

“The Dove Awards help to change people’s perception of gospel and Christian music,” he says, noting that his own 24-hour cable network may initiate music awards in the future.

Unfortunately, viewers seem less compelled than ever to tune in to the vast slate of music awards shows now available. Network executives blame the cyclical nature of the music industry and say poor ratings in 1994, for example, reflect a talent pool that cannot command huge numbers.

“It’s a real problem if you don’t have music that sells. It’s a real problem,” says Bob Bain, VP of specials at Fox Broadcasting Co., which telecasts the Billboard Music Awards. The 1994 show followed the charts behind the news cycle by a couple of weeks and performed adequately, says Tom Jones, and R. Kelly. “Last year we had no Whitney Houston, no Garth Broke, so we are really drawn to an awards show.”

But music industry executives suggest the responsibility lies with the awards themselves, which must better utilize the talent that does emerge each year.

“I wish they would ask me to direct,” says Warner Bros.’ Roger Lidster, who then concedes: “You know, it’s the cool thing to knock all these awards shows. But you have to realize they are in prime time, they have sponsors, and they have to keep things contained.”

Ironically, it is artists such as Russell Simmons’s Def Jam and Madonna, who often push the edge of the “contained” envelope in the quest to entertain viewers and score ratings. But even an uncharacteristically sedate performance, such as Madonna’s turn on the American Music Awards Jan. 30, in which she didn’t exactly break the ice, but rather Maverick/Sire/Warner Bros. album “Bedtime Stories.”

“Madonna likes to be entertained herself,” says producer Bob Willoughby, who then concedes: “You know, it’s the cool thing to knock all these awards shows. But you have to realize they are in prime time, they have sponsors, and they have to keep things contained.”

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Ironically, it is artists such as Russell Simmons’s Def Jam and Madonna, who often push the edge of the “contained” envelope in the quest to entertain viewers and score ratings. But even an uncharacteristically sedate performance, such as Madonna’s turn on the American Music Awards Jan. 30, in which she didn’t exactly break the ice, but rather Maverick/Sire/Warner Bros. album “Bedtime Stories.”

“Madonna likes to be entertained herself,” says producer Bob Willoughby, who then concedes: “You know, it’s the cool thing to knock all these awards shows. But you have to realize they are in prime time, they have sponsors, and they have to keep things contained.”

But music industry executives suggest the responsibility lies with the awards themselves, which must better utilize the talent that does emerge each year.
Ticketmaster Sued By MovieFone

by Geoff Mayfield

SPELl THE NAME RIGHT: In 1990, the controversy was over a content crusader Jack Thompson's much-publicized campaign against 2 Live Crew's releases transformed as "A Nigger Ain't Gonna Be From a Hot Sell er to a hot seller. A couple of years later, public debate sparked by the message in Ice-T's "Cop Killer" track ignited the sales of Body Count's first album. Guess there is something to that old adage of "They can write what they say as long as they spell my name right." Which may explain how a jailed rap star 2Pac garnered opening-week sales in excess of 210,000 units for his new album, "Me Against The World." In so doing, the rapper becomes the first artist to debut at No. 1 on the Billboard 200 chart serving a jail sentence. The feat does not come as a surprise, because we have noticed over the past couple of years that 2Pac's albums have experienced sales bumps in the wake of his various legal skirmishes.

HIM AGAINST THE BOSS: 2Pac leads Bruce Springsteen's "Greatest Hits" by a 66% margin. In its third week, the Springsteen set sees a decline of almost 25% but still rings up a respectable one-month sum of roughly 120,000 units. These two titles are the only ones that exceed 100,000 units this week, and this marks the first week in 1995 that The Billboard 200 has seen as few as two titles exceed the 100,000-unit mark.

NOISEMAKERS: 2Pac's album isn't the only one that makes noise. Coming in at No. 11 with more than 75,000 units in the second solo album by former Eurythmics singer Annie Lennox, while the Live debut of Bay area rapper E-40 evokes in a couple of units. Lennox appeared on the March 18 "Saturday Night Live" but probably won't get full sales benefits from that spot until next week's chart. Also raising the roof is the stellar Seattle lineup formed by Mad Season, which includes members of Alice In Chains, Pearl Jam, and Screaming Trees—which chimes in at No. 24 with roughly 34,000 units, while Collective Soul's second Atlantic set enters at No. 39 with almost 25,000 units.

SWEETER: Another new entry this week, Matthew Sweet's "100% Fun," is an album that some industryites will be watching closely. His third Zoo set debut at No. 8, which is 10 places higher than his first-week rank earned by his 1993 set, "Altered Beast," but opening-week sales for both titles were practically identical, with each moving more than 16,000 units. "Beast" never climbed higher than No. 75 and was off the chart after just seven weeks. His first Zoo collection peaked at No. 100 during a 26-week chart run.

LUCK OF THE IRISH: Guess it was easy to predict that Ireland's proud sons, the Chieftains, would be reaping the green during the week of St. Patrick's Day, and, indeed, that is the case. Aside from whatever natural benefit that holiday would bring, the ensemble also had television exposure, including "Late Night With Conan O'Brien" and "The Today Show." Thus, the Chieftains' latest all-star outing picked up this week's Greatest Gains spot, with a 50% increase that represents almost 14,000 units. The one-week sum, just shy of 38,000 units, earns the album a new chart peak at No. 22, two places higher than where it made its impressive debut eight weeks ago. With this burst, the Chieftains move to the No. 1 slot from "The Lion King: Rhythm Of The Pride Lands" on Top World Music Albums.

TV GUIDE: The Chieftains and Annie Lennox aren't the only ones who benefit from TV exposure. A tandem of "Late Show With David Letterman" and "Good Morning America" earns a new peak for Des'ree at No. 27 (a 30% gain), while another Letterman guest, Gloria Estefan, parlay a 15% gain into a 57-46 jump. John Tesh's PBS special continues to push his latest 86-54 (38% gain), and bulleting at No. 92 on The Billboard 200 is Conan O'Brien guest David Ball. In last week's issue, Letterman guest Osis and O'Brien visit the Roots each earned Billboard 200 bullets, while Martin Page gets an Earned bullet in the wake of his "The Tonight Show With Jay Leno" spot.

GROUPS UNITE FOR TICKET REFORM (Continued from page 1)

formed last year, in the announcement of the reform bills. At the press conference, the alliance officials said they were discussing ticketing reform bills with lawmakers in three other states—Illinois, Florida, and Michigan. They also planned to address ticket abuses by scalpers and brokers.

Following the coalition's announcement, Ticketmaster questioned the alliance by focusing on what it insisted was a conflict of interest for one of the organizations. According to Ticketmaster, a Seattle PR executive of the Seattle-based Pyramid Communication of the group, a New York law firm that subsequently introduced the reform bill in its state.

John Citron, Ticketmaster's VP of Media Ventures, told Billboard that Assemblyman Sam Hoyt, a New York Democrat who sponsored the House bill in his state, is the brother of John Hoyt, a Seattle PR executive who has had Pearl Jam as a client on several occasions. Hoyt John also was involved in the creation of CAUT and rents space to the nonprofit group at his Seattle-based Pyramid Community.

Cronin asks, "Did the voters in Sam Hoyt's district elect him to represent his brother's interests? There are dozens of other people who might have been interested. Is this a coincidence? I don't think so."

Assembleyman Hoyt responds, "If I see a problem out there ... it doesn't matter if it's a constituent or a lobbyist or a family member. It's a problem because it's harmful. The principle is right, and it really doesn't matter whose brother or sister is involved. You think the other side wouldn't have pursued this access to a lawmaker? That's why Ticketmaster has hired all those lobbyists!"

Ticketmaster recently hired two lobbying firms, for a total of three now working for the company, to "Vigilante" its members and fend off pending ticketing legislation. It also has hired public relations firms here. In a PR stunt, rock thinktanks Inc. Bill Wood says he is aware of Sam Hoyt's relationship to the PR executive and has no problem with it. "It's a coincidence," he says, "if it hadn't been him, there would have been another sponsor."

Pearl Jam first brought complaints against Ticketmaster and other ticketing industry business dealings to the attention of Congress and the U.S. Justicke com in 1992, spawning an ongoing investigation, several hearings, and pending federal ticketing legislation (Billboard, Feb. 18). At the press conference, CAUT spokeswoman Mauro Bragger initially backed off TV exposure. A tandem of "Late Show With David Letterman" and "Good Morning America" earns a new peak for Des'Ree at No. 27 (a 30% gain), while another Letterman guest, Gloria Estefan, parlay a 15% gain into a 57-46 jump. John Tesh's PBS special continues to push his latest 86-54 (38% gain), and bulleting at No. 92 on The Billboard 200 is Conan O'Brien guest David Ball. In last week's issue, Letterman guest Osis and O'Brien visit the Roots each earned Billboard 200 bullets, while Martin Page gets an Earned bullet in the wake of his "The Tonight Show With Jay Leno" spot.

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The most significant 1994 figure relates to the seizure of pirate and counterfeit cassettes, which D’Onofrio identifies as “still the No. 1 problem” facing the industry. Cassette seizures dropped to 1.2 million last year, compared to 2 million in 1993. The decrease in this column is the result of greater law enforcement scrutiny on the state level and the diminishing size of illicit tape operations.

D’Onofrio says, “We’ve put in place the state anti-piracy statutes throughout the country; right now about 30 states have [felony statutes]. We were able to get, at a tremendous increase in law enforcement action on the local level. In doing so, where we had a buildup in factories, particularly in the Northeast, we were able to get raids much more often. Instead of every few months getting one factory, we get several factories in a month.”

This increased vulnerability has led to the seizure of part of the counterfeit cassettes, including constitutional law on the part of counterfeiters, D’Onofrio claims. “What began to happen in the late ‘80s, the early industry of ‘92-60, is we started seeing the slightly smaller factories,” he says. “Now we’ve seen tremendous changes in the size of the factories. Where there might have been 60 or more machines at one time, now we’re seeing anywhere from a dozen to 20 positions in the average factory.” The output of the factories, the number of workers there, has decreased significantly.

D’Onofrio points to the RIAA’s CD plant education program as the reason for the decline in seizures of counterfeit and pirated CDs, to 14,845 in 1994 from 17,844 in 1993. (For details about the plant program and other RIAA anti-piracy activities, see D’Onofrio’s Commentary, page 4.)

There are three distinct types of illicit product. Counterfeit product duplicates the packaging and music of legitimate recordings; pirate product duplicates the musical content, but steals the packaging of legitimate releases; bootleg products are reproductions of unauthorized recordings.

Though pirate LP seizures plummeted to 13,675 in 1994 from 83,445 in 1993, D’Onofrio says, “There’s probably more out there than these numbers even reflect.” Vinyl bootlegging still prevails in the dance genre, he adds. “That’s really where the pirates are filling that niche.”

Seizures of bootleg product were infinitesimal last year—175 LPS, 7,361 cassettes, and 3,000 CDs—but the implementation of the federal anti-bootleg statute in the GATT 1976, which became effective in December, could enlarge those numbers.

The GATT statute, D’Onofrio says, places factories at the border, a law with some teeth in it to actually seize product. “Basically, since most of the bootleggers that are 14-12, and particularly CD bootleggers, come from Europe and other parts of the world, because there was no federal law, customs had no authority to seize a number of these pieces of product.”

He adds, “You’re going to get either greatly increased seizures on the Border Patrol, or you’re going to have lack of availability of product. I know that a number of the bootleggers are finding that we go out of business.”

D’Onofrio views the elm in piraty arrests and indictments (to 329, from 275 in 1993) and guilty pleas and convictions (to 191, from 144 in 1993) as a consequence of the bolstered state laws.

He explains, “It’s easier to go to four or five different [police] departments in the L.A. basin area, or precincts, than to have to deal with one federal law enforcement office in that area.”

The legal means and manpower at the disposal of the RIAA today are far cry from the way things were in 1976, when Joel Schoenfeld joined the organization as its assistant special counsel.

Schoenfeld, who left the RIAA in 1989 as executive VP and general counsel, today is senior VP and general counsel at BMG Entertainment.

In 1976—with the special counsel’s office of the RIAA overwaw anti-piracy activities—the main problem facing the RIAA was the sale of pirate 8-track cassettes at roadside gas stations and truck stops. Then, as now, piracy was the easiest way to get the music, Schoenfeld says. “An 8-track duplicating plant could be anywhere, and nobody’s going to know about it, unless they’re reading your electricity bill,” he says.

In that era, the primary tool used to combat piracy was the federal copyright law, which was expanded in 1972 to cover sound recordings. Schoenfeld says, “We got a certain level of [criminal] statute that was active from the FBI and IRS and other agencies that would have jurisdiction in those areas. But the courts were still saying, ‘So they copied some tapes—that’s the big deal!’ and we were still in an education process with the judicial system.

Federal enforcement activities may have peaked, according to Schoenfeld, with the “Mod Sound” operation of the late ‘70s, in which some 80 illicit manufacturers were targeted by the FBI. That episode may have paved the way for the current all-out effort at dealing with today’s piracy prosecutions.

[Federal agencies] only started to look at the bigger picture, that which left a lot of the smaller dealers untouched, and we moved more to the state and local law enforcement instead,” Schoenfeld says.

“We went through a long cycle of passing and upgrading state laws all through the ‘80s,” today, D’Onofrio says, “with very few exceptions, the laws are there now. Therefore if the seizures have been there. I guess the issue at this point is getting the judiciary to advance, so that you get to jail that goes along with it.”

Schoenfeld concurs. “In most cases we have the legislative tools we need. There are a few more that need some fine-tuning, but certainly getting a federal bootleg statute recently was one of the major achievements...”

Now we need to continue to get state and local law enforcement involved and try to maintain whatever piece of the federal law that the law enforcement pie we get as our share.

In the immediate future, new technologies may produce some fresh wrinkles in record piracy, according to D’Onofrio.

“You have the possibility of recordable CDs; that’s going to be difficult to keep up with,” he says. “It could create a situation of people... recording them at higher speed, and the necessity of having to invest in a factory.”

While the technology may be new, the faces are old. Says D’Onofrio, “People who were involved in counterfeiting in the late ‘70s and early ‘80s have come back now into the compact-disc area. Some people tend to stay around and just find new niches.”

Schoenfeld says that today’s current average factory in the ‘70s may have been a music fan who copied records for his or her friends—has become a sophisticated criminal. “They don’t just sit in one location and fill one warehouse with 100,000 [units]. They break down their operation, they hide it, they [move product] in different ways that’s what’s easy to trace. Fortunately, the RIAA’s unit has continued to increase its sophistication and put its support to law enforcement in a way that they can keep up with that.”

Groups Unite for Ticket Reform

(Continued from preceding page)

“pressure” from Ticketmaster in connection with tours. Citron called the allegation of pressures from Ticketmaster “absurd and ridiculous.”

In a written Ticketmaster rebuttal, handed out after the press conference, Citron also slammed the PIRG survey presented last fall to Congress, which showed that not only was Ticketmaster the “overwhelmingly dominant company in the industry,” but that the company added an average of $8.50, or 27%, to the face value of a ticket in various service charges.

The unanimous claim is based on a survey of 80 events, not the 150,000 that use Ticketmaster services in an average year, Citron said. He said that in 1994 “the average convenience charge was $3.15 per ticket.”

Wood sent a Feb. 17 letter to Ticketmaster in which he requested information and data that could result in a larger survey. “They haven’t gotten back to us,” he said.

Citron said that when Wood asked us for additional information, we responded as much as a privately owned company can on exactly how we base our $3.15 service charge, along with other material.

“He’s chosen to ignore all of that,” Citron said.

The current state bills are joined by a U.S. House of Representatives ticket-charge disclosure bill introduced Feb. 8 by Reps. J. D. Michel, and Carlos Moorhead, R-Calif. A bill in Texas primarily targeting scalpers was introduced recently without the alliance’s involvement by Rep. Robert Talton.

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The first disc under the new deal, “It’s About Time” by singer/songwriter Marshall Chapman, is due May 2. In addition to Buffett, other releases will feature the likes of“They’re Just Like Us” and a Margaritaville Cafe compilation album taped live in Buffett’s New Orleans venue. Either PolyGram’s indie distribution system, ILS, or PolyGram Group Distribution will handle the line.

SIX NEWCOMERS TO ASCAP BOARD
John Betts, David Raksin, and Mary Rodgers are among ASCAP’s first ever female artist/publisher members (for two years starting April 1) include Freddy Bienstock, Susan Bergeson of Walt Disney Music, and Julie Lipsius of Hit & Run Publishing. Writers exiting the board on April 1 are Jack Bessen, Willie Colon, and Stephen Paulian. While publishers leaving are John McKellen, who retired as president of MCA Music, Keith Mardak of Hal Leonard Corp, an 8-year board member who chose not to run, and Ronald Freed of European American.

RCA TIES TO BUDDHA LABEL
RCA Special Products has obtained global licensing rights to the Budac/Rama Sutra Records catalog, owned for the last six years by New Jersey-based Essex Entertainment.

SKIP MILLER EXITS RCA
Skip Miller has left his post as senior VP of black music at RCA Records.

2Pac Finally Wins ‘Against The World’

IN THE BATTLE OF “Me Against The World.” Me is the clear victor. The “Me” is rapper 2Pac, who debuts at No. 1 on The Billboard 200 with his third solo album, “Me Against The World” is by far the most successful chart album for the Interscope artist. “2Pacalypse Now” peaked at No. 2 in April 1992. “Strictly 4 My N.I.G.G.A.Z.” faced better, reaching No. 24 in March 1996. “Me Against The World” is 2Pac’s first album release since his conviction of first-degree sexual abuse and a subsequent sentence to 1-49 years in prison.

2Pac’s notoriety has no doubt helped his album sales, but so has a hit single. “Dear Mama” moves 1-0 on Hot Rap Singles, 6-7 on Hot R&B Singles, and 19-24 on the Hot 100.

CRYSTAL CLEAR: While all the attention on Hot 100 longevity has been focused on the Four Seasons recently and their 54-week run of “December 1966 (Oh, What A Night),” Crystal Waters quietly has tied Tag Team’s record for the longest consecutive run on the singles chart. “100% Pure Love” racks up a 42th week on the Hot 100 for the Four Seasons, who have enjoyed 38 weeks of success for a single that peaked at No. 11. Though it never achieved the No. 1 status, it has made its mark in the history books, achieving equal status with “Whoopie! (There It Is!).” Keep in mind that the Four Seasons’ two chart runs to date to their 54-week total and that Waters and Tag Team reached the 45-week mark with one run. “100%” is most likely in its final week, as it drops 47-50. Cher’s 28-week titles are semaine as they fall below No. 50. In other longevity news, Jon Secada extends his streak on the Hot Adult Contemporary chart. “If You Go” is in its 48th week, putting more distance between it and the previous record holder, Melusia Etheridge’s “Come To My Window,” at 46 weeks. There could be a tie next week for second place in the AC longevity sweepstakes: John Mellencamp’s “Wild Night” moves 17-18 in its 46th week.

I'M A BELIEVER: The man who has come from struggling pop star, recording cover versions of hits like “United We Stand” and “My Baby Loves Lovin’” for budget releases, is now on Columbia’s national treasure marks his 29th consecutive year in the top 40. That’s just one more impressive feat for Elton John, whose “Believe” bullets 24-20 on the Hot 100. With the Simpson of Los Angeles writing that Elton actually has spent 25 consecutive years in his top 30. His lowest-charting year was 1988, when “Simple Life” was his only hit, peaking at No. 30. Simpson’s missive also asks why there is so much gratitude on the charts these days. First, there’s “Thank You” by Boyz II Men, which slips 21-23. Then there’s Jimmy Page & Robert Plant’s unphased version of the Led Zeppelin classic “Thank You,” which has been a recent run on Album Rock charts. Banda Machos’ “Gracias Mujer,” which made an appearance on Hot Latin Tracks last month, and Juan Gabriel’s “Gracias Por Esperar” which just completed a long run on The Billboard Latin 50. If that’s not enough, watch out for Duran Duran’s album of cover versions to debut on The Billboard 200. The title? “Thank You.”

REMAKING THE JUDGES: “Love Can Build A Bridge” is the latest in a long line of charity singles to go No. 1 in the U.K. This time around, the Comic Relief song are Cher, Chrissie Hynde, Neneh Cherry, and Eric Clapton. Cher has been No. 1 in the U.K. twice before, with Sonny on “I Got You Babe” and with a remake of “The Shoop Shoop Song.” Mary J. Blige recently was No. 1 with the Pretenders on “Brass In Pocket” and with UB40 on a remake of “I Got You Babe.” Cherry and Clapton are both enjoying their first U.K. No. 1.

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