The Bristol Sound Grows ‘Massive’

Trip-Hop Steps Out

The days of Bristol's dingy Dug-Out club may be over, but the Wild Bunch, whose performances electrified the semilegendarily venue here in the '80s, was at the forefront of the wave of lazy, dub-infused British hip-hop that has attracted the name “trip-hop.” Tricky is the latest artist to carry the torch for a musical scene with its roots in (Continued on page 8)

Prolific Scene Profits From Diversity

BY DOMINIC PRIDE

BRISTOL, England—Forgive the good citizens of this town—or “The Massive” in local parlance—if they might seem a little jaundiced when asked about the “Bristol Sound.” Acts such as Portishead, Tricky, and Massive Attack may have hit the headlines with their blend of dub, hip-hop, and dance (see story, page 1), but when the glare of the media spotlight falls on some other town, this capital of England's West Country will carry on as the country's most prolific provincial city in terms of producing music. From the enduring, thoughtful rock of the Blue Aeroplanes to the surging house of Way Out West to the deep drum and bass jungle of Roui Size and DJ Krust, Bristol provides a feast for the ears of those wishing to stray beyond the cliches. And for every local hero, there are a hundred aspiring young strumming guitarists or mixing in the city’s pubs, clubs, and bedrooms, hoping to emulate the success

Discounters Hike Record Prices

BY ED CHRISTMAN

NEW YORK—For the first time in over a year, there appears to be a slight uptick in hit pricing at retail. The increases are too small yet to be called a truce in the ongoing price war, but label sales and distribution executives as well as music merchants say they hope that the movement becomes a trend. Until now, discounters have sold (Continued on page 72)

CONCERT CROSSROADS: PEARL JAM MAPS TOUR MINUS TICKETMASTER

Will Risk Pay Off?

BY ERIC BOEHLERT

NEW YORK—Pearl Jam's made its bed, now the band has to lie in it. By taking the bold step of booking a summer swing through the U.S. without the benefit of established ticket distributor Ticketmaster, Pearl Jam finds itself poised to emerge either as champions of change in the tour business or martyrs of a failed grass-roots rebellion. (Continued on page 70)

ETM's Big 1st Job

NEW YORK—Baptism by fire. That is what ETM Entertainment Network can expect when it begins selling and distributing tickets for Pearl Jam's 1995 U.S. tour, its first account. The company, which hopes to “bring the next evolution of ticketing for the entertainment business,” according to one co-founder, was launched last fall when ticketing pioneer Peter (Continued on page 71)

Jungle: The Beat Goes On

The jungle heat was undeniably a London-based 'ting when it first came up from the streets, but Bristol was the first city outside the capital to embrace this furious combination of breakbeats, bass, and drums. Names such as Roni Size, DJ Krust, Flynn and Flora, and DJ Dazee are being tipped as the ones to keep an eye on for this summer's

EMI Set Honors Selena’s Memory

BY RAMIRO BURR

CORPUS CHRISTI, Texas—As the music industry mourns the loss of Tejano superstar Selena, EMI is preparing to pay tribute to the artist with a retrospective package that will include previously unreleased English- and Spanish-language material. (Continued on page 72)

IN THE NEWS

Melissa Etheridge Teams With VH1. For Tix Campaign

(Continued on page 8)
After Topping The Charts They Continue To Pour It On...

**Soul For Real**

The Debut Album From Uptown's Next Generation
Featuring The Platinum No. 1 R&B Single
For 3 Consecutive Weeks
And No. 2 Pop Smash

*"Candy Rain"*

And The Next Hit

*"Every Little Thing I Do"*

UPTC-56906

UPTC/D-11125

Album Shipped Gold
Billboard Album Debut #27*
Soundscan: 37,489
Look For The New Video
On MTV, BET And The Box
Spring Break
ABC In Concert April 7
"Candy Rain" Sweepstakes
On The Box
On Tour With
Mary J. Blige Starting June 15

"Every Little Thing I Do"
Produced By Heavy D, Poké & Red Hot Lover For TrakMasterz Productions, Inc.
Management: Floyd Myers For Hitt-Side Management
David Turner and Rip Robinson For Positive Tip Entertainment
Daniel Pearson For Dan 4 Management

Tune In To AMP — MCA On-Line: http://www.mca.com/mca_records
Online Innovation Promises Instant Audio

New Technology Would Eliminate Download Time

By MARILYN A. GILLEN

NEW YORK—A new company aims to eliminate the words “download time” from the online vocabulary through a new audio-on-demand system it will unveil Monday (10) at the National Assn. of Broadcasters convention in Las Vegas.

Progressive Networks, a Seattle startup headed by former Microsoft Multimedia and convergence Systems VP Rob Glaser, will announce its first content partners for the new “RealAudio” system at the show: Capital Cities/ABC and National Public Radio. Both plan to offer on-demand news and entertainment programming over the Internet.

Other companies that have already made plans to begin using RealAudio include Santa Cruz, Calif., online radio station RadioNet and New York’s OnRamp Inc., which will use RealAudio in the launch of several new online radio station programs (see story, this page).

“We saw an immediate opportunity for content providers to develop and offer on-demand services today—given the already proved infrastructure investment needed for video on demand,” Glaser says. “We are bringing one of the most popular and market-tested audio technologies—the traditional on-demand transmission of entertainment, sports, music, and news programming—to the next century.”

Not only can RealAudio transmit audio, it can also be used to distribute the so-called “radio” programs (see story, this page).

“This system is the best thing since sliced bread,” Glaser says.

“We believe this is the first to cover music, entertainment and sports digitally in a scalable and easy-to-use manner,” Glaser adds.

The RealAudio system, however, is designed to serve as a central storagehouse of programming that users can access instantly at any time.

RealAudio allows anyone with a multimedia PC and a standard 14.4 modem to browse, select, and play back audio (or still video) on demand, essentially on a 14.4 modem, it takes about five times as long as the real-time length to download a program, Glaser says.

“So a 30-minute radio show can take you more than two hours. With RealAudio, you hear it within seconds.”

The 30-minute show used as an example is not the best quality, but is a convenient way to listen to the program on the server (a storage medium) and to send it to the user in real time.

Audio is well below CD quality, Glaser allows, pegging it at about 8-bit, with an intermediate sampling rate of 8 kilohertz (CDs are 16 bit, 44.1 kHz).

For that reason, Glaser says he expects initial users to focus on “voice-driven content,” such as radio interviews and news and sports broadcasts that users can access at times convenient for them.

“We did love to work with the record industry, but we want to make sure they understand that we’re not saying that this generalization of technology is going to open up the world of direct delivery of albums—it won’t,” Glaser says. “But if they have an interview with an artist, fantastic. If they want to offer samples of music or a song to preview, that’s great, too.”

On hand at Adam Curry, who will use RealAudio as the basis for his Internet music programming.

According to a spokesperson for the performing right society, one of the department’s first tasks will be to create an ASCAP site on the World Wide Web area of the Internet.

BMI currently has an Internet Web site (http://bmim.com), which was developed by OnRamp.

For Curry, the BMI license pact dovetails with the official launch of a real-time music service that he plans to unveil in the next two weeks.

“The two allow for the kick-off of new programming initiatives online, he says. “It means we will finally be able to offer real-time audio and video to the Internet, and legally,” he adds. “We’ve got a couple of pies in the sky.”

Those pieces will come together initially in the form of three new “radio shows” set to debut in Curry’s Internet domain (http://radio-verse.com) on Monday: “Rave Radio,” which will be hosted by Curry and will feature house, techno, and trance music; “American Blues”; and “Up Close,” a music interview program. The shows will have “sponsorship, ads,” Curry says.

Curry also aims to put on an audio “concert,” and plans to debut something called “Showcase, Listen, Buy,” he says, which will allow users to listen to 30-second music clips in real time. “If you like what you hear, you’ll be able to purchase and download the whole file in CD-quality,” he says.

The browse-and-buy feature will also be an aspect of the Internet label Curry is planning, called the Internet Entertainment Network. Curry says EN will “sign talent from the Internet and release their music both conventionally on CDs and also for download.” A May launch is planned.

This story was prepared by Marilyn A. Gillen with assistance from Irv Lichtman.
Christian Albums Chart Gets SoundScan, Bookstores Data

This issue marks the introduction of point-of-sale data in the compilation of Billboard's Top Contemporary Christian albums chart. In addition to utilizing data from all stores that report to SoundScan, the chart also reflects music sales rung in Christian bookstores. With this change, all of Billboard's music sales charts are now based on POS data.

Additionally, Billboard's weekly editorial feature on Christian music that has been renamed Higher Ground, to better reflect the industry's new, broader marketing goals for the music. The column is written by Nashville-based correspondent Deborah Evans Price.

The new contemporary Christian chart methodology is a joint effort of Billboard, SoundScan, and the Nashville-based Christian Music Trade Assn.

The pool of Christian bookstores, which was coordinated by the CMTA, numbers some 100 locations. More than 20 were independent stores. The CMTA pool also includes the 18-location Berean Christian Stores chain, and within the next month will be expanded to include data from the Family Bookstores chain, which has more than 100 outlets.

Over time, the CMTA hopes to further enlarge its pool of stores. The trade group estimates that 1,000 Christian bookstores have POS systems in place. CMTA also reaches an additional 3,000 stores that do not yet have POS systems.

Sales data from the CMTA stores also will be used in the compilation of Top Centic, Pop Centic, and Billboard Albums, Heatseekers, and other SoundScan-based chart that utilizes all reporting stores.

The new chart methodology will “help us see what is really selling, vs. what we’re told by mouth,” says Bruce Klobish, president of the Gospel Music Assn., which oversees the CMTA. “We’ll be able to make sound buying decisions by recognizing national music trends, and I think it will certainly help professionalize the retail industry.”

“The inclusion of data from Christian bookstores is a welcome addition,” says Geoff Mayfield, Billboard’s director of charts. “Although we do not yet know how much the Christian bookstores’ sales will influence overall totals, this innovation will make it easier for contemporary Christian albums to be charted for consumers.”

(Continued on page 72)

Music Chains Drawn To CD-ROM Prices Drop; Mass Merchants Tempted Too

BY EILEEN FITZPATRICK

LOS ANGELES—Falling CD-ROM prices and increasing numbers of households with multimedia computers have broken the barrier keeping multimedia products out of music and mass merchant chains, say suppliers who have seen CD-ROM sales skyrocket in recent months.

Overall, suppliers say the average CD-ROM price has dropped from $80 between $50 and $60, while the growing consumer base, now estimated at 20 million households, has encouraged many previously reluctant retailers to begin pilot tests or expand multimedia sections.

Wal-Mart is aggressively attacking the category, says GT Interactive Software VP of merchandising Tom Gross. GT Interactive is the exclusive distributor for Wal-Mart’s 2,300 outlets.

“They’re about to increase their computer software departaments by about 80%,” says Gross, “and a majority of that will be CD-ROM product.”

Gross says about 1,000 Wal-Marts carry computer software products, and soon all 2,300 locations will have multimedia product.

Wal-Mart representatives did not return calls about their multimedia plans.

Musicland, which has segregated multimedia product to its Media Play superstores, has begun to test it in about 50 Sam Goody locations, according to a software publisher source. “It’s guaranteed that by the end of 1996 they’ll have it in all their stores,” the source says.

The SoundScan chart, which has recently hired a CD-ROM buyer, according to Musicland spokeswoman Marcia Appel. However, Appel says Sam Goody is carrying CD-ROM product only in “a few locations.”

Albany, N.Y.-based Trans World Entertainment is in the process of “mapping out how it will incorporate multimedia in its 680 locations, says chief administrative officer Bob Hater. In January, Tower Video began testing CD-ROM product in 25 of its 109 stores and has since expanded to about 60 stores, says video VP John Thrasher. By this summer, CD-ROM product should be in all Tower stores, he predicts.

Target and KMart are also expected to increase their multimedia presence, sources say.

Portland, Ore.-based Creative Multi-Media has increased its distribution base from 1,000 stores a year ago to 8,000 stores, says Creative Multi-Media VP of retailing Paul Jordan. Most of that increase has been in mass merchant outlets.

For us it’s branded product and pricing,” says Jordan. “Our titles street for about $30, and that’s about $10 to $20 less than most multimedia products. That’s a big part of it.”

Another company, Scottsdale, Ariz.-based Sirius Publishing, has seen its revenue jump from $1 million in 1995 to $4 million in 1996, mainly due to the success of its “5-Ft. 10 Pak,” which includes 10 different CD-ROMs and is priced at $99.95. A children’s pack of six hit the market last November, priced at $29.95. The company will release the “5-Ft. 10-Pak” for “Atral Edition” April 10, priced at $89.95.

“What’s happened is the sales velocity now exists to allow lower price points for mass merchants,” says Sirius Publishing president Richard Grant.

In order to keep retailers interested, some publishers are introducing new pricing policies.

The Discovery Channel will begin printing catalog titles at a $29.95 suggested retail price, which can be discounted to $29.95, says director of sales and distribution Steven Nurne. New titles will be priced at $34.95, the original suggested retail price of $49.95, which could be discounted to as low as $37.

Wholesale prices on all titles that have been on the market for at least a year will be lowered by $5, Nurne says.

Discovery debuted three CD-ROM titles.

WarnerVision Nabs Olsen Twins Vid Titles From BMG

BY SETH GOLDSTEIN

NEW YORK—The combined weight of three Warner companies has separated BMG Video from last year by A&M Records co-founders Herb Alpert and Jerry Moss, will open a Nashville division in May 1 under the direction of president and chairman Paul Fundis. Although the focus is on developing country artists, Fundis is also empowered to sign acts in other genres.

Fundis, who exicted his post as VP of A&R for RCA Records a few weeks ago, says he has “a couple of things in the works” but has yet to sign his first act.

He will officially assume the post of director of Nashville operations May 1 and will have offices in the newly expanded Almo/Irving building at 1904 Addie Ave.

Plans call for the division to have its first albums out by early next year. As to roster size during the near future, Fundis says, “We’re going to take it slow and build slowly and really concentrate on the things we believe have a chance to three acts.”

A&M, who will continue to produce Trisha Yearwood for MCA, intends to produce for Almo Sounds as well.

In addition to the Nashville A&M, Fundis says, “my intention is to have marketing and promotion on site. Publicity and creative services will probably be on a contract basis outside the office. By the end of the

(Continued on page 72)

Alpert, Moss Expand Label To Nashville

BY EDWARD MORRIS

NASHVILLE—Almo Sounds, the now headed-off by A&M Records co-founders Herb Alpert and Jerry Moss, will open a Nashville division in May 1 under the direction of president and chairman Paul Fundis. Although the focus is on developing country artists, Fundis is also empowered to sign acts in other formats.

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(Continued on page 72)

Tower Opens Second Store In Israel

BY JEFF CLARK-MEADS

LONDON—Tower Records’ international expansion is gathering pace.

The chain opened its second Israeli store March 26—six days ahead of schedule—and also says growth from Africa to the Middle East is in the cards.

Having first ventured from its U.S. base into the U.K. market in 1986, Tower also has stores in the Republic of Ireland and Japan. Its new store in Haifa, Israel by word-of-mouth.

European operations general manager Andy Lown says the success of Tower in Tel Aviv convinced the company of the potential in the Israeli market. “We have the slogan ‘a hit in a number of different territories, including Turkey and South Africa,’ and when the right premises and the right price, the company will move in.

In Haifa, Tower has 8,000 square feet, which accommodates 75,000 titles, says Lown. “Israel music is only about 10% of the market there,” he says. “The bands we’ve seen do really well within Tower are the Boy Radleys, Elastica, Freakpower, and even the more obvious ones like Elton John. It’s an amazing thing when you go out there and you’re surrounded by this entirely different culture, and then the first person through the doors in Haifa wants the Freakpower single.”

Lown says the Israeli market is beginning to influence trends seen on MTV, with the singles market being particularly susceptible.

“Tower’s expansion in Israel is also of some very good independents, but in general he regards the market as under-served. As a result, Tower is planning a store in Jerusalem in July or August, with possibly a fourth and fifth Israeli outlet to follow.

(Continued on page 73)

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IN FOND MEMORY OF

Melvin
Franklin

We miss you,
but we know that heaven
now has the greatest
bass singer in the world.

— The Motown Family
Chipping Away At The Relevance Of Labels

By JON TIVEN

In the past few years, we have seen not only an evolution in musical styles, but a revolution in radio formatting. We now have adult album alternative, alternative, Americana, and American. The only difference is that these are mostly marginal categories, primarily concerned with album rock, a format that is for all intents and purposes struggling to redefine itself.

Who would have thought even five years ago that hard rock/heavy metal would be supplanted by bands in flannel shirts? Yet, there is a short window for each genre, and no one knows how long it will be before what is “commercial alternative” is considered passé. The formats for artists who would have been considered marginal only a few years ago are the breeding grounds for the mainstream of tomorrow.

A&R directors continue to go out to find a band that can fit in that commercial alternative slot—the next Pearl Jam, Stone Temple Pilots, or (gasp!) Nirvana. While this has always occurred in pop music, the alternative market is different; the quality that gives a group a commercial appeal can be easily destroyed by attempting to fit them into that very slot. It may be time for a new category for these major-label Would-be: corporate alternative rock.

Record companies have tried to immunize themselves against failure by signing bands either formerly or currently affiliated with the rise of the major to mainstream attention. Fresh, Mammoth, and Matador—but at some point these beads will fall off, and the public will realize that there is essentially little difference between an artist who chooses to deal with the record company politics of a satellite label and the little band that opts for the flash and pom of being signed directly to the major. Soon, any artist signed to a label—be it big or small—will potentially have the stigma of being perceived as a “sellout.”

I know some of you are sick of the spread, an artist’s computer accessibility may have more relevance to his or her success than radio. At that point, the record company’s usefulness may be thrown into question.

There is always a trade-off between what the record company wants and what the artist wants, and once this relationship of music becomes more accessible to the artist without the intermediary, the record company can make the judgment as to whether the record company is assisting his or her career or arresting his or her development. We may see major artists leaving major distribution systems in order to gain more control of their careers.

The computer generation will be able to find what they want in the music they can get directly from their online services, and the middleman—the record company—will be left out in the cold, selling CD treasures of its own making to the acts of and the Naris. Live performances as a vehicle for attracting a record company will eventually be deemed too costly, and A&R executives will spend their days and nights channel-surfing on theirmonds, looking for the next home record to exploit.

This scenario raises a number of questions: What can a record company do once artists are equipped to distribute themselves? Does the function an A&R executive perform something most artists can live without? And most important, what can an A&R executive do to prevent himself or herself from becoming a car repairman in a world of mass transit?

THE IMPORTANCE OF RAVI SHANKAR

Timothy White’s piece on Ravi Shankar (The White Paper, Billboard, March 19) was absolutely the best about this monumental musician, both as an artist and human being. White caught the importance of Ravi’s contributions and the compelling aspect of his formative years, his youthful flirtation with “Western values,” and, finally, his return to India, where he remained, so vigorously with his own culture. This is the kind of article that honors White and Billboard.

Jae Holzman
Discovery Records
Santa Monica, Calif.

THEME CREATIVE BUSINESS

I applaud Havelock Nelson’s courage and effort to de-intellectualize black music and make it easier for nonblacks to control the art. This also exacerbates non-black misconceptions and stereotypes about black men and women.

Tiffany Summerville
Bronx, N.Y.

TREACHEROUS BUSINESS

I agree with Nelson that performers who adjust their work to pre-existing musical formats are serving to de-intellectualize black music and make it easier for nonblacks to control the art. This also exacerbates non-black misconceptions and stereotypes about black men and women.

Wendy Day
Ree Records
Brooklyn, New York.

ARTISTS RESPONSIBLE?

I agree with Havelock Nelson’s stance that black music executives should work to maintain the integrity and beauty of music business today. I applaud the treacherousness of this business where we African-Americans are concerned.

Jaye Howard
Mid-Atlantic Music Group
Memphis

I agree with Nelson that performers who adjust their work to pre-existing musical formats are serving to de-intellectualize black music and make it easier for nonblacks to control the art. This also exacerbates non-black misconceptions and stereotypes about black men and women.

James Memehari
President
Silver Wave Records
Bozeman, Colorado.

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**Pioneering Jazz Musician Julius Hemphill Dies**

**BY JIM MACNIE**

NEW YORK—In late March, an audience at the Knitting Factory here was treated to a rare occasion. The Julius Hemphill Sextet—a thrilling all-reefs ensemble that teams several of the era's most impressive jazz saxophonists—performed for the first time since 1980, when its namesake lent some trademark piquancy to the music from a case study in free reed. It was his last appearance.

Hemphill, a Manhattan-based composer who wrote eloquently for the horn, died April 2 of complications stemming from a longstanding diabetic condition. He was 57.

The sound of Hemphill's sax and the scope of his ideas were emblematic of the adventurous loft jazz that flourished in New York from the mid-’70s to the early ’80s. It was during this time that Hemphill joined with three other improvising saxophonists, Michael Wlllott, Oliver Lake, and David Murray, to form the World Saxophone Quartet. The band became the outlet for Hemphill's innovative charts and quotidian melodies.

The WSQ, in part due to the quality of Hemphill's tunes, were heralded by many as the most innovative outfit of the time. BLENDING harmonic latitude with avant-garde execution, they operated with a rhythm section, sounding like no previous jazz group.

“I don't have many particular Preconditions about anything,” Hemphill explained in a 1988 interview, “and that of kind of makes me eligible for the World Saxophone Quartet, I'm different, a little more personalized.”

The WSQ made an initial recording for the MCA label and then recorded for the respected indie Black Saint until 1986, when Elektra Nonesuch released "The World Saxophone Quartet Plays Duke Ellington." It substantially furthered the group's profile. Other key WSQ titles with Hemphill for the label include "Janes And Bitches" and "Rhythm And Blues," Hemphill left the quartet after the latter recording.

Hemphill's recorded output under his own name is as important as it is gorgeous. Two seminal records on Aritsa's Freedom imprint (recently out of print domestically) were released in 1972, "Dogan A.D.,” and "Com Bitchness" are recognized as confections of forward thinking and old-school honking. Parts of evoked African myth; Hemphill's music was consistent with general Ticketmaster policies, and no extra premi ums will be attached to tickets pur chased from VH1.

The Etheridge campaign marks the second Tickets First promotion launched by VH1 this year (Billboard, Jan. 21). In January, the network sold 20,000 Tom Petty concert tickets, and the one-hour live special reportedly generated 500,000 calls in 20 minutes. Based on the response, VH1 decided to go off the airline with its follow-up campaign, says network president John Sykes.

“We have very active viewers,” he says, “and we’re trying to generate some good, old-fashioned excitement while we keep our audience involved in major music events.”

The Etheridge promotion is far more elaborate than the initial Petty campaign, says Sykes. In addition to showing the namesake and other acts, it featured a specially produced track for several top acts, and an interactive music video.

Indeed, many of the items available for venues across the country. VH1 will sell exclusive tour merchandise, including polo shirts and baseball caps, over the air.

All viewers who make a purchase of tickets or merchandise will receive a free three-song cassette, manufactured exclusively for Etheridge, that features live versions of the Etheridge tunes “Come To My Window,” “Bring Me Some Water,” “ Ain’t It Heavy.” The cassette will include a coupon offering consumers a discount on Etheridge products sold in Blockbuster Music outlets.

VH1 viewers can gain access to the toll-free phone number needed to purchase tickets and merchandise only by watching the network’s live special. Programming will feature the 1994 VH1 concert special “The Roots, Rock & Roll Of Melissa Etheridge,” as well as various news and documentary packages, music videos, and a historic retrospective on her career.

Etheridge and her bandmates also will appear live via satellite from a location in Los Angeles. Updated information regarding the tour will be available on the VH1 Web site, which kicks off a promotional campaign, attached to the tickets prior to their release to the general public.

Beginning at 9 p.m. EST, VH1 will make available 40,000 concert tickets via a toll-free phone line overseen by Ticketmaster.

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Hip Jazz Boosts Adult Alternative Radio

**NEW YORK**—There’s not a blue note in sight for the jazz-based adult alternative format, which is suddenly experiencing a radio renaissance thanks to more mass-appellating programming and an infusion of pop artists.

The 8-year-old format’s resurgence got a big lift visible boost in the past month with the debut of four major-market sign-ons in Minneapolis, Kansas City, Mo.; Norfolk, Va.; and Buffalo, N.Y. Those newcomers joined another recent jazz convert—KCJZ San Antonio, Texas—plus two affiliates in Houston and Albany, N.Y., for SW Networks’ new “Smooth FM” jazz format, and stations in Washington, D.C., Portland, Ore., and New

**Smooth Jazz**

**WJCD 105.3 FM**

Orleans that began programming jazz locally last year.

Label executives and broadcasters say the format’s shift toward a more mainstream sound and the inclusion of young, hip, instrumental pop artists like Dave Koz, Fourplay, Paul Hardcastle, Warren Hill, and Kenny G, all who appeal to the format’s baby boomer audience, have been the primary factors in adult alternative’s newfound success.

While those artists are primarily responsible for boosting the format’s fortunes, a number of veteran jazz artists, like Earl Klugh, Joe Sample, David Sanborn, and George Benson, remain format cornerstones. Unlike country radio, which shuns its heritage with adult alternative continues to embrace its older stars.

Chris Jong, senior director of jazz and progressive music at Warner Bros., says that because artists like Klugh and Sample have “been able to make the transition with their music to the lifestyle” of the baby boomers who are discovering jazz.

Artists like For What It’s Worth, which blends jazz with pop, also have helped the format, and some label reps say they are increasingly looking to sign this type of act. On its first album, Warner Bros. act Fourplay brought in R&B artist El DeBarge to sing the album’s only vocal, “After The Dance,” ensuring crossover airplay while helping the group establish itself at jazz radio.

At MadJazz, director of promotion and marketing Doc Remer says, “We try to be based in more than one format with all of our artists. We’re trying to make the records, the artists, and the music mass appeal without losing the texture, core, and feel of jazz.”

**GAINS ACROSS THE BOARD**

In recent months adult alternative has been making gains not only in numbers of outlets, but also in ratings, audience shares, and advertising sales. In the last Arbitron book, several jazz stations placed in the top five in their markets in the 25-44 demographic, including KRFS San Francisco (No. 2), KOAI Dallas (No. 3), WQCD New York (No. 4), and WNUA Chicago (No. 6).

During that same ratings period, the format also enjoyed its best-ever national audience shares according to the Billboard/Arbitron national format ratings (Billboard, March 20). In addition, adult alternative was the biggest gainer in the “power radio” study, which measures the sales strength of individual formats (Billboard, April 1).

The format has been helped both by the success of format veterans like WQCD and KRFS and by several of (/Continued on page 66)

**E X E C U T I V E  T U R N T A B L E**

**RECORD COMPANIES.** Ron Shapiro is promoted to senior VP/GM of Atlantic Records in New York. He was senior VP/West Coast GM.

Warner Bros. Records appoints Richard Streicher senior VP of legal and business affairs, East Coast, in New York; Colin Hodgson executive VP and chief financial officer in Los Angeles; and Karen Lee VP of media relations in Los Angeles. They were, respectively, VP of legal and business affairs at Warner Bros. Records in New York and VP of media communications and publicity at Paisley Park.

Andre Middani is named president of Warner Music Latin America in New York. He was VP and regional director, Latin America, for Warner Music International.

Tracy Nicholas Hedson is promoted to VP of artist services for Warner Music International in New York. She was VP of press and public

**PUBLISHING.** Danny Beniar is promoted to VP of film and television at PolyGram Music Publishing Group in New York. He was senior creative director.

Mike Porter is promoted to VP of publishing at Benson Music Group in Nashville. He was GM of Benson’s publishing division.

**RELATED FIELDS.** Mark Walker is promoted to VP of legal affairs for PolyGram Holding Inc. in New York. He was attorney for legal affa...
in memoriam

CARL "JEFF" JEFFERSON

DECEMBER 10, 1919
MARCH 29, 1995

FOUNDER
CONCORD JAZZ

Jeff, you're now producing
at a higher level

www.americanradiohistory.com
Husband/Wife Team Tuck & Patti Unfurl Their Beautiful Wings Of Pop On Epic

LEARN TO BE STILL: "In times like these we all need a sanctuary," sings Pattie Catcath on Tuck & Patti's new CD, "Learning How To Fly." In this hyperkinetic world, music that soothes the soul is a rare indeed. But for 16 years, vocalist Catcath and husband/guitarist Tuck Andress have provided such a refuge. The record is the duo's first for Epic Records, following its departure from Windham Hill Jazz. "When it's time to go, it's time to go," says Catcath. "And we'd been feeling that increasingly. Epic was one of the few labels I knew of that was still working a record a year after it came out. We knew we needed that kind of commitment to help us try to move to a next step, especially doing what we're doing."

And what is that exactly? A gorgeous, elegant blend of pop and jazz that's all about Andrea's precise, staccato pulsing and Catcath's rangy, dusky voice, which can sound as soothing as a loving mother's embrace or as lonely and haunting as an abandoned caroussel. The pairing has been compared to Joe Pass and Ella Fitzgerald and at certain moments, like when they riff on George Fame's "Yeah, Yeah," the comparison to Ray "Piano" together is appropriate. Other times, their instruments weave together to form something completely new. Utilizing only a voice and guitar, Tuck & Pattie's music has an airiness, an unburdened feel where the notes can breathe. "In a way, our whole thing is about music minia a whole lot of things," says Andrea. "We don't put up a wall of sound. It's like watching someone on a tightrope; you're right on edge with them. Not that we want people to be tense, but we want them to feel that they can come inside the music."

Long before the current trend of jazz artists incorporating contemporary songs into their repertoire, Tuck & Patti were reconverting tunes like Cyndi Lauper's "Time After Time" or Jimi Hendrix's "Castles Made Of Sand" with jazz sensibilities. On this album, the duo turns Joni Mitchell's "Woodstock" into a jazz form piece, with soaring singer and vocalist. "I think 'Time After Time' is just as much a standard as 'My Romance' is," says Catcath. "We'll get out of this mentality that [you have to wait 29 or whatever years and then maybe you can do it and somebody won't think you're trying to copy someone else."

The most beautiful song on the album is the Catcath-penned "Strength," an un sentimental portrait of a woman whose inner voice keeps her from slipping over the edge. Although Catcath admits that everyone else's played the song for "bursting into tears," she finds the tune ultimately "cathartic. Sometimes people are devastated and then there's a feeling of, 'I can't do that anymore.' And if you feel it and it gives you strength and courage. To me, that's the part about all women that's just stunning because women have done that since the beginning of time."

To anyone familiar with Tuck & Pattie's music, it almost comes as a shock that they exist in the commercial world; that they care about sales figures or marketing plans. But they do. And the feeling comes out of a sense of responsibility to the music they create. "To me that's where the business thing comes in," says Andrea. "I don't really want to analyze all the deals, and in some ways I'd just as soon not bother. But we feel a responsibility. We've been trusted with this thing, loaned this thing for the lifetime that we do this. It's like somebody said, 'Here, take care of this for me.' You're going to sing, play together, and go out and try to make people happy with it, and do the beat you can with it.' We're the curators of this gift."

That humility also extends to giving each other total freedom to experiment musically. "We knew in the first 30 seconds after we'd laid eyes on each other that we were going to play music together for a long time," says Catcath. "So early on we decided if somebody blows it or makes a mistake, there's not going to be a value judgment because if you're not free to jump off the cliff and crash and burn, then you're not free to soar. I don't care if it's on the biggest show in the whole world, and you decide to improvise. If the muse takes you there, we're going. I'll meet you at the end."

THIS & THAT: D Generation, who parted ways with EMI Records earlier this year, has signed with Columbia Records... Frank Black and 4AD have parted ways... RCA's current ray of sunshine, the Dave Matthews Band, will appear on "Saturday Night Live" April 15. Bono and the Edge have signed with Universal. The Smithereens have signed with Blood... The Michael Bloom Band has signed with GRP Jazz to become director of media relations at Windham Hill/High Street. Marshall Lamm has taken his place at GRP.

by Melinda Newman
Among the most timely and comprehensive references on the fast-changing music industry
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  An inside picture of this fascinating field, from Muzak and soundtrack libraries to film and television music

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**DISHWALLA: George Pendergast, Scot Alexander, J.R. Richards, and Rodney Browning.**

for a May 23 release on A&M. The 11-song set—produced by Phil Ram mainstays the Butcher Brothers—features power chords, delicate folk structures, and heady use of sampling, but the tone is hardly one of studio slickness. "We're fortunate that this is a band that's [even] better live than on record," says Kelly Mills, A&M director of product development. "That's why we're getting them out on the road as quickly as we can. They're so exciting live that we can build a base even before there's a record out." Dishwalla will be taking to the road this week—a full six weeks before the release of "Pet Your Friends"—as part of a package that includes breaking alternative act Better Than Ezra. Mills says that A&M will distribute promotional materials for the album selections at these dates.

"We're looking at these shows as a great launching pad," says the band. "The band will have a chance to meet and talk radio so when we go back in May [to push the first single "Haze"], the consciousness will be there."

The members of Dishwalla are certainly no strangers to the work ethic. Singer J.R. Richards recalls that for the early part of the band's existence, "we literally locked ourselves in a 10-by-10 cubicle for three years straight" before venturing down to try their luck on L.A.'s club scene.

Initially known as Dish (until an East Coast band bared its prior claim to the name), the group took its new moniker from a magazine article about satellite-dish pirates in rural India. "Dishwalla are these people who brought this advanced technology into a place where people have dirt floors and outside plumbing," says front man Richards. "It fits, since we have a lot of those kinds of contrasts in what we do." "Pet Your Friends" seems to back up that assessment. "Haze" (which will ship to college radio the first week of May) segues from funk to Deep Purple riffing in its four-minute span, while "Explode" recalls the gloom-pop of bands like the Cure, which was an early influence on the group.

"Each person has really strong input, so you'll hear a lot of things going on at once," says drummer George Pendergast. "There's a healthy sense of... I don't want to call it competition, but of everyone wanting his stamp on every song."

That extends to the songwriting, where Richards writes the pop-culture-infused lyrics, but all contribute musically and to the sampling technology, which all the group's members have learned to manipulate. "It's still developing, but I think sampling has so much potential—as long as you don't use it as a crutch," says Richards. "We try to use it in different ways. To me, there's no point in using a sample of something you could just as easily play yourself."

**CROONER CHRIS ISAAK SINGS 'FOREVER BLUES' ON REPRISE**

(Continued from page 10)

- Warner Bros. senior VP of artist relations Cari Scott adds that Isaak also will hit the road for a promotional tour with stops at various radio stations and TV shows.

- For Isaak, it's business as usual. In 1990, Isaak's "Wicked Game" became a belated top 10 hit following its inclusion in the David Lynch movie "Wild At Heart." As a result, Isaak's 1989 album, "Heart Shaped World," ultimately was certified platinum for sales of more than 1 million units.

- Although Isaak's gold-certified "San Francisco Days" failed to match the sales of "Heart Shaped World," Isaak says he's still happy about the "Wicked Game" experience. "Success is always good," Isaak says. "I didn't have any kind of down side. I didn't go through some kind of rehab, I don't think I went off the deep end. We kind of did the same thing we've always been doing. We just kept playing. Maybe there were bigger halls and some more TV shows, but it was basically the same thing. And when we got done, we came back to the same houses.

- Isaak and his band, which includes bassist Rowland Bailey and drummer Kenney Dale Johnson, however, were slightly disappointed with their stint supporting Tina Turner in the summer of 1993.

- "It was an odd experience," he says. "In the two or three months of being out on the road, I don't think I ever met Tina Turner, but that was OK, because I had my own friends, my band. The guys wanted to meet Tina, but she was always with her security guard or something. For those of us that don't have security guards, we just have to hang out with each other."

- Despite that experience, Isaak is anxious to tour in support of "Forever Blues" this summer. "We'll do a handful of gigs before that, because I got to be playing," Isaak says. "I'd much rather play with my band than do all those other things. All this next week, my bass player and drummer and I are going to play with this band. We're in shape and ready to play."

- And Isaak isn't too particular about the size of the venue. "However many people want to come see us is fine," he says. "It might be a stadium or a phone booth."

- Isaak calls "Forever Blues" more focused than his previous efforts. "It's not necessarily a better thing, but it's a different thing. There are other albums have been a series of shots of different things. This album is a series of shots about one thing," he says. "It's all about one relationship."

- To record "Forever Blues," Isaak called on a number of noted players, including guitarist Mark Goldenberg from the '80s new wave act the Cretones, Jeff Watson of Night Ranger, mandolin player David Grisman, and pedal-steel guitarist Bruce Kapan from American Music Club.

- However, Isaak also turned to some new talents. The song "Graduation Day" features guitarist John Morgan. "He's 19 years old, and he was in the Navy when we were doing the album," says Isaak. "We kept working with him on weekend passes. That was the first time he was ever in a studio. When we found him, he was in a guitar teaching."

- "He's a good player, but I owe him," quips Isaak. "You gotta find something you can hold onto. He might be better looking than me, he might be smarter, but I owe him."
THE KILLER’S GOT ‘YOUNG BLOOD’
(Continued from page 12)
were also cut for the set.
Lewis admits that, after some initial skepticism, he came around to Palance and Stein’s opinion of the material.
“Them snack a couple in on it. I said, ‘That’s no good, it’ll never make it, it’s a waste of time.’ And it really come off good! There was kind of a silly thing called ‘Goosebumps’ (penned by Palance and ex-NRBQ guitarist Al Anderson). I said, ‘That’s a waste of time,’ and it come off pretty good; it got to soundin’ pretty good.”

While some of Lewis’s regular side-men, including long-time drummer Kenny Lovelace and guitarist James Burton, play on “Young Blood,” Palance also enlisted some personnel unknown to Lewis, like Anderson and his former NRBQ mates Tom Ardolino and Joey Spampinato and Elliot Easton of the Cars.
“I wasn’t familiar with these people that much, and I really didn’t know whether they could cut it or not,” Lewis says. “These guys, I got to lis-
ten to them and said, ‘Joe, you’re not gonna beat these guys. I mean they know what they’re doin’. Great. Goof-
given talents, they come across...”

After a prolonged period of what Lewis calls “semi-retirement,” it took a while to adjust to some new wrinkles in the studio.
“It was completely different,” he says of the recording sessions. “I was thinkin’ it should be like it used to be. We kinda had a little run-in on that, and I just had to yield over and do it the way they do it now. I mean, it’s a different ballgame. It’s a lot easier. The technology that they have, it’s got
to the point where you can’t even hit a flat or a sharp note anymore. I mean, they got the electronic deal to pull up the voice. That’s something, isn’t it?”
He adds quickly, “Not that I hit flat notes.”

Eloqua is convinced that Jerry Lee Lewis can be sold to a new generation of listeners.
Eloqua VP of alternative promotion Matt Pollack says his mission is to bring “the most irrelevant name in rock ‘n’ roll history” to a younger audience that had already accepted appropri-
sion for such figures as Tony Bennett and Tom Jones. To launch “Young Blood,” he decided to pair the Killer with a suitable modern rock fig-
ture on an electronic press kit.
“There was only one name that came to mind,” Pollack says of Rollings. “Both these girls are cut from the same stone. They’re charismatic, they’re outsp,
oken, and they’re out of their minds, in a way.”

The EPK, recorded in Memphis in March, will be serviced to mass media and print outlets, and Eloqua will also approach MTV for an airing.

Pollack says the label also plans to “align Jerry Lee Lewis this summer on all the major alternative stage events,” including the plethora of seasonal radio-chat-related outdoor concerts.
“If you don’t know about Jerry Lee Lewis, you’ve got to respect the energy coming off the stage,” Pollack says of Lewis’s turbulent live shows. “Every-
thing right now is based on energy and credibility, and this guy is the goff-
tather of all that.”

“Goosebumps,” the first track, will be serviced in late April to commercial alternative and album alternative radio.
While Lewis will certainly get a fair shot at radio, success will have to come from listener response to the music rather than any kind of calculated push to the same modern rockers who em-
bosed Bennett and Jones, says Gene Sandhold, assistant PD of Los Angeles modern rock outlet KROQ.
“We never say never to playing an artist. We want to hear the music,” Sandhold says, “But Tony Bennett’s appearance on our acoustic Christmas show was totally magical, and it snow-
balled into this massive campaign. These things have to happen totally naturally. If you try to orchestrate something spontaneous, it doesn’t work.”

But Lewis himself believes that Eloqua’s strategy just might work.
“I think there’s a whole new generation of kids out there that’s just chafing at the bit to buy this record,” he says. “I mean, they’re buyin’ truckloads of these old Sun records. They’re sellin’ millions of my albums on Mercury and Sun all over the world. You can imagine they’re waitin’ on a brand new one. I believe, by the grace of the Al-
mighty, it’s gonna be one of the biggest records I’ve ever had in my life... We’ll just have to wait and see what the people think about it. If they like it, they’ll buy it; if they don’t, maybe they’ll buy it anyway and help me pay off my income taxes.”

Heatseekers Album Chart Correction
Due to a production error, the in-
correct Heatseekers Album Chart was published in last week’s issue of Billboard. The correct chart for the week ending April 8 appears below; this week’s chart appears on the next page.

Billboard's Heatseekers Album Chart
<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
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<tbody>
<tr>
<td>21</td>
<td>USHER</td>
<td>UGLY/RAPE/AIETAFIA (199 5/15 9)</td>
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<td>22</td>
<td>2</td>
<td>KAM (7.98/11.98)</td>
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<tr>
<td>23</td>
<td>-</td>
<td>ON THE RUN (199 5/15 9)</td>
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<tr>
<td>24</td>
<td>-</td>
<td>JERRY LEE LEWIS (199 5/15 9)</td>
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<td>-</td>
<td>LOUIS ARMSTRONG (199 5/15 9)</td>
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<td>26</td>
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<td>THE NEW LIFE CHOIR (199 5/15 9)</td>
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<td>-</td>
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<td>KEN MELLONS (199 5/15 9)</td>
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The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart. When an album reaches this level, the album and the artist’s subsequent albums are automatically eligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Msleace indicates vinyl LP is available. 

(See cover story)
The Heatseekers list the best-selling titles by new and developing artists, defined as those who have never appeared in the top 10 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. Asterisks indicate LP is available. Albums with the greatest sales gains © 1995, Billboard/BPI Communications.

<table>
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<tr>
<th>ARTIST</th>
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<td>R.B.L. POSSE</td>
<td>IN A MINT MINUTE</td>
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<td>Verve</td>
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<td>KEN MELLONS</td>
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The Heatseekers is compiled for weekly ending April 15, 1995, from a全国 sample of retail stores and record reports collected, compiled, and provided by SoundScan.

### STANGERS NO MORE:
Nashville-based Perfect Stranger gained some airplay back in December with its first single, “Hiding The Redo,” more marquee-country crossouts have jumped on the second single, the campy “You Have The Right To Remain Silent.” The singles are from the band’s debut, “It’s Up To You.”

Sonny Days. After his tour with Buddy Guy wraps up on April 15, Zoo/Praxis artist Sonny Landreth continues his road work through June in support of his new album, “10.” Shows include solo dates and opening slots for Little Feat’s May 4-5 House of Blues gigs in New Orleans.

The vinyl release is due weeks after RCA releases the album on CD and cassette on Tuesday (11), according to Tom Derr, director of artist development at RCA.

With the excitement about Hamas’ declaration of its 1991 debut, “Fillet Show,” and 1993 follow-up, “Electra 2000,” the band is up for a spot on the second stage at this year’s Lolalapalooza. At press time, the tour’s organizers hadn’t confirmed the lineups.

The first single from the album, “Stars,” goes to college radio this week, with modern rock radio getting in late May or early June. “They have a huge support base at college with the Heatseekers chart. We expect to do well there,” says Derr. “Their real strength is their live show.”

RCA put Ham on the road when Bruce Flmh, senior director of artist development and A&R at RCA, signed the band eight months ago. Upcoming dates include several radio stations-sponsored shows by such modern rock stations as KROQ, KMNT-FM Springfield, Mo., WDBX Lansing, Mich., and CIMX (88X) Detroit.

TIDBITS: Interest in the Rake’s Progress is heating up as KROJQ Los Angeles began playing “I’ll Talk My Way Out Of This One” from its hit recordings “Cheese Food Pesti- tute” EP. After playing a few Northeast dates with Mejo Nixon April 13-15, the band headlines Irving Plaza in its home base of New York April 21 and starts a U.K. tour May 9. The EP will be released in the U.K. on May 2. Wax Trax/TVT Records has shipped more units of KMFDM’s latest album, “Nihil,” than it has of any other

### Regional Heatseekers #1’s

- **Mountain**
  - Shania Twain, The Woman In Me
- **East North Central**
  - Brandon Flowers, In Time
- **West North Central**
  - Shania Twain, The Woman In Me
- **Pacific**
  - Subway, Good Times
- **South Central**
  - Crime Boss, At the Game
- **South East**
  - Big L, Lil Cease, Yo Yo & P-Diddy & Dismorde in "Death Or Glory"

### The Regional Roundup

- **Western North Central**
  - Shania Twain, The Woman In Me
  - Brandi Carlile, The Wind & The Water
  - SpongeBob SquarePants, The SpongeBob SquarePants Movie: The Album
  - SpongeBob SquarePants, The SpongeBob SquarePants Movie: The Album

- **SouthEast**
  - Good Times
  - Subway, Good Times
  - Good Times
  - Subway, Good Times

- **SouthCentral**
  - Crime Boss, At the Game
  - Crime Boss, At the Game
  - Crime Boss, At the Game
  - Crime Boss, At the Game

- **SouthEast**
  - Crime Boss, At the Game
  - Crime Boss, At the Game
  - Crime Boss, At the Game
  - Crime Boss, At the Game

- **SouthCentral**
  - Crime Boss, At the Game
  - Crime Boss, At the Game
  - Crime Boss, At the Game
  - Crime Boss, At the Game

### The Heatseekers Chart

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<td>8</td>
<td>TORNITTA</td>
<td>DA CORE</td>
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<td>9</td>
<td>BROTHER PHELPS</td>
<td>ASYLUM</td>
</tr>
<tr>
<td>10</td>
<td>BROTHA LYNCH HUNG</td>
<td>HANG</td>
</tr>
</tbody>
</table>

**NOTE:** Compilation and distribution of the Heatseekers chart is compiled by Billboard/BPI Communications.
Garth Collects More Platinum; Van Halen Preserves Streak

BY CHRIS MORRIS

LOS ANGELES—McDonald’s can post a new sign: “Garth Brooks—Over 3 Million Sold.”

The country megastar’s Liberty compilation, “The Garth Brooks Collection,” sold as part of an exclusive 1994 promotion by the fast food chain, was certified gold, platinum, and multiplatinum in March by the Recording Industry Assn. of America.

“Collection” topped the triple-platinum plateau last month, Brooks’ current “The Hits,” which is being sold by conventional music retailers, was certified for sales of 5 million units in February.

This latest certification lifts Brooks’ cumulative sales total over the 60 million unit mark.

Van Halen’s latest Warner Bros entry, “Balance,” was certified double-platinum and became the hard rock act’s 11th multiplatinum disc. This achievement preserves a unique accomplishment; Van Halen is the only band whose entire output has sold more than 2 million units apiece.

Madonna’s 1990 Sire hits set, “The Immaculate Collection,” reached sales of 6 million, becoming the best-selling hits album of the ’90s; it also has country singer Paty Cline’s “Greatest Hits,” recently certified sextuple-platinum as the best-selling hits collection by a female artist.

First-time platinum award recipients included Live (whose Atlantic/MCA album “Throwing Copper” also soared to double-platinum), Aaron Hall (MACS/Sisals), Black Hawk (Arista), the Notorious B.I.G (Arista), and David Ball (Warner Bros).

Veteran Irish folk act the Chieftains nailed their first gold album with the star-studded “The Long Black Veil” (RCA). Joining in the first-time gold circle were Brownstone (Epic) and the Dave Matthews Band (RCA).

Teen R&B prodigy Brandy grabbed her first platinum and gold singles in March with “Baby” (Atlantic). First-time gold singles artists also included 4 P.M. (for its remake of “Sticky Fingers,” on Next Plateau), Dru Dreyer (for its Iliacan modern rock hit, “New Age Girl”), and Bone Thugs N Harmonia (for their multiplatinum “Simplest Thing”).

A complete list of March RIAA certifications follows.

MULTIPLATINUM ALBUMS

R&B Albums

<table>
<thead>
<tr>
<th>Album Title</th>
<th>Label</th>
<th>Sales</th>
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<tbody>
<tr>
<td>“Remixes”</td>
<td>Jive</td>
<td>4 million</td>
</tr>
<tr>
<td>“Dance With Me”</td>
<td>Cardiac</td>
<td>3 million</td>
</tr>
<tr>
<td>“Funkadelic”</td>
<td>Warner Bros</td>
<td>2 million</td>
</tr>
<tr>
<td>“The Best Of”</td>
<td>Epic</td>
<td>1 million</td>
</tr>
<tr>
<td>“Greatest Hits”</td>
<td>Atlantic</td>
<td>1 million</td>
</tr>
<tr>
<td>“The Power Of Love”</td>
<td>Motown</td>
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POP Albums

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<td>Motown</td>
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<tr>
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<td>Warner Bros</td>
<td>3 million</td>
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<tr>
<td>“Greatest Hits”</td>
<td>Epic</td>
<td>2 million</td>
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<tr>
<td>“The Best Of”</td>
<td>Atlantic</td>
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Rock Albums

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<td>“The Power Of Love”</td>
<td>Warner Bros</td>
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<tr>
<td>“Greatest Hits”</td>
<td>Epic</td>
<td>2 million</td>
</tr>
<tr>
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<td>1 million</td>
</tr>
<tr>
<td>“Funkadelic”</td>
<td>Warner Bros</td>
<td>900,000</td>
</tr>
</tbody>
</table>

BROADWAY RHYTHMS...

A Billboard Spotlight

All eyes will be on Billboard’s June 24th issue, highlighting Broadway’s biggest album sellers, newest cast recordings and latest revivals.

Put your message up in lights. Billboard’s your ticket to reaching our 200,000 readers in 110 countries. Contact your sales rep today!

AD CLOSE: 5/30
ISSUE DATE: 6/24
Herbie Hancock Beats A New ‘Drum’
Jazz Returns With Funky Mercury Debut

BY J.R. REYNOLDS

LOS ANGELES—Mercury Records hopes “Dis Is Da Drum” will re-establish Herbie Hancock as an innovative musical force, building on the percussive style the jazz keyboardist introduced with 1974’s platinum-certified “Headquarters” and amplified with 1983’s “Future Shock.”

Due May 23, Hancock’s “Dis Is Da Drum”...
### Hot & R&B Recurrent Airplay

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
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<tr>
<td><strong>How Deep Is Your Love</strong></td>
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<tr>
<td><strong>Baby I Love Your Way</strong></td>
<td>龙泉山</td>
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<tr>
<td><strong>I Can’t Make You Love Me</strong></td>
<td>Al Green</td>
</tr>
<tr>
<td><strong>某次停在擁抱中的小曼甘</strong></td>
<td>金熊</td>
</tr>
<tr>
<td><strong>Let Me Be There</strong></td>
<td>Wes Montgomery</td>
</tr>
<tr>
<td><strong>Don’t Make Me Over</strong></td>
<td>Kathy Sledge</td>
</tr>
<tr>
<td><strong>Sincerely</strong></td>
<td>The Temptations</td>
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<tr>
<td><strong>Don’t Make Me Over</strong></td>
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### Hot & R&B Singles A-Z

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<tr>
<td><strong>This Love Is Forever</strong></td>
<td>Philippa Lynne</td>
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<tr>
<td><strong>Anyone Can Love You</strong></td>
<td>Ray Price</td>
</tr>
<tr>
<td><strong>Sweet Love</strong></td>
<td>Johnnie Taylor</td>
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<tr>
<td><strong>It’s Just Like You</strong></td>
<td>Tina Turner</td>
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<tr>
<td><strong>Shake It</strong></td>
<td>Geno Washington</td>
</tr>
<tr>
<td><strong>There She Goes</strong></td>
<td>adventures in the dark shield (mfgm)</td>
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<tr>
<td><strong>Let’s Start From The Beginning Again</strong></td>
<td>James Brown</td>
</tr>
<tr>
<td><strong>Wishing On A Star</strong></td>
<td>Elvis Presley</td>
</tr>
<tr>
<td><strong>Let It Be</strong></td>
<td>Paul McCartney</td>
</tr>
<tr>
<td><strong>Rock Me Baby</strong></td>
<td>The Isley Brothers</td>
</tr>
<tr>
<td><strong>Beautiful Stranger</strong></td>
<td>Eddy Arnold</td>
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### Hot R&B Airplay

<table>
<thead>
<tr>
<th>Title</th>
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<tr>
<td><strong>My String Of Pearls</strong></td>
<td>Viv Harris</td>
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<tr>
<td><strong>Oh Baby</strong></td>
<td>Gene Chandler</td>
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<tr>
<td><strong>Baby I Love Your Way</strong></td>
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<thead>
<tr>
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<th>Artist</th>
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</thead>
<tbody>
<tr>
<td><strong>Shake It</strong></td>
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<table>
<thead>
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</thead>
<tbody>
<tr>
<td><strong>Baby I Love Your Way</strong></td>
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### Notes

- Recaps are from Billboard’s Top 40 chart, which includes entries that have appeared on the Hot R&B singles chart for 20 weeks or have dropped below the top 10.
- Chart positions are based on sales data provided by Billboard and SoundScan.
### Billboard Top R&B Albums

<table>
<thead>
<tr>
<th>Week Ending</th>
<th>Artiste(s)</th>
<th>Title</th>
<th>Label</th>
<th>Peak Position</th>
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<tbody>
<tr>
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<td>SOUNDTRACK</td>
<td>BIOGRAPHY</td>
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<td><strong>NEW</strong></td>
<td>KING TEE</td>
<td>LIVIN’</td>
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<td><strong>NEW</strong></td>
<td>TOO SHORT</td>
<td>DANGEROUS</td>
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<td>KUT KLOSE</td>
<td>HEADKILLA</td>
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<td>SUCK</td>
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<td>H-TOWN</td>
<td>LUV ME</td>
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<td>CREPES ON A COME UP</td>
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<td><strong>NEW</strong></td>
<td>NINE PROF</td>
<td>ECDL 4101 (9.98/15.98)</td>
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<td>BLACKSTREET</td>
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<td>SOUNDTRACK</td>
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<td>ENCHANTS</td>
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<td>CANDY</td>
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<td>69 BOYZ</td>
<td>AM</td>
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<td>LIFESTYLEMAKER</td>
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<td>SADE</td>
<td>EPIC</td>
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<td>JAMOZ EASTWEST</td>
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<td></td>
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<td>GLADYS KNIGHT</td>
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<table>
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<tr>
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<td>GEORGE DUKE</td>
<td>WARNER BROS.</td>
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<td>KAM</td>
<td>EASTWEST</td>
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<td>VARIOUS ARTISTS</td>
<td>BSTRING</td>
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<td>HOWARD HEWITT</td>
<td>GLOBEL</td>
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<td>KARYN WHITE</td>
<td>WARNER BROS.</td>
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<td>THE ALKALOIDS</td>
<td>LOUD</td>
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### Billboard Top R&B Albums

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<tr>
<th>Week Ending</th>
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<th>Title</th>
<th>Label</th>
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<td>APR 15, 1995</td>
<td>OUTSTANDING SOURCE MATERIAL...AN INVALUABLE TOOL IN SEEKING NEW OPPORTUNITIES</td>
<td>66</td>
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*Billboard's 1995 Record Retailing Directory* features listings of full-line record stores featuring chain stores, chain headquarters and independents. Packed with comprehensive listings that give you the information you require to reach record retailers—phone and fax numbers, stores and addresses. Store owners and buyers. Plus the 1995 RRD packs all this essential information into one compact 6 x 9 directory — so it's easy to handle and take on the road. Industry leaders agree—this source of reliable information is too valuable to be without. To order your copy at $135 plus $5 shipping and handling ($12 for international orders) call 1-800-264-7199. In NY (516) 213-3280. In NJ call (908) 363-8456. Or send check to Billboard Directories, Dept. BDRD3035, P.O. Box 216, Lakewood, NJ 08701.

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BDRD3035
Boy George Has His Eye On The Comeback Trail

Boy George wickedly giggles as he recounts hearing a recent U.K. radio quizz in which listeners were challenged to identify the snarling and menacing bratvok King David, aka the brash, bavaraged-up version of the Stooges' punk-era chestnut "Funtown."

"Honey, you could almost hear a collective gasp around the earpiece when the DJ said it was me," he says. "No one believed it. It was like, 'That drivel was me?'"

The British single release of "Funtown," masterfully mixed for dancefloors with a rebellious trance band by Ramp, is the first step in what will be the singer's roaring return to mainstream public consciousness over the next three to four months. It is a comeback with a tacky twang.

Boy George

In his long-in-progress autobiography, "Take It Like A Man," which offers a frank account of his rise to international stardom and his publicly heralded recovery from heroin addiction, will be published in September by HarperCollins. The tome will be heralded by "Cheapness & Beauty," a daring collection of tunes that casts the man born George O'Dowd in an equally revealing light.

Musically, "Cheapness & Beauty," due next month on Virgin Atlantic and EMI Records, is a radical departure from O'Dowd's previous efforts. Though there are flashes of sweet soul akin to Culture Club's "Time," hip-grinding rhythm-rockers that can easily be linked to early David Bowie and Marc Bolan, dominate the set—save for the several lush, pop-symphonic tunes recorded with the London Chamber Orchestra. Throughout, this is a dream for DJs who regularly season their dancefloors with alternative flavors.

Back in his plush London home, O'Dowd is in a typical form—which, whereby he juggles his solo recording career with operating his small record label, Cheapness & Beauty, and a second label, More Records. Packing for a three-week jaunt to Australia that will include spurs of holdiay relief and productive studio appearances in support of the book and album, O'Dowd reflects on how his brash new musical persona is actually a return to roots.

"When I first came out at the age of 16, I was a punk who was thoroughly obsessed with punk and new wave," he says. "That was the kind of music that moved me. It was so powerful and primal. Contrary to popular belief, I hated disco for years, and was completely uncomfortable with everything connected to it—especially camp gay men, if you can believe that."

Then one day O'Dowd recalls being in a nightclub and hearing Donna Summer's timeless "Love To Love You Baby." As he absorbed the enveloping, erotic energy in the room, something clicked in his brain and a lifelong affinity for disco was formed. "At that moment, it was like shedding skin and getting closer to deep fears about my sexuality," he says.

Evolving into his Boy George alter ego for Culture Club, he boldly set forth to christen the act with material like "The Eyes Of Medusa," a never-heard jam that was riddled with male profanity. "It was the first song I ever wrote with the band, and, honey, was it dramatic," he recalls with a nostalgic laugh. "It had lines like 'He loves me, he hates me, he explained to me too well.' I remember being told while we were recording the song that being so direct was a mistake. The rest of the band signed off and opted for a somewhat more vague approach. It put me in a lyrical box that I was not sure I would ever break out of."

O'Dowd's feelings of creative confinement were forever dissolved last year, when he started to assemble "Cheapness & Beauty," his fourth post-Culture Club album. Taking stock of his personal life and the world around him, he found he had emerged as one of his leading club DJs in England over the past year and has contributed a 75-minute program of underground beats,都不 to a Triple-CD set on U.K.-based Fantasía Records. He has also been penning and producing "Woman Can Have It," the debut album by Eve Gallagher, his longtime More Protein protégé, that is slated for release this spring in the States on Rough Trade Records. He says such a full plate of unique and creatively satisfying projects has quelled any anxiety he might normally feel at the launch of a new album.

"Over the past few years, my perspective on year-to-year changes completely changed," he says. "I find all of the fame stuff so superficial. Right now, my definition of doing what I want is simply the freedom to want to be alive. Everything else feels like a miracle—and I'm going to bathe in it."

Champion's Future: The U.K.'s influential Champion Records has an agreement with EastWest/Electra Records in the States. According to Joey Carvello, Champion's VP of U.S. operations, the split is amicable.

"It was time for us to have more control over the direction and future of our projects," he says. "Quite frankly, we're looking forward to being part of the success that dance sides have begun to enjoy on the pop charts."

Champion has already set up independent distribution deals with Downtown 161 for singles and Liaison for albums.

The break between the labels is effective immediately, and Kristine W's "One More Try," which was to be released by EastWest/Electra in early May, will instead be commercially available via Downtown 161 later this month.

Champion apparently tested the waters for this new route of distribution last month when it issued "What Hope Have I" by Sphynx independently. The single is a Power Pick on Billboard's Club Chart at No. 29 and has begun getting test spins on pop/crossover radio stations around the country.

Carvello says Champion is planning an active summer of releases, including Kristine W's long-awaited full-length debut, as well as a new single and album by 3rd Nation and an album by Sphynx that will feature vocals by Sabrina Johnston and Sandy B., among others.

Champion's shift in distribution does not affect the act Staxx, which will continue to go through Columbia in the States. No one from East-West/Electra could be reached for comment at press time.

Singles Goin' Steady: New York's young and increasingly strong Waako Records is sure to quench many a thirst for R&B/spiked house music with "Everything's Gonna Be Alright" (Let's Celebrate the Roots). Featuring Reggie Hall. The arrangement is kept spare, and they get their wish here. Vega and González's Verigo mix is surprisingly lush and pretty, while Funk's Rotary version pumps with classic Chicago drama—and what a thrill it is to have him back in action! On the other side of the coin, there is The Fall Guys' skittering acid-jazz Old School mix, and Fem's seductive funk/hip-hop journey on the Dark Rotation mix. Heavy props to all involved for not obliterating the song in the post-production process. If only more studio minds would follow the same line of thought.
For Aaron Neville, It's Just Good Music
Also, Rhino's Comedy Set Has A Little Rustic Wit

THE AMBASSADOR: Aaron Neville was back in Nashville recently to donate a pair of well-worn boots to the Country Music Hall of Fame. Music City is becoming a regular stop for the New Orleans-based crooner. After getting in a suitable kit with a special sleepover, Neville returned to town in February to record a stunning version of the Ray Charles classic "Good Times" for his upcoming "Tattooed Heart" album.

After a brief ceremony at the Hall of Fame, with boots in hand, Neville talked about the cowboy movies he loved as a kid and expressed his continuing desire to knock down musical boundaries wherever possible. "Me and Trisha Yearwood just won a Grammy for 'I Fall To Pieces,'" Neville said. "That was so cool. We both just came into the studio and started singing, and it was like we'd been singing together for a long time. People have got to realize that people are just people and good music is good music. It's really like Bob Marley said, 'One love, one heart.'"

MAKING THE ROUNDS: Former MTM Music Group chairman Alan C. Bernhard has opened a new management firm in Nashville, the Bernard Co. Bernhard will share office space with David Skeper's Backlinco Co. at 1 Music Circle, South, and the two companies will work together on some projects. Before helping to establish MTM Music, Bernhard was a partner in Los Angeles-based BMG Management, whose clients included Ray Stevens, Roger Miller, the Carpenters, Captain & Tennille, Neil Diamond, and Jim Croce. Lane Cross has joined Gehr Force Management as an artist manager. He brings Loretta Lynn to the Gehr roster.

Rhino Records "But Seriously: The American Comedy Box (1915-1994)" spotlights routines by more than 50 actors—ranging from such ancients as Cal Stewart and Barney Bernard to the more current Steve Martin and Robin Williams. Although country music might have hoped for a better representation of its rustic wits than it has in this set, the program is solidly deft both in "The Chauffeur And The Professor" and Jethro, who sing "Pat Yat-Che" to the accompaniment of Spike Jones & His City Slickers; Andy Griff and his rube classic, "What It Was, Was Football," and Jethro, "The Chauffeur And The Professor." And since we've mentioned Homer & Jethro, we'll use that opening to announce that Acoustic Disc has just released "Swing Low, Sweet Mandalin," the final recordings of the late Kenneth "Jethro" Burns. Rhythm guitarist Don Steenberg accompanied Burns on this collection of pop standards and set pieces.

Patriot Records' John Berry was a late addition to the Country Music Assn.'s "Nashville Goes To London" program held in Dublin the first week of April (Billboard, April 1). Royalty Records is distributing Western Flyers self-titled Step One Release debuts album in Canada. The company is also promoting and distributing the act's current single, "Ciheroose Highway." The music business program at Nashville's Belmont University has released "Moving On," a CD album of alternative, contemporary, Christian, country, and instrumental music. On the in-house Arklen Records label, the album was created, recorded, produced, and engineered by current and former music business students. Copies of the album are for sale at $10.99 each at the local Tower Records store, with profits earmarked for the music business scholarship fund.

MARK YOUR CALENDAR: Leadership Music is sponsoring a daylong "Let's Talk About Radio" discussion April 21 at Los Angeles of 19,99 each at the local Tower Records store, with profits earmarked for the music business scholarship fund.

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Billboard Hot Country Songs

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<thead>
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<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>No. 1</th>
<th>No. 2</th>
<th>No. 3</th>
<th>No. 4</th>
<th>No. 5</th>
<th>No. 6</th>
<th>No. 7</th>
<th>No. 8</th>
<th>No. 9</th>
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<tbody>
<tr>
<td>1</td>
<td>THE HEART IS A LONELY HUNTER</td>
<td>REBA McEntire</td>
<td>1 week at No. 1</td>
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<td>10</td>
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<tr>
<td>2</td>
<td>WHOSE BED HAVE YOU BEEN UNDER</td>
<td>SHANIA TWAIN</td>
<td>2 weeks at No. 1</td>
<td>1</td>
<td>3</td>
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<tr>
<td>3</td>
<td>FEELIN' DOWN</td>
<td>JOHN BRYAN</td>
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<td>2</td>
<td>4</td>
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<td>4</td>
<td>RHYTHM OF THE HILLS</td>
<td>TRACY LAWRENCE</td>
<td>4 weeks at No. 1</td>
<td>1</td>
<td>2</td>
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<td>IF YOU LOVE ME</td>
<td>TIM MCGRAW</td>
<td>5 weeks at No. 1</td>
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<td>3</td>
<td>4</td>
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<td>WHERE THE ROAD MEETS THE TREES</td>
<td>TRAVIS TRITT</td>
<td>6 weeks at No. 1</td>
<td>1</td>
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<td>OH DEER</td>
<td>BRAD PAISLEY</td>
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<td>I'M GONNA MAKE YOU LOVE ME AGAIN</td>
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<td>I'M GONNA MAKE YOU LOVE ME AGAIN</td>
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**New**

| No. 11 | THE BEST OF TIMES | DARYL SNYDER | 1 week at No. 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| No. 12 | LUCKY | BRAD PAISLEY | 1周 at No. 1 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| No. 13 | NO TIME TO MAKE MEMORIES | STEVIE NICKS | 1 week at No. 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| No. 14 | LUCKY | BRAD PAISLEY | 1 week at No. 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| No. 15 | LUCKY | BRAD PAISLEY | 1 week at No. 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| No. 16 | LUCKY | BRAD PAISLEY | 1 week at No. 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| No. 17 | LUCKY | BRAD PAISLEY | 1 week at No. 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| No. 18 | LUCKY | BRAD PAISLEY | 1 week at No. 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |

**Top 20**

| No. 19 | LUCKY | BRAD PAISLEY | 1 week at No. 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| No. 20 | LUCKY | BRAD PAISLEY | 1 week at No. 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |

**Billboard Hot Country Recurrents**

- WADE HAYES
- ALAN JACKSON
- SAWYER BROWN
- JOE DIFFIE
- TIM MCGRAW
- MARK CHESNUTT
- TRACY LAWRENCE
- JOHN MONTGOMERY
- JOHN MONTGOMERY
- JOHN MONTGOMERY

**Composite Chart**

- WIND
- DOCTOR TIME
- TAMMY WYNETTE
- DON'T BE CRAZY
- TIM MCGRAW
- TIM MCGRAW
- JOHN MONTGOMERY
- JOHN MONTGOMERY
- JOHN MONTGOMERY
- JOHN MONTGOMERY

**CommercialDJ**

- WIND
- DOCTOR TIME
- TAMMY WYNETTE
- DON'T BE CRAZY
- TIM MCGRAW
- TIM MCGRAW
- JOHN MONTGOMERY
- JOHN MONTGOMERY
- JOHN MONTGOMERY
- JOHN MONTGOMERY

**Billboard April 15, 1995**

www.americanradiohistory.com
NASHVILLE—Budding rock acts step up from indie labels to majors all the time, but few country acts take that step. When they do, they are often paid comparable dividends for Lonestar.

The Nashville-based band of Texas cut a self-titled indie-label EP and has now signed to BNA, with a debut album, co-produced by Don Cook and Wally Wilson, possibly out by the end of the year. Meanwhile, the heavily touring unit—consisting of vocalist/bassist John Rich, vocalist/guitarist Richey McDonald, keyboardist Dean Sams, and guitarist Michael Britt, and former Canyon drummer Keanu Rainwater—has been on tour continually since its "gig" and via indie distribution.

The first band to play Nashville’s Whiskey A Go Go recorded its six-song set live in January. Under the Lonestar Records handle, manager Bill Carter recently sold out the band of both satisfy fan demand and to seek attention from major labels.

Carter learned of the band via Country Aircheck’s “Scanmaster” tabulations. “I was impressed enough by the band’s live show and crowd response to want to get them in the studio. We started looking for a record deal, but every time I went to see them live, people were just begging for a record deal.”

Getting a record deal takes months and sometimes years, but people wanted anything. We could sell a ton of albums if we had one.”

Carter then enlisted Wilson to record Lonestar live at the Wildhorse on a DAT machine. “I heard it and just flipped,” says Carter. “It was low budget, but the energy and sound were as good as any I’ve heard.” After the session, the band started handing it around to people, and the response was unanimous: It was great.

Lonestar eventually began selling the album on the road, as intended. Carter, by then negotiating with major labels, was assisted by RLG’s VP of sales, Ron Howie, in obtaining distribution.

“Nashville’s a very theatrical city, and it was huge to get a major distributor, but the indis,” says Carter, whose clients also include Shenandoah and Lari White. “I got a list of the major distributors who had major names.” Carter was very strong, and Ron offered to help get the album to the stores through indie distribution—with Radio/Records.

Goodman, RLG’s senior VP/GM, also recalls that the indie product route contemplated by Lonestar required a lot of legwork and in fact was a successful BNA contract negotiation. “We were pretty much hands off,” he says. “We didn’t want them to stop on our account, and at the end of the day, I think it will be a real good artist development tool for us. We’ll see if something happens with "The KarlViews, Band for example.”

Lonestar’s live chops, which first caught Radio/Records’ eye, also played a role in the deal. RLG is also cited by Mark Gammon, director of distribution at Southwest Wholesale in Houston, one of the indie-distributor suggested by Howie and now moving Lonestar product.

“I was a musician for 15 years and knew how it is to go out and work and get really tight on the road, so I’m looking for big things with them,” says Gammon. His company, Southwest Wholesale, which services the Southwest, had scored last year with the Smoking Armandillos, a Curly Atlantic country group, which had a similar initial. Lonestar’s name, he says, is "repre sentative of what we’re really doing", Southwest is also working the Pacific Records album by the Tyrier, Texas, country group Perfect Stranger.

“Perhaps there might be some trouble with radio because [Lonestar] is a live record,” Gammon says, “but I’ve never heard a live band sound that I couldn’t make a hit. It is good news. I think they’re going to break out by the time they open their major title only a few weeks and hasn’t been able to monitor sales yet. The band’s Goodman says the EP—a five-track original plus three others, assisted by perhaps 100 CDs and cassettes dur ing a recent Richmond, Va./

Greenville, S.C./Kennesaw, Ga., swing by.”

Lonestar’s tour itinerary, Carter says, provides the foundation for sales efforts. Other Lonestar fan mail is getting to Carter, mostly via Kken saw, Ga., swing by.”

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## Top Country Albums - Week Ending April 15, 1995

### This Week

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
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<tbody>
<tr>
<td>Waylon Jennings &amp; Randy Rogers</td>
<td>&quot;Tenderheart&quot;</td>
</tr>
<tr>
<td>Trisha Yearwood</td>
<td>&quot;A Whole New Way of Life&quot;</td>
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<tr>
<td>George Strait</td>
<td>&quot;The Very Best of George Strait&quot;</td>
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<tr>
<td>Tracy Byrd</td>
<td>&quot;One Moment at a Time&quot;</td>
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<tr>
<td>George Jones</td>
<td>&quot;The Greatest Hits of George Jones&quot;</td>
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### Last Week

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<tr>
<td>Tracy Byrd</td>
<td>&quot;One Moment at a Time&quot;</td>
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<tr>
<td>Trisha Yearwood</td>
<td>&quot;A Whole New Way of Life&quot;</td>
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<tr>
<td>George Strait</td>
<td>&quot;The Very Best of George Strait&quot;</td>
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### Greatest Gainer

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<tr>
<th>Artist</th>
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<tr>
<td>Tracy Byrd</td>
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### Pacesetter

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<th>Artist</th>
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<tbody>
<tr>
<td>Trisha Yearwood</td>
<td>&quot;A Whole New Way of Life&quot;</td>
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</table>

### Album Sales

- "The Very Best of George Jones" by George Jones
- "A Whole New Way of Life" by Trisha Yearwood
- "One Moment at a Time" by Tracy Byrd

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

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**Billboard® Top Country Catalog Albums - Week Ending April 15, 1995**

<table>
<thead>
<tr>
<th>Artist</th>
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<tbody>
<tr>
<td>Mary Chapin Carpenter</td>
<td>&quot;Messengers&quot;</td>
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<tr>
<td>George Strait</td>
<td>&quot;The Very Best of George Strait&quot;</td>
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<td>Tracy Byrd</td>
<td>&quot;One Moment at a Time&quot;</td>
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<tr>
<td>George Jones</td>
<td>&quot;The Greatest Hits of George Jones&quot;</td>
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<tr>
<td>George Strait</td>
<td>&quot;The Very Best of George Strait&quot;</td>
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**COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPARED, AND PROVIDED BY SoundScan**

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**Catalog albums are older titles which are registering significant sales. © 1995, Billboard® Communications, and SoundScan, Inc.**
### Latin Hot Tracks

<table>
<thead>
<tr>
<th>Week Ending</th>
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<th>Title</th>
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<td>&quot;Estoy Entre Ella&quot;</td>
<td>Luis Miguel</td>
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<tr>
<td>11</td>
<td>7</td>
<td>&quot;Aborto&quot;</td>
<td>Fabio &amp; Sayar</td>
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<td>10</td>
<td>11</td>
<td>&quot;La Pacha&quot;</td>
<td>Reik</td>
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<td>10</td>
<td>8</td>
<td>&quot;Salvador&quot;</td>
<td>Rafa Rosell</td>
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<tr>
<td>10</td>
<td>9</td>
<td>&quot;Soy y yo el Amor&quot;</td>
<td>Ricardo Arjona</td>
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<td>9</td>
<td>6</td>
<td>&quot;Amores Extranas&quot;</td>
<td>Laura Pausini</td>
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<td>9</td>
<td>10</td>
<td>&quot;Mis Manos&quot;</td>
<td>Cristian</td>
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<tr>
<td>8</td>
<td>2</td>
<td>&quot;Toma tu Tiempo&quot;</td>
<td>Alejandro Fernandez</td>
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<tr>
<td>8</td>
<td>4</td>
<td>&quot;Quiero Tu Amor&quot;</td>
<td>Celina</td>
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<td>8</td>
<td>5</td>
<td>&quot;Quiero Tú&quot;</td>
<td>贈源屋</td>
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<td>8</td>
<td>12</td>
<td>&quot;Como Si&quot;</td>
<td>Elvira</td>
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<tr>
<td>7</td>
<td>1</td>
<td>&quot;Mi Vida&quot;</td>
<td>Selena</td>
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<td>7</td>
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<td>&quot;Que Debo Hacer&quot;</td>
<td>Spex</td>
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<td>7</td>
<td>7</td>
<td>&quot;Muy Bien&quot;</td>
<td>Octavio Almeida</td>
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<td>7</td>
<td>13</td>
<td>&quot;Quiero&quot;</td>
<td>Ana Gabriel</td>
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<td>15</td>
<td>&quot;Que Deseas&quot;</td>
<td>Eros Ramazzotti</td>
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<td>9</td>
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<td>&quot;Mi Vida&quot;</td>
<td>Selena</td>
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<td>12</td>
<td>&quot;Por Tu Amor&quot;</td>
<td>Ruben Salas</td>
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<td>5</td>
<td>1</td>
<td>&quot;A Mi Manera&quot;</td>
<td>Cheo Habana</td>
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<td>&quot;Canto a la Vida&quot;</td>
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<td>&quot;Siempre Te Voy a Recordar&quot;</td>
<td>Los Mieros</td>
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<td>&quot;Amores Furtivos&quot;</td>
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<td>&quot;Como Si&quot;</td>
<td>Elvira</td>
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<td>&quot;Hecho x Adel&quot;</td>
<td>Susana</td>
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<td>&quot;El Dia que te Olvido&quot;</td>
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<tr>
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<td>&quot;Todo en Yo&quot;</td>
<td>Ruben Salas</td>
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<td>&quot;Me Gustas Tu&quot;</td>
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<td>&quot;I Am What I Am&quot;</td>
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<td>&quot;Quiero&quot;</td>
<td>Ana Gabriel</td>
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<td>&quot;Por Tu Amor&quot;</td>
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<td>2</td>
<td>1</td>
<td>&quot;Dime que te Amo&quot;</td>
<td>Laura Pausini</td>
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<td>&quot;Soy Tu&quot;</td>
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<td>1</td>
<td>&quot;Donde Estoy tu&quot;</td>
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<td>&quot;Soy Tu&quot;</td>
<td>Daniel Alexis</td>
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</tbody>
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**Note:** The above chart reflects the top 10 songs from the weekly Billboard Hot Latin Tracks chart for the week ending April 15, 1995.
German Publishers Make Strides
Firms Break Artists At Home, Abroad

BY WOLFGANG SPAHR

FRANKFURT—The long endeavors by German music publishers to establish writers and artists internationally are paying off, according to Dr. Hans-Henning Wittgen, managing director of the German Music Publishers’ Association.

Speaking at the Frankfurt Music Fair, he said that the 400-member association’s sales increased to more than €420 million, up 3% of 1986’s figures.

Wittgen said, “The search for talent by German music publishers on the international pop music market was particularly successful with dance and techno. Considerable financial risks were required to establish many new names on the pop market as best sellers.”

Not only are German acts found on the charts away from home, the publishers’ efforts also are paying off in Germany, where more than 40% of the chart consists of domestic repertoire.

“Compared with the past 20 years, this is a new record,” said Wittgen.

In the rock and pop field, German publishers have attained new standards of achievement, Wittgen claimed, arguing that international audiences are more receptive to German music than ever before.

“The trigger was the decision by German publishers, accepting the greatest financial risk, to publish CDs themselves, to present their authors to a wide public. This made exposure possible in the U.S., Australia, Asia, and the whole of Europe,” said Wittgen. Further boosts for German music are expected this year with the German releases of compo.

Another important vehicle for music lovers is the recently launched German magazine "The Beat Magazine," which was presented at the fair.

More than 100 publishers presented their sheet music to delegates at the fair.

Fetes To Mark Hart’s 100th

BY IRV LICHTMAN

NEW YORK—The mercy of looking through songbooks, Hart can now look back on a career that spans a century before the first successful recording in 1913. In fact, he has been the subject of a tribute album released today by the New York Times.

Hart’s birthday, Mary Cleere Hart, has released an album for the “I’ll Remember April” theme. The album, which is also the title of a new VanDampe Saratob Rough Records album due for release May 4. The Rainbow Room will offer Hart songs throughout the month.

The City Center’s “Encore” series completes its spring run with a concert version of the Rodgers & Hart classic "Fifty-Fifty".

In the months after May, National Public Radio and New York venues will address the Hart legacy. At the latter, one of the presentations will include revivals of rarely mounted Rodgers & Hart shows such as "I Married An Angel." "The American Songwriter," "Too Many Girls," "Higher And Higher," and "Bouncing Am." Vance also notes that Brenda Russell has just returned from the U.K., where she was writing with Ed Harcourt, Devo and the band from Connecticut to produce a song she wrote for Diana Ross. She also has songs on new releases from Chaka Kahn and Oleta Adams. Russell herself is working on a label deal, says Vance.

OUT OF THIS UNIVERSE: Cole Porter’s best-known song, “Out Of This World” never made it to Broadway. That song, “From This Moment On,” became a standard when it was played in 1953 film version of Porter’s “Kiss Me. Kate.” As fate would have it, the giant shadow of “Kiss Me. Kate” 1953 stage version of the show’s "Out Of This World," hung over the latter show—not to mention "Word’s!" favorite "Hollywood" songs, but that is always the showstopper.

Words & Music

by Irv Lichtman

THE YEARS ROLL & RAP BY: Interscope Music has just started its third year with a bevy of new developments, as the company looks to the community of the next. The company released its first-ever album, "Out Of This World," in 1989, and it has been an annual hit since then.

In fact, its annual hit "Out Of This World," has been a hit since the first release in 1989, and it has been an annual hit since then.

Interscope also recently signed EMI Records’ Rappin’ I-Tay, who has a song in the upcoming film "Dangerous Minds." Vance also elicits huge activity for staff writer Matthew Wilder, who is writing and producing for "No Doubt," a band with sister company Interscope Records, who has been hired by Walt Disney to write music for a 1996 animated feature "Legend Of Mulan." And Wilder has a song on the new Aaron Neville album and is co-producing a side with Ron Fair for RCA Records’ Wild Orchid.

London Knows The Source: Too: As readers of Words & Music know, concertized versions of great, old Broadway shows are annual treat in New York. But tributes have been paid in London, where Ian Marshall Fisher has restaged 24 Broadway shows over the past seven years, from May through November, he’ll be putting on Cole Porter’s "Kiss Me, Kate," "Twelve Angry Men," "Hello, Dolly," and "The Seven Year Itch" for the Broad.“ —Kurt Weill & Alan Jay Lerner’s "Love Life.”

California Video Outlets On A Roll

But Study Calls Country Vid’s Growth ‘Variable’

BY DEBORAH RUSSELL

LOS ANGELES—While growth experienced by country video programmers was marginal during the last year, action on the contemporary Christian front continued undeterred.


The report indicates that white country video outlets increased to 191 in 1995 from 183 in 1994. Overall, growth in country video last year was “variable,” as some outlets expanded, others appeared, and still others experienced minor development due to restrictive rate regulations imposed on the cable industry by the FCC. For example, the appearance of a number of new outlets in 1995 indicates that the cable industry is beginning to realize the potential for this genre of video.

The industry also faced the elimination of CMT from the Canadian airwaves, the departure of American Television from the U.S. cable networks, the deletion of country-specific programs on VH1 and Canada’s MuchMusic.

In addition, the syndication concert documentary series “The Road” took over a number of broadcast slots once filled by several syndicated video clips shows.

Of the 129 regional country outlets that do exist, 54 appear in P1 markets with a viewership potential of 23,000,000 households. The most active and highest-rated video shows nationwide include Atlantic, Indianapolis, Minneapolis, Oklahoma City, San Francisco, and Birmingham, Ala., among others.

The best news in country videos of late comes from overseas, according to the Aristomedia report, as several international and local video shows meet or exceed the American video market.

In addition, opportunities for international exposure of country music videos continue to grow, as country videos become more popular in Europe and Australia. In addition, opportunities for international exposure of country video continue to improve, as country videos become more popular in Europe and Australia. In addition, opportunities for international exposure of country video continue to improve, as country videos become more popular in Europe and Australia.

Production Notes

LOUISIANA

- Air Supply recently reaped two new videos with Picture Vision director Jon Small. Jamie Thompson directed photography on “Always,” as well as the band’s remake of the Righteous Brothers’ “Unchained Melody.” Timo Suremondi produced the shoots; Susan Silverman executive-produced.

- F.M. Rocks executive producer Mike Gravely directed Dr. Dre’s new video “Steve Will,” which comes from the movie soundtrack for “Friday” on Priority. Aaron Schneider directed photography; Craig Fanning executive-produced.

NEW YORK

- Director Music Choice Moorer the eye behind Mob Deep’s Loud/RCA video “Survival Of The Fittest.” L.D. Williams produced the shoots for Diggle’s Framers, covering concert photography; Krystal Cameron executive-produced.

OTHER CITIES

- Adam Ant’s “Wonderful” video is a One World production lensed in London by director EJ Ramesh under Tim Maurice Jones directed photography; Joseph Luliano produced.

In addition, One World’s Richard Muzzo directed Jeff Healy’s Arista video “Stick In The Middle With You” on location in Toronto, Shawn Valentini; Nicky and Mike Rosen of Hoolo stopped production.

- The Gigolo Aunts’ Fire/records video “Where I Find My Heaven” is a Steve Filarett produced shoot. The shoot was directed by Trygve Breman. Jonathan Bekemeyer directed photography on the film for the video.


CROSS-COUNTRY VIDEO: Portland, Ore.’s alternative/rap show “Bohemia After Dark” has appeared on the all-Nashville music video scene.

Newly arrived to the city is “Aristomedia,” a new video outlet that is now open for business in Portland. The outlet is owned by Dick Martinez, a former television executive who has been involved in the music video industry for many years.

The outlet is located in downtown Portland, and Martinez is working to build up a staff of experienced professionals to handle all aspects of the business.

Martinez said that he is excited about the potential of the music video industry in Portland and is looking forward to building a successful operation.

Martinez has been involved in the music video industry for many years, working for various companies as a producer and executive producer.

He said that he is looking forward to working with artists and record labels to create videos that will appeal to a wide range of audiences.

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FOR WEEK ENDING APRIL 2, 1995

CLASSICAL

Artists & Music

CLASSICAL MUSIC

BROADCAST MONDAY, MAY 10, 1993

** NEW ADDS **


BACk TO BAROQUE: The end of March saw William Christie and Les Arts Florissants perform a program that included a live recordings of a composer of a Baroque opera, "The King Arthur," at the Brooklyn Academy of Music. In between, there were three other Les Arts concerts at BAM, plus an opening of the Baroque-Ivy film "Jefferson in Paris," for which Christie provided music for a period and even made a screen appearance. Christie's new record company, named after the release of his new "Baroquis," with Veronique Genois, and its recording of Charpentier's "Médée," a superbaroque (three-plus-hour) rendition with Lorraine Hunt and Mark Padmore.

"King Arthur," recorded after the February performances in Paris of the full and spectacularly staged version of the piece, will be out in June. If the orchestra and chorus were as extraordinary in these sessions as they were in Brooklyn, it should be quite a disc: The large (64-piece) band turned in some of the best period instrument playing I've ever heard, especially the trumpeters, Ol Pé Léon and Gilles Rapin, who played their many expressed and virtuosic ансамблей spectacularly. The 25-member chorus provided some of the liveliest singing (one standout was "Hithor, this way," in which a great spirit and a wicked spirit compete for Arthur's trust). Still, it's hard to make theatrical sense of "King Arthur," which is actually a hybrid with plot-advancing text (by John Dryden) for the characters, played by professional actors, in music for expansion and diversification. I am, on the other hand, starting to release Christie's opera productions on commercial video. The full shows are too expensive to release, and more people should get a chance to see as well as hear how exciting these 18th- and 19th-century pieces are in the postmodern stagings that Christie's producing give them. They certainly drew crowds: Even semisedated, with the text abbreviated and spoken by two actors instead of nine, the two performances of "Baroquis" sold out.

Angel, which has an exclusive on the Merriweather-Ivy films, put out the "Jef-

ferson" soundtrack, which featured a tantalizing snippet of Sacschi's opera "Dartulains." (This is the second film to feature staged Baroque opera this year; the other was "Dunamis of Music," which will hit the screen when Tony Palmer finishes its theatrical release, "Purricle," a 90-minute film, slated for international TV and video distribution by National Video Corp. in the fall. The film will have music by John Dryden, Maxime Delaflée and "The Montervi- dii Choir and Orchestra, borrowed for the occasion by Erato from Poly-

AND MORE FROM FRANCE: Didier Durand-Bancel, general director of Erato Disques since January, was also in town to look in on his prize artist and to pass on news of some recent label signings: The young pianist Helen Grimmer and conductor Koen Nagano have both joined up, Nagano, who has worked with the Lyon Opera, the HALADE, and the London Symphony Orchestra, will be contributing work with all three, and Durand-Bancel is especially happy that Nagano will be doing some French repertoire (first up: Berlioz's "Damnation of Faust," as Les Arts has the label's rights). Erato has also announced that the label's new French label Erato is to report that organist Marie-Alaine Amin, a label stalwart for 40 years, has signed her first exclusive contract with Erato. And William Christie will be getting a chance to expand his horizons beyond theobarque. Christie's future plans include "Rameau's" and "The Magic Flute."
French Charts Going Back On Air Deal Reached With TV Broadcasters

**BY EMMANUEL LEGRAND**

PARIS—After almost two years without media exposure, the French charts will be heard and seen again on French radio and TV.

Following long and delicate negotiations, French record industry organization SNEP, which owns and operates the charts, and its indie counterpart, UPFI, have finally reached a one-year agreement with state broadcaster France Télévision and radio group Europe 1 Communications.

An alternative option considered by SNEP was to forge a deal with a combination of the NRJ radio network and the M6 commercial television station. But it has been suggested that this route was not taken because the industry is eager to rebuild relationships with state television.

At press time, SNEP president Patrick Zelnik, UPFI VP Charles Talar, France Télévision president Dominique Boubach, a Marketing Lehn, president of Europe 1 Communications, were to hold a joint press conference April 7 in Paris to announce the agreement.

The deal means that the singles and albums charts will be broadcast on TV channel France 2 — on a weekly late-night show Fridays, with an edited version Saturdays — and on France 3, which will present an overview of the singles and albums charts on Saturdays (the show is tentatively called “Le Top”), with mentions during the week in its general music shows. The albums chart will be featured Sundays on Europe 2.

In addition, the weekly TV guides Tele 7 Jours and Journal du Dimanche will also publish the charts. The TV shows should be on the air in May, and the radio shows could start earlier.

The decision ends the long absence of the charts from the broad- cast media. The void followed the announcement two years ago that Europe 1 and cable TV station Cana-l+, which jointly operated the charts from the creation of the listings in 1984, decided to move out of chart production. SNEP then took over and produced the new computerized sales charts but without any media exposure.

Sources suggest that SNEP president Zelnik preferred to go with France Télévision under the new arrangement rather than the privately owned M6, which already has strong musical content — in an attempt to rebuild bridges with the main TV chan- nels, which now carry virtually no music.

In addition, having two TV and two radio outlets broadcasting the charts adds to their impact. Record companies have complained that since Europe 1 and Canal+ stopped airing the charts in 1993, the lack of media exposure was hurting sales, especially in the fast-moving singles market.

Dave Rony, GM of SNEP, called the deal “good news,” adding, “We are getting out from the tunnel after a dif- ficult period. I think it has a 30-year deal that will increase music exposure at a time when record producers are really concerned about the status of music on TV.”

An irony is that indie organization UPFI, which has criticized the charts since their implementation, has joined SNEP in the deal, thus opening the door to a more concrete agreement with SNEP on the charts.

Charts are based on sales data compiled from a representative sample of stores. The new point-of-sale system is operated by IFOP (for hy- permarkets) and The Line (for specialized stores) and is rumored to cost the industry about 10 million francs ($2 million) a year to operate.

Irish Music Awards Honor Garth Brooks, Cranberries

**BY KEN STEWART**

DUBLIN—Garth Brooks, R.E.M., the Cranberries, Sheryl Crow, Eric Clapton, Frances Black, Boyzone, Bill Whelan, and Christy Moore were among the winners at the 10th Irish Record- ed Music Awards held May 31 at the Burlington Hotel here.

An edited, hourlong version of the show, presented by singer/ songwriter Eleanor McEvoy and RTE Television’s Ray D’arcy, was simulcast April 1 on Network 2 Television and 2FM Radio.

Brooks, whose ’98 tour sales have topped 500,000 units, picked up his best country act award. In person, R.E.M., voted best international group for the third successive year, was repre- sented by the band’s Peter Buck and Mike Mills.

R.E.M. is slated to play Slane Castle July 22 if drummer Bill Berry’s health permits.

The Cranberries, who were seen on videotape, were named best Irish act. Whelan’s “Riverdance” was single of the year, and one was dubbed best new Irish act.

Moore and Black took the leading Irish male and female per- former awards, with Moore’s “Live At The Point” voted album of the year.

Chapton and Crow led the field as most popular international artists. Sharon Shannon was named best folk/traditional act.

The industry award, which recognizes an outstanding contribu- tion to the music business, acknowledged the Chieftains’ 33- year career.

Black, Brooks, the Chieftains, Sinead O’Connor, Van Morrison, Paul Brady, Arty McGlynn, Boy- zone, Blur, Human League, and Let Loose all performed live.

The IRMA ceremony and dinner topped $160,000, and the Irish Society for the Prevention of Cruelty to Children. A check for the equivalent of $48,000, the pro- ceeds of the evening, was presented by Brooks.
Sony France Restructures Its A&R

PARIS—Sony Music France president Paul-Rene Albertini is moving forward in the restructuring of the company's A&R by creating a new division that will regroup several in-house and outside labels.

To manage this new division, Albertini has appointed London-based Philippe Desindes, who is currently vice-president of marketing, continental Europe, for PolyGram International. He will relocate to Paris by Wednesday (12).

Albertini says that Desindes' skills in marketing and A&R—associated with "a passion for music"—make him "one of the best professionals in our business."

The new department—for which a name has yet to be approved by Sony headquarters in New York—will be an umbrella for several labels, with the in-house Squatt imprint being the first brick of this new house. Other labels will be added, either through acquisition or licensing, to create what Albertini calls "a federation of labels." Desindes also will be signing acts directly.

The aim of the structure is to serve as an A&R source as well as a marketing and promotion arm.

Squatt—set up former by Sony Music France president Henri de Bodinat—focuses on artist development. The label has been reasonably successful in breaking new Anglo-American acts—including British bands Jamiroquai and Oasis—and many acts have been as successful as local acts.

Squatt did, though, score two of 1994's best-selling singles: Jimmy Cliff's "I Can See Clearly Now" and Youssou N'Dour and Neneh Cherry's "Seven Seconds." Desindes, 37, and Albertini both graduated from the same business school and worked together at PolyGram in the early '90s. Desindes started in 1988 at Polydor. In 1989, Desindes joined BMG France as an international manager and then moved to marketing manager. He was promoted in 1991 to general manager of Arlois France when RCA and Ariola were separated into two different structures.

At BMG, Desindes has been closely associated with the development of British acts including Primal Scream, the Stone Roses, and Zouk Machine. He moved to PolyGram in London in 1993.

Orita Named President of Polydor K.K.

By STEVE McCULCRO

TOKYO—Iluzo Orita has been named president of Polydor K.K., one of PolyGram's two Japanese affiliates, just three weeks after resigning as president of WEA Japan.

Orita, 40, is president Takesio Kasahara, who will now serve as chairman of Polydor K.K. Both men will report to Keiichi Ishizaka, who last year left as president of Toshiba-EMI to become president of PolyGram K.K., which oversees all of PolyGram's Japanese operations, in January.

Orita tells to move Polydor brings his career full circle, since he worked for Polydor here from 1965 until 1970. He joined the then Warner-Pioneer in 1970 where he became the president of Polydor K.K. as the Japanese licensee for Atlantic, for which Orita had been label manager.

"Orita's case, in which he's going back to the record company he started his career with, is very rare," notes one industry source, explaining that in Japan's corporate culture of lifetime employment, leaving a company means you have burned your bridges.

Despite the Japanese industries, the record business here appears to be abandoning that system.

"It's going to be very, very interesting when the Japanese record industry this year," says the source. "There will be a lot of reshuffling of personnel and mergers of companies."

Orita declines to comment on industry rumors that Warner Music Japan artist Noriyuki Makihara will follow him to Polydor. The same rumors say that major international artists may make a move to the PolyGram group in the wake of Ishizaka's move to PolyGram.

In related news, PolyGram's other Japanese affiliate, Nippon Phonogram, changed its name to Mercury Music Entertainment Co. Ltd.

"This comes from the worldwide policy of PolyGram where each company is supposed to have a label identity," says President of PolyGram K.K., noting that this is the 25th anniversary of Nippon Phonogram's founding.

"The label is the nucleus, including ensemble sales of independent Kitty Records' product, account for roughly 10% of Japan's 519.25 billion yen ($6.3 billion) prerecorded music market (at wholesale values).

Border Crossing: Pearl Jam was recently glimpsed on stage at a live date in Sydney by Fea of Red Hot Chili Peppers (who is reportedly building a house in the countryside of New South Wales) and in Melbourne by Dave Grohl of Nirvana, reports Billboard Australia correspondent Christie Eliezer. Pearl Jam tipped its hat down under to New Zealand's Split Enz with a version of "I Got You" at the Melbourne show. A tour swing through Sweden promoted by EMA Telstar, Eric Clapton plays the Globe in Stockholm April 30.

Home & Abroad is a biweekly column spotlighting the international music business and artists outside their home markets. Information may be sent to Thom Duffy, 23 Ridgemont Street, London, WC1E-7AH, or faxed to 41-171-332-2316.
Europe's Song Contest Sounds Out Talent  
23 Nations' Best Songs Compete For Annual Honor

**BY FRED BRONSON**

LONDON—Twenty-three countries will send their finest songwriters and artists to the Point Theatre in Dublin May 13 to compete in the 46th annual Eurovision Song Contest.

Originally conceived as a way of bringing the countries of Europe closer together a decade after the end of World War II, the competition is responsible for springing at least one act to the international scene.

In 1974, Swedes Benny Andersson and Bjorn Ulvaeus knew the only way for Sweden was to win Eurovision. They entered with “Waterloo,” and to date Abba is the most successful group to have won the contest.

Eurovision is being held in Ireland for the third consecutive year because the winning country plays host country for the following year. The three consecutive wins for Ireland have not gone unnoticed by the other countries; this year, Norway had five juries select its Eurovision entry, and one of the five was an abbey that included former Irish winner Johnny Logan.

While other countries take the competition seriously, Britain has had a laugh or two at Eurovision’s expense over the past few years. The BBC, which broadcast the British heat March 31 and will televise Eurovision live May 13, worked this year to change how the industry and the public view the contest.

David Liddiment, head of the entertainment group, network television, for the BBC, hired well-known personality Jonathan King to oversee Britain’s participation. King rang song publishers, asked artists to participate, and urged the industry to use Eurovision as a “shop window” for British talent.

Through his efforts, RCA entered Londonbeat with the R&B-flavored “I’m Just Your Puppet On A String,” and London Records submitted its hot new pop quartet Deuce with “I Need You,” a follow-up to their top 30 hit “Call It Love.” King also heard a British hip-hop track called “Love City Groove” by a group of the same name and strongly suggested to former EMI and MCA label executive Dave Ambrose, founder of Planet 3 Records, to enter it in competition. “I said this is not the right sort of record,” says Ambrose. “He explained at length what he was doing and totally impressed me with his argument.”

“Love City Groove” made quite an impression on the British public. The BBC received more than 470,000 phone calls March 31 during the one hour that the lines were open. The vote went so heavily in favor of the rap song that 45 seconds after voting began, BBC executive producer Kevin Bishop informed King and Liddiment that “Love City Groove” had built up a large enough lead that none of the other seven songs would be able to pass it.

“Love City Groove” received 149,174 votes, while second-place “One Gift Of Love” by Dee Jay collected 81,350. The cheerful, summery rap song will be going up against entries like “Alone” by Bytyna from Poland, “The World Turns Upside Down” by Stella Jones from Austria, and “Keep Me In Mind” by Mike Spitzer from Malta. And after three victories in the past three years, all eyes and ears will be on the Irish entry, “Dreamin’,” written by Richard Abbott and Barry Woods and performed by Eddie Friel.

FOR THE RECORD

Included in the 1994 data for shipments by Japanese record companies (410.5 million units, worth $19.26 billion yen or $16.9 billion)—reported in the story on Japanese imports of foreign product in last week’s Billboard—is product distributed by Japanese record companies’ in-house import divisions, which comprises 30%-40% of all imports into Japan.

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**The Dynamics of Asia Pacific**

A Billboard Spotlight

It takes a real pro to keep up with one of the music industry’s fastest growing regions.

In our May 20th issue, Billboard’s international editors and correspondents throughout Asia will examine the mechanisms for marketing local and international talent in the region, with emphasis on multinational major record companies and local independent labels.

This spotlight will include comprehensive coverage of:

- What media are important in the artist’s marketing process
- What trends are apparent in local and regional promotion
- How marketing styles are affecting musical genres
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- The leading music executives in the region

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Issue Date: 5/20
Ad Close: 4/25

Major participation and distribution of issues at the first MIDEM ASIA!
## Hits of the World

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**HITS OF THE WORLD CONTINUED**

**EUROCHART HOT 100** 4/8/95 MUSIC & A WEEK

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**SWITZERLAND** (Media Control Switzerland) 4/8/95

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**SWEDEN** (GfK) 3/31/95

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**AUSTRIA** (Austrian #1/Hit) 3/31/95

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**PORTUGAL** (Portugal/AFI 4/4/95)

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**CHILE** (Jape Chile 3/7/95)

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**LEBANON**

The late Philshime Wohbeh is now acknowledged to have been the most original and outstandingly talented composer Lebanon has produced. So the inclusion of two of his previously unrecorded compositions on the album "Ya Raieh" (on the Voice of Lebanon label) has a special significance. The album is a compilation of Wohbeh's songs as performed by Lebanese diva Fairouz. Wohbeh's natural songwriting style continues to be greatly revered, and admirers of Fairouz will be familiar with most of the songs on the album. The two new numbers—"Ya Raieh" and "El Babawi"—have a recognizable warmth and lyrics that reflect with typical honesty the details of rural Arab life. As Fairouz and Wohbeh produced a uniquely distinguished body of work, and he was the only composer able to give her music an Arabic-Lebanese character without borrowing ideas from outside the region (which composers of her other songs invariably do). As Fairouz's popularity continues to grow, Wohbeh's contribution to modern music is becoming increasingly recognized throughout the Arabic world.

**NETHERLANDS**

Working under the joint pseudonym The Fritos, pop superstars The Nits and cabaret artist Fredek de Jonge have released a live album called "Dansdeeltje Dijken" (Thanks To The Dykes) on Sony Music. The title song refers to the flooding last year in the southern and central regions of the Netherlands, which caused 250,000 people to be evacuated. The album has resulted in a national catastrophe but for the dykes. The album was recorded in the last week of December 1994 at the start of a series of eight Dutch-language concerts by the Nits and de Jonge in two Amsterdam theaters. It features 14 Dutch-language numbers, including "The Bible Song," which is a remake of "I'm An Old Cowhand," one of many internationally known, English-language songs by the Nits. There were also many lighthearted moments in the show, including parodies of well-known local acts and international stars such as the Shadows and the Rolling Stones. A special TV recording of the performance was screened March 26 by Dutch channel RTL, and the additional shows are scheduled for June in the Belgian cities of Brussels, Antwerp, and Ghent.

**FRANCE**

At age 54, Cesarina Evora is enjoying superstar status. The singer from Cape Verde, who rose to fame here in the early 1990s singing "mornas," the soulful music of those small islands in the Atlantic Ocean, attracted more than 12,000 people to a series of concerts during March and April at the Bataclan, a venue in Paris. Initially, only five shows were planned, but promoter Azimuth/Programe added another four dates because of the demand. Evora has also been asked to tour other cities in France, and her new album "Evora" (RCA/BMG), which has already charted, is steadily heading for gold status (100,000 units). Amid this success, Evora has suffered problems with the French immigration authorities, whose failure to issue her a temporary work permit meant that during the first leg of her tour she was classified a "clandestine worker." "The administration was a little slow to react, but now all the working problems are solved," said Genevieve Girard, GM of Azimuth/Programe.

**U.K.**

The first conference and showcase by the U.K. branch of the U.S.-based Reggae Ambassadors Worldwide took place March 24-26 in London. The 10-year-old organization provides a networking and information service and an annual conference in America for artists and professionals involved in promoting reggae music, mainly in the independent sector. The London event's participants included broadcasters, retailers, and record labels, all from across the U.K., Spain, and other parts of the former British Empire. The conference included performances by new British act Nashi Rose and a reggae/fusion group Middle Ground, and singer Sister Rasheda, who guested with Black Survivors, one of Britia's leading roots-reggae groups. The program ended with a visit to Jetar Records, Europe's biggest reggae distributor.

**EDITED BY DAVID SINCLAIR**

**GLOBAL MUSIC PULSE**

The latest music news from around the planet.
Montreal Turns Out For Marjo's Return
Disques Musi-Art Set Her First Five Years

BY LARRY LeBLANC

TORONTO—Wildly hailed as one of the greatest Quebec rock stars of her generation, Marjo celebrated the re- issuance of her third album, "Marjo," in March 1994, at a Montreal benefit at the St. Lawrence Hall. The album was released on April 11 in the U.S. on MCA records (Billboard, April 8).

Hendrix then continues to be more productive in death than he was in his all-too-short active career. The Hendrix estate, administered by Alan Douglas of Are You Experienced Inc., hit paydirt in 1998 with the “definitive” compilation, “The Ultimate Experience,” and followed this with the twice-released “Jimi Hendrix: First Ray Of The New Rising Sun.”

Douglas says, “I had in mind to try and fulfill flin” Flair” in a way that was Jimi’s, but as I went through it, I decided that some of the music didn’t stand up to contemporary standards. So it was a question of revising it and I don’t feel that it was true fulfillment of the concept.”

Seventeen of the 14 ingredients of “Voodoo Soup” were reworked, and Martin got the idea of reworking “Voodoo Soup” with a fresh interpretation. The “Voodoo Soup” was featured on the U.K. Top 20 chart.

The conclusion is that Hendrix was the greatest guitarist in rock history. His music was a powerful influence on the generation that grew up with it. The “Voodoo Soup” album is a testament to the fact that Hendrix was a true genius of his time.

Hendrix completists will also note the inclusion of “Message To Love” and “Peace In Mississippi,” two songs that appeared on the 1975 release “Crash Landing” that now feature new arrangements and lyrics. The album also includes “Voodoo Soup,” a new track that was released on “Voodoo Soup” in 1994.

The album was produced by Clive Davis and features contributions from Blondie, Brian Eno, and Pink Floyd.

Hendrix fans have long awaited a comprehensive collection of his work, and this album is a significant step in that direction. It is a must-have for any music lover.

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Berklee
College of Music
50 Years of Advancing Careers in Music

A BILLBOARD ADVERTISING SUPPLEMENT
The world's largest independent music college may not look or act its age, but for 50 years it's been filling the ranks of the American music business in front of the microphones as well as behind the consoles.

BY GLENN RIFKIN

In the course of 50 years, Boston's Berklee College of Music has launched thousands of careers in the world of contemporary music.

Back in 1956, for example, Arif Mardin was an aspiring young jazz musician and big-band arranger in Istanbul, Turkey. After years of listening to American music on Voice of America radio broadcasts, Mardin was hooked. Talented and aggressive, Mardin longed for the opportunity to come to America, where his beloved jazz was king.

When a State Department goodwill tour brought Dizzy Gillespie's renowned orchestra to Istanbul, Mardin made a point to find and meet Gillespie and members of his band. In particular, Mardin befriended another talented young arranger in Gillespie's troupe by the name of Quincy Jones.

Jones liked Mardin's compositions, eventually using one in a special jazz session for the Voice of America. Mardin was thrilled beyond words. But the best was yet to come.

Jones, a 1951 Berklee alumnus, sent a tape of Mardin's work to Berklee with a note of recommendation. Lawrence Berk, the school's founder and driving force, was always on the lookout for talented foreign students and he wrote to Mardin offering him a scholarship.

"I was newly married with a child on the way, and I was expected to go into my father's business," Mardin recalls. "For my father, this was like me going to the moon. But I went anyway.

Mardin arrived in Boston and was awarded Berklee's new Quincy Jones Scholarship. Mardin immersed himself in Berklee. He wrote arrangements for the school library, became housemaster at one of the dorms and studied under Herb Pomeroy, the legendary bandleader, who also taught at Berklee.

Writing for Pomeroy's band, Mardin learned the nuances of arranging, producing, coaching an orchestra and feeling at ease with musicians in a studio.

For Mardin, the Berklee experience laid the foundation for his career as one of contemporary music's premier producers, bringing to the pop scene the likes of Aretha Franklin, Phil Collins, Judy Collins, the Bee Gees and Chaka Khan. "What I learned there, I took to the pop field," Mardin says. "Berklee is much bigger today, but it has the same spirit." One of Mardin's proudest moments came when, as commencement speaker, he handed his son Joe a Berklee diploma in 1985.

Though Mardin and Jones are among Berklee's most illustrious and visible alumni, the story is like a thread...
Since Lawrence Berk founded the school in 1945, more than 30,000 students from all over the world have come to Boston to study contemporary music at Berklee College of Music. Berklee Today, the college's alumni-oriented music industry magazine, was launched in 1989, featuring honorary degree recipient George Martin. Today, the magazine has become an important source of commentary in contemporary music worldwide.

Berklee alumni are active in all aspects of the international music industry, from performing artists to composers—from producers to music industry executives—from legendary figures to up and coming stars.
CONGRATULATIONS ON BERKLEE’S 50 YEARS

I’m really happy the way I am at this moment and for me I’m really happy to say “Thank you very much, Berklee.” It has always been in the back of my mind, that is how to, what to, and when to express my appreciation to Berklee and America. For you’ve saved me and raised the love of music in me.

I’ve learned a lot of the American and Western cultures from my Berklee days in Boston. Things like the way you care about love, life, living, people, race, religion, and many more beautiful things.

I think it was in 1972, my 2nd year at Berklee that I was a little bit confused in music life. So I came home to Japan, to ask to myself what an artist is in my mother’s tea ceremony house, where I can set a peaceful mind in vision. That was the time when I took off gloriously to the top of the highest spiritual mountain.

Back to Berklee and I started working with the local bands in the New England area until I finished the last semester at Berklee, and which led into my 20 years of music mission in the Far East.

In 1976, I formed the band called “GODIEGO” in Japan. The band was successful with many gold discs and awards. The best artist in sales, the best arranger in sales, the best composer for TV jingles, film scores and many more awards. Earned a few top 40 single hits in England. The first rock band played in China and Kathmandu. The band ended in 1985. And yet the CDs are still making good sales.

“You’ve visited a strange world, and left your life behind!” That’s how I feel about those days.

In 1986, I opened a music school in Tokyo and a recording studio in Yokohama where I was born, so I could create a music environment for the music lovers here. I put all my energy in making my first solo album called “Longway From Home” — for people who lost their sense of feeling. That’s because I always had a hard time in working with people who couldn’t appreciate new born musician-ship. It seemed to me that they didn’t know how to accept or express their feelings of love. Something did damage or wound their sensibilities here in Japan. According to my synthesis that is what the harmful aftereffects from the war. What I wanted to say is how hard it was to open up the heart of Japan including myself.

Generally, speaking as a heartist, the territory of music is for the heart in human body. In another words “Music is a sweet home in your heart.”

In 1991, the world was getting colder which I felt from watching the world news on TV. It reminded me of the time I used to sing and play music for American servicemen in many of the U.S. naval bases, back in the late 60’s. I said to myself “Why not try again?” It’s about time. So I’ve started working on my voice and writing style as the heartiest who have wondered about numbers and letters. I would like to share with you of my finding to better understand the difference between the West and the East, America and Japan, or you and me on the word “Tolerance.”

Some of the basic idea of my findings are;

EARTH for example: EAR-TeaCh The teaching of ear.

Giving your ear (Time) to listen to what he is trying to say. This is a gentle feeling from your HEAR-T.

EAR TO EARS
If your ears are smart enough, mother nature will show you the keys of life.

STANDARD for example: 1. 3. 5. A 1st-A-2nd-A-3rd
S. O. S. IS yeS. nO. yeS.
A. B. C. IS A AS Allah
B AS Buddha
C AS Christ

The most important element in human nature is to keep in order.

ZEN or NEN. 自然 = Shizen = The nature inside of you.

天然 = Tenzen = The nature outside of you.

In 1998, “Art! Art! Art! For the Earth, From My Heart” which I named my song book containing 29 songs that I sent to the United States President Bill Clinton and Mr. Stix Hooper of Grammy was warmly supported and their love kept me going in music life.

After all these years, I was just waiting for the right moment to say these words;

“Yes, I am in deep appreciation of you, Mr. and Mrs. Berk”
And I thank you! to Berklee.
Yes, I thank you! to American Music Industry.
Yes, I thank you! to the United States of America.

MICKEY YOSHINO
(class of 1974)
GODiEGO LIGHT HOUSE
(Japanese-Eastern Cultural Entrance)

1. THE GATEAWAY FOR THE NEWER ARTISTS.

The 9-day seminar is open to producers, lyricists, arrangers, and composers etc. .
The newer artist means — reintelligence human power.
I will give you the key or show you the way for you to find yourself in the unified point of view.

2. THE GATEAWAY TO THE JAPANESE LIVING ARTS

We are planning to have 10 to 14 days in this program. Open to anyone who would like to feel the living arts in Japan. Such as — tea ceremony, flower arranging, Asian cuisines, haiku, uta, taiko, koto, shamisen, and other Japanese instruments. And also the architectures in Japanese style.
At the tea ceremony house and at the old temples. We plan to have the lectures given by experienced elder man and woman to talk about constancies and manners.

3. THE GATEAWAY TO THE ASIAN MUSIC INDUSTRY

We are available to introduce or promote your project to the 2nd largest music market in this world.

If you are in need of a songwriter in Japanese, Chinese, or mixed English. We are available to help you.

THE EARTHMATICS
(Music Mission Big Band)

The earthmatics means: You know the 3R's in English.
Reading.
Writing.
A-Rithmetic.

WA = 丸 It means a harmoniousness in Japanese.
and this is the 3L's in English from the East.

THE LIFE IS FOR LOVE TO LIVE.
Organize the 101 music program by the earthmatics.
To give our children the right information
as the light in the human space which is music voice.

The band is open to old boys who want to play music.
Open to young boys to try out your charts.
Open to anybody who is tired of playing music for living only. You are welcome.

The band is available for music festivals, concerts, music camps and many other events.

(The earthmatics needs your financial support)

LISTEN TO YOUR HEART,
WONDER, UNDERSTAND
LISTEN TO THE EARTH
UNDER, WONDER WHY

The 1st earthmatic's concert will be in NAGASAKI
on the 8th and 9th AUGUST, 1995
at the GLOVER'S GARDEN

The name of the concert will be

"WE ARE THE YEARS OF THE EARTH"
We care about the United Nation's 50 years and the future.

Mr. Stix Hooper is joining us and playing in the band

MICKEY YOSHINO
(A Performer, A Song Writer)

AFTER I TURNED 40,
I started writing lyrics and singing.
Also, I have a lot of songs and music which were never released in the world market yet.

I would like to try myself as A SONG WRITER and as A PERFORMER in the WORLD CLASS.

THE CONTRACT IS OPEN FOR DISCUSSION SO PLEASE CONTACT ME.

If you are interested or need more information
ABOUT GODiEGO LIGHT HOUSE,
THE EARTHMATICS
AND MICKEY YOSHINO

Please, give me a call or telfax.

You can reach me at:
A LA MODE CO, LTD.
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Yokohama, Japan 225
TEL. 81-45-761-0331 -2,
FAX. 81-45-753-2192

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Solid State Logic Japan
Tokyo Communication Art School
Tokyo Eizo-Sha Co Ltd.
and my friend John Aguinaldo
Some Alums

Gary Burton, sklarof percussion, 1962
Aimee Mann, '90

Quincy Jones, '51

Melissa Etheridge, '80
Branford Marsalis, '80

Arlf Martin, '61, and son Joe, '85, at concert
One of Berklee's most notable achievements is the great number and variety of students who've gone on to make significant marks in the world of music.

COOL SCHOOL
Continued from page B-2

woven into the fabric of Berklee lore over the past five decades. Bucking traditions, flying in the face of acceptable music-education, Berklee has, for 50 years, been out on the edge, taking risks and offering sanctuary to aspiring young musicians like Martin who simply had no place else to go to learn their craft.

BACK BAY AFTERNOONS

Much has changed since Lawrence Berk, a jazz pianist, composer and arranger, set up the Shillinger House of Music in Boston's Back Bay in 1945. From the small space on Newbury Street, where three students studied music theory on Saturday afternoons, Berklee has grown into the world's largest independent music college, with 2,050 students, 300 faculty, 11 buildings in Boston's Back Bay and a growing reputation as the leading source of music-technology education in the world.

Fast forward to 1995. In Professor Kurt Biederwolf's "Advanced Production For Synthesis" class, the students listen intently as Biederwolf starts an Apple Macintosh, shows them how to move digital files from the computer to a digital audioscope. Biederwolf talks about real-time processing, backing files and hard drives, the whole scene more resembling a computer-science course than music class.

Berklee has become the "MIT of music education," integrating computers into the curriculum a full decade before any other music program in the nation woke up to the changing environment. Over the past 50 years, Berklee has pumped more than $10 million into computer and digital technology. The school maintains six music-synthesis laboratories and now hosts the nation's largest and most sophisticated multimedia-technology lab, with 40 integrated workstations featuring Macintoshes, Korg synthesizers and the latest in music and graphics software.

The original school - 264 Newbury st.

Berklee school of music

For years Berklee students have worked to get the "world's largest and most famous music school" a computer- science course than the founder's ideal. The final frontier was Saturday afternoons, when Berklee first introduced its latest model of "A Night Off" with its most cutting-edge composition lab.

Every freshman must take an "Introduction To Music Technology" course and become familiar with digital equipment. More than 60% of students are majoring in an electronic music discipline.

Despite this startling metamorphosis, one thing has never changed: Berklee remains committed to the study of contemporary music and jazz, just as it was from that first day. "That has always set us apart," says current Berklee president Lee Dick Berk, the founder's son.

Despite—or maybe because of—the scorn of the nation's elite conservatories, Berklee has long appealed to young musicians who have gone on to exert a major influence on the contemporary music scene in America. Berklee is synonymous with an impressive list of firsts in music education:

- It was the first school to teach jazz and take that musical form and later, pop and rock music, seriously. It was first to accept guitar as an instrument of choice, as it did later with the synthesizer and other forms of electronic music. And it was first to recognize music produced by "musicians and" computers.

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In Praise Of Technology

One distinguished Berklee alum puts teaching and tools to use by "marrying the skills and grace of a traditional composer with the power of the computer."

Jan Hammer, Berklee Class of '69, has had nothing to do with his alma mater's immersion in technology. But he thinks his college is right on target.

Hammer, an original member of John McLaughlin's Mahavishnu Orchestra, composer of the award-winning theme to "Miami Vice" and now a highly sought-after composer for film and television, is a zealous devotee of music technology. "The modern studio is now one instrument," he says. "If you want to play an old-fashioned orchestral instrument, a fencer's horn, oboe or violin, you should. But if you want to be a contemporary composer, creating new music instead of interpreting older music, then you really should direct yourself to a synthesizer keyboard and a computer."

Hammer's studio, in a converted barn on his farm an hour's drive north of New York City, is crammed with Apple

Macintoshes, Korg OWIs and every conceivable variety of synthesizer, music software and sound-generation tools. "Basically, that's where I live," he says.

Hammer's 46, is the '90s version of a one-man band. He's earned two Emmy nominations for his soundtracks for 90 episodes of "Miami Vice," and his theme for the popular series hit No. 1 on the charts and won two Grammys. All of his music has been composed, arranged, performed, recorded and mixed in this state-of-the-art studio—including his latest work, the score for "Beyond The Mind's Eye," a best-selling video made up of Hammer's music and a dozen computer-generated animation segments.

Berklee honored Hammer in 1993 with a distinguished-alumni award and held a special viewing of "Beyond The Mind's Eye" for a standing-room-only Berklee Performance Center audience. Berklee students, especially those in the electronic-music program, consider Hammer an icon in the world of digital sound. To them, he marries the skills and grace of a traditional composer with the power of the computer.

NOT "MUSICAL SPAM"

Hammer, who came from a musical household in his native Prague, Czechoslovakia, has long been fascinated with synthesized sound. He scoffs at cynics who believe technology creates a shortcut to false virtuosity. "If it can take you from point A to point B much quicker with no drudgery, it's wonderful," he says. "We don't walk from town to town, we take a car." He bristles at the suggestion that computers will break down the barrier between the time-honored practice of musicianship and the technology-empowered creator. "I play every note you hear," Hammer states. "All I'm doing is playing those parts separately, and the computer helps me combine them. There is a human being performing each part and a tremendous amount of study and technique involved. This is not musical Spam."

Continued on page B-15

BILBOOARD ADVERTISING SUPPLEMENT
www.americanradiohistory.com
Congratulations
Berklee College of Music
on your
50th
Anniversary

BMI

We’re proud to represent these talented composers who are among the many members of the BMI family who have been graduated from Berklee over the last 50 years.
Berklee: The Learning Center
These are words that are part of the musician's vocabulary today. Even harmony, intonation, and rhythm take on new meanings when programmed or analyzed at MIDI workstations. In the 1990s and beyond, music and technology are integrally linked in the creative life of every contemporary musician.

At Berklee College of Music, students majoring in Commercial Arranging use sequencing programs to realize their arrangements prior to actual performance;

Performace majors use MIDI controllers to access new sounds and textures for expression; Film Scoring majors integrate acoustic instruments and synthesized programs in real-time recordings synchronized to picture; Music Business majors explore music industry databases for the latest trend information; Music Production and Engineering majors employ computer automated mixing tools to control racks of sound processing gear. Students in every major use technology to make music, not in an abstract way, but as a pencil and scorepad, as a microphone and 4-track.

There are a multitude of specialized facilities at Berklee where students have access to these tools: three music synthesis laboratories, including hard disk recording; eight recording studios, from 16-track analog to completely digital environments; and dedicated facilities for writing, performance, and education majors. All Berklee students take the course "Introduction to Music Technology" in their first semester, in order to familiarize themselves with the language and hardware of music technology.

There are many applications of technology for personal study as well, including ear training and harmony tutorials, and programs for practicing improvisation. All students have access to the Berklee Learning Center for these applications. Opened in 1992 with sponsorship from Korg, Digidesign, and Opcode, this facility is the largest of its kind in the world, with over 40 fully equipped music workstations.

The musician's vocabulary reflects the reality of advancing careers in music. And so does Berklee.

Commercial Arranging
Composition
Film Scoring
Jazz Composition
Music Business/Management
Music Education
Music Production and Engineering
Music Synthesis
Music Therapy*
Performance
Professional Music
Songwriting

*begins fall 1996
Berklee International Network

A small but growing system of foreign charter-campuses puts students on the road to Boston.

BY RICHARD HENDERSON

No campus in the U.S. has a higher enrollment of foreign students than Berklee College of Music; some 37% of the student body has traveled from any one of 75 countries to study in the country where jazz and rock ‘n’ roll among other uniquely American contributions to music were born. Students have migrated to Berklee from all points of the compass to enroll in what was, for many years, the only four-year degree program with a principal focus on jazz.

Sponged by requests from its international graduates, the college has implemented a network of satellite campuses in several European and Asian cities. These foreign outposts are designed to export Berklee’s unique musical philosophy and to provide a first step for overseas musicians aspiring to study at the college’s Boston facility.

According to Berklee’s president, Lee Eaton Berk, “The Berklee International Network provides a means of associating ourselves with established schools of contemporary music around the world who share our mission and purposes, who want to improve educational opportunities at their schools, and who want their schools to be a stepping stone for their students to come to Berklee to complete their studies.

The supervision of the Berklee International Network (BIN) is in the hands of J. Curtis Warner Jr., whose official title is Associate to the President For Education and Community Partnerships. Warner’s original to Berklee date from his student days as a drummer, followed by 17 years’ experience as a teacher and administrator in the Boston school system. In addition to the Network campuses overseas, Warner coordinates the Education & Community Partnerships program, which focuses on music training in Boston’s neighborhood schools.

Since joining Berklee’s administration in the summer of 1993, Warner has seen charter Berklee campuses established at The Asia de Musica in Barcelona; The Rimon School of Jazz and Contemporary Music in Tel Aviv; The Phillipos Nakas Centre of Music in Athens; and most recently (autumn, ’94) The Pop Jazz Conservatory in Helsinki, Finland; and The American School of Modern Music in Paris. Two schools in Japan are currently in line for membership within the Network, with their admission slated for October of this year. The school likewise addresses the Network of two to three new schools every few years.

STAFFED BY ALUMNI

The locations of the first Network schools reflect the demographics of the current student body at the Boston campus, in terms of foreign enrollment in traditional and non-traditional schools, and as has been the case throughout the college’s history, “Many of these schools,” says Berk, “have been started or are staffed by our alumni. Our full-time enrollment of foreign students at Berklee is almost 37%. This means we maintain stronger ties with our international alumni.” Berk cites the integrity of this link to other countries as critical to Berklee’s success in establishing Network schools, noting failed attempts by other American schools “to transplant a whole different mentality into a foreign culture.”

“Any relationship involves regular visits to present clinics and workshops to the students, faculty and staff of these schools, so they can present who we are, how we’re doing things, and improve international students’ reception at Berklee. We present special scholarship opportunities on the Network campuses, so (their students) can study on our home campus. Gradually, these relationships are deepening, with increased faculty exchange and student-exchange opportunities.”

2 + 2 ARTICULATION AGREEMENT

Visiting Berklee staff (one of which, described by Warner, comprises three faculty musicians and an administrator) offer performance workshops and evaluate both students auditioning for admission to Berklee and teaching methods within the host school. Based on their observations, they can then help the school with specialized education requests. How best to teach music production and engineering? What kind of music technology should be represented? This scrutiny and attention to detail embraces administrative practices—such as an appropriate college registration system—as well.

Among Network members, the Tel Aviv school benefits from the “2 + 2 articulation agreement, long-established between Berklee and other U.S. schools (such as Miami Dade Community College in Florida), where two years’ study is evaluated and applied toward a degree earned with an additional two years of study at the American campus.”

“In most cases, the schools work closely with us to achieve a curriculum that resembles ours,” comments Berk, “so that when their students do come to the college, they can receive credit for what they’ve learned prior to reaching Berklee.”

REQUESTS FROM BANGKOK

Peter Gordon, director, Berklee Center, Los Angeles, who originally emigrated to Thailand from Sydney, Australia, in 1975 to study woodwinds, describes the musical and cultural symbiosis. “Everyone benefits from the interaction. If you’re going to Berklee to study reed or woodwind music, chances are there will be someone in your ensemble who comes from wherever the music originated. It adds to the legitimacy of what we offer. As for how strong Berklee’s reputation is overseas, I recently received a request from BIN membership for a school in Bangkok, from their standpoint in attracting students and investment, it would be a coup to have the school associated with Berklee, not to mention Berklee clinicians coming their way.”

Berk describes the schools within the Network as “different in terms of their strengths. What they have in common is that they are well-established, they all have quality faculty. They all have a reputation for educational integrity, and they’ve been offering their coursework for a while.” The facilities of a given campus are not the deciding factor in its admission to the Network; as Berk notes, “It would be impossible for any of the schools to duplicate Berklee’s facility. Our vision is that we want to improve education in all the schools, and improve access for students from other countries who want to attend Berklee.”
To Berklee College of Music,

Congratulations on your 50th Anniversary!

Two generations of Mardins are proud to be a part of your family.

You gave us our start!

Joe Mardin
and
Arif Mardin
Thank God there was a Berklee! Congratulations on your 50th year!

Al Di Meola

March 21, 1995

Berklee College of Music, the most unique school for musicians of the world, congratulations on your 50th birthday and Thank You.

Jan Hammer
A student works inside a campus recording studio.

Perhaps the greatest tribute is that successful alumni, as well as non-alumni, send their children to Berklee. Maulin's son Joe, now a successful pop producer in his own right, is a graduate. Abe Laboriel, one of L.A.'s hottest studio bass-players, sent his son Abe Jr. to Berklee, where the young drummer earned his degree. Song's son has been a student, as has Paul Simon's son, Harper, and Harry Chapin's daughter is enrolled now. One of the late Donny Hathaway's daughters graduated, and another is still in school. And Tony Bennett's daughter is currently a voice major at Berklee.

As Berklee gears up for its new 50 years, the college has begun to expand its facilities, recently adding another 10,000-square-foot building, and continues the struggle to enhance a broad-based music education program within the curriculum. Teaching contemporary music, when those musical trends shift constantly and quickly, is a challenge. "We struggle very hard not to basic curriculum on trends in music," Berk says. "We look for what has enduring value.

And what endures is an image recalled by Alan Silvestri, of when he first came to Berklee, "I remember being 16, and I was playing and practicing and working hard," Silvestri says. "I remember walking into the basement of the building on Boylston Street and hearing Michael Brecker practicing, and my heart stopped. I had this incredible impression of how wonderful and talented this young man already was, even though he was unknown at the time. It set off myriad emotions, between tremendous elation and overwhelming contact with the reality of where I was and how far I had to go.

"That was the kind of exposure and experience you could have at Berklee."

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**TECHNOLOGY**

Continued from page B-6

The rash of nicolette radio lately these days, Hammer explains, has nothing to do with synthesized sound, but is the effect of the giant entertainment conglomerates looking to maximize profits by insisting [musicians] stay within a very narrow range. The strangeness of accounts has to wear itself out. It is strangling creativity.

Berklee, he says, is on the right track. "I don't know how a school can really do much more, other than counselling its students not to get heartbroken," concludes Hammer. "You'll need the skills they are teaching, and you'll need luck, perseverance. And you'd better love it, because you'll get hurt, slammed down a lot. I don't know how a school can teach you to deal with that." —G.R.

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**COMMUNITY PARTNERSHIPS**

Continued from page B-13

Partnership Advisory Council, Committee and Collaborative (PAC3), a visiting committee comprising members of Boston's music education, broadcast media and business communities. This body advises the college on how it can best function in the community at large, strengthening ties with the private sector in the area while furthering the school's objective of career-oriented music education. The products of this collaboration between the college and its neighbors are contained within the Community Outreach agenda as helmed by Curtis Warner: a community grant program, improvement of music facilities associated with community organizations, and a community concert series, which provides free passages to concerts given by the school's faculty and students. In addition, there is the BID/BED Program, which endows instruments and equipment, respectively, to the music programs of financially strapped high schools, and the Public Service Through Music Club (PSTMG), itself the brainchild of Berk.

The club is designed to encourage Berklee students to make positive contributions to the community, with music used as a means to bridge cultural differences and provide performance opportunities outside the classroom. Upon his arrival at the college, Warner "took [Berk's] idea, and ran with it," rekindling enthusiasm for the already-established club in the process. Warner, who graduated from Berklee in 1976, reasoned that any music professional aspires to a gold record, so he rewarded outreach performers and mentors from the college's faculty and student body with certificates featuring gold seals. Second-year participants in the club's special merit receive actual gold records —R.H.

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Newman at NARM. During the presentation by Walt Disney Records at the recent National Assn. of Recording Merchandisers convention in San Diego, Randy Newman performed "You Got A Friend" from the upcoming Walt Disney Pictures release "Toy Story." Backstage, from left, are Pamela Horovitz, executive VP, NARM; John Salter, NARM convention chairman, and executive VP, WS Distributing; Barry Haft, director of sales, Walt Disney Records; Newman; Carolyn Mayor Beug; senior vice president, Walt Disney Records; and Mike Bessolo, director of marketing, Walt Disney Records.

Murray's Focuses On Service, Deep Catalog

Listening Bar Allows People To Preview 12,000 CDs

BY FRANK DICOSTANZO

FAIRFIELD, Conn.—Most customers entering Murray's Compact Disc store head straight for the bar. The listening bar that Mr. Murray sits in and the CD players that his patrons can sit on bar stools, relax, and listen to any of the store's nearly 12,000 CDs on four Sony five-disc players. Since 1987, when owner Kevin Murray began his operation (and before the longbox's fate had been sealed), Murray's was opening jewel boxes and modifying racks and displays to allow customers to preview any CDs in stock before making their selections.

Although he concedes listening stations are now the rage among music retailers, Murray says, "I like to feel that I'm a pioneer in that area. Indeed, the entrepreneur has always espoused the need for customers to hear before they buy, especially given the higher cost of CDs in today's configurations.

Except for a section of fast-moving CDs on the Billboard 200, which remain unopened and sealed, the majority of recordings are kept behind the counter with only empty jewel boxes prominently displayed on Lift systems.

Murray's, originally located in Wilton, Conn., is now situated in a strip center in the Black Rock section of Fairfield, Conn. The 1,200-square-foot Fairfield shop was opened three years ago. Because of a hefty rent increase, coupled with the limited customer traffic in Wilton, the location was changed to the Wilton mall. Murray says that his store was forced to consolidate his two stores last year—a move that he feels worked out well. Indeed, he says sales since have increased 30%, bringing gross revenues close to the $500,000 mark.

"I wasn't able to service my customers in the personal manner that they'd come to expect, because I was always running between both stores," says Murray.

The store's product selection, which is 95% CDs, is a testament to the varied demographics and eclectic tastes of the community and the market that Murray serves. Customers range from teenagers to senior citizens, he says. The town includes two universities (Fairfield and Sacred Heart), General Electric's corporate headquarters, and a variety of light manufacturing industries.

"My core customers shop here because I carry a deep catalog of pop/rock (90%), catalog (15%), jazz (15%), and a varied mix of country, ska, new age, and rap (10%)," says Murray. "It's the kind of place you walk into and find products you wouldn't expect, like Crosby, Stills & Nash's third album instead of 30 copies of their latest release. At present, the store's biggest-selling albums are by Ani Lennox, Sheryl Crow, the Chieftains, Hootie & the Blowfish, and Depeche Mode.

Imports, which account for 15% of total sales—and growing—remain a key part of Murray's competitive edge and his ability to maintain price integrity. For example, he explains that the European release of Sting's "Fields Of Gold," which he sells for $30, has special appeal to customers because it has a different track listing than that of its domestic counterpart. Likewise, albums by Queen, Suede, and Robert Plant & Jimmy Page command higher prices because the foreign versions contain extra tracks. Some fans, he notes, will purchase both the import and the domestic albums, so it's important to properly position them in the store.

Of course, he stresses, the personal relationship he's developed with his customers is ultimately what closes the sale. "Personal service is more important than price, because ultimately the customer can go somewhere else and buy the CD cheaper," he says.

Still, the retailer remains vigilant in his pursuit of service because he knows even the most loyal customer can get tempted by the big discounters.

Ironically, competition from chains like Hear Music (which recently introduced a new member program—widely advertised in print and on the radio—for which enrollment rates are said to be ahead of plan) and Real Music (which has placed a lot of emphasis on VIP programs)—along with large discounters such as Shopko and Bealls, The Wiz and Concuts, all a short drive from Murray's, have not forced him to slash prices. His averageCD price remains $18.99, and the only price incentive he gives is a wallet-sized punch card that says, "Buy 18 CDs, get one free.

Also, given the slim margins on CDs, higher prices are essential for small independents to survive, insists Murray, adding that his store doesn't hold sales. "Do I lose customers because of that? Maybe, but I know the majority of my customers who are the particular recording end up making a purchase." He adds that higher prices can be more justified by knowledg-able service, filling special orders, and offering a large selection of quality used CDs, which make up 30%—they average $8.99. "I'm very selective in what I carry and pay top dollar for used discs, because I can't in good conscience rent the selling them for $1.99," he says.

Murray's Compact Disc is located in a strip center in Fairfield, Conn. (Photo: Frank DiCostanzo)

(Continued on page 17)
Label Executives Should Re-Examine Record Clubs

For years, record store owners have been complaining about the “eight CDs for a penny” come-ons that record clubs trumpet in huge headlines in all their advertising. Music merchants say that the ads “devalue” music.

Columbia House finally decided to do something about it. Unfortunately, what they did will only enrage merchants further. On the back page of the magazine section in Retail Track’s May newsletter, their ad featured a new hook line, touting “10 CDs for a penny.” In other words, club members can now get, say, 10 $16.99 CDs for one penny, while record store owners will have to pay $106.90 for them.

Retail Track can understand why merchants complain that the playing field just isn’t level. The only reason record clubs can give away music so cheaply is that they license albums from labels at a much lower price than the retailers pay.

With that in mind, I went searching for the record club study presented at the National Asso. of Recording Merchandisers annual convention. That study, “Music Purchasing From Record Club And Retail Outlets,” was conducted by Princeton, N.J.-based Response Analysis Corp. Now, granted that any study can be interpreted six ways to Saturday. But if Retail Track was the president of the CD club, he would have to offer the labels $0.10 and license albums from other labels at a much lower price than the retailers pay.

Interesting facts are that 74% of club members also buy pretty heavily from retail—to the tune of purchasing five or more CDs a year from a store. Another interesting item is that for those who tend to buy at record clubs, price was the No. 1 reason for doing so. It seems that club members believe, and rightly so, that they can get CDs cheaper through clubs than through retail.

With those factors in mind, if I am the CEO of a major label in one of the three companies—EMI, PolyGram, and MCA—unaffiliated with the record clubs, I would ask myself why I routinely license albums to record clubs when even more revenue and profits can be generated by selling those albums through retail.

Of course, record clubs do some incremental business, so it wouldn’t make sense to stop supplying them. Indeed, the labels under the umbrella of Cema Distribution tried that a few years back and found that retail didn’t make up all the revenue generated from record clubs.

But in light of the fact that most club members also buy from retail, it seems logical that savvy CDs should start experimenting with how sales flow through record clubs versus retail in an attempt to see if they can shift sales toward the latter distribution channel, which would maximize profits and revenues for their labels.

In THE March 4 Billboard, we reported that the Virgin Retail and Blockbuster Alliance is “no more” and that the two companies were working on ways to unravel the deal. At the time, Virgin executives declined to comment, while Blockbuster representatives didn’t return phone calls seeking comment.

Nearly a month later, Steve Ber- rard, CEO of Blockbuster, denied that the deal is being dissolved, according to the Reuters news service.

According to a story from the news service, Bernard said Blockbuster is still working with Virgin on their partnership plan to open superstores in the U.S., Europe, and Australia.

Wally Knief, Blockbuster spokes- man, declined to comment further, as did Ian Duffell, who heads up Virgin Retail’s effort in the U.S. and Australia. But Track stands by its story. The game is familiar with the inner workings of the music business. They continue to say that the deal is over, and discussions are under way to unravel the companies—at least in the U.S. A Blockbuster source indicated that the company may retain its position in Virgin’s European operations.

Hanging a Shingle: Bernie Horowitz, formerly with BMG Kids, and Ira Leslie, formerly with PPI Entertain- ment Group, have teamed to launch In-Tune, an independent sales consultant firm, based in Maplewood, N.J. In-Tune is positioned itself to independent and major labels as an alternative to hiring a sales staff.

Among the services In-Tune can offer labels, according to the duo, include evaluating and interacting with a label’s distribution network as well as creating and implementing targeted sales, advertising promotion, and marketing campaigns. Leslie and Horowitz, each of whom claim 25 years in the record business, say the company’s services are available on a per-project and/or a full-line basis. So far, the company has signed deals with Miami-based PanDisc; Germany’s Inak and its imprint R&R; and Miami-based Max Music.

Making Tracks: Jim Genova, national director of national sales and marketing with New York-based Music Furti- ous, has left the label to join Caroline Distribution as national director of sales and marketing. John Whitehead, senior VP of merchandise at Trans World Entertainment, has left the chain. Julian Van Erlich, VP of operations, has left the National Record Market. Jerry Duffell, director of sales at Allegro Distribu- tion, has left the company. Dorothy Thurman, PPG’s regional director of credit, has left the company. Wally Knief, Blockbuster’s COO, has left. His responsibilities are being split among two other PPG credit directors, Archie Lovell, who will handle Southeast, and Lisa Montgomery, who will handle the Midwest.
Chicago's Back, With Its Own Indie Imprint

WINDY CITY WORDS: We received a call out of the blue last week from former MCA and Paisley Park executive Harold Sulman, who rang to let us know that he is now serving as GM of the new Beverly Hills, Calif.-based indie Chicago Records.

As you can have guessed, the label is owned and operated by members of the band Chicago, the horn-driven pop band that has racked up countless hits since its advent in 1969 as Chicago Transit Authority.

Chicago charmed out a string of best sellers during its days on Columbia and Warner Bros. Now, the group has acquired the masters to its first 16 Columbia albums and has just re-released them on the Chicago imprint.

"It just keeps selling," Sulman says of the Chicago catalog; he notes that the Columbia titles currently account for 600,000 units in 1994, according to SoundScan. Overall sales on the Columbia titles total more than 20 million units.

Sulman's call was prompted in part by our item here March 18 about certain indie labels that are selling direct to major accounts. While Chicago Records uses M.S. Distributing in Hanover Park, Ill., Bayside Distribution in Sacramento, Calif., and Alliance Entertainment in New York, Sulman says the company deals direct with the majority of large national accounts.

As far as future projects go, Sulman says that Chicago is investigating the possibility of acquiring its Warner Bros. masters. As far as new recordings go, the group will soon be releasing a big band album on Giant, but other new studio releases could go through Chicago.

As a fellow son of the Windy City, we wish the homeboys well in their new label endeavor.

OUT & ABOUT: We escaped the bummer last week for a couple of outstanding live appearances by indie acts at West Hollywood's Roxie Theatre.

On March 28, Rykodisc's Morphine hit town on its promotional road swing for its new album "yes." If anything, the trio's Roxie set was even more exceptional and ambitious than its '94 show at the Troubadour. The group—singer/two-string bassist Mark Sandman, bartone saxman Dana Colley, and drummer Billy Conway—funked its way through an hour-and-a-half set comprising songs from its new album, numbers from its previous releases, "Cure For Pain" and "Good," a couple of new tunes, and even some spoken-word material ingratiatingly delivered by 80% and 100%.

Wayne Kramer weighed in with an ear-shattering power-trio performance. The chrome-doused guitarist and former Flug Waving rave blasted through selections from his new Epi- taph album "The Hard Stuff"; his smeared, often free-wheeling improvisations sounded like a holy mating of Hendrix and Coltrane. Kramer also encouraged the crowd with the 5's fa- ther of "Kick Out The Jams," which sported a surprise interpolation of James Brown's "There Was A Time" that showed off the old Detroit group's soulful roots.

Also on hand was another Epitaph act, the Joykiller. The five-piece group, which spewed out a starchy stream of often pop-conscious punkola, is fronted by Jack Grisam, former lead vocalist for the trail-blazing early-'80s L.A. hardcore band TSOL. Looking trim as he relentlessly prowled the stage and in excep- tionally strong voice, Grisam looked like he has a newly sharpened knife on his hands. The self-titled album lands April 25.

FLAG WAVING: Ben Vaughn doesn't appear on every current indie release on the market. It just seems that way.

Philadelphia native Vaughn, who now resides in Los Angeles, has two new albums on the market: "Instrumental Stylings," on Hoboken, N.J.'s Bare/None; and "Kings Of Saturday Night," a collaboration with L.A. musing maestro and longtime sceneaster Kim Fowley, on Austin, Texas-based Tilt.

Vaughn is also a producer of some repute (his best-known, and best, projects are albums by Charlie Feathers and the late Arthur Alex- ander for Elektra's American Explorer Series), and he did the knob work on a new Upstart release by Nashville indie band Los Straitjackets.

"Instrumental Stylings," which whips through a variety of genres from surf and rockabilly to lounge and Ennio Morricone-style mood music, might serve as a nifty demo for the film music work that Vaughn is seeking in Hollywood.

"I actually write everything cin-
ematic," he says. "I often write lyr-
ics, I'm doing cuts from one scene to another."

Like his previous Bare/None set, "Mono U.S.A.," Vaughn cut "Stylings" at home, after his previous record label said no to an all-instrumental set. "I started recording the stuff any-
way," the singer says.

"Saturday Night" grew out of a long-standing correspondence with Fowley. "He always printed his ad-
dress on his albums and said, 'Write to me; so I did,'" Vaughn says. "Fowley actually got together with Fowley when he was seeking songs for a band he was producing. He held me hostage in his apartment from 10 at night until 8 in the morning." Vaughn recalls. "He wouldn't let me leave until he played a hundred songs. It was an unbelievable performance."

Vaughn wrote and recorded a group of backing tracks over a two-week period and sent them to Fowley, who wrote lyrics and laid down the vocal performances. "Most of the album is about how L.A. is an evil place," Vaughn says. "A nonmusical Aussch- witz" is what he called it." (Fowley has relocated to Vienna.)

Vaughn's involvement with Los Straitjackets may have been prompted not just by his love for surfy intro work ("I've been an instrumen-
tal fan all my life," he says) but also his fondness for pre-WWF profes-
sional wrestling, for the Nashville quartet performs on stage in colorful masks like those worn by Mexico's lucha libre grapplers.

There may be yet more Vaughn in the record stores soon: He has also completed "Cubist Blues," an impro-
vised collaboration with ex-suicide vocalist Alan Vega and Memphis leg-
end Alex Chilton, and "Rambler," a set recorded, if you can believe it, in the musician's vintage Dodge automobile.

COMPACT DISC WORLD OFFERS CLUB CD

(Club CD concept develops the way we'd like it to, it would work really well within the superstar format, and particularly well if it's successful, we might make an initial public offering to help fund more stores like that and expand the chain.)

Compact Disc World's first stores were $18 million last year, its projected vol-
ume this year is $20 million. The chain was the National Assn. of Recording Merchandisers' Small Retailer of the Year in 1992 and 1993.

Lang says he hopes to broaden the stores' horizons beyond New Jersey with superstores in the Philadelphia and the New York metropolitan areas. The store is gearing up for that growth in other ways as well. It is currently using an inventory-tracking computer program that will make it easier for the corporate headquarters to ap-
propriately for each individual store, and to fulfill more orders directly from its warehouse.

"Right now, we ship about 50% of the merchandise in the stores from here, but we want to get that to 75% and 100% eventually," Lang says. "We want to gain better control of our inventories. At this point, the stores themselves are ordering a lot of the merchandise. But we want to take that function over from them so that we can allow the staff to be manag-
ers not buyers."

Compact Disc World's Club CD offers discounts on product to members. (Photo: San Botton)
Majors’ Exodus From Kids’ Audio Continues; Remaining Labels Must Boost Product Profile

End of an Era: Now that stardom is gone, the future of audio picture—and A&M’s parent, PolyGram, reportedly will retain and operate the online catalog—three major-label imprints are now involved in the field: Sony Music’s Columbia, Time Warner’s TWixx (affiliated with Atlantic Records), and Rhino (distributed by WEA).

Major-label attrition had been predicted by many on the independent scene ever since the big companies made a play for the kids’ business three years ago.

Indeed, the nature of this industry runs counter to that of the pop business. The occasional soundtrack or Barney album notwithstanding, it is not a hit-driven industry. It runs primarily on evergreen catalog titles, albeit at lower sales. Even so, the majors’ ongoing exodus (BMI, for example, has cut back marketing efforts for its kids’ label recently) indicates that the kids’ audio business is on the wane. It simply means that the remaining majors, along with the indies that are the lifeblood of the children’s business, will now more than ever need to devise methods for increasing their product visibility.

As the big labels have discovered, nontraditional retail outlets sell the lion’s share of children’s audio, and that’s not very different than it is for record stores. All is well that ends well. But there are those in the industry who are working with major national chains to promote children’s product, believing that there is yet a way to make kids’ audio profitable both for record stores and superstores.

Prominent among the proponents of traditional retail is Video Treasures, VP of audio programming Mitch Perliss. He has devised retail promotions with Musicland and Trans World Music for Sharon, Lois & Bram, among others. A song-based label, Drive Entertainment, is distributed by Handelman-owned Video Treasures. A promotion also is planned for “Seasame Street” veteran Bob McGrath, whose new album, “Sing Me A Story,” was released on Video Treasures’ Peel label. For venerable Canadian trio Sharon, Lois & Bram, Video Treasures is mounting a postcard campaign, which will be tested in four different markets—Albany, N.Y.; Hartford, Conn.; and Wilkes-Barre and Easton, Pa.—to coincide with the trio’s concert appearances there in May. According to Perliss, “A minimum of 10,000 people in each market—parents with kids seven and under whose income is $30,000 and up—will receive the postcards. The cards will let them know about the concert and also that Sharon, Lois & Bram’s product is available at their local record store or Record Town.”

Also in May, Drive Entertainment and Musicland will work with Warner Bros. on a campaign called “I Want My Elephant,” in which they will have quarter-page ads in regional parenting publications in 16 markets. A minimum of six ads will run in each market, alerting readers that Sharon, Lois & Bram’s product is available at their local Musicland or Sam Goody outlet.

“Instead of spending a lot of money to be in Musicland’s circular (and be overlooked amid all the other products), says Perliss, “we’re targeting the parents’ magazines to keep up awareness of the products in the stores. We’re hoping the ad’s repetition will say, ‘This is something good, and it can be gotten at Musicland.’

Some of the 16 markets—which according to SoundScan are the country’s top Sharon, Lois & Bram markets—are Phoenix, Los Angeles, Chicago, Philadelphia, Denver, Cincinnati, Baltimore, San Antonio, Texas, Grand Rapids, Mich., Seattle, and Kansas City, Mo.

Perliss says the goal for McGrath is “to get stores to order more than one or two pieces at a time.” Thus, with distributor Rounder Kids as “facilitator—we’re advertising in their newsletter and at their booth at the American Booksellers Association convention in June—Video Treasures has set up an incentive program. Every time an account places an order for five or more pieces, it gets a chit in a ballot box. The more the account buys and merchanises within the month of May, the more chits it gets. Then we’ll have a drawing for cash prizes. Top price is $500, says Perliss. Plus, he says, “More exposure for the catalog merchandise for each store.”

In addition, Video Treasures is working on a postcard campaign to coincide with a summer mall tour of “Shining Time Station,” the popular PBS preschool show whose audio product, on the Strand Music label, is distributed by Video Treasures.

“We think there’s a market for kids’ audio,” says Perliss. “We know we can concentrate on long-term marketing with each of our products. It’s not the pop mentality of put it out today ‘cause there’re 20 more coming tomorrow—and we don’t have to sell major-label tonnage to make a profit because we don’t have major-label overhead.”

KIDDITS: Craig Taubman and Tom Chapin are among the children’s acts at this year’s White House Easter Egg Roll, to be held April 17 . . . A lovely folkie lullaby collection, “All Through The Night,” by Mae Robertson and Don Jackson, features contemporary and traditional songs (Lyric Partners, Larchmont, N.Y.). One of the most delightful, original kids’ albums Child’s Play has come across in recent times is Chicagoan John Frankel’s “I Can’t Sit Still” (Crunchy Records, Evanston, Ill.). . . . Latest from Rock’N Learn (Conroe, Texas), which combines top 40-style music in four genres (pop, rock, rap, country) with educational lyrics, is “State Capitals Rap” and “Multiplication Rock” . . . . Speaking of educational kids’ audio, “Lyric Language,” the bilingual music and video series from Penton Kids/Penton Overseas (Carlsbad, Calif.), has released a Japanese program on audio and video. Like the Spanish, French, Italian, and German versions, it features the Family Circus comic characters . . . Safe-T Child of Austin, Texas, is making waves with its “Yellow Dinos Can’t Fool Me,” which aims to teach kids how to protect themselves from would-be predators via fun, nonthreatening music. Also available are a companion book and a children’s kit. Press Book Publishers (Philadelphia) is a pair of Tell-Tale Theater cassette/pop-up books, “The Best Of Mother Goose” and “African Folk Tales,” by Brad Ross’s “Sing-Along Poems,” described as “a car-song book and cassette.”

Baby Strikes Out On His Own. Retail executives congratulate Jonathan Cain, formerly of the Babys, on his debut solo album, “Back To The Innocence” on Intersound. The album, released at the Bottom Line, New York City, was at a Restaurant in Wayzata, Minn., the night on April 15, 1995.
One investment that Murray claims has really paid off is the Muze cross-reference system, which he recently implemented. "It's increased my special orders by 30%," says Murray, adding that he doesn't need a system that offers music sampling because his entire store's inventory is essentially a listening station.

One casualty of the consolidation, however, is that Murray refused to carry over prerecorded cassettes and accessories to the Fairfield store. At present, sales in that area are limited to blank tapes and a magazine rack. "My Wilton store carries a full assortment of Murray posters, hats, buttons, you name it, but I quickly learned that unless you focus on what you do best, you'll spread yourself too thin," says Murray. "There are only so many places to invest your resources.

The bulk of Murray's buying is through Alliance Entertainment's CD One Stop in Bethel, Conn. His store's proximity to the one-stop allows him to personally stop by the supplier at least once a month. "Visiting allows me to establish a better relationship with them, deliver my returns, talk face to face, and basically know that it's not just a place where I can get stuff.

According to Murray, the relationship with CD One Stop has been very positive. "The fill is excellent, and I receive orders promptly," he says. "Buying from a one-stop as opposed to going direct, he says, provides the flexibility and variety that his customers require.

Choosing the right music to carry isn't a problem "because in this business people will tell you what they want and what's out there," says Murray. In addition, he points to radio's role in sparking interest in new releases, because many stations now will air a single a month in advance. Radio advertising and print ads also present their own dilemma in terms of cost-benefit with a single store location. For instance, Murray feels radio doesn't really make sense for him because his exposure range is limited to the store and most of the market listens to an olio of 50,000-watt stations. Coupons work, he admits, but his experience is that they draw mostly itinerant shoppers who are only interested in a discount—precisely the market he wants to avoid.

Murray says his most effective promotional vehicle has been an in-house newsletter that informs customers of new releases, in-store news, and CD reviews. He's also in the process of establishing a joint-venture CD mail-order service with an established accessory mail-order firm that is targeted to colleges.

Nevertheless, Murray's short-term goal is to reduce costs wherever possible and keep a tighter lid on expenses. Currently, he employs one full-time manager and one part-time employee. "It's essential to have quality help, even if it costs more, it will pay in the long run."
Album Reviews
EDITED BY PAUL Verna, MARILYN A. GILLEN, AND PETER CRONIN

POP

JANN ARDEN
Living Under June
PRODUCERS: GL Chenie
A&M 11544 0336

Featured in Music To My Ears, Aug. 12, 1992

GOD DOG DOLLS
A Boy Named God
PRODUCER: laurel Gerrard
Warner Bros/EMI 45750

Featured in Music To My Ears, Feb. 25

FAITH NO MORE
King For A Lifetime
PRODUCERS: Andy Wallace & Faith No More
Swan Songs 4521

Even without guitarist Jim Martin, San Francisco hard rock band shows it can still deliver the goods to an eager fan base. And it does so with characteristic diversity, showing its mastery of speed metal ("Cuckoo," "Cacca"), power pop ("Digging The Grave"), grungy hard rock ("Birchette"), and even jazz, Steely Dan-inspired pop ("Evidence"). Scope of the album is broad enough to interest album rock, hard rock, and modern rock programmers. It has already responded, rating "King For A Day" to the top 30 of The Billboard 200.

SKRD JUMP
Human Race
PRODUCER: Bob Rock
Atlantic 82730

Well-traveled New York-area band's third studio album is as hard-edged and turbo-charged as its late '80s pop-metabil predecessors, but updated to '90s standards, as an explosion of grunge and punk-permeated tracks ("My Enemy," "Firesign," "Bonehead," and the title cut). Any of the above are aptly classified as hard rock or radio, and some could filter to album rock. Even without substantial airplay, however, the album has made a strong showing out of the box. In all, a work that shows renewed ambition.

FROM GOOD HOMES
Open Up The Sky
PRODUCERS: Various
RCA 56443

Inventive quintet that released what "Rock 'n' Rollin' At Ya!" last year on indie GRRRRrr follows with a striking major-label debut that does it even better. Band colors its live掏出 tuneful fare with generous splashes of country, jazz, and roots touches but stays within the lines of wider poprock accessibility. "Radio On," a bitter-sweet, exuberant rock song that demands to be played loud, and hamboning-tinged "If The Wind Blows" lead the country-flavored contingent, though knockout "I Only Want" and slowed-down pleaser "Walk On By" are straight-on stunners. Rockin' Doo-wop lends a hand (on the record), but cautions of "Fruitcake Are.

KITTYWINDER
Scream Of The Week
PRODUCERS: Andy O'Connell
Zoe Mars 1050

Female five-piece turns out a blissfully schizophrenic brand of pop-rock, capable of quickswitching between smooth melodies and crunch, soulful soundscapes, sweet vocals and a powerful lyrical voice. Band's fine first single, "Wishing Well," is emblematic of approach, swingng between tempos—and moods—with dizzying, delightful abandon. Sturdy bass that underpins entire album positively nicks "Serious," while the pick of solid drums and breezy vocals makes "Unexplainable" unavoidable.

SPOTLIGHT

SUDDENLY, TAMMY!
(on "What A Fool Do"
PRODUCER: Wayneisy
Warner Bros. 45393

Given the recent poverty of fresh approaches in the sphere of so-called alternative music, the acoustic piano-padded Suddenly, Tammy! is disarming enough to deserve a plateau all to itself. This exceptionally produced new record by the trio (drummer Jay Sorrentino, bassist Ken Heitmeuller, and Beth Sorrentino on piano, vocals, and rhythm guitar) is a ringing tally all its own. Within the limiting economy of Tammy's unique mode, there is an undoubted amount of vitality, energy, and humor Forbert mastered on the solo overlooked "The American Yiddish In Me." But while that album thrashed through the cracks, this one has a potential audience in the vibrant album alternative format. Project reunites artist with producer (and former E Street bassist) Gary Tallent and legendary engineer Gary Zimmaw's Paladin label. A gem.

STEVE FORKERT
Missing You Across The Palms
PRODUCER: Gary talent
Coast/Paradise

On his seventh album, the songwriter who radiated youthful exuberance as Little Stevie Orbit completes his metamorphosis into a magnetic observer of millify angst. Songs like "Is It What Is And That's All," "It Sure Was Better Back Then," and "The Troubles With Angels" chronicle the boyhood coming of age Games from assumptions, irony, and humor Forbert fashioned on the solo overlooked "The American Yiddish In Me." But while that album thrashed through the cracks, this one has a potential audience in the vibrant album alternative format. Project reunites artist with producer (and former E Street bassist) Gary Tallent and legendary engineer Gary Zimmaw's Paladin label. A gem.

SPOTLIGHT

JAZZ

NEIL SCHON
Beyond The Thunder
PRODUCERS: Neil Schon & Jonathan Cain Higher Octave 7073

Ex-Journey/Santa guitar Neil Schon leaves arena rock hookahs behind in this chance-of-p Pace instrumental out. Even with theirlengths from Journey mates Jonathan Cain and Steve Smith and Sancta percussion allusions, it's tough to imagine that "November Knows The Trouble I've Seen," "Swing Low, Sweet Carol," an "Amazing Grace" in the "Mambo Veil" mode.رن

STEVE MILLER
Vendetta Across The Palms
PRODUCER: Gary talent
Coast/Paradise

On his seventh album, the songwriter who radiated youthful exuberance as Little Stevie Orbit completes his metamorphosis into a magnetic observer of millify angst. Songs like "Is It What Is And That's All," "It Sure Was Better Back Then," and "The Troubles With Angels" chronicle the boyhood coming of age Games from assumptions, irony, and humor Forbert fashioned on the solo overlooked "The American Yiddish In Me." But while that album thrashed through the cracks, this one has a potential audience in the vibrant album alternative format. Project reunites artist with producer (and former E Street bassist) Gary Tallent and legendary engineer Gary Zimmaw's Paladin label. A gem.

VITAL REISSUES

DUKE ELLINGTON
The Far East Suite—Special Mix
REPRODUCED FROM KEYPOD BLUED DISC

A range of Duke Ellington and Billy Strayhorn's most highly regarded suites, "Far East" was recorded in 1965 after their tour in the Far East round the Middle of East. This 1984 release—which includes four previously unreleased alternate takes—corrects many errors from the initial release, restoring the "Special Mix" tag. Titled to include the original "Eldon's Piano Boogie" suite, and it's there, for those interested in Duke's "Big Band And China," the parallels to those freedom-oriented tracks with an attempt at showcasing Tuff Gong's rather weak artist's stable vis-a-vis tepid new material. It's charming to again hear the Melody Masters' early "Tedro" and "Sugar Puss" with Dhaaini. They're available to stay on key throughout "Looking For New Ways Of Loving," while Julian Marley's "I Love In The East" is the best recent recasting of "Soul Rebel" by a mediocre singer. Only "I Know," by Bob Marley & The Wailers, stays on the charts, but then you knew that. Meanwhile, hardcore fans and reggae audiophiles should not miss the remarkable original-master Ultradisc release of Bob's "1977 "Exodus" masterpiece. Half a century since his birth, nothing's close to the real thing.

LATIN

SABRIO X ROMEO
Gold 2: Baja Con Tambao
PRODUCERS: Various
Rhino 9016

Label comes up with another fine assortment of Cuban roots music that boasts tasty tracks by Orquesta Aragon, Los Van Van, Orquesta Oriental De Masaniil, and Orquesta Revé, as well as delectable cameo appearances by Arturo Sandoval, Miguelito Cuni, Gilberto "Papito" Oviedo, and Rubén González. Album's most riveting cut in Estrellas de Chocolate's 1982 on non-musical tour "Planteado Bien Té," featuring a snaring, distorted tres solo by Oviedo that forebodes electronica Latin rock sounds of late '60s and early '70s.

CORNELIO REYNA
Para Mi Mia
PRODUCERS: Jr. Janes REX 2706

Labeling by gurrry-gruff-voiced norteno star features robust banda-style entries such as "Pajarillo Cartero" and "Campanita De Pedar." Which could reignite interest in Reyna among regional Mexican fans in California and Chicago. Shouty, beautiful versions of "La Esperanza De Los Pobres" and "Semilla De Amor" that might nab strong radio airplay as well.

SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and Billboard chart potential. VITAL REISSUES: Reissued albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICTURES (p): New photos predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICE (c): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (L): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036, or Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Peter Cronin, Billboard, 49 Music Square West, Nashville, Tenn. 37203

www.americanradiohistory.com
**POPMUSIC**

*BRUCE SPRINGSTEEN* Secret Garden (4:27) PRODUCERS: Bruce Springsteen, Jon Landau, Chuck Loeb

*W RITTEN BY:* Bruce Springsteen

*Published:* c 1995, Sony/ATV Music Publishing

*Follow-up to* “Rhythm Of The Night” steeplechases down a similar Euro-NRG dance/pop path. Although the airwaves are now flooded with more clearly Euro-dance, this jampacks a chorus that is insistently contagious—and it is voiced with a full-throttle dance energy. To that end, both radio and club tastemakers should climb aboard early.

*TOM PETTY* It’s Good To Be King (6:49) PRODUCERS: Mike Campbell, Tom Petty, Mike Campbell

*WRITTEN:* Tom Petty, Mike Campbell

*Published:* Warner Bros., 74244 (Cassette Single)

*Produced from* Petty’s current “Wildflowers” opus builds up a familiar, laid-back base into a cozy Botticelli pavane. Petty’s piano chord progressions is that is thickly layered without being excessive. As always, Petty’s lyrical dexterity manages to be reflective and active at virtually the same time. Not your typical top 40 folder, but rather a refreshingly cool re-examination of a format that could benefit from a single so masterfully constructed.

*PRETENDERS* Everybody Is Like Sunday (3:43) PRODUCERS: Pretenders, Dave Meaden

*WRITTEN:* Pretenders, Dave Meaden

*Published:* Sire/Warner Bros./Jive/SBS Productions

*Announced: 2061 c (EMI Cassette Single)*

*Label:* Sire/Warner Bros.

*On The Side* the soundtrack is a sharp reading of a vintage Morrissey chestnut. Chrissie Hynde is at her most endearingly effective, donning the melancholy color of the words without wallowing in melodrama. She is swathed in a ringing lead guitar line, sweeping acoustic phrasing, and subtle stringy/synth flourishes.

*SHAGGY* Bombokast (4:06) PRODUCERS: Robert Livingston, Sugar “Stringz” Phillips

*WRITTEN:* not listed

*Published:* Sire

*Vane 12774 c (Cassette Single)*

*Vinyl:* 12774 c (Cassette Single)

*“Toot and Feather” was the last of the group’s three singles to chart and it is Shaggy’s most anthemic hit to date.*

*69 BOYZ FEATURING K-NOX Five O’-Free O (9:13) PRODUCERS: Bash Markens

*WRITTEN:* Bash Markens

*Published:* BMG Music Publishing

*Down Low Quad/Spit Nut.* BMG Music Publishing

*Vineyard:* 5039 c (Cassette Single)

*The bad boys of bad boy. 69 BOYZ integrate police sirens and an amphetamine effect into a bass line that bounces the beat back track. Arresting music from the soundtrack to “Bad Boys.” Top 40 and R&B programmers should take note.*

*POPROCK**

**ROCK TRACKS**

*WHITE ZOMBIE More Human Than Human (4:21) PRODUCERS: Terry Date, White Zombie

*WRITTEN:* James Bostock, G. Aldin, J. Legend

*Published:* Warner Bros./Phonogram/KASC

*Mythology:* 73468 c (Cassette Single)

*White Zombie is as down and dirty as ever on its long-awaited sophomore Geffen effort. The first track from the forthcoming Starfucker! 2000 begins with a synthesized beat that oscillates wildly out of control. Then, a gritty guitar kicks in, and a loud roar builds into a wall of white noise. Static-filled vocals, and a background that is indistinguishable from the studio duetting to this. Warm will stir the heats of all radio listeners.*

*SPRITSPERSONALITY* Space Inside (1:42) PRODUCERS: Toros Rosu

*WRITTEN:* Michael Dolsky, Michael Dolsky

*Published:* Enter Records

*Mythology:* 73468 c (Cassette Single)

*British duo’s flawless second single has the element of surprise. Waistedly smartly, the church sermon with its soulful chants, heartwarming lyrics, and raised-up piano playing, the tone of which is not only delivered by a male/female vocal exchange is positively electric, and it’s supported by a soaring*
**Phillips Media Details CD-i Penetration Rate**

**BY WILLEM HOOS**

AMSTERDAM—For the first time, a key Philips executive has made public a CD-i penetration rate in a specific country. John Hawkins, executive VP of Philips Media, said at the biannual Philips Media Benelux CD-i briefing that as early as October, the CD-i penetration rate of 1.2% had been reached in the Netherlands. Martin Verduzelink, marketing manager of the CD-i consumer market of Philips Media Benelux, expects the Dutch CD-i penetration to have grown to 2% by October. "The penetration grade of 1.5% has been reached in the Dutch household, and CD-i becomes really interesting," said Hawkins, who declined to reveal penetration rates in other European countries.

While saying the success of CD-i, Philips also kicked off a major new Dutch marketing campaign and revealed that for the second time in six months the company had decided to reduce the price of one of its CD-i models, the CD-i 456, from 799 to 599 Dutch guilders ($532-$399). In September 1994, the price went from 999 to 799 guilders ($665-$582). The retail prices of the other two models, at 999 guilders ($696) and 1299 guilders ($866), have not changed. (Using an exchange rate of 1.5 guilders per dollar.

By the end of December 1994, Philips had sold about 60,000 CD-i players in the Dutch market, or a 1.6% penetration. So far the CD-i hardware business in Holland, and most other European countries, is almost entirely a consumer market, unlike the U.S. market, where CD-i is a consumer-electronic market for Philips, the developer of the format, but it is expected that a number of South Korean electronics companies are beginning to sell CD-i players in Europe this year. According to Hawkins, “earily this year” Philips sold its millionth CD-i player worldwide. Of that million, Hawkins said, some 40% were purchased by consumers in the U.S. and the remainder by European countries.

Benelux, the U.K., France, and Germany are the first European territories in which CD-i was launched in late 1992, following its initial rollout in the U.S., where CD-i players will be for sale in most Western European countries before the end of the year.

Hawkins told Billboard that in the coming months Philips will launch CD-i in Brazil, India, and Singapore. As “a launch in South Africa in the near future is also possible,” said Hawkins, who added that an introduction in China is being prepared. "Furthermore," he said, "we’re also thinking of launching CD-i in some Asian countries, such as Indonesia and the Philippines.”

CD-i is already available in Japan, Singapore, and Hong Kong.

Hawkins said a Philips survey has shown that CD-i hardware owners buy an average of 12 CD-i discs in the first 12 months of ownership and an average of 8.7 discs in the second year.

At the moment, some 500 CD-i and Video CD titles are available in Holland, and Philips predicts that number will grow to some 1,500 by year’s end. Philips affiliates in Paris and Tokyo have released 40-50 titles this year, and EMU Music recently released its first Video CD titles, featuring such artists as Tina Turner, Queen, Pink Floyd, and Dutch singer Andre Hazes. A large number of games and children’s titles are available, as are Indonesian and the Philippines.

CD-i is already available in Japan, Singapore, and Hong Kong.

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New York—Video retailers will have an ocean of things to choose when Philips Media releases the Video CD version of "Gump: The Making Of Forrest Gump" at a $29.98 suggested list.

Its arrival coincides day and date with Paramount Home Video's $22.98 tape, due April 28. And the VCD package has a bonus not found on the cassette: a 20-minute "The Making Of Forrest Gump" disc.

Philips has had other day-and-date VCD releases in the "White Book" format—compatible with various set-top and computer platforms—most recently Paramount's "Clear And Present Danger." But "Gump" represents the first major promotion for the new format.

"We had enough lead time for solicitation of the several thousand retail outlets for Philips CD-I players as well as those dealers carrying dedicated VCD players," explains Steve Kleckner, Philips Media VP of sales. "With special [point-of-purchase] and our own 'box of chocolates' consumer tie-in promotion, as well as targeted retailer promos, we're creating more awareness that indeed movies have come home to the 5-inch disc.

Big-name movies are providing extra oomph elsewhere. MGM/UA Home Entertainment released a CD-ROM titled "Rob Roy: Legend Of Th' Mat" the day the studio's "Rob Roy," starring Liam Neeson and Academy Award winner Jessica Lange, opened (April 7).

"With this interactive release, we're targeting both film and history buffs, looking to broaden the appeal from just computer and consumer electronics stores," explains MGM/UA executive VP David Bishop, who hopes to benefit from the ad campaign backing the movie. "The program combines a 'you are there,' behind-the-scenes experience with the history and events surrounding these very real characters."

At $44.99 suggested retail for both IBM-compatible PC and Macintosh versions, Bishop hopes "Legend" will do far better than the CD-ROM limited to the release of "Blown Away" last October.

"When the VHS version comes out, we'll have a 'second spike' to do some more exciting tie-in promotions," he says, "and we see more of these dual releases in the future."

At the other end of the movies-on-CD spectrum, GameTek, the Aventura, Fla.-based interactive games developer, launched its GameTek Cinema "collectible cult classic films" program in January. The first six titles in the VCD format for PC and Mac CD-ROM playback shipped at $19.99 suggested list in an attention-getting 18-unit floor or countertop prepak. Included were Fritz Lang's "silent classic" "Metropolis" and "Toxic Avenger" and "Class Of Nuke 'Em High" from Troma.

As GameTek marketing director Jeff Sias notes, "Instead of mainstream movies, we felt that the exploded number of multimedia computer owners would go for cult films with repeatability, at an affordable price. Initial response to our 'Now Playing: Movies For Your Computer' program has been excellent from both video and computer retailers, and we've got more on the way later this year.

Kleckner, who moved to Philips Media from Philips Consumer Electronics, says the VCD playback format is based on the MPEG 1 international standard for video compression, making it possible to store up to 74 minutes of VHS-quality video and CD-quality audio on a standard CD. While most VCD movie releases now take two discs, he points to the evolving digital videodisc formats from Sony/Philips and Toshiba/Time Warner that will offer a single-disc movie sometime in the next two years.

Now VCD is compatible with dedicated players from Technics, Sony, and Matsushita, among others. Philips' Magnavox 500 CD-I player with its digital video cartridge module; and SDO players with digital video modules available from LG Electronics' GoldStar and coming from Panasonic later this year.

Philips also has introduced a CD-I/PC playback board, which combined with Philips LMS CD-ROM drives turns any PC into a fully featured CD-I player. GoldStar launched its DVM at the January Winter Consumer Electronics Show in Las Vegas, bundled with the Arnold Schwarzenegger megahit "Total Recall."

"Response has been fabulous to GoldStar's leading-edge technology, and 'beta testing' of our first DVM units has been very positive," says Jim Irert, LG Electronics' 3D0 VP of sales and marketing.

"We'll be offering more VCD movies from Philips Media's catalog and already are looking to the next generation of DVD software, although we're not taking sides between Toshiba or Sony at this time."

3DO marketing senior VP Bob Lindsey says, "The addition of a VCD adapter to the 3D0 system is giving our partners the opportunity to increase their library and genre of titles with the growing number of movies on CD."

The arrival of the Panasonic EMPG 3D0 module, popular in Japan for its interactive use with karaoke CDs, is expected to boost sales.

The Philips Media Video CD 1994 catalog had almost three dozen movies, mostly from Paramount, MGM, and Orion. More than three dozen will be added through June, and it should have more than 100 major titles by year end, Kleckner says.

All the James Bond and "Star Trek" titles will be on VCD by June, he adds, and Philips' sleepier hit "Four Weddings And A Funeral" was released just before the Academy Awards.

Other major releases set for VCD during the second quarter include Paramount's "Star Trek: Generations" and the Paul Newman-Jessica Tandy hit "Nobody's Fool," with several other top family-appeal hits also in final negotiations.

(Continued on page 55)
Blockbuster Plans In-Store Preview Show With ‘ET’

ON THE AIR: Paramount Television and Blockbuster Video, two Viacom divisions, are teaming up to produce an in-store preview show hosted called “Entertainment Tonight” co-host Leeza Gibbons. “ET” movie correspondent and avid video fan Leonard Maltin also joins the show.

The two-hour month program highlights new cassette releases, celebrity interviews, and behind-the-scenes features. It’s being taped on the “ET” set to give it a familiar look, but will be customized for Blockbuster, says marketing VP Brian Woods. “Even though it looks like ‘ET,’ we script the show ourselves,” Woods says. “And it’s more compelling for customers to watch than just running trailers.”

If this Blockbuster in-store preview show sounds familiar, you’re right.

In 1995, Blockbuster briefly distributed a free 10-minute monthly preview tape called “Hot Pick,” produced by New York-based Good News Videos in association with CBS Television. The cassette was offered as a free rental, and more than 400,000 units were distributed from July to October, when the relationship, which had gone through years of testing, was ended.

Blockbuster shelved Hot Pick and approached Paramount about producing its own in-store program based on the “ET” model. Good News entered Chapter 11 bankruptcy in January 1994, blaming Blockbuster for its financial woes in a lawsuit filed four months later (Billboard, April 30, 1994). Founder Basio Hero, who anticipated that he was being dumped in favor of Gibbons, did not return calls about the latest developments.

The new promotion, debuting in stores this month, will replace all other trailer loops the chain normally runs. Only Blockbuster Video stores will have the “ET” show, which includes a commercial for Blockbuster Music.

Woods says about six outside advertisers will probably produce 15-second spots for future installments. The big selling point for advertisers, Woods believes, is that the otherwise-engaged Blockbuster renters won’t be watching much television that evening and that in-store program may be the last opportunity to reach them with an ad.

Blockbuster’s other promotions are proceeding smoothly. Visa, which recently announced a co-branded credit card with the chain, says it has received “thousands of calls” on the 800 number mentioned at the end of the television spots that ran during the Academy Awards telecast.

“For an initial launch, Visa tells us they received more calls than for any other card they’ve introduced,” Woods says.

Blockbuster, meanwhile, has selected Hollywood’s Pantages Theatre and in Vancouver as the site for the show. The program will be taped on June 3, and aired on CBS June 6.

LIFE’S A BOX OF OSCARS: Bolstered by six Oscars, “Forrest Gump” continues to roll along to an estimated 10 million cassette rollout. Paramount Home Video will distribute a $1 million radio campaign for the best-picture winner in 50 U.S. and eight Canadian markets. The video arrives in stores April 28, priced at $22.95.

Participating stations will receive 25 prize packages consisting of the video and assorted “Gump” merchandise. Listeners who correctly answer questions about the movie will win a prize package, whose contents depend on merchandise availability. For example, in markets where Bubba Gump Shrimp is stocked in groceries, the package will contain discount coupons for it.

Radio outlets in New York, Los Angeles, and Chicago will conduct additional sweeps to award one winner in each city a trip to New Orleans.

ONE STEP CLOSER: Random House Home Video titles will now be distributed by Sony Wonder under a new licensing agreement. Never fully committed to the business, Random House does have a healthy catalog, including “Sesame Street,” “The Berenstain Bears,” “Richard Scarry,” “Dr. Seuss,” and the HBO series “Family Tree Ever After.” The duration of the deal wasn’t disclosed, but Sony will get only “Sesame Street” titles for the remainder of the year.

However, sources say “the implication is clear” Sony will finally pick up “Sesame Street” from an independent children’s television workshop. More than a year ago, Shelf Talk reported Sony was the front-runner for CTW’s titles. It’s also the only supplier willing to meet CTW’s $20 million price. Random House’s official agreement for “Sesame Street” expires this year (Billboard, March 12, 1994).

PET PROJECT: Rebate coupons for National Geographic video releases, “Cats: Caressing The Tiger” and “Those Wonderful Dogs,” will be included in Iams’ dry dog and cat food as part of a promotion (Continued on page 56)
tinued interest in helping fund an all-industry generic advertising campaign that is expected to cost 10 million pounds ($16 million). It has been in development for a year.

Blockbuster's all-media Entertainment Team effort has been timed to coincide with the completion of Blockbuster's conversion of 585 Ritz stores into Blockbuster Express stores at the end of April. The conversion gives the company a single brand name in the U.K. for the first time. Blockbuster, which now has 670 locations, plans to open 28 new outlets through 1996 and 1997. Twenty-five will be superstores, bringing that total to 105.

"We've got 670 stores called Blockbuster, and we feel now we can go out and advertise with significant weight the message all about Blockbuster," says Travis.

Despite the chain's growing dominance, Travis believes the entire industry will benefit. "What we're trying to do is set the standards," he says. "We've now got our stores in shape.

The Ritz changeover, three years after the 1992 purchase, also saw the largest mass closure of stores in the U.K. when Blockbuster recently shut down 132 locations and laid off 240 employees.

As Travis explains, the stores "didn't fit the standards necessary for conversion. It was a case of whether capital invested would be returned and how they were impacted by other stores. There was also no point in advertising a brand that couldn't deliver."

The new Express outlets—"light, bright stores for the '90s," he says—have a realigned management structure. Before, Blockbuster district managers oversaw as many as 30 stores. "We didn't feel that encouraged the quality customer service we're trying to achieve in our stores," Travis says, "so we now have one business manager running six."

Reporting to each business manager are three assistant managers, each assigned two stores. Their responsibilities include the recent launch of a "previously viewed collection." old rental tapes, shrink-wrapped for sale with a quality guarantee.

Blockbuster hopes to have 1,000 stores in Europe by year's end. This figure will be made more likely by the timing of a long-anticipated deal in Germany, where the chain intends to open 10 stores this year.

Travis reports success in Spain and Italy. Last year viewed with particular pride since the joint venture wasn't thought to have much of a chance, according to locals. "Now he wants to open another 15-20 locations this year with their Italian partner Standa.

Elsewhere, the future of Blockbuster's Ritz stores in Austria is "currently being evaluated," he says.

**GUMP' VIDEO CD**

(Continued from page 51)

"CD is focused on family entertainment built around the TV set," Kleckner emphasizes. "More and more video retailers are starting to see the appeal of VCD, and they can't afford to sit around while the computer and consumer electronics stores take the lead in a rapidly expanding movie format."

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**BLOCKBUSTER**

(Continued from page 51)

Disney's Newest "Mickey's Fun Songs" Video Heats Up Sales On All Mickey Merchandise!

*Illustration by John Spencer/Disney*
I much smaller decision," says Lowenstein (Continued...PICTURE THIS

IDSA president Douglas Lowenstein says the year-old, 25-member organization is "moving expeditiously to make a decision" regarding the next partner. "Time is of the essence," he adds, noting that he expects the new agreement to be multyear with the fee "one of many factors.

The association likely will have more of a role to play than in 1996, when "our involvement has been passive," Lowenstein says. Without IDSA support, a much smaller E3 in Atlanta would not have knocked off its biggest competitor, the Electronics Industry Assn.'s Summer Consumer Electronics Show in Philadelphia.

EIA reportedly is among the bidders for E3, which this year will occupy the entire L.A. Convention Center. "We have consumed every square inch," says Lowenstein ($75,000 square feet, to be exact). He has a waiting list of exhibitors begging to reach "virtually every major buyer and distributor" expected to attend.

DUMBEST: Trade sources say we were too quick to assign sell-through status to New Line Home Video's "Dumb And Dumber" (Billboard, April 8). In fact, it's rental bound, the first Jim Carrey title to go that route despite a $210 million box office. New Line reportedly expects to move 500,000 tapes as of the June 20 street date and several million more when the title is repriced. What the correction does validate is the trend toward rental outlined last week and the patience of sell-through theatrical hits.

Dan Giant has been promoted to video distribution senior VP, Uni Distribution.

Beth Bornhurst, formerly with LIVE Home Video, joins MGM-UA-UA Home Entertainment as market development VP.

Madeleine Boyer is promoted to VP of brand development, Time-Life Video & Television.

Debra McClaster has been appointed to the newly created post of senior VP/chief financial officer, Philips Media.

Tina Kilborn, formerly a video buyer for Publishers Clearing House, joins ABC Video as special markets account executive.

John Patton and Robert Stabnerstach advance to the newly created posts of sales director, Eastern and Western regions, respectively, for Republic Pictures Home Video.

Robert Remley is promoted to international marketing director, Columbia TriStar Home Video.

Catherine Bronson is named to the new post of international distribution VP, GoodTimes Entertainment International.

Nancy Jones is appointed business development VP at Orion Home Entertainment. She had been sales and marketing VP for Saham and Live Home Entertainment.

Thomas Heymann advances to new media VP, A&E Television Networks. He will continue as head of A&E's home video activities.

Ronald Brumback is appointed to the newly created post of senior VP of new technologies and services, Philips Media.

SHELFF TALK

(Continued from page 54)

aimed at the more than 110 million pet owners in the U.S.

The titles, released by Columbia TriStar Video, have been available since March 21.

Consumers who purchase either tape, priced at $19.95 each, will receive a $3 rebate from Iams. If they buy both, they can get $6 back. The offer expires on March 21, 1996.

In addition, coupons for Iams pet food will be inserted in each cassette box. Iams has committed to placing point-of-purchase materials at 20,000 retail locations.

The joint promotion, a first for Iams, also marks the first time National Geographic has signed with a packaged goods company to help sell videos.

FOR THE RECORD

MCA/Universal Home Video says "The Adventures Of Timmy The Tooth" is a children's adventure series that has nothing to do with dental hygiene (Billboard, April 1).
**Top Video Sales**

**Top Kid Video Sales**

**RECREATIONAL SPORTS**

<table>
<thead>
<tr>
<th>No.</th>
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**HEALTH AND FITNESS**

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**World's Greatest Racer**: $19.98

**Top Videocassette Release**

- **The Lion King**: $29.98
- **Pinocchio**: $19.98
- **Walt Disney Home Video**: $24.98
- **MGM Home Video**: $19.98
- **MTV Music Television/Sony Music Video**: $19.98

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**Newsmen...**

Playboy Home Video won't be casting Playmates for its next “Couples” video. The company is conducting a national search for real couples who are willing to act out their favorite fantasies for the yet-to-be-titled video, which will be available at retail in August.

“Saturday Night Live” cast member-turned-movie actor David Spade will be the featured entertainment at the Video Software Dealers Assn. Homer Awards banquet May 24 in Dallas, VSDA has nominated “Four Weddings And A Funeral,” “Jurassic Park,” “The Lion King,” “Schindler’s List,” and “Speed” as Video Of The Year and will hand out trophies in 11 other categories.

**THIRTEEN TRADE** organizations, including the National Assn. of Recording Merchandisers, the Recording Industry Assn. of America, and VSDA, are suing a Cincinnati prosecutor and sheriff. The action, filed March 20 in U.S. District Court for Southern Ohio, claims a Barnes & Noble Bookstore in Cincinnati was "unconstitutionally threatened" by both officials for selling and displaying Playboy Magazine. The prosecutor claims the store is violating several of Ohio's harmful-to-minors statutes.

**BUENA VISTA** Home Video is extending pay-per-view windows for three Miramax titles. "Heavenly Creatures," due in stores May 23, won't have a PPV slot for 101 days following cassette release; "Camilla," scheduled for a summer release, for 120 days; and "Ready To Wear," also a summer release, for 60 days.

**End of Document**
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- Meeting Danny Glover and hundreds of other celebrities.

Whatever your reasons, make plans to Blaze a Trail to Dallas May 21-24.

For more information call: 1-800-955-VSDA

The 14th Annual VSDA Home Video Entertainment Convention May 21-24, 1995, Dallas Texas (818) 385-1500
Ciani Composes A Life Around Music
Keyboardist Forges A Multifaceted Career

BY PAUL VERNIA

Suzanne Ciani is a music producer in the total sense of the term. Since age 7, she has immersed herself in virtually every facet of music making, from composition to sound design to film scoring to studio production and engineering. If one had to summarize her career in a few words, electronic music pioneer, label entrepreneur, new age synthesist, and sound effects wizard are a few of the descriptions that would apply.

Such is Ciani’s devotion to her craft that, when she decided to get married after a year she made sure recording sessions for her latest album took precedence over the wedding. In fact, the ceremony took place at Capri Digital Studios in Capri, Italy, where Ciani had just finished her latest album.

“Joe and I would have been married earlier, but I just couldn’t,” says Ciani, referring to her husband, entertainment attorney Joe Anderson.

“He finally realized that until the album was done there wouldn’t be any marriage. The album was finished at midnight Saturday, and we were married Sunday morning.”

It is appropriate that the wedding occurred in Italy, a land Ciani considers her spiritual home (“That’s where I want to live, eventually,” she says). But for now, Ciani dwells in a Bay area cabin overlooking the Pacific Ocean—a far cry from the bustling of New York, where Ciani thrived for 18 years.

“I have a picture window that looks out over the ocean. It’s just the best. I sit here and I play the piano and I watch the waves coming in, and there’s a certain musicality of nature—the birds flying, the trees bending. It’s an inspiration, and it’s peaceful, and I enjoy being here alone, so I get a lot of work done.”

Ciani’s studio gear—some of which also goes on the road with her—includes a Yamaha Disquey grand piano; a Yamaha Clavinova CLP-760; Korg, Roland, E-mu, Alexis, and Yamaha synthesizers; Macintosh computers, external hard drives, and Syquest storage units; Opcode, Mark of the Unicorn, DigitalChord, and Encore Music Printing software; Opcode and Mark of the Future (Continued on next page)

Merger Gives Allied Digital A Boost
CD, Cassette Replicator Gains New Profits

BY DON JEFFREY

NEW YORK—Allied Digital Technologies Corp., a replicator of CDs, CD-ROMs, and audio and video cassettes, has issued a pro-forma financial report showing significant gains in sales and profits from the merger of HMG Digital Technologies and Allied Film & Video.

For the six months that ended Jan. 31, Detroit-based Allied reported that sales jumped 19% to $86.9 million from $72.9 million in the same period of the previous year. Net income rose 144% to $1.39 million from $788,000. Earnings per share climbed to 14 cents from 6 cents.

These figures were computed on a pro-forma basis, which assumes that the two companies had been fully merged for both of those financial periods. Actually, the merger, which involved a cash-free exchange of stock, did not take effect until Jan. 11.

A spokesman says Allied is adding 55,000 square feet to its CD- and audio-replication facility in Hauppauge, N.Y., and expects to expand CD and CD-ROM capacity to 50 million optical discs per year from 32 million now. It also plans to increase its audiocassette capacity by 10%.

As part of its consolidation, Allied has relocated most of its videocassette capturing capability from Hauppauge to a larger plant near Knoxville, Tenn.

In a prepared statement, James A. Merkle, Allied president/CEO, says, “We have been successful in combining our national sales forces under Don Olesen, formerly president of HMG and now president of the national sales division of Allied... into a unified group that provides us with greater efficiency and economy.

Two of Allied’s major clients are PolyGram and Bertelsmann Music Group. In addition to providing manufacturing and fulfillment services to replication clients, Allied has contracts with advertising agencies, processing and distribution companies, and post-production services.

At press time, the company’s stock was trading at $5.35 a share on the American Stock Exchange.
STUDIO ACTION

Billboard

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING APRIL 8, 1995)

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SUZANNE CIANI COMPOSES A LIFE AROUND MUSIC
(Continued from preceding page)

SUZANNE CIANI COMPOSES A LIFE AROUND MUSIC
(Continued from preceding page)

FINLAND

INDEPENDENT TELEVISION company TV4 has ordered three Calrec T Series digitally controlled analog desks for its new Broadcast Centre in Stockholm.

"It's a slow process of educating users," says Calrec sales manager Kevin Jeffkyns of the adoption of digitally controlled analog in broadcast circles. "The fact that we now have T Series desks installed for potential customers to actually see working" has benefited business, he adds.

SUZANNE CIANI COMPOSES A LIFE AROUND MUSIC
(Continued from preceding page)

While processing a new project, Ciani asked herself, "How can I use my skills to make this piece work in the most meaningful way?" The answer came to her in a dream.

"I had been listening to a lot of music that was being composed electronically," she says. "It was very fascinating, but I felt that it was a medium that was not as accessible to the general public as other types of music."

Ciani decided to try her hand at composing a piece of music that would be both accessible and appealing to a wide audience. She began by selecting a piece of music that she had written on a synthesizer and then translated it into a MIDI file.

The piece was written in honor of her mother, who had passed away a few months earlier. It was a love letter to her, expressing all of the love and appreciation she had for her mother.

The piece was then played at several concerts and received positive reviews from the audience. Ciani was pleased with the response and decided to continue working on the project.

Since then, Ciani has written several more pieces of music that have been performed at concerts and events. She has also begun to work on a new album that will be released later this year.

Ciani is excited about the future and looks forward to continuing to create music that will be accessible and meaningful to people of all ages.

Further information on Suzanne Ciani and her music can be found on her website at www.suzanneciani.com.
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JULIUS HEMPHILL DIES
(Continued from page 8)
rich in historical perspective.
A native of Fort Worth, Texas, Hemphill used the piercing tone of R&B as a crucial part of his sound. From a sultry tone poem like "Cool Red" on "Dances And Ballads" to a soaring ditty like "Missing With The Kid" on "Rhythm And Blues," Hemphill was able to perforate any sense of musical dreaminess with his tart sound and keen ideas. By keeping the blues integral to his compositional pallet, a sensuousness became part of his signature sound.
Following a move to St. Louis in 1966, Hemphill met like-minded colleagues, such as trumpeter Lester Bowie and Charles "Bebo" Shaw, as well as future WSQ mate Lake. With others, they helped develop the Black Artists Group, a collective that integrated jazz with theater and poetry.
Experimentation was an aesthetic that he reveled in, with his performance context embracing a variety of situations. Hemphill often played solo, made records in tandem with cellist Abdul Wadad, and intermittently led a big band (which recorded for Elektra/Musician). The expressiveness of each was unmistakable. Hemphill was known as a mentor for several saxists of a younger generation, including Marty Ehrlich and Tim Berne. Ehrlich, a current member of the Sextet, was a high school student in St. Louis when he met Hemphill. "Extending sound is what was going on," Ehrlich confirms, "and Julius was easy to talk to. That's key to opening new ideas." Berne honored the composer on the 1992 jmt release "Diminutive Mysteries (Mostly Hemphill)," which also was significant for bringing saxist David Sanborn into Hemphill's world. It was a reuniting of sorts; Sanborn and Hemphill played together during the Black Artists Group days.
After leaving the World Saxophone Quartet, Hemphill founded the Julius Hemphill Sextet in 1991 and recorded "Fat Man and the Hard Blues." Hemphill does not appear on the second Sextet album for Black Saint, "Five Chord St.,” but the Hemphill pieces on both sessions are similar in the meaty fare they provided WSQ. His arrangements were always intricate, belying the natural earthiness that they often conjure. Sometimes streamlined as a radical, Hemphill's tunes nonetheless could contain outright beauty.
"Some people think that I'm a poet," Hemphill once said, "and they're wrong." To this he might add: "I like making things; noise is one of them." It's rather striking how different each of his pieces is from another. They don't follow a formula, much the way that Monk's music didn't follow a formula. There's no such thing as a generic Hemphill tune. He built these very interesting compositional edifices.
Parts of "Fat Man" are from "Long Tongues: A Saxophone Opera," which premiered in New York at the Apollo Theater in 1990. "I was interested in the theatrical realm for years, but my forte was music," Hemphill noted in 1989. The creation of "Long Tongues" underscored the overall point of Hemphill's fertile output. "It's a chance," he said in 1989, "to show how the sax is a versatile tool for expressing various denominations of American music."
**April 17-22, Tim Pan South '95, presented by the Nashville Songwriters Assn. International, various locations, Nashville. 615-259-3472.**


**April 18-21, Conference on Interactive Mar- keting, Hyatt Regency New Orleans, New Orleans. Lauren Gavet, 310-796-0433.**

**April 19, “Special Markets = Pots Of Gold,” panel on exploitation of copyright in ancillary mar- ket channels including TV-advertised compilations, budget packages, and streaming, presented by the Assn. of Independent Music Publishers, BMI office, New York. 212-758-6157.**

**April 19-22, Impact Conference, featuring the third annual Impact/Billboard Networking Fair on April 21, Bally's Park Place, Atlantic City, N.J. 215-646-8001 (convention information), 212-536-5033 (networking fax information).**

**April 20, Billie Awards, Supper Club, New York. 212-536-5002.**

**April 20, “Going Global: Charting On Both Sides Of The Atlantic,” presented by the New York chapter of NARAS and the Lena Home Educational Program, Alliance Française, New York. 212-245-5440.**

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**LIFELINES**

**BIRTHS**

Girl, Hayley Frances, to Lee and Robin Silva, Feb. 25 in Concord, Calif. She is local promotion manager for Epic Records in San Francisco.

Girl, Zoe Wilette, to Don and Cindy Spiegelvogel, March 13 in Long Is- land, N.Y. He is VP of sales and marketing for Lightyear Entertainment.

**DEATHS**

Alfred “Al” LeDoux, 72, of heart failure, March 25 in Nashville. In 1972, LeDoux and his family formed American Cowboy Songs, a record label and publishing company to record and promote his son Chris Le- Doux’s songs. Al LeDoux was presi- dent/CEO of the company, which recorded 22 albums from 1972 to 1991. In 1991, Chris signed with Liberty Records, which licensed all of American Cowboy Songs’ product. In addition to Chris, Al LeDoux is survived by his wife, Bonnie.

Carl Jefferson, 75, March 29 in St. Helena, Calif. Jefferson was the founder of Concord Jazz Records, for which he produced over 600 recordings for more than 200 jazz artists. He was a former Concord Jazz Records executive, who formed Concord in 1972 and sold late last year to Alliance Entertainment, garnered 40 Grammy nominations and eight Grammy Awards. Jefferson’s son, who owned car dealerships, founded the Concord Jazz Festival in Concord, Calif., in 1969, which led to the formation of his label three years later. He also established a foundation to support jazz artists and the Jazz Alliance. Among the artists he recorded were Dave Brubeck, Ray Brown, Rose- mary Clooney, Stan Getz, Scott Hamilton, Gene Harris, Woody Her- man, Tania Maria, Marian McPart- land, Tito Puente, Poncho Sanches, George Shearing, Cal Tjader, and Mel Torme. Jefferson is survived by his wife, Nancy; his sons, two daughters, and five grandchildren. Contributions can be made to St. Helena Hospital, 650 Sanitarium Road, Deer Park, Calif., Attn: Foun- dation, or to the Pulmonary Educa- tion and Research Fund, c/o St. Hel- ena Hospital.

Paul Rothchild, 90, of lung cancer, March 30 in Los Angeles. Over the course of his career, Rothchild pro- duced more than 150 albums by a wide range of artists, including Janis Joplin’s “Pearl” and records by Bonnie Raitt. He is survived by his son Dan, a producer and member of the band Tonic on Atlas Rec- ords; his daughter Lise Osborne; two grandchildren, Jessica and Jor- dan; and his ex-wife, Terry Rose. (See story, page 8.)

Selena Quintanilla-Perez, 23, of gunshot wounds, March 31 in Cor- pus Christi, Texas. Recording under her first name, Selena was a major Tejano recording star and was nomi- nated for two Grammy Awards. (See story, page 1.)

Julius Hemphill, 57, of complications stemming from a long-standing diabetic condition, April 2 in New York. Hemphill was a jazz sax- ophonist and composer. (See story, page 8.)

Kenny Everett, 50, of AIDS-related illness April 4. Everett, who was later- ly with London commercial sta- tion Capital Radio, was one of the voices of legendary pirate station Radio Caroline in the late 60s and went on to become prominent in shaping the sound of the BBC’s ground-breaking pop station, Radio 1.

Send information to Lifelines, c/o Billboard, 1515 Broadway, 14th Floor, New York, N.Y. 10036 within six weeks of the event.
The House (Of Radio) That Befera Built
Couple Runs, Programs Three Minnesota Stations

BY BRETT ATWOOD

Mary and Frank Befera obtained their family of radio stations the old-fashioned way. They built them from scratch.

Starting with nothing but land and hard labor, the couple constructed the very building that houses the studios of their three stations, KUSZ Duluth, Minn., and WHLB and WUSZ Hibbing, Minn.

“We just went to the bank and asked for the money, and they were crazy enough to let us do this,” jokes GM Frank Befera, who co-owns the station and parent company, Befera Broadcasting, with his wife, Mary Befera.

To run the company’s management subsidiary, Virginia Broadcasting, the process of nurturing a successful radio station is not always smooth, according to Frank Befera. “I’ve made a lot of mistakes,” he says. “I spent hundreds of thousands of dollars on the broadcast building, but it doesn’t matter what kind of building you use in radio. You can operate out of a motel room if you want to. That money could have been spent on programming and local charity events.”

Befera says he was inspired to build his own radio stations in 1988 after observing the entrepreneurial efforts of his father, who has the same name. The senior Befera is a communications pioneer and has built a handful of his own radio, television, and cable broadcast stations since 1950.

“It’s in the blood,” says the younger Befera. “I’ve always aspired to be like my father. I guess it’s been my dream to build a group of radio stations that are able to do something for the community [served].”

Mary Befera agrees that the motivation must come from a positive place. “After years of working hard, it’s only recently that we’ve been able to stop back and appreciate what we have built,” she says. “Our goal has always been to use radio in a productive way. If we don’t make a show that educates or entertains someone, then there really is no point to any of this.”

The WUSZ signal in Hibbing is simulcast on sister station KUSZ Duluth, Minn. Both stations are known on-air as “USA Radio.”

Mary Befera, who is MD for the stations, describes the music on KUSZ/WUSZ as a mixture of contemporary country music and American rock. The music format, which some call “Americana,” also includes album cuts. KUSZ competes with crosstown country stations WAYV and KTCO.

“Our philosophy has always been to play the hits, but to dig deeper into the albums they come from for additional cuts,” says her husband. “The same song is played eight times a day, when it really only needs to be played three or four times. Why not play something else from that artist in the place of that repetition?”

Befera says radio consultants are to blame for what he perceives as the cookie-cutter sound of many country radio stations.

“I’ll hire a consultant when pigs fly or hell freezes over, which ever comes first,” he quips.

When PD Tom Baldrica departed two years ago for promotion duties at country label BNA, the couple took all programming duties into their own hands. They also co-host a four-hour morning show on KUSZ/WUSZ each weekday.

Mary Befera, 32, avoids using her married name on the air, instead adopting her maiden name, Grillé.

“I get away with more on the air that way,” she says, adding that she frequently teasers her husband on the air.

Programming on the 1,000 watt adult standards sister station WHLB is mostly satellite-driven, with the occasional live remote broadcast of a community event. The station broadcasts ABC/Satellite Music Network’s Stardust format.

All three stations sponsor several local events, including the forthcoming Lake Superior Festival of Foods and Main Street Arts and Crafts Fair, which boasts more than 100 different food and crafts booths.

“Take a Bow. Madonna and Steve Kingston, VP of programming at WHHT (Z100) New York, don their pajamas for a backstagie pic at Z100’s Madonna Pajama Party at Webster Hall.”

Album Alternative Dons Mortarboard
Format Is A Natural For College Towns

BY ERIC BOEHLERT

NEW YORK—Album alternative radio is heading back to school.

The format’s adult-friendly rock continues to make gains on the dial with 40 new stations on the air in the last 12 months, according to the M Street Journal.

Interestingly, few of the new players are found in bustling metropolises. Instead, they’re pop- ping up in sleepy, out-of-the-way places, such as Ithaca, N.Y., Stillwater, Okla., Hanover, N.H., and Wimberly, Ill. Many of the remote communities do share a common trait: They are home to a major college or university.

The small-town trend is notable since it runs counter to two long-standing programming assumptions:

- that very few niche formats, such as album alternative, perform well in minor markets, where it’s best to cover as much territory as possible (i.e., broad-based top 40, AC, country); and
- that music-intensive formats are more successful in cosmopolitan areas where listeners are thought to be more sophisticated and open-minded to lesser-known bands. Album alternative is proving to be the exception to both those rules, and it may have higher education to thank.

In January, WNBX Hanover, N.H., flipped from N/T to album alternative WUVR, becoming the second piece in the Upper Valley Radio Network, which also broadcasts album alternative in WBFL Brattleboro, Vt. Network GM Tim Tobin acknowledges that Brattleboro and Hanover, home to 10 and eight FM’s, respectively, might seem odd choices for the musically adventurous approach. But he notes that Hanover had an album alternative station through much of the ‘80s and early ‘90s in WKKE (now soft AC) and that the community would embrace its replacement.

Moreover, he says, “I’ve always considered this format a lifestyle one, and people who live in small markets have a different lifestyle. It’s less fast-paced, and they’re open to different types of music. They don’t expect formula from their radio.”

Dave Ashton, OM/PD at new album alternative WIII Ithaca (formerly top 40 WYYW), agrees and sees the rise of the format, even in small burbs, as a backlash against AC radio. Ashton stresses targeted 25-54 listeners “are still of the rock’N’roll generation, and they’re not going to segue easily into Madonna and Whitney Houston. They’re looking for something new and fresh on the radio. That’s what album alternative is.” In an interesting programming note, Ashton believes his station is the only album alternative outlet picking up the syndicated Don Imus morning show; “It’s a perfect match in terms of potential format supporters.”

Thanks to nearby Ithaca College and Cornell University, Ashton says Ithaca (population 40,000) “is a very dynamic marketplace” filled with well-educated consumers, “the kind of people advertisers are trying to reach,” and the kind of people who traditionally embrace album alternative’s new sounds. Ashton doubts the format would work in a similarly sized market, such as upstate New York near Utica, that doesn’t have a large college community to draw upon.

Tobin agrees: “Having Dartmouth College [in Hanover] attracts a certain type of person to the area. It’s a rural, beautiful setting, but at the same time it has the wonderful cultural impact of a major city.” It’s debatable whether album alternative stars John Gorka, Big Head Todd & the Monsters, and the Dave Matthews Band would have recently played in town if it weren’t for nearby Dartmouth, but Tobin is certainly grateful they did. Without the Ivy League school, complete with its first-rate medical facility drawing “professionals from all over New England,” Hanover, Tobin says, “would be just another milk town.”

Bill Ziriax, MD at KSPI-FM (the Spy) Stillwater, Okla., echoes that thought. “The fact that [Oklahoma State University] is right down the street from us makes the format viable,” he says. “Without it, [album alternative] wouldn’t fly.”

Album alternative growth is by no means restricted to college towns. MacKay at WNDN describes the surrounding area of Joliet, Ill., as basically “blue collar.” But, like bars, fast-food stores, and pizza parlors, the format has found a comfortable home in college towns.
HIP JAZZ BOOSTS ADULT ALTERNATIVE FORMAT
(Continued from page 10)

last year’s converts that immediately made impressive gains in the Arbitron ratings, including WJZJ Washington, D.C., KLJZ Klamath, Ore., and KLZJ New Orleans. The success of those stations, coupled with the fact that the format is squarely targeted at the advertiser- coveted 25-54 demo- graphic, has convinced many station owners and GM’s to give it a try.

In the crowded radio marketplace, broadcasters also are discovering that adult alternative is often the only format hole left in their markets. Based on a perceptual study commissioned by WJCD Norfolk, the station’s OM/director of programming Steve Crumbley discovered “the hole was as big as the Lincoln Tunnel.” There was nothing else for us to do but take it.

“We did a strategic study to find out what format could be most successful, and there was only one real clear choice and it was smooth jazz,” echoes Bill Newman, presi- dent/GM of KCJZ Kansas City, (which has applied for the calls KCJZ to go with its new moniker, “the City”). “In a very crowded format, it’s a very rewarding success.”

In addition to format exclusivity, adult alternative promises the lure of an advertiser-friendly demo. Crumbley says a format that appealed to “the money demo- graphic was definitely the format I was after.”

Richard Balboa, CEO of the 12-station Pyramid Broadcasting chain, owns and operates three stations in the format: WNVA, WJZJ Philadelphia, and new sign- on WSJZ Buffalo. His company also owns the pioneering re- search/consultant firm Breaks Architects, which specializes in this format and works with more than 20 outlets across the country.

Balboa explains why he has made such an investment in adult alternative: “Because the music is so hip, melodic, and sexual, the format appeals to a younger demo- graphic.”

As for the recent converts, Balboa says, “Other people aren’t believers, but they keep looking at this because the success is so obvious.”

In the world of ratings, there are few “surfing” stations and a lot of followers. In just the last year, the Prince- ton, N.J.-based Broadcast Architec- ture has put seven stations on this format, including KNJZ St. Louis, KLJZ, WJZJ, and KUCD Honolulu.

Although the company has involved in the format from the begin- ning, director of programming Allen Kepler says that only re- cently has there been “an explo- sion in ratings. There’s been a very helpful selling point to broadcast- ers that are interested in making money.”

TRIAL AND ERROR

Programmers say they’ve learned through a process of trial and error that lasted several years what works for the format. “I think the void has been there for a long time, it’s just that now PDs are figuring out how to pro- gram it,” says KJJO MNneapo- lis PD Tom Sleeker, who previous- ly programmed the format at KKVU Omaha, Neb., in the early ‘90s. “In the late ‘80s to early ‘90s, the adult format music lists were too broad, and we did a lot of experimenting. That’s good for record companies, but doesn’t bring in listeners.”

One reason many of the new sign- on stations have quadrupled their share gains is that they have the ear of the country’s largest air- waves.

“With our new format, we’ve been able to do something for people who are tired of the same old stuff,” says WJCV Philadelphia PD Rich Hurley. “We’re playing more singles and it’s definitely working.”

More stations on the air, the more listeners there will be. “We’ve been able to use the same strategies on the new stations and it’s working well,” says WJCV PD Rich Hurley.

“We’ve been able to use the same strategies on the new stations and it’s working well,” says WJCV PD Rich Hurley.

ONLINE INNOVATION PROMISES INSTANT AUDIO
(Continued from page 3)

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The companies also must employ RealAudio’s server software, the mechanism for disseminating the information. Those who already have servers can simply buy the software.

Those who are content-rich, but computer savvy-poor can work with Progressive to develop sites and handle distribution for them. Glaser says, “The relationship Progressive has with ABC. No price has been set yet for the server software.

Home users, finally, will need de- coder software that Progressive calls the RealAudio Player. Users will be able to start searching the software for free

RealAudio will be in the testing phase until midyear, Glaser says. Early versions of the encoding al- gorithm and decoding software are available for download on a trial basis (http://www.RealAudio.com/). Production versions of all products are expected by midyear.

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**HITS IN JAPAN**

**FOR WEEK ENDING APRIL 15, 1995**

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**AIRPOWER**

**FOR WEEK ENDING APRIL 15, 1995**

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Howard Stern stunned and angered some listeners in Dallas when he mocked slain Tejano singer Selena.

Like many other things, Stern played the sounds of gunshots over one of Selena’s songs. The singer was shot and killed in April. The Dallas Morning News reports some advertisers are considering boycotting KRLQ, the Dallas affiliate for the New York-based morning show. Although station GM Donna Patush issued an apology, one local activist told the paper members of the Hispanic community will “protest, write letters, and demand that the show be taken off.”

“He made some sick comments,” Selena’s father told the Morning News. The FCC has given Evergreen Media a 12-month waiver to own six stations, including four FMs, in the Chicago area. Because it owns two FM stations in Chicago, WLUV and WRCK, as well as AM station WMVP, Evergreen needed the FCC waiver for its merger with Broadcasting Partners, which owns local stations WVAZ and WKJW-FM.

Evergreen said it would seek a minority buyer for one of its FMs. The Electronic Industries Assn. has announced a $3.5 million campaign to equip 500 FM stations in the top 25 markets with Radio Broadcast Data Systems encoders by the first quarter of 1996. The EIA plans to provide hardware, software and training to radio stations at no out-of-pocket cost to them. Plans also call for educating broadcasters, retailers, advertisers, and consumers about RBDS.

Philadelphia is the first city targeted for the EIA campaign.

PROGRAMMING: MCDQ EXITS WBLS WBLS New York PD Quincy McCoy exits over philosophical differences, as the mainstream soft rock station adds two more adult direction. Research director John Mullen is acting PD.

Starr Communications has added an FM to its MD roster. Invitations to program sisters at the 80s oldies and classic rock formats are reportedly being sent to former KRXQ Los Angeles staff.

Chester Schofield has been upped to station manager to VP/GM at WUSL (Power 99) Philadelphia. Gil Rozo remains VP of sister station WQOK (Q102).

Rob Woodward has been named VP/GM of WCAO/WXXV Baltimore, replacing Roy Deuchschlaedt, who exits. Woodward previously was VP of sales and marketing at U.S. Radio Inc.

Pam Lee GSN at KRRK Omaha, Neb., adds GM duties. That job previously was handled by owner/PD Matt Marlow.

STATION SALES: Crescendo Communications has acquired a controlling interest in KMZZ Las Vegas and KIZY/KKSY Albuquerque, N.M., from Common- wealth Broadcasting. The acquisition has acquired WTHI/ WEZC Charlotte, N.C., from Trumbauer Communications for $35.5 million. SFX has entered into an immediate local marketing agreement with both stations. Also, KISN-AM-FM Salt Lake City is reportedly being sold from Sun Mountain Broadcasting to Trumper for an undisclosed price.

by Phyllis Stark with Eric Backer and Brett Atwood

granned KKNK/KLIZ Lincoln, Neb. Kris McElhenon is upped from PD to OM at WALK Atlanta.

Mainstream top 40 KKFR (Power 90) Phoenix heads in a decidedly dance-leaning direction.

Former KNAC Los Angeles PD Bryan Schenk has been named PD at WKJY-FM (92X) Denver, which recently dipped from flipped to talk to a rock-based top 40 format.

WYHR Hartford, Conn., changes calls to WMRO.

WRW (Arrow 99) Memphis flips from its classic rock-leanin’ 70s oldies format to album rock with the new calls WMFS and the handle “Solid Rock.” Jim Fox remains PD.

WEEP Pittsburgh, which had been an affiliate of "Alt"-oriented networks Real Country format, changes calls to WSAY-AM and begins simulcasting sister country station WSFY-FM.

Jack Jesperson, who runs Gold Disc Records, was named PD/MD at WTOK Shreveport, La., after the calls KCTY for its new adult alternative format. The station is now known as "Alt 102.7.

Former KYKN Omaha, Neb., PD Michael Moore joins WWKA Orlando, Fla., as PD, assuming duties that had been handled by GM Steve Holbrook.

At sister station WCBF Orlando, PD "Big Steve" Kelly exits for the PD job at KVRI Salt Lake City.

KISS-FM St. Louis, Mo., flips from classic rock to modern rock as "The Nerve" and picks up the new calls KJRM. Former KISS-FM PD Ian Mattson has been upped from station MD/afternoon jock to WMVN Boston, is the station's new PD/MD/Morning jock.

WRHL Albany, N.Y., picks up SW Networks' Smooth FM jazz format.

KDEO (102.7 FM Radio Free Hawaii Honolulu) is on the air again after a six-month absence, during which the station programmed the Blaza, a classic format. Much of the original staff returns to Radio Free Hawaii's all-request format, including former station sales manager Cary Haya- shikawa, who is now station manager, PD Norm Wilk, and MD Don Fau- jiyama. Exiting are PD/Morning man Brock Whaley and MD Chris Chang. Warlock Records owner Adam Levy is now a capital investor in the station.

NETWORK NEWS

Ron Davis, station veteran, stepped up from after- noon host to PD at ABC Radio Net- works' Urban Gold format. That position had been vacant for 10 months.

Jamaica Hines has inked a new, multiyear deal with the network.

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of Shock Inc. says it’s “an honor” to be given so much attention by VH1. And she projects the network’s affiliation with Etheridge could be a wise strategic move in VH1’s ongoing quest to redefine itself as a network for active, adult music consumers.

“Creating a new network is tough,” Schock says. “[The people at VH1] have a big task ahead of them. But this promotion will be a big hook for them, and I’m sure it will draw a lot of people to the station.”

Meanwhile, those viewers who prefer the computer monitor to the TV screen can access further information regarding the Etheridge promotion on the Internet. On Tuesday (11), the computer information service known as the World Wide Web will put up the “VH1 Tickets First” home page. The site will provide exclusive, up-to-the-minute news on the Etheridge tour and the VH1 ticket sales.

The page also will include sound and video images of Etheridge as well as a daily quiz, E-mail connection, and diagrams of tour venues. The information is scheduled to remain on the Internet for at least two weeks after the Wednesday programming stunt on VH1.

Once the live TV program wraps, VH1 will continue to support the Etheridge tour with such on-air spots as “video postcards” submitted from the road by the artist.

As official media sponsor of the Etheridge tour, VH1’s name will appear on all concert tickets and will be featured in tour advertising, says Sykes. In addition, Etheridge will program a VH1 music video reel that will play on monitors in concert venues during intermissions at her performances.

VH1 also is using the tour sponsorship to strengthen its ties to local cable affiliates and advertisers, says Sykes. The network’s sales staff is linking with local cable operators to create market-specific promotions tied to the tour in various cities. In other local developments, Ticketmaster is working with venues to make skybox seating available to VH1’s cable affiliates and sponsors across the nation.

Sykes says VH1 likely will unspool a select number of additional Tickets First promotions throughout 1995. The new campaign is part of the MTV Networks home-shopping venture “The Goodie” and serves as an umbrella to determine how VH1 viewers react to certain direct-marketing efforts, Sykes says.

But direct marketing will never be a core business for the music video network, he emphasizes.

“This kind of [promotion] will throw off some income as we build it,” he says, “but we are in the business of selling advertising and getting affiliate subscriber fees for our revenue.”

The real benefit to a promotion like Tickets First, Sykes adds, is conveying to viewers that VH1 can provide a valuable service, while boosting its own ratings in the process.

“The cable TV environment, and the media in general, is so competitive today that you have to constantly find ways to superserve your viewers,” Sykes says. “This is more than just a great marketing alliance, which is very important . . . it also helps us create some very interesting programming to take viewers inside the life of Melissa Etheridge on the road.”

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There are two types of places you can stay when you’re doing business in New York. A posh uptown hotel with attitude. Or a posh uptown hotel with no attitude. Hey, you’re going to get plenty of attitude in New York anyway. So why not stay in a place where you can relax, get loose, be yourself. The Mark’s got everything you need to make your business life easy — a prime location, a great restaurant, computer and fax capabilities. And because after business we want you to be as comfortable as possible, we’d like you to wear what makes you happy. A T-shirt, perhaps. In fact, we like T-shirts so much we have one with our name on it. The Mark, Madison Ave. at E. 77th St., N.Y. Reservations, call 212-744-4300 or 1-800-843-6275.
"Obviously, what we’re doing is risky," says band manager Kelly Curtis. "And I’m sure [some] people are really hoping that it fails. But I feel like we’re doing the right thing."

The band does have its industry supporters. "My hat’s off to them," says Stone Temple Pilots manager Steve Stewart, busy eying his own ticketing alternative (Billboard, March 4). "I know the tour they are planning, and it is a major, major undertaking. I hope they come through it with flying colors."

Pearl Jam took the first step by announcing that California startup company EMT Entertainment Network would distribute tickets for the band’s tour, perhaps the most anticipated road show of the year. The band is the company’s first client (see story, page 1). The tour begins June 18 at Boise, Idaho’s Boise State University Pavilion, with tickets going on sale within weeks. Thirteen dates in total, slated mostly for Western cities, have been announced (see box, page 71), with more Eastern shows expected to be scheduled for late July and August.

The slow rollout reflects the band’s jitters. "We really don’t want to plan out 60 shows and then have it fall to shit," says Curtis, adding that the band will "breathe a lot easier" once the first wave of fans have tickets in their hands.

The jump to EMT follows Pearl Jam’s declaration last summer that Ticketmaster enjoys unfair control over the touring business and passes on unreasonably high service fees to fans, and that in 1995 the band would hit the road without the ticketing giant. Ticketmaster executives denied the band’s charges and welcomed its attempt at diversity.

However, the disagreement soon escalated into a full-scale feud, with the U.S. Justice Department’s antitrust division stepping in to investigate possible monopolies within the ticketing business (Billboard, June 11, 1994), and consumer groups joining the fray to demand more fairness in purchasing entertain-

ment tickets (Billboard, April 1).

"No matter what happens, everyone is better off," says Curtis. "People are more conscious of what they’re paying for, and I think Ticketmaster is more accountable to the public than they were a year ago."

"Ticketmaster has always been accountable," says Alan Citron, senior VP of the company’s new media ventures. "And we don’t need a band manager to tell us how to run our business."

WORKING OUT THE LOGISTICS

The problem for the band in planning its truly alternative tour was not only finding a company with enough firepower to handle the enormous, pent-up demand for Pearl Jam tickets (the multip榍tium has not toured in America since early 1994), but locating venues and promoters that did not already have exclusive contracts with Ticketmaster. Those contracts allow some promoters, venues, and artists, to share in service-fee revenues collected by Ticketmaster. (Recently Ticketmaster let some

tal expenditures, appreciation, debt service, amortization, and taxes in the end cut the 70 cents per-ticket earning down to a dime profit."

But to other industry observers, the numbers do not add up. "No body would be in the [ticketing] game if they were making 10 cents a ticket," says a manager familiar with the workings of both Ticketmaster and Ticketron. A Ticketmas-

ter representative declined comment on the prospectus.

Another competitor, who oversees a small, regional ticketing company, agrees. "I know we can easily make 50 cents a ticket after taxes, at current service-charge levels, and we stay below Ticketmaster’s service fees." To be honest with you, their business is much more lucrative than ours because in the ticketing business, the absolute cream of the crop are the concerts where you advertise in the media that [a show’s] coming, then your phones light up and the tickets are gone in a few hours or a day. That’s a service, high-mar-

gin type of business." Ticketmaster is the biggest seller of concert tickets in America.

According to the document, in 1993 Ticketmaster projected taking in an average $2.55 in revenues per ticket ($3.35 multiplied by the 52 million tickets the prospectus

(Continued on next page)
Top 40/Mainstream

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label (Distributing Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CANDY RAIN</td>
<td>RED HOT CHILI PEPPERS</td>
<td>A&amp;M (A&amp;M RECORDS)</td>
</tr>
<tr>
<td>2</td>
<td>MAMA'S BOAT</td>
<td>JONI MITCHELL</td>
<td>REprise (REPRISE RECORDS)</td>
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<tr>
<td>3</td>
<td>LET’S GET AWAY</td>
<td>INXS</td>
<td>Reprise (REPRISE RECORDS)</td>
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<td>4</td>
<td>I’ll BE HOME</td>
<td>ALAN JACKSON</td>
<td>MCA (MCA RECORDS)</td>
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<td>5</td>
<td>SHANGRI-LA</td>
<td>THE BEACH BOYS</td>
<td>Capitol (CAPITOL RECORDS)</td>
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<tr>
<td>6</td>
<td>WHEN I WALKED WITH GOD</td>
<td>JERMAINE JACKSON</td>
<td>J Records (J RECORDS)</td>
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<td>7</td>
<td>THE FASHION</td>
<td>MIKAELSON</td>
<td>A&amp;M (A&amp;M RECORDS)</td>
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<tr>
<td>8</td>
<td>SING A LOVE SONG</td>
<td>JANET JACKSON</td>
<td>Virgin (VIRGIN RECORDS)</td>
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<tr>
<td>9</td>
<td>WHEN I WALKED WITH GOD</td>
<td>JERMAINE JACKSON</td>
<td>J Records (J RECORDS)</td>
</tr>
<tr>
<td>10</td>
<td>BLIND DATE</td>
<td>GEORGE MICHAEL</td>
<td>Polydor (POLYDOR RECORDS)</td>
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Top 40/Rhythm-Crossover

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<th>Title</th>
<th>Artist</th>
<th>Label (Distributing Label)</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>EVERYTHING I DO</td>
<td>BONNIE RAITT</td>
<td>Virgin (VIRGIN RECORDS)</td>
</tr>
<tr>
<td>2</td>
<td>RUN AWAY</td>
<td>MELODY MCLAIN</td>
<td>J Records (J RECORDS)</td>
</tr>
<tr>
<td>3</td>
<td>I’M GOIN’ DOWN</td>
<td>BLONDIE</td>
<td>Chrysalis (CHRYSLIS RECORDS)</td>
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<tr>
<td>4</td>
<td>TAKE THE NIGHT</td>
<td>JASON WILDE</td>
<td>MCA (MCA RECORDS)</td>
</tr>
<tr>
<td>5</td>
<td>CREEPER</td>
<td>RED HOT CHILI PEPPERS</td>
<td>A&amp;M (A&amp;M RECORDS)</td>
</tr>
<tr>
<td>6</td>
<td>WATER RUNS DRY</td>
<td>JASON WILDE</td>
<td>MCA (MCA RECORDS)</td>
</tr>
<tr>
<td>7</td>
<td>TAKE A ROW</td>
<td>HANK WILLIAMS, SR</td>
<td>Capitol (CAPITOL RECORDS)</td>
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<tr>
<td>8</td>
<td>GIVE IT TO ME</td>
<td>VANILLA ICE</td>
<td>Atlantic (ATLANTIC RECORDS)</td>
</tr>
<tr>
<td>9</td>
<td>SAIL</td>
<td>ROCIO DURCAL</td>
<td>Sony (SONY MUSIC)</td>
</tr>
<tr>
<td>10</td>
<td>ON BEENDED KNEE</td>
<td>JASON WILDE</td>
<td>MCA (MCA RECORDS)</td>
</tr>
<tr>
<td>11</td>
<td>THE NIGHT</td>
<td>WILLIE NELSON</td>
<td>Warner Bros. (WARNER BROS. RECORDS)</td>
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</table>

FIGURING TICKETMASTER’S SERVICE-FEE PROFITS

The service fees charged by Ticketmaster have faced criticism from artists, fans, and consumer advocates. Critics argue that the fees make live music more expensive and limit access to tickets for fans. Ticketmaster has defended its fees, stating that they cover the costs of the ticketing process and support the venues and artists. The service fees are a significant source of revenue for Ticketmaster, and they help offset the expenses associated with ticket sales and event management. The fees also contribute to the overall health of the live music industry by providing necessary funds for venues and artists to continue producing high-quality live events. Critics have called for increased transparency in ticket fees and have advocated for the implementation of more affordable ticketing options.
EMI SET HONORS SELENA'S MEMORY

A number of unreleased tracks are four songs slated to have appeared on her first Latin Grammy-nominated album, SBK debut; three Spanish-language records for EMI Latin; a track from the upcoming "West Side Story" CD, and a song recorded with David Byrne from the film "Don Juan De Marco" and four Spanish-language cuts with Mariachi Sol de Mexico.

Selena’s, whose full name was Selena Quintanilla Perez, was fatally shot here March 31 after she left an after-party where the singer’s death was announced. Tejano radio stations around the Southwest began playing a marathon of her music after her death, and continued through her last four days later at the Seaside Memorial Cemetery here.

Record stores on both sides of the Mexican border are emptying all of her music within hours, with distributors still struggling to fill orders at press time.

Jose Behar, president of EMI Latin, says the retrospective, which will include Selena’s many Latin hits, will honor both the bright future she had before her untimely death and her achievements. "There are a lot of people who never bought a Selena record, and we want them to know what made her big," says Behar.

Meanwhile, as the industry grapples with the loss of her Tejano diva, it is feared that they may step into the genre’s new superstar. Contenders include Anna Roman, Stefani, Elda Reyna, Shelly Lares, and Selena’s former band, Brownstone.

The jump in sales of Selena’s records was reflected on The Billboard Latin 50 chart this week, as Selena’s Grammys and Spanish LP "Amor Prohibido," regained the top spot with sales soaring 205% over the previous week’s sales, while the album sold a total of approximately 184,000 units, according to SoundScan.

In addition, “Amor Prohibido” became a “Heatseeker Impact album” on The Billboard 200, re-entering the chart at No. 92.

Three catalog records by Selena topped The Billboard Latin 50 the Grammy-winning “Live!” (No. 3), a former No. 1 regional Mexican album which has been in the chart-topper “Entre A Mi Mundo” and "Vamos a La Arena" (No. 4), and a greatest-hits package, “12 Super Exitos” (No. 6).

In addition to reaching four top 10 albums on The Billboard Latin 50, Selena previously had three top 10 albums on the regional Mexican charts. Since Selena’s passing, the Spanish-language cover of the Pre-tenders’ 1982 hit “Back On The Chain Gang,” hit No. 1 on the Hot Latin Tracks, while her debut album "Selena" topped the chart-topping single. Selena’s other former chart-toppers "Bidi Bidi Bom Bom" and "Quien Enamoro" charted the chart this week at No. 5 and No. 6, respectively. All three tracks are contained on "Amor Prohibido.”

In 1989, Behar, who was executive producer of 140 singles, including two top 5 entries "No Debes Jugar" and "La Llamada." Dozens of Tejano artists canceled their weekend shows after the singer’s death. "I was barely able to go on stage Friday. We dedicated the entire night to her," says Tejano star Ramiro Herrera. "But I canceled Saturday and Sunday (shows). I couldn’t do it. I knew her since she was 10 years old." Selena recorded five albums for EMI Latin. She had been working on her first English-language pop set for the past year. A tentative late May release, “We had the songs ready, (Selena’s brother and bandmate) A.B. III had collected the songs. Selena had written about nine or ten to go into the studio and begin recording," he says.

Behar says, “She was a great artist, but the most important thing was how wonderful she was as a human being. We’re going to have to figure out how to describe how much we’ll miss her.”

In Houston, Aaron Streigel, regional sales representative for Capitol/EMI Records, said the label was increasing production of albums at plants in Los Angeles and Greensboro, N.C. “We’re trying to press up enough product to handle this movement as well as we can,” he told the Houston Chronicle.

In Chicago, a sales representative for Southwest Wholesalers distributors in San Antonio, Texas, says their stock of about 5,000 pieces was gone through through advertisers.

“We put in orders for 3,000 pieces on Monday (April 3). We were told it might be more than a few days,” she says.

IS THERE A SUCCESSOR?

The future of Selena’s band, which includes brother/bassist Abraham Quintanilla III, sister/drummer Suzette, and husband/guitarist Chris Perez, has not been decided, says Behar. “I think he’s going to have to find someone to fill her shoes. We’ve had time to think about the future,” says Selena’s father. “The band could go on, but it wouldn’t be the same without her," says Perez, 34, of Tejano star Michael Jackson away from their band and have it remain the same.”

In New York, scheduling director for Houston’s Voltage Distribution agrees. “There is nobody that can really replace her as far as her charisma, her style. There are a lot of artists: Shelly Lares, Elda Reyna, and Stefani are probably the hottest female artists. But it will take another five or 10 years. "A lot of Asian artists are up to the status that Selena attained.”

 Adds singer Robert Pulido, “There will always be one Selena. She was a role model for a lot of the singers. She was on a rocket ship and she hit the ignition mark and she took off.”

Since 1990, Tejano music has experienced explosive growth, and Selena had been at its forefront. In addition to substantial record sales, she set an attendance record of more than 61,000 at the Houston Astrodome in February, and is now ready to make a move in national distribution and, country influences into traditional Tejano, reinventing the music for a new generation.

Selena’s recording contract with SBK Records in December 1993, becoming the third crossover Latin artist and one of the few pop/rock artist-airing an artist in Spanish to be launched on national radio and television. She was named again at the 1992 and the dance/hollar, harmony quintet Bandito Buyro Boz in 1994. Billboard, (Nov. 20, 1995).

A DEADLY MEETING

Selena was shot dead at approximately 11:50 a.m. CDT after a confrontation with a disgruntled employee of the singer at a Days Inn motel in the border city of Laredo.

The group struggled for years playing party backyards and weddings. The first recording attempts by the singer and her father, Jose Perez, were rejected by independent record companies, resulting in nominal sales.

In 1989, Behar recognized potential in the then 18-year-old Selena, in whom a “looking glass in the mirror” Jackson and Whitney Houston in style, feel, and vocal range.” At the time, the “hot” new label looking to make an impact.

In a few years, Selena went from an opening act to headlining status on her own tours. She was able to outshine the previous one, Selena and her band matured, becoming adept at churning out new “pop cumbias” that fused the percolating rhythms of old Mexican cumbias with a modern pop/rock beat. Selena was a "Baja East Coast" will "La Carachaa," "Coco La Flor," and "Amor Prohibido" all had memorable melodies.

Selena and her band, along with Naira, La Mafia, La Tropa F, and Culturas, represented the leading edge of Tejano music’s rapid rise and have influenced the Tejano music and document for a new generation.

Her father, Abraham Quintanilla, said he knew his daughter was the "greatest ambassador for the music we’ve ever had," says Albert Esquivel, owner of Quadro's Superstar music agency in San Antonio. “I’ve been in the business some 30 years. I don’t think I will ever see someone like her again in my lifetime.”

Selena began her career at age 10 when her father assembled the band that would become the Grupo toddler pop/ballad singer Jon Seccada in 1992 and the dance/hollar, harmony quintet Bandito Buyro Boz in 1994. (Billboard, Nov. 20, 1995).

DISCOUNTERS HIKE RECORD PRICES

(Continued from page 1)

titles on the market in November and three additional titles this year. Nurmi says the supplier has been reluctant to drop its prices, but mass merchants have demanded it. “We now have a stronger catalog and a larger distribution base. And we want to make sure we launched in the mass market at the proper price.”

Another 15 titles will be released this year under the new pricing structure as mass merchants begin to increase their CD-ROM selection, correspondence and catalog sales, and as shoppers are shopping at computer superstores, traditionally the primary stop for multimedia software.

Another catalog this consumer is now more casual and has the latest multimedia systems, says Gros. “And that means that there are more mainstream stores, which in many cases is a Wal-Mart.”

Gross adds that while Wal-Mart has always carried computer software in the floppy-disc format, it is now switching to the CD-ROM format.

CD-ROM

(Continued from page 4)

line titles. Another executive points out that Circuit City used to advertise a 3% discount for albums at $9.99, and the price was $11.88, but in some markets the company has subtly altered the copy to read: “3% off in full price.”

“In print it seems like Circuit City’s pricing has softened a bit, notes one observer. “On the other hand, Circuit City and Sam’s Club are still so tight that they’re not even trying to cut prices because their strategy has softened at all. It seems to me that Circuit City doesn’t care that Best Buy does; they have their own philosophy. But I hope I am wrong.”

CHRISTIAN CHART

(Continued from page 4)
to reach The Billboard 200.”

The transition was orchestrated by Billboard chart manager Datu Faison, marketing director Loren Hall, SoundScan systems director Joe Sinko, and Sears’ systems consultant Bill Schulz. Faison also helped implement a new digital system for the recent switch to POS data (Billboard, April 1).

Although Faison will continue working on the Top Contemporary Christian chart for the near term, Nashville-based Wade Jessen, who has been named manager of the Top Contemporary Christian chart, will be transitioning to Jessen’s desk because so many of the contemporary Christian labels and the GMA are based in Nashville, Midland explains.

72
ELVIS COSTELLO RELEASES COVERS SET AFTER FIVE YEARS

(Continued from page 8)

As Costello puts it, or what to re-
arrange. For example, “Must You
Throw Dirt On My Face,” recorded by
the Louvin Brothers, was revamped with a soulful R&B feel.

“I love trying to give the hat to the
kind of arrangement that Percy Sledge
might do. Make the song more tragic,”
says Costello. “The theme of the Lou-
vins’ songs that I hate is how
it sounds like they could just stand the
pain.

Costello’s version of the Kinca’s
“Days” is “very different than Krsity
MacColl’s take on it. Hers is a very
bright version. Ours is a bit more drug-
by, but it’s cool. I’m looking for
something broking down in the studio.
There were no drugs involved.”

“Leave My Kitten Alone” limns ter-
rity between Little Willie John’s
original and a never released but
much talked about version by the
Beatles. We record with Pete Thomas
and Jim Keltner each playing half of
a drum kit. It’s slightly kind of disjoin-
ted,” says Costello. “A little bit of inven-
tion helps you keep fresh.”

Other musicians on the sessions are
vocalists Marc Ribot and James Bur-
ton; keyboardist Larry Knechtel; and
bassist Jerry Scheff.

“Ten more years of the album, writ-
ten by Costello, lovingly detail how he
first became acquainted with each song
and who originally recorded the tune.”

“This record doesn’t sound like
I’ve lost along the way are worth hearing
again. I don’t think we would want to
lose sight of some good things. So I’ve
done everything but include catalog num-
bers and where [listeners] can hear the
artists.”

Although Costello worries slightly
that some of his fans might be disappo-
ted to discover that he’s releasing an
album of tunes that he is “not confi-
dent they’ll enjoy the music jour-
ney. “I feel a lot of affection for these
songs because I’ve lived with them so
long. But it’s like it until now, they were
just something I shared with the person
who recorded them originally.”

“Some of these songs, like ‘Strange,’
have the silliest lyrics imaginable. I
left out the worst ones but that’s a
downer. It’s a song I never would have
written myself. People imagine the songs I’d
write would be more serious, and some
of them are quite the opposite of songs
I’d write myself. But it’s nice to take
a rest from the writing. There’s the per-
cussion that I’ve cracked up on the ent-
ire album rock, modern rock, and album
alternative stations. “But we’re serv-
ing the whole record to those formats,”
he says. “Our focus is on the record
as a whole, and people should come to
their own conclusion.”

Costello will promote the album
through a radio satellite broadcast on
May 17 emanating from London’s Shep-
herd’s Bush Empire club. The burling
concert will be available in more
than 15 countries.

“The show will go out to North
America that night and to the other
countries on a delayed basis because
of the time difference,” says Rush. “It’s
available to any and all radio stations
when they’ve recorded it.” Rush expects
more than 200 stations in the U.S. will
carry the performance. The concert
will be tied in with local retailers.

Immediately following the concert,
Costello will do a one-hour conference
via the Internet.

Television plans include an appear-
ance on “Late Show with David Letter-
sen”; the show will be broadcast live
from London that week. Rush says he’s
“bumped with cover album
bubblers, retailers say they are looking
forward to a new Costello offering.

“We always do well with Elvis Cost-
ello records,” says David Lang,
president of Compact Disc World, a
nine-street New Jersey chain. “We’ll
give the ‘Roy Varley’ album to the
core Elvis Costello fan, of which
we have many. However, we are con-
cerned that it might not break out
much beyond his base, because they’re
obscure songs and there’s no underly-
ing theme.”

Lang says the album will “probably
fit into the categories of rock, blues,
and will receive in-store play. Like with
every Elvis Costello record, we’ll do
everything we can with it.”

Roy Burkhart, senior buyer for the
37-store, Troy, Mich.-based Harmony
House chain, agrees. “His core audi-
ence will gobble up the record. If it
fails after that will depend upon ra-
nio play and other media exposure
that it gets,” he says.

The one thing about the album
Costello isn’t explicit is its somewhat
odd title. “That will remain an enigma,”
he says with a laugh. “The only thing
I’m ever going to contribute to the
Rock and Roll Hall of Fame is what it
means. They can put it in a time cap-
sule and open it up in the year 3600.”

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PROGRESS GRAPHICS
Prolific scene profits from diversity

(Continued from page 1)

of Bristol's famous names.

Musical influences also pour into the city from the Caribbean, and the U.S., through record stores and radio stations. A youthful student population from the University of Bristol, St. John's College, University of Western England ensures a healthy interest in music as well as a laid-back feel.

The fact is that there is no "Bristol sound." The acts that have recently seen curious sales are as alike as chalk and cheese, as are acts just breaking through on the local scene. Strengemeyer, signed to the UMF/Parlophone boutique label Food, is introspective rock in the vein of Peter Gabriel and Mark Knopfler. The "English Mod" band, with echoes of Radiohead and early Joy Division, while Earthling fuses hip-hop and rap in diverse styles that neatly

sideswipe the "trip-hop" tag.

Acts generating local interest also have little in common: Doyenne makes tuneful, pastoral melodies, while Crack and the Secret Shire are in the vein of traditional indie pop. The Mighty Topjaks have their own blend of country, while the Fixx goes its own mix of hip-hop and clear vocals. Revelation III is unashamed dance pop, and 3 p.m. Experience, long a part of the scene, is a group of wonderfully wacky rappers.

The city also is home to one of the country's largest independent distribu-
tion, Virgin, which adds weight to the music and business credentials, and the different scenes happening in the city ensure a surefire of labels dealing in dance, jungle, indie-rock, and pop.

A cosmopolitan air

The port city of Bristol grew prosperous in the 17th and 18th centuries on trade with America, Africa, and the Caribbean. These far-flung trading activities became a key industry in the 19th and 20th centuries, although one major employer, the Willis cigarette company, has recently relocated.

Until lately, Bristol, in the thriving southwest of England, fared better than other parts of the U.K. Nevertheless, stringent cuts in the government's defense spending have hit the region's economy hard.

Today, the town is mostly service-based, with financial services and information technology beginning to create new jobs. From county, which includes Bristol and the nearby spa town of Bath, also hopes for a new lease on life when the Severn Severn Crossing bridge is completed next year, making travel easier between Bristol and the heavily populated South Wales and Cardiff on the other side of the channel (the original bridge, built in the early 70s, is insufficient for today's volume of travel and is frequently closed due to high winds).

The local council's strategy for the 90s is to build up Bristol's media infra-
structure and attempt to attract more communications-based companies to the region. Perhaps as legacy of its status as a port, Bristol has a cosmopolitan air for a provincial British city. It also has one of the largest black populations outside London, with an estimated 2.3% of the Bristol district population describing itself as Afro-Caribbean.

The area is marketing itself as a tourist destination, mainly with attractions such as the Clifton Bridge, the first suspension bridge built by famous architect Isambard Kingdom Brunel, and the historic ship SS Great Britain. The harbor area is undergoing a rejuvenation, with shops, cafes, clubs such as Thelka and Mod Dock, and the Appetite complex, an art gallery in a disused warehouse.

In addition to a population of just over 500,000, Bristol has all the advantages of a metropolis—such as the diversity of ages, ethnic origins, and tastes—as well as the openness to foreign ideas that comes from being a port. At the same time, it is not so large and sprawling as to lose its intimacy, and the musical community here is sure that making many enemies is difficult.

Neil Warren, half of house production/mixing team Way Out West, sums up the place: "Bristol's a very supportive town. All the people involved in music are supportive of each other. If you drive to one of the big free parties in the Forest Of Dean, you'll find all the different people there hanging out together."

Mikey B, manager of WOW: "People bump into each other on the street and ask what they're doing. There's not the same kind of barricades as there is in London. At the same time, you can get on with your own thing, and no one will bother you about it."

Supportive atmosphere

The story of Way Out West is fairly typical of how the Bristol artist can help foster acts. Warren was DJing on the local scene back in 1988-89, playing at the Baleric and acid-house raves of the time.

Meanwhile Mikey B's son Dody Winston was bashing out productions on his father's converted hi-fi and an old four-track machine at the tender age of 12. As Winston's tapes began circulating, they attracted the attention of local reggae dons Smith & Mighty, who have since recorded several local artists. The local studio eventually started the earth label with Winston's productions, which included ver-

ous of Bart Bacharch's "Walk On By" and "Anyone."

One of Winston's studio technique and Warren's skills at the decks led to them forming an act, Sublove, which got a publishing deal with ASCAP as well. "It started from the love and feeling like a band," Warren says. "We wanted to be more of a production team instead of the success of club tracks "Montana" on Terra Firma Records and playing support on Massive Attack's tour got the ball rolling. After two two- five-album deal with deConstruction Records last year. As well as its own single "Sarge," the pair's remixes are widely used, such as Reef 3 Beat and Planet Earth. Bristol's vibrant club scene also helps in bringing music to new audi-

s. A surprising number of clubbers take an active interest in what's on the decks. This leads to the inevitable DJ-mix tapes from clubs such as Revolution at the Lakota, which are sold through clothes and record outlets locally.

Lakota (whose name derives from Sioux Indian for "people of the Earth") has been going three years and attracts name DJs such as Carl Cox and Laurent Garnier. Solid state night on Friday supplies hands, techno-edged house, while Saturday's Revolution is a warmer island of house with Warren among the resident DJs.

"It's quite a British sound to what goes down here, not American," says Marti Burgess, manager and looker at Lakota. "Lakota's a quite a middle-class club, with a lot of white-middle-class students. It's also one of the few clubs with that kind of clientele run by black people in Engliston."

Have another cup

Local dance promoter Clive Diaz, better known as Pip, runs the Cup Of Tea Club at the Blue Mountain club every other week, a night that has gained a reputation for re- ing house, jingle, funk, techno, and hip-hop. He also started his own label, Cup Of Tea Records, which grew from the mix of music played at the club, says Pip. "The crowd in Bristol likes a very eclectic mix," he says. "As long as the beat's pumping, they're up for it."

The label is not just about Bristol acts, says Pip: "I try to keep the diversity I get with the club. The first three releases have been a Portishead remix (licensed to indie label Ultimate), a high-hop track from Crucyman, and a track by Purple Penguin (aka Ben Dubinian), a local strove owner. Sales of each have been about 2,000, says Pip, who plans to release two 12-inch records per month and an album this summer.

In the galaxy

Local broadcaster Galaxy 101 FM provides one of the best examples of the city's musical tastes. Since last September, the station has been run by the Chiltern Radio Group, but it started in the early '80s as community-based station of such. Under its commercial ownership, the daytime playlist blends the lines of R&B and Moto with contemporary dance-based pop such as Rozalla. By day, Galaxy is enganged in a battle for ratings, but in the evenings the station is trans-

formed into an unashamedly cutting-edge dance station with an adventurous specialty program.

Weekday evenings are hosted by DJ Miranida, who gives one hour a day to specialist DJs such as jumbos. Ron Stire & DJ Reel have been a regular on the format. As recently, Grant and Mushroom from Mas-

sive Attack were guest DJs in the sessions, and Galaxy is one of the few in the field equipped with club-style decks for DJs. After dark, the station is more inter-

ested in credibility than audience share, says Galaxy's head of music, Tristan Bolitho. He believes in getting the right environment for the music being played. "House music was developed to be mixed, and we want to keep that ele-

ment," he says. "Many of our shows are just mix sessions, with no adverts or breaks."

The Saturday night preclub build-up between 8-10 p.m. is hosted by local DJ Dolly G, one of many DJs who bring

outside influences to the "Bristol musi-

cal scene." Born in Bristol, Dolly G spent his teenage years in Jamaica, being influ-

enced by the likes of Frankie in the Ja-

manoic Broadcasting Co. He is a fan of the massive sounds of American house and modern soul.

In addition to sourcing records from the U.S., Dolly G also helps recruit for the shows such name DJs as Jackmas-

ter Funk and Frankie Knuckles, who are drawn to the town for evening shifts in Atlanta.

"I try to get an element of surprise in my shows," says Dolly G. "I get things pressed up from Dats and try to bring something different. I also like to get into compartmentalizing the music they listen to, they've lost the interest in the diversity. I see a direct connection between Motown and Stax-type soul and today's house."

Dolly G's first radio show was sponsored by the Thekla nightclub and Dis-
play Records—another example of how local interests help each other out in Bristol.

Fuel for the massive

Bristol is well served with indie record stores, which help provide the raw fuel for the city's nightlife. Among the most interesting are Fat Rat, Time Is Right, Reel and Replay.

Replay has two branches on the first floor and one in Bath. While the original store serves rock and indie customers, Re-

play Dance科斯 the city's professional and amateur DJs supplied with techno, hip-hop, house, and trance.

"All the DJs who play in town come here, says Replay's Dave Under,-

man." There are hundreds of bed-

room DJs, and it seems like every new kid who comes in is a DJ. Not all of them have the ability to grow and are quite serious, although, there are a lot of hard ones."

Store manager Mark Lewis says Re-

play keeps up to date with most releas-

es, and Bristol is known as a DJ town. "We're only a day or two behind London, that's not a problem," he says. "Under-

ground stuff sells a lot better here than mainstream. A Caro sax wills sell more than an M People CD. The only thing we don't sell well here is rags. If we put the 10 bars leaves in, we'll still be left with 10."" Local airplay is a big factor in selling records, Lewis says. "Sometimes, we put together complete parties in cases of Delly's show and asking us what it is. Most of the time, we've sold it to him so we know.

Galaxy also has ties with another key local store. Three Is Right, which provides the weekly chart for DJ Miranida's show. Store assistant Ian Williams is also occasional DJ at Lakota says, "We often get people asking for things they've heard on the radio."

Time Is Right stocks house, garage, techno, Euro, jazz, and "dance music, in-

cluding anything right across the board, he continues. "We have quite a lot of
different things from the ' 70s and ' 80s, which we've shipped over from the States."

At Purple Penguin records, Ben Dubinian brings in a slightly different mix of records. "We usually get the felt-

ed stuff, but we also like the US, as well as the blues. Iron Size comes in for all his jungle breaks. We're bringing in stuff from Studio One in Jamaica, lots of old skool material."

The interest in such music helps to mold the style of local DJs and produc-

ers. DJ Simpson says, "All day long it's talk to people who suck it up. It's just not the reggae fans, we sell a lot to white kids, on 12-inch and al-

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Bristol. Among those who emerged from it are Massive Attack, Sinéad O’Con-
nor, Portishead, and Soul II Soul, as well as producer Nellee Hooper, whose cRED-
its also include Madonna’s “Bedtime Stories” and Björk’s “Debut.”
Born of an eclectic mix of dub, house, reggae, soul, and even ska, the Wild
Bunch is most closely associated with Bristol a melting pot of diverse
influences. The group’s weekly appearances at the Dug-Out were a cross between
a sound system and Brothel, with plates, rapping, singing, and live playing
all forming part of the mix. The club closed in 1986, and the team carried on in
the same club, now the Lakota (see sto-
ry, page 1).
Massive Attack’s D-D (aka Robert Del
Naja), a member of the Wild Bunch days
in-
volved a complete mix of styles. “It was
much more varied in those days. We
started doing parties in 1983, when it
was just me and Nellie, Miles, and G. In
those days, the dance thing was relative-
ly new. People were into reggae, but
that wasn’t just beginning to happen, and
not much was coming over here. The Wild
Bunch tried to play as much different
stuff as possible.”

The Wild Bunch’s nights at the Dug-
Out are now famous for their boundary-
breaking, music with reggae from local
sound systems and Floating Points’

musical developments were afoot at the
time.

Junglist culture in Bristol, D-D sees a
different vibe now: “It’s mainly about
international name DJs coming down
to play at the club. None of that happened
till now, it’s all got a bit more

atmospheric. The crew

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TRIP-STOP STEPS OUT

(Continued from page 1)

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JUNGLE’S BEAT GROWS

(Continued from page 1)
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BILBOARD APRIL 15, 1995

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Hum. While Duboisson talks on this balmy Friday evening, a young crowd upstairs at Thekla chats away to his mix of heady acid jazz and free-form. Thekla has been one of the city's night life landmarks, based in a boat moored in the harbor, and is becoming the center of Bristol's clubland.

In what was the lofty hold of the boat, John Stapleton and his partner Ian Dark (collectively known as Def) are banging out some laid-back hip-hop, Stapleton and Dark pride themselves on the absence of jungle in their lineup. "We're a jungle-free zone," Dark says. "We're the Friday evening's live rapper, Baby D, limps up backstage. By day, Stapleton works in the tele-sales department of Vital, one of the country's largest independent distributors, based in Bristol. A member of the Blue Aeroplanes for five years, he has seen most of Bristol's music scene and sums up the reason why Bristol should be a creative center. "You can get most things in Bristol; people are very open to different influences."

The Blue Aeroplanes are a Bristol institution; 29 members have passed through the band's ranks from the original 1981 line-up, including Alex Lee Allsop from Strangeangle, whose 1994 Food album, "Time For The Rest Of Your Life," is a classic example of contemporary British rock.

THE BRISTOL MAGNET

"Bristol acts like a magnet for the places around it," says Dark. "It's not like Manchester or Birmingham, where there are other big towns around it. Here there's Bristol and Bath, and that's it. You have to come here to play and be noticed."

"We're in position in Airhub, which is away from the nearby town of Portishead but gained a reputation by playing Bristol venues. Bristol is cyborgial about the relaxed nature of Bristol's scene. "A lot of people come here to go on the dole," he says. "It's easier than in a lot of other places. Also people just come down here to hang out and not do very much.""}

Lakota's Burgess disagrees, calling Bristol a "more together" town. "People expect us to be all stoned and mellow. We're not at all."

JUNGLE'S BEAT GROWS ON

(Continued from preceding page)

1994.

DJ Daze would hawk her collection of jungle 12-inch records through the massive raves and free parties back in 1990-92, but it was the laid-back free form sessions, she says. "At first, people said we were hardcore techno mutants and took to the jungle fun and games. I did have a real jungle set, I had to go to London clubs such as A Way Of Life (AWOL) or Sunday Road.

Along with Colin Steven, Rachel Patey, and Mark Morris, Daze set up a club, Roar, that catered to the small but determined band of jungle fans in the area. Steven also edits a surprising glossy jungle and rave fanzine, "The Knowledge," now on its seventh issue. Roar is still going every Saturday at the Club Loco. Regular DJs include Sizo and Krust, DJ DI, and Donavon.

Several similar events, the Saturday show at the 1,100-person capacity Lakota, are promoted as Ruffneck in an attempt to attract students and outsiders. The next night will be held April 20. Bristol has several other regular clubs, including Jungle Rock, Breaks Own, and House of Chinese.

Shows such as the Rave Den and Jungle Magic sell the records, while mix tapes of the club nights go through clubs and clothing stores and record outlets.

"In jungle, there's a mix-tape culture," says Darrell Meikle-Janney, store assistant at Replay Dance, one of Replay Records' three stores. "What's on tape is six months ahead of release."

Bristol's laid-back, youthful feel is fed largely by the presence of some 26,000 students, which allows a lot of music to come to the fore.

"The bands and the whole scene can't exist without the students," says Mikey B. "It's the lifeblood of the town. Bristol's not big enough to support a population like that itself."

"We used to work a local fanzine and we put out flexidiscs, and the label is there," Hawkins, the Fleece & Firkin, says students generate interest in music. "Bristol has literally thousands of bands. There are local raves and there's the whole out-town bands tend to have the edge on the local stuff, but no one will really turn up to see them. With students buying records, there's a definite market."

"Students are the number of bands is legion, few have potential, Braysley says. "A lot of them are trying to develop. Unfortunately, they're developing in a confused state. It's like a puzzle that's on the three-part harmonies with both front men singing all the words, quite like Oasis. One distinct advantage of the pub and club circuit healthy is the lack of larger venues. The Fleece & Firkin has a capacity of 400, and venues such as the Territorial and the Buffalo House are smaller. This means that larger bands are less likely to siphon off the number of bands that is spent on seeing smaller acts."

"Bristol's got good small to mid-sized venues," says Coneli Dodds of the magazine. "It's a thriving scene. There are over 920, 920 Easton Street, 800. That means that only smaller acts will play there. The arena acts will play Cardiff Inter- 

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BILBOARD APRIL 15, 1995

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GARTH: NO NEW ALBUM IN '95
Garth Brooks, who has not released a studio album of new material since August 1993, says there will be no new Liberty Records album in 1995. The BMG Music Group, citing complications since the dissolution of his management at Doyle/Lewis Management, at the end of 1994, Brooks says, "I've spent the first months of 1995 going through paperwork. We aren't going to have an album out in 1995. It would take a miracle to pull it off." Brooks adds that he's formed GBM, a new management company run by former Doyle/Lewis staffers Scott Stem and Karen Macaulay Byrd and Brooks' tour manager, Kelly Brooks.

STICK TO 1ST SALE ON DIGITAL VIDS?
The Video Software Dealers Assn. thinks it has convinced Bruce Lehman, assistant U.S. secretary of commerce and commissioner of patents and trademarks, to sidestep rewriting the first-sale doctrine for digital home-entertainment products. Video retailers fought and won the battle on the issue to rent cassettes in the early '90s. "At least commerce will not aggressively pursue" first-sale revisions, says VSDA president Jeffrey Eves after talks with Lehman, principal author of the administration's intellectual-property white paper, due May 1.

WARNER WON'T SUE ON CD FLAK
Billboard Bulletin hears that Warner Music Group will take no legal action against 10 employees fired in connection with an internal investigation of the unauthorized private sale of CDs to wholesalers and retailers (Billboard, Feb. 11). A source says that the staffers, who worked for Atlantic, Elektra, Warner Bros., and WEA, were not accused of theft but that "these things happened on their own. No one is being追究ed and other firings are expected and that the investigation will end soon. Estimates are that the CDs in question, known as "cleans" or "free goods" in relation to their use in bartering with accounts, could have been worth as much as $1 million over four years.

HOUSE TO GET PERFORMANCE BILL
Rep. Carlos Moorhead, R-Calif., chairman of the House Intellectual Property Subcommittee, will introduce a House version of the record industry's performance royalty bill this month. Co-sponsors may include Reps. John Conyers, D-Mich., Howard Berman, D-Calif., Pat Schroeder, D-Colo., and others. The bill would give labels and performers royalties for sound-recording use in digital performances and transmissions. Moorhead's bill, according to sources, will also attempt to deal with concerns songwriters and music publishers have with the Senate version.

Selena's Tragedy Echoed On Charts

THE MURDER OF LATIN pop star Selena reverberates on three separate charts, including The Billboard 200, where "Anore Prohibido" re-enters at No. 92. It's only the second week on the chart for this album, which debuted June 18, 1994 at No. 185 and fell off the following week. Selena was undoubtedly due for breakthrough success with her first album recorded in English; it's little comfort to her family, friends, and fans that she has finally reached the upper half of The Billboard 200 post-humously. On Hot Latin Tracks, Se- lena's Spanish version of the Pretenders' "Back On The Chain Gang" reaches No. 1 in its 11th chart week. "Fotos Y Recordar" was already moving down after spending four weeks at No. 2 from mid-February to mid-March. "No Me Queda Mas" and "Bidi Bidi Bom Bom" return to Hot Latin Tracks at No. 5 and No. 6, respectively. The former was No. 1 for seven weeks from December 1994 to February of this year and had fallen off the chart only one week ago. The latter was No. 1 for four weeks in October and November 1994 and was last on the chart in January. On The Billboard Latin 50, "Anore Prohibido" is at 1, a position it previously occupied for four weeks. The album debuted one year and one week ago and has never been out of the top 5. Three other albums re-enter the top 10: "Livel," "12 Super Exitos," and "En Vivo" of Banda El Recodo, which last week was the top Latin album on the Latin: Regional Mexican all-time chart that was published in Billboard's 100th anniversary issue. On paper, all these statistics look impressive, but there's absolutely no joy in reporting them.

BOWING DOWN: After seven weeks, Madonna's "Take A Bow" is replaced atop the Hot 100 by Montell Jordan's first chart entry, "This Is How We Do It," which is also No. 1 on Hot R&B Singles. Madonna continues to reign over the Hot Adult Contemporary chart, where "Bow" is No. 1 for the ninth week. If she resists challenges from Martin Page and Elton John's "I'm Gonna Love Me Again," there is no other song higher than No. 13. In Club Play, "Ain't No Other Man" headlines the chart for the 13th week ending Dec. 31. Music accounts for 72% of the unit's business, or about $1.5 billion.

YEUNG TO ASCAP ASIA-PACIFIC POST
Willie C.W. Yeung is joining ASCAP May 1 as its Asia-Pacific director, a newly created post. He has served as GM of CASH, the Hong Kong right society, since 1983. Based in Australia, he'll oversee ASCAP's relations with authors' organizations in Asia and the Pacific Rim and represent the U.S. performance right group in the CISAC Asia Pacific Committee, of which he is a former chair- man.

GURALNICK TOPS GLEASON'S "FEEL THE RHYME"

The Billboard Bulletin...

E D I T E D B Y I R V L I C H T M A N

THE BILLBOARD BULLETIN...

DIGITAL PLANETS
"DIAL 7"
Produced by Daddledog for Seven and A Crescent Productions. From the album BLOWOUT COMBO (445-1394-2) Management: Brenda Oak for Pipeline Management

LORDS OF THE UNDERGROUND
"WHAT I'M AFTER"

BOOGIEMONSTERS
"HONEYDIPS IN GOTHAM"
In Stores April 25 Produced and Remixed by Derek "Die" Jackson From the KILLERS OF THE STORM, THE UNDERWATER ALBUM (445-1394-4) Management: Franciaca Spenia and Derek "Die" Jackson for Dubscene Entertainment

DREAM WARRIORS
"CALIFORNIA DREAMIN'
"Produced by Dream Warriors. From the album SUBLIMINAL SIMULATION (445-1394-5) In Stores April 25 Management: Ian Berry and Report Group for BRR factory Productions

HEATHER B.
"ALL GLOCKS DOWN"

MUSIC THAT DEFINES THE TIMES

BMcEnt. REVENUES SHOW GAINS
Revenues for BMG Entertainment—which includes Bertels- man Music Group, parent of Arista Records, RCA Records, and the BMG Music Club—rose 13.6% over the previous year to 3.4 billion deutsche marks ($1.8 billion) for the first six months of the fiscal year ending Dec. 31. Music accounts for 72% of the unit's business, or about $1.5 billion.

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GURALNICK TOPS GLEASON'S "FEEL THE RHYME"

Tags: Billboard Bulletin...
Caught between unbearable grief and insurmountable rage, it is all we can do to hope... hope that the magical healing of music begins to cast its spell soon, and that for a few moments at least, the pain will ebb away.

We will miss you, Selena, our bright young star.

Charles, Terri, and the entire EMI Records Group North America family.
Peter, Paul & Mary...with Judy Collins, Ramblin' Jack Elliott, Ronnie Gilbert, John Gorka, Emmylou Harris, Richie Havens, Fred Hellerman, B.B. King, Holly Near, John Sebastian, Pete Seeger, Carly Simon, Lucy Simon, Dave Van Ronk

(LifeLines)